

THE  
**SACRED MELODEON,**

CONTAINING A GREAT VARIETY OF THE MOST

APPROVED CHURCH MUSIC,

SELECTED CHIEFLY FROM THE OLD STANDARD AUTHORS,

*With Many Original Compositions.*

ON A NEW SYSTEM OF NOTATION.

DESIGNED FOR THE USE OF CHURCHES, SINGING SOCIETIES, AND ACADEMIES.

BY A. S. HAYDEN.

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## PREFACE.

Music is power; and it should always be employed in behalf of the cause of man's redemption. The hymn-book and the music-book belong together. Neither is complete without the other. The one is a branch from the vineyards of Engedi. Every hymn is a cluster, every stanza a grape ruddy with new wine. In the voice of song the wine breaks its confinement, and flows through all the heart, exhilarating our spiritual nature with the joys and comforts of religion. Still we have too much church music. To have a few good devotional tunes well learned and repeatedly sung, is infinitely more delightful and useful than to have many tunes, known by scarcely half the worshippers. A crying complaint is heard almost everywhere of the displacing of the old, well-trying, and heart-stirring melodies, by many new ones which have little else than novelty to recommend them. The tunes that our fathers loved are becoming strange to us and to our children. The music of the church and the Christian family should rather lead its way to the heart than to the imagination; it should consult the feelings rather than the fancy. Much that is called church music is distinguished by the regularity of its cadences, and the chime of its classic harmony; but it possesses no power to lay hold of our moral nature, and melt and mould us into the lovely form of divine truth. An attempt is here made to embody the grave, touching, and enrapturing tunes that enkindle devotion and cause the spirit of the Christian to glow with piety. It is not so much the purpose of this work to present new music to the public, (although many choice new tunes are contained in it,) as to collect and give anew to the world many pieces hallowed by long use in the sanctuaries of the family and the church, and endeared to myriads by their power to please and warm the heart to praise.

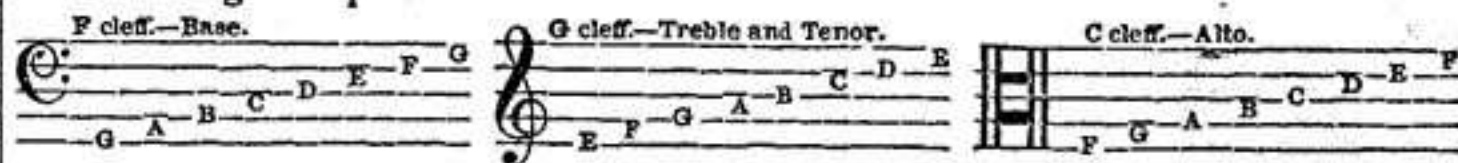
Another evil, loudly and justly complained of, is the alteration of the harmony and sometimes even the melody of the old, well-known tunes. Often the *choir* sing a tune, as it stands altered in a book before them, which compels all the Christians in the assembly to be silent, for the inspiration is taken from their lips. Thus the singing (not the worship, for such it is not) is removed quite away from the body of the church. As far as possible, the tunes in this book are given in their original structure.

Every simplification of the process of teaching a science is an improvement. An effort to make it clear and plain to the understanding is an effort to confer a benefit on the world. Such efforts must not trench on the science itself—they must leave it in its entirety and integrity. To do this would be to strike down the columns of her temple, to mar its structure and deface its beauty. But the "vision should be written and made plain so that he may run that readeth it." The obstacles should be removed that obstruct the entrance to the temple. To many persons the knowledge of music seems as perplexing and difficult to obtain as that of the Greek language. These persons consider the effort a fruitless one, and they conclude to

pass through life without it. Professor J. B. Aikin,\* in his "Christian Minstrel," published in Philadelphia, has introduced a new system of musical notation, which greatly abbreviates the time of study, by removing a number of useless and perplexing distinctions which have too long encumbered this most useful and delightful science. This work is published on that system, in the full persuasion that it is evidently so superior to the other systems of notation that it cannot but soon pass into favour with all who become acquainted with it. These improvements consist chiefly of the following particulars:

1. In correcting the position of the letters on the staff.
2. Discarding the theory of the minor scale.
3. The use of flats and sharps as signatures, to determine the key, is laid aside.
4. The use of only *three* varieties of time instead of *nine*.
5. The shape of every note in the scale indicates its name.

A few words will be deemed sufficient in explanation of these particulars. Formerly the letters were applied to the staff in three different ways, as shown by the following examples:



Here was confusion. Here are three not only differing but conflicting theories in the *principle* of setting the letters to the staff, in the same book, nay in the same tune! Why embarrass the pupil with three systems, when one answers every purpose? The truth is, few learners ever made themselves *familiar* with more than one system of lettering, the one belonging to the part they were taught to sing. The Base singers, for example, learned the letters as applied to their staff, chiefly or entirely neglecting the others; and so of the rest. At length authors struck out the C cleff, thus reducing, by one third, the course of study in this branch of the science. This was found to answer every purpose of the former method. But still there remain two systems to be taught and learned. And why not, as here proposed, proceed one step farther, and set the letters on all the staves alike? Then when one is learned all are learned.

Another very important advantage in this improvement is, that it enables the performer to discover and trace the harmony of all the parts with so much ease. The most difficult thing, perhaps, for the pupil to acquire, in the whole course of his

\* The author is indebted to this gentleman for much assistance in preparing this volume, especially in reference to the introductory matter.



study, is the relation of the notes or sounds of the Base to the other parts. In spite of theory, he wants to believe that notes on the same line or space in all the staves are on the same degree of sound. But the double notation theory says *No*: and it is hard for him to understand and believe this contradiction of the voice of common sense. By the single system of notation this difficulty is removed; and he feels the fitness of placing the same *letter*, the same *note*, and the same *sound*, on the same *line* or *space* of all the staves.

Performers on instruments, the piano for instance, will derive, if possible, still greater advantages from this correction. The right hand is taught that a certain line is B, another D, another F. Now for the left hand. That which is B for the right hand is not B for the left hand, but another one is B. The degree on the staff that the right hand strikes for A, the left hand must not touch, but look out another. Here are two theories to be learned by the same hands of the same person! and it is hard for Miss Left Hand to see why she may not follow Master Right Hand, and apply the letters to the same degrees that he does. But adopt one notation and all is harmony. The ordinary range of the human voice is about *two octaves*, and the *medium* sound of this range belongs properly to the *middle line* of the staff. But the letter G on well-tuned instruments represents this *medium* sound; therefore the letter G ought to stand on the *middle line*. Thus the range of letters and of sounds is as far above as it is below this medium sound and middle line; and both in fact and to the eye the voice is correctly represented on the staff.

2. In regard to the theory of the *minor scale*. It is said that every *major* scale has a relative *minor*; and that this minor scale is obtained by a new and artificial arrangement of the semitones. It is confessed that this is not *natural*, but "artificial." Now the simple truth touching this point is, that there is one, only one scale of musical sounds, embracing seven intervals. This one natural scale, with its sharp 4th, 5th, &c., contains every possible variety of musical sound. All music is composed in this scale. What is called the minor scale is in fact portions of two scales. Take a range of sounds commencing below the *key*, on the 6th of the scale, and ascend above the key to the 6th of the scale above, and compose tunes in this range, with reference to the 6th as the tonic, and such tunes will generally have a plaintive and soothing effect; not "artificially," but *naturally*: and then the semitones remain in their natural places and obey their own ordinary rules. It is plain that the minor scale is in reality sections of two natural scales. It follows, therefore, that when the pupil is fully instructed in the octave, he has fully learned all the natural sounds, and all their relations. Then after the scholar has learned all this, to tell him there is another set of scales, called *minor*, is to tell him what is not true in fact, and to confuse and perplex his mind with new and useless distinctions.

3. How to find the key. To ascertain the place of *one*, or the first degree of the scale, flats or sharps are set at the beginning of the tunes. These flats and sharps are styled the "signature," or *sign* of the key. This sign is a dark symbol to myriads. And why use the difficult *sign*, when the word *Key* so plainly tells *precisely* the same thing.

4. The continued use of *nine* or more varieties of time seems not necessary. All

authors, indeed nature herself, recognise three kinds of measure, depending on the spirit or movement of the tune. 1. The double measure; 2. The triple; 3. The compound. More than these there are not. But authors have divided the double measure into four varieties; the triple into three; and the compound into two. The object of so many varieties is to direct the rate or time of singing the tune. But it is clear that these signs of time do not give the tune any certain or absolute movement. The speed or time of performance depends far more on the tastes and habits of the leader than on these signs. One leader will perform the quickest variety of double measure in more time than another would the slowest. These distinctions answer no purpose therefore, but to impede the progress of the pupil. Use one symbol to show the nature of the measure, and a directive term over the tune to indicate the rate of movement, and every useful purpose is gained.

5. In regard to character notes. Any thing that enables the singer to strike the tones with certainty and fulness is of advantage to the practical musician. Giving to each of the sounds in the octave a symbol or note to represent it, is so manifest an advantage to the performer that it is difficult to see what objection could be reasonably urged against it. The eye is the quickest of all the senses, and not only is the singer directed to the sound by the *position* of the note, (a conclusion to which he comes, however quickly, by a process of calculation,) but, in addition, he enjoys the advantage of an instantaneous perception of it by the sight of the eye. He can thus leap from one interval to another, and range through all the tones with a facility which few attain without this aid. Farther, in the science of numbers we have nine numerical *values* represented by nine *figures* or symbols. How absurd the attempt to publish an arithmetic with only one figure; and in which the value which this figure represents could be known only by the position it occupies! Music books all in round notes are arithmetics with only one figure; those with four shapes have only a little more than half enough figures to represent the *values* contained in the science. Every sound should have its own note or symbol, and every note its own name.

In this work, as in a former one, the author has endeavoured to displace words that are entirely religious, and to supply their place with good moral poetry. The reason for this change will appear obvious and satisfactory on a little reflection. If the Most High "will not hold him guiltless that taketh his name in vain;" and if to utter it in a light and thoughtless manner is to take it in vain, what guilt is incurred in the singing-school! Even the conscientious pupil is, by the common use of sacred stanzas to the tunes, in some sort obliged to incur the guilt of profanity, as it is nearly or quite impossible for him whilst learning the tune and applying the lines, to bestow the attention on the sentiment that words of devotion require. This is a point of great importance; and parents, if they desire their children to grow up in innocency, with consciences pure and tender, ought not to place them in circumstances where they are obliged to trifle with the most glorious and fearful names that human or angelic language can express. Thanks to many distinguished and conscientious persons, whose influence encourages this reform in the publication of this work.

Euclid, Ohio, Nov. 1848.

A. S. HAYDEN.



# ELEMENTS OF MUSIC.

MUSICAL sounds may be considered in reference to their *Pitch, Length, and Force*. And upon these are founded three departments, which embrace the whole of the elementary principles of music.

*Pitch* regards a sound as *high or low*. *Length*, as *long or short*. *Force*, as *loud or soft*.

## FIRST DEPARTMENT.—PITCH.

At the foundation of the high and low sounds lies a series of eight sounds, called *the octave*.

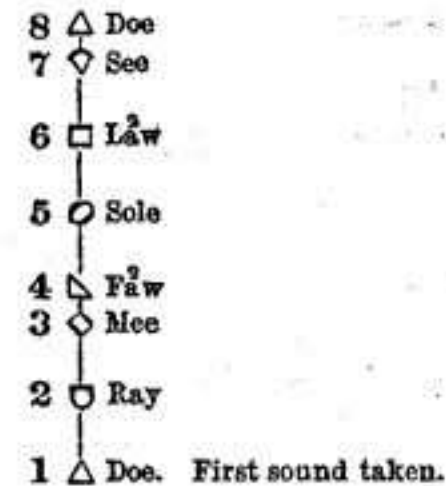
The distance between two sounds is called an *interval*.

The intervals, throughout the whole variety of pitch, are always uniform, though not equal to one another.

Certain of these intervals are only half as great as others. Hence we have what are properly called the greater and the less intervals, which, for the sake of convenience, are denominated *whole-intervals* and *half-intervals*.

The voice, in producing the eight sounds ascending, naturally passes from the first sound taken, a whole-interval to the second sound; from the second sound, a whole-interval to the third; from the third sound, a half-

interval to the fourth—then proceeds to the fifth, sixth, and seventh, by whole-intervals: and from the seventh, the next step is a half-interval, to the eighth, making five whole-intervals, and two half-intervals. These eight sounds and the seven natural intervals form the scale of an octave; thus:



These notes, called *Doe, Ray, Me, &c.*, represent the sounds; and the spaces between the notes represent the whole and half-intervals. From 1 to 2, from 2 to 3, from 4 to 5, from 5 to 6, and from 6 to 7, are whole-intervals—from 3 to 4, and from 7 to 8, are half-intervals.

## QUESTIONS.

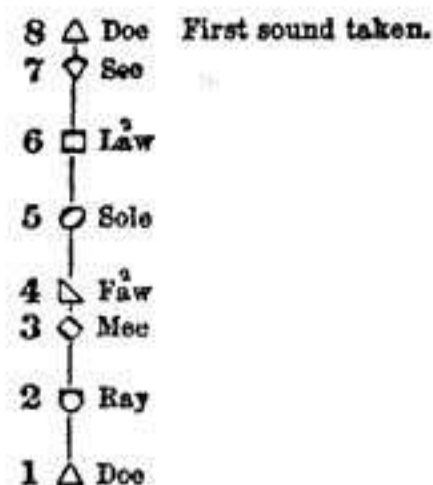
What three qualities belong to every musical sound? [*Ans.* Pitch, length, and force.] Into how many departments are the elements of music divided? [*Ans.* Three.] What is pitch? [*Ans.* Pitch regards a sound as high or low.] What is length? [*Ans.* Length regards a sound as long or short.] What is force? [*Ans.* Force regards a sound as loud or soft.] What does the first department embrace? [*Ans.* All the high and low sounds, of every variety of pitch.] What lies at the foundation of the high and low sounds? [*Ans.* A series of eight sounds, called the octave.] What is an interval? [*Ans.* The distance between two sounds.] Are the intervals or steps in the voice uniform and equal to one another? [*Ans.* They are uniform, but not equal.] What are the greater intervals called? [*Ans.* Whole-intervals.] What the less? [*Ans.* Half-intervals.] In

## QUESTIONS.

what order do the intervals occur when the voice produces the eight sounds ascending? [*Ans.* Two whole-intervals in succession, then a half-interval, then three whole-intervals in succession, then another half-interval.] Is this order natural or artificial? [*Ans.* Natural.] What is an octave? [*Ans.* Eight sounds.] What do the notes *Doe, Ray, Me, &c.*, represent? [*Ans.* Musical sounds.] What interval occurs between 1 and 2, or *Doe* and *Ray*? [*Ans.* A whole-interval.] What between 2 and 3, or *Ray* and *Me*? &c. What is the distance between 1 and 3? [*Ans.* Two whole-intervals.] What is the distance between 1 and 4? [*Ans.* Two whole-intervals and a half.] What is the distance between 1 and 8? [*Ans.* Five whole-intervals and two half-intervals.]

In descending, the voice *naturally* falls from the first sound taken a half-interval—then three whole-intervals in succession—then another half-interval—then two whole-intervals in succession—making five whole-intervals and two half-intervals.

These eight sounds and seven natural intervals form the scale of an octave descending, thus :



Thus it may be seen, the voice produces the same series of sounds, and passes over the same intervals, and forms the same scale, whether in ascending or descending an octave.

If the voice is extended either above or below the octave, it will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends. For example, take *any* sound, and raise the voice by the regular intervals an octave—then descend the octave, by the same steps,

#### QUESTIONS.

By what intervals does the voice proceed in forming an octave descending? [Ans. First, a half-interval, then three whole-intervals in succession, then another half, then two whole intervals in succession.] Is this order of sounds and intervals natural or artificial? [Ans. Natural.] What will be the result if the voice is extended above or below the octave? [Ans. It will naturally pass over the same gradation of sounds and intervals, as far as the compass of the voice extends.] What is this Key? [Ans.

to the first sound taken—proceed an octave below—and you have a scale of two octaves in all respects similar, in each of which are eight sounds and seven natural intervals. The voice thus *naturally* forms, upon the first sound taken, two octaves; and this (the first sound taken) becomes the key or governing sound in the ear and voice.



#### QUESTIONS.

The governing sound in the ear and voice.] How the governing sound? [Ans. It governs or determines the pitch of all the other sounds in the octave.] How does the voice form a scale of two octaves? [Ans. Take *any* sound and raise the voice by the regular intervals an octave—then descend the octave by the same steps to the first sound taken—proceed an octave below, and you have a scale of two octaves.] Is this gradation of sounds and intervals natural or artificial? [Ans. Natural.]



The figures 1, 2, 3, &c., are used to distinguish the different sounds in the octave, and designate precisely the distance of each sound from the key, and its relation to it.

The key is always called 1, and the other numbers are appropriated to the sounds of the octave ascending.

The eighth sound of the octave ascending is always the first, or key of the octave above, and is therefore called 1, and the key or 1 is always the eighth of the octave below.

The key is not any particular sound; it may be of any pitch, higher or lower, and the natural rise and fall of the voice will be the same.

Neither is 2, or 5, or any other number in the scale, a particular sound except with reference to the key. Whatever may be the pitch of the key, 2 will always be one whole-interval above the key, 3 will be two whole-intervals, and 4 will be two whole-intervals and one half-interval above the key, &c.

From the fact that the voice assumes no particular pitch as the key, and always distributes all the other sounds of the octave with reference to the key, throughout the whole range of its compass, arises the necessity of having fixed or stationary sounds by which to be governed.

The *fixed* or *stationary* sounds are obtained by means of instruments. Instruments are constructed and tuned so as to please the ear; and of course are made to correspond with the sounds and intervals of the voice.

## QUESTIONS.

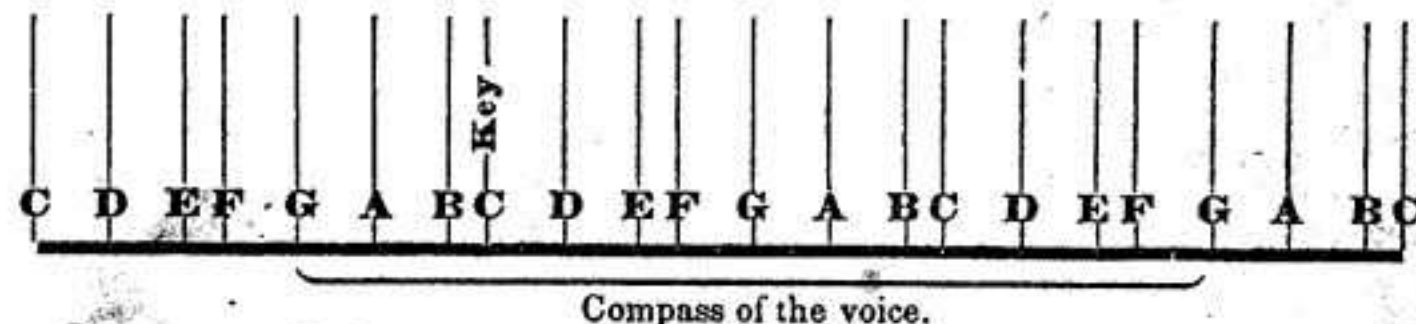
What is the use of the figures 1, 2, 3, &c.? [Ans. They are used to distinguish the different sounds in the octave.] What numeral is always applied to the key? [Ans. 1.] How are the other numbers appropriated? [Ans. To the sounds of the octave ascending.] How do you explain the connection of the octaves? [Ans. The eighth sound of the octave ascending is always the first or the key of the octave above, and is called 1, and the key or 1 is always the eighth of the octave below.] Do you mean by the key a sound of any particular pitch? [Ans. No, it may be of any pitch higher or lower, and the natural rise and fall of the voice will be the same.] Is 2, or 5, or any other number in the scale a particular sound? [Ans. It is not, except with reference to the key; whatever may be the pitch of the key, 2 will always be one whole-interval above the key, 3 will be two whole-intervals, &c.] Whence arises the necessity of having fixed or stationary sounds? [Ans. From the fact that the voice assumes no particular pitch as the key, and consequently distributes all the other sounds of the octave variously, throughout the whole range of its compass.] How are fixed or stationary sounds obtained? [Ans. By means

of instruments.] How are instruments made? [Ans. Constructed and tuned so as to please the ear.] Do the sounds and intervals on instruments correspond with the sounds and intervals of the voice? [Ans. They do, from the fact that nature has constituted or formed the ear so as to agree with the voice.] May instruments be made higher and lower than the compass of the voice? [Ans. Yes. It is found by experience that the ordinary compass of the voice embraces about two octaves, but the ear will distinguish sounds and intervals on an instrument in a range from six to seven octaves.] How is it ascertained what sounds are embraced within the compass of the voice? [Ans. By ascending and descending the fixed or stationary sounds on instruments.] Why study instrumental sounds, when you only desire to learn vocal music? [Ans. Because it is only by means of fixed or stationary sounds that music is reduced to a science.] How are the sounds on instruments named? [Ans. After the first seven letters of the alphabet.] What is the figure on this page designed to illustrate? [Ans. The sounds and intervals on instruments.]

But as the ear readily distinguishes sounds both higher and lower than the compass of the voice extends, instruments are made to embrace a much wider range, extending often to six or seven octaves.

It is found by experience, that the ordinary compass of the voice embraces about two octaves—but it is by means of instruments alone, that it is ascertained what sounds are embraced within the usual extent of its compass; and thus the sounds which the voice is capable of producing are located and specified, so that one sound may be compared with another, the instrument always being the standard of comparison.

The sounds on instruments are named after the first seven letters of the alphabet, as in the following illustration.



In this illustration, the lettered lines represent the sounds on instruments, and the spaces between the lines the whole and half-intervals.

The compass of the voice is indicated by the brace, which extends from G to G, embracing two octaves.

## QUESTIONS.

of instruments.] How are instruments made? [Ans. Constructed and tuned so as to please the ear.] Do the sounds and intervals on instruments correspond with the sounds and intervals of the voice? [Ans. They do, from the fact that nature has constituted or formed the ear so as to agree with the voice.] May instruments be made higher and lower than the compass of the voice? [Ans. Yes. It is found by experience that the ordinary compass of the voice embraces about two octaves, but the ear will distinguish sounds and intervals on an instrument in a range from six to seven octaves.] How is it ascertained what sounds are embraced within the compass of the voice? [Ans. By ascending and descending the fixed or stationary sounds on instruments.] Why study instrumental sounds, when you only desire to learn vocal music? [Ans. Because it is only by means of fixed or stationary sounds that music is reduced to a science.] How are the sounds on instruments named? [Ans. After the first seven letters of the alphabet.] What is the figure on this page designed to illustrate? [Ans. The sounds and intervals on instruments.]



## ELEMENTS OF MUSIC.

In the application of these seven letters as names to the several sounds of the octave on instruments, it was necessary that one of the seven should be applied to the key. Any letter might have been selected; but C was the letter applied to the key.

The half-intervals, therefore, on all instruments occur between E and F, and between B and C.

C is the same sound on all instruments. D is the same sound; A; and so of all the other letters.

An instrument that produces but one sound, if it produces that sound at all times without variation, (which is the case with the tone-fork,) will furnish the means of ascertaining all the other sounds. If the instrument, for example, gives C, and the sound D is required—D is obtained by rising one whole-interval above the sound given; if B is required, it is always found a half-interval below C, &c.

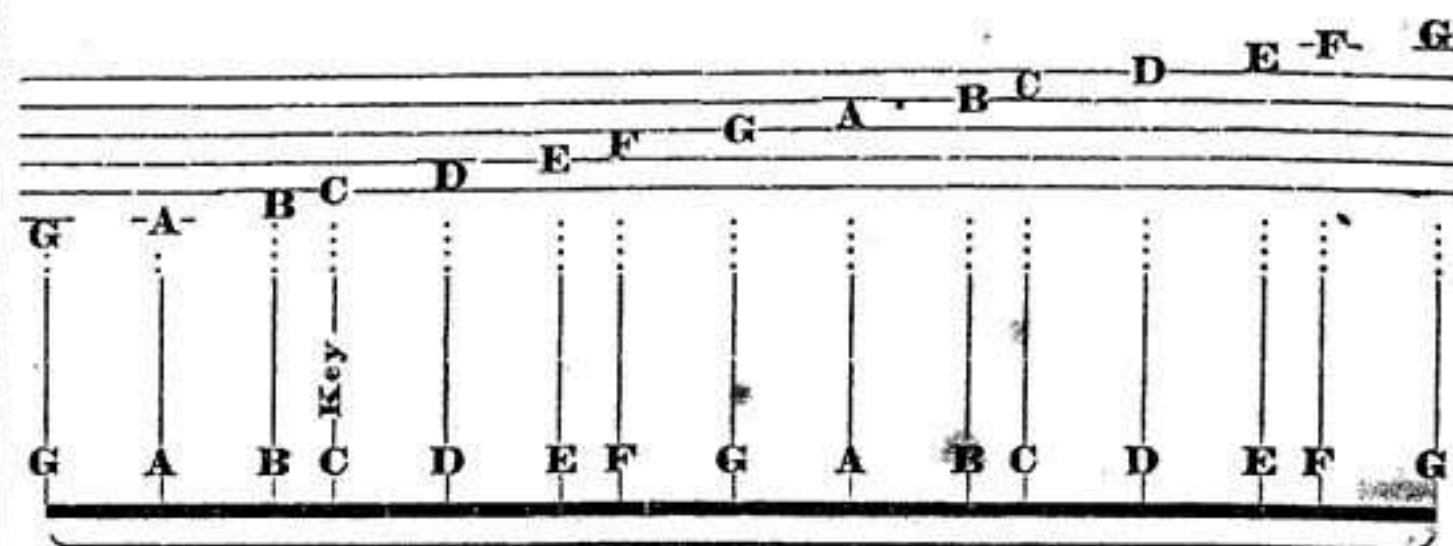
Thus by means of instruments we have fixed and definite sounds, so that when we speak of A, or C, or G, we speak of a sound which is known to be always and in every part of the world the same.

In order to write these sounds, a scale of letters corresponding with the letters on the instrument must be constructed, and so arranged as to indicate the pitch of any sound intended to be represented—so that upon this scale each sound upon the instrument shall have its own fixed position upon the

## QUESTIONS.

What letter is applied to the key or governing sound on instruments? [Ans. C.] Was this arbitrary? [Ans. It was.] What letter should have been applied to the key? [Ans. A.] Why should A have been applied to the key instead of C? [Ans. Because A is the first letter of the alphabet, and the octave on instruments should have commenced with A, so that A on the instrument, and 1 of the voice, B and 2, &c., would have been together.] From the fact that C is applied to the key, where do the half-intervals occur on instruments? [Ans. Between E and F, and B and C.] Do the sounds on all correct instruments correspond? [Ans. They do.] Are the numbers 1, 2, 3, &c., ever appropriated as names to the sounds of instruments? [Ans. No. It is only when we speak of the voice that we use the numbers.] Could you arrive at the true sound of any number or letter by means of an instrument that produces invariably a given pitch? [Ans. Yes.] If an instrument gives the sound C, how do you obtain the pitch D? [Ans. By rising one

paper, and be known by its own name. For this purpose a staff is used, which is composed of five lines and the spaces between them, thus:—



Compass of the voice.

The letters or names of the sounds on instruments are thus transferred to the staff; each line and space having its corresponding name, and representing a particular sound. The first line of the staff is C; the first space is D; the second line is E, &c. These five lines with their spaces constituting the most convenient staff, furnish nine places for notes.

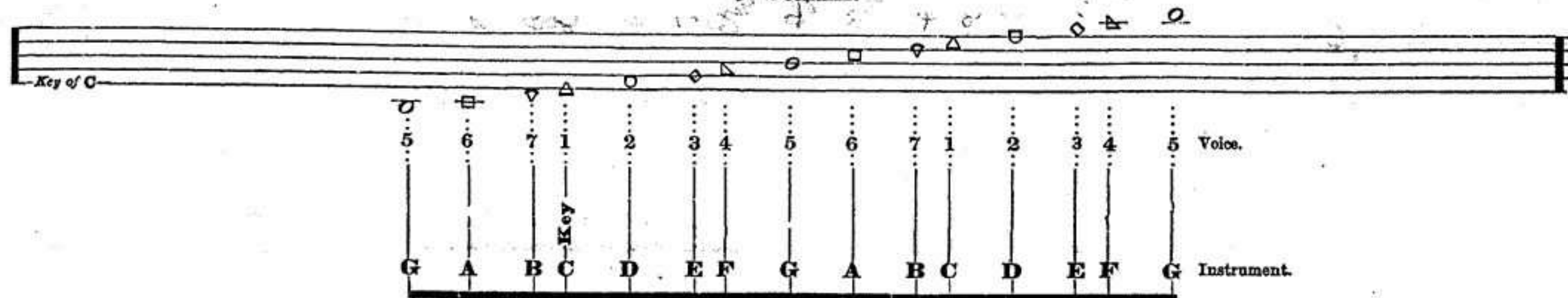
The compass of the voice is from G, second space below the staff, to G second space above it; and when music is written for the full compass of the voice, the spaces immediately above and below the staff; also the short lines, called *added lines*, are used.

## QUESTIONS.

What is necessary in order to write music? [Ans. The staff.] What is the staff? [Ans. Five lines and four spaces.] Why are the lines and spaces named after the first seven letters of the alphabet? [Ans. Because the sounds on instruments are thus named.] How many places for notes does the staff furnish? [Ans. Nine.] Does the compass of the voice extend above and below the staff? [Ans. Yes. The ordinary compass of the voice is from G, second space below the staff, to G, second space above it.] Why is the staff constructed of five lines only? [Ans. It is found to be the most convenient.] What is the use of added lines? [Ans. They are used when music extends above or below the staff.] Why is G placed on the middle line of the staff? [Ans. Because the sound called G on instruments is found to be about the central sound of the compass of the voice.]

# ELEMENTS OF MUSIC.

## C SCALE.



This scale of notes occupying the places of the letters on the staff, represents the fixed or stationary sounds on the instruments.

C is the key or governing sound; this is therefore called the C scale.

To assist in obtaining with accuracy and fixing in the ear each sound of the scale, seven distinct names are applied to the notes in the octave. In singing the scale, 1, (the *key*), is called Doe; 2 is called Ray; 3 is called

Mee; 4 is called Faw, (a as in *far*;) 5 is called Sole; 6 is called Law, (a as in *far*;) and 7 is called See. The same syllable, and the same note, being always applied to the same number of the scale.

This C scale, and the succeeding scales, should be practised first continuously, and then by skips, as 1, 3, 5, 8;—1, 5;—1, 5, 8;—1, 8, &c., until (the key being given) the pupil can give the sound of any number required, or of any note pointed out on the staff.

### QUESTIONS.

How is the pitch of sounds indicated? [Ans. By the position of the notes on the staff.] What is this scale called? [Ans. The C scale.] What do you understand by the key? [Ans. The governing sound in the ear and voice.] What do the numerals under the staff show? [Ans. The natural rise and fall of the voice.] In singing the scale, how many names or syllables are applied to the notes in the octave? [Ans. Seven.] What names are used? [Ans. Doe is always applied to 1, Ray to 2, Mee to 3, Faw to 4, Sole to 5, Law to 6, and See to 7.] Is the same name or syllable always given to the same number?

B

### QUESTIONS.

[Ans. Yes, always.] On what line or space is Doe in this scale? [Ans. On the first or lower line, and fourth space.] On what is Mee? [Ans. On the second line, and first space above the staff.] On what is Sole? [Ans. On the second space below the staff, on the third or middle line of the staff, and on the second space above the staff.] To what number of the scale is Sole always applied? [Ans. To the fifth.] To what is Mee? [Ans. To the third.] To what is Law? [Ans. To the sixth.] To what is Faw? [Ans. To the fourth.] Sing the scale.



## ELEMENTS OF MUSIC.

## G SCALE.

Key of G

Voice.

Instrument.

This is called the G scale, because G is the key or governing sound of the scale.


The natural rise and fall of the voice is the same, whatever may be the key.

Different letters or sounds are taken as the key, in order to produce a greater variety in the combination of sounds.

## INSTRUMENTAL.

In this scale G is taken as the key; consequently the voice, which naturally produces the half-intervals between 3 and 4 and between 7 and 8, will

produce them between B and C, and between F and G; the half-interval between B and C on the instrument will correspond with the voice between 3 and 4, but the half-interval between E and F will not correspond with the whole-interval between 6 and 7 in the voice. Instruments, therefore, in order to perform this scale, must be constructed so as to produce an intermediate sound between F and G, conforming to the whole-interval between 6 and 7 in the voice.

A sound thus raised a half-interval is said to be *sharped*, marked thus #. Hence the rule,  When G is the key, F must be played sharp in every octave.

## QUESTIONS.

What letter or sound is taken as the key in this scale? [Ans. G.] Does the voice rise and fall from G in this scale precisely as it does from C in the C scale? [Ans. Precisely the same.] Why take different letters or sounds as the key? [Ans. In order to produce a greater variety in the combination of sounds upon the instrument and staff.] On what line or space is *Doc* in this scale? [Ans. On the second space below the staff, on the third or middle line, and on the second space above the staff.] On what line or space is *Sole*? [Ans. On the first space, and fifth line.] Sing the scale.

*Instrumental.*—Between what letters do the half-intervals occur in this scale? [Ans.

## QUESTIONS.

B and C, F and G.] Does the instrument ascend and descend the octave from G in this scale as it does from C in the C scale? [Ans. No.] What sound or sounds not introduced in the C scale are required in order to perform the G scale? [Ans. An intermediate sound between F and G in each octave.] What letters are performed differently? [Ans. F is played sharp.] Why is F played sharp? [Ans. To make the instrument correspond with the natural rise and fall of the voice.] What is meant by F sharp? [Ans. The sound is raised a half-step, or half-interval.] What is the rule for performing the G scale? [Ans. When G is the key, F must be played sharp.]



## D SCALE.

Key of D

Voice.

Instrument.

This is called the D scale, because D is the key or governing sound of the scale.

The gradation of sounds as produced by the voice is the same whatever may be the pitch of the key.

### INSTRUMENTAL.

In this scale D is assumed as the key.

From D=1 to E=2 is a whole-interval on the instrument. From E=2 to F sharp=3 is a whole-interval. From F sharp=3 to G=4 is a half-

interval. From G=4 to A=5 is a whole-interval. From A=5 to B=6 is a whole-interval. From B=6 to C=7 is a half-interval. But the voice naturally rises a whole-interval from 6 to 7.

Instruments, therefore, in order to perform this scale, must, in addition to being capable of making F sharp, be constructed so as to make an intermediate sound between C and D called C sharp. Then from B=6 to C sharp=7 is a whole-interval, and from C sharp=7 to D is a half-interval, which completes the octave.

**RULE.**—When D is the key, F and C must be played sharp in every octave.

### QUESTIONS.

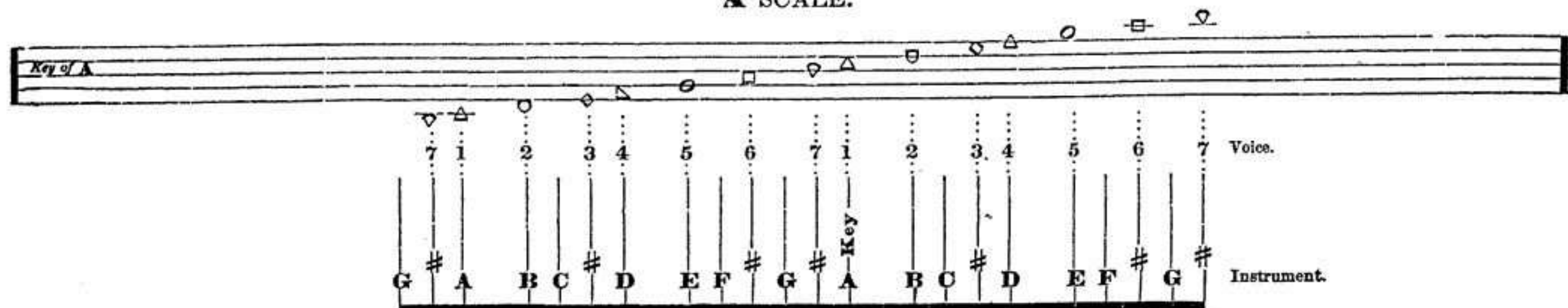
What letter is taken as the key or governing sound in this scale? [*Ans.* D.] Does the voice produce the same gradation of sounds when it assumes D as the key, as when it assumes C? [*Ans.* Precisely the same.] What name or syllable is applied to the note on D in this scale? [*Ans.* Doe.] How often does Doe occur in this scale? [*Ans.* Twice.] How often does Faw? [*Ans.* Three times.] Sing the scale.

### QUESTIONS.

**Instrumental.**—What sounds different from those necessary in the C scale are required to perform this? [*Ans.* Intermediate sounds between F and G, and C and D.] What letters are required to be performed differently? [*Ans.* F and C must be played sharp.] Why? [*Ans.* To make the instrument please the ear and correspond with the natural rise and fall of the voice.] What is the rule for performing this scale? [*Ans.* When D is the key, F and C must be played sharp.]

## ELEMENTS OF MUSIC.

## A SCALE.



This is called the A scale, because A is the key or governing sound of the scale.

The voice ascends and descends the octave by the same steps, whatever may be the pitch of the key.

## INSTRUMENTAL.

In this scale A is taken as *one*, or the key; consequently, as may be seen

## QUESTIONS.

Why is this called the A scale? [Ans. Because A is the key or governing sound of the scale.] What name do you give the note on A? [Ans. Doe.] Is Doe always applied to the key or governing sound? [Ans. Yes.] Does the voice ascend and descend the octave by the same steps or intervals, whatever may be the pitch of the key? [Ans. Yes.] What do you call the note on the third line? [Ans. See.] Sing the scale.

*Instrumental.*—What sounds additional to those necessary in the C scale are required in this? [Ans. Intermediate sounds between F and G, C and D, and G and A.] Which of those letters are performed differently? [Ans. F, C, and G are played sharp.] What

at once, an additional intermediate sound will be required between G and A. Instruments, therefore, in order to perform this scale, must be capable of elevating G a half-interval, or of making G sharp as well as F and C.

**RULE.**—When A is the key, F, C, and G must be played sharp.

**Note.**—This scale may be performed by assuming A flat as the key or governing sound, then observe the following

**RULE.**—When A flat is the key, B, E, A, and D must be played flat.

## QUESTIONS.

is the rule for performing the A scale? [Ans. When A is the key, F, C, and G must be played sharp.] What is the second rule? [Ans. When A flat is the key, B, E, A, and D must be played flat.] How do you play a letter or sound flat? [Ans. It is played a half-interval lower.] Do the notes, syllables, and numerals occupy the same lines and spaces on the staff when the A scale is performed with three sharps as with four flats? [Ans. They do.] What is the difference in playing the A scale with four flats? [Ans. A flat is taken as the key or governing sound; consequently the whole scale is a half-interval lower.]

F SCALE.

Key of F

Voice.

Instrument.

Key

This is called the F scale, because F is the key or governing sound of the scale.

The natural rise and fall of the voice is always the same.

INSTRUMENTAL.

In this scale F is taken as the key. F is 1. From F to G is a whole-

QUESTIONS.

What letter is the key or governing sound in the ear and voice in this scale? [Ans. F.] Does the voice rise and fall from F in this scale as it does from C in the C scale? [Ans. Yes. The natural rise and fall of the voice is always the same.] Where is Doe in this scale? [Ans. On the second space, and on the added-line above the staff.] On what line or space is Sole? [Ans. On the first line and fourth space.] Sing the scale.

interval—from G to A is a whole-interval. From A to B is a whole-interval; but this will not correspond with the voice, which naturally rises and falls a half-interval between 3 and 4. We must therefore have an intermediate sound between A and B, called B flat—marked thus  $b$ .

RULE.—When F is the key, B must be played flat in every octave.

QUESTIONS.

Instrumental.—What sounds besides those introduced in the C scale are required to perform this? [Ans. An intermediate sound between A and B in each octave.] What letter is to be performed differently? [Ans. B is to be played a half-interval lower.] When a letter is performed a half-interval lower, what is it called? [Ans. It is called flat.] What is the rule for performing this scale? [Ans. When F is the key, B must be played flat in every octave.]



## ELEMENTS OF MUSIC.

B $\flat$  SCALE.

Key, B $\flat$

Voice.

Instrument.

In this scale B flat is the key or governing sound ; it is, therefore, called the B $\flat$  scale.

The voice naturally rises and falls by the same intervals, whatever may be the pitch of the key.

## INSTRUMENTAL.

In this scale B flat is taken as the key or governing sound. And to per-

## QUESTIONS.

On what line or space is Doe in this scale ? [Ans. On the fourth line and first space below the staff.] What note is on the second line and first space above ? [Ans. Faw.] What is the name of the note on the added line above the staff ? [Ans. Sole.] Sing the scale.

Instrumental.—What is the pitch of the key or governing sound in this scale ? [Ans. B $\flat$ .] Does the instrument ascend and descend the octave by the same intervals from B $\flat$  as it does from C in the C scale ? [Ans. No.] What sounds different from

form this scale an intermediate sound between D and E is required, called E flat.

RULE.—When B flat is the *key* or governing sound, B and E must be played flat in every octave.

NOTE.—This scale is played with B flat and E flat as a convenience to the instrumental performer.

Take B as the key or governing sound, and it will be necessary to play five sharps, in order to make the instrument correspond with the natural rise and fall of the voice.

## QUESTIONS.

those in the C scale are required to perform this ? [Ans. An intermediate sound between A and B, and between D and E.] What letters are performed differently ? [Ans. B and E are played flat.] What is the rule for performing this scale ? [Ans. When B flat is the key or governing sound, B and E must be played flat in every octave.] Why must B and E be played flat ? [Ans. To make the instrument correspond with the natural rise and fall of the voice.]

E $\flat$  SCALE.

Key, E $\flat$

Voice.

Instrument.

In this scale E $\flat$  is the key or governing sound; this is, therefore, called the E $\flat$  scale.

The voice rises and falls by the same intervals, whatever may be the pitch of the key.

In the preceding scales, the *key note*, *Doe*, has been on every letter on the staff.

## INSTRUMENTAL.

In this scale the pitch assumed is E flat. To perform this scale no additional sound is required different from those in the preceding scales. A must

be played flat, but G sharp has been already introduced and is precisely the same sound.

**RULE.**—When E flat is the key or governing sound, B, E, and A must be played flat.

**Note.**—This scale may be performed by assuming E as the key or governing sound, then observe the following

**RULE.**—When E is the key, F, C, G, and D must be played sharp.

Instruments, in order to perform the scales, based on every letter, must, it is evident, be constructed upon a scale of half-intervals. Accordingly, all correct instruments are so made.

## QUESTIONS.

Is the natural rise and fall of the voice always the same, whatever may be the pitch of the key? [*Ans.* Yes.] In the preceding scales has the key (or 1) been on every letter on the staff? [*Ans.* Yes.] Why are only seven letters used? [*Ans.* Because seven are all that can be used on an instrument, which limits seven to the staff.] What is the use of taking different letters as the key? [*Ans.* It produces a greater variety in the combination of sounds upon the instrument and staff.] Why have such a variety of high and low sounds? [*Ans.* They are used in composing a great variety of tunes.] Is it easier or more natural to sing in one scale than another? [*Ans.* No.] Why? [*Ans.* Because the key may be of any pitch, higher or lower, and the natural rise and fall of the voice will be the same.] On what line or space is *Doe* in this scale? [*Ans.* On the second line and first space above the staff.] On what letter is *Doe*? [*Ans.* E.] Is the syllable *Doe* always applied to the key or 1? [*Ans.* Yes.] What syllable is always applied to 3? [*Ans.* Mee] What to 5? [*Ans.* Sole.] What to 7? [*Ans.* See.] What to 2? [*Ans.* Ray.] Sing the scale.

## QUESTIONS.

**Instrumental.**—What is the key or governing sound of this scale? [*Ans.* E flat.] Is any sound different from those already introduced necessary to perform this scale? [*Ans.* No.] Is A flat the same as G sharp? [*Ans.* Yes.] Is the sharp of any letter the same as the flat of the one next above it? [*Ans.* Yes.] What sounds different from those in the C scale are necessary to perform this? [*Ans.* An intermediate sound between A and B, D and E, G and A.] Which of these are to be performed differently? [*Ans.* B, E, and A must be played flat.] What is the rule for performing this scale? [*Ans.* When E flat is the key or governing sound, B, E, and A must be played flat.] Must an instrument be constructed upon a scale of half-intervals in order to perform the scale based on every letter? [*Ans.* Yes.] Can instruments thus made perform this scale of notes, by assuming E as the key? [*Ans.* Yes.] What is the rule? [*Ans.* When E is the key, F, C, G, and D must be played sharp.] Do the numerals, notes, and syllables occupy the same lines and spaces on the staff, when this scale is performed with three flats, as with four sharps? [*Ans.* They do.]



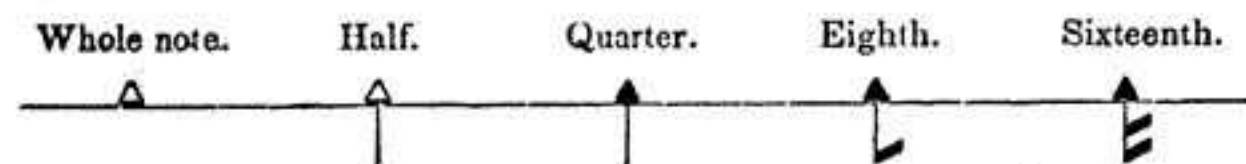
## SECOND DEPARTMENT.—LENGTH.

THE consideration of the length of sounds naturally follows that of pitch. The first question in regard to notes is, What sounds do they represent? Or what is their pitch? The second question is, How long are these sounds to be continued?

We have heretofore considered sounds in reference only to their pitch, and their relation to each other as high or low.

The pitch of sounds is not affected by their length. The same sounds, of whatever pitch, may be continued for a longer or shorter time.

The notes (Doe, Ray, Mee, Faw, Sole, Law, See) which are used to represent *pitch*, also represent *length*, by adding a stem, filling the head of the note, &c., as in the following illustration:



These notes represent five varieties of length, each having its appropriate name expressive of its relative length.

A *dot* (·) adds to a note one-half its length.

Thus, a dotted half-note  $\triangle^{\cdot}$  is equal to three quarters  $\uparrow \uparrow \uparrow$  or  $\triangle \uparrow \uparrow$

A dotted quarter  $\uparrow^{\cdot}$  is equal to three eighths  $\uparrow \uparrow \uparrow$  or  $\uparrow \uparrow \uparrow$

## QUESTIONS.

What is the first question in regard to notes? [*Ans.* What is their *pitch*?] What is the second? [*Ans.* How long are these sounds to be continued?] Does the length of sounds affect their pitch? [*Ans.* No. The same sounds, of whatever pitch, may be continued for a longer or shorter time.] Are we now to consider the same high and low sounds (embraced in the preceding scales) as long or short? [*Ans.* Yes.] Do the same notes which represent *pitch*, also represent *length*? [*Ans.* They do; by adding a stem, filling the head of the note, &c.] How many varieties of length do the notes represent. [*Ans.* Five.] What are their names? [*Ans.* Whole note, half, quarter, eighth, and sixteenth.] How do you know a whole note? [*Ans.* It is an open note without a stem.] How do

It should be observed that these notes, whole, half, quarter, &c., do not indicate the positive, but only the relative length of the sounds which they represent. Thus, if the whole note be considered as representing a sound to be continued four *seconds*, the half-note must have two seconds; the quarter, one second; the eighth, half a second; the sixteenth, the fourth of a second; and the dotted whole note, six seconds; the dotted quarter, one second and a half.

Or if to the quarter be given two seconds, the half-note must be four, the whole note eight, the dotted quarter three seconds, &c., each note claiming its relative length in comparison with the others.

The time occupied in the performance of a piece of music, or of any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer.

A general idea of the movement of a tune, or of a particular passage, is suggested by the use of the following terms, viz.: Moderate—slow—very slow—lively—very lively, &c.

*Measures*.—To regulate the time, and to preserve equality throughout, written music is divided into equal portions called *measures*.

*Bars*.—The measures are marked off by straight lines drawn across the staff, which are called *bars*.

## QUESTIONS.

you know a half-note? [*Ans.* It is an open note with a stem.] How do you know a quarter-note? [*Ans.* The head of the note is filled.] How do you know an eighth-note from a sixteenth? [*Ans.* The eighth-note has one mark to the stem, and the sixteenth has two.] Why is the open note with a stem called a half-note? [*Ans.* Because it represents a sound half as long as the whole note.] What one note is equal to two halves? [*Ans.* The whole note.] What note is equal to two quarters? [*Ans.* The half-note.] How much does a dot add to the length of a note? [*Ans.* The sound is to be continued one-half longer.] Have notes any *positive* length? [*Ans.* No; only the *relative* length of the sounds which they represent.] What is to be our guide as to the time to be occupied in singing a piece of music? [*Ans.* The time occupied in the performance of a piece of music, or any particular passage, is governed by the nature of the music or the character of the sentiment; according to the taste, judgment, or habit of the performer.] How is an idea of the time suggested? [*Ans.* A general idea of the movement of a tune, or of a particular passage, is given by the terms moderate, slow, very slow, lively, very lively, &c.] What are measures? [*Ans.* The equal portions between the bars.] What are bars? [*Ans.* Straight lines drawn across the staff, which divide the tune into the equal portions called measures.]



Each measure, or portion between the bars, must occupy the same time in the performance, whatever may be the number of the notes.

Measures are also divided into equal portions, called *parts* of measures. There are two kinds of measures, equal and unequal.

A measure with two parts is called *equal measure*.

A measure with three parts is called *unequal measure*.

Music written with equal measure is in equal time, and is marked  $\frac{2}{2}$  because two half-notes constitute a measure.

Music written with unequal measure is in unequal time, and is marked  $\frac{3}{2}$  because three half-notes constitute a measure.

The unequal measure is sometimes doubled, and forms what is called *compound time*. It is marked  $\frac{6}{4}$  because six quarter-notes constitute a measure.

To aid in the computation and equal division of the time, certain regular motions of the hand are made; this is called *beating time*.

*Equal measure* has two beats, one to each part of a measure; the first down, the second up.

*Unequal measure* has three beats, one to each part of a measure; the first down, the second horizontally to the breast, the third up.

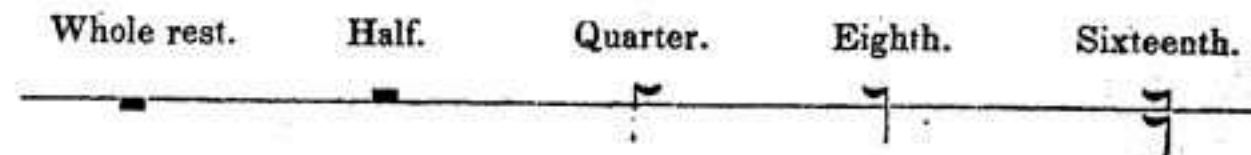
## QUESTIONS.

For what are measures used? [Ans. To regulate the time, and to preserve a uniformity between different parts of the same piece of music.] Are we governed in time by the length of the measures? [Ans. No. By the value of the notes which fill the measures.] If one measure is filled with the whole note, the next measure with two halves, and the next with four quarters, must the time occupied in the performance be the same in each measure? [Ans. Yes.] How are measures divided? [Ans. Into equal portions, called parts of measures.] How many kinds of measures are there? [Ans. Two.] What are they called? [Ans. Equal measure and unequal measure.] What is equal measure? [Ans. A measure with two parts.] What is unequal measure? [Ans. A measure with three parts.] When music is written with equal measure, what kind of time is it called? [Ans. Equal time.] How is it marked? [Ans. With a figure 2 over a 2 at the commencement of the tune.] Why is it thus marked? [Ans. Because two half-notes constitute a measure.] When music is written with unequal measure, what kind of time is it called? [Ans. Unequal time.] How is it marked? [Ans. With a figure 3 over a figure 2 at the commencement of the tune.] Why is it thus marked? [Ans. Because three half-notes constitute a measure.] When the unequal measure is doubled, what kind of

Compound time has two beats to the measure, with three quarter-notes, or their value, to each beat.

**RULE.**—The downward beat always begins the measure.

**RESTS.**—There are five different *rests*, or marks of silence, corresponding in time with the five different kinds of notes, as follows:



A *dot* (·) adds to a rest one-half its length.

A *pause* (⤿) is sometimes used. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.

**Staccato.**—When a note or several notes are to be performed in a short, pointed and distinct manner, the *staccato* (,) is used.





**Slur.**—When one syllable of poetry is to be applied to two or more notes, a *slur* is drawn over or under them, or the stems of the notes are connected. Thus:



## QUESTIONS.

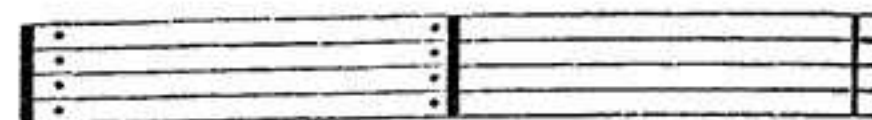
time does it form? [Ans. Compound time.] How is it marked? [Ans. With a figure 6 over a figure 4.] Why? [Ans. Because six quarter-notes constitute a measure.] How are we aided in the computation and equal division of the time? [Ans. By regular motions of the hand, which is called beating time.] How many beats has equal measure? [Ans. Two; one to each part of the measure; the first down, the second up.] How many beats has unequal measure? [Ans. Three; one to each part of the measure; the first down, the second left, the third up.] What is the rule? [Ans. The downward beat always begins the measure.] What are rests? [Ans. Marks of silence.] How many are used? [Ans. Five.] How much does a dot add to a rest? [Ans. One-half its length.] What is said of the pause? [Ans. The notes over or under which it is written are to be prolonged indefinitely at the pleasure of the performer.] For what is the staccato used? [Ans. It is written over or under a note or several notes when they are to be performed in a short, pointed, and distinct manner.] What is the use of a slur? [Ans. When one syllable of poetry is to be applied to two or more notes, a slur is drawn over or under them, or the stems of the notes are connected.]


*Triplets.*—When three notes are to be performed in the time of two of the same nominal value, the figure 3 is written over or under them.

Thus  equal to  or  equal to .

*Repeat.*—A passage to be repeated is embraced between two dotted lines across the staff.

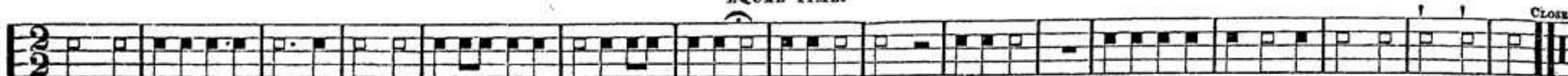
Thus :



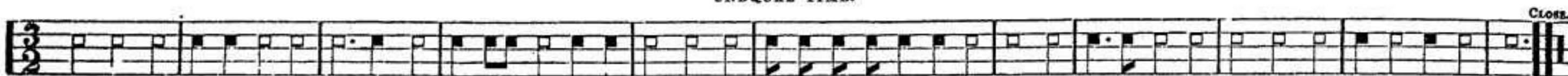
A double bar (  ) shows the end of a strain of the music, or of a line of the poetry.

### PRACTICAL EXERCISES.

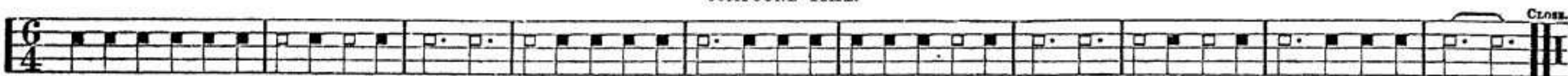
#### EQUAL TIME.



#### UNEQUAL TIME.



#### COMPOUND TIME.



NOTE.—The teacher may add to these exercises, by selecting measures from different tunes through the book, and writing them on the black-board.

#### QUESTIONS.

What effect is intended by the figure 3 over or under three notes? [*Ans.* When three notes are to be performed in the time of two of the same nominal value, the figure 3 is written over or under them.] When a passage is to be repeated, what sign is used? [*Ans.* Two dotted lines across the staff.] What are they called? [*Ans.* Repeat marks.] What is the use of a double bar? [*Ans.* A double bar shows the end of a strain of the

#### QUESTIONS.

music, or of a line of the poetry.] How do you know when a piece of music is written in equal time? [*Ans.* By the measures being always filled with two half-notes or their value, or by the figure 2 over 2 at the commencement of the tune.] How do you know when a tune is written in unequal time? [*Ans.* By the measures being always filled with three half-notes or their value, or by the figure 3 over 2 at the commencement of the tune.]



THIRD DEPARTMENT.—FORCE.

MUSICAL sounds may be loud, very loud, soft, very soft, moderate, or ordinary as to force, without affecting their pitch or length.

*Medium.*—A sound produced by the ordinary action of the organs of voice or of an instrument is a *medium* sound, and is marked *M*.

*Piano*.—A sound produced by the vocal organs somewhat restrained, is a *soft* tone; it is called *piano*, and is marked *P*.

*Pianissimo*.—A sound produced by a very slight exertion of the vocal organs, yet so as to be distinctly audible, is called *pianissimo*, and is marked *PP*.

*Forte*.—A loud sound, called *forte*, is produced by a strong and full exertion of the vocal organs. It is marked *F*.

*Fortissimo*.—A very loud sound is called *fortissimo*; it must not be attempted beyond the power of the vocal organs so as to degenerate into a scream. It is marked *FF*.

*Accent.—General Rules.* 1st, The first note in every measure must be accented.

2d, When there is more than one note to a beat, the first is accented.


3d, In unequal time, when the measure is filled with two quarters and two half-notes, the first half-note is accented.

In compound time, the first and fourth notes in the measure are accented.

*Organ sounds.*—A sound which is commenced, continued, and ended with an equal degree of force, is called an organ sound.

*Diminishing sound.*—A sound commencing loud, and gradually diminished until it becomes soft, is marked thus  $\gg$ .

*Increasing sound.*—A sound commencing soft, and gradually increased until it becomes loud, is marked thus  $\lessdot$ .

*Swell*.—A sound commencing soft and gradually increased till it becomes loud, then diminished till it becomes soft, is marked thus .

*Pressure tone.*—A very sudden swell is marked thus  $\diamond$ .

*Explosive tone.*—When a sound is to be struck with great force, and instantly diminished, it is marked thus >.

### PRACTICAL EXERCISE.



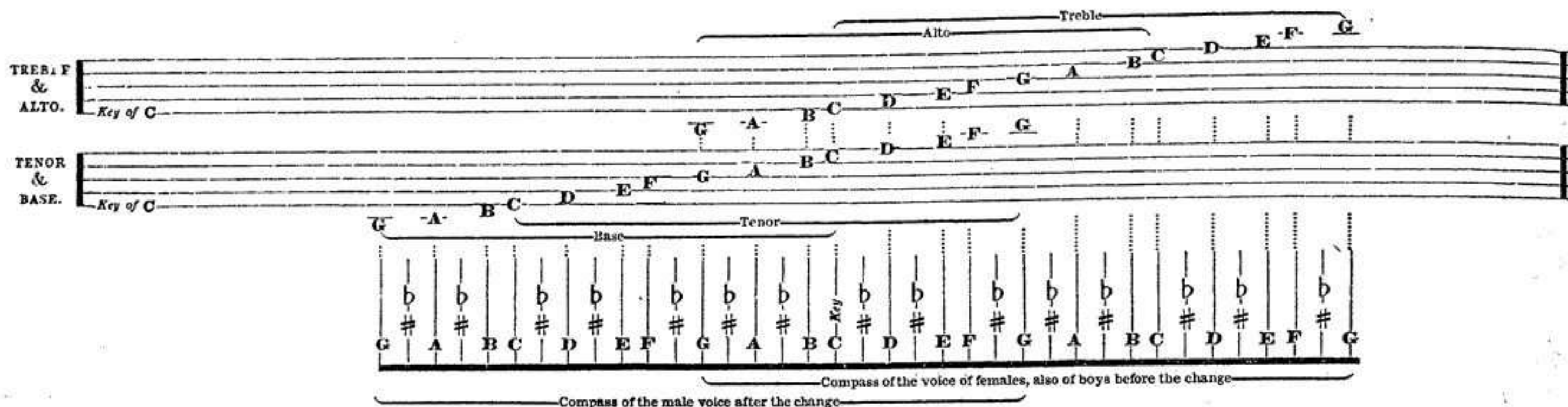
**QUESTIONS.**

How are musical sounds distinguished in regard to force? [*Ans.* By the use of letters and other characters written over or under the notes which represent pitch and length.] What are these characters called? [*Ans.* Musical expression.] What letter is used to signify medium? [*Ans.* *M.*] What letter signifies soft, or *piano*? [*Ans.* *P.*] What for very soft, or *pianissimo*? [*Ans.* *PP.*] What does *F* signify? [*Ans.* Loud, or *forte*.] What does *FF* signify? [*Ans.* Very loud, or *fortissimo*.] What is the first rule in regard to accent? [*Ans.* The first note in every measure must be accented.] What is the second rule? [*Ans.* When there is more than one note to a beat, the first is accented.] What is the third rule? [*Ans.* In unequal time, when the measure is filled

**QUESTIONS.**

with two quarters and two half-notes, the first half-note is accented.] What is an organ sound? [*Ans.* A sound which is commenced, continued, and ended with an equal degree of force.] What is a diminishing sound? [*Ans.* A sound commencing loud, and gradually diminished until it becomes soft.] What is an increasing sound? [*Ans.* A sound commencing soft, and gradually increased till it becomes loud.] What is a swell? [*Ans.* A sound commencing soft, and gradually increased till it becomes loud, then diminished till it becomes soft.] What is a pressure tone? [*Ans.* A very sudden swell.] What is an explosive tone? [*Ans.* A sound struck with very great force, and instantly diminished.]

## ELEMENTS OF MUSIC.



In the preceding scales, we have already seen that an instrument, in order to perform tunes written in all the various keys, must be constructed upon a scale of half-intervals.

But this figure in connection with the staves, &c., is introduced with a view of illustrating the relations of the different voices.

The human voice is divided into four classes. The treble or highest voice of females, the alto or lowest voice of females. The tenor or highest voice of males, and the base or lowest voice of males. The brackets above and below the staves show the range of sounds from which the different parts are ordinarily written.

The sound called G on instruments is about the centre of the compass of the voice; it is, therefore, written on the middle of the staff, and the other sounds or letters located accordingly. It must be remembered, however, that the voice of boys—which corresponds with that of females, and is classed with the alto—undergoes a change before they arrive at maturity, and is

depressed an entire octave. The voice after the change is on the tenor and base staff.

On referring to the tunes, it will be seen that the music for the four classes of voices is written on four staves, marked *base*, *treble*, *alto*, and *tenor*. The G on the middle line of the base and tenor staves, representing the centre of the ordinary compass of the voice of males, is an octave lower than G on the treble and alto staves. Performers on the organ, piano-forte, &c., should not forget that the notes written upon the base and tenor staves are to be played an octave lower than the notes written upon the treble and alto staves. Instruments must have a compass of at least three octaves, to embrace these voices, or to play two octaves of written music.

NOTE.—Instruments may be constructed or tuned to different sounds. For example, the German flute is based upon D, some of the clarinets upon B flat, and others upon E flat. The church organ, piano-forte, and several other leading instruments are constructed or tuned to the sound called C. This key, or scale, is therefore called *natural* to instruments, and is made the universal standard of reference and comparison.

## QUESTIONS.

Into how many classes of sounds is the human voice divided? Why is the letter G placed on the third or middle line of the staff? What is the relation of the male voice to

## QUESTIONS.

that of the female? [Ans. The male voice after the change is an octave lower.] Does an instrument require three octaves to play two octaves of written music?



CHROMATIC SCALE.

Key $\Delta$	$\sharp\Delta$	$\circ$	$\sharp\circ$	$\diamond$	$\triangle$	$\sharp\triangle$	$\circ$	$\sharp\circ$	$\square$	$\sharp\square$	$\nabla$	$\triangle$	$\nabla$	$\nabla$	$\flat\nabla$	$\square$	$\flat\square$	$\circ$	$\flat\circ$	$\triangle$	$\diamond$	$\flat\circ$	$\circ$	$\flat\circ$	$\triangle$
1	$\sharp 1$	2	$\sharp 2$	3	4	$\sharp 4$	5	$\sharp 5$	6	$\sharp 6$	7	8	8	7	$\flat 7$	6	$\flat 6$	5	$\flat 5$	4	3	$\flat 3$	2	$\flat 2$	1
Do	De	Re	Re	Me	Fa	Fe	So	Se	La	Le	Se	Do	Do	Se	Sa	La	La	So	Sa	Fa	Me	Ma	Re	Ra	Do


It is proved by instruments that the less intervals which occur between 3 and 4, and between 7 and 8, are precisely half as great as those which occur between the other sounds of the octave.

Now between the other sounds of the octave it has been found by experience that the voice, by an effort, may produce intermediate sounds. Thus intermediate sounds may be produced between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and between 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between those sounds are naturally half-intervals, and no smaller interval is practicable.

The notes representing intermediate sounds may be written on the same line or space of the staff with either of the notes between which they occur. Thus, the note representing the sound between 1 and 2 may be written on the same line or space with either of those notes. 1 may be elevated a half-interval, or 2 may be depressed a half-interval, and the same sound will be produced.

If it is proposed to elevate the lower sound, a # is used, and the sound is called a sharp 1st, a sharp 4th, &c.

If it is proposed to depress the upper sound, a  $\flat$ , (the sign of depression,) is used, and the sound is called a flat 3d, a flat 7th, &c.

 A sharp (#) elevates the pitch of a note a half-interval.

♭ A flat (b) depresses the pitch of a note a half-interval.

QUESTIONS.

How is it proved that the less intervals are half as great as the whole-intervals? Between what numbers of the octave may the voice produce intermediate sounds? Are the intervals thus produced natural? [*Ans. No.*] Why may we not have intermediate sounds between 3 and 4, and between 7 and 8? What is a Chromatic scale? [*Ans. A scale of half-intervals.*] How are intermediate sounds written on the staff? What character is a sign of elevation? What is the sign of depression? Where a note appears on the staff with a # prefixed, how is it to be sung? [*Ans. The sound is raised a half-interval.*] How when a b is prefixed? [*Ans. The sound is to be lowered a half-interval.*] Is it any

In the application of names to the intermediate sounds, the voice is assisted in producing the proper elevation or depression by changing the vowel sound of the syllable used. Thus when a sharp occurs before Doe, Ray, Faw, &c., these syllables should be pronounced Dee, Ree, Fee, &c. When a flat occurs before a note, the intermediate sound should be attempted by pronouncing See, Mee, &c., thus, Say, May, &c.

In attempting to sing this scale, it will be difficult to obtain the artificial sounds perfectly without the aid of an instrument.

In the practice, therefore, an instrument should always be introduced as a guide, that shall give the intermediate sounds with accuracy and certainty.

In the preceding scales the key has been so varied as to occupy every letter on the staff and every variety of high and low sounds exhibited, requiring only to extend the scales higher and lower in order to reach the widest range of instruments. From these scales all music is written, of whatever character, and from them every possible combination of sounds may be made.

NOTE.—A tune may be written upon two or more scales; that is, a piece of music may commence in one key, and during its progress be changed into another key, which is called *modulation*. When the change is continued several measures, the syllables should be changed, but when the change is made for one or two notes only, the  $\sharp 4^{\text{th}}$ , or  $\flat 7^{\text{th}}$ , &c., should be introduced; hence the necessity of singers practising the chromatic scale.

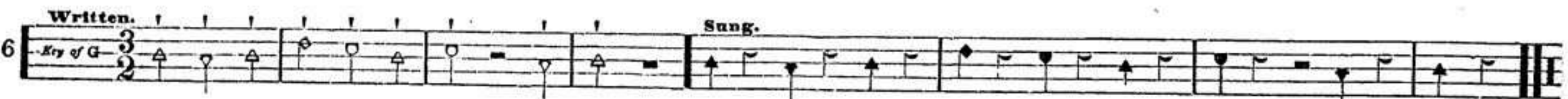
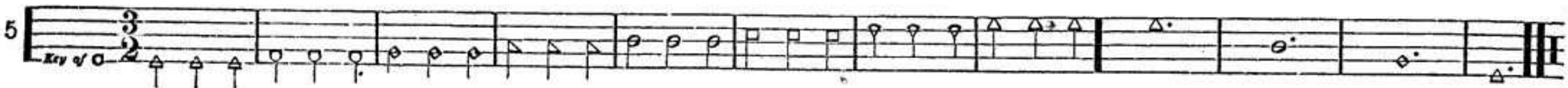
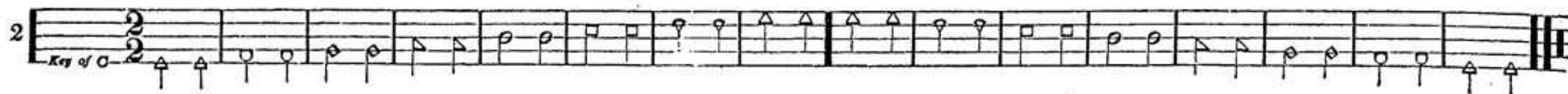
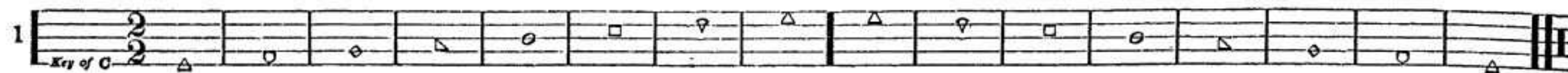
QUESTIONS.

advantage in singing sharp and flatted notes to change the pronunciation of the syllables? What change is recommended?

**Instrumental.**—When a note appears on the staff with a  $\sharp$  prefixed, how is it to be played? [*Ans.* The sound is to be raised a half-interval.] When a  $\flat$  how? [*Ans.* The sound is to be lowered a half-interval.] In the key of F the  $\sharp 4$ th is on B, how is the note to be played? [*Ans.* B natural, or as B is played in the C scale.] In the key of G the  $\flat 7$ th is on F, how is the note to be played? [*Ans.* F natural.]

## ELEMENTS OF MUSIC.

## PRACTICAL EXERCISES.





THE  
SACRED MELODEON.

ROCKBRIDGE. L. M.

The musical score is written for four staves, each beginning with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The notation includes various note values (quarter, eighth, and sixteenth notes), rests, and bar lines. The lyrics are centered between the second and third staves.

Hark! what sweet music, what a song Sounds from the bright ce - les-tial throng; Sweet song, whose melting sounds impart Joy to each raptured, list'ning heart.

## RIDLEY. L. M.

RICHTER.

WITH ENERGY AND EXACT TIME.

From every stormy wind that blows, From every swelling tide of woes, There is a calm, a sure re - treat, 'Tis found be - neath the mercy - seat.

## ZION. L. M.

Happy the meek, whose gentle breast, As clear as summer's evening ray, As clear, &c. Calm as the regions of the blest, En - joys on earth ce - les - tial day,



GRAVE, BOLD

**JOB. L. M.**

W. ARNOLD.

25

Key of C

Oh happy day, when saints shall meet, To part no more—the thought is sweet; No more to feel the rend-ing smart, Oft felt be-low, oft felt be-low, when Christians part.

**DEVOTION. L. M.**

Key of C

There is a re-gion lov'-lier far Than sa-ges tell, or po-ets sing; Brighter than sum-mer beauties are, And soft-er than the tints of spring.

## ORFORD. L. M.

Once on the raging seas I rode, The storm was loud, the night was dark, The ocean yawn'd, and rudely blow'd The winds that toss'd my found'ring bark.

## BOURBON. L. M.

This life's a dream, an empty show, But the bright world to which I go Hath joys substantial and sin - cere; When shall I wake and find me there?

Here faith re - veals to mortal eyes, A bright - er world beyond the skies; Here shines the light which guides our way From earth to realms of endless day.



# LOVING-KINDNESS. L. M.

27

Key of A 2/2

1. A-wake, my soul, in joy-ful lays, And sing thy great Redeemer's praise; He justly claims a song from me, His loving-kind-ness, O how free!

Key of A 2/2

2. He saw me ru-in'd in the fall, Yet loved me not-with-stand-ing all; He saved me from my lost es-tate, His loving-kind-ness, O how great!

Key of A 2/2

3. Though numerous hosts of mighty foes, Tho' earth and hell my way oppose, He safely leads my soul a-long, His lov-ing-kind-ness, O how strong!

Key of A 2/2

Key of A

His lov-ing-kind-ness, lov-ing-kind-ness, His lov-ing-kind-ness, O how free!

Key of A

His lov-ing-kind-ness, lov-ing-kind-ness, His lov-ing-kind-ness, O how great!

Key of A

His lov-ing-kind-ness, lov-ing-kind-ness, His lov-ing-kind-ness, O how strong!

Key of A

4. When trouble, like a gloomy cloud,  
Has gather'd thick and thunder'd loud,  
He near my soul has always stood,  
His loving-kindness, O how good!
5. Often I feel my sinful heart  
Prone from my Saviour to depart;  
But though I have him oft forgot,  
His loving-kindness changes not.
6. Soon I must pass the gloomy vale,  
Soon all my mortal powers must fail;  
Oh! may my last expiring breath  
His loving-kindness sing in death.
7. Then let me mount and soar away  
To the bright worlds of endless day:  
And sing with rapture and surprise  
His loving-kindness in the skies.

Vigorous.

Key, Bb 2/2

Come hi - ther, all ye wea - ry souls, Ye hea - vy la - den sin - ners, come, I'll give you rest from all your toils,

Key, Bb 2/2

Key, Bb 2/2

Key, Bb 2/2

Sorr.

Key, Bb 2/2

Key, Bb 2/2

And bring you to my heav'n - ly home. I'll give you rest from all your toils, And bring you to my heav'n - ly home.

Key, Bb 2/2

Key, Bb 2/2

Loud.



# Coda to China.

WITH FEELING.

29

Key, B $\flat$

Key, B $\flat$

Come to Jesus, Come, and welcome, Come, and welcome, Come, and welcome, Come, Come to Jesus, Come, and welcome, Come, and welcome, Come, and welcome, Come, Come and welcome, sin-ner, come.

ANIMATED.

Key, B $\flat$

Key, B $\flat$

## HARPETH. L. M.

Key of C

Key of C

Say, how may earth and heav'n unite? And how shall man with angels join? } Loud swell the peal-ing organ's notes; Breathe forth your souls, in rap-tures high;  
 What link har-mo-nious may be found, Dis-cor-dant natures to combine? }  
 An anthem raise, with harp and voice, Join the full chorus of the sky.

Key of C

Key of C

Key of F

0 could I soar to worlds above, The blest abode of peace and love, How gladly would I mount and fly On an - gels' wings to worlds on high.

Key of F

Key of F

Key of F

Key of F

O come, ye blessed spirits bright, Convey me to yon realms of light; Attend me up the shi - - - ning way, To mansions of e - ter - nal day!

Key of F

O come, ye blessed spirits bright, Convey me to yon realms of light; At - tend me up the shi - ning way, To mansions of e - ter - nal day!

Key of F

O come, ye blessed spirits bright, Convey me to yon realms of light; At - tend me up the shi - - - ning way, To mansions of e - ter - nal day!

Key of F

O come, ye blessed spirits bright, Convey me to yon realms of light; At - tend me up the shining way, At - tend me up the shining way. To mansions of e - ter - nal day!



Key, E♭ 2/2

No rude alarms of

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

No rude alarms of raging foes, No

No rude alarms of raging foes, No cares to

Key, E♭ 2/2

raging foes, No cares to break the long re - pose; No midnight shade, no clouded sun, But sa - - - cred, high, e - ter - nal noon. But sa - cred, &c.

rude alarms of raging foes, No cares to break the long re - pose; No midnight shade, no clouded sun, But sa - - - cred, high, e - ter - nal noon. But sacred, high, e - ter - nal noon.

cares to break the long repose; No mid - night shade, no cloud - ed sun, But sacred, high, e - ter - nal noon. But sacred, &c.

break the long re - pose; No midnight shade, no clouded sun, But sacred, high, e - ter - nal noon. . . . . But sacred, &c

## SAVOY. L. M.

J. HENRY.

BRISK, CHEERFUL.



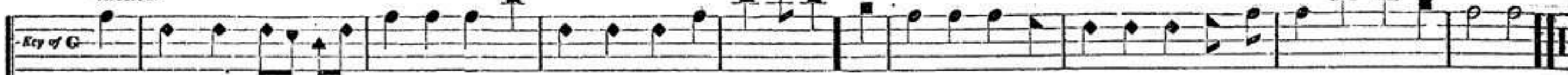
1. When Da - vid tuned the trembling lyre, The speechless mul-ti-tude were still; He shed abroad ce - les - tial fire, And praise was heard on Zi - on's hill.



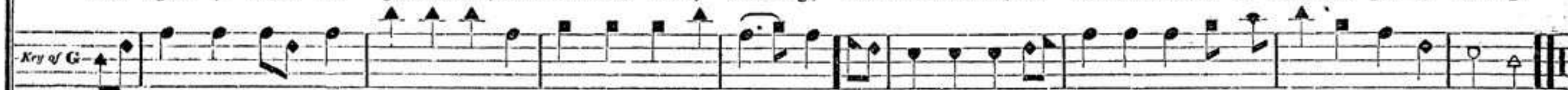
2. The tribes par - took the spreading joy, And join'd the cho-rus of the song, And dul-cet voices sounding high, In concert moved the praise a - long.



CHORUS.



Now light - ly moves the gentle strain, And now more loudly swell-ing; The sweetest note, the richest strain, Is of Zi - on's glo - ry tell-ing!





Key of F 6/4

Be-hold a voice an-gel-ic sounds, And bids the nations all attend; 'Tis heard to nature's utmost bounds, As far as space and time ex-tend.

Key of F

" Wit - ness, you skies, and men give ear, That walk the earth from shore to shore; Time's mighty course shall dis - ap-pear, Its rolling years shall be no more!"

E

# When Marshalled on the Nightly Plain. L. M.

ELEVATED.

1. When marshall'd on the night-ly plain, The glitt'ring host be-stud the sky, One star a-lone, of all the train, Can fix the sin-ner's wand'ring eye.

2. Once on the ra-ging seas I rode, The storm was loud, the night was dark; The o-cean yawn'd, and rudely blow'd The winds that toss'd my found'ring bark.

3. It was my guide, my light, my all, It bade my dark fore-bod-ing cease; And through the storm and danger's thrall, It led me to the port of peace.

Hark! hark! to God the cho-rus breaks, From ev'-ry host, from ev'-ry gem; But one a-lone the Saviour speaks, It is the Star of Beth-le-hem.

Deep horror then my vi-tals froze; Death-struck, I ceased the tide to stem; When sudden-ly a star a-rose, It was the Star of Beth-le-hem.

Now safe-ly moor'd, my per-ils o'er, I'll sing, first in night's di-a-dem, For ev-er and for ev-er-more, The Star—the Star of Beth-le-hem.



# HUNTINGDON. L. M.

35

Key of A 2/2

Com-

Blest, who with generous pity glows, Who learns to feel for other's woes; Bows to the poor man's wants his ear, And wipes the help - less orphan's tear.

Key of A 2/2

Compassion dwells with-

Compassion dwells within his mind, To

Key of A 2/2

passion dwells within his mind, To works of mercy still inclined, Com- He lends, &c.

Key of A 2/2

Compassion dwells within his mind, To works of mercy still inclined, Com- He lends the poor some pre - sent aid, And gives them not to be . . . . . repaid.

Key of A 2/2

in his mind, To works of mercy still inclined, Com- He lends, &c.

Key of A 2/2

works of mercy still inclined, Com- He lends, &c.

## SEASONS, or SUPPLICATION. L. M.

Key of C

Go, search the so - cets of thy heart, And lay thy in-ward bosom bare; And bid far hence each vice depart, Which has crept in, unconscious, there.

## SALEM. L. M.

Key of D

Time's rapid wheels no one can stay, Or urge the moments fast - er on; 'Tis ours a - lone the present day, To-morrow, who can call his own?



# AMANDA. L. M.

37

Key of C

Death, like an 'o - ver - flow - ing stream, Sweeps us away, our life's a dream, An empty tale, a morning flow'r Cut down and with - er'd • in an hour.

Key of C

Key of C

Key of C

# WILLIAMSTOWN. L. M.

BROWN.

Key of C

And wipes the tear from sorrow's eye, While faith points upward to the sky.

Key of C

Come, gentle patience, smile on pain, Then dying hope revives again, \* And wipes the tear from sorrow's eye, And wipes the tear from sorrow's eye, While faith points upward to the sky.

Key of C

And wipes the tear from sorrow's eye, While faith points upward to the sky.

Key of C

And wipes the tear from sorrow's eye, And wipes the tear from sorrow's eye, While faith points upward to the sky.

## LIMEHOUSE. L. M.

HUSBAND.

WITH TENDERNESS.  
NOT TOO SLOW.

Key of G 3/2

1. We've no a - bid - ing ci - ty here! This may dis - tress the worldling's mind; But should not cause the saint a tear,

2. We've no a - bid - ing ci - ty here! Sad truth were this to be our home; But let this thought our spi - rits cheer,

3. We've no a - bid - ing ci - ty here! Then let us live as pil - grims do; Let not the world our rest ap - pear,

4. We've no a - bid - ing ci - ty here! We seek a ci - ty out of sight; Zi - on its name, we'll soon be there,

5. Oh sweet a - bode of peace and love, Where pil - grims, freed from toil, are blest; Had I the pin - ions of a dove,

## AMBOY. L. M.

Key of G 3/2

Who hopes a bet - ter rest to find.

Key of G 3/2

We seek a ci - ty yet to come.  
But let us haste from all be - low.

Key of G 3/2

It shines with ev - er - last - ing light.  
I'd fly to thee and be at rest.

Key of A 2/2

When Spring displays her various sweets, And op' - ning blossoms cheer the eyes,  
And fan - cy ev' - ry beau - ty meets, Whence does the pleas - ing transport rise?

Key of A 2/2



Key of A

Key of A

Key of A

Key of A

Soon will their tran-sient date ex - pire, They fly and mock the fond pursuit ; New pleasures then the thought inspire, And beauteous autumn yields her fruit.

# CONFIDENCE. L. M.

P. ALLYN, JR.

Key of F

Key of F

Key of F

Key of F

Blest are the saints who sit on high, A - round a throne a - bove the sky, Where brightest glories shine a-bove, And all their work is praise and love.

## REST. L. M.

W. B. B.

TENDERLY.

1. "Asleep in Je-sus!" blessed sleep, From which none ever wakes to weep— A calm and un-dis-turb'd re- pose, Un-bro-ken by the last of foes.

2. "Asleep in Je-sus!" oh, how sweet, To be for such a slumber meet! With ho-ly con-fi-dence to sing That Death has lost his venom'd sting.

3. "Asleep in Je-sus!" peaceful rest, Whose waking is su-preme-ly blest: No fear nor wo shall dim that hour That man-i-fests the Saviour's pow'r.

4. "Asleep in Je-sus!" oh, for me May such a blissful refuge be: Se-cure-ly shall my ash-es lie, And wait the summons from on high.

## ACCOMACK. L. M.

REV. E. R. DARE.

Oh sweet a-bode of peace and love, Where pilgrims freed from toil are blest; Had I the pin-ions of a dove I'd fly to thee and be at rest.



# WESTON. L. M.

41

MODERATE, ELEVATED MOVEMENT.

Key, B $\flat$  2/2

When Winter came, the gor-geous sun Turn'd pale, and seem'd to wait his doom; And all that late so ra-diant shone, Now sunk in Win-ter's joy-less tomb.

Key, B $\flat$  2/2

But soon re-vi-ving Spring ap-pear'd, And spread her rich-est robe around; The gloomy face of na-ture cheer'd, And made the earth with joy a-bound.

F

## COMPLAINT. L. M.

PARMETER.



Key of G 2/2

How

O could I soar to worlds a - - bove, The blest a - - - bode of peace and love,

How glad - ly would I

How glad-ly would I mount and fly On

glad-ly would I mount and fly On an-gels' wings to worlds on high! How gladly, &c.

How glad - ly would I mount and fly On angels' wings to worlds on high! On angels' wings to worlds on high!

mount and fly On angels' wings to worlds on high! How gladly would I mount and fly On angels' wings to worlds on high!

an - - - gels' wings to worlds on high! How gladly, &c.



# WHITETOWN. L. M.

HOWELL. 43

Key of G 2/2

They

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' op-press'd and poor re-pair, And build them towns and ci - ties there.

Key of G 2/2

They sow their fields, and

Key of G 2/2

They sow their fields, and trees they plant, Whose

Key of G

sow their fields, and trees they plant, Whose yearly fruit supplies their want; . . . . Their race, &c.

Key of G

They sow their fields, and trees they plant, Whose yearly fruit supplies their want; . . . . Their race grows up from fruitful stocks, Their wealth in-creases with their flocks.

Key of G

trees they plant, Whose yearly fruit sup - plies their want; . . . . Their race, &c.

Key of G

yearly fruit supplies their want, . . . . . Their race, &c.

## MONTAGUE. L. M.

Key of F 2/2

Where'er I turn my weary eyes, Distress and grief before me rise, And ev' - ry gale a - long that blows, Brings its sad tale of human woes.

For

For human woes, what

Key of F 2/2

For human woes, what harp is strung, Or who to mis - 'ry lends a song? Can we . . . depend on joys to come? When all, &c.

For human woes, what harp is strung, Or who to mis'ry lends a song? Can we depend on joys to come, When all are hurried to the tomb?

human woes, what harp is strung, Or who to mis'ry lends a song? Can we depend on joys to come, When all are hurried to the tomb? When all, &c.

harp is strung, Or who to mis'ry lends a song? Can we de - pend on joys to come, When all are hurried to the tomb? When all, &c.



# EXHORTATION. L. M.

DCOLITTLE. 45

Key of C

How soon the glo - ries of the morn Their fra - grance shed, and fade and die ; So

Key of C

So blooming youth, cut

Key of C

So blooming youth, cut down, are borne A -

Key of C

So blooming youth, cut down, are borne A - way where old - er vic - tims lie, A - way, &c.

Key of C

blooming youth, cut down, are borne A - way where old - er vic - tims lie, . . . . . A - way where old - er vic - tims lie.

Key of C

down, are borne A - way where old - er vic - tims lie, So blooming youth, cut down, are borne A - way, &c.

Key of C

way where old - er victims lie, So blooming youth, cut down, . . . are borne A - way, &c.

**KINGSBRIDGE. L. M.**

Key of C

1. Why should we start and fear to die? What tim - 'rous worms we mor-tals are; Death is the gate to end - less joy,

Key of C

2. The pains, the groans, the dy - ing strife, Fright our ap - proach-ing souls a - way; And we shrink back a - gain to life,

Key of C

3. O if my Lord would come and meet, My soul would stretch her wings in haste; Fly fear - less through death's i - ron gate,

4. Je - sus can make a dy - ing bed, Feel soft as down - y pil-lows are; While on his breast I lean my head,

Key of C

**COWPER. L. M.**

HOLDEN.

Key of C

And yet we dread to en - ter there.

Key of C

Fond of our pri - son and our clay.

Key of C

Nor feel the ter - rors as she pass'd.  
And breathe my life out sweetly there.

Key of C

Key, Bb

Shall life re - vis - it dy-ing worms, And spread the joyful in - sect's wing?

Key, Bb

And,

Key, Bb

And, oh! shall man a-



Key, B $\flat$

And, oh! shall man a - wake no more, And, oh! shall man awake no more, And, oh! &c.

Key, B $\flat$

And, oh! shall man awake no more, And, oh! shall man awake no more, To see a glad re - viv - ing spring?

Key, B $\flat$

oh! shall man awake no more, To see a glad re - viv-ing spring? And, oh! &c.

Key, B $\flat$

wake no more, To see a glad re-viv-ing spring? And, oh! shall man awake no more, And, oh! &c.

# DEVOTION, 2d. L. M.

JOEL READ.

Key of C

The summer rays with vigour shine, To raise the corn and cheer the vine.

Key of C

The flow'ry spring, at thy command, Embalms the air and paints the land; The summer rays with vigour shine, To raise the corn and cheer the vine.

Key of C

The summer rays with vigour shine, To raise the corn and cheer the vine, To raise, &c.

Key of C

The summer rays with vigour shine, To raise the corn and cheer the vine, To raise, &c.

## I'M ON MY JOURNEY HOME. L. M.

1. Je - sus, my all, to heaven is gone, He whom I fix my hopes up - on ; }  
His track I see, and I'll pur - sue The nar - row way, till him I view. }

2. The way the ho - ly prophets went, The road that leads from ban - ish - ment, }  
The King's high - way of ho - li - ness, I'll go, for all his paths are peace. }

I'm on my journey home to the New Je - ru - sa - lem.

New Je - ru - sa - lem. I'm on my journey home to the New Je - ru - sa - lem ; So fare you well, So fare you well, So fare you well, I am going home.

3. This is the way I long have sought,  
And mourn'd because I found it not ;  
My grief a burden long has been,  
Because I was not saved from sin.

4. The more I strove against its power  
I felt its weight and guilt the more,  
Till late I heard my Saviour say,  
" Come hither, soul, I am the way ! "

5. Lo ! glad I came to thee, blest Lamb,  
And made confession of thy name.  
Myself alone had I to give,  
Nothing but love did I receive.

6. Now will I tell to sinners round  
What a dear Saviour I have found ;  
I'll point to thy redeeming blood,  
And say, " Behold the way to God . "



# DARLEY. L. M.

W. H. W. DARLEY.

49

Key, Bb 2/2

High on the bend - ing wil - lows hung, Is - rael, still sleeps the tune - - ful string; Still mute re-

Key, Bb

mains the sul - len tongue, And Zi - on's song de - nies to sing, And Zi - on's song de - nies to sing.

G

Oh, if my Lord would come and meet, My soul should stretch her wings in haste, Fly fearless through Death's iron gate, Nor feel the terrors

Je - sus can make a dy-ing bed Feel soft as downy pil - lows are; While on his breast I lean my

as she pass'd. Je - sus can make a dy-ing bed Feel soft as downy pil - lows are; While on his breast I

Je-sus can make a dying bed Feel soft as downy pil - lows are; While on his breast I lean my head, And breathe my life out

Je-sus can make a dy-ing bed Feel soft as downy pil - lows are; While on his breast I lean my head, And breathe my



Key, E♭

head, While on his breast I lean my head, And breathe my life out sweet-ly there, And breathe, And breathe, And breathe my life out sweetly there.

Key, E♭

lean . . . my head, I lean my head, And breathe, And breathe, And breathe, And breathe my life, And breathe my life out sweetly there.

Key, E♭

sweet-ly there. While on his breast I lean, I lean my head, And breathe my life out sweetly there, And breathe my life out sweetly there.

Key, E♭

life out sweet-ly there. While on his breast I lean, I lean my head, And breathe, And breathe, And breathe my life out sweetly there.

## PARTING HAND. L. M.

Key of G

1. My Chris-tian friends in bonds of love, Whose hearts the sweetest u-nion prove, Your friendship's like the strongest band— Yet we must take the part-ing hand.

Key of G

2. Your pre-sence sweet, our union dear! What joys we feel to-go-ther here! And when I see that we must part, You draw like cords a-round my heart.

Key of G

3. How sweet the hours have pass'd a-way, Since we have met to sing and pray! How loath are we to leave the place Where Je-sus shows his smil-ing face!

4. Oh could I stay with friends so kind, How would it cheer my faint-ing mind! But, pil-grims in a fo-reign land, We oft must take the part-ing hand.

Key of G 2/2

Oh what a thoughtless wretch was I, To mourn and murmur and re - pine, To see the wicked, placed on high, In pride and robes of hon - our shine!

Key of G 2/2

But oh their end, their dreadful end! Thy sanc - tu - a - ry taught me so; On slipp'ry rocks I see them stand, And fiery billows roll be - low.



# EUPHRATES. L. M. (DOUBLE.)

WM. CHURCHWARD.

53

Key of C

1. When we, our wea - ried limbs to rest, Sat down by proud Eu - phra - tes' stream; We wept, with dole - ful

Key of C

2. Our harps, that when with joy we sung, Were wont their tune - ful parts to bear; With si - lent strings neg -

Key of C

3. O Sa - lem, our once hap - py seat, When I of thee for - get - ful prove, Let, then, my trembling

Key of C

Key of C

thoughts op - press'd, And Zi - on was our mourn - ful theme, And Zi - on was our mourn - ful theme.

Key of C

lect - ed hung, On wil - low trees that with - er'd there, On wil - low trees that wither'd there.

Key of C

hands for - get The speak - ing strings with art to move, The speak - ing strings with art to move.

Key of C

*Int.*

## RUSSIA. L. M.

Key of C

False are the men of high de-gree; The baser sort are van-i - ty:

Laid in a ba-lance, both appear Light as a puff of empty air.

Laid in a ba-lance, both ap - pear Light as a puff of empty air.

Laid in a balance, both appear Light as a puff of empty air, Light as a puff of empty air.

Laid in a balance, both appear Light as a puff of emp - ty air, Light as a puff of empty air.

## ANVERN. L. M.

Slow.

Key of F

1. Tri-umphant Zi-on! lift thy head From dust and darkness and the dead! Tho' humbled long, awake at length, And gird thee with thy Saviour's strength, And gird thee with thy Saviour's strength.

2. Put all thy beauteous garments on, And let thy excellence be known; Deck'd in the robes of righteous-ness, Thy glories shall the world con - fess, Thy glories shall the world con - fess.

3. No more shall foes unclean in-vade, And fill thy hallow'd walls with dread; No more shall hell's insulting host Their vict'ry and thy sor-rows boast, Their vict'ry and thy sorrows boast.

4. God, from on high has heard thy prayer; His hand thy ruin shall repair: Nor will thy watchful Monarch cease To guard thee in e - ter - nal peace, To guard thee in e - ter - nal peace.



# FAYETTE. C. M.

WAKEFIELD.

55

Key of F

1. O choose the path of heavenly truth, And glo-ry in thy choice; Not all the riches of the earth, Not all the rich-es of the earth, Can make thee so re-joice.

Key of F

2. A brighter day than earth affords A-waits the sons of peace; The meek shall have their just rewards, The meek, &c. And mortal cares shall cease.

Key of F

# BROWN. C. M.

W. B. B.

Key of C

1. I love to steal a-while a-way From ev'-ry cumb'ring care, And spend the hours of set-ting day In hum-ble, grateful prayer.

Key of C

2. I love in sol-i-tude to shed The pen-i-ten-tial tear; And all his pro-mi-ses to plead When none but God is near.

Key of C

3. I love to think on mer-cies past, And fu-ture good im-plore; My cares and sor-rows all to cast On Him whom I a-dore.

Key of C

## ROCKINGHAM. C. M.

B. CHAPIN.



When life's tem - pes-tuous day is o'er, May its de - part - ing ray Be calm as morn's im - - pres - sive hour, And lead to end - less day.

## HOPEWELL. C. M.



Oh, hap - py is the man who hears In - struction's warn - ing voice; } For she hath trea - sures great - er far Than east or west un - fold;  
And who ce - les - tial wis - dom makes His ear - ly, on - ly choice! }

More pre - cious are her bright re - wards Than gems or stars of gold.



# NINETY-FIFTH. C. M.

COLTON. 57

Key of A 2/2

I'll bid farewell to ev' - ry fear, And wipe, &c.

When I can read my ti - tle clear To mansions in the skies, I'll bid farewell to ev'-ry fear, And wipe my weeping eyes.

I'll bid farewell, I'll bid farewell to ev' - ry fear, And wipe, &c.

I'll bid farewell to ev'ry fear, I'll bid farewell to ev' - ry fear, And wipe, &c.

# HARMONY GROVE. C. M.

Key of A 3/2

The long - ing youth im - pa - tient wait, To com-ing years look up; And ho - ry age still for-ward look, For their yet ab - sent hope.

H

## WINDSOR. C. M.

KIRBY.

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

2. "Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the rev'rend head, Shall lie as low as ours."

## COMMUNION. C. M.

J. ROBERTSON.

You glitt'ring toys of earth, adieu, A nobler choice be mine; } Away, unworthy of my cares, You specious baits of sense; In - es - ti - ma - ble worth appears, The pearl of price immense.  
A real prize at-tracts my view, A treasure all di-vine.



# CELESTA. C. M.

59

Key of D 6/4

Let knowledge spread both far and wide, From land to dis-tant sea, Till jus-tice flows on ev'-ry tide, And all the earth is free!

And all the earth is free, And all the earth is free! Till jus-tice flows on ev'-ry tide, And all the earth is free!

# WINDALL. C. M.

Key of G 6/4

What glo-ry gilds the sacred page, Ma-jes-tic like the sun! It gives a light to ev'-ry age, It gives but bor-rows none.

It gives but bor-rows none, It gives but bor-rows none, It gives a light to ev'-ry age, It gives but bor-rows none.

NOTE.--The slur over the third measures of the above tunes to be observed only when the tune is repeated. To be repeated or not, at pleasure.

## PLEASANT HILL. C. M.

IN STEADY TIME.

Key of E 6/4

Blest is the man whose soften'd heart Feels all another's pain: } Whose breast expands with gen'rous warmth, And bleeds in pi-ty o'er the wound  
To whom the sup-pli-cating eye Was ne-ver raised in vain. } A stranger's woes to feel; He wants the pow'r to heal.

## CANAAN'S LAND. C. M. (DOUBLE.)

Key of A 2/2

1. How sweet, how heavenly is the sight, When those that love the Lord, }  
In one a - no - ther's peace delight, And so ful - fil the word; } 2. When each can feel his brother's sigh, And with him bear a part,  
When sor - row flows from eye to eye, And joy from heart to heart.

Key of A 2/2

3. When free from envy, scorn, and pride, Our wish - es all above, }  
Each can his bro - ther's failings hide, And show a brother's love; } 4. When love in one de - light - ful stream, Through every bo - som flows,  
When u - nion sweet and dear esteem, In eve - ry action glows.

Key of A 2/2

5. Love is the gold - en chain that binds The hap - py souls above, }  
And he's an heir of heav'n that finds His bo - som glow with love. } And he's an heir of heav'n that finds His bo - som glow with love.



# TURNER. C. M.

MAXIM. 61

Key of A 2/2

The meadows dress'd in

The lit - tle hills on ev' - ry side Re - joice at fall - ing show'rs; The

Key of A 2/2

The meadows dress'd in all their pride, The

Key of A 2/2

The meadows dress'd in all . . . . . their pride, Per -

Key of A 2/2

all . . . . . their pride, Per - fume, &c.

Key of A 2/2

meadows dress'd in all their pride, Per - fume the air with flow'rs, The meadows dress'd in all their pride, Per - fume the air with flow'rs.

Key of A 2/2

meadows dress'd in all their pride, Per - fume, &c.

Key of A 2/2

fume the air with flow'rs, Per-fume, &c.

Key of C

Sweet fields ar - ray'd in liv - ing green, And riv - ers of de - light, And riv - ers of de - light.

Key of C

Key of C

Key of C

# CANAAN. C. M.

Key of G

And, as a lamp, our footstep leads, To walk in wis - dom's way.

Key of G

The sun of science kindly sheds On us a cheering ray; And, as a lamp, our footstep leads, To walk in wisdom's way.

Key of G

And, as a lamp, our footstep leads, To walk in wisdom's way, To walk in wisdom's way.

Key of G

And, as a lamp, our footstep leads, And, as a lamp, our footstep leads, To walk in wis - dom's way.



## CANAAN, 2d. C. M.

SWAN.

Key of C

On Jor - dan's storm - y banks I stand, And cast a wish - ful eye; To Ca - naan's fair and hap - py land, Where

Key of C

Key of C

Key of C

my pos - ses - sions lie. Oh! the trans - port - ing, rap - t'rous scene That rises to my sight, That rises to my sight, That rises to my sight;

Key of C

Key of C

Key of C

## LIBERTY. C. M.

SHUMWAY.

Key of F 2/2

Be - hold the smiling, happy land, Behold, &c.

No more beneath th' oppressive hand Of Ty-ran-ny we moan, Be - hold the smiling, happy land, Behold, &c.

Be - hold the smiling, happy land, Behold, &c. That Freedom, &c.

Be - hold the smiling, happy land, Be - hold the smi - ling hap - py land, That Freedom calls her ..

## COMMUNION. No. 2.

Key of F 2/2

That Freedom, &c. That Freedom calls her own!

That Freedom, &c. That Freedom calls her own!

own That Freedom calls her own!

own That Freedom calls her own!

Key of A 3/2

For me, oh did my Sa - viour bleed, And did my Sove - reign die!

Would he de - vote that sa - cred head For such a worm as I?

CHORUS. { Re - mem - ber me, re - mem - ber me! O Lord, re - mem - ber me!  
Re - mem - ber all thy dy - ing groans, And then re - mem - ber me!

own That Freedom calls her own!



Key of G 2/2

'Tis sweet to look beyond my pains, And long to fly a - way, And

When languor and disease in - vade This trembling house of clay, 'Tis sweet to look beyond my pains, And long to fly a - way, And

Key of G 2/2

'Tis sweet to look beyond my pains, And long to fly away, And long to fly a -

Key of G 2/2

'Tis sweet to look beyond my pains. And long to fly a - way, . . . And long to fly a -

Key of G 2/2

long to fly a - way. 'Tis sweet, &c.

Key of G 2/2

long to fly away. 'Tis sweet to look beyond my pains, And long to fly a - way.

Key of G 2/2

way. 'Tis sweet, &c.

Key of G 2/2

way. . . 'Tis sweet, &c.

2. Sweet to look inward, and attend  
The whispers of his love;  
Sweet to look upward, to the place  
Where Jesus pleads above.
3. Sweet to look back, and see my name  
In life's fair book set down;  
Sweet to look forward, and behold  
Eternal joys my own.
4. Sweet, to reflect how grace divine  
My sins on Jesus laid;  
Sweet, to remember that his blood  
My debt of suffering paid.
5. Sweet, in his righteousness to stand,  
Which saves from second death

Sweet to experience, day by day,  
His Spirit's quickening breath.

6. Sweet, on his faithfulness to rest,  
Whose love can never end;  
Sweet on his covenant of grace,  
For all things to depend.

7. Sweet, in the confidence of faith,  
To trust his firm decrees;  
Sweet to lie passive in his hands,  
And know no will but his.

8. If such the sweetness of the streams,  
What must the fountain be,  
Where saints and angels draw their bliss  
Immediately from thee?

## LINGHAM. C. M.

Key of A 2/2

O may my days se - cure - ly pass, With - out remorse or fear, With - out re - morse or fear; And let me for my part - ing hour,

From day to day pre -

## EAST NEEDHAM. C. M. BELKNAP.

Key of A 2/2

From day to day pre - pare, From day to day pre - pare.

From day to day pre - pare, From day to day pre - pare.

day to day pre - pare, From day to day pre - pare, From day to day pre - pare.

pare. From day to day pre - pare, From day . . . . . to day pre - pare.

LIVELY.

Key of G 2/2

The lit - tle hills on ev' - ry side Re - joice at fall - ing showers,



Key of G

The meadows, dress'd in all their pride, Per-fume the air with flowers, Per - fume . . . . . the air with flowers.

Key of G

The meadows, dress'd in all their pride, Per-fume the air with flowers, Per - fume the air with flowers.

Key of G

The meadows, dress'd in all their pride, Per-fume the air with flowers. The meadows, dress'd in all their pride, Per - fume the air with flowers.

Key of G

The meadows, dress'd in all their pride, Per - fume the air with flowers. The meadows, dress'd in all their pride, Per - - - fume . . . . . the air with flowers.

### ARCADIA. C. M.

Key of A

1. In time of fear, when trouble's near, I look to thine a - bode; Though helpers fail, and foes pre - vail, I'll put my trust in God, I'll put my trust in God.

Key of A

2. And what is life, mid toll and strife, What ter - ror has the grave? Thine arm of power, in per - il's hour, The trembling soul will save, The trembling soul will save.

Key of A

3. In dark-est skies, though storms a-rise, I will not be dis - may'd: O God of light, and boundless might! My soul on thee is stay'd, My soul on thee is stay'd.

Key of A

Key of F 2/2

Be - hold, a glorious sound we hear, Our tribes devoutly say: "Up, Is - rael, to the tem - ple haste, And keep your festal day." At Salem's courts we must appear With

At Salem's courts we

At Salem's courts we must appear With

Key of F 2/2

At Salem's courts we must appear With our . . . . . assembled pow'rs, In strong, &c.

our as-sem-bled pow'rs, . . . . . In strong and beauteous order ranged, Like her u - ni - - ted tow'rs.

must appear, With our as-sem-bled pow'rs, In strong, &c.

our as-sem-bled pow'rs, . . . . . In strong, &c.



# KNARESBOROUGH. C. M.

LEACH. 69

WITH SPIRIT.

Key of G 2/2

And realms of in - fi - nite de -

Far from these nar - row scenes of night, Un - bound - ed glo - ries rise, Un - bound - ed glo - ries rise; And

Key of G 2/2

And realms of in - fi - nite de -

And

Key of G

light, And realms, &c.

Key of G

realms of in - fi - nite de - light, And realms of in - fi - nite de - light, Un - known to mor - tal eyes.

Key of G

light, . . . . . Un - known to mortal eyes, And realms, &c.

Key of G

realms of in - fi - nite de - light, Un - known, &c.

Key of A 2/2

Be calm as morn's im - pres - sive

When life's tem - pes - tuous day is o'er, May its de - part - ing ray Be calm as morn's im - pres - sive hour,

Key of A 2/2

Be

Be calm as morn's im - pres - sive

Key of A 2/2

hour, And lead to end-less day, And lead to end-less day. Be calm, &c.

Key of A 2/2

Be calm as morn's impressive hour, Be calm as morn's im-pres-sive hour, And lead to end-less day.

Key of A 2/2

calm as morn's impressive hour, . . . . And lead to end-less day. Be calm, &c.

Key of A 2/2

hour, And lead to end-less day. Be calm, &c.



# NEW JERUSALEM. C. M.

NGALLS. 71

Key of G 2/2

The hand that safe-ly keeps my days Will all . . . . .

Now with my thoughts composed to peace, I'll give mine eyes to sleep;

The hand that safe-ly

The hand that safe - ly keeps my days Will all . . . . . my

The hand that safe - ly keeps my days Will all . . . . . my slumbers keep

Key of G

my slumbers keep. The hand that safe - ly keeps my days Will all, &c.

Key of G

keeps my days Will all . . . . . my slum - - bers keep, Will all my slumbers keep, Will all . . . . my slumbers keep.

Key of G

slumbers keep. The hand that safe-ly keeps my days Will all, &c.

Key of G

The hand that safe-ly keeps my days Will all my slumbers keep, Will, all, &c.

## EDOM. C. M

**CHEERFUL**

Key of F 2/2

The clouds bring down refreshing rains On parched lands and

Where na - ture spreads her bound - less plains, Be - neath a summer sky, . . . . . The clouds bring down re-

Key of F 2/2

The clouds bring down refreshing rains On parch - ed lands and

Key of F 2/2

The clouds bring down re-

Key of F 2/2

dry, . . . . On parched lands . . . . and dry. The bending trees their tribute yield, And

Key of F 2/2

fresh - ing rains On parch - ed lands and dry. The bend - ing trees their tribute yield, And herds to grazing roam; The grateful sower

Key of F 2/2

dry, On parch - ed lands and dry. The bending trees their tri - bute yield, And herds to graz - ing roam;

Key of F 2/2

freshing rains, On parch - ed lands . . . . and dry.



herds to grazing roam, And herds to graz . . . ing roam; The grateful sower reaps his field, And sings the harvest home, And sings the harvest home.

reaps his field, And sings the harvest home, . . . . . The grateful sower reaps his field, And sings the har - vest home, And sings the harvest home.

. . . . . The grateful sower reaps his field The grateful sower reaps his field, And sings the harvest home, And sings the harvest home.

. . . . . The grateful sower reaps his field, And sings the harvest home, . . . . . And sings the harvest home.

### CONDESCENSION. C. M.

Come, humble sin - ner, in whose breast A thousand thoughts revolve; Come, with your guilt and fear op - press'd, And make this last re - solve.

**MILBOURN PORT. C.M.**

**LIVELY.**

LIVELY.

Key of B

There is a land of pure de - light, Where saints in glo - ry reign ;

Key of B

Key of B

Key of B

In - fi - nite day ex - cludes the night, . . . .

fi - nite day ex - cludes the night, . . . . . In fi - nite day ex - cludes the night, And plea - sures ban - ish pain.



# EXHORTATION. C. M.

75

Key of F

The world, at each re - turn - - - ing day, A - wakes a - gain to light.

When

When morn - ing drives the

Key of F

When morning drives the shades a - way, And makes an end of night, . . . . . And makes an end of night.

When morning drives the shades a - way, And makes an end of night, . . . And makes an end of night.

morning drives the shades a - way, And makes an end of night. When morn - ing drives the shades a - way, And makes an end of night.

shades a - way, And makes an end of night. . . . . When morning drives the shades a - way, And makes an end of night.

## BAND OF LOVE. C. M.

Key of G 6/4

Our souls, by love to - ge - ther knit, Ce - ment - ed, join'd in one; One hope, one heart, one mind, one voice, 'Tis heav'n on earth begun. Our

Key of G 6/4

Key of G

hearts have burn'd while Je - sus spoke, And glow'd with sacred fire; He stoop'd, and talk'd, and fed, and bless'd, And fill'd the enlarged desire. A Sa - viour,

Key of G

LIVELY.

Key of G

let cre - a - tion sing! A Saviour, let all heaven ring! He's God with us, we feel him ours; His ful - ness in our soul he pours. 'Tis

Key of G

Key of G

al - most done, 'Tis al - most o'er; We're joining them who're gone be - fore, We soon shall meet to part no more, We soon shall meet to part no more.

Key of G



# PISGAH. C. M.

77

Key, B $\flat$  2/2

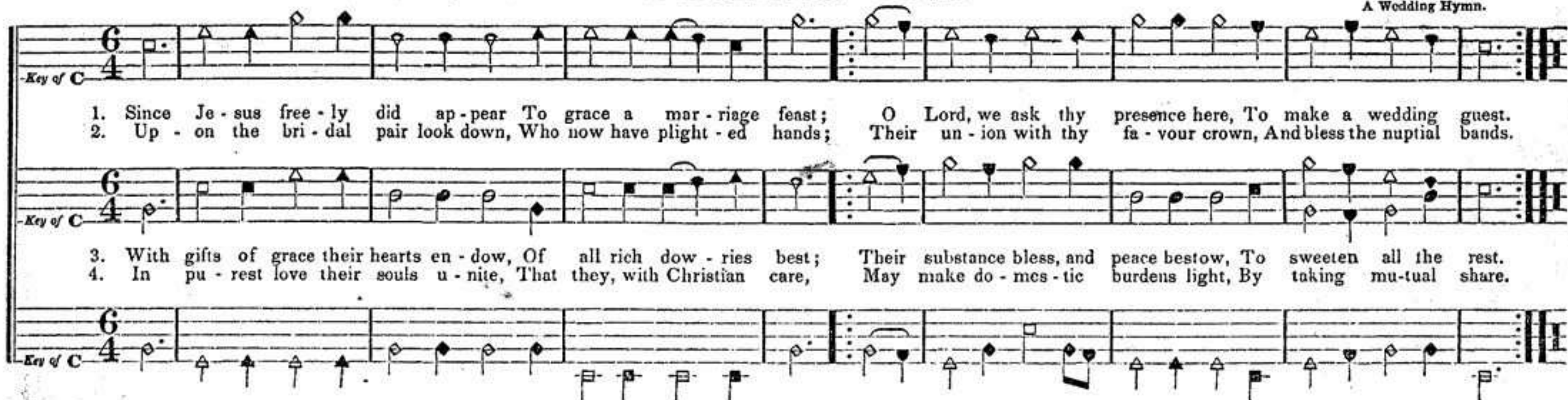


Our eyes have seen the ro-sy light Of youth's soft cheek de-cay; . . . And fate descend in sudden night, On manhood's mid-dle day.

# WAVERLY. C. M.

A Wedding Hymn.

Key of C 6/4



1. Since Je-sus free-ly did ap-pear To grace a mar-riage feast; O Lord, we ask thy presence here, To make a wedding guest.  
2. Up-on the bri-dal pair look down, Who now have plight-ed hands; Their un-ion with thy fa-vour crown, And bless the nuptial bands.  
3. With gifts of grace their hearts en-dow, Of all rich dow-ries best; Their substance bless, and peace bestow, To sweeten all the rest.  
4. In pu-rest love their souls u-nite, That they, with Christian care, May make do-mes-tic burdens light, By taking mu-tual share.

NOTE.—Let the lower choosing notes in the Air be sung the first time; the upper, the last time.

# GEORGETOWN. C. M.

Key of A 2/2

Je - ru - sa - lem! my happy home! Je - ru - sa - lem! my hap - py home! Je - ru - sa - lem! my hap - py home! Oh how I long for thee! When

Chorus. Oh who will come and go with me! Oh who will come and go with me! Oh who will come and go with me! To the New Je - ru - sa - lem! From

# DARLINGTON. C. M.

Key of G 2/2

will my sorrows have an end, Thy joys when shall I see?

earth be-low, to heav'n we go, To the New Je - ru - sa - lem!



Key of G

Yet mercy lengthens out our thread, And yet our moments run, And yet our moments run, And yet our moments run.

Key of G

Yet mercy lengthens out our thread, And yet our moments run, And yet our moments run, And yet our moments run.

Key of G

Yet mercy lengthens out our thread, And yet our moments run, And yet our moments run, And yet our moments run.

Key of G

Yet mercy lengthens out our thread, And yet our moments run, And yet our moments run, And yet our moments run.

### WALSAL. C. M.

Key of C

How shall the young se - cure their hearts, And guard their lives from sin? The Word the choicest rules im - parts, To keep the conscience clean.

Key of C

How shall the young se - cure their hearts, And guard their lives from sin? The Word the choicest rules im - parts, To keep the conscience clean.

Key of C

How shall the young se - cure their hearts, And guard their lives from sin? The Word the choicest rules im - parts, To keep the conscience clean.

Key of C

How shall the young se - cure their hearts, And guard their lives from sin? The Word the choicest rules im - parts, To keep the conscience clean.

**VICTORY. C. M.**

D. REED.

Key, E $\flat$  2/2

Now shall my head be lift - ed high, Above my foes a - round; And songs of joy and vic - to - ry With - in the temple sound, sound, Within the temple sound, Within the temple sound.

And songs of joy and vic - to - ry With - in the temple sound, sound, Within the temple sound.

And songs of joy and vic - to - ry Within the temple sound, . . . . . sound, Within the temple sound.

**HUBBARD. C. M.**

Key of A 2/2

1. The year rolls round and steals a - way The breath that first it gave, }  
 Whate'er we do, where'er we be, We're trav'ling to the grave, }  
 And yet how un - con - cern'd we go, Up - on the brink of death.

2. In - fi - nite joy or end - less wo At - tends on ev' - ry step,

D. C.

D. C.

D. C.

D. C.



Key of D 2/2

The morning light and ev'ning shade, Successive comforts bring;

The plenteous fruits make harvest glad, And flowers a

The plenteous fruits make harvest glad, And flowers adorn the spring, And

The plenteous fruits make harvest glad And flowers adorn the spring And flowers a-

The plenteous fruits make harvest glad, And flowers . . . . . adorn the spring, And flowers

dorn the spring, And flowers a - dorn the spring. The plenteous fruits make harvest glad, And flowers a - dorn the spring.

flowers . . . . . a - dorn the spring. The plenteous fruits make harvest glad, And flowers a - dorn the spring.

dorn the spring. The plenteous fruits make harvest glad, And flowers a - dorn the spring, And flowers adorn the spring.

L a - dorn the spring. The plenteous fruits make harvest glad, And flowers a dorn the spring.

**POLAND. C. M.**

SWAN.

Turn, mortal, turn! thy dan - ger know; Where'er thy feet can tread, The earth rings hol - low from be - low, And warns thee of her dead!

**LIBERTY HALL. C. M.**

CHAPIN.

Death, what a so - lemn word to all! What mor - tal things are men! We just a - rise, and soon we fall, To mix with earth a - gain.



# FIDUCIA. C. M.

J. ROBERTSON.

83

Key of C

2/2

Hark, from the tombs a doleful sound! Mine ears, attend the cry!  
 "Ye living men, come, view the ground Where you must shortly lie." } Princes, this clay must be your bed, In spite of all your towers; The tall, the wise, the reverend head, Must lie as low as ours."

Key of C

2/2

Key of C

2/2

Key of C

2/2

# SALVATION. C. M.

Key of G

2/2

Oh could our thoughts and wishes fly Above these gloomy shades,  
 To that bright world above the sky, Where sorrow ne'er invades! } There joys unseen by mortal eyes Or reason's feeble ray, In ever-blooming prospect rise, Exposed to no decay.

Key of G

2/2

Key of G

2/2

Key of G

2/2

## FAIRFIELD. C. M.

HITCHCOCK.

Key of C

Key of C

Key of C

Key of C

Come, let us lift our voices high, High as our joys a-rise; And join the songs a-bove the sky, Where pleasure never dies, And join the songs above the sky, Where pleasure never dies.

## SUTTON. C. M.

GOFF.

Key of A

Key of A

Key of A

Key of A

When thou must quit this house of clay, And fly to unknown lands, And fly to unknown lands.

My soul, come me-di-tate the day, And think how near it stands, When thou must quit this house of clay, And fly to unknown lands.

When thou must quit this house of clay, And fly to unknown lands, . . . . And fly to unknown lands.

When thou must quit this house of clay, And fly to un-known lands, . And fly to unknown lands.



# MORTALS AWAKE. C. M.

85

Key of A 2/2

Oh! beauteous were the pa - la - ces On Jor - dan wont to be, } But vultures held their ju - bi - lee, Where harp and cymbal rung; And there, as if in mock - e - ry, The baleful satyr sung  
And still they glimmer'd to the breeze, Like stars beneath the sea. }

# TRIBULATION. C. M.

A. CHAPIN.

Key of F 3/2

Hope looks be - yond the bounds of time, When what we now de - plore Shall rise in full im - mor - tal prime, And bloom to fade no more.

1. Soon will the glo - rious morn-ing dawn, When all the saints shall rise; And clothed in their im - mor - tal bloom, As - cend a - bove the skies.

2. Thrice hap-py morn, for pi - ous souls, Who love the ways of peace; No night of sor - row e'er shall close, Or shade their per - fect bliss.

## O land of rest. [HYMN.]

1. O land of rest, for thee I sigh! When will the moment come, } And dwell in peace at home? And dwell in peace at home? When I shall lay my  
When I shall lay my armour by, And dwell in peace at home?

armour by, And dwell in peace at home?

2. No tranquil joys on earth I view,  
No peaceful, shelt'ring dome;  
This world's a wilderness of wo—  
This world is not my home.

3. To Jesus Christ I sought for rest;  
He bade me cease to roam,  
And fly for refuge to his breast,  
And he'd conduct me home.

4. When, by affliction sorely tried,  
I view the gaping tomb,  
Although I dread death's chilling tide,  
Yet still I sigh for home.

5. Weary of toil, and wand'ring round  
This vale of sin and gloom;  
I long to quit th' unhallowed ground,  
And dwell with Christ at home.



# LAND OF REST, 2d. C. M.

A. LANE. 87

Flowing style.

Key of D 6/4

When each can feel his brother's sigh, And with him bear a part; When sor - row flows from eye to eye, And joy from heart to heart,

Soft.

Loud.

Key of D 6/4

And joy from heart to heart, And joy from heart to heart. When sor - row flows from eye to eye, And joy from heart to heart.

## LEANDER. C. M. (DOUBLE.)

Key of C

6/4

Con - si - der, man, an - oth - er day Has join'd the ma - ny past, Which brings you farther on the way, Where all the liv - ing haste.

Key of C

6/4

Key of C

6/4

Key of C

6/4

Key of C

Un - ceas - ing we must jour - ney on, In life there is no stay; As hundreds have be - fore us gone, So we must pass a - way.

Key of C

Key of C



# NEW ORLEANS. C. M.

89

Key of G

Time passes with in - ces - sant speed, And takes a - way our breath; The coming day so quick - ly gone, Is but ap - proach - ing death!

Key of G

The hur - ried mo - ments from us fly, Nor heed our earn - est pray'r, As mes - sen - gers to bear on high What we are do - ing here.

M

## NEW DURHAM. C. M.

AUSTIN.

Key of D 2/2

"Ye liv - ing men, come

Hark! from the tombs a dole - ful sound, Mine ears, at - tend the cry; "Ye

Key of D 2/2

"Ye liv - ing men, come view the ground Where

Key of D 2/2

"Ye liv - ing men, come view the ground Where you must short - ly

Key of D

view the ground Where you must short - ly lie." . . . . .

Key of D

liv - ing men, come view the ground Where you must short - ly lie." "Ye liv - ing men, come view the ground Where you must shortly lie.

Key of D

you must short - ly lie." . . . . .

Key of D

lie" . . . . .



# SARDINIA. C. M.

CASTLE. 91

Key of F

When thro' cre - a - tion's vast expanse, The last dread thunders roll, Untune the concord of the spheres, And shake the ris - ing soul; Un - mov'd may

Key of F

Key of F

Key of F

Key of F

Of jar-ring worlds sur - vey, . . . . . That ush - ers, &c.

Key of F

we the fi - nal storm Of jar-ring worlds sur - - vey, . . . . . That ush - ers in the glad se - rene Of ev - er - last - ing day.

Key of F

Of jar-ring worlds sur - vey, . . . . . That ush - ers, &c.

Key of F

Of jar-ring worlds sur - - vey, . . . . . That ush - ers, &c.

## VIRGINIA. C. M.

Key of G 2/2

Thy words the raging winds con - trol, And rule the boist'rous deep, Thou mak'st the sleeping billows roll, The roll - - - - - ing billows sleep, The roll - - ing billows sleep.

## WOODLAND. C. M.

GOULD.

Key of G 3/2

1. There is an hour of peaceful rest To mourning wand'ers given; There is a tear for souls distress'd, A balm for ev'ry wounded breast—'Tis found alone in heaven.

2. There is a home for weary souls By sins and sorrows driven, When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heaven.

3. There faith lifts up the tearful eye, The heart with anguish riven; It views the tempest passing by, Sees ev'ning shadows quickly fly, And all serene in heaven.

4. There fragrant flowers immortal bloom, And joys supreme are given; There rays divine disperse the gloom— Be-yond the dark and narrow tomb Ap - pears the dawn of heaven.



# HALLOWELL. C. M.

93

Key of G 2/2

Far from the tents of

As on some lone-ly mountain - top The spar-row tells her moan, Far from the tents of

Far from the tents of joy and hope, Far

Far from the tents of joy and hope I'll sit and

Key of G

joy and hope, Far from the tents of joy . . . and hope, Far from, &c.

joy and hope, Far from the tents of joy . . . and hope, Far from the tents of joy and hope I'll sit and grieve a - lone.

from the tents of joy and hope I'll sit and grieve a - lone. Far from, &c.

grieve a - - lone, I'll sit and grieve a - lone. Far from, &c.

## GRAFTON. C. M.

Key of C

Scarce shall I feel death's cold embrace, If Christ be in my arms.

Key of C

Jesus, the vi-sion of thy face Hath o-ver-pow'ring charms; Scarce shall I feel death's cold embrace, If Christ be in my

Key of C

Scarce shall I feel death's cold embrace, If Christ be in my arms, Scarce

Key of C

Scarce shall I feel death's cold embrace, If Christ be in my arms, Scarce shall I feel death's

Key of C

Scarce shall I feel death's cold embrace, If Christ be in my arms. Then, while you hear my heart-strings break, How

Key of C

arms, Scarce shall I feel death's cold embrace, If Christ be in my arms. Then, while you hear my heart-strings break, How sweet the minutes roll, . . . . .

Key of C

shall I feel death's cold embrace, If Christ be in my arms, If Christ be in my arms. Then, while you hear my heart-strings break, How sweet the minutes

Key of C

cold embrace, If Christ be in my arms, If Christ be in my arms. Then, while you hear my heart-strings break, How sweet the minutes roll, . . .



Key of C

sweet the mi - nutes roll, . . . . . A mor - tal pale - ness on my cheek, And glo - ry in my soul, And glo - ry in my soul.

Key of C

. . . . . How sweet the minutes roll, . . . . . A mortal pale - ness on my cheek, And glory in my soul, And glory in my soul.

Key of C

roll, . . . . . A mortal paleness on my cheek, And glo - ry in my soul. A mortal paleness on my cheek, And glory in my soul.

Key of C

. . . . . A mor - tal pale - ness on my cheek, And glo - ry in my soul. A mor - tal paleness on my cheek, And glory in my soul.

### BOWERBANK. C. M.

Key of C

2/2

Vain man, thy fond pursuit forbear, Re - pent, thy end is nigh; Death at the far - thest can't be far, Death at the far - thest can't be far, Oh think be - fore you die.

Key of C

2/2

Key of C

2/2

## MONTGOMERY. C. M.

Key of C

So pilgrims on the

Key of C

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a way . . . . . Without thy cheering grace. So pilgrims on the scorching

Key of C

So pilgrims on the scorching sand, So pilgrims on the

Key of C

My thirsty spirit faints a way . . . . . Without thy cheering grace; So pilgrims on the scorching sand, So pilgrims on the scorching

Key of C

scorching sand, Beneath a burning sky, Long for a cooling stream at hand, . . . . Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Key of C

sand, Beneath a burning sky, Long for a cooling stream Long for a cooling stream at hand, Long for a cooling stream at hand, And they must drink or die.

Key of C

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.

Key of C

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.



# JUDGMENT. C. M.

97

Key of G

The Lord, the Judge, be - fore his throne Bids the whole earth draw nigh; The na-tions near the ris - ing sun, And near the west - ern sky. Throned on a cloud, our God shall come;

Key of G

Thunder and darkness, fire and storm Lead on the dreadful day. Thunder, &c. Lead on, &c.

Bright flames prepare his way; Thunder and darkness, fire and storm Lead on the dreadful day, Lead on the dread-ful day.

Thunder, &c. Lead on, &c. Thunder, &c. Lead on, &c. Lead on, &c.

Thunder and darkness, fire and storm Lead on the dreadful day, Thunder, &c. Thunder, &c.

# REPENTANCE C.M.

PECK.

Key of A 2/2

Plunged in a gulf of dark de-spair, We wretch-ed sin-ners lay, Without one cheering beam of hope, Or spark of glimm'ring day.

With pitying eye, the Prince of Peace Be

With pitying eye, the

With pitying eye, the Prince of Peace..

Key of A 2/2

pitying eye, the Prince of Peace Beheld our help-less grief;

He saw, and oh, a - maz-ing love! He ran, &c.

He ran, &c.

held our helpless grief, Be - held our help-less grief;

He saw, and oh, a - maz-ing love! He ran to our re - lief, He ran to our re - lief.

Prince of Peace Be - held our help-less grief;

He saw, and oh, a - maz-ing love! He ran, &c.

He ran, &c.

Be - held our help-less grief; He saw, and oh, a - maz-ing love! . . . . . He ran, &c.

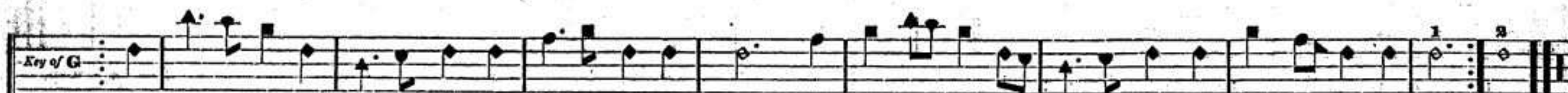
He ran, &c.







Ye wea - ry, hea - vy - la - den souls, Who are op - press - ed sore, Ye trav'lers through the wil - der - ness, To Ca - naan's peaceful shore;



The chilling winds, and beating rain, The waters deep and cold, And en - e - mies sur - rounding you, Take cou - rage and be bold.





# WESTMINSTER. C. M.

101

Key of F 2/2

Key of F 2/2

Key of F 2/2

Key of F 2/2

Thou great and good, the Lord of all, Whom heav'nly hosts o - bey;

Around whose throne dread thunders roll, And liv - id lightnings play, And

Around whose throne dread thunders roll, And liv - id lightnings

Around whose throne dread thunders roll, And liv - id lightnings play, Around whose throne dread

Around whose throne dread thunders roll, And liv - id lightnings play, Around whose throne dread thunders roll, And

Key of F 2/2

Key of F 2/2

Key of F 2/2

Key of F 2/2

liv - id lightnings play, play, ..... play, ..... And liv - id lightnings play, A - round, &c.

play, And liv - id lightnings play, ..... And liv - id lightnings play, .... Around whose throne dread thunders roll, And liv - id lightnings play.

thunders roll, And liv - id lightnings play, play, ..... play, ..... Around, &c.

1 1 lightnings play And liv - id lightnings play, And liv - id lightnings play, . . . . . Around, &c.

## ENFIELD. C. M.

Key of E 2/2

Be - fore the ro - sy dawn of day, To thee, my God, I'll sing; Awake each soft and tune - ful lyre, A - wake each charming string.

Key of E 2/2

Key of E 2/2

Key of E 2/2

Detailed description: This block contains the first system of a four-part musical score. Each part is on a five-line staff with a treble clef and a key signature of one sharp (F#). The time signature is 2/2. The lyrics are written below the second staff. The music consists of eighth and sixteenth notes, with some rests and a final double bar line at the end of the system.

Key of E 2/2

A - wake, and let thy flow - ing strains Glide through the midnight air, While high amidst her si - lent orb, The sil - ver moon runs clear.

Key of E 2/2

Key of E 2/2

Key of E 2/2

Detailed description: This block contains the second system of the musical score. It continues the four-part setting. The lyrics are written below the second staff. The system concludes with first and second endings, indicated by the numbers '1' and '2' above the final measures of each staff.



**FAREWELL. C. M. (6 LINES.)**

TEMPLE.

103

Key of F

My friends, I bid you all farewell, Farewell, my friends, farewell, And if I nev-er see you more, While we on earth remain, Oh may we meet on Canaan's shore, And never part a - gain.

Key of F

Key of F

Key of F

Detailed description: This block contains the musical score for the hymn 'FAREWELL'. It consists of four staves of music. The first staff is labeled 'Key of F' and has a 2/2 time signature. The second staff is also labeled 'Key of F' and has a 2/2 time signature. The third staff is labeled 'Key of F' and has a 2/2 time signature. The fourth staff is labeled 'Key of F' and has a 2/2 time signature. The lyrics are written below the second staff.

**THE CHILD OF GRACE. C. M. (DOUBLE.)**

Key of C

How happy ev - ry child of grace, Who knows his sins forgiven; } A country far from mortal sight, Yet, oh! by faith I see, The land of rest, the saints' de - light, A heav'n prepared for me.  
This world, he cries, is not my place, I seek a place in heav'n; }

Key of C

Key of C

Detailed description: This block contains the musical score for the hymn 'THE CHILD OF GRACE'. It consists of three staves of music. The first staff is labeled 'Key of C' and has a 2/2 time signature. The second staff is labeled 'Key of C' and has a 2/2 time signature. The third staff is labeled 'Key of C' and has a 2/2 time signature. The lyrics are written below the second staff.

**ELGIN. C. M.**

Key of G 2/2

1. That aw - ful day will sore-ly come, Th' ap - point-ed hour makes last, When I must stand be - fore my Judge, And pass the solemn test.

Key of G 2/2

4. Oh! tell me that my worthless name Is gra - ven on thy hands; Show me some promise in thy book, Where my sal - va - tion stands.

Key of G 2/2

Key of G 2/2

**SUFFIELD. C. M.**

KING.

Key of F 2/2

How bright these glo-rious spi - rits shine! Whence all their bright ar - ray? How came they to the bliss - ful seats Of ev - er - lasting day?

Key of F 2/2

Key of F 2/2

Key of F 2/2



Blow.

Key of C

In - fin - ite day ex-cludes the night, And

1. There is a land of pure de-light, Where saints in - mor - tal reign; In - fin - ite day ex - cludes the night, And

Key of C

In - fin - ite day ex-cludes the night, And

Key of C

In - fin - ite day ex-cludes the night, And

Key of C

In - fin - ite day ex - cludes the night, And

Sorz.

Loud.

Key of C

plea - sures ban - ish pain, And plea - sures ban - ish pain.

Key of C

Key of C

Key of C

O

p

2. There everlasting spring abides,  
And never-fading flowers:  
Death, like a narrow sea, divides  
This heavenly land from ours.
3. Sweet fields beyond the swelling flood  
Stand dress'd in living green;  
So to the Jews old Canaan stood,  
While Jordan roll'd between.
4. 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.

Key of G

1. How bless'd are they who al - ways keep The pure and per - fect way; Who nev - er from the sa - cred paths Of God's commandments stray!

Key of G

2. Such men their utmost cau - tion use To shun each wick - ed deed; But in the path which he di - rects With con - stant care pro - ceed.

Key of G

3. Oh, then, that Thy most ho - ly will Might o'er my ways pre - side, And I the course of all my life By thy di - rec - tion guide.

Key of G

Key of G

How bless'd who to his right - eous laws Have still o - be - dient been; And have, with fer - vent, hum - ble zeal, His favour sought to win.

DUETT, TWO TREBLES.

Key of G

Thou strict - ly hast en - join'd us, Lord, To learn thy sa - cred will, And all our dil - i - gence em - ploy Thy sta - tutes to ful - fil.

Key of G

Then with as - su - rance should I walk, From all con - fu - sion free; Convinced, with joy, that all my ways With thy commands a - gree.

Key of G

Inst.



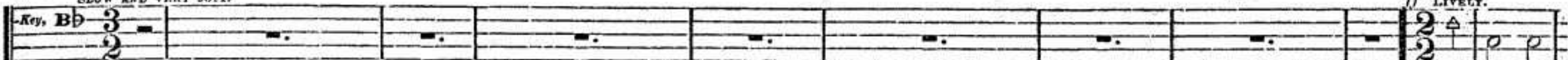
# LAPLAND. C. M.

FAWCETT.

107

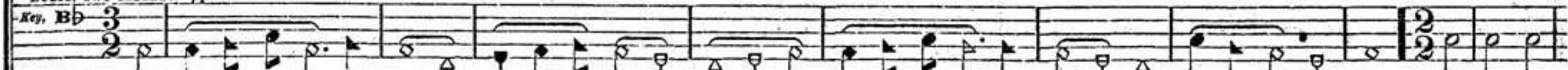
SLOW AND VERY SOFT.

ff LIVELY.

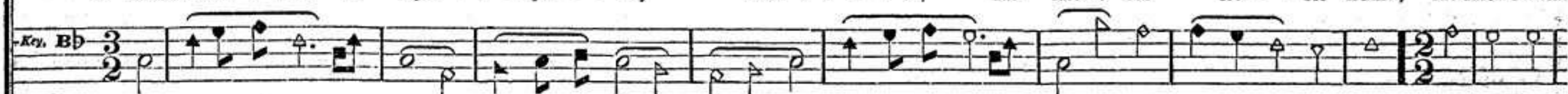


1. With joy we med - i - tate the grace Of our High - Priest a - bove; His heart is

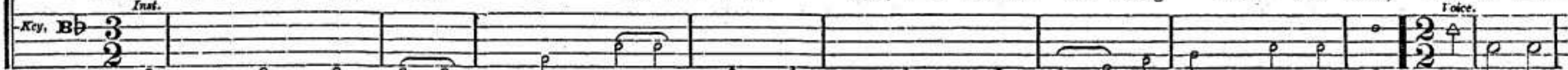
DUETT, TWO TREBLES. pp



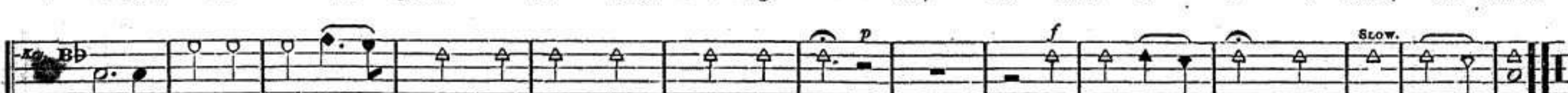
2. Touch'd with . . . a sym - pa - thy with . . . in, He knows our fee - ble frame; He knows what



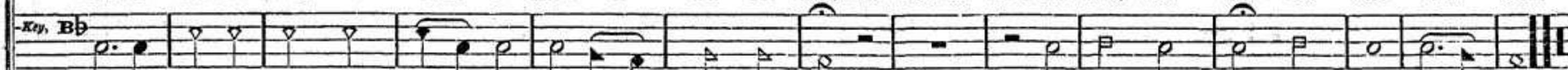
3. He, in . . . the days of fee - ble flesh, . . . Pour'd out strong cries and tears, And in his



4. He'll ne - ver quench the smok - ing flax, But raise it to a flame; The bruised



made of ten - der - ness, His heart is made of ten - der - ness, His bow - els melt with love, His bow - els melt with love.



sore temp - ta - tions mean, He knows what sore temp - ta - tions mean, For he hath felt the same, For he hath felt the same.



mea - sure feels a - fresh, And in his mea - sure feels a - fresh What ev' - ry mem - ber bears, What ev' - ry mem - ber bears.



reed he ne - ver breaks, The bruised reed he ne - ver breaks Nor scorns the mean - est name, Nor scorns the mean - est name.

## MOUNT NEBO. - C. M.

Key, Bb 6/4

Let fan - cy take her up - ward flight O'er na - ture's wide do - main, } Con - tent-ment dwells not far a - way, But in the peace - ful heart;  
 Nor, thus con - fined, to oth - er worlds De - part her wish to gain;  
 And he the high - est plea - sure knows, Who does to want im - part.

Key, Bb 6/4

Key, Bb 6/4

## ERASMUS. S. M.

T. HASTINGS.

Key of G 6/4

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

Key of G 6/4

Key of G 6/4



Key of G 6/4

1. How sweet to bless the Lord, And in his praises join, With saints his goodness to record, And sing his power di-vine. With saints his goodness to record, And sing his power di-vine.

Key of G 6/4

2. These seasons of de-light, The dawn of glo-ry seem, Like rays of pure, ce-lestial light, Which on our spirits beam. Like rays of pure, ce-lestial light, Which on our spi-rits beam.

Key of G 6/4

3. O blest as-su-rance this; Bright morn of heav'nly day; Sweet foretaste of e-ter-nal bliss, That cheers the pilgrim's way. Sweet foretaste of e-ter-nal bliss, That cheers the pilgrim's way.

Key of G 6/4

WEBSTER. S. M.

Key of F 2/2

Key of F 2/2

Sure as the truth shall last, To Zi-on shall be given The brightest glo-ries earth can yield, And brighter bliss in heav'n.

Key of F 2/2

Key of F 2/2

ANIMATED.

Be - hold the morning sun Be - gins his glo - rious way; His beams, &c.

Be - hold the morn - ing sun Be - gins his glorious way; His beams thro' all the na - tions run, And life and light con - vey.

Be - hold the morn - ing sun Be - gins his glo - rious way; His beams, &c.

Be - hold the morning sun Be - gins his glo - rious way; His beams, &c.

## CONCORD. S. M.

HOLDEN.

Be - fore we reach the heav'nly fields, Before, &c.

The hill of Zi - on yields A thousand sacred sweets, Before we reach the heav'nly fields, Before we reach the heav'nly fields, Or walk the golden streets.

Be - fore we reach the heav'nly fields, Before, &c.

Be - fore we reach the heav'nly fields. Before, &c.



# LONSDALE. S. M.

CORRELLI.

111

Key of C

Key of C

Key of C

Key of C

Blest are the sons of peace, Whose hearts and hopes are one; Whose kind de-signs to serve and please, Thro' all their ac-tions run.

Key of C

Key of C

Key of C

Key of C

Blest is the peace-ful house, Their songs, &c.

Blest is the peace-ful house, Where zeal and friend-ship meet; Their songs of praise, their mingled vows, Make their com-mu-nion sweet.

Blest is the peace-ful house, Where zeal and friendship meet; Their songs, &c.

## HOPE. S. M.

Key of G 2/2

While wondrous mer - cy

Key of G 2/2

Is - rael the de - sert trod, Sustain'd by power di - vine, While wondrous mer - cy mark'd the road With many a mystic sign,

Key of G 2/2

While wondrous mer - cy

Key of G 2/2

## STAFFORD. S. M.

Key of G 2/2

mark'd the road With ma - nya mys - tic sign.

Key of G 2/2

With ma - nya mys - tic sign.

Key of G 2/2

mark'd the road With ma - nya mys - tic sign.

Key of G 2/2

Key of A 2/2

Blest is the peace - ful house, Where zeal and friendship meet,

Key of A 2/2

Key of A 2/2



Key of A

Their songs of praise, their min - gled vows, Make their . . . . . com - mu - nion sweet.

Key of A

Their songs of praise, their min - - - - - gled vows, Make their . . . . . com - mu - nion sweet

Key of A

Their songs of praise, their mingled vows, Their songs of praise, their min - gled vows, Make their . . . . . com - mu - nion sweet.

Key of A

Their songs of praise, Their min - gled vows, Their songs of praise, their min - gled vows, Make, &c.

# **HUMILITY. S. M.**

H. HERITAGE.

Key of G

Our days are as the grass, Or like the morn - ing flow'r; If one sharp blast sweep o'er the field, It with - ers in an hour.

Key of G

## MOUNT SION. S. M.

Key of C

Then

The hill of Zi-on yields A thousand sa-cred sweets, Before we reach the heav'nly fields, Or walk the golden streets.

Key of C

Then let your songs a-

Then let your songs a - bound, And

Key of C

let your songs a - bound, And ev'ry tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high, We're marching thro' Immanuel's ground, We're

Key of C

Then let your songs a - bound, And ev'ry tear be dry, We're marching thro' Immanuel's ground, We're marching, &c. To

Key of C

bound, And ev'ry tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high, We're marching thro', We're marching, &c. We're

Key of C

ev'-ry tear be dry, We're marching thro' Immanuel's ground, To fairer worlds on high, We're marching thro' We're marching, &c. We're



Key of C

march . . . . . ing through, We're marching, &c.

Key of C

fair - er worlds on high, To fair - er worlds on high, on high, We're marching through Immanuel's ground, To fair - er worlds on high.

Key of C

march . . . . . ing through, We're marching, &c.

Key of C

mar . . . . . ching thro' Immanuel's ground, We're marching, &c.

# WILMINGTON. S. M.

Key of G

Thy arduous work, &c.

Key of G

Ne'er think the vict'ry won, Nor lay thy armour down, Thy arduous work will not be done, Till thou obtain thy crown, Till thou obtain thy crown.

Key of G

Thy arduous work will not be done, Thy arduous work, &c.

Key of G

Thy arduous work will not be done, Thy arduous work, &c.

Key of C

Swift as a flood, our has - ty days Are sweeping us a - way.

Key of C

Our moments fly apace, Our fee - ble pow'rs de - cay : Swift as a flood, our has - - ty days Are sweeping us a - way.

Key of C

Swift as a flood, our has - ty days, Swift as a flood, our has - ty days Are sweep - ing us a - way.

Key of C

Swift as a flood, our has - - ty days, Swift as a flood, our has - ty days Are sweep - ing us a - way.

Key of C

*Soft.* We'll keep their end in sight, We'll spend them all in wisdom's ways, And let them speed their flight, We'll spend, &c.

Key of C

We'll keep their end in sight, We'll spend them all in wisdom's ways, And let them speed their flight.

Key of C

We'll keep their end in sight, We'll spend, &c.

Key of C

Then since our days must fly, We'll keep their end in sight,



WITH ENERGY AND SPIRIT.

# SILVER STREET. S. M.

I. SMITH

117

Key of C

Key of C

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

Key of C

Key of C

## Coda.

Key of C

Key of C

Praise ye the Lord! Hal - le - lu - jah! Praise ye the Lord! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Praise ye the Lord!

Key of C

Key of C

## EVENING SHADE. S. M.

Key of G 2/2

The day . . . is past and gone; The ev'ning shades ap - pear: Oh may we all re - mem - ber well, Oh

Oh may we all re - mem - ber well, . . . Oh

Oh may we all re - mem - ber well, . . . . . Oh

## BOWMANVILLE. S. M.

Key of G 2/2

may we all re - mem - ber well The night of death is near.

Key of C 2/2

Is this the kind return, And these the thanks we owe, And these the thanks we owe.



Key of C

Whence all our blessings flow, Thus to a-buse e - ter-nal love, Whence all our blessings flow?

Key of C

Thus to a-buse e - ter-nal love, Whence all our blessings flow, Thus to a-buse e - ter-nal love, Whence all our blessings flow?

Key of C

Whence all our blessings flow? Thus to a-buse e - ter-nal love, Whence all, Whence all our blessings flow?

Key of C

Whence all our blessings flow? Thus to a-buse e - ter-nal love, Whence all our blessings flow?

AMERICA. S. M.

WETMORE.

Key of C

If one sharp blast sweep o'er the field, It with-ers in an hour.

Key of C

Our days are as the grass, Or like the morning flower, If one sharp blast sweep o'er the field, . . . It with-ers in an hour.

Key of C

If one sharp blast sweep o'er the field, It with-ers in an hour, It with-ers in an hour.

Key of C

If one sharp blast sweep o'er the field, If one sharp blast, &c. It with-ers in an hour.

**LISBON. S. M.**

Key of C

Thro' all their actions run, Thro' all their ac-tions run.

Blest are the sons of peace, Whose hopes and hearts are one, Whose kind de-signs to serve and please . . . . . Thro' all their ac-tions run.

Key of C

Key of C

Key of C

**OLD LISBON. S. M.**

READ.

Key, Bb

To sing the blessings of the day, And evening joys to greet.

Let ev-ry cheerful lay. Be join'd in concert sweet, To sing the blessings of the day, And eve-ning joys to greet.

Key, Bb

To sing the blessings of the day, And evening joys to greet, And evening joys to greet.

Key, Bb

To sing the blessings of the day, And eve-ning joys to greet, And eve-ning, &c.

Key, Bb



# IDUMEA. S. M.

121

Key of C

Swift as the view-less winds That sweep a-long the main, Time wings his ne-ver-wea-ried flight, And ne'er re-turns a-gain.

# FLORIDA. S. M.

WETMORE.

Key of G

So Death will soon disrobe us all Of what we now possess. So Death will soon disrobe us all Of what we now possess.

We lay our garments by, Up-on our beds to rest; So Death will soon disrobe us all Of what we now possess. So Death will soon disrobe us all Of what we now possess.

So Death will soon disrobe us all Of what we now possess. . . . So Death, &c.

So Death will soon disrobe us all Of what we now possess. . . . So Death, &c.

## DAUPHIN. S. M.

Key of C

The hosts of sin are pressing hard To draw thee from the skies, To draw thee from . . . the skies.

Key of C

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

Key of C

The hosts of sin are pressing hard, The hosts of sin are pressing hard To draw thee from the skies.

Key of C

The hosts of sin are pressing hard, The hosts, &c. To draw thee from the skies, To draw thee from the skies.

## EVENING HYMN. S. M.

A. GOODRICH.

Key, Bb

The day is past and gone, The eve - ning shades ap - pear; Oh, may we all re - mem - ber well The night of death is near.

Key, Bb

Key, Bb



# COMPASSION. S. M.

123

Key of A 3/2

My soul, re . . . . . peat His praise, Whose mer . . . cies are so great,

Key of A 3/2

Key of A 3/2

Key of A 3/2

*p* *f*

Key of A

Whose an - ger is so slow to rise, Whose an - ger, &c.

Key of A

Whose an - ger is so slow to rise, So rea . . . . . dy to . . . . . a - - bate.

*p* *f*

Key of A

Whose an - ger is so slow to rise, Whose an - ger, &c.

Key of A

Key: Eb 2/2

'Tis not the whole of life to live, Nor

This world can nev - er give The bliss for which we sigh, 'Tis not the whole of life to live, 'Tis

'Tis not the whole of

'Tis

Key: Eb 2/2

all . . . of death to die, 'Tis not . . . the whole of life to live, . . . Nor all of death to die, Nor all of death to die.

not the whole of life to live, Nor all of death to die, . . . 'Tis not . . . the whole of life to live, Nor all of death to die.

life to live, Nor all of death to die, 'Tis not the whole of life to live, . . . Nor all of death to die, Nor all of death to die.

not the whole of life to live. Nor all of death to die, . . . 'Tis not . . . the whole of life to live, Nor all of death to die.



# VERNON. L. M. (6 LINES.)

125

Key of G 2/2

Be an-gry pas-sions laid a-side, The calls of vengeance be de-nied;  
 Let cru-el hate no place ob-tain, But all in peace and love re-main; } Let kindness in each bosom glow, And none the want of friendship know.

Key of G 2/2

Key of G 2/2

Key of G 2/2

# NAPLES. L. M.

REED.

NOT TOO FAST.

Key of F 3/2

Hath joys substantial and sin-cere, When shall I wake and find me there?

Key of F 3/2

This life's a dream, an empty show, But the bright world to which I go, Hath joys sub-stantial and sincere, When shall I wake and find me there?

Key of F 3/2

Hath joys, &c. Hath joys, &c. When shall I, &c.

Key of F 3/2

Hath joys substantial and sincere, Hath joys, &c. When shall I wake and find me there?

## GREENFIELD. L. M. (6 LINES.)

EDSON.

Key of C

2/2

You shining orbs, whose bril-liant light Dis-pen-ses beau-ty through the night, And cheers the lone-ly wan-d'r'er's way,

Key of C

2/2

Key of C

2/2

Key of C

2/2

A - long your mighty

Key of C

1 2

A - long your mighty courses ride O'er fields of space ex-tend-ed wide, And in, &c.

Key of C

1 2

A - long your mighty courses ride O'er fields of space ex-tend-ed wide, And in your an-cient cir-cuits play.

Key of C

1 2

- - long your mighty courses ride O'er fields of space ex - tend-ed wide, And in your ancient cir - cuits play, And in, &c.

Key of C

1 2

courses ride O'er fields of space ex - tend - - ed wide, And in, &c. And in, &c.



# LIVONIA. L. M. (6 LINES.)

127

Key of G 2/2

I would the way of peace pursue, For

As long as time shall onward flow, Or sea-sons their return shall know, Or life shall in its channels glide; I would the way of peace pursue, For ev-er to its

Key of G 2/2

I would the way of peace pursue, For

Key of G 2/2

ev-er to its counsels true, And in the words of truth abide, I would the way, &c.

Key of G 2/2

counsels true, And in the words of truth a-bide. I would the way of peace pur-sue, For ev-er to its counsels true, And in the words of truth a-bide.

Key of G 2/2

ev-er to its counsels true, And in the words of truth a-bide. I would the way, &c.

## LIBERTY. 8s. (6 LINES.)

Key of A 2/2

1. Come, O thou Tra - vel - ler un - known, Whom still I hold, but can - not see! My com - pa - ny be - fore is gone,

And I am left a - lone with thee; With thee all night, all night I mean to stay, And wres - tle till the break of day.

2.  
I need not tell thee who I am;  
My misery and sin declare;  
Thyself hast called me by my name,  
Look on thy hands, and read it there;  
But who, I ask thee, Who art thou?  
Tell me thy name, and tell me now.

3.  
In vain thou strugglest to get free,  
I never will unloose my hold;  
Art thou the man that died for me?  
The secret of thy love unfold:  
Wrestling, I will not let thee go,  
Till I thy name, thy nature know.

4.  
Wilt thou not yet to me reveal  
Thy new, unutterable name?  
Tell me, I still beseech thee, tell;  
To know it now resolved I am:  
Wrestling, I will not let thee go,  
Till I thy name, thy nature know.

5.  
What though my shrinking flesh complain,  
And murmur to contend so long;  
I rise superior to my pain:  
When I am weak, then I am strong:  
And when my all of strength shall fail,  
I shall with Jesus Christ prevail.



# KIRBY. L. P. M.

From a celebrated German Choral.  
Harmony by RINK.

129

Key, E $\flat$  3/2

I love the vo-lume of thy word; What light and joy those leaves af-ford To souls be-night-ed and dis-tress'd!

Key, E $\flat$

Thy pre-cepts guide my doubt-ful way, Thy fear for-bids my feet to stray, Thy prom-ise leads my heart to rest.

R

Key of A 6/4

Hap - py the man of heart up - right, Who harbours not re - venge - ful spite, Who harbours not re - venge - ful spite, But feels his neighbour's pain,

This system contains the first four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The fourth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The lyrics are written below the second staff.

Key of A 6/4

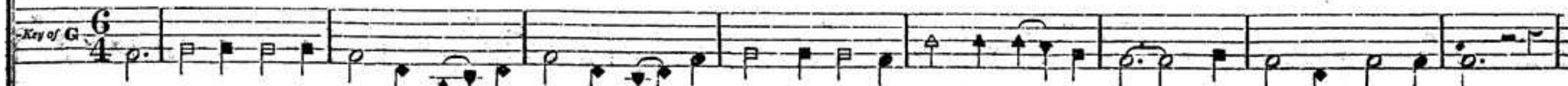
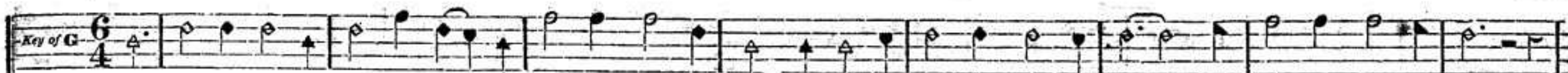
Who kind - ly wipes the falling tear, The mourning heart does quick - ly cheer, The mourning heart does quick - ly cheer, And growing grief re - strain.

This system contains the next four staves of the musical score. The first staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The fourth staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The lyrics are written below the second staff.

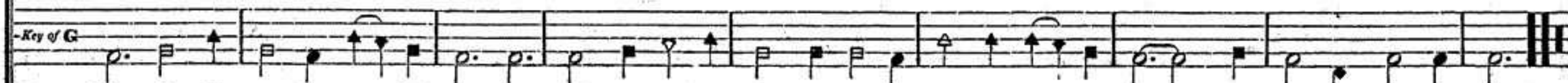
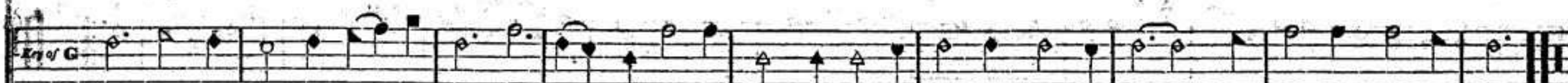


# LOVE DIVINE. C. P. M.

131



Praise shall the gen'rous man at - tend, Whose feel-ing heart does of - ten send, To make the sad re - joice, To make the sad re - joice;



The cheerful or - phan greets his name, The need - y spread a - broad his fame, And bless him with their voice, And bless him with their voice.



CHEERFUL

Key of G 2/2

Wake, all you soaring throng, and sing, You cheer-ful war - - blers of the Spring, Har-monious an - thems raise, To Him who shaped your

To Him who shaped your finer mould, Who

Key of G

Him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold. To Him, &c.

finer mould, Who tipp'd your glitt'ring wings with gold. To Him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, And tuned your hearts to praise.

tipp'd your glitt'ring wings with gold. . . . . To Him, &c.



Key of D 2/2

O could I speak the match-less worth, O could I sound the glo - ries forth, Which in my Sa - viour shine! I'd soar, and touch the

Key of D

In notes almost di - vine, . . . . . In notes al - most di - vine, In notes al-most di - vine.

Key of D

heavenly strings, And vie with Gabriel while he sings, In notes almost divine, In notes al - most di - vine, In notes al - most di - vine.

Key of D

In notes almost divine, In notes al - most di - vine, In notes al-most di - vine.

Key of D

In notes almost di - vine, . . . . . In notes al - most di - vine, In notes el - most di - vine.

How pleased and blest was I, To hear the peo - ple cry—"Come, let us seek our God to - day." Yes;

Yes; with a cheer-ful

Yes; with a cheer-ful zeal We haste to

Detailed description: This block contains the first system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes. The lyrics are: "How pleased and blest was I, To hear the peo - ple cry—"Come, let us seek our God to - day." Yes;" on the first staff; "Yes; with a cheer-ful" on the second staff; and "Yes; with a cheer-ful zeal We haste to" on the third staff. There are also some musical markings like "Key of A" and "2/2" on the staves.

Yes; with a cheer-ful zeal We haste to Zi - on's hill, And there, &c.

with a cheer-ful zeal We haste to Zi - on's hill, And there our vows and hon - ours pay.

zeal We haste to Zi - on's hill, And there our vows and hon - ours pay, And there, &c.

Zi - on's hill, And there our vows and hon - ours pay, And there, &c.

Detailed description: This block contains the second system of a musical score. It consists of four staves. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a bass clef with a key signature of one sharp (F#) and a 2/2 time signature. The third and fourth staves are also treble clefs with a key signature of one sharp (F#) and a 2/2 time signature. The lyrics are written below the staves, with some words aligned with specific notes. The lyrics are: "Yes; with a cheer-ful zeal We haste to Zi - on's hill, And there, &c." on the first staff; "with a cheer-ful zeal We haste to Zi - on's hill, And there our vows and hon - ours pay." on the second staff; "zeal We haste to Zi - on's hill, And there our vows and hon - ours pay, And there, &c." on the third staff; and "Zi - on's hill, And there our vows and hon - ours pay, And there, &c." on the fourth staff. There are also some musical markings like "Key of A" and "2/2" on the staves.



# LAMAR. S. P. M.

135

Key of G 2/2

Like fruitful show'rs of rain, That wa-ter all the plain, Descending from the neigh'ring hills; Such streams of pleasure roll Thro' every friendly soul, Where love, like heav'nly dew, dis-tils.

# ZADOK. S. P. M.

Key of G 3/2

2. Zion, thrice happy place, Adorn'd with wondrous grace, And walls of strength embrace thee round; In thee our tribes ap-pear, To pray, and praise, and hear The sa-cred gos-pel's joy-ful sound.

4. May peace attend thy gate, And joy with-in thee wait, To bless the soul of ev'-ry guest; The man who seeks thy peace, And wish-es thine increase, A thousand bless-ings on him rest.

## CARMARTHEN. H. M.

LIVELY.

1. O you im - mor - tal throng Of an - gels round the throne, Join with our fee - ble song To make the Sa - viour known; On earth you know His

2. You saw the heav'nly child In hu - man flesh ar - ray'd; All in - no - cent and mild, And in a man - ger laid; And praise to God, And

3. You in the wil - der - ness Be - held the temp - ter spoil'd; Well known in ev' - ry dress, In ev' - ry com - bat foil'd; And joy'd to crown The

won - drous grace, In heav'n ye view His beauteous face, In heav'n ye view His beauteous face.

peace on earth Proclaim'd a - loud For such a birth, Proclaim'd a - loud For such a birth.

Vic - tor's head, Be - fore his frown When Sa - tan fled, Be - fore his frown When Sa - tan fled.

4. Around the bloody tree,  
You press'd with strong desire,  
That wondrous sight to see,  
The Lord of life expire.  
And could your eyes  
Have known a tear,  
In sad surprise  
Had dropped it there.

5. Around his sacred tomb  
A willing watch ye keep,  
Till the blest moment come  
To rouse him from his sleep.  
Then rolled the stone,  
And all adored  
With joy unknown  
Your risen Lord.



# DELIGHT. H. M.

137

Key of G 2/2

Thou art my sun, and

No burning heats by day, Nor blasts of evening air, Shall take my health a - way, If thou be with me there.

Thou

Thou art my sun, and thou my shade, To

Thou art my sun, and thou my shade, To guard my

thou my shade, To guard my head by night or noon. Thou art my sun, &c.

art my sun and thou my shade, To guard my head by night or noon, by night or noon. Thou art my sun, and thou my shade, To guard my head by night or noon.

guard my head by night or noon. Thou art my sun, &c.

head by night or noon. . . . . Thou art my sun, &c.

S

## PORTSMOUTH. H. M.

SPIRITED.

1. Blow ye the trumpet, blow The gladly solemn sound; Let all the na-tions know, Let all the nations know, To earth's re - mo-test bound, To

2. Je-sus, our great High Priest, Hath full atonement made; Ye wea - ry spir - its, rest, Ye wea - ry spir-its, rest, Ye mournful souls, be glad, Ye

earth's remotest bound, The year of ju - bi - lee is come, Return, ye ransom'd sinners, home. The year of ju - bi - lee is come, Re - turn, ye ransom'd sinners, home.

mournful souls, be glad; The year of ju - bi - lee is come, Return, ye ransom'd sinners, home. The year of ju - bi - lee is come, Re - turn, ye ransom'd sinners, home.



WITH LIFE AND ENERGY.

# JOY. H. M.

ZOLLICKOFFER.

139

Key of G 2/2

Rejoice! the Lord is King! . . . . . Your God and King a - - dore; . . . . . And triumph ev - er - more.

Key of G 2/2

Re - joice! the Lord is King! Your God and King a - dore; Mor - tals, give thanks and sing, And triumph ev - er - more.

Key of G 2/2

Your God and King a - dore; Mor - tals, &c.

Key of G 2/2

Re - joice! the Lord is King! Your God and King a - - dore; . . . . . And triumph ev - er - more.

Key of G

Lift up the heart! lift up the voice! Rejoice a - loud! ye saints, re-joyce! Rejoice, &c.

Key of G

Lift up the heart! . . . . . lift up the voice! . . . . . Rejoice aloud! ye saints, re - joice!

Key of G

Lift up the heart! lift up the voice! Re-joyce aloud! ye saints, rejoice! Rejoice, &c.

2. His kingdom cannot fail;  
He rules o'er earth and heav'n;  
The keys of death and hell  
Are to the Saviour given:  
Lift up the heart! lift up the voice!  
Rejoice aloud! ye saints, rejoice!
3. He every foe shall quell;  
Shall all our sins destroy:  
And every bosom swell  
With pure seraphic joy.  
Lift up the heart! lift up the voice!  
Rejoice aloud! ye saints, rejoice!

## NEW WALES. H. M.

Welsh Air.

SPIRITED, LOFTY

High let the song as - cend, The pleasing, rapt'rous theme, That bids our sor-rows end, And tells of joys to come: A-way be care, Let troubles

## MURRAY. H. M.

L. MASON.

cease, For perfect bliss Awaits us there. Let troubles cease, For perfect bliss Awaits us there.

Welcome, de - lightful morn! Thou day of sa - cred rest;



Key of C

I hail thy kind re - turn: Oh make these mo - ments blest. . From low de - lights and mor - tal toys, I soar to reach im - mor - tal joys.

Key of C

Key of C

Key of C

# VALLUM. H. M.

Key of F

Key of F

Where can the mourner go, And tell his tale of grief? Ah, who can soothe his wo, And give him sweet relief? Earth cannot heal the wounded breast Or give the troubled sinner rest.

Key of F

Key of F

## HAVEN. 7s. (DOURLE.)

Key of C

1. High in yon-der realms of light, Dwell the rap-tured saints a-bove; Far be-yond our fee-ble sight, Hap-py in Im-manuel's love.  
 2. All is tran-quil and se-rene, Calm and un-dis-turb'd re-pose; There no cloud can in-ter-vene, There no an-gry tem-pest blows

Key of C

Once they knew, like us be-low, Pilgrims in this vale of tears, Torturing pain and hea-vy wo, Gloom-y doubts, dis-tress-ing fears.  
 Ev'-ry tear is wiped a-way, Sighs no more shall heave the breast; Night is lost in end-less day, Sor-row in e-ter-nal rest.

Key of C

## LOVEST THOU ME. 7s.

Key of C

1. Hark! my soul, it is the Lord! 'Tis thy Saviour—hear his word; Je-sus speaks—he speaks to thee, "Say, poor sin-ner, lov'st thou me?"

Key of C

2. I de-li-ver'd thee, when bound, And, when bleeding, heal'd thy wound; Sought thee, wand'ring, set thee right, Turn'd thy dark-ness in-to light.

Key of C

3. Can a mother's tender care  
Cease toward the child she bore?  
Yes; she may forgetful be,  
Yet will I remember thee.

4. Mine is an unchanging love,  
Higher than the heights above,  
Deeper than the depths beneath,  
Free and faithful, strong as death.

5. Thou shalt see my glory soon,  
When the work of faith is done;  
Partner of my throne shalt be:  
Say, poor sinner, lovest thou me?

6. Lord, it is my chief delight,  
That my love is still  
Yet I love thee, and  
O for grace to love thee more



# PARTING FRIENDS. 7s. (6 LINES.)

143

Key of F 6/4

1. When shall we all meet a - gain? When shall we all meet a - gain? Oft shall glow - ing hope ex - pire,  
 2. Though in dis - tant lands we sigh, Parch'd be - neath a hos - tile sky; Though the deep be - tween us rolls,  
 3. When the dreams of life are fled, And its wast - ed lamp is dead; When in cold ob - li - vion's shade,

Key of F 6/4

Oft shall wea - ried love re - tire, Oft shall death and sor - row reign, Ere we all shall meet a - gain.  
 Friend - ship shall u - nite our souls; And in fan - cy's wide do - main, Oft shall we all meet a - gain.  
 Beau - ty, wealth, and fame are laid; Where im - mor - tal spi - rits reign, There may we all meet a - gain.

1. Daniel's wisdom may I know;  
 Stephen's faith and spirit show;  
 John's divine communion feel;  
 Moses' meekness, Joshua's zeal;  
 Run like the unwearied Paul,  
 Win the day, and conquer all.

2. Mary's love may I possess;  
 Lydia's tender-heartedness;  
 Peter's ardent spirit feel;  
 James's faith by works reveal;  
 Like young Timothy, may I  
 Every sinful passion fly.

3. Job's submission may I show;  
 David's true devotion know;  
 Samuel's call, O may I hear!  
 Lazarus' happy portion share;  
 Let Isalah's hallow'd fire  
 All my new-born soul inspire.

4. Mine be Jacob's wrestling prayer;  
 Gideon's steadfast, vallant care;  
 Joseph's purity impart;  
 Isaac's meditating heart;  
 Abraham's friendship; let me prove;  
 Faithful to the God I love.

5. Most of all, may I pursue  
 That example Jesus drew;  
 By my life and conduct show  
 How he lived and walk'd below;  
 Day by day, through gro - unds  
 Imitate my blessed Lord.

# REDEEMING LOVE. 7s.

ELY.

Key of G 2/2

Bright the opening day ap - pears, Floods of light our vi - sion cheer; Wide the morning's glorious ray Spreads a - broad the liv - ing day, Spreads a - broad the liv - ing day.

**ROSEFIELD. 7s. (6 LINES.)**

Subject from Rev Dr. MALAN.

RATHER SLOW.

Key, Bb 2/2

If to three-score years and ten, Death his fa-tal stroke de-lay, } Be our part-ing hour se-rene, On-ly joys ce-les-tial seen.  
 Still, 'tis sure to come, and then We from earth must pass a-way. }

**URANIA. 7s.**

Key of G 2/2

While with ceaseless course the sun Hasted round the former year, } Fix'd in an e-ter-nal state, We a lit-tle lon-ger wait, But how lit-tle, none can know.  
 Ma-ny souls their race have run, Never more to meet us here. } They have done with all be-low; }



**FUNERAL HYMN. 7s.**

A. GOODRICH.

145

While with cease-less course the sun Hast - ed through the form - er year, Ma - ny souls their course have run, Nev - er more to meet us here.

The musical score for 'Funeral Hymn' consists of four staves. The first three staves are for vocal parts, each marked 'Key of C' and '2/2'. The fourth staff is for the organ, marked 'Key of C' and '2/2'. The lyrics are written below the second staff.

**WARREN. 7s.**

Right - eous - ness is joy and peace, Du - ty done is hap - pi - ness, Pleasure is in do - ing right, And in in - no - cence de - light.

The musical score for 'Warren' consists of four staves. The first three staves are for vocal parts, each marked 'Key of A' and '6/4'. The fourth staff is for the organ, marked 'Key of A' and '6/4'. The lyrics are written below the second staff. There is a 'T' marking at the beginning of the organ part on the fourth staff.

Key of A 2/2

Blest the man, and hap - py he, Who from ev - 'ry vice is free, In whose breast compassion glows,

Whence be - nev - o - lence e'er flows.

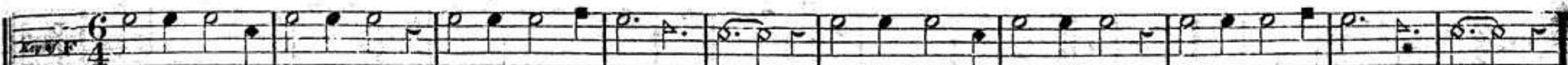
This system contains four staves of music. The first staff is the vocal melody, marked 'Key of A' and '2/2'. It features a triplet of eighth notes in the first measure. The second staff is a piano accompaniment. The third and fourth staves continue the vocal melody and piano accompaniment respectively, with the lyrics 'Whence be - nev - o - lence e'er flows.' appearing below the third staff.

Key of A 2/2

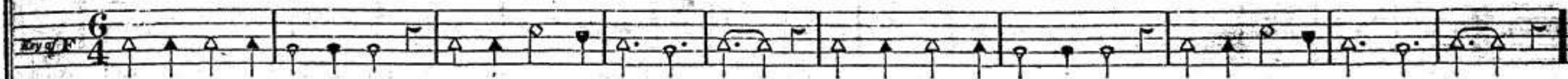
Storms may rise of fiercest blast, Gloom the hea - vens o - ver - cast; Peace and joy his soul pos - sess, Sweet the way of righteousness.

This system contains four staves of music. The first staff is the vocal melody, marked 'Key of A' and '2/2'. It features a triplet of eighth notes in the first measure. The second staff is a piano accompaniment. The third and fourth staves continue the vocal melody and piano accompaniment respectively, with the lyrics 'Storms may rise of fiercest blast, Gloom the hea - vens o - ver - cast; Peace and joy his soul pos - sess, Sweet the way of righteousness.' appearing below the third staff.

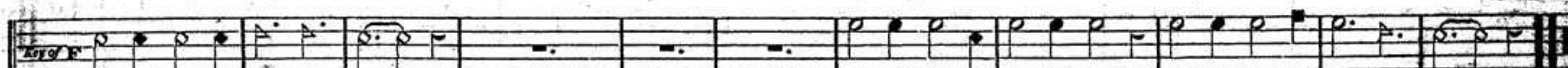
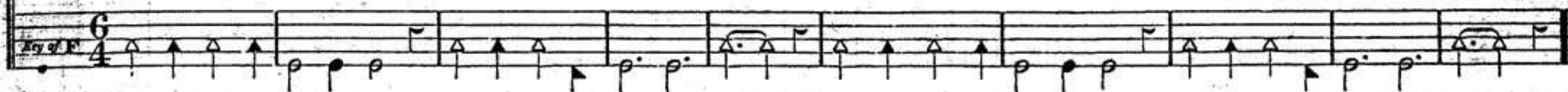




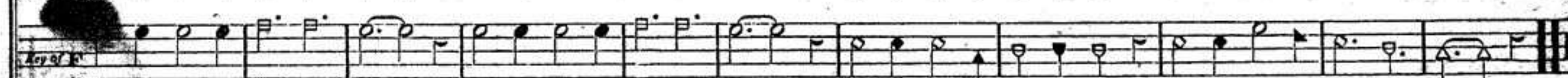
1. Ma - ry to the Saviour's tomb Hasted at the ear - ly dawn; Spice she brought, and sweet perfume, But the Lord she loved had gone.



2. But her sorrows quickly fled, When she heard his welcome voice: Christ has ris - en from the dead; Now he bids her heart re - joice.



For a-while she ling'ring stood, Fill'd with sorrow and sur - prise; Trembling while a crys - tal flood Issued from her weep-ing eyes.



What a change his word can make, Turning darkness in - to day! Ye who weep for Je-sus' sake, He will wipe your tears a - way.



## BROKENHURST. 7s. (DOUBLE.)

BROKENHURST, OF ENGLAND.

1. Jesus, lov - er of my soul, Let me to, Let me to, Let me to thy be - som fly, While the nearer wa-ters roll, While the tempest still is high; Hide me,

2. Other refuge I have none, Hangs my help- Hangs my help- Hangs my helpless soul on thee; Leave, ah! leave me not alone; Still support and comfort me; All my,

3. Thou, O Christ, art all I want; More than all, More than all, More than all in thee I find; Raise the fallen, cheer the faint, Heal the sick and lead the blind. Just and

4. Plenteous grace with thee is found, Grace to cov- Grace to cov- Grace to cov - er all my sin; Let the healing streams abound, Make and keep me pure within. Thou of,

Hide me, O my Saviour, hide, Till the storm of life is past; Safe in - to the haven guide, Safe into the haven guide, Safe into the haven guide, O receive my soul at last.

All my trust on thee is stay'd; All my help from thee I bring; Cover my defenceless head, Cover my defenceless head, Cover my defenceless head, With the shadow of thy wing.

Just and ho - ly is thy name; I am all unrighteousness; False and full of sin I am, False and full of sin I am, False and full of sin I am, Thou art full of truth and grace.

Thou of life the fountain art, Freely let me take of thee; Spring thou up within my heart, Spring thou, &c. Spring thou, &c. Rise to all e - ter - ni - ty.



# COLOMA. 8s & 7s.

149

Key, Eb 6/4

Hail the day of ancient promise, O'er the na - tions to a - rise, } Thro' the earth good - will a - bound - ing, Quells the strife of ra - ging war;  
 Joy - ful with ten thou - sand mercies, Quickly bless our long - ing eyes, }  
 Songs of joy and peace re-sounding, Sin and death are known no more.

Key, Eb 6/4

Key, Eb 6/4

Key, Eb 6/4

# SHIELDS. 8s & 7s. (DOUBLE.)

SHIELDS.

Key of A 2/2

Tell us, you who have be - fore us Gone the way to life's de - cline, } Lead us, lead us by your counsel, As the race of life we run,  
 Does the lamp of peace-ful promise Brighter on your path-way shine? }  
 Guide us to its bliss-ful ending, Teach us how its snares to shun.

Key of A 2/2

Key of A 2/2

Key of A 2/2

## OLNEY. 8s &amp; 7s.

Key of G 2/2

Days and years re - volve but slow - ly, Time is te - dious to the young; } Soon they fly, we know not whither, Age comes on us un - a - wares;  
 In the hope of com - ing pleasure, Oft we wish our days were gone. }  
 All our hopes and promised pleasure Pass a - way with pass - ing years.

Key of G 2/2

Key of G 2/2

Key of G 2/2

D. C.

D. C.

D. C.

D. C.

## CAMDEN. 8s &amp; 7s.

Key of A 2/2

See the ver - nal landscape glowing With the choicest flowers of spring; } Softly breathe the whisp'ring zephyrs O'er the gay and smiling scene;  
 See the streams and riv - ers flow - ing, While the cho - ral songsters sing. }  
 Na - ture decks both field and for - est In her rich - est robe of green.

Key of A 2/2

Key of A 2/2

Key of A 2/2

O.D.C.

D. C.

D. C.

D. C.



# MERRICK. 8s & 7s.

151

WITH TENDERNESS.

See the leaves a - round us falling, Dry and wither'd, to the ground ; } Sons of Adam, once in E-den, When, like us, he blight-ed fell,  
 Thus to thoughtless mor-tals calling, In a sad and solemn sound : }  
 Hear the les-son we are reading, 'Tis, a - las ! the truth we tell."

# LITHUANIA. 8s & 7s.

Theme by MOZART.

Why lament the Christian dy ing ? Why in - dulse in tears and gloom ? Calm - ly on the Lord re - ly-ing, He can greet the op'-ning tomb.

NOT TOO SLOW.

Key of G

Key of G

Key of G

Key of G

In the grave, dis-tress and sorrow Pain no more the troubled breast; There the wicked cease from troubling, And the wea-ry are at rest.

Key of G

Key of G

Key of G

Key of G

There, the pris'ners, freed from bondage, Rest se-cure from all their dread; And the voice of proud op-pres-sion, By the poor no more is heard.



1. Love and u - nion, Zi - on's ba - sis, Sweet as sum-mer's morning air; } U - nion feasts our souls with plea-sure, And in - creas - es  
No af - flic - tion, time, nor pla - ces Can the bless-ing from us tear; }

love and zeal; U - nion is our heav'nly trea - sure, And its bless - ed - ness we feel.

2. All who join in true devotion  
Partners of eternal rest,  
Feel this union, like an ocean,  
Roll within their peaceful breasts;  
They can sing eternal praises  
Unto God and to the Lamb,  
Though the world around us gazes,  
We do feel a heavenly calm.
3. Oh! how peaceful and how lovely  
Are the souls where union reigns;  
Such are good and kind and holy,  
Happy souls who union gain;  
'Tis the offspring of kind Heaven,  
Pure and lovely, all divine;  
Union, gentle, mild, and even,  
Union, I will make thee mine.

## LOCHLEVEN. 8s &amp; 7s.

Key of G 6/4

1. Far from mor-tal cares re-treat-ing, Sor-did hopes and vain de-sires; Here our will-ing foot-steps meeting, Ev'-ry heart to heav'n as-pires;

Key of G 6/4

2. Who may share this great sal-va-tion? Ev'-ry pure and hum-ble mind; Ev'-ry kin-dred, tongue, and na-tion, From the stains of guilt re-fined;

Key of G 6/4

Key of G 6/4

Key of G 6/4

From the fount of glo-ry beam-ing, Light ce-les-tial cheers our eyes, Mer-cy from a-bove pro-claim-ing, Peace and pardon from the skies.

Key of G 6/4

Key of G 6/4

Bless-ings all a-round be-stow-ing, He with-holds his care from none; Grace and mer-cy ev-er flow-ing From the foun-tain of his throne.

Key of G 6/4



# EPHRAIM. 8s, 7s & 4s.

155

Key of D 2/2

O'er the gloom - y hills of dark - ness, Look, my soul, be still and gaze; All the prom - i - ses do tra - vail

Key of D

with a glo - rious day of grace; Bless - ed ju - b'lee! Bless - ed ju - b'lee! Bless - ed ju - b'lee! Let thy glo - rious morn - ing dawn.

Key: E♭ 2/2

O'er the gloom-y hills of dark-ness, Look, my soul, be still and gaze; All the prom-i-ses do tra-vel With a glo-rious

Key: E♭ 2/2

Bless-ed ju-bi-lee! Let thy glorious morning dawn,  
 day of grace; Bless-ed ju-b'lee, Let thy glorious morning dawn, Let thy glorious morning dawn,  
 Bless-ed ju-b'lee! Bless-ed ju-b'lee! Let thy glorious morning dawn, Let thy glorious morning dawn, Let thy  
 Let thy glorious morning dawn, Let thy glorious morning dawn.



Key, E♭

Let thy glorious morning dawn, Let thy glorious morning dawn, Let thy glorious morning dawn.

Let thy glorious morning dawn, Let thy glorious, &c.

glo - - rious morn - ing dawn, . . . . . Let thy glorious morning dawn.

Key, E♭

Let thy glorious morning dawn, Let thy glorious morning dawn, Let thy, &c.

**KINGSTON. 8s, 7s & 4s.**

Key of C

Through ten thousand channels flowing, Streams of mer-cy find their way; } All ye na - tions, All ye na - tions, Hail the long-ex - pect - ed day.  
Life and health and joy be - stowing, Making all a - round look gay. }

Key of C

Key of C

**HIGHTON. Ss, 7s & 4.**

Key of G 3/2

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace,  
Let us each, thy love pos-sessing, Triumph in re-deem-ing grace; } Oh, re-fresh us, Oh, re-fresh us, Trav'ling thro' this wil-der-ness, Trav'ling thro' this wil-der-ness.

Trav'ling through this wil-der-ness.

Trav'ling, &c.

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!

**MOULTON. Ss & 7s.**

Key of A 2/2

1. Shades of evening, close not o'er us, Leave our lone-ly bark a-while; } Still my fan-cy can dis-cov-er Sun-ny spots where friends may dwell;  
Morn, a-las! will not re-store us Yon-der dim and dis-tant isle.  
Dark-er sha-dows round us hov-er, Isle of Beau-ty, fare thee well!

2. 'Tis the hour when happy faces  
Smile around the taper's light;  
Who will fill our vacant places?  
Who will sing our song to-night?

Through the mist that floats above us  
Faintly sounds the vesper bell,  
Like a voice from those who love us,  
Breathing fondly, "Fare thee well!"

3. When the waves are round me breaking,  
As I pace the deck alone,  
And my eyes in vain are seeking  
Some green leaf to rest upon;

What would I not give to wander  
Where my old companions dwell.  
Absence makes the heart grow fonder,  
Isle of Beauty, fare thee well!



**BENTLEY. 8s & 7s.****159**

Arranged from RIGGINI.

Key of C

1. I'll for-bid my vain as - pir-ing, Nor at earthly honours aim; No ambitious heights desiring, Far a - bove my humble claim, Far a - bove my humble claim.

2. Wean'd from earth's vexatious pleasures, In thy love I'll seek for mine; Placed in heav'n my nobler treasures, Earth I'll quietly resign, Earth I'll qui-et-ly re-sign.

**ROYALTY. C. H. M.**

W. HAYDEN.

Key of A

To dwell in spacious courts of vice, Or walk in ways of pride, Is not so pleasant as to stay Where peace and truth abide; One day of ho-li-ness is worth A thousand spent in guilty mirth.

## STEPNEY. C. H. M. (PECULIAR.)

Dim.

1. Oh! what is life? 'tis like a flow'r, That blos - soms and is gone; It flou - rish - es a lit - tle hour

2. Oh! what is life? 'tis like the bow, That glis - tens in the sky; We love to see its co - lours glow,

3. Lord what is life? if spent with thee, In hum - ble praise and pray'r, How long or short our life may be,

With all its beau - ty on: Death comes, and like a win - try day, It cuts the low - ly flow'r a - way.

But while we look they die: Life fails as soon: to day 'tis here, To mor - row it may dis - ap - pear.

We feel no anx - ious care. Though life de - part, our joys shall last When life and all its joys are past.



1. Let songs of prais - es fill the sky! Christ, our as - cend - ed Lord, Send down his Spir - it from on high, Ac - cord - ing to his word:

2. The Spir - it, by his heav'nly breath, New life cre - ates with - in; He quick - ens sin - ners from the death Of tres - pass - es and sin:

All hail the day of Pen - te - cost, The com - ing of the Ho - ly Ghost!

All hail the day of Pen - te - cost, The com - ing of the Ho - ly Ghost!

3. The things of Christ the Spirit takes,  
And shows them unto men;  
The fallen soul his temple makes;  
God's image stamps again:  
All hail the day of Pentecost,  
The coming of the Holy Ghost!
4. The Holy Spirit from above  
The twelve apostles crown'd,  
And gave them signs, and light, and love,  
To conquer all around.  
The gospel spread from Pentecost  
When Jesus gave the Holy Ghost.

**"How calm and beautiful the morn!" C. H. M.**

MODERATE.

1. How calm and beau-ti - ful the morn That gilds the sa - cred tomb, Where once the Cru - ci - fied was borne, And veil'd in mid-night gloom!

2. Ye mourning saints, dry ev' - ry tear For your de - part - ed Lord; "Be - hold the place, he is not there," The tomb is all un - barr'd;

Oh, weep no more the Sa - viour slain; The Lord is ris'n, he lives a - - gain.

The gates of death were closed in vain; The Lord is ris'n, he lives a - - gain.

*Inst.*

3. Now cheerful to the house of pray'r  
Your early footsteps bend;  
The Saviour will himself be there,  
Your Advocate and Friend:  
Once by the law your hopes were slain,  
But now in Christ ye live again.
4. How tranquil now the rising day!  
'Tis Jesus still appears,  
A risen Lord, to chase away  
Your unbelieving fears:  
Oh, weep no more your comforts slain  
The Lord is ris'n, he lives again.
5. And when the shades of evening fall,  
When life's last hour draws nigh,  
If Jesus shines upon the soul,  
How blissful then to die!  
Since he has ris'n that once was slain.  
Ye die in Christ to live again.



# MOUNT OLIVET. 8s, 6s & 8s, or C. H. M.

163

DISTINCT AND TASTEFUL STYLE.

Key, B $\flat$  2/2

From Ol-i-vet's se-ques-ter'd seats, What sounds of transport spread! What concourse moves thro' Salem's streets, To Zi-on's ho-ly head! Be-hold him there, in low-liest guiso, The

Key, B $\flat$  2/2

Saviour of man-kind! Tri-umphant shouts be-fore him rise, And shouts re-ply be-hind; "And strike," they cry, "your loudest string; He comes! Ho-san-na to our King!"

## THE BETRAYAL. S. H. M.

JOHN HENRY.

Key of F 2/2

A - mong the moun - tain trees The winds were whisp' - ring low ; And night's ten thou - sand har - mo - nies Were

This system contains the first four staves of the musical score. The first staff is the vocal melody, starting with a half note G4. The second staff is the vocal accompaniment, starting with a half note G4. The third and fourth staves are the piano accompaniment, starting with a half note G4. The lyrics are written below the second staff.

Key of F 2/2

har - mo - nies of wo ; A voice of grief was on the gale, — It came from Ke - dron's gloom - y vale.

This system contains the next four staves of the musical score. The first staff is the vocal melody, starting with a half note G4. The second staff is the vocal accompaniment, starting with a half note G4. The third and fourth staves are the piano accompaniment, starting with a half note G4. The lyrics are written below the second staff.



# LUCAS. 5s, 6s & 11s.

163

1. Come, let us a - new Our journey pur - sue, Roll round with the year, And ne - ver stand still till the Mas - ter ap - pear: His a - dor - a - ble will Let us

2. Our life is a dream; Our time, as a stream, Glides swift - ly a - way, And the fu - gi - tive moment re - fu - ses to stay: The ar - row is flown, The

3. Oh that each, in the day Of his coming, may say, "I have fought my way through; I have fin - ish'd the work which thou gav'st me to do." Oh that each from his Lord May re -

glad - ly ful - fil, And our tal - ents im - prove, By the pa - tience of hope, and the la - bour of love, By the pa - tience of hope, and the la - bour of love.

moment is gone, The mil - len - ni - al year Rushes on to our view, and e - ter - ni - ty's here, Rushes on to our view, and e - ter - ni - ty's here.

ceive the glad word, ' Well and faith - ful - ly done, En - ter in - to my joy, and sit down on my throne, En - ter in - to my joy, and sit down on my throne.

# AMERICA. 6s & 4s. (NATIONAL HYMN.)

Key of G 3/2

1. My coun-try, 'tis of thee, Sweet land of li-ber-ty, Of thee I sing; Land where our fa-thers died, Land of the pilgrim's pride, From ev'-ry mountain side Let freedom ring.

Key of G 3/2

2. My na-tive country, thee—Land of the no-ble, free—Thy name I love; I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills Like that a-bove.

Key of G 3/2

3. Let mu-sic swell the breeze, And ring from all the trees Sweet freedom's song: Let mor-tal tongues a-wake; Let all that breathe partake; Let rocks their si-lence break, The sound pro-long.  
4. Our fathers' God, to thee, Au-thor of li-ber-ty, To thee we sing; Long may our land be bright With freedom's ho-ly light; Pro-tect us by thy might, Great God, our King.

Key of G 3/2

## SERUG. 6s & 4s.

BOLD.

Key of A 3/2

Key of A 3/2

Praise ye Je-ho-vah's name; Praise thro' his courts proclaim—Rise and a-dore; High o'er the heav'ns a-bove Sound his great acts of love, While his rich grace we prove, Vast as his power.

Key of A 3/2

Key of A 3/2



## ROCK OF SALVATION.

**6s, 5s, 4s & 7s.**

W. HAYDEN. 167

**ANIMATED.**

The image shows a page of a musical score for the hymn "The Rock of our Salvation." The score is written in 2/2 time and the key of C major. It consists of a vocal melody and a piano accompaniment. The lyrics are: "If dis-tress be-fall you, Pain-ful though it be, Let not grief ap-pal you,—To the Sa-viour flee; He o-ver near, Your prayer will hear, And calm your per-tur-ba-tion; The waves of wo Shall ne'er o'er-flow . . The Rock of your sal-va-tion." The score is arranged in a system of five staves. The first staff is the vocal melody, and the second staff is the piano accompaniment. The third staff is a continuation of the piano accompaniment. The fourth and fifth staves are a continuation of the piano accompaniment. The score is written in a clear, legible style, with the lyrics printed below the vocal melody.

If dis - tress be - fall you, Pain - ful though it be, Let not grief ap - pal you,—To the Sa - viour flee; He o - ver near,

Your prayer will hear, And calm your per - tur - ba - tion; The waves of wo Shall ne'er o'er - flow . . The Rock of your sal - va - tion.

Key of D 2/2

Key of D 2/2

Key of D 2/2

Key of D 2/2

If life's plea-sures charm you, Give them not your heart, Lest the gift en - snare you, From your God to part; His fa - vour seek, His

Key of D

Key of D

Key of D

Key of D

prai - ses speak, Fix here your hope's foun - da - tion; Serve him, and he Will e - ver be The Rock of your sal - va - tion.



# NEWARK. 7s & 6s.

169

Key of A 2/2

O when shall I see Je - sus, And dwell with him a - bove. } When shall I be de - liv - er'd From this vain world of sin,  
 To drink the flow-ing foun-tain Of ev - er - last - ing love? }  
 And with my bless-ed Je - sus Drink end-less pleasures in?

Key of A 2/2

Key of A 2/2

Key of A 2/2

D. C.

D. C.

D. C.

D. C.

# PRINCETON. 6s, 7s & 8s.

W. HAYDEN.

Key of A 2/2

When the foes dis - tress comes, When the churches rest comes, We shall have a joy - ful day When the King of kings comes; To

Key of A 2/2

Key of A 2/2

Key of A 2/2

see the New Je - ru - sa - lem, Its ful - ness and its matchless frame, Sur - pass - ing all re - port and fame, When the King of kings comes.

Key of A 2/2

## YOUNGSTOWN. 6s, 7s &amp; 8s.

JOHN HENRY.

When the King of kings comes, When the Lord of lords comes, We shall hear a joy - ful day When the King of kings comes.

This system contains four staves of music. The first three staves are vocal parts, each beginning with a treble clef, a key signature of one sharp (F#), and a 2/2 time signature. The fourth staff is a piano accompaniment, starting with a bass clef, a key signature of one sharp, and a 2/2 time signature. The lyrics are written below the second and third staves.

To! see the na - tions broken down, And kingdoms once of great renown, And saints now suff'ring wear the crown, When the King of kings comes.

This system contains four staves of music. The first three staves are vocal parts, each beginning with a treble clef, a key signature of one sharp, and a 2/2 time signature. The fourth staff is a piano accompaniment, starting with a bass clef, a key signature of one sharp, and a 2/2 time signature. The lyrics are written below the second and third staves.



# JOSHUA. P. M., or 6s & 7s.

ARNOLD.

171

Key of G 2/2

A - rise, my soul, a - rise! Thy Saviour's sac - ri - fice; All the means that love could find, All the forms that

Key of G 2/2

Key of G 2/2

Key of G 2/2

Key of G

love could take, Je - sus in him - self hath join'd, Thee, my soul, his own to make, Thee, my soul, his own to make.

Key of G

Key of G

## PARADISE. 6s &amp; 9s.

Key of G 3/2

A - way with our fears! The glad morn-ing ap - pears When an heir of sal - va - tion was born: From Je - ho - vah I

Key of G 3/2

came, For his glo - ry I am, And to him I will sing - ing re - turn, And to him I will sing - ing re - turn.



**BETHPHAGE. 6s & 9s.****173**

Key: Bb 3/2

Ho! ye remnant oppress'd, Scatter'd, bruised, and distress'd, 'Mong the nations in sadness that mourn, Your cap-tiv-i-ty's broke, Come away from the stroke, And to Zi-on with gladness re-turn.

Key: Bb 3/2

Key: Bb 3/2

2. Lo! a prophet of old,  
Of a highway hath told,  
Where the ransom'd of Israel may go;  
Your Deliverer hath come,  
And he calleth you home,  
That his mercy and peace you may know.

3. Come to Salem again,  
And for ever remain  
In the places where David hath been;  
Lo! in David's own mount  
God hath open'd a fount  
For your guilt, your transgression, and sin.

4. Let the leprous appear,  
And be purified here,  
And be banish'd from Zion no more;  
On the Saviour believe,  
And his mercy receive,  
And before him devoutly adore

**HOWARD. 6s & 9s.**

Key: Bb 2/2

Oh, how pleasing to see Friends and kindred agree, And to-gether in har-mony dwell: May contention and strife All be banish'd from life, O'er the earth peace and concord prevail.

Key: Bb 2/2

Key: Bb 2/2

Key: Bb 2/2

## BROWNSVILLE. S. M. or 6s, 8s &amp; 4s.

Key of D 2/2

1. The breaking waves dash'd high On a stern and rock-bound coast, And the woods against a storm-y sky Their gi - ant branches toss'd; And the hea-vy night hung dark,

Key of D 2/2

2. Not as the conqu'ror comes, They, the true-hearted, came; Not with the roll of the stirring drums, And the trumpet that sings of fame; Not as the fly - ing come,

Key of D 2/2

6s, 8s & 4s. Proclaim the lof - ty praise Of Him who once was slain, But now is risen, thro' end - less days, To live . . . and reign; He lives and reigns on high,

Key of D 2/2

Key of D 2/2

The hills and wa - ters o'er, When a band of ex - les moor'd their bark On the wild New Eng - land shore.

Key of D 2/2

In si - lence and in fear— They shook the depths of the des - ert's gloom With their hymns of lof - ty cheer.

Key of D 2/2

Who bought us with his blood, En - throned a - bove the far - thest sky, Our Sa - - - viour God!

Key of D 2/2

3. Amidst the storm they sang,  
And the stars heard, and the sea!  
And the sounding aisles of the dim woods rang  
To the anthem of the free.  
The ocean eagle soar'd  
From his nest by the white wave's foam,  
And the rocking pines of the forest roar'd—  
This was their welcome home!
4. What sought they thus afar?  
Bright jewels of the mine?  
The wealth of seas, the spoils of war?  
They sought a faith's pure shrine!  
Aye, call it holy ground,  
The soil where first they trod!  
They have left unstain'd what there they found,  
Freedom to worship God!



# PENNSVILLE. 7s & 6s.

175

Key of D 2/2

A - long where murm'ring wa - ters In rip - pling cur - rents flow, Where lof - ty pines and lau - rel In last - ing ver - dure grow,

Key of D

We'll go and view the em - blems Of ev - er - last - ing bloom, And glo - ry in the pros - pect Of ris - ing from the tomb,

## MINERVA. 7s &amp; 6s.

Key of A 2/2

A - wake, you sons of Zi - on, That weep for Ju - dah waste; Your pro - mised light is shin - ing, And your re - proach is past;

Key of A 2/2

Put on your strength, O Is - rael! In beauteous robes ap - pear; Je - ru - sa - lem, be joy - ful, For your re - demp - tion's near!

## CEYLON. 7s &amp; 6s.

Key of G 2/2

1. How long, O Lord, our Saviour, Wilt thou remain a - way? Our hearts are growing wea - ry Of thy so long de - lay; O when shall come the moment, When,  
2. How long, O gra - cious Mas - ter, Wilt thou thy household leave? So long hast thou now tar - ried, Few thy re - turn be - lieve; Immersed in sloth and fol - ly, Thy

Key of G 2/2

brighter far than morn, The sunshine of thy glo - ry Will on thy peo - ple dawn.  
servants, Lord, we see; And few of us stand rea - dy, With joy to welcome thee.

Key of G 2/2

3. How long, O heav'nly Bridegroom,  
How long wilt thou delay?  
And yet how few are grieving,  
That thou dost absent stay;  
Thy very Bride her portion  
And calling hath forgot;  
And seeks for ease and glory  
Where thou, her Lord, art not.

4. O wake thy slumbering virgins!  
Send forth the solemn cry!  
Let all thy saints repeat it,  
The Bridegroom draweth nigh;  
May all our lamps be burning,  
Our loins well girded be;  
Each longing heart preparing,  
With joy, thy face to see



1. How long, O Lord, our Sa - viour, Wilt thou re - main a - way; Our hearts are grow - ing wea - ry, Of thy so long de - lay;

2. How long, O gra - cious Mas - ter, Wilt thou thy house - hold leave; So long hast thou now tar - ried, Few thy re - turn be - lieve.

3. How long, O heav'n - ly Bridegroom, How long wilt thou de - lay; And yet how few are griev - ing, That thou dost ab - sent stay;

4. O wake thy slumbering vir - gins Send forth a so - lemn cry; Let all thy saints re - peat it,—"The Bridegroom draw - eth nigh:"

O when shall come the mo - ment, When, bright - er far than morn, The sun - shine of thy glo - ry Shall on thy peo - ple dawn.

Im - mersed in sloth and fol - ly, Thy ser - vants, Lord, we see; And few of us stand rea - dy, With joy, to wel - come thee.

Thy ve - ry Bride her por - tion And call - ing hath for - got; And seeks for ease and glo - ry, Where thou, her Lord, art not.

May all our lamps be burn - ing, Our loins well gird - ed be; Each long - ing heart pre - par - ing, With joy, thy face to see.

## Time is winging us away. 7s &amp; 6s.

QUICK, LIGHT EXPRESSION.

Key of G 2/2

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

Key of G 2/2

Key of G 2/2

Youth and vig-our soon will flee, Bloom-ing beau-ty lose its charms; All that's mor-tal soon will be En-closed in death's cold arms.  
 But the chil-dren shall en-joy Health and beau-ty soon a-bove, Far be-yond the world's al-loy, Se-cure in Je-sus' love.

Key of G 2/2

## ZOPHIM. 7s &amp; 6s.

MODERATE.

Key of F 2/2

Key of F 2/2

Praise the Lord who reigns a-bove, And keeps his courts be-low; } Praise him for his no-ble deeds; Praise him for his match-less power;  
 Praise him for his boundless love, And all his greatness show;  
 Him, from whom all good proceeds, Let earth and heaven a-dore.

Key of F 2/2

Key of F 2/2



# PENITENCE. 7s, 6s & 8s.

W. H. OAKLEY.

179

WITH TENDERNESS.

Key, Bb 3/2

1. Je - sus, let thy pity - ing eye Call back a wand'ring sheep; False to thee, like Pe - ter, I Would fain like Pe - ter weep.

Key, Bb 3/2

2. Sa - viour, Prince, en - throned a - bove, Re - pent - ance to im - part, Give me, through thy dy - ing love, The hum - ble, con - trite heart.

Key, Bb 3/2

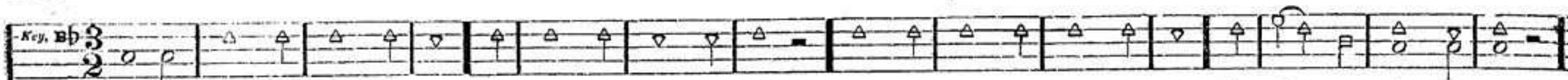
Key, Bb

Let me be by grace re - stored; On me be all long - suff'ring shown; Turn, and look up - on me, Lord, And break my heart of stone.

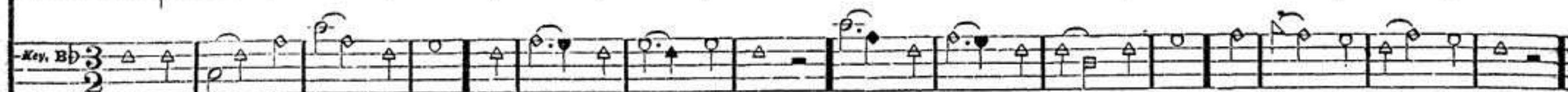
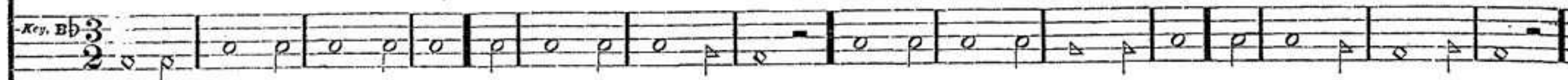
Key, Bb

Give, what I have long im - plored, A por - tion of thy grief un - known: Turn, and look up - on me, Lord, And break my heart of stone.

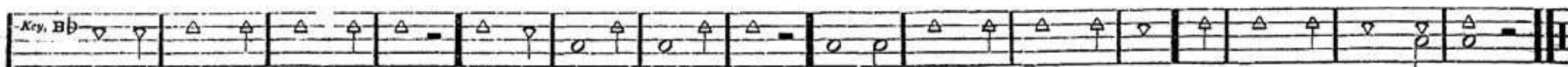
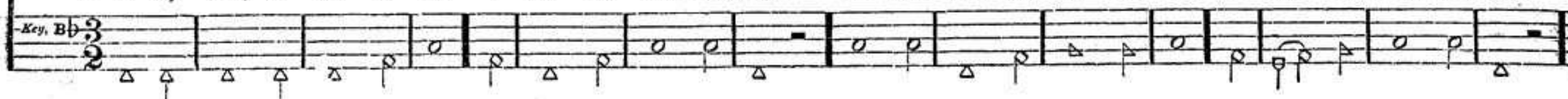
Key, Bb



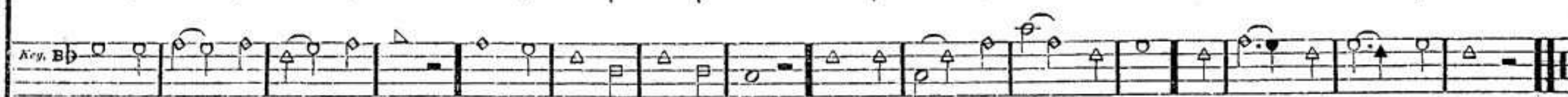
1. Je - sus drinks the bit - ter cup, The wine-press treads a - lone: Tears the graves and moun-tains up, By his ex - pir - ing groan:



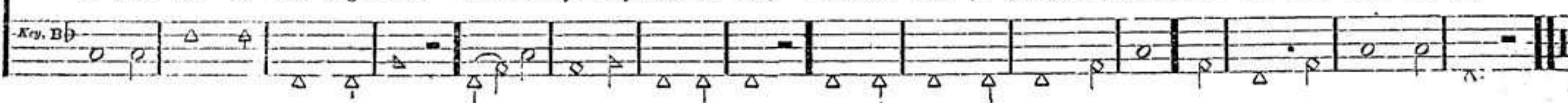
2. O my God, he dies for me, I feel the mor - tal smart! See him hang - ing on the tree, A sight that breaks my heart!



Lo, the powers of heaven he shakes, Na - ture in con - vul-sion lies; Earth's pro-found - est cen - tre quakes, The great Re - deem - er dies.



O that all to thee might turn! Sin - ners, ye may love him too; Look on him ye pierced, and mourn For one who bled for you.





# BEULAH. 7s & 8s.

181

Key of A 2/2

Be - hold the rays of morn-ing, As bright they come from east-ern skies; The ver - nal scenes a - dorn - ing, A thou-sand beau-ties meet the eyes:

Key of A 2/2

The new-born day re - joicing, Comes bound-ing o'er the dew - y hills, And with its rich - est bless - ings A thou-sand breasts with rap-ture fills.

## PROTECTION. 7s &amp; 8s. (PECULIAR.)

Slow

1. Soon as breaks the dawn of day, Soars the lark in songs a - way, Up, un - til his wings of lightness Bathe in morn's ce - les - tial brightness;

2. Bless-ed be thy name for ev - er, Thou of life the guard and giver; Thou didst guard thy chil - dren sleeping, Ev - er safe while in thy keeping.

So, in grateful notes of joy, Let our souls their powers employ, Up - ward rise from toil and sadness To a world of joy and glad - ness.

We have seen thy wondrous might Thro' the sha - dows of the night; Thou, who slumb'rest not nor sleepest, Blest are they thou kind - ly keep - est.



# SAVANNAH.

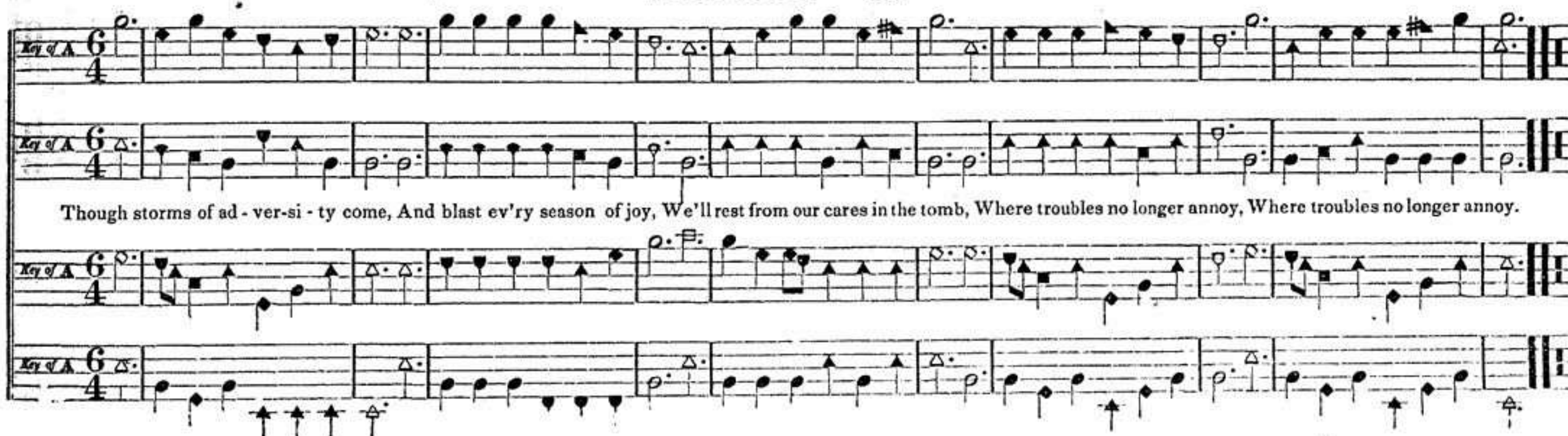
W BILLINGS.

183



Oh why should we weep o'er the dust Of friends who have fall - en a-sleep? Their graves will soon o - pen, we trust, And yield us the bo-dies they keep.

# AURORA. Ss.



Though storms of ad - ver - si - ty come, And blast ev'ry season of joy, We'll rest from our cares in the tomb, Where troubles no longer annoy, Where troubles no longer annoy.

## PASTORAL ELEGY. Ss.

Key of G 6/4

What sor - row - ful sounds do I hear Move slow - ly a - long in the gale? How so - lemn they fall on my ear, As soft - ly they pass through the vale.

Key of G 6/4

Sweet Co - ry - don's notes are all o'er—Now lone - ly he sleeps in the clay: His cheeks bloom with ro - ses no more, Since death call'd his spi - rit a - way.

2.

Sweet woodbines will rise round his tomb,  
And willows there sorrowing wave;  
Young hyacinths freshen and bloom,  
While hawthorns encircle his grave.  
Each morn, when the sun gilds the East,  
(The green grass bespangled with dew,)  
He'll cast his bright beams on the west,  
To charm the sad Caroline's view.

3.

O Corydon! hear the sad cries  
Of Caroline, plaintive and slow;  
O spirit! look down from the skies,  
And pity thy mourner below.  
'Tis Caroline's voice in the grove,  
Which Philomel hears on the plain,  
Then striving the mourner to soothe,  
With sympathy joins in her strain.

4.

Ye shepherds, so blithesome and young,  
Retire from your sports on the green;  
Since Corydon's deaf to my song,  
The wolves tear the lambs on the plain:  
Each swain round the forest will stray,  
And sorrowing hang down his head;  
His pipe then in symphony play  
Some dirge to young Corydon's shade.

5.

And when the still night has unfurl'd  
Her robes o'er the hamlet around,  
Gray twilight retires from the world,  
And darkness encumbers the ground—  
I'll leave my own gloomy abode,  
To Corydon's urn will I fly,  
There kneeling will bless the just God  
Who dwells in bright mansions on high.

6.

Since Corydon hears me no more,  
In gloom let the woodlands appear;  
Ye oceans! be still of your roar;  
Let Autumn extend round the year.  
I'll hie me through meadow and lawn,  
There cull the bright flowrets of May  
Then rise on the wings of the morn,  
And waft my young spirit away



# LAMBETH. P. M.

MILGROVE. 185

Key, E♭ 3/2

Encompass'd with clouds of dis-tress, Just rea - dy all hope to re - sign; I pant for the light of thy face, And fear it will nev - er be mine.

This system contains four staves of music. The first staff is the vocal melody, featuring a key signature of one flat (E♭) and a 3/2 time signature. The lyrics are written below the second staff. The third and fourth staves provide harmonic accompaniment, with the third staff including triplet markings over certain notes.

Key, E♭ 3/2

Dis-heart-en'd with wait-ing so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hand un-to God.

This system continues the musical piece with four staves. It maintains the E♭ key signature and 3/2 time signature. The lyrics are written below the second staff. The musical notation includes various note values, rests, and triplet markings, concluding with a double bar line.

Musical score for the first system of the song. It consists of three staves. The top staff is in 6/4 time, key of F, and contains the melody. The middle staff is also in 6/4 time, key of F, and contains a harmony. The bottom staff is in 6/4 time, key of F, and contains a bass line. The lyrics are: "Mine eyes are now closing to rest, My bo-dy must soon be removed, And mould'ring, lie buried in dust, No more to be envied or loved, No more to be envied or loved."

Mine eyes are now closing to rest, My bo-dy must soon be removed, And mould'ring, lie buried in dust, No more to be envied or loved, No more to be envied or loved.

Musical score for the second system of the song. It consists of three staves. The top staff is in 2/2 time, key of F, and contains the melody. The middle staff is also in 2/2 time, key of F, and contains a harmony. The bottom staff is in 2/2 time, key of F, and contains a bass line. The lyrics are: "Oh! tell me, Ah! what is this drawing my breath, And stealing my senses a-way? Oh! tell me, Oh! tell me, my soul, is it death, Re-leas-ing me kindly from clay? Oh! tell me,"

Oh! tell me,

Ah! what is this drawing my breath, And stealing my senses a-way? Oh! tell me,

Oh! tell me, my soul, is it death, Re-leas-ing me kindly from clay?

Oh! tell me,



WITH SPIRIT

Key of D 2/2

Now, mounting, my soul shall descry, The regions of pleasure and love; My spi-rit triumphant shall fly, . . . . And dwell with my Saviour a - bove!

**"The sun to the west has descended."**

Key of C 6/4

1. The sun to the west has descended, En - cir-cled in crimson and gold; The beau-ti-ful daylight is end - ed, The night-wind blows freshly and cold.

2. The shepherd his flock has now folded,  
The birds have all gone to their nest,  
The village bell distantly tolling,  
Announces the hour of rest.

3. The busy fields all are deserted,  
All nature is quiet and still,  
Save where the fresh breezes are waving  
The pines on the side of the hill

4. While all are so lovely and peaceful,  
To heaven for one blessing we'll pray;  
Oh! may our life's eve be as pleasant,  
And mild as the close of the day.

## PROCLAMATION. 8s &amp; 3.

Hear the roy - al pro - cla - ma - tion, The glad tid - ings of sal - va - tion, Pub - lish - ing to ev - 'ry crea - ture, To the ru - in'd

sons of na - ture, "Je - sus reigns, he reigns vic - to - rious, O - ver heav'n and earth, most glo - rious, Je - sus reigns."

## MEMORIAL.

1. Gentlest of all in realms a - bove, Calm as the mild and meek - eyed dove, Is per - fect, and pure, and Chris - tian love.

2. Re - fined from all of earth - ly dross, Am - bi - tious hopes it counts but loss, And lin - gers with joy a - round the cross.

3. Heard ye that sound from seraph's tongue, That glorious song the an - gels sung O'er Beth - le - hem's plains, when Christ was young?

4. The sweetest of all its notes to me,  
As sweet, no doubt, it is to thee,  
Is "Peace on the earth from sea to sea."

5. Yet peace, as a fruit, from love doth grow,  
It blooms in the souls of saints below,  
And ripens the more that Christ we know.

6. Death will dissolve all earthly ties,  
But souls that are one below the skies,  
In Christ, will be one in Paradiso.



# GOSPEL TRUMPET. 8s & 4s.

189

1. Hark! how the gos pel trumpet sounds! Thro' all the world the ech - o bounds, And Je - sus by re - deem-ing blood, Is bringing

2. Hail! all vic - to - rious conqu'ring Lord! Be thou by all thy works a - dored, Who un - der - took for sin - ful man, And brought sal-

sin - ners back to God, And guides them safe - ly by his word To end - less day.

va - tion through thy name, That we with thee may ev - er reign, To end - less day.

3. Fight on, ye conquering souls, fight on!  
And when the conquest you have won,  
Then palms of victory you shall bear,  
And in his kingdom have a share;  
And crowns of glory ever wear,  
In endless day.
4. There we shall in full chorus join,  
With saints and angels all combine,  
To sing of his redeeming love,  
When rolling years shall cease to move,  
And this shall be our theme above,  
In endless day.

## MOUNT CALVARY. 8s &amp; 6s.

Key of C

Key of C

Key of C

Key of C

The Son of man they did be - tray— He was condemn'd and led a - way: Think, O my soul, that mor-tal day—Look on Mount Cal-va - ry!

Detailed description: This block contains the first system of a four-part musical score. It consists of four staves, each labeled 'Key of C' on the left. The music is written in 2/2 time. The first three staves contain vocal parts with lyrics, while the fourth staff is an instrumental accompaniment. The lyrics are: 'The Son of man they did be - tray— He was condemn'd and led a - way: Think, O my soul, that mor-tal day—Look on Mount Cal-va - ry!'.

Key of C

Key of C

Key of C

Key of C

Behold him, lamb-like, led a - long, Surrounded by a wicked throng, Ac-cu-sed by each ly-ing tongue; And thus the Lamb of God was hung Upon the shameful tree.

Detailed description: This block contains the second system of the musical score, also consisting of four staves labeled 'Key of C'. It continues the vocal and instrumental parts from the first system. The lyrics are: 'Behold him, lamb-like, led a - long, Surrounded by a wicked throng, Ac-cu-sed by each ly-ing tongue; And thus the Lamb of God was hung Upon the shameful tree.'.



TENDERLY, DISTINCTLY.

# LENA. 8s & 7s.

BELKNAP. 191

Key of A 2/2

Gent - ly on their pin - ions fly - ing, Hear the voice of an - gels cry - ing, Clear and soft their ac - cents flow; . . . .

Key of A 2/2

Key of A 2/2

Key of A 2/2

Key of A

Key of A

"Peace through all the world ex - tend - ing, Love from heav'n to man de - scend - ing, Peace and love shall dwell be - low."

Key of A

Key of A

NOT TOO SLOW.

Key of G 2/2

Un - der - neath the o - cean's bil - low, Where no rose nor bend - ing wil - low Springs to cheer a lone - ly grave;

Key of G 2/2

Key of G 2/2

Key of G 2/2

Key of G

Oh! how ma - ny have been hur - ried! Ma - ny thousands there lie bu - ried, Far be - low the surg - ing wave!

Key of G

Key of G



Key of C

Key of C

Key of C

Key of C

All hail! ye hosts of seraphs bright, I come to join your company: Here to partake your pure delight, And join your sa-cred symphony. My pains have ceased, my cares are o'er, I

CHORUS.

Key of C

Key of C

Key of C

Key of C

now have reach'd the bliss-ful shore, And scenes of joy before me rise, All heaven bursts up-on my eyes. O sound his praise, ye heav'nly choir, Who saved me from the flaming fire.

2 E

## SAINTS' REST. 8s &amp; 9s.

M. W. WILSON.

SLOW AND SOFT.



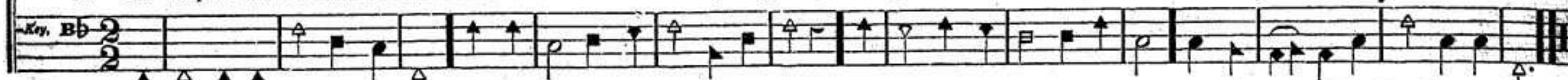
1. Weep not for the saint that as-cends To par-take of the joys of the sky; Weep not for the seraph that bends With the wor-ship-ping cho-rus on high.



2. Weep not for the spi-rit now crown'd With the gar-land to mar-tyr-dom given; Oh, weep not for him: he has found His re-ward and his re-fuge in heav'n.



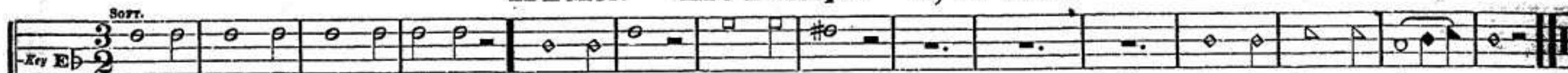
3. But weep for their sorrows who stand And la-ment o'er the dead by his grave; Who sigh when they muse on the land Of their home far a-way o'er the wave.



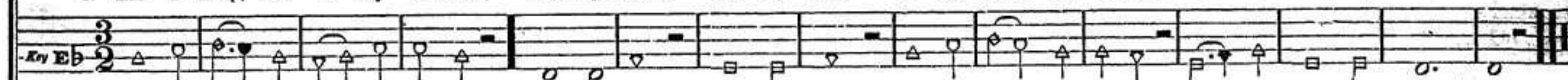
4. And weep for the nations that dwell Where the light of the truth nev-er shone; Where anthems of peace never swell, And the love of the Lord is un-known.

## HYMN. "Ere I sleep." 8, 3s &amp; 6s.

SOFT.



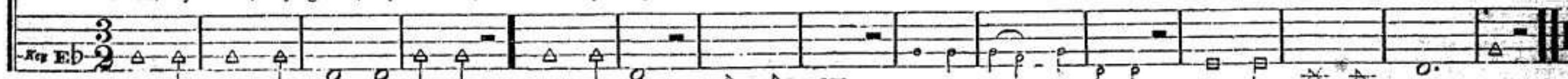
1. Ere I sleep, for ev'-ry fa-vour, This day show'd By my God, I do bless my Saviour, I do bless my Sa-viour.



2. Leave me not, but ev-er love me; Let thy peace Be my bliss, Till thou hence re-move me, Till thou hente re-move me.



3. Thou, my rock, my guard, my tow-er, Safe-ly keep, While I sleep, Me, with all thy pow-er, Me, with all thy pow-er.





# HEAVENLY UNION. 8s & 7.

195

Key of G 6/4

O, may the distant lands re-joice, And sinners hear the Bridegroom's voice, While praise their happy tongues employs, And all obtain im-mor-tal joys, And give to Je - sus glo-ry.

## There is a Place. 9s & 8s.

REPEAT FOR CHORUS.

Key, Bb 2/2

There is a place, There is a place where my hopes are staid, My heart and my treasure are there, Where ver-dure and blossoms nev - er fade, And fields are e - ter - nal - ly fair.

CHORUS. That bliss-ful place, That bliss-ful place is my father - land, By faith its delights I ex-plore; Come, favour my flight, an - gel - ic band, And waft me in peace to the shore.

Key of C

There is a place where my hopes are staid; My heart and my treasure are there: Where verdure and blossoms ne-ver fade, And fields are e - ter - nal - ly fair.

Key of C

Key of C

Key of C

This block contains the first system of the musical score. It consists of four staves. The first staff is the treble clef melody, the second is the alto clef melody, the third is the tenor clef melody, and the fourth is the bass clef accompaniment. The key signature is one sharp (F#), and the time signature is 2/2. The lyrics are written between the second and third staves.

Key of C

That bliss-ful place is my fa-ther-land; By faith its de-lights I ex - plore; Come, favour my flight, an-gel - ic band, And waft me, in peace, to the shore.

Key of C

Key of C

Key of C

This block contains the second system of the musical score. It also consists of four staves with the same instrumental parts as the first system. The lyrics continue between the second and third staves. The system concludes with a double bar line.



# BOWER OF PRAYER. 11s.

197

Key of A 2/2

1. To leave my dear friends and with neigh-bours to part, And go from my home, it af-flicts not my heart

2. Dear bower! where the pine and the pop-lar have spread, And wo-ven their branch-es a roof o'er my head;

Key of A 2/2

Like thoughts of ab-sent-ing my-self for a day From that bless'd re-treat where I've cho-sen to pray, I've cho-sen to pray.

How oft have I knelt on the ev-er-green there, And poured out my soul to my Saviour in prayer! my Sa-viour in prayer!

- |  |  |   |   |
|--|--|---|---|
| <p>3.</p> <p>The early shrill notes of a loved nightingale<br/>That dwelt in my bower, I observed as my<br/>bell<br/>To call me to duty, while birds of the air<br/>Sang anthems of praises as I went to prayer.</p> | <p>4.</p> <p>How sweet were the zephyrs, perfumed by<br/>the pine,<br/>The ivy, the balsam, and wild eglantine!<br/>But sweeter, oh sweeter superlative were<br/>The joys that I tasted in answer to prayer!</p> | <p>5.</p> <p>For Jesus, my Saviour, oft deigned there to<br/>meet<br/>And bless with his presence my lonely retreat;<br/>Oft fill'd me with rapture and blessedness there,<br/>Inditing in heaven's own language my prayer.</p> | <p>6.</p> <p>Dear bower, I must leave you and bid you<br/>adieu,<br/>And pay my devotions in parts that are new;<br/>For Jesus my Saviour can hear everywhere.<br/>And can in all places give answer to prayer.</p> |
|--|--|---|---|

**HUGER. 11s.**

Key of A 2/2

Be-hold how the pro-phets and mar-tyrs of old Were ex-iled to wan-der thro' tem-pest and cold! Through de-serts and fo-rests they cheer-ful-ly

**REDEMPTION. 11s.**

Key of A 2/2

roam, In quest of a peace-ful and per-ma-nent home.

Key of A 2/2

Come, friends and re-la-tions, let's join heart and hand, The



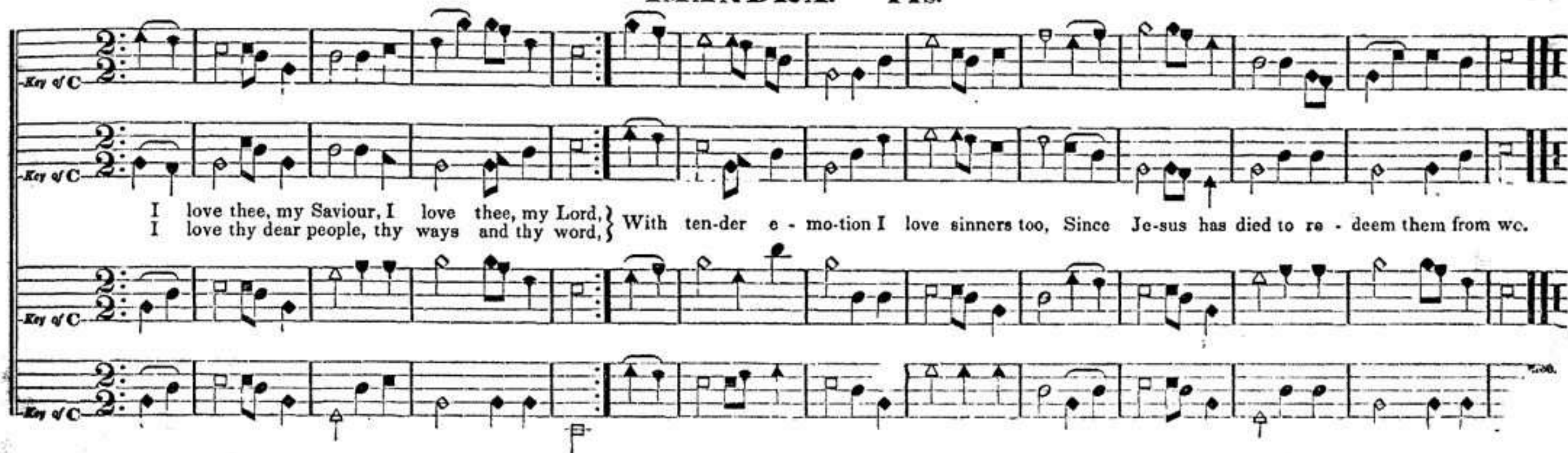
Key of A



voice of the tur - tle is heard in our land; Come, let's join to - gether and fol-low the sound, And march to the place where re - demp-tion is found.

# IMANDRA. 11s.

Key of C



I love thee, my Saviour, I love thee, my Lord, }  
I love thy dear people, thy ways and thy word, } With ten-der e - mo-tion I love sinners too, Since Je-sus has died to re - deem them from wo.

## LOUDON. 11s.

MODERATE, AND FULL

Key E $\flat$  2/2

1. As down a lone val - ley with ce - - dars o'er-spread, From war's dread con - fu - sion I pen - sive - ly stray'd, The  
 2. Per - fumes as of E - den flow'd sweet - ly a - long; A voice as of an - gels en - chant - - ing - ly sung: "Co -

gloom from the face of fair hea - ven re - - tired; The winds hush'd their mur - murs, the thun - ders ex - pired.  
 lum - bia, Co - lum - bia, to glo - ry a - - rise, The queen of the world, and the child of the skies."

Key E $\flat$  2/2

## SOLICITUDE. 11s.

Key of A 2/2

1. As down the calm river our light vessel glides, Or o - ver the bil - lows tri-umph-ant-ly rides, We are making our way to the Land of the Blest, The home of the good, where the weary have rest.

2. This stream will convey us, without much delay, From toils and from troubles for ev - er a-way; Se - rene - ly our sun will go down in the west, When safe we re-pose in the Land of the Blest.

Key of A 2/2



# ST. DENIS. 10s & 11s.

201

Key, E♭ 3/2

Though trou - bles as - sail, and dan - gers af - fright, } Yet one thing se - cures us, what - ev - er be - tide,  
 Though friends should all fail, and foes all u - nite, }  
 The Scrip - tures as - sure us the Lord will pro - vide.

Key, E♭ 3/2

Key, E♭ 3/2

Key, E♭ 3/2

D. C.

NOTE. The first slur in the third measure may be omitted for the last line.

## THE MARTYR'S SONG. 11s.

Key of G 2/2

1. I have fought the good fight, I have finish'd my race, And thee, O my Saviour, I soon shall embrace; They may torture this body, my spir - it is free, And the billows of death shall but bear it to thee.

Key of G 2/2

2. Let thy strength, Lord, but gird me, thy smile be but mine, And my soul on thy faithfulness firmly recline, The dungeon, the sword, or the stake I can dare, And in transports expire, if my Jesus be there.

Key of G 2/2

D. C.

3. Did my Lord feel the scourge, did the thorns pierce his brow? In the darkness of death on the cross did he bow? All this didst thou suffer, my Saviour, for me, Then welcome the fetters that bind me to Thee.

4. United in sufferings, the promise is dear,  
 I shall, with my Jesus, in glory appear  
 Out of great tribulation in triumph I go,  
 With my robe wash'd in blood, and made whiter than snow.

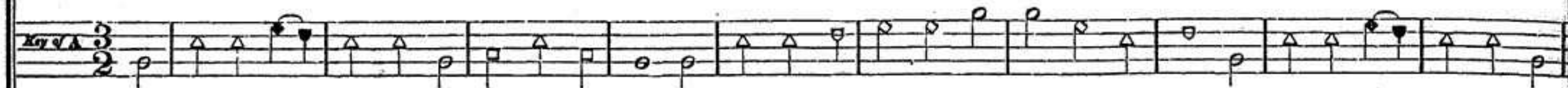
5. I go to my Saviour, I go to my God;  
 I tread the same path my Redeemer once trod;  
 Unworthy, my Saviour, unworthy am I  
 E'en to fall in thy cause, for thy truth e'en to die.

6. Lo! on my clear vision the seats of the bless'd  
 Seem calmly to shine, and invite me to rest;  
 Then unshaken my soul on the promise relies,  
 "Though I die, I shall live; though I fall, I shall rise."

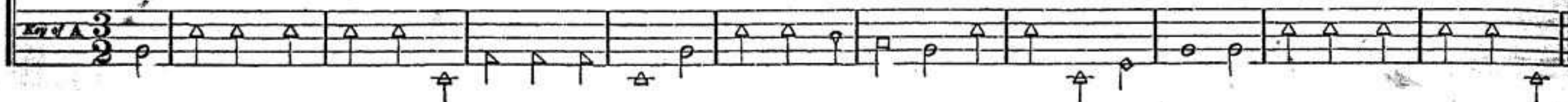
# Thou sweet gliding Kedron." 11s.



1. Thou sweet glid - ing Ke-dron, by thy sil - ver stream Our Sa-viour would lin - ger in moonlight's soft beam; And by thy bright wa - ters till



2. O gar - den of Olives, thou dear honour'd spot, The fame of thy wonders shall ne'er be for - got; The theme most trans - port - ing to



midnight would stay, And lose in thy murmurs the toils of the day. How damp were the vapours that fell on his head! How hard was his



ser-aphs a - bove, The triumph of sor-row, the triumph of love. Come, saints, and a - dore him; come bow at his feet: O give him the





Key of A

pil-low, how hum - ble is bed! The an - gels, be - hold-ing, a - mazed at the sight, At - tend-ed their Mas-ter with so-lemn de - light.

Key of A

glo - ry, the praise that is meet! Let joy - ful ho - san-nas un - cas-ing a - rise, And join the full cho - rus that gladdens the skies.

Key of A

glo - ry, the praise that is meet! Let joy - ful ho - san-nas un - cas-ing a - rise, And join the full cho - rus that gladdens the skies.

### THE RULER'S DAUGHTER. 6s, 7s & 5s, or 11s & 12s.

Key, E $\flat$  2/2

1. A father is praying The Saviour to hear, For his daughter is dy-ing, With no helper near; Beseeching him greatly, He falls at his feet, And his story of sorrow, O hear him repeat.

Key, E $\flat$  2/2

1. A father is praying The Saviour to hear, For his daughter is dy-ing, With no helper near; Beseeching him greatly, He falls at his feet, And his story of sorrow, O hear him repeat.

2. My dear little daughter  
I fear she will die;  
O thou merciful Saviour,  
Attend to my cry;  
If thou wilt but touch her  
She surely will live,  
Then to thee all the glory,  
O Jesus, I'll give.

3. And Jesus went with him,  
But soon it was said  
To the heart-stricken father,  
Thy daughter is dead;  
Why trouble the Master,  
Thy woes to relieve,  
But the kind Saviour ~~will~~ <sup>will</sup> ~~now~~ <sup>now</sup> only believe

4. They came to the house,  
And the mourners were there;  
Who with weeping and wailing  
Were rending the air;  
But Jesus reproved them,  
Why thus do you weep?  
For the maid is not dead,  
She is only asleep.

5. O see, with a touch  
How the maiden awakes,  
When the mighty Physician  
Her hand gently takes;  
And, see, from her features  
Pale death quickly flies,  
At the voice of the Saviour,  
"O damsel, arise."—Mrs Dowd.

## RICHLAND. 11s.

WITH SPIRIT AND ENERGY.

Key of G

1. Daughter of Zi-on, a - wake from thy sadness! A - wake! for thy foes shall oppress thee no more; — Bright o'er thy hills dawns the day-star of gladness, A - rise! for the night of thy

Key of G

2. Strong were thy foes, but the arm that subdued them, And scatter'd their legions, was mighti - er far; They fled, like the chaff, from the foe that pursued them: — Vain were their steeds and their

Key of G

3. Daughter of Zion! the pow'r that hath saved thee, Ex-toll'd with the harp and the timbrel should be; — Shout! for the foe is destroy'd that enslaved thee, Th' oppres-sor is vanquish'd, and

Key of G

Coda, for the last stanza.

Key of G

sorrow is o'er. Daughter of Zi-on, a - wake from thy sad-ness! A - wake! for thy foes shall op-press thee no more.

Key of G

chariots of war. Daughter of Zi-on, a - wake from thy sad-ness! A - wake! for thy foes shall op-press thee no more.

Key of G

Zi-on is free. Daughter of Zi-on, a - wake from thy sad-ness! A - wake! for thy foes shall op-press thee no more. Shall op-press thee no more, shall op-press thee no more.

Key of G



PLAINTIVE.

Key of F 3/2

1. Our Fa - ther, in hea - ven, We hal - low thy name! May thy king - dom ho - ly, On earth be the same! O give to us dai - ly Our

Key of F 3/2

2. For - give our transgressions, And teach us to know That hum - ble com - pas - sion Which par - dons each foe; Keep us from temp - ta - tion, From

Key of F 3/2

Key of F 3/2

Key of F

por - tion of bread; It is from thy boun - ty That all must be fed.

Key of F

Key of F

weak - ness and sin, And thine be the glo - ry For e - ver, A - men.

Key of F

*From the Psalmist, No. 843.*

1. "Do this," and remember the blood that was shed,  
Ere Calvary's victim to slaughter was led:  
When, sad and forsaken, the garden alone  
Gave ear to his sorrow, and echoed his moan.
2. Remember the conflict with insult and scorn;  
The robe of derision, the chaplet of thorn;  
The sin-cleansing fountain that stream'd from his side,  
When, "Father, forgive them," he utter'd, and died.
3. Remember that victor o'er death and the grave:  
He liveth for ever, his people to save;  
O take, with thanksgiving, this pledge of his love,  
The foretaste of rapture eternal, above.

Key of C

1. A - long the banks where Ba - bel's cur - rent flows, . . . . Our cap - tive bands in deep de - spondence stray'd; While Zi - on's fall

Key of C

2. The tune - less harp that once with joy we strung, . . . . When praise em - ploy'd, and mirth in - spired the lay, In mourn - ful si -

Key of C

Key of C

in sad re - membrance rose, Her friends, her chil - dren min - gled with the dead.

Key of C

lence on the wil - lows hung, The grow - ing grief prolong'd the te - dious day.

Key of C

3. The barb'rous tyrants, to increase the wo,  
In taunting smiles a song of Zion claim;  
Bid sacred praise in strains melodious flow,  
While they blaspheme the great Jehovah's name.
4. But now, in heathen chains and lands unknown,  
Shall Israel's sons a song of Zion raise?  
O hapless Salem! God's terrestrial throne!  
Thou land of glory,—sacred mount of praise!
5. If e'er my memory lose thy sacred name,  
If my cold heart neglect my kindred race,  
Let dire affliction seize this guilty frame,  
My hand shall perish, and my voice shall cease.
6. Yet shall the Lord, who hears when Zion calls,  
O'ertake her foes with terror and dismay;  
His arm avenge her desolated walls,  
And raise her children to eternal day.



Key, E $\flat$  2/2

Behold! the Judge descends! his guards are nigh! Tempests and fire at - tend him down the sky; Heav'n, earth and hell draw near, let all things come, To hear his justice

Key, E $\flat$

But gather first my saints, the Judge commands; Bring them, &c.

and the sin-ner's doom; But ga-ther first my saints: Bring them, ye an - - - gels, from their distant lands. Bring them, &c.

## ST. MOIFOD. (Pronounced St. Mi-vid.) 5s &amp; 11s.

from the Welsh.

Key of C

And bids us, And bids, &c.

Key of C

The voice of the dead to all speaks a-loud, And bids us pre-pare for the eve-ning of life; Our days, O how

Key of C

And bids us, And bids us, &c.

Key of C

And yet we would lin-ger, And yet, &c.

Key of C

few, And troublesome, too! And yet we would linger, And yet we would linger, and length-en the strife

Key of C



Key of G 3/2

O, tell me no more Of this world's vain store, The time for such tri - fles with me is now o'er;

Key of G 3/2

Key of G 3/2

Key of G 3/2

Key of G

A coun - try I've found Where true joys a - bound; To dwell I'm de - ter - mined on this hap - py ground.

Key of G

Key of G

Key of G

The birds, with - out barn or store - house, are fed; From them let us learn to trust for our bread;

This system contains four staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a 2/2 time signature. The second staff is a treble clef with a key signature of D major and a 2/2 time signature. The third staff is a treble clef with a key signature of D major and a 2/2 time signature. The fourth staff is a bass clef with a key signature of D major and a 2/2 time signature. The lyrics are written below the second and third staves.

His saints what is fit - ting shall ne'er be de - nied, So long as 'tis writ - ten— the Lord will pro - vide.

This system contains four staves of music. The first staff is a treble clef with a key signature of D major and a 2/2 time signature. The second staff is a treble clef with a key signature of D major and a 2/2 time signature. The third staff is a treble clef with a key signature of D major and a 2/2 time signature. The fourth staff is a bass clef with a key signature of D major and a 2/2 time signature. The lyrics are written below the second and third staves.



# UPTON. 10s & 11s.

211

Key of F 6/4

'Tis finish'd, 'tis done, the spirit is fled, The pris'ner is gone, the Christian is dead! The Christian is living in regions of love, And gladly re-ceiving a king-dom a - bove!

# LEEDS. 10s & 11s.

Key of C 3/2

Though troubles as - sail, and dan - gers af - fright ; } Yet one thing se - cures us, what - ev - er be - tide, The Scriptures as - sure us the Lord will provide.  
 Though friends should all fail, and foes all u - nite, }

Key of C

Far, far in the east may fair Free-dom as-cend, And fly with the winds to the west; }  
 While blessings un-num-ber'd her pro-gress at-tend, And lib-er-ty crowns the oppress'd. } Let Peace her do-main o'er all na-tions ex-

Key of C

Key of C

Key of C

Key of C

Key of C

- - tend, With friendship all kin-dreds be bless'd; Let strife and con-ten-tion and vi-o-lence end, And man from his mis-e-ries rest.

Key of C

Key of C



Key of F

I think of the years that for ev-er have fled; Of follies, by others for - gct; Of joys that are vanish'd, and hopes that are dead; Of friendships that were and are not!

THE PILGRIM'S REPOSE. 11s & 8s.

Written on the death of Elder Joseph Thomas.

Key of C

1. I came to the spot where the white\* pilgrim lay, And pensively stood by his tomb; When, in a low whisper, a voice seem'd to say "How sweetly I sleep here a-lone.

2. "The tempest may howl, and the loud thunders roll, And gathering storms may arise; Yet calm are my feelings, at rest is my soul, The tears are all wiped from my eyes.

3. "Twas the call of my Master that led me from home, I bade my companions farewell; I left my dear children, that now for me mourn, In a far distant region to dwell.

4. "I wander'd a stranger and exile below,  
To publish salvation abroad;  
The trump of the gospel endeavour to blow,  
Inviting poor sinners to God.

5. "But when at a distance, and far from my home,  
No kindred nor relative nigh,  
I met the contagion, and sank in the tomb,  
My spirit ascending on high.

6. "Oh! tell my companion and children most dear,  
To weep not for Joseph, though gone;  
The same hand that led me through scenes dark and drear  
Has kindly assisted me home."

\* Allusion is made to Elder Thomas's apparel, which was ordinarily white.

## STAR IN THE EAST. 11s &amp; 10s.

Key of D 2/2

Lo! in the wil-der-ness, sounds of re-joic-ing, Joys greet the plains where no riv-u-let flows; } Leb-a-non's glo-ry in waste places - springing,  
 For-ests shall flourish with beau-ty and gladness, Des-erts shall blos-som and bloom like the rose.

Key of D 2/2

Car-mel and Sha-ron their ex-cel-lence yield; Mountains and hills shall break forth in-to singing, Plen-ty and freshness shall glad-den the field.

Key of D 2/2

Key of D 2/2



1. Hail the blest morn, when the great Me-di - a - tor Down from the regions of glo - ry descends; } Brightest and best of the sons of the morning,  
Shepherds, go worship the Babe in the manger— Lo! for his guards the bright angels at - tend!

Dawn on our darkness, and lend us thine aid; Star of the east, the ho - ri - zon a - dorning, Guide where our in - fant Re - deemer is laid.

2. Cold on his cradle the dew-drops are shining,  
Low lies his head with the beasts 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,  
Odours of Eden, and off'rings 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 favour secure!  
Richer by far is the heart's adoration,  
Dearer to God are the prayers of the poor.

## "Hail the blest morn." 2d.

A. GOODRICH.

Key of D 2/2

Hail the blest morn, when the great Mediator  
Down from the regions of glory descends; Shepherd, go worship the Babe in the manger,  
Lo! for your guide the bright angels attend.

## DESTRUCTION OF SENNACHERIB.

Words by LORD BYRON.

MODERATE.

Key of G 2/2

1. The As-syrian came down like the wolf on the fold, And his cohorts were gleaming in purple and gold; And the sheen of their spears was like stars on the sea, When the

Key of G 2/2

blue wave rolls nightly on deep Ga-li-lee, When the blue wave rolls nightly on deep Ga-li-lee.

2. Like the leaves of the forest when summer is green,  
That host, with their banners, at sunset was seen;  
Like the leaves of the forest when autumn hath blown,  
That host, on the morrow, lay wither'd and strown.

3. For the angel of death spread his wings on the blast,  
And breath'd in the face of the foe, as he pass'd;  
And the eyes of the sleepers wax'd deadly and chill,  
And their hearts but once heaved, and for ever were still!

4. And there lay the steed, with his nostrils all wide,  
But through them there roll'd not the breath of his pride;  
And the foam of his gasping lay white on the turf,  
And cold as the spray on the rock-beaten surf.

5. And there lay the rider, distorted and pale,  
With the dew on his brow, and the rust on his mail;  
And the tents were all silent, the banners alone,  
The lances unlifted, the trumpet unblown.

6. And the widows of Ashur are loud in their wail;  
And the idols are broke in the temple of Baal;  
And the might of the Gentile, unsmeared by the sword,  
Hath melted, like snow, in the glance of the Lord.



1. Pil - grim, the vi - sion be - fore thee is glo - rious, The earth shall al - lure thy tried spi - rit no more;

2. Hard was the strife, but the strong One in bat - tle Has been thy de - fend - er, and vanquish'd thy foes;

3. High was the an - them those rap - tures re - veal - ing, Ten thou - sand ce - les - tials the cho - rus pro - long;

Thou wast in the day of thy tri - al vic - to - rious, Se - cure now at last, thy temp - ta - tions are o'er.

And Hea - ven stood by thee to help thee in trou - ble, And joy'd when the sound of thy tri - umph a - rose.  
But loud - er the strains of the ran - som'd are peal - ing, And glo - ry is swell - ing the con - quer - or's song!

1. Zion, the marvellous story be telling,  
The Son of the Highest, how lowly his birth;  
The brightest of angels in glory excelling,  
He stoops to redeem thee, he reigns upon earth.  
*Chorus.* O shout the glad tidings, exultingly sing,  
Jerusalem triumphs—Messiah is King!

2. Tell how he cometh from nation to nation,  
The heart-cheering news let the earth echo round;  
How free to the sinner he offers salvation,  
His people with joy everlasting are crown'd.  
*Chorus.* O shout the glad tidings, exultingly sing,  
Jerusalem triumphs—Messiah is King!

3. Mortals, your homage be gratefully bringing,  
And sweet let the gladsome hosanna arise;  
You angels, the full hallelujah be singing,  
One chorus resound through the earth and the skies.  
*Chorus.* O shout the glad tidings, exultingly sing,  
Jerusalem triumphs—Messiah is King!

Key of G 2/2

O. Jesus, the glo-ry, the wonder, and love Of an - gels and glo - ri - fied spi - rits a - bove, And saints who be - hold thee not, yet dear - ly love,

Key of G 2/2

Re - joicing in hope of thy glo - ry. Thou on - ly and whol - ly art love - ly and fair, Who robb'st not the Father with him to compare, The Father's own



im - age glows in thee, shines there In vis-i-ble bod-i-ly glo - ry. Worthiness dwells in thee, Excellent dig-ni-ty, Beauty and majesty, Glory en - vi - rons thee,

Power, honour, do-min-ion, and life rest on thee, O thou chief-est, O thou chief - est, O thou chiefest a - mong the ten thou - sands.

## CAMPBELL'S REQUEST. 11s, 9s &amp; 6s.

3HARP

MODERATE, ELEVATED.



When stars in the morn-ing of time were ar-ray'd, And earth on her last-ing foun-da-tion was laid; And in their strong bounds the wide waters were  
The new-ly made heavens, dis-closed to the sight, Re-splendent-ly shone with the gleamings of light; The sons of the morning in rap-tur-ous



staid, Thick darkness per-vad-ing the bil-lows: } "Sing a-loud o'er the earth; Songs of hon-or and praise, Let ev'-ry be-ing raise  
flight, With shoutings tri-umph-ant, pro-claim-ing: }



To him who gave it birth; Ma-jes-ty, or-der, beau-ty, and strength crown his works; Pow-er, mer-cy, and in-fi-nite wis-dom!"





# The voice of free grace. 12s. [HYMN.]

221

MODERATE.

Key of A 2/2

1. The voice of free grace cries "Escape to the moun-tain: } For sin and pol-lu-tion, for ev'-ry trans-gres-sion, His blood flows most free-ly in  
For A-dam's lost race Christ hath open'd a foun-tain; }

Key of A 2/2

2. Ye souls that are wounded, to th' Saviour re-pair; } Tho' your sins are in-creas-ed as high as a mountain, His blood can re-move them, it  
He calls you in mercy, and can you for-bear? }

Key of A 2/2

3. Now Je-sus, our King, reigns tri-umph-ant-ly glo-rious: } With shouting proclaim it, oh trust in his pas-sion, He saves us most free-ly, oh  
O'er sin, death, and hell, he is more than vic-to-rious; }

Key of A 2/2

Key of A 2/2

streams of sal-va-tion. Hal-le-lu-jah to the Lamb, &c.

Key of A 2/2

flows from the foun-tain. Hal-le-lu-jah to the Lamb, who has bought us a par-don; We'll praise him a-gain, when we pass o-ver Jor-dan.

Key of A 2/2

pre-cious sal-va-tion. Hal-le-lu-jah to the Lamb, &c.

Key of A 2/2

## "Come, Saints, and adore him." 11s.

J. CANDY

SOLO or DUETT.  
MODERATE.

Key of G

1. Thou sweet glid - ing Ke - dren, by thy sil - ver stream Our Sa - viour would lin - ger in moon-light's soft beam;  
2. How damp were the va - pours that fell on his head, How hard was his pil - low, how hum - ble his bed;  
3. O gar - den of O - lives, thou dear ho - nour'd spot, The fame of thy won - ders shall ne'er be for - got;

Key of G

Key of G

And by thy bright wa - ters 'till mid - night would stay, And lose in thy mur - murs the toils of the day.  
The an - gels, be - hold - ing, a - mazed at the sight, At - tend - ed their Mas - ter with so - lemn de - light.  
The theme most trans - port - ing to se - raphs a - bove, The tri - umph of sor - row, the tri - umph of love.

Key of G

*f* CHORUS.*p* Increase.*f*

Key of G

Key of G

Come, saints, and adore him; come, bow at his feet, And give him the glory, the praise that is meet; Let joyful ho-san-nahs un - ceas-ing-ly rise, And join the full chorus that gladdens the skies.

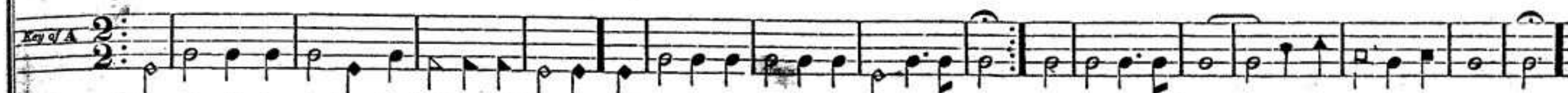
Key of G

Key of G



# "The Old-fashioned Bible."

A. M. HALE. 223



How pain - ful - ly pleasing the fond re - col - lec - tion Of youthful connections and in - no - cent joy ; } I still view the chairs of my father and mo - ther ;  
When blest with pa - ren - tal ad - vice and af - fec - tion, Surrounded with mercies — with peace from on high. }  
And that richest of books which excels ev'ry other, The Fa - mi - ly Bible, that lay on the stand.



D. C. CHORUS.

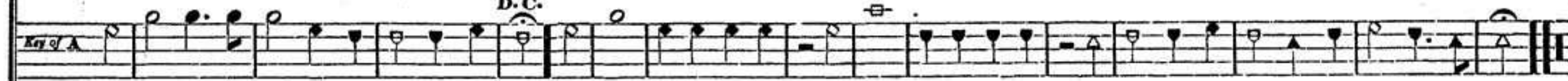


D. C.



The seats of their offspring, as ranged on each hand ; The old - fashion'd Bible, The dear, blessed Bible, The Fa - mi - ly Bi - ble, that lay on the stand.

D. C.



D. C.



## MARY'S INQUIRY.

Key of A 3/2

1. Oh! tell where you've laid him, oh! tell me, tell where, For I ask in the deep voice of wo; Oh! look on my tears, And com-pas-sion my fears,

Key of A 3/2

2. Oh! pi - ti - less men, all the sons of this age, My bo-som-its sor - rows o'er-flow; My Lord first they slay, Then conceal him a - way,

Key of A 3/2

Key of A 3/2

Key of A 3/2

And the bo - dy of Je - sus be - stow. Grief im-por-tunes, Oh! my Lord, then, and Mas - ter be - stow.

Key of A 3/2

Key of A 3/2

And who now, ah! who will be-stow. Grief speaks aloud, Oh! my Lord, then, and Mas - ter be - stow.


Key of A 3/2

3. To where you have laid him, my steps hence direct,  
This tribute so sacred I owe—  
To weep o'er his grave,  
And with spices to save  
His body, if you will bestow.  
Grief fondly calls,  
Oh! my Lord, then, and Master bestow.
4. Refuse, oh! refuse not, oh! hear my complaint!  
My soul pressed with sorrow bows low:  
Give me this delight,  
Point my pathway aright,  
This Jesus so lovely bestow.  
Grief is my plea,  
Oh! my Lord, then, and Master bestow.

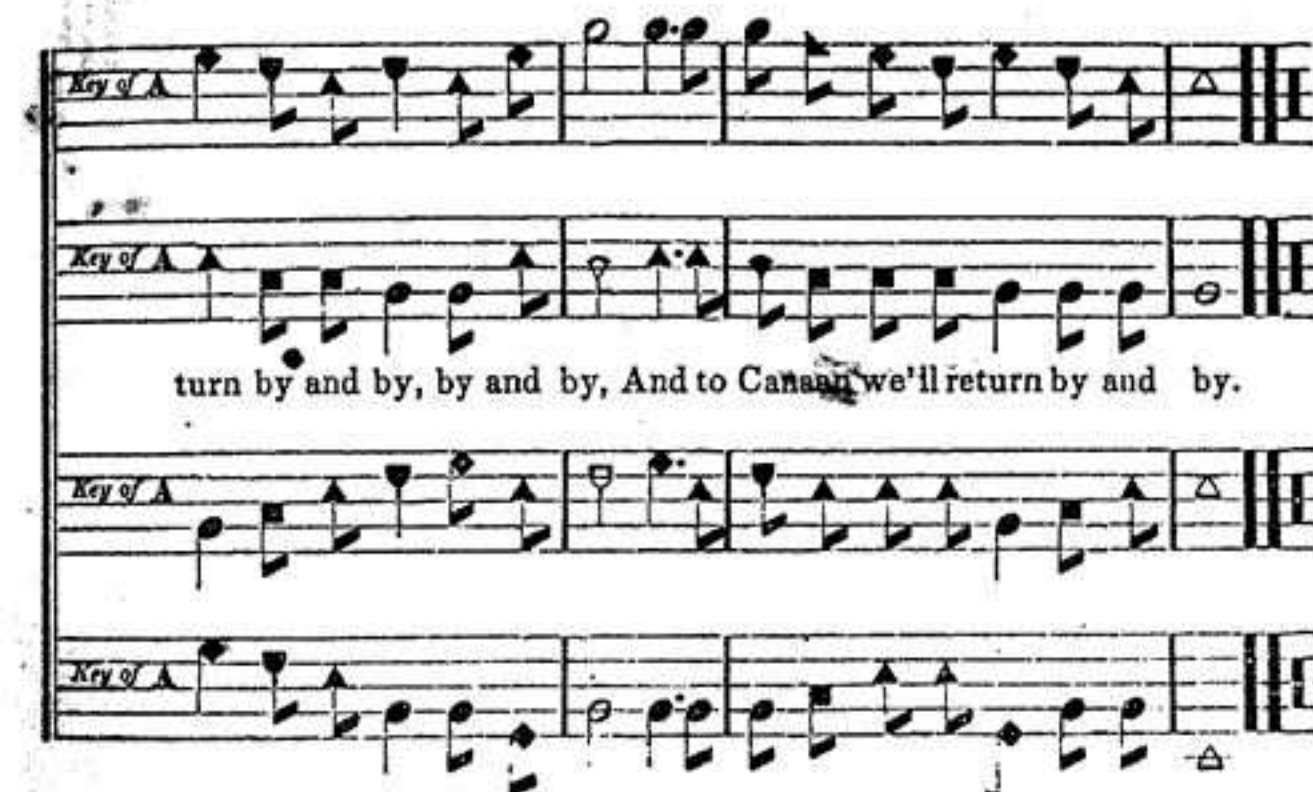


# SONG OF DELIVERANCE.

225



1. Our bondage here will end by and by, by' and by, Our bondage here will end by and by; From Egypt's yoke set free, Hail that glorious jubilee, And to Canaan we'll re-



turn by and by, by and by, And to Canaan we'll return by and by.

2 F

2. Our Deliverer will come by and by,  
And our sorrows have an end  
With our three-score years and ten;  
And vast glory crown the day by and by.

3. Our enemies are strong; we'll go on,  
Though our hearts dissolve with fear,  
Lo! Sinai's God is near;  
While the fiery pillar moves we'll go on.

4. By Marah's bitter streams we'll go on,  
Though Baca's vales be dry,  
And this land yields no supply,  
To a land of corn and wine we'll go on.

5. And when to Jordan's flood we are come,  
Jehovah rules the tide,  
And the waters will divide,  
And the ransom'd host will shout, We are come.

6. There the friends will meet again who have loved,  
Our embraces will be sweet  
At our dear Redeemer's feet,  
When we meet to part no more, who have loved.

7. There with all the happy throng we'll rejoice,  
Shouting glory to our King,  
Till the vaults of heaven ring,  
And to all eternity we'll rejoice.

## THE NATIVITY. 8s &amp; 7s. (PECULIAR.)

Key of A 6/4



1. You na - tions all, on you I call, Come, hear this de - cla - ra - tion, And don't re - fuse the glo - rious news, Of Je - sus and sal - va - tion;  
2. To A - bra - ham the pro - mise came, And to his seed for ev - er: A light to shine in Isaac's line, By Scripture we dis - co - ver;

Key of A 6/4



To roy - al Jews came first the news Of Christ the great Mes - si - ah, As was foretold by pro - phets old, I - saiah and Je - re - mi - ah.  
Hail promised morn, the Sa - viour's born, A glo - rious Me - di - a - tor; God's bless - ed Word, made flesh and blood, Be - came our Lord and Sa - viour.

Key of A 6/4



3. His parents, poor in earthly store,  
To entertain the stranger,  
They found no bed to lay his head  
But in the oxen's manger;  
No royal things, as used by kings,  
Were seen by those who found him,  
But in the hay the infant lay  
With swaddling bands around him.

4. On the same night a glorious sight  
To shepherds there appeared:  
In shining flame an angel came,  
They saw and greatly feared.  
The angel said, "Be not afraid,  
Although we much alarm you,  
We do appear good news to bear,  
As now we will inform you.

5. "The city's name is Bethlehem,  
In which God hath appointed,  
This glorious morn a Saviour's born,  
For him hath God anointed;  
By this you'll know, if you will go  
To see this little stranger,  
His lovely charms in Mary's arms,  
Both lying in a manger."

6. When this was said, straightway was heard  
A glorious sound from heaven:  
Each flaming tongue an anthem sung,  
"To man a Saviour's given;  
In Jesus' name, the glorious theme,  
We elevate our voices;  
At Jesus' birth be peace on earth,  
Meanwhile all heaven rejoices."

7. Then with delight they took their flight,  
And winged their way to glory,  
The shepherds gazed, and were amazed  
To hear the pleasing story.  
To Bethlehem they quickly came,  
The glorious news to carry,  
And in the stall they found them all—  
Joseph, the babe, and Mary.

8. The shepherds then return'd again  
To their own habitation,  
With joy of heart they did depart,  
Now they had found salvation.  
"Glory," they cry, "to God on high,  
Who sent his Son to save us;  
This glorious morn a Saviour's born,  
His name it is Christ Jesus."



# "Christians, keep your armour bright." C. M.

A. M. HALE. 227

Key of G 6/4

O Christians, keep your ar-mour bright ; Rejoice, give thanks, and sing ; } Come laud and mag-ni - fy his name, Nor let his praises cease, His ways are ways of  
In union strong to - geth-er fight, Ho - san-na to our King. }

CHORUS.

Key of G 6/4

pleasantness, And all his paths are peace. Oh ! it will be glo-ri-ous, With crowns and palms victorious, With Jesus reign-ing over us, When our sad warfare's o'er.

## PEACEFUL REST. 8s &amp; 7s.

A. M. HALE.

Key of A 3/2

There is an hour of peaceful rest, To mourning wand'ers given; There is a tear for souls distress'd, A balm for ev'-ry wounded breast, 'Tis found above—in heav'n.

## "There's nothing true but Heaven." 8s &amp; 7s.

Key of G 6/4

1. The faithless world promiscuous flow, Enrapt in fancy's vision; Allured by sense, beguiled by show, And empty dreams, and scarcely know There is a brighter heav'n.

2. Fine gold will change, and diamonds fade, Swift wings to wealth are given; All varying time our forms invades, The seasons roll, life sinks in shade, There's nothing lasts but heav'n.

3. Empires decay and nations die, Our hopes to winds are driven; The vernal blooms in ru - in lie, Death reigns o'er earth, and air, and sky, There's nothing lives but heav'n.

4. Creation's mighty fabric all  
Will be to atoms riven;  
The sky consume, the planets fall,  
Convulsions wreck this earthly ball:  
There's nothing firm but heaven.

5. This world is poor, from shore to shore,  
And like a baseless vision,  
Their lofty domes, and brilliant ore,  
Their gems and crowns are vain and poor  
There's nothing rich but heaven.

6. Adieu to all below—adieu;  
Let life's dull chain be riven;  
The charms of Christ have caught my view—  
To worlds of light I will pursue,  
To live with Him in heaven.



"The winter is come." 12s & 9s.

229

Key of G

1. Now the win - ter has come with its cold chill - ing blast, And the ver - dure has dropp'd from the trees; All na - ture seems touch'd by the  
 2. When the cold feather'd snow does in plen - ty descend, And whitens the prospect a - round; When the keen cut - ting wind from the

Key of G

fin - ger of death, And the streams are be - gin - ning to freeze. When play - ful young lads o'er the riv - er may glide, When  
 north does at - tend, Hard chill - ing and freez - ing the ground. When the hills and the dales are all man - tled in white, And the

Key of G

Flo - ra at - tends us no more; When in plen - ty you sit by a good fire - side, Sure you ought to re - mem - ber the poor.  
 riv - ers con - geal'd to the shore; When the bright twinkling stars shall proclaim a cold night, Don't for - get to re - mem - ber the poor.

Key of G

3. When the poor, harmless hare may be traced to the wood,  
 By her footsteps indented in snow; -  
 When the lips and the fingers are all starting in blood,  
 And the marksmen a fowl-shooting go;  
 When the poor robin-red-breast approaches the cot,  
 And the icicles hang at the door;  
 When the board smokes with something reviving and hot,  
 That's the time to remember the poor

4. When a thaw shall ensue, and the waters increase,  
 And the rivers all insolent grow;  
 When the fishes from prison obtain a release;  
 When in danger the travellers go;  
 When the meadows are hid by the proud swelling flood,  
 And the bridges are useful no more;  
 When in life you enjoy every thing that is good,  
 Can you murmur to think of the poor!

5. Soon the day will be here when the Saviour was born,  
 All the world should agree with one voice,  
 All nations unite to salute the blest morn,  
 All the ends of the earth should rejoice.  
 Grim death is deprived of his all-killing sting,  
 And the grave is triumphant no more;  
 Saints, angels, and men, hallelujah's shall sing,  
 And the rich shall remember the poor.

# "A home in heaven."

1. A home in heav'n! what a joyful thought! As the poor man toils in his weary lot; His heart oppress'd, and with anguish riven, From his home below to a home in heav'n, From his home below to a home in heav'n.

2. A home in heav'n! as the sufferer lies On his bed of pain, and uplifts his eyes To that bright home, what a joy is given, With the blessed thought of a home in heav'n, With the blessed thought of a home in heav'n.

3. A home in heaven! when our pleasures fade,  
And our wealth and fame in the dust are laid;  
And our strength decays, and our health is riven;  
We are happy still with our home in heaven.

4. A home in heaven! when the sinner mourns,  
And with contrite heart to the Saviour turns;  
Oh! then what bliss in that heart forgiven,  
Does the hope inspire of a home in heaven.

5. A home in heaven! when our friends are fled  
To the cheerless grave of the mould'ring dead;  
We wait in hope of the promise given,  
We will meet again in our home in heaven.

## TEMPERANCE HYMN. L. M.

EXPRESSIVELY. SLOW.

1. Stay, fa-ther, stay: the night is wild; Oh! leave not now your dy-ing child; I feel the i - cy hand of death, And short and shorter grows my breath.

2. Stay, fa-ther, stay: e'er morning's light My soul may wing her upward flight, And oh! I can - not, can-not die, While thou, my fa-ther, art not by.

3. Stay, fa-ther, stay: my mother's gone, And thou and I are left a - lone; And from her star - lit home on high She'll weep that I a - lone should die.

4. Stay, father, stay: oh! leave this night  
The maddening bowl, whose withering blight  
Hath cast so dark a shade around  
The home where joy alone was found.

5. Stay, father, stay: alone—alone—  
With none to cheer, and none to mourn;  
How can I leave this world of wo,  
And to the land of spirits go?

6. Stay, father, stay: once more I ask;  
Oh! count it not a heavy task  
To stay with me till life shall end  
My last, my only earthly friend



# THE CAPTIVE'S SONG. C. M.

221

Key of A 2/2

1. Oh no, we cannot sing the songs      Made for Jehovah's praise;  
Our sorrowing harps refuse their strings To Zion's gladsome lays. } 2. They bid us be in mirthful mood, And dry these tears so sad; But Judah's hearths are desolate, And why should we be glad?

3. Silent our harps o'er Babel's streams      Are hung on willows wet,  
And Zion we no more shall see,      But we can ne'er for-get. } 4. Je - ru-sa-lem! thy banish'd ones Prove anguish and regret; But Heaven's own curse shall rest on them, If thee they e'er forget.

## "LIGHT IN DARKNESS."

- |  |  |  |  |
|--|--|--|--|
| 1. O Thou who driest the mourner's tear,<br>How dark this world would be<br>If, pierced by sins and sorrows here,<br>We could not fly to thee. | 2. The friends who in our sunshine live,<br>When winter comes, are flown;<br>And he who has but tears to give,<br>Must weep those tears alone. | 3. Oh who could bear life's stormy doom,<br>Did not Thy wing of love<br>Come brightly wafting thro' the gloom,<br>Our peace-branch from above! | 4. Then sorrow, touch'd by Thee, grows bright<br>With more than rapture's ray.<br>As darkness shows us worlds of light<br>We never saw by day. |
|--|--|--|--|

# FRIENDSHIP. 8s & 7s. (PECULIAR.)

MODERATE.

Key of G 2/2

1. Glo - ry to Je - sus! for his love, Flow-ing to ev'-ry na - tion,  
Bow - els of sweet com - pas-sion move, Of - fer - ing free sal - va - tion. } Here may the poor, the lame, the blind, Ev - e - ry need-ed bless-ing find:  
Jus - tice and mer - cy here com-bine, Of - fer - ing free sal - va - tion.

2. Sinners, repair to Jesus' arms;  
Why will you slight his favour?  
Now he invites you to his charms,  
Willing to be your Saviour.  
O that you would on him believe!  
All your transgressions he'll forgive;  
Comfort and peace shall you receive,  
Flowing from Christ for ever.

3. Now is the time: no more delay—  
Fly from the path of nature:  
Fear not what scoffing sinners say—  
Yield to your great Creator.  
So shall your dying souls obtain  
Freedom from all your guilt and pain;  
So shall you soon in glory reign,  
Praising your great Creator.

4. Then shall the heavenly arches ring  
"Glory to God our Saviour!"  
Angels and saints shall join to sing  
Praises for all his favour:  
Then shall the theme of perfect love,  
Sounding through all the courts above,  
Every tuneful passion move,  
Praising the Lord for ever.

## THE FEMALE PILGRIM. 8s &amp; 7s.

Key of D 2/2

Whither goest thou, pilgrim, stranger, Wan-der-ing thro' this gloomy vale? } No! I'm bound for the kingdom: Will you go to glory with me? Hal-le-lu-jah! Praise ye the Lord.  
Know'st thou not 'tis full of danger, And will not thy courage fail? }

Key of D 2/2

Key of D 2/2

2. Pilgrim thou dost rightly call me,  
Wand'ring through this waste so wide;  
But no harm will e'er befall me  
While I'm bless'd with such a Guide.  
I am bound, &c.

3. Such a guide! No guide attends thee;  
Hence for thee my fears arise:  
If some guardian power defends thee,  
'Tis unseen by mortal eyes.  
I am bound, &c.

4. Yes, unseen—but still, believe me,  
Such a Guide my steps attends;  
He from every strait relieves me,  
He from every harm defends.  
I am bound, &c.

5. Pilgrim, see that stream before thee,  
Darkly wand'ring through the vale;  
Should its deadly waves roll o'er thee,  
Would not then thy courage fail  
I am bound, &c.

6. No; that stream has nothing frightful:  
To its brink my steps I bend;  
There to plunge will be delightful—  
There my pilgrimage will end.  
I am bound, &c.

7. While I gazed, with speed surprising  
Down its banks she plunged from sight:  
Gazing still, I saw her rising  
Like an angel, clothed in light!  
I am bound, &c.

## HOME.

Slow. 6/4

Key of G 6/4

1. Home, home, can I for-get thee? Dear, dear, dearly loved home; No, no, still I re-gret thee, Tho' I may far from thee roam. Home, home, home, home, Dearest and hap-pi-est home.

Key of G 6/4

2. Home, home, why did I leave thee? Dear, dear friends, do not mourn: Home, home, once more receive me, Quickly to thee I'll return. Home, home, home, home, Dearest and hap-pi-est home.

Key of G 6/4



# INVITATION.

233

Key of G 2/2

1. We're trav'ling home to Heaven a - bove— Will you go? Will you go? } Millions have reach'd that bless'd a-bode, A - noointed kings and priests to God,  
To sing the Sa-viour's dy-ing love— Will you go? Will you go?  
And mil-lions now are on the road— Will you go? Will you go?

2. We're going to see the bleeding Lamb—Will you go?  
In rapturous strains to praise his name—Will you go?  
The crown of life we there shall wear,  
The conqueror's palm our hands shall bear,  
And all the joys of Heaven we'll share—Will you go?  
3. We're going to join the heavenly choir—Will you go?  
To raise our voice and tune the lyre—Will you go?  
There saints and angels gladly sing  
Hosanna to their God and King,  
And make the heavenly arches ring—Will you go?

4. You weary, heavy laden, come—Will you go?  
In the bless'd house there still is room—Will you go?  
The Lord is waiting to receive:  
If you will on him now believe, [Oh believe!  
He'll give your troubled conscience ease—Come, believe!  
5. The way to Heaven is free for all—Will you go?  
For Jew and Gentile, great and small—Will you go?  
Make up your mind, give God your heart,  
With every sin and idol part,  
And now for glory make a start—Come away!

6. The way to Heaven is straight and plain—Will you go?  
Believe, repent, be born again—Will you go?  
The Saviour cries aloud to thee,  
"Take up thy cross and follow me,  
And thou shalt my salvation see—Come to me!"  
7. Oh could I hear some sinner say—"I will go!  
I'll start this moment, clear the way—Let me go!  
My old companions, fare you well,  
I will not go with you to hell;  
I mean with Jesus Christ to dwell—Let me go!  
—Fare you well!"

# LOVELY MORNING.

Key of A 3/2

1. The last love - ly morn - ing, All bloom-ing and fair, } While the migh-ty, migh-ty, migh-ty, trump Sounds, Come, come a - way!  
Is fast on - ward fleet - ing, And soon will ap-pear, }  
Oh let us be rea - dy To hail the glad day!

2. And when that bright morning  
In splendor shall dawn,  
Our tears will be ended,  
Our sorrows all gone,  
While the mighty, &c.

3. The Bridegroom from glory  
To earth shall descend,  
Ten thousand bright angels  
Around him attend,  
While the mighty, &c.

4. The graves will be open'd,  
The dead will arise,  
And, with the Redeemer,  
Mount up to the skies,  
While the mighty, &c.

5. The saints, then immortal,  
In glory shall reign,  
The Bride with the Bridegroom  
For ever remain,  
While the mighty, &c.

## MILLENNIAL GLORY.

Repeat the first strain.

CHORUS.

Key of A 6/4

And Zion's children then shall sing, The deserts are all blossoming;

Re - joice, re - joice, the promised time is coming; Re - joice, re - joice, the wil-derness shall bloom.

Key of A 6/4

The Gos-pel ban-ner, wide un-furl'd, Shall wave in tri-umph o'er the world; And ev' - ry crea - ture, bond or free, Shall hail the glo - rious ju - bi - lee.

Key of A 6/4

D. C.

2. Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, Jerusalem shall sing;  
 From Zion shall the law go forth,  
 And all shall hear, from south to north:  
 Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, Jerusalem shall sing.  
 And truth shall sit on every hill,  
 And blessings flow in every rill;  
 And praise shall every heart employ,  
 And every voice shall shout, for joy,  
 Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, Jerusalem shall sing.

3. Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, the "Prince of Peace" shall reign.  
 And lambs may with the leopard play,  
 For naught shall harm in Zion's way:  
 Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, the "Prince of Peace" shall reign  
 The sword and spear, of needless worth,  
 Shall prune the tree and plough the earth:  
 For peace shall smile from shore to shore,  
 And nations shall learn war no more!  
 Rejoice, rejoice, the promised time is coming;  
 Rejoice, rejoice, the "Prince of Peace" shall reign



# THE ORPHAN'S PRAYER.

Air by EDSON

235

Key of A 6/4

1. What tho' earthly friends may frown, Why should I de-ject-ed be? Father, let thy will be known, Let me find my all in Thee. Never let my soul despair, God will hear the

Key of A 6/4

orphan's prayer. God will hear, God will hear, God will hear the orphan's prayer. Nev-er let my soul de-spair, God . . . . will hear . . . . the or - - - phan's prayer.

Key of A 6/4

2. Sorrow's child I long have been,  
Often for unkindness mourn'd;  
Friendless orphan, poor and mean,  
By the proud and wealthy scorn'd.

Still to God will I repair,  
God will hear the orphan's prayer;  
God will hear,  
God will hear the orphan's prayer.

3. Earthly comforts fade and die,  
Sorrows oft our joys attend;  
But, if we on God rely,  
He will prove a constant friend.

On Him I'll cast ev'ry care,  
He regards the orphan's prayer;  
He regards,  
He regards the orphan's prayer.

## "A Pilgrim and a Stranger."

WITH TASTEFUL EXPRESSION.

Key of G 2/4

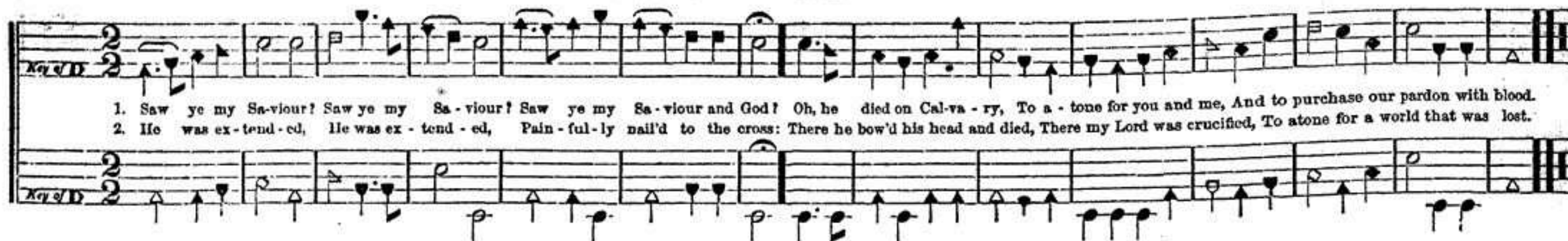
1. I'm a pil-grim, and I'm a stranger, I can tarry, I can tarry but a night. Do not de-tain me, For I am go-ing To where the fountains are ev-er flowing.

Key of G 2/4

2. There the sunbeams are ever shining,  
I am longing for the sight;  
Within a country, forlorn and dreary,  
I have been wandering, alone and weary  
I'm a pilgrim, &c.

3. Of that country to which I'm going,  
My Redeemer is the light;  
There is no sorrow, nor any sighing,  
Nor any sin there, nor any dying.  
I'm a pilgrim, &c.

## ATONEMENT.



3. Jesus hung bleeding, Jesus hung bleeding  
 Three dreadful hours in pain;  
 And the solid rocks were rent,  
 Through creation's vast extent,  
 When the Jews crucified the Lamb.

4. Darkness prevail'd, darkness prevail'd,  
 Darkness prevail'd o'er the land,  
 And the sun refused to shine  
 When his Majesty divine  
 Was derided, insulted, and slain.

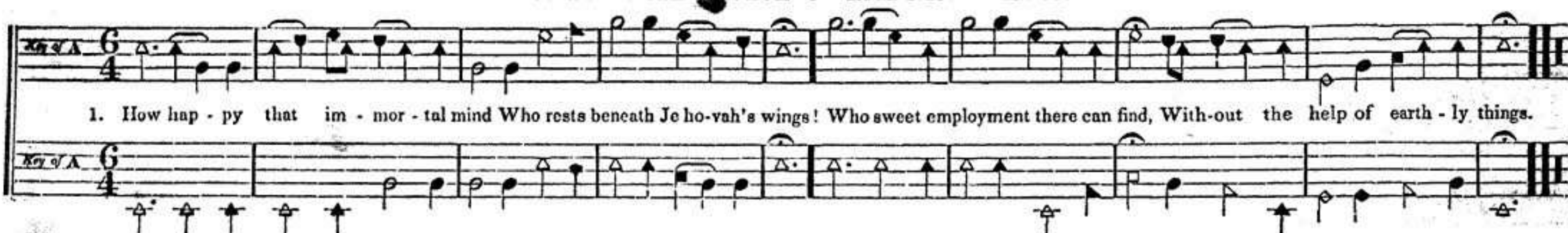
5. When it was finish'd, when it was finish'd,  
 And the atonement was made,  
 He was taken by the great  
 And embalm'd in spices sweet,  
 And was in a new sepulchre laid.

6. Hail, mighty Saviour! hail, mighty Saviour,  
 Prince, and the Author of Peace!  
 Oh, he burst the bars of death,  
 And, triumphant from the earth,  
 He ascended to mansions of bliss.

7. There interceding, there interceding,  
 Pleading that sinners may live,  
 Crying, "Father, I have died,  
 Oh behold my hands and side,  
 To redeem them—I pray thee, forgive."

8. "I will forgive them—I will forgive them,  
 When they repent and believe:  
 Let them now return to thee,  
 And be reconciled to me,  
 And salvation they all shall receive."

## THE PILGRIM'S REST. L. M.



2. The world may round me rage and fight,  
 And lay in dust their highest thrones,  
 But nothing can that soul affright  
 Who lives for God, and him alone.

3. When such do lay their bodies by,  
 And from their annual labours cease,  
 They'll find a band of angels nigh  
 To waft their souls to realms of peace.

4. They'll wing their way to mansions fair,  
 Where Christ the Lord in glory reigns,  
 Meet hosts of shining spirits there,  
 Beyond the reach of mortal pains.

5. Oh may I realize and know  
 My span of time, how swift it flies!  
 I soon must quit this house below,  
 To praise my Lord above the skies.



# EDEN OF LOVE. 12s & 11s.

[Words by W. C. TILLOU.]

J. J. HICKS.

237

1. How sweet to re-flect on those joys that a-wait me In yon bliss-ful re-gion, the ha ven of rest; Where glo-ri-fied spi-rits with  
2. While an-gel-ic le-gions, with harps tuned ce-les-tial, Har-mo-nious-ly join in the con-cert of praise; The saints, as they flock from the

welcome shall greet me, And lead me to mansions prepared for the blest. En-cir-cled in light, and with glo-ry en-shrouded, My hap-pi-ness  
re-gions ter-res-trial, In loud hal-le-lu-jahs their voi-ces shall raise. Then songs to the Lamb shall re-ech-o through hea-ven; My soul shall re-

per-fect, my mind's sky un-cloud-ed; I'll bathe in the o-cean of plea-sure un-bounded, And range, with delight, thro' the E-den of love.  
spond, To Im-man-uel be gi-ven All glo-ry, all ho-nour, all might and do-mi-nion, Who brought us, thro' grace, to the E-den of love.

3. Then hail! blessed state; hail! ye songsters of glory  
Ye harpers of bliss, soon I'll meet you above  
I'll join your full choir, in rehearsing the story,  
Salvation from sorrow, through Jesus's love.

Though prison'd in earth, yet by anticipation,  
Already my soul feels a sweet prelibation  
Of joys that await me, when freed from probation  
My heart's now in heaven, the Eden of love

## PILGRIM'S FAREWELL.

1. Farewell! Farewell! Farewell, my friends, I must be gone; I have no home nor stay with you; I'll take my staff and trav-el on, Till I a bet-ter world can view.

CHORUS.

I'll march to Canaan's land, I'll land on Canaan's shore, Where pleasures never end, And troubles come no more. Farewell! Farewell! Farewell, my loving friends, farewell!

2. Farewell, my friends, time rolls along,  
Nor waits for mortal cares or bliss;  
I'll leave you here, and travel on  
Till I arrive where Jesus is.  
I'll march, &c.

3. Farewell, dear brethren in the Lord,  
To you I'm bound with cords of love;  
But we believe his gracious word,  
That we ere long shall meet above.  
I'll march, &c.

4. Farewell, you blooming sons of God,  
Sore conflicts yet remain for you;  
But dauntless keep the heavenly road,  
Till Canaan's happy land you view.  
I'll march, &c.



# BOLLMAN. 9s & 8s. [A JUDGMENT HYMN.]

239

1. That great, tre-men-dous day's ap-proach-ing; That glorious scene will short-ly come; } Think, O my soul! re-flect and won-der! When  
 'Twas long fore-told by an-cient prophets, The long ex-pect-ed day of doom. } That aw-ful day is draw-ing near,

2. See na-ture stand all in a-mazement, To hear the last loud trum-pet sound; } Loud thun-der rum-bling through the concave, The  
 A-rise, ye dead, and come to judg-ment, Ye na-tions of the world a-round! } Bright, fork-ed light-nings part the skies;

thou shalt see that great trans-act-ion, When Christ in judg-ment shall ap-pear.

heav'ns are shak-ing, th' earth is quaking, The gloomy sight at-tracts mine eyes.

3. The orbit lamps, all veil'd in sackcloth,  
 No more their shining courses run;  
 The wheels of Time, stopp'd in a moment,—  
 Eternal things are now begun!  
 Huge, massy rocks, and tow'ring mountains  
 Over their tumbling bases roar;  
 The raging ocean, all in commotion,  
 Is dashing round her 'frighted shore.
4. Green, turfey graveyards, and tombs of marble  
 Give up their dead, both small and great;  
 See the whole world, both saint and sinner,  
 Are coming to the judgment-seat!  
 See Jesus, on the throne of justice,  
 Come hast'ning down the parted skies,  
 With countless armies of shining angels,—  
 To meet him all the saints arise!
5. Bright shining streams from his holy presence;  
 His face ten thousand suns outshines;  
 Behold him coming in power and glory,—  
 To meet him all his saints combine.

"Go forth, ye heralds, with speed like lightning;  
 Call in my saints from distant lands:  
 Those that my blood has wash'd and ransom'd,  
 Whose names in Life's fair book do stand."

6. O come, ye blessed of my Father,  
 The purchase of my dying love,  
 Receive the crowns of life and glory,  
 Which are laid up for you above!  
 For you, dear souls, who have continued  
 With me in all temptations bore,  
 I have provided for you a kingdom,  
 To reign with me for evermore.

7. There are flowing fountains of living waters;  
 No sick-ness, pain, nor death to fear;  
 No sorrow, sighing, no fears nor dying,  
 Shall ever have admittance there;  
 But how will sinners stand and tremble,  
 When justice calls them to the bar;  
 Those that reject his offer'd mercy,  
 Their everlasting doom to hear.

## Christ in the Garden. 11s.

1. While na - ture was sink - ing in si - lence to rest, And th' last beams of day - light were dim in the west, I stray'd in the

twi - light, un - conscious, a - way, In deep me - di - ta - tion, where'er my path lay.

2. I pass'd near a garden: there fell on my ear  
A voice of deep anguish from one that was there;  
The tones of his agony melted my heart,  
While earnestly pleading the lost sinner's part.
3. In offering to heaven his strong, matchless prayer,  
He spake of the torments the sinner must bear;  
His life, as a ransom, he offer'd to give,  
That sinners, redeemed, in glory might live.
4. So deep was his sorrow, so fervent his prayers,  
That down o'er his bosom roll'd sweat, blood, and tears!  
I wept to behold him, and asked his name,  
He answer'd,—"'Tis Jesus: from heav'n I came.
9. I'm now on my journey to mansions above:  
My soul full of glory, of peace, light, and love!  
I think of the garden, the prayer, and the tears,  
And that loving stranger, who banish'd my fears.
10. The day of bright glory is rolling around,  
When Gabriel, descending, the trumpet shall sound;  
My soul then in raptures of glory will rise,  
'To gaze on that Stranger with unclouded eyes.

5. "I am thy Redeemer,—for thine I must die:  
The cup is most painful, but cannot pass by;  
Thy sins, like a mountain, are laid upon me,  
And all this deep anguish I suffer for thee!"

6. I heard, with attention, the tale of his wo,  
While tears, like a fountain of waters did flow;  
The cause of his sorrow to hear him repeat,  
Affected my heart, and I fell at his feet.

7. I trembled with horror, and loudly did cry—  
"Lord, save, or I perish! O save, or I die!"  
He smiled when he saw me, and said to me—"Live!  
Thy sins, which are many, I freely forgive."

8. How sweet was that language! it made me rejoice!  
His smiles, O how pleasant! how cheering his voice!  
I ran from the garden to spread it abroad:  
I shouted, "Salvation! O, glory to God!"



## HOSANNA!

Arranged by M. C. RAMSEY. **241**

1. Thy wor - thi-ness is all our song, O Lamb of God! for thou wast slain; And by thy blood brought'st us to God, Out of each na - tion, tribe, and tongue; To our God mad'st us

2. Salvation to our God, who shines  
In face of Jesus on the throne!  
The only just and merciful!  
Salvation to the worthy Lamb,  
With loud voice all the church ascribes:  
Amen! say angels round the throne.

3. To him who loved us, and has wash'd  
Us from our sins in his own blood,  
And who has made us kings and priests  
To his own Father and his God,  
The glory and dominion be  
To him eternally. Amen!

1. See where the ris-ing sun In splen-dour decks the skies, His dai - ly course be-gun, Haste, and a - rise. Oh! come with me where violets bloom, And

2. Fair is the face of morn; Why should your eye-lids keep Closed when the night is gone? Wake from your sleep! Oh! who would slumber in his bed When

### "Feed my Lambs."

fill the air with sweet perfume, And where, like diamonds to the sight, Dew-drops sparkle bright.

darkness from his couch has fled; And when the lark ascends on high, Warbling songs of joy.


1. "Feed my lambs!"—how condescending; How compassionate the grace

2. Who, without that word of blessing, Could our dark estate have told?

NOTE.—For Da Capo, repeat the first four lines.

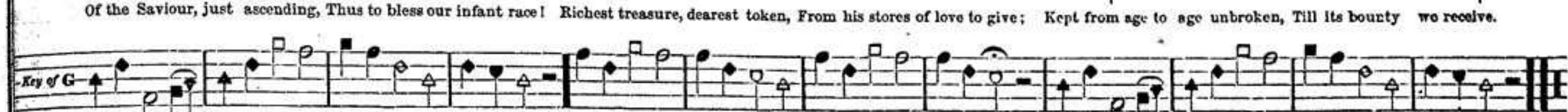


Key of G



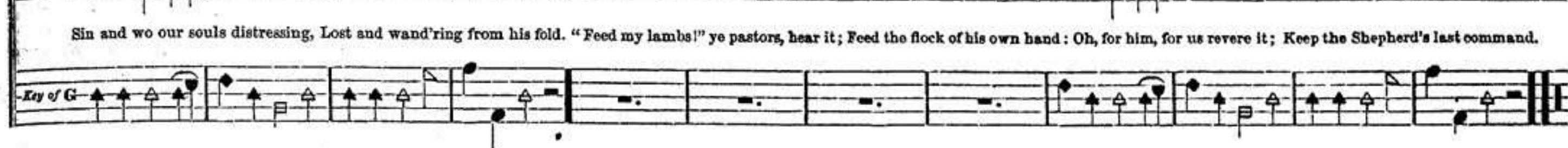
Of the Saviour, just ascending, Thus to bless our infant race! Richest treasure, dearest token, From his stores of love to give; Kept from age to age unbroken, Till its bounty we receive.

Key of G



Sin and wo our souls distressing, Lost and wand'ring from his fold. "Feed my lambs!" ye pastors, hear it; Feed the flock of his own hand: Oh, for him, for us revere it; Keep the Shepherd's last command.

Key of G



## GOD IS LOVE.

Slow.

Key E♭

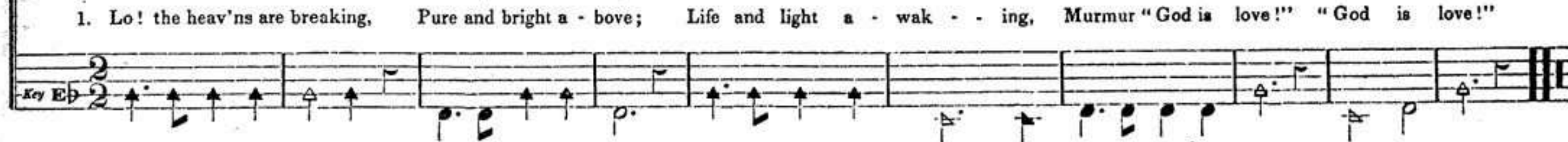


Key E♭



1. Lo! the heav'ns are breaking, Pure and bright a - bove; Life and light a - wak - - ing, Murmur "God is love!" "God is love!"

Key E♭



2. Round yon pineclad mountain  
Flows a golden flood:  
Hear the sparkling fountain  
Whisper "God is good!"

3. See the streamlet bounding  
Through the vale and wood,  
Hear its ripples sounding,  
Murmur "God is good!"

4. Music now is ringing  
Through the shady grove,  
Feather'd songsters singing,  
Warble "God is love!"

5. Wake my heart, and springing  
Spread thy wings abroad,  
Soaring still and singing,  
God is ever good!

**"A poor, wayfaring man of grief."** (DUANE STREET.)

REV. GEO. COLES.

Key of A 2/2

1. A poor, way - fa - ring man of grief Hath of - ten cross'd me on my way, Who sued so humbly for re - lief, That I could nev - er answer Nay.

Key of A 2/2

I had not pow'r to ask his name, Whither he went, or whence he came; Yet there was something in his eye That won my love, I knew not why.

2. Once, when my scanty meal was spread,  
He entered; not a word he spake;  
Just perishing for want of bread,  
I gave him all; he bless'd it, brake,  
And ate, but gave me part again;  
Mine was an angel's portion then;  
And while I fed with eager haste,  
The crust was manna to my taste.
3. I spied him where a fountain burst  
Clear from the rock; his strength was gone;  
The heedless water mock'd his thirst;  
He heard it, saw it hurrying on.

- I ran and raised the sufferer up;  
Thrice from the stream he drained my cup;  
Dipp'd, and returned it running o'er,  
I drank, and never thirsted more.
4. 'Twas night: the floods were out; it blew  
A wintry hurricane aloof;  
I heard his voice abroad, and flew  
To bid him welcome to my roof.  
I warm'd, I clothed, I cheer'd my guest;  
Laid him on mine own couch to rest;  
Then made the earth my bed, and seem'd  
In Eden's garden while I dream'd.

5. Stripp'd, wounded, beaten nigh to death,  
I found him by the highway side;  
I roused his pulse, brought back his breath,  
Reviv'd his spirit, and supplied  
Wine, oil, refreshment; he was heal'd.  
I had, myself, a wound conceal'd;  
But from that hour, forgot the smart,  
And peace bound up my broken heart.
6. In prison I saw him next, condemn'd  
To meet a traitor's doom at morn;  
The tide of lying tongues I stemm'd,  
And honour'd him 'mid shame and scorn.

- My friendship's utmost zeal to try,  
He ask'd if I for him would die.  
The flesh was weak, my blood ran chill,  
But the free spirit cried, "I will!"
7. Then, in a moment, to my view  
The stranger started from disguise;  
The tokens in his hands I knew;  
My Saviour stood before my eyes!  
He spake, and my poor name he nam'd:  
"Of me thou hast not been ashamed;  
These deeds shall thy memorial be;  
Fear not; thou didst it unto me."



# ALL IS WELL.

245

Slow.

1. What's this that steals, that steals upon my frame! Is it death? Is it death? That soon will quench, will quench this vital flame? Is it death? Is it death?

2. Weep not, my friends, my friends, weep not for me, All is well—All is well My sins are par - don'd, pardon'd, I am free, All is well—All is well.

If this be death, I soon shall be From ev'-ry pain and sor-row free; I shall the King of glo-ry see, All is well—All is well.

There's not a cloud that doth a - rise, To hide my Sa-viour from my eyes; I soon shall mount the up-per skies, All is well—All is well.

3. Tune, tune your harps, your harps, ye saints in glory,  
All is well—All is well.  
I will rehearse, rehearse the pleasing story,  
All is well—All is well.  
Bright angels are from glory come,  
They're round my bed, they're in my room,  
They wait to wait my spirit home,  
All is well—all is well.

4. Hark! hark! my Lord, my Lord and Master calls me,  
All is well—all is well.  
I soon shall see, shall see his face in glory,  
All is well—all is well.  
Farewell, dear friends, adieu, adieu!  
I can no longer stay with you,  
My glitt'ring crown appears in view,  
All is well—All is well.

5. Hail, hail, all hail! all hail! ye blood-wash'd throng;  
Saved by grace—Saved by grace.  
I've come to join, to join your rapturous song,  
Saved by grace—Saved by grace.  
All, all is pence and joy divine,  
And heaven and glory now are mine;  
All hallelujah to the Lamb,  
All is well—All is well.

## NEVER PART AGAIN.

CHORUS.

1. Je - ru - sa - lem! my hap - py home! Name ev - er dear to me! } We're marching, &c.  
When shall my la - bours have an end, In joy, and peace, and thee?

2. Oh when, thou ci - ty of my God, Shall I thy courts as - cend; } We're marching through Im-man-uel's ground, We soon shall hear the  
Where con - gre - ga - tions ne'er break up, And Sab - baths have no end.

3. Je - ru - sa - lem! my hap - py home! My soul still pants for thee; } We're marching, &c.  
Then shall my la - bours have an end, When I thy joys shall see.

welcome trumpet's sound; Oh there we shall with Je - sus dwell, And nev - er part a - gain, What, nev - er part a - gain? No,



**SOLI.** **TUTTI.**

**SOLI.** **TUTTI.**

**SOLI.** **TUTTI.**

**SOLI.** **TUTTI.**

nev - er part a - gain. What, nev - er part a - gain? No, nev - er part a - gain, Oh then we shall with Je - sus dwell, And nev - er part a - gain.

# **WELTON. 6s & 5s.**

**SLOW.**

**Key of G**

1. If life's pleasures charm thee, Give them not thy heart; Lest the gift ensnare thee, From thy God to part. Lest the gift ensnare thee, From thy God to part.

**Key of G**

2. If distrese be - fall thee, Painful though it be, Let not grief ap - pal thee, To thy Saviour flee. Let not grief ap - pal thee, To thy Saviour flee.

**Key of G**

3. When earth's prospects fail thee, Let it not dis - tress: Bet - ter comforts wait thee, Christ will free - ly bless. Better comforts wait thee, Christ will free - ly bless.

4. Let not death a - larm thee, Shrink not from his blow; For the conflict arm thee, Triumph o'er the foe. For the conflict arm thee, Triumph o'er the foe.

**Key of G**

# "Friends of Freedom, swell the song."

Key of A 6/4

1. Friends of free-dom, swell the song; Young and old, the strain pro-long, Make the temp'rance ar-my strong, And on to vic-to-ry!

Key of A

Lift your ban-ners, let them wave, Onward march a world to save; Who would fill a drunkard's grave, And bear his in-fa-my?

2. Shrink not when the foe appears;  
Spurn the coward's guilty fears,  
Hear the shrieks, behold the tears,  
Of ruin'd families!  
Raise the cry in every spot,  
"Touch not, taste not, handle not;"  
Who would be a drunken sot,  
The worst of miseries!

3. Give the aching bosom rest,  
Carry joy to every breast;  
Make the wretched drunkard blest,  
By living soberly.  
Raise the glorious watchword high,  
"Touch not, taste not, till you die!"  
Let the echo reach the sky,  
And earth keep jubilee.

4. God of mercy, hear us plead,  
For thy help we intercede:  
See how many bosoms bleed,  
And heal them speedily.  
Hasten, Lord, the happy day,  
When, beneath thy gentle ray,  
'Temperance all the world shall sway,  
And reign triumphantly.



# CHRISTIAN SOLDIER. 8s & 6s.

249

1. The war in which the soldier fights, Is not the war for me; By it are crush'd all fond delights, And sadness there I see: But there's a war,—a ho-ly strife, In which is gain'd a

bliss-ful life Through all e-ter-ni-ty; O that's the war for me! O that's the war for me! . . . O that's the war for me!

2. The sword the crested warrior wields,  
Is not the sword for me;  
While marching over tented fields,  
To death or victory;

But there's a sword that pierces deep,  
And often makes the sinner weep,  
And to the Saviour flee;  
O that's the sword for me!

3. The fame that's gain'd by men of blood,  
Is not the fame for me;  
By drenching earth in gory flood,  
Of friend and enemy;

But O, the fame, the glory bright,  
The Christian soldier has in sight,  
As onward marches he;  
O that's the fame for me.

4. The wreath that binds the victor's brow,  
Is not the wreath for me;  
For, to receive it who would bow,  
Save that through pride it be;  
But there's a wreath,—a shining crown  
For him, who gains (O great renown!)  
O'er sin the victory;  
O that's the wreath for me!

## HIDING PLACE. L. M.

1. Hail! sov'reign love, that first began The scheme to rescue fallen man; Hail! matchless, free, e-ter-nal grace, That gave my soul a hid-ing place!

2. Against the God that built the sky,  
I fought with hands uplifted high;  
Despised the mansions of his grace,  
Too proud to seek a hiding-place.

3. Enwrapt in dark, Egyptian night,  
And fond of darkness more than light,  
Madly I ran the sinful race,  
Secure without a hiding-place.

4. But lo! th' eternal counsel ran,  
"Almighty love, arrest the man!"  
I felt the arrows of distress,  
And found I had no hiding-place.

5. But lo! a heav'nly voice I heard,  
And mercy's angel soon appear'd,  
Who led me on a gentle pace,  
To Jesus Christ, my hiding-place.

## SONNET

Key of D 3/2

When for e - ter - nal worlds we steer, And seas are calm, and skies are clear, } My soul for joy then claps her wings, And loud her love - ly  
And faith in live - ly ex - er - cise, And dis - tant hills of Ca - naan rise, }

sonnet sings, "Vain world, adieu! Vain world, a - dieu!" And loud her love - ly sonnet sings, "Vain world, a - dieu!"

2. With cheerful hope her eyes explore  
Each landmark on the distant shore,  
The trees of life, the pastures green,  
The golden streets, the crystal stream;

Again for joy she claps her wings,  
And loud her lovely sonnet sings,  
"I'm going home."

3. The nearer still she draws to land,  
More eager still her powers expand;  
With steady helm, and free-bent sail,  
Her anchor drops within the vail.

And now for joy she folds her wings  
And her celestial sonnet sings,  
"I'm safe at home."

4. "Now safely moor'd, no storms I fear,  
My God, my Christ, my heaven are here,  
And all the joys of Paradise  
In loveliness and beauty rise.  
'Tis now the soul, with folded wing,  
Her thrilling notes of joy shall sing,  
"Glory to God!"

## Precious Bible, what a treasure. 8s &amp; 7s.

Key, Eb 6/4

Precious Bi - ble! what a treasure Does the word of God afford! Precious Bi - ble! what a treasure Does the word of God afford! All I want for

life and pleasure, Food and medicine, shield and sword. Let the world ac - count me poor. Having this, I want no more, Having this, I want no more.



# Far, far at sea.

Arranged from a MS. of U. E. P

251

Key, Bb 2/2

1. Star of Peace, to wan-d'ers wea-ry, Bright the beams that smile on me, Cheer the pi-lot's vis-ion drea-ry, Far, far at

Key, Bb 2/2

sea, Cheer the pi-lot's vis-ion drea-ry, Far, far at sea.

2. Star of Hope, gleam on the billow,  
Bless the soul that sighs for thee;  
Bless the sailor's lonely pillow,  
Far, far at sea.  
Bless the sailor's lonely pillow,  
Far, far at sea.
3. Star of Faith, when winds are mocking  
All his toil, he flies to thee;  
Save him, on the billows rocking,  
Far, far at sea.  
Save him, on the billows rocking,  
Far, far at sea.
4. Star Divine! O safely guide him,  
Bring the wand'rer home to thee;  
Sore temptations long have tried him,  
Far, far at sea.  
Sore temptations long have tried him,  
Far, far at sea.

# "Holy is the Lord." [SENTENCE.]

*The time should be kept steady, and without change throughout this piece.*

**BOLD AND FULL.**

Key of C 

Ho-ly! Ho-ly! Ho-ly is the Lord! Ho-ly! Ho-ly is the Lord of Sa-ba-oth! Heaven and earth are full of his glo-ry, Heaven and earth are full of his glo-ry,

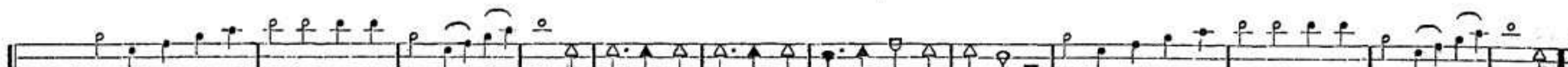
Key of C 

Ho-ly! Ho-ly! Ho-ly is the Lord . . . . . of Sa-ba-oth! Heaven and earth are full of his glo-ry, Heaven and earth are full of his glo-ry,

Key of C 

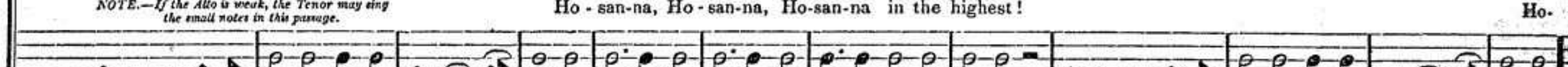
Ho-ly! Ho-ly! Ho-ly is the Lord! Ho-ly! Ho-ly! is the Lord of Sa-ba-oth! Heaven and earth are full of his glo-ry, Heaven and earth are full of his glo-ry,

Key of C 

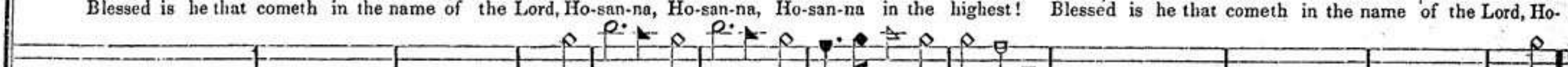
Key of C 

NOTE.—If the Alto is weak, the Tenor may sing the small notes in this passage.

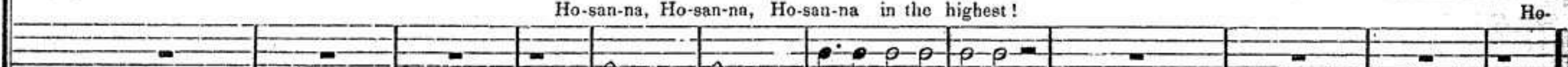
Ho - san-na, Ho - san-na, Ho-san-na in the highest! Ho-

Key of C 

Blessed is he that cometh in the name of the Lord, Ho-san-na, Ho-san-na, Ho-san-na in the highest! Blessed is he that cometh in the name of the Lord, Ho-

Key of C 

Ho-san-na, Ho-san-na, Ho-san-na in the highest! Ho-

Key of C 



Key of C  
san-na, Ho-san-na, Ho-san-na in the highest, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, in the highest, Ho-

Key of C  
san-na, Ho-san-na, Ho-san-na in the highest, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the highest, Ho-

Key of C  
san-na, Ho-san-na, Ho-san-na in the highest, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the highest, Ho-

Key of C  
san-na, Ho-san-na, Ho-san-na, in the highest, the highest, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the highest, Blessed is he that

Key of C  
san-na, Ho-san-na, Ho - san-na, Ho-san-na, Ho-san-na, &c.

Key of C  
san-na, Ho-san-na, Ho - san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, in the highest, Ho-san-na in the highest.

Key of C  
sanna, Ho-san-na, Ho - san-na, Ho-san-na, Ho-san-na, &c.

Key of C  
cometh in the name of the Lord, Blessed is he that cometh in the name of the Lord. Ho-san-na, &c.

## THANKSGIVING ANTHEM.

PSALM 117.

LIVELY.

Oh praise the Lord, all ye nations! Praise him, all ye people, Praise him, Praise him, all ye peo - ple, Praise him, Praise him all ye

For his mer-ci-ful kindness is great toward us, And the truth, &c.

peo-ple, peo-ple, For his mer-ci-ful kindness is great toward us, is great . . . . . And the truth of the Lord en-

For his mer-ci-ful, kindness is great toward us, is great . . . . . And the truth, &c.

For his mer-ci-ful kindness is great toward us, And the truth, &c.



Key of A

1st. 2d.

- - dur - eth for ev - er, And the truth of the Lord en - dur - eth for ev - er, ev - er, Praise ye the Lord.

Key of A

Key of A

Key of A

# **Praise the Lord. [THANKSGIVING HYMN.]**

Words translated from the German.  
Music arranged from ROLLE.

LIVELY.

Key of C

1. Praise the Lord! Praise the Lord, when blush - ing morning Wakes the blossoms fresh with dew; Praise him when reviv'd crea-tion Beams with beauties fair and new.

Key of C

2. Praise the Lord! Praise the Lord, when ear - ly breezes Come so fra-grant from the flowers; Praise, thou willow, by the brook side; Praise, ye birds a - mong the bowers.

Key of C

3. Praise the Lord! Praise the Lord, and may his blessing Guide us in the way of truth; Keep our feet from paths of error, Make us ho-ly in our youth.

4. Praise the Lord! Praise the Lord, ye hosts of heaven; An - gels, sing your sweet - est lays, All things utter forth his glory; Sound a-loud Jo - ho - val's praise.

Key of C

# "Yes, we hope the day is nigh."

THOS. KELLY.

"And so all Israel shall be saved."—Rom. xi. 26.

MODERATO.

Key, B♭ 2/2

1. Yes, we hope the day is nigh, When ma - ny na - tions, long en - sla - ved, When ma - ny na - tions, long en - sla - ved,

Key, B♭ 2/2

2. Abra'am's seed, cast off so long, Shall then ap - pear a - mong the sa - ved, Shall then ap - pear a - mong the sa - ved,

Key, B♭ 2/2

3. Jews and Gen - tiles shall u - nite, By Sa - tan's pow'r no more en - sla - ved, By Sa - tan's pow'r no more en - sla - ved,

Key, B♭ 2/2

4. But a bright - er day is nigh, When Je - sus shall col - lect his sa - ved, When Je - sus shall col - lect his sa - ved;

Key, B♭

Shall break forth, and sing with joy, Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho -

Key, B♭

Shall a - rise, and join the song, Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho -

Key, B♭

And shall sing with great de - light, Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho -

Key, B♭

Men and an - gels then shall cry Ho - san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho -



Key, B♭

san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of Da - vid!

Key, B♭

san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of Da - vid!

Key, B♭

san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of Da - vid!

Key, B♭

san - na, Ho - san - na, Ho - san - na to the Son of Da - vid! Ho - san - na to the Son of Da - vid!

**"Hark, ye mortals! hear the trumpet." [ASHFIELD.]**

Key of C

Key of C

Key of C

Key of C

Hark, ye mor-tals! Hear the trumpet Sound-ing loud the might - y roar; Hark! the Arch-an - gel's voice pro - claim - ing, Thou, old time, shalt

Key of C

Roll-ing

Key of C

be no more. Hark! the Arch-an-gel's voice proclaiming, Thou, old time, shalt be no more.

Roll-ing a - ges, Roll-ing

Key of C

Roll-ing a - ges, Roll-ing a - ges, Roll-ing

Key of C

Rolling a - ges, Roll-ing a - ges, Roll . . . . . ing

Key of C

a - ges, Now your sol-emn close ap-pears. Roll-ing a - ges, Roll-ing a - ges, Roll-ing a - ges, Now . . . your sol - emn close ap-pears.

Key of C

a - ges, Now your sol-emn close ap-pears. Roll-ing a - ges, Roll-ing a - ges, Roll-ing a - ges, Now . . . your sol - emn close ap-pears.

Key of C

a - ges, Now your sol-emn close ap-pears. Roll-ing a - ges, Roll-ing a - ges, Roll-ing a - ges, Now . . . your sol - emn close ap-pears.

Key of C



# THE BARREN FIG-TREE.

HAB. III. 17, 18.

BEAUMONT.

259

*Lowd, 2d time.*

*MODERATE.*

Key of A 3/2

Although the fig-tree, Although the fig-tree shall not blossom, neither shall fruit be in the vine; the labour of the

*Lowd, 2d time.*

Key of A 3/2

olive shall fail, and the fields shall yield no meat; the flocks shall be cut off from the fold, and there shall be no herd in the stall:

*Sprightly.*

Key of A 2/2

Yet will I re-joice in the Lord—Yet will I re-joice in the Lord—Yet will I re-joice, will re-joice in the Lord, I will joy in the God of my sal-vation.

*Lowd, 2d time.*

*Slow.*

Key of A 2/2

I will joy, I will joy, I will joy in the God of my sal-va-tion,— of my sal-va-tion.

will joy, I will joy in the God, the God of my sal-va-tion—

## THE CHURCH'S DESOLATION. 8s &amp; 7s. (PECULIAR.)

1. Well may thy ser - vants mourn, my God, The church's des - o - la - tion; } Once she was all a - live to thee,  
The state of Zi - on calls a - loud For 'grief and la - men - ta - tion; }

And thousands were con - vert - ed; But now a sad re - verse we see, Her glo - ry is de - part - ed.

2. Her pastors love to live at ease;  
They covet wealth and honour;  
And while they seek such things as these,  
They bring reproach upon her.  
Such worthless objects they pursue,  
Warmly and undiverted,  
The church they lead and ruin, too—  
Her glory is departed.

3. Her private members walk no more  
As Jesus Christ has taught them:  
Riches and fashion they adore—  
With these the world has bought them.  
The Christian name they still retain,  
Absurdly and false-hearted;  
And while they in the church remain,  
Her glory is departed.

4. And has religion left the church,  
Without a trace behind her?  
Where shall I go, where shall I search,  
That I once more may find her?  
Adieu! ye proud, ye light and gay!  
I'll seek the broken-hearted,  
Who weep, when they of Zion say,  
Her glory is departed.

5. Some few, like good Elijah stand,  
While thousands have revolted;  
In earnest for the heavenly land,  
They never yet have halted.  
With such, religion doth remain,  
For they are not perverted;  
Oh! may they all through them regain  
The glory that's departed.



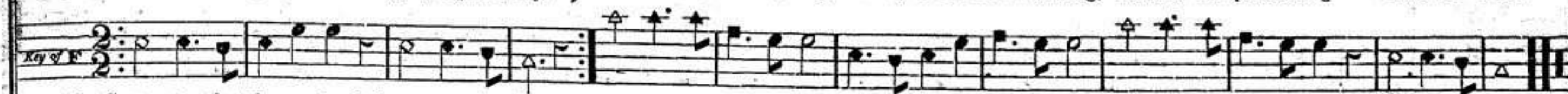
# THE HAPPY LAND.

A Hindostan Air.

261



1. There is a happy land, Far, far a-way, } Oh how they sweetly sing, Worthy is our Lord and King, Loud let his praises ring For-ev-er-more.  
Where saints in glory stand, Bright, bright as day.



2. Come to that happy land, Come, come a-way; } Oh, then to glo-ry run, Be a crown and kingdom won, And bright a-bove the sun Reign ev-er-more.  
Why will you doubting stand, Why still de-lay?



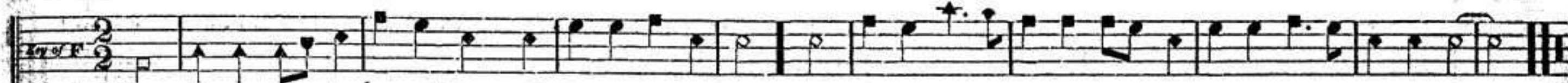
3. Bright, in that happy land,  
Beams ev'ry eye;  
Kept by a Father's hand,  
Love cannot die.

There we shall happy be,  
When from sin and sorrow free,  
Lord, we shall reign with thee,  
Blest evermore.

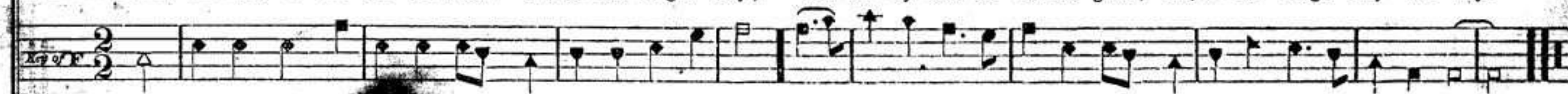
4. Oh, how I long to see  
Jesus above,  
From sin and sorrow free,  
Perfect in love.

Oh, then, with angels bright,  
I shall range the worlds of light,  
And in my Saviour's sight  
Live evermore.

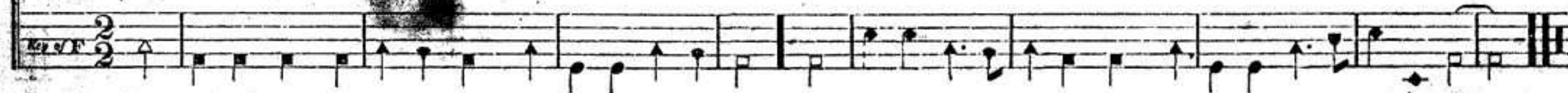
**"Come, sinners, to the gospel feast."**



Come, sin-ners, to the gos-pel feast, Oh, do no longer stay; Let ev-'ry soul be Je-aus' guest, Oh, do no longer stay a-way!



CHORUS. Oh, do no lon-ger a-way, For now your Saviour calls, And the gospel sounds the ju-bi-lee, Oh, do no longer stay a-way!



# "Awake, my Soul." C. M.

Key of D 2/2

1. My drowsy powers, why sleep ye so? A - wake, my sluggish soul; Nothing hath half thy work to do, Yet nothing's half so dull.

Key of D 2/2

2. We, for whose sake all na - ture stands, And stars their courses move; We, for whose guard the an - gel bands Come fly - ing from a - bove;

Key of D 2/2

Key of D

Go to the ants; for one poor grain See how they toil and strive; Yet we, who have a heav'n t'ob - tain, How neg - li - gent we live!

Key of D

For whom the Son of God came down, And labour'd for our good; How care-less to se - cure the crown He purchased with his blood!

Key of D



1. Ye ransom'd sin - ners, hear, The pris' - ners of the Lord, And wait till Christ ap - pear, Ac - cord - ing to his word: Rejoice in hope, re -

Re-joyce in hope, Re - joyce in hope, re - joyce with me; We shall from all our sins be free.

- - joyce with me, Re-joyce in hope, re - joyce with me; We shall from all our sins be free.

Re-joyce in hope, Re - joyce in hope, re - joyce with me; We shall from all our sins be free.

2. Let others hug their chains,  
For sin and Satan plead,  
And say, from sin's remains  
They never can be freed:  
Rejoice in hope, rejoice with me;  
We shall from all our sins be free.

3. In God we put our trust;  
If we our sins confess,  
Faithful is he, and just,  
From all unrighteousness  
To cleanse us all, both you and me:  
We shall from all our sins be free.

4. Surely in us the hope  
Of glory shall appear;  
Sinners, your heads lift up,  
And see redemption near;  
Again, I say, rejoice with me:  
We shall from all our sins be free.

## DEVOTION.

Shake off dull sloth, and ear - ly rise, Shake

A - wake, my soul, and with the sun, Thy dai - ly course of du - ty run; Shake off dull sloth, and

Shake off dull sloth, and ear - ly rise, To pay thy morning

Shake off dull sloth, and ear - ly rise, To pay thy morn - ing sa - cri - fice, Shake

off dull sloth, and ear - ly rise, To pay thy morning sa - cri - fice, thy morning sa - cri - fice. Wake, and lift up thyself, my heart, And with the angels bear . .

ear - ly rise, Shake off dull sloth, and early rise, To pay thy morning sa - cri - fice. Wake, and lift up thyself, my heart, And with the

sa - cri - fice, Shake off dull sloth, and ear - ly rise, To pay thy morning sa - cri - fice. Wake, and lift up thyself, my heart, And with the angels

off dull sloth, and ear - ly rise, To pay thy morn - ing sa - - - cri - fice. Wake, and lift up thyself, my heart, And with the an - gels bear . . .



Key, B♭

..... thy part; Who all night long unwearied sing, Who all night long un - wea - - ried sing, "Glo-ry to the e - ter - nal King,

Key, B♭

angels bear thy part; Who all night long unwearied sing, Who all night long un - wea-ried sing, "Glo - - ry,

Key, B♭

bear thy part; Who all night long unwearied sing, Who all night long un-wea-ried sing, un-wea-ried sing, "Glory to the e - ter - nal King, Glo - - ry,

Key, B♭

..... thy part; Who all night long un-wea-ried sing, "Glo-ry to the e - ter-nal King,

Key, B♭

Glo - - - - - ry, Glo - ry, Glo - - - - - ry, Glo - - - - - ry, Glo-ry to the e - ter - nal King."

Key, B♭

Glo-ry to the e - ter - nal King, Glo - ry, Glo - ry, Glo - ry, Glo-ry to the e - ter - nal King."

Key, B♭

Glo - ry, Glo - - ry, Glo - ry, Glo - ry, Glo - ry, Glo - - - - - ry, Glo-ry to the e - ter - nal King."

Key, B♭

Glo - ry, Glo - - - - - ry, Glo - ry, Glo - ry, Glo - - - - - ry, Glo-ry to the e - ter - nal King."

## SOVEREIGN BALM. C. M.

J. FAWCETT, OF ENGLAND.

*f* *m* *p*

Key of F 3/2

1. Sal - va - tion! oh the joy - ful sound! What plea - sure to our ears! A sov'-reign balm for ev' - ry wound, A cor - dial

Key of F 3/2

2. Sal - va - tion! let the ech - o fly The spa - cious earth a - round, While all the ar - mies of the sky Con - spire to

Key of F 3/2

3. Sal - va - tion! O thou bleed - ing Lamb! To thee the praise be - longs: Sal - va - tion shall in - spire our hearts, And dwell up -

Key of F 3/2

*m* *ff* CHORUS. *p*

Key of F 3/2

for our fears, A cor - dial for our fears. Glo - ry, hon - our, praise, and pow - er, Be un - to the Lamb for

Key of F 3/2

raise the sound, Con - spire to raise the sound. Glo - ry, hon - our, praise, and pow - er, Be un - to the Lamb for

Key of F 3/2

on our tongues, And dwell up - on our tongues. Glo - ry, hon - our, praise, and pow - er, Be un - to the Lamb for

Key of F 3/2



Key of F

ev - er! Hal - le - lu - jah! Hal - le - lu - jah! Praise the Lord!

Key of F

ev - er! Je - sus Christ is our Re - deem - er! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Praise the Lord!

Key of F

ev - er! Je - sus Christ is our Re - deem - er! Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! Praise the Lord!

Key of F

Hal - le - lu - jah! &c.

# UNITY. 6s & 5s. (PECULIAR.)

WITH TENDER EXPRESSION.

Key, Eb 2

1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for ever? Our hearts will ne'er repose Safe from each blast that blows In this dark vale of woes, Never, no, never!

Key, Eb 2

2. When shall love freely flow, Pure as life's river? When shall sweet friendship glow, Changeless for ever? Where joys celestial thrill, Where bliss each heart shall fill, And fears of parting chill, Never, no, never!

Key, Eb 2

3. Up to that world of light, Take us, dear Saviour; May we all there unite, Hap - py for ev - er: Where kindred spirits dwell, There may our music swell, And time our joys dispel Never, no, never!

Key, Eb 2

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

## PORTLAND.

Key, E♭ 2/2

Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known thro' the earth by thou - sand signs, By thousands thro' the skies. These

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature is E-flat major (E♭) and the time signature is 2/2. The lyrics are written below the second staff.

Key, E♭ 3/2

might - y orbs pro - claim thy pow'r; Their motion speaks thy skill; And on the wings of ev'-ry hour We read thy patience still.

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a piano accompaniment. The key signature is E-flat major (E♭) and the time signature is 3/2. The lyrics are written below the second staff.



Key, E $\flat$  3/2

But when we view thy grand de-sign, To save re - bel - lious worms, Where vengeance and com-pas-sion join, . . In

Key of G

Key of G

their di - vi-nest forms; Our thoughts are lost in rev'rend awe! We love and we a - dore! The highest an - gel ne - ver saw So much of God be - fore.

Key of G

Key of E 6/4

plains; Sweet cher - ubs learn Im-man - u - el's name, And try their choicest strains.

Key of E 6/4

Now the full glo - ries of the Lamb A - dorn the heav'nly plains;

Key of E 6/4

plains; Sweet cher - ubs learn Im-man - u - el's name, And try their choicest strains.

Key of E 6/4

Key of E

Key of E

Oh may I bear some hum - ble part In that im - mor - tal song! Won - der and joy shall tune my heart, And love com - mand my tongue.

Key of E

Key of E



# VITAL SPARK.

Words by POPE. 271

MODERATE MOVEMENT.

Key of D

Vi - tal spark of heav'n - ly flame!

Trembling, hop - ing, ling'ring, fly - ing.

Quit, O quit this mor - tal frame!

Key of D

Key of D

Key of D

INCREASE

SOFT.

SLOW.

QUICK.

LOUD.

DECREASE

Oh! the pain, the bliss . . . of dy - ing! Cease, fond na - ture! cease thy strife,—Let me lan - guish in - to life!

Key of D

Key of D

Key of D

SOFT. QUICK. DISTING. MODERATE.

Key of D

Hark! they whis - per— an - gels say, "Sis - ter spir - it, come a - way!"

Key of D

What is this ab - sorbs me quite;

Key of D

Key of D

WITH EARNESTNESS.

Key of D

Shuts my sight, Tell me, &c.

Key of D

Steals my sen - ses Drowns my spi - rit, Tell me, my soul, can this be death?

Key of D

draws my breath, Tell me, &c.

Key of D



IN STEADY TIME, GLIDING MOVEMENT.

Key, B $\flat$  6/4

The world recedes! it dis - ap - pears! Heav'n o - pens on, Heav'n o - pens on my eyes! my ears With sounds, &c.

Key, B $\flat$  6/4

Heav'n o - pens on my eyes! my ears With sounds se - ra - phic ring!

Key, B $\flat$  6/4

The world recedes! it dis - appears! Heav'n o - pens on my eyes! my ears With sounds, &c.

Key, B $\flat$  6/4

INCREASE.

LOUD.

MODERATE, EMPHATIC.

Key, B $\flat$  2/2

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

Key, B $\flat$  2/2

Key, B $\flat$  2/2

## HEAVENLY VISION.

FRENCH

Rev. vii. 9.

Rev. v. 11.

Key of G 2/2

I beheld, and, lo, a great mul-ti-tude, which no man could number, Thousands of thousands, and ten times thou-sands, Thousands of

I beheld, and, lo, a great mul-ti-tude, which no man could number, Thousands of thousands, and ten times thousands, Thousands of

I beheld, and, lo, . . . a great mul-ti-tude, which no man could number, Thousands of thousands, and ten times thousands, Thousands of thousands, and ten times

I beheld, and, lo, a great mul-ti-tude, which no man could number, Thousands of thousands, and ten times thousands, Thousands of thousands, &c. Thousands of thousands, and

Rev. vii. 9.

Key of G

thousands, and ten times thousands, Thousands of thousands, and ten times thousands, Stood be-fore the Lamb, &c.

thousands, and ten times thou-sands, Thousands of thousands, and ten times thousands, Stood be-fore the Lamb, and they had palms in their hands, And they

thou-sands, Thousands of thousands, and ten times thousands, Thousands of thousands, and ten times thousands, Stood before the Lamb, &c.

ten times thousands, Thousands of thousands, and ten times thousands, of thousands, Stood be-fore the Lamb, &c.



Key of G

Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y, Which was, &c.

Key of G

cease not day nor night, say-ing, Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y, Which was, and is, and is to come, Which

Key of G

Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y, Which was, &c.

Key of G

Ho - ly, Ho - ly, Ho - ly, Ho - ly, Ho - ly, Lord God Al - might-y, Which was, &c.

Key of G

Rev. viii. 13.

1 2 was, and is, and is to come. And I heard a mighty an - gel fly - - - - ing in the midst of

Key of G

1 2

Key of G

1 2

Key of G

Key of G

Key of G

Key of G

heav'n, cry-ing, with a loud voice, Wo, wo, wo, wo, . . . . . be' un-to the earth, by rea-son of the trumpet which is

Key of G

Key of G

Key of G

Key of G

yet to sound. The great men and no-bles, rich men, and poor, bond and free, ga-ther-ed themselves to- geth-er, and

And when the last trumpet sounded,



Key of G

cried, cried to the rocks and mountains to fall up - on them, and hide them from the face of Him that sit - teth on the throne;

Key of G

Key of G

Key of G

Rev. vi. 17.  
MODERATE.

1 2

For the great day of his wrath is come, And who shall be a - ble to stand? And who shall be a - ble to stand?

Key of G

1 2

Key of G

1 2

## JUDGMENT ANTHEM.

Key of G

Hark! hark! ye mortals, hear the trumpet Sounding loud the mighty roar; Hark! the archangel's voice proclaiming, Thou, old time, shalt be no more!

Hark! hark!

Thou, old time, shalt be no more!

Hark! hark!

Hark! the archangel's voice proclaiming, Thou, old time, shalt be no more!

Hark!

Sounding loud the mighty roar; Hark! the archangel's voice proclaiming, Thou, old time, shalt be no more!

Key of G

His loud trumpet, His loud trumpet

See the purple banner flying, Hear the judgment chariot roll, . . . . . roll, . . . . .

His loud trumpet, His loud trumpet

Hear the judgment chariot roll, . . . . . roll, . . . . .

His loud trumpet, His loud trumpet rends the tombs—

Hear the judgment chariot roll, . . . . .

His loud trumpet, His loud trumpet rends the tombs—Ye dead awake.

Hear the judgment chariot roll, . . . . .



Key of G

roll, . . . . .

roll; Hear the sound of Christ vic-to-ri-ous, Lo he breaks thro' yonder cloud, Midst ten thousand

roll;

Key of G

Key, Eb

Key of G

Key, Eb

Key of G

Key, Eb

Key of G

Key, Eb

Is that he who died on Calv'ry, That was pierced with the spear, Tell us

thousand, thousand, thousand saints and angels see the cru - ci - fi - ed shine;

seraphs, you that wonder'd, See he rises thro' the air, Hail him! hail! Hal-le - lu-jah, hal - le - lu-jah. Oh! yes, 'tis Je-sus,

Hail him! hail! Hal-le - lu-jah! hal - le - lu-jah!

Hail him! Oh! yes, 'tis Jesus, Hal-le - lu-jah! Hal-le - lu-jah! hal - le - lu-jah!

Hail! Hal-le - lu-jah! Hal - le - lu-jah!

**VERY LIVELY.** Oh! . . . . . Oh! . . . . . come quickly, Hal-le - lu-jah! come, Lord, come.

Oh! come quickly, Oh! come quickly, Oh! come quickly, Oh! . . . . . come quickly, Hal-le - lu-jah! come, Lord, come. Happy, happy

Oh! come quickly, Oh! . . . . . come quickly, Hal-le - lu-jah! come, Lord, come.

Oh! come quickly, Oh! . . . . . come quickly, Hal-le - lu-jah! come, Lord, come.

**SLOW AND GRAVE.** Key of G



Key of G

Key of G

mourners, happy mourners, hap - py mourners, Lo in clouds he comes, he comes,

Key of G

Key of G

View him smiling,

Now determin'd ev'-ry e - vil to de-destroy,

SOFT.

All ye nations

All ye nations

Key of G

Key, E♭

now shall sing him songs of ev - er-last-ing joy.

Key of G

Key, E♭

now shall sing him songs of ev - er-last-ing joy.

Key of G

Key, E♭

Now redemption long ex-pect-ed, See the solemn pomp appear, All his people, once re-ject-ed, Now shall meet him

Key of G

Key, E♭

LOUD.

Key, E $\sharp$

in the air, Hal - le - lu - jah ! hal - le - lu - jah ! welcome, welcome bleeding Lamb. Now his mer - it by the harpers, Thro' th' e - ter - nal deep re - sounds. Now re -

Key, E $\sharp$

Key of G

They who pierced him shall at his appearance wail. . . . .

Key, E $\sharp$

Key of G

splendent shine his nail - prints, ev'ry eye shall see the wounds, They who pierced him shall at his appearance wail.

Key, E $\sharp$

Key of G

They who pierced him shall at his ap - pearance wail. . . . .

They who pierced him shall at his appearance wail. . . . .



Key of G

Key of G

Ev'ry island, sea and mountain, Heav'n and earth shall flee away ; All who hate him must, ashamed, Hear the trump proclaim the day, Come to judgment, Come to judgment,

Key of G

Key of G

Key of G

swells . . . . . the solemn summons loud, { Tears the strong pil- . .  
 { Hark, the shrill out- . .

Key of G

come to judgment, Stand before the Son of man. Hark!

Key of G

Hark! the archangel swells . . . the solemn summons loud, { Tears the strong pil- . .  
 { Hark, the shrill out- . .

Key of G

Hark! swells . . . . . the solemn summons loud, { Tears the strong pil- . .  
 { Hark, the shrill out- . .

Key of G

... lars of the vaults of heaven, Breaks up old marble, the repose of princes;  
 ... cries of the guilty wretches, Lively bright horror and amazing anguish

Flames all around them.  
 gnawing within them.

Key of G

... pil - lars of the vaults of heaven, Breaks up old marble, the repose of princes;  
 ... outcries of the guilty wretches, Lively bright horror and amazing anguish

Flames all around them. } See the Judge's  
 gnawing within them. }

Key of G

... lars of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves open,  
 ... cries of the guilty wretches, Lively bright horror and amazing anguish Stare thro' their eyelids;

Flames all around them.  
 gnawing within them.

Key of G

... lars of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves open, and the dead arising,  
 ... cries of the guilty wretches, Lively bright horror and amazing anguish Stare thro' their eyelids; while the living worm Lies gnawing within them.

BRISK.

VERY LOUD.

Key of G

Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart, ye cursed, in-to ev - er - last-ing flames.

Key of G

hand arising, Fill'd with vengeance on his foes, Down to hell, depart, depart, depart, ye cursed, in-to ev - er - last-ing flames.

Key of G

Down to hell, there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, depart, depart, ye cursed, in-to ev - er - last-ing flames.

Key of G

Down to hell, depart, depart, depart, ye cursed, in-to ev - er - last-ing flames.



VERY SLOW AND SOFT.

LIVELY AND LOUD.

285

Key of G

Key, E♭

Hear the Saviour's words of mercy, Come, ye ransom'd sinners, home : Swift and joyful on your journey, To the palace of your God.

Key of G

Key, E♭

{ See the souls that earth despised,  
{ Joy ce-le-s-tial, hymns harmonious,

Key of G

Key, E♭

Key of G

Key, E♭

Key, E♭

VERY SLOW.

Key, E♭

In ce-le-s-tial glories move, Hal-le-lu-jah, big with wonder, Praising Christ's eternal love : Hal-le-lu-jah, hal - lo - lu-jah, e-cho thro' the realms of light.  
In soft symphony resound ; Angels, seraphs, harps and trumpets, Swell the sweet angelic sound : Hail Almighty, hail Almighty, great, eternal

Lord. A - men.

Key, E♭

Key, E♭

## COME AWAY.

Key of D 2/2

1. Oh come, come away, from labour now reposing, Let anxious care awhile forbear, Oh come, come away. Oh come, our sacred joys renew, And Christ will welcome you, And here where faith will strengthen you, Oh come, come away.

2. From toil, and the cares on which the day is closing, The hour of eve brings sweet reprieve, Oh come, come away. Oh come where God will smile on thee, And in our hearts will rapture be, And time pass happily, Oh come, come away.

3. While tuned to God's love, the angel harps are ringing, To sound his praise through endless days, Oh come, come away. In answering songs of sympathy We'll sing in tuneful harmony, From earth's temptations free, Oh come, come away.

4. The bright day is gone, the moon and stars appearing, With silver light illumine the night, Oh come, come away. Come, join your prayers with ours, address Kind Heav'n our meeting here to bless With peace—hope—happiness— Oh come, come away.

## THE BETTER LAND.

Key, E♭ 6/4

1. I hear thee speak of the better land, Thou callest its children a happy band; Mother, oh, where is that radiant shore? Shall we not seek it, and weep no more? Is it where the flow'r of the orange blows, And the fire-flies dance in the myrtle boughs? My child! not there! not there! Not there! not there! not there!

2. Is it where the feathery palm-trees rise, And the date grows ripe under sunny skies; Or 'midst the green islands of glittering seas, Where fragrant forests perfume the breeze, And strange, bright birds on their starry wings, Bear the rich hues of all glorious things? Not there! not there!

3. Is it far away in some region old, Where the rivers wander o'er sands of gold; And the burning rays of the rubies shine, And the diamond lights up the secret mine, And the pearl glows forth from the coral strand? Is it there, sweet mother, that better land? Not there! not there!

4. Eye hath not seen it, my gentle boy, Ear hath not heard its song of joy; Dreams cannot picture a world so fair, Sorrow and death may not enter there; Time may not breathe on its fadeless bloom, Far beyond the clouds, and beyond the tomb. 'Tis there! 'Tis there!—Mrs. HEMANS



Key of G 2/2

1. Why should we be af-frighted At pes-ti-lence and wo: The fiercer be the tem-pest, The soon-er it is o'er; With Je-sus in the ves-sel, The bil-lows rise in vain:

Key of G 2/2

2. My way is full of dan-ger, And foes that press me hard; But Jesus Christ has promised Him-self to be my guard; Here I shall not be tempt-ed A - bove what I can bear;

Key of G 2/2

3. Although my flesh is mor-tal, Im-mor-tal is my hope; I'll try, like ho-ly Mo - ses, To gain the mountain top.—There, at Je - hovah's bidding, With cheer-ful-ness I'll die,

Key of G 2/2

Key of G 2/2

They on-ly will con-vey me To the E-ly - sian plain, With glo-ry in my soul!

Key of G 2/2

When fighting's done, es - cort - ed, His kingdom then to share, With glo-ry in my soul!

Key of G 2/2

And then as-cend to hea - ven, And reign a - bove the sky, With glo-ry in my soul!

Key of G 2/2

4. I feel that Jesus loves me,  
But why, I do not know;  
To him I'm so unfaithful  
In all I have to do.  
I grieve to see my failings,  
Yet he doth all forgive,  
Which makes me love him dearly,  
And strive, by faith, to live,  
With glory in my soul!

5. From him I have my orders;  
And while I do obey,  
I find his Holy Spirit  
Illuminates my way:  
The way is so delightful,  
I mean to travel on,  
Till I am call'd to heaven,  
To receive my starry crown.  
With glory in my soul!

6 I soon shall reach fair Canaan,  
And on that happy shore,  
Beyond the reach of sorrow,  
Shall reign for evermore;  
There walk the golden pavements,  
And blood-wash'd garments wear,  
And, to complete my raptures,  
King Jesus will be there!  
With glory in my soul!

7. My song I now have ended,  
'Though 'tis against my will:  
I long to have the promise,  
And sing what I can feel;  
I long to see the time, when,  
Immortal I shall be,  
And sing and praise my Saviour  
To all eternity!  
With glory in my soul!

## Head of the church triumphant.

Key of A

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

Key of A

2. While in af - flic - tion's fur - nace, And pass - ing through the fire, Thy love we praise, which knows no days, And ev - er brings us nigh - er:

Key of A

3. Thou dost con - duct thy peo - ple Through torrents of temp - ta - tion; Nor will we fear, while thou art near, The fire of tri - bu - la - tion:  
4. By faith we see the glo - ry, To which thou shalt re - store us, And earth despise, for that high prize Which thou hast set be - fore us:

Key of A

Key of A

We lift our hearts and voi - ces With blest an - ti - ci - pa - tion, And cry a - loud, and give to God The praise of our sal - va - tion.

Key of A

We clap our hands ex - ult - ing In thine al - might - y fa - vour; The love di - vine, which made us thine, Can keep us thine for ev - er.

Key of A

The world, with sin and Sa - tan, In vain our march op - po - ses; By thee we shall break through them all, And sing the song of Mo - ses.  
And if thou count us wor - thy, We each, as dy - ing Ste - phen, Shall see thee stand at God's right hand, To take us up to hea - ven.

Key of A



# FAIRLAND. 8s & 7s. (DOUBLE.)

W. B. BRADBURY. 289

Key of A 2/2

1. 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. Lord, thy church is still thy dwelling,

CODA.

Still is precious in thy sight, Ju-dah's temple far ex-celling, Beaming with the gospel's light. Hal-le-lujah! Hal-le-lu-jah! Hal-le-lu-jah! A-men!

2. On the Rock of ages founded.  
What can shake her sure repose  
With salvation's wall surrounded  
She can smile at all her foes.

2 O

See the streams of living waters  
Springing from eternal love,  
Well supply her sons and daughters,  
And all fear of want remove.

3. Round her habitation hov'ring,  
See the cloud and fire appear,  
For a glory and a covering,  
Showing that the Lord is near.

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.

Key of D 2/2

The Lord, the Sovereign, sends his sum-mons forth, Calls the south na-tions and a-wakes the north; From east to west the sove-reign or-ders spread, Through

Key of D 2/2

dis-tant lands and re-gions of the dead. No more shall a - theists mock his long de - lay; His ven-geance sleeps no more— be - hold the day!



# REDEMPTION, 2d. 8s & 6s.

BILLINGS

291

Th' Eternal speaks—all Heav'n attends: Who that un-hap-py race de - fends, While Justice aims the blow! See Na-ture trem - - ble at their fate; Death, with his iron sceptre, waits;

Hell opens her ad-a-man-tine gates, And tri-umphs in their wo, And triumphs in their wo, wo, . . . wo. . . . Hell opens her ad-a-man-tine gates, And triumphs in their wo.

And tri-umphs in their wo . . . . .

WITH STEADY MOVEMENT AND DISTINCT EXPRESSION.

Key of A 

1. Hast thou heard of the land where no sor-row nor sad - ness Can dim for a mo - ment the light of the skies? Hast thou heard of the land where the deep tones of glad - ness Ne'er

Key of A 

2. No eye hath e'er seen its bright splendours, ex - cel - ling The visions of fan - cy, the dreams of the soul; No thought can e'er soar where heav'n's anthem is swell - ing.

Key of A 

Key of A 

melt in - to tears, nor are ech-oed in sighs: Where mu-sic, sweet mu - sic for - ev - er is flow - ing, And flow'rs, ev - er spring-ing, waft fragrance a - round; And

Key of A 

Ear hath not heard its deep mel - o - dies roll; Death, with the touch of his cold, i - cy fin - ger, No more can a - larm, for his triumphs are o'er, And

Key of A 



Key of A

zephyr's soft wings, (for no rough winds are blow-ing,) Are la-den with sweets from the balm-breathing ground. Where the wea-ry re- pose, all their troubles at rest, 'Tis the

Key of A

time can-not breathe on its glo-ries, nor lin-ger A-mid the fair scenes of that hea-ven-ly shore. Where the wea-ry re- pose, all their troubles at rest, 'Tis the

Key of A

Key of A

Canaan a - bove, 'tis the land of the blest. Where the wea-ry re- pose, all their troubles at rest, 'Tis the Ca-naan a - bove, 'tis the land of the blest.

Key of A

Canaan a - bove, 'tis the land of the blest. Where the wea-ry re- pose, all their troubles at rest, 'Tis the Ca-naan a - bove, 'tis the land of the blest.

Key of A

## EASTER ANTHEM.

BILLINGS.

LIVELY.

Key of A 2/2

Hal - le - lu - jah! The Lord is risen in - deed! Hal - le - lu - jah!

The Lord is risen in - deed, Now is Christ

Key of A 2/2

Hal - le - lu - jah!

Now is Christ ris - en from the dead, and be - come the first fruits of them that slept.

Hal - le - lu - jah!



Key of A

And did he rise? And did he rise? .... he rose! he rose!

Hal - le - lu - jah!

And did he rise? did he rise? Hear, O ye nations, hear it, O ye dead!

Key of A

And did he rise? And did he rise? .... he

And did he rise? .... And did he rise? .... he rose! he rose! he

Key of A

he burst the bars of death, then I rose!

Key of A

he burst the bars of death, and triumph'd o'er the grave! Then, then,

Key of A

rose! he rose! he burst the bars of death, then I rose!

Key of A

he burst the bars of death. then I rose!

Key of A

then I rose! then first hu-man-i-ty, tri-umph-ant, pass'd the crystal ports of light, and seized e-ter-nal youth. Man, all im-mor-tal

then I rose!

Key of A

hail! hail! Hea-ven, all lav-ish of strange gifts to man, Thine all the glo-ry, man's the boundless bliss, Thine all the glo-ry, man's the boundless bliss.



# HYMN. "How beauteous are their feet." S. M. (DOUBLE.)

297

NOT TOO FAST.

1. How beau-teous are their feet, Who stand on Zi-on's hill! Who bring sal - va - tion on their tongues, And words of peace re - veal!

2. How hap - py are our ears, That hear this joy - ful sound, Which kings and pro - phets wait - ed for, And sought, but nev - er found!

3. The watch-men join their voice, And tune - ful notes em - ploy; Je - ru - sa - lem breaks forth in songs, And de-serts learn the joy.

How charming is their voice! How sweet the tid - ings are! "Zi-on, be - hold thy Saviour King! He reigns and tri-umphs here!"

How bless-ed are our eyes, That see this heav'n-ly light! Prophets and kings de-sired it long, But died with-out the sight.

The Lord makes bare his arm Through all the earth a - broad; Let ev' - ry na - tion now be-hold Their Sa - viour and their God.

## THE WATCHER. 7s &amp; 6s.

Arranged from Dr. W. LARDNER.

1. Oh! when shall I see Je-sus, And dwell with him a - bove, And drink the flowing fountain Of ev - er - last - ing love? When shall I be de - liv - er'd From this vain world of

2. But now I am a soldier, My Captain's gone be - fore; He's giv - en me my orders, And tells me not to fear. And if I hold out faithful, A crown of life he'll

sin, And, with my blessed Jesus, Drink endless pleasures in? When shall I be de - liv - er'd From this vain world of sin, And, with my blessed Jesus, Drink endless pleasures in?

give, And all his valiant soldiers E - ter - nal life shall have. And if I hold out faithful, A crown of life he'll give, And all his valiant soldiers E - ter - nal life shall have.



# JUBILEE. L. M.

HANDEL. 299

Key, B $\flat$  2/2

1. Loud let the gos - - pel trum - pet sound, And spread the joy - ful tid - - ings round;  
 Let ev - 'ry soul with tran-sport hear, And hail the Lord's ac - - cept - - ed year.

2. Ye debtors, whom he  
 When humblest at his

Key, B $\flat$  2/2

gives to know That you ten thou - sand tal - ents owe,  
 feet you fall, Your gra - cious God for - gives them all, That you ten thou - sand tal - ents owe,  
 Your gra - cious God for - gives them all.

Key, B♭



3. Slaves, that have borne the hea - vy chain Of sin and hell's ty - ran - nic reign,  
To lib - er - ty as - sert your claim, And urge the great Re - deem - er's name.

4. The rich in-her-itage of heav'n, Your joy, your boast, is

Key, B♭



3. Slaves, that have borne the hea - vy chain Of sin and hell's ty - ran - nic reign,  
To lib - er - ty as - sert your claim, And urge the great Re - deem - er's name.

4. The rich in-her-itage of heav'n, Your joy, your boast, is

Key, B♭



Key, B♭



Key, B♭



freely giv'n; Fair Sa - lem your ar - ri - val waits, With gold - en streets, and pearl - y gates.

5. Her blest in - hab - it -  
No debt but love im -

Key, B♭



freely giv'n; Fair Sa - lem your ar - ri - val waits, With gold - en streets, and pearl - y gates.

5. Her blest . . . in - hab - - - it -  
No debt . . . but love . . . . im -

Key, B♭





Key, B♭

ants no more Bondage and pov - er - ty . . . de - plore, } 6. O hap - py souls, that know the sound! Ce - les - tial light their steps sur - round,  
 mense - ly great Their joy still ri - ses with . . the debt. }

Key, B♭

ants no more Bondage and pov - er - ty . . . de - plore, } 6. O hap - py souls, that know the sound! Ce - les - tial light their steps sur - round,  
 mense - ly great Their joy still ri - ses with . . the debt. }

Key, B♭

Key, B♭

And show that ju - bi - lee begun, that ju - bi - lee be - gun, that ju - bi - lee be - gun, That through e - ter - nal years shall run.

Key, B♭

And show that ju - bi - lee begun, that ju - bi - lee be - gun, that ju - bi - lee be - gun, That through e - ter - nal years shall run.

Key, B♭



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