



**THE VOCALIST:**

A COLLECTION OF 313

**TUNES, ANTHEMS AND CHANTS,**

OLD AND NEW. DESIGNED FOR THE

**CHOIR, CONGREGATION, AND SINGING CLASS;**

CONTAINING A

CHOICE SELECTION OF TUNES OF EVERY VARIETY OF METRE IN GENERAL USE.

ALSO,

Fourteen Chapters on Music, and two on Versification and Chanting.

BY

**GEORGE W. LINTON.**

TORONTO, C. W.

PUBLISHED BY THE AUTHOR.



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## P R E F A C E.

THE VOCALIST is intended to supply a want, that has been long felt by new beginners in music, and members of the different denominations, namely: a cheap text-book, in which the elements are explained in a simple and thorough manner, and a tune-book, which contains a large number of the good old tunes.

The Elements have been divided into twelve chapters, which embrace all the points introduced to a class in a course of twelve lessons.

Five additional chapters are devoted to Time, Accent, Pronunciation, Articulation, Versification, Chanting, and the use of the tuning-fork. Their perusal will be both interesting and profitable.

All technical terms have been omitted, and the science presented in a simple manner, and expressed in language that all may understand. The sharps, instead of being placed on the upper part of the staff, are placed on the lower, because it would be much easier to apply the rule for finding the key-note. The Alto is arranged, as it should be, for female voices.

For good reasons, the tunes are numbered, and the paging omitted. The Elementary index is placed in the first part of the book, and the General, Metrical, and first-line index, at the end. The "Elementary Index" will prove to be very convenient, as it will enable the student to turn at once to any point throughout the seventeen chapters.

If the *name* of any tune is forgotten, and a part of the first line of the first stanza is remembered, it may be found by referring to the "Index of the first lines."

The different metres are classified; that is, all the long metres are together, and all the common metres together, &c. Among them will be found tunes of every variety of metre in general use.

I would thus publicly express my sincere thanks to Dr. L. Mason, Prof. L. C. Everett, Dr. A. B. Everett, and Dr. Thos. Hastings, for the use of some of their excellent compositions.

That the Vocalist may be instrumental in awakening a more general interest on the subject of singing, both public and private, and thus assist in elevating the standard of Sacred Music, is the sincere desire of the

AUTHOR.

N. B. A large number of the tunes in this work are private property; publishers are therefore cautioned against using them without permission.

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Acc  
Accio  
Accio  
Adle  
After  
Ampl  
Anap  
Appo  
Artic  
Bars,  
Beat  
Caden  
Chant  
Chrom  
Clef,  
Clef,  
C. H.  
C. M.  
C. F.  
Compo  
Compo  
Da Ca  
Dactyl,  
Dal Seg  
Degree  
Denomi  
Derived  
Diatonic  
Dot, sin  
Dotted  
Dotted  
Double  
Eights  
Eights  
Flats  
F clef  
G clef  
H. M. or

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# ELEMENTS OF MUSIC.

## CHAPTER I.

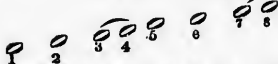
Music is divided into three (a) departments.

First, **MELODY**, which relates to sounds differing in pitch — as, high and low.  
Second, **RHYTHM**, which relates to sounds differing in length — as, long and short.

Third, **DYNAMICS**, which relates to sounds differing in power — as, soft and loud.  
Such is the nature of Music, that these three distinctions are intermingled in theory, and practice.

At the foundation of Music lies a series of sounds, called

The Diatonic (b) Scale. It is composed of seven primary (c) sounds, with the first repeated, making eight sounds in all. qes. 1 & 2.



The space between two sounds is called an *interval*, from 1 to 2, is an interval, from 2 to 3 is an interval, from 3 to 4 is an interval, from 4 to 5 is an interval, &c. qes. 3.

If there are eight sounds in the scale, it follows that there must be seven intervals. qes. 4.

Intervals may be large or small, some of these intervals are larger than the others, there are *five* large ones, which we call whole steps, and *two* small ones, which we call half steps. (d) qes. 5 & 6.

One of the half steps occurs between 3 and 4, and the other, between 7 and 8. qes. 7.

The places where the half steps come are indicated by a curve. See the scale. Five horizontal lines, with the spaces between them, is called

The Musical Staff. (e) qes. 8.




Each line is called a *degree*, and each space is called a *degree*. qes. 9.

If each line, and each space is called a degree, it follows that there must be *nine* degrees. qes. 10.

The different degrees of the staff, receive their names from the *first seven* letters of the alphabet: a b c d e f g. qes. 11.

The staff is used to represent the pitch of sounds. qes. 12.

This  character is called a *clef*. qes. 13.

It is said to be located on the *second* line, as it crosses that line four times, and neither of the others but twice. qes. 14.

It represents the letter G — that is, the letter G belongs on the same degree as the clef is located, which is *always* on the second line. qes. 15 & 16.

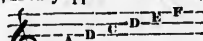
Clefs receive their names from the letters they represent. The clef, representing the letter G, is therefore called a G clef. (f) qes. 17.

The clef is used to determine the position of the letters on the staff. (qes. 18.) For instance, suppose we wish to ascertain what letter belongs on the fifth line, we first enquire, what letter the clef represents, having ascertained that, we take that letter for our starting point.

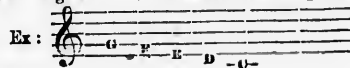
The clef just introduced, represents G, on the second line. The G line, then, will be our starting point. As we use *only* the first *seven* letters of the alphabet, and G being the last letter in the series, we must commence a new series, above the second line.

The next letter on the staff above G, would be A, and the next above A, B, &c.

By placing the letters on the staff, in regular order, as they appear in the series,

it will be seen that F belongs on the fifth line, Ex: 

If we wish to ascertain what letters belong on the staff below G, we simply place the letters in regular order, backwards, descending the series.



As there are only five lines in the staff, we are sometimes under the necessity of making use of short lines, called added lines. (g)

Ex:

Sometimes more than one added line is used. qes. 19.

In the training of the voice, we make use of eight figures to represent the sounds of the scale. To these figures, as well as the sounds of the scale, we apply the following syllables. (h)

The letter a, in Fa and La, should be pronounced the same as in Straw and Flaw

	1	2	3	4	5	6	7	8.
	Do	Re	Mi	Fa	Sol	La	Si	Do.
Pronounced,	Doc	Ray	Mee	Faw	Sole	Law	See	Doe.

**RULE FOR READING MUSIC.**

When Do is on a line, Mi will be found on the next line above. On the next line above Mi, will be the place for Sol, and on the next line above Sol, will be

the place for Si. Ex:

The same rule will apply, if Do is found on a space. qes. 20.

When Do is found on a space, the next space below, will be the place for La, the next space below La, will be the place for Fa, and on the next space below

Fa, is the place for Re. Ex:

The same rule will apply if Do is found on a line. qes. 21.

**QUESTIONS AND ANSWERS.**

1. How many sounds compose the scale? *Ans.* Eight.
2. How many primary sounds are there? *Ans.* Seven.
3. What is the space between two sounds called? *Ans.* An interval.
4. How many are there? *Ans.* Seven.
5. How many whole steps are there? *Ans.* Five.
6. How many half steps? *Ans.* Two.
7. Where do the half steps occur? *Ans.* Between 3 and 4, and 7 and 8.
8. What is this called? *Ans.* The musical staff.
9. What is each line and each space called? *Ans.* A degree.
10. How many degrees are there? *Ans.* Nine.
11. What do they receive their names from? *Ans.* The first seven letters of the alphabet.
12. What is the staff used for? *Ans.* To represent the pitch of sounds.
13. What is this character called? *Ans.* A Clef.
14. Where is it located? *Ans.* On the second line.
15. What letter does it represent? *Ans.* G.
16. Where? *Ans.* On the second line.
17. What kind of a clef is it called? *Ans.* The G clef
18. What is it used for? *Ans.* To determine the position of the letters on the staff.
19. What are those short lines called? *Ans.* Added lines.
20. When Do is on a line, what note will be found on the next line above? *Ans.* Mi, Sol, Si.
21. When Do is on a space, what note will be found on the next space below? *Ans.* La, Fa, Re.

**NOTES.**

- a.—Some music writers have added a fourth distinction, called "Musical Elocution." It relates to a correct intonation of voice and pronunciation of words.
  - b.—Derived from two Greek words—Dia, through; and Tonos, tone.
  - c.—They are called Primary or Principal sounds,\* because they lie at the foundation of the science. The sounds of the scale, with the relation that one sound sustains to another, correspond to the physical construction of the human voice. It is a remarkable fact, that in the human voice there are but seven primary sounds.
- \* The term sound will be used in this work instead of tone—because a tone means the human voice, an expression of the tonal system; whereas the term sound may apply either to an instrument or the voice.



d.—In some works it is called a (semi) half tone. On examining the Dictionary it will be seen that a tone means a sound. How can we make a half a sound?

e.—Some teachers call it a staff. What is a staff? *Ans.* A part of a barrel. (See Dictionary.) Does the musical staff look anything like a barrel?

f.—People generally call it a treble clef; but as it is used for three distinct parts, viz.: tenor, alto and treble, one male and two female parts, that certainly is not a proper name to apply to it. Inasmuch as it is used for three different parts, one part has as much right to claim it as another. It is just as much a tenor as a treble clef, because it is used for that part; and for the same reason it is as much an alto as a tenor clef. Its proper name is the G clef.

g.—By some teachers they are called ledger lines. We call them added lines, because they are simply added to the staff to meet certain exigencies. For instance, if we wish to write music two degrees above or below the staff, we must make use of temporary lines.

h.—Guido Aretinus, a Benedictine Monk of Arezzo, a city of Tuscany, has the credit of being the inventor of the present system of notation, founded on the adaptation of the syllables—Ut, Re, Mi, Fa, Sol, La. These syllables he took from the following hymn:

*Ut queant laxis resonare fibris,  
Mira gestorum, famula tuorum;  
Solvi polluti, labii reatum.*

*Sancti Johannis.*

The present staff, as well as the scale, was invented in the 11th century.

## CHAPTER II.

### THE SCALE OF C (a)

The scale of C (a) is shown on a single staff with a treble clef. The notes are C, D, E, F, G, A, B, C, C, B, A, G, F, E, D, C. Below the notes are the syllables: Do, Re, Mi, Fa, Sol, La, Si, Do, Do, Si, La, Sol, Fa, Mi, Re, Do. The numbers 1 through 12 are placed above the notes to indicate their position in the scale.

Is here represented with the letters as they are permanently located upon the staff.

It is very important that the syllables be thoroughly memorized, and the order in which they come, both ascending and descending.

A line drawn across the staff is called a *bar*, and the space between two bars, is called a *measure*. (b) *qes.* 1 & 2.

Bar.	Measure.	Bar.	Measure.	Bar.
Ex:				

At the beginning of a piece of music, (on the upper part of the staff,) a figure called the numerator, is placed to indicate the number of parts or beats in a measure. (c) *qes.* 3. *Ex:*

When the figure *Two* is used, the music is said to be in Double Measure. (d) *qes.* 4.

The beats in *Double Measure* are performed *down* and *up*. *qes.* 5. The full measure must always be commenced on the *downward* beat. *qes.* 6. In beating time, we make use of the *right hand* and fore arm, keeping the *wrist* perfectly stiff, passing quickly from point to point, pausing at each point. The hand should pass from a perpendicular position, to an angle of 90 degrees.

Hand up.

*Ex:*

Elbow. — Hand down.

This character which is used to represent a sound, is called a *whole* (e) note. *qes.* 7.

This is called a *half* note. (f) *qes.* 8.

Two heavy bars thus: (g) indicate the end of the tune.

### QUESTIONS AND ANSWERS.

1. What is a line drawn across the staff called? *Ans.* A bar.
2. What is the space between two bars called? *Ans.* A measure.
3. What is the Numerator used to indicate? *Ans.* The number of beats in a measure.
4. When the figure two is used, what measure is it called? *Ans.* Double measure.
5. How are the beats in double measure performed? *Ans.* Down and up.
6. On what beat must we commence a full measure? *Ans.* The downward beat.
7. What is this called? *Ans.* A whole note.
8. What is this called? *Ans.* A half note.

### NOTES.

B.—All scales receive their names from the letter located on the degree where Do is found. For instance, if Do comes on the G line or space, the music is written in the *scale* of G. If it (Do) comes on F space or line, the tune is in the *scale* of F.

\* Some people call the scale "The Gamut."

b.—Some  
dividing m  
o.—It is  
resenting t

almost mes  
movement  
turtle to re

d.—Wri  
is such a th  
that numbe  
are four part

e.—The  
terms are  
value of the  
caive the rel  
sented.

f.—Some  
a character  
g.—The

at the end o

good reason  
the end of a

This 2

It repres  
F. *qes.* 2.

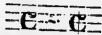
As remar  
they repre

It is alwa  
voices, and  
Whenever it  
degree to w

## ELEMENTS OF MUSIC.

b.—Some teachers call it a bar. The line drawn across the staff is a *bar*; it is used for dividing music into equal portions, called *measures*.

c.—It is to be regretted that some authors have digressed from this simple mode of representing time, and have introduced these



almost meaningless characters, to represent certain modes. The first represents (♩) a slow movement; and the second (♩) a quick movement. They might just as well have used a turtle to represent one, and an antelope the other.

d.—Writers often call double measure "common time," and why? Is it because there is such a thing as uncommon time? If there are two beats in a measure, why not indicate that number or beats by placing the figure 2 at the beginning of the music? Or, if there are four parts or beats in a measure, indicate as much by using the figure 4?

e.—The whole note is sometimes called a semibreve, and the half note a minim. Such terms are not calculated to convey to the mind the slightest idea as to the real or relative value of the note. If all notes were expressed fractionally, the mind would readily conceive the relative value of the different kinds, as soon as they were mentioned or represented.


f.—Some people confound this term with *tone*. A *tone* is a sound, but a note is simply a character used to represent a sound.

g.—The period bar ¶ is used by some writers at the end of every line, and by others

at the end of every two lines; and this ¶ character at the end of the tune. For several

good reasons, both have been omitted in this work, and the double period bar placed at the end of all the tunes.

### CHAPTER III.

This  character is said to be located upon the *fourth* line, (the degree between the two dots.) qes. 1.

It represents the letter F, that is wherever it is located, that is the place for F. qes. 2.

As remarked in the first Chapter, "Clefs receive their names from the letters they represent," this representing F, it is therefore called the F (a) Clef. qes. 3.

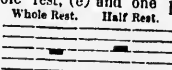
It is always used for Bass, (pronounced Base,) a part adapted to low male voices, and sometimes for the Tenor, (b) a part adapted to high male voices. Whenever it is used, Do, the first sound of the scale is located on a different degree to what it is when the G Clef is used.

Ex:




A heavy dash placed below a line is called a whole rest, (e) and one placed

above the line, is called a half rest. qes. 4 & 5. Ex:



The rest is used to indicate silence, although the singing is suspended, the beating of time must be continued.


### QUESTIONS AND ANSWERS.

1. Where is this  located? *Ans.* On the fourth line.
2. What letter does it represent? *Ans.* F.
3. What is it called? *Ans.* The F clef.
4. What is this — called? *Ans.* A whole rest. Why? *Ans.* Because it is below the line.
5. This — is called what? *Ans.* A half rest. Why? *Ans.* Because it is above the line.

### NOTES.

a.—It is often called the bass clef. It is true that it is always used for the bass, but it is also (occasionally) used for the tenor, and therefore it cannot be, strictly speaking, a bass clef. It should be called the F clef, because it represents the letter F.

b.—When the F clef is used for the tenor, it represents positive pitch; but when the G clef is used, the music is intended to be (as it really is) sung eight degrees below. This is owing to the fact that there is an octave difference in the pitch, between the adult male and female voices. Although the same clef is used for the tenor as the treble, and to the eye the pitch is the same, yet a female should not, under any circumstances, sing the tenor, as she would be singing an octave (eight degrees) higher than the music is intended to be sung.

Formerly a character called a C clef,  was used for the tenor. It represented C on the degree between the two heavy dashes.

c.—There are as many kinds of rests as there are notes. Rests, as well as notes, represent relative, and not positive time, (See Chapter 13.)

## CHAPTER IV.

At the beginning of a piece of music, (on the lower part of the staff,) a figure is placed, called the Denominator, which is used to express what *fractional* part of a whole note must receive one beat. qes. 1.

If the figure *Two*, is used as the Denominator, a half note receives one beat, and of course a whole note must have two beats.

The note that receives one beat is called a primitive note, (a) a measure filled with primitive notes, is called a primitive measure. qes. 2 & 3.

This  $\bullet$  character is called a *quarter* note. (h)

If a half note receives one beat, two *quarter* notes must be sung to one beat.

When a measure is not filled with primitive notes, it is called a Derived measure. qes. 4.

Ex: 1

Primitive. Primitive. Derived. Primitive. Derived. Derived.

Measure. Measure. Measure. Measure. Measure. Measure.

A dash or hook added to the stem of a note, is used as a sign of subtraction, for instance, this  $\bullet$  is called a quarter note, if a hook is added to the stem of it, thus:  $\bullet$  it will represent only a half as much time as it did without it, and instead of its being called a quarter, it would be called an *eighth* note.

Sometime two eighth notes are tied together, thus:  $\bullet$  Notes represent relative, and not positive time. A tune written in quarter notes, is not necessarily to be sung any faster than another written in half notes.

Ex: 2

In example 2 a quarter note receives one beat, it may be sung just as slow as example 1. The primitive note, is the standard of measurement throughout the music, if it is sung long, all the other notes must be long in proportion.

## QUESTIONS AND ANSWERS.

1. What does the Denominator express? *Ans.* What fractional part of a whole note must receive one beat.
2. What is the note called that receives one beat? *Ans.* A primitive note.
3. A measure filled with primitive notes is called what? *Ans.* A primitive measure.
4. A measure not filled with primitive notes is called what? *Ans.* A derived measure.
5. What kind of a note is this  $\bullet$ ? *Ans.* A quarter.
6. What is this  $\bullet$  called? *Ans.* An eighth note.

## NOTES.

a.—Any kind of a note, except a whole one, may be used as a primitive note. (See Chapter 13.) The time of every other kind of a note in a tune is governed by the time that is given to the primitive note. If it is sang fast, or slow, all the other notes must be fast or slow, according to the relation they sustain to it.

b.—In some works this  $\bullet$  is called a crotchet, and this  $\bullet$  a quaver. We reject those technicalities for the same reason as given in Noto e, Chap. 2.

## CHAPTER V.

In order to have a variety of music, we move the scale from one degree to another. This changing of the position of the scale, is called *The Transposition*.

There is one Transposition which leads to the introduction of Sharps, and another to the introduction of Flats.

There are two modes of *Transposing* in the sharps, viz: by a *fifth* above, and a *fourth* below—the former we will use.

We take *C*, the second space of the *Bass*, for our starting point. On this second space we build two octaves, and place curves to indicate the position of the half-steps. We commence at the bottom, ascend and count off *five*. The degree on which the *fifth* is found, is the place where we commence a *new* scale.

7 B

2 3 4 5 6

7 B D E F G A B C 1 2 3 4 Wrong.

C—D—E—F—G—A—B—C

We  
represe  
Havi  
now asc  
As th  
the old  
first sp  
parallel  
3 & 4,  
the old  
space of  
parallel  
comes b  
between  
This  
gree as  
This  
It is u  
sents, up  
this exar  
.  
It rep  
fifth me  
Betwe  
step, bot  
a half ste  
right.  
If, bet  
left of th  
sound a l  
is quite e  
a whole

We find that it comes on G, the *fourth space*. On the fourth space, then, we represent the *first* sound of a *new* scale, called the scale of G. (a)

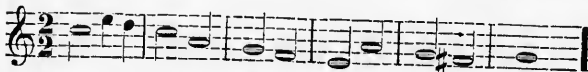
Having represented a new scale based on G, and numbered each note, we must now ascertain whether the half-steps come between the right figures or not.

As the new scale does not extend far enough down, to reach the first half-step in the old one, we will examine the next. The second half-step, comes between the first space above, and the added line, we will indicate it by a slur, on the same parallel degrees in the new scale, and see where it will come. It comes between 3 & 4, which is right. See Ex: We will now see where the next half-step (in the old scale,) comes. It will be seen to come between the first line and the first space of the Treble staff. We will indicate it by a dotted curve, on the same parallel degrees in the new scale, to see between what figures it will come. It comes between 6 & 7, which is wrong, because the half-steps must always come between 3 & 4 and 7 & 8.

This discrepancy arises from having commenced the *new* scale on the same degree as the *fifth* of the old one.

This ♯ character is called a sharp. qes. 1

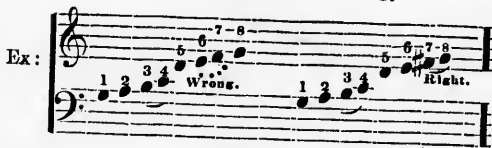
It is used (b) to represent a sound a half-step higher, than the degree represents, upon which it is placed, for instance, the last note in the *third* measure in this example, is F.



It represents the sound that belongs to the first space, but the last note in the *fifth* measure, is not F, but F sharp, it represents a sound a half-step higher.

Between 6 & 7 in the new scale, is a half-step, and between 7 & 8 a whole step, both of which are wrong. If we can *increase* the distance between 6 & 7 a half-step, and *shorten* the distance between 7 & 8 a half-step, the scale will be right.

If, between 6 & 7 the distance is only a half-step, by placing a sharp to the left of the 7th, it will be a whole step, because sharp seven (♯7) represents a sound a half-step higher than the degree represents, upon which it is placed. It is quite evident then, that by placing a sharp to the left of the 7, there will be a *whole* step between 6 & 7, and a *half*-step between 7 & 8.



A sharp placed upon *any* degree, indicates the *addition* of a half-step to the interval below, and the *subtraction* of a half-step from the interval *above*.

The sharp just introduced we place between the clef and the fraction that it may become the signature (c) of the scale.

It indicates that the music is written in the scale of G.

The sharp the farthest from the clef we call the right hand sharp. qes. 3.

The right hand sharp is always Si, the seventh of the scale.

*Rule for finding the Key-Note in Sharps.*

Do, (the Key Note,) is found on the first degree above the *right hand* sharp. qes. 4. The Scale of G, One Sharp—F.



QUESTIONS AND ANSWERS.

1. What is this ♯ called? *Ans.* A sharp.
2. How much higher than the degree does it represent a sound? *Ans.* A half step.
3. What is the sharp farthest from the clef called? *Ans.* The right hand sharp.
4. Where is Do found in the sharps? *Ans.* On the first degree above the right hand sharp.

## NOTES.

a—It is called the scale of G, because G is the key-note, and the scale is founded on the same degree as that letter is located upon. This explanation will suffice for *all* succeeding scales. (See Note a, Chap. 2.)

b—We are told in some music books that a *sharp* raises a tone (sound) a half step. Common sense teaches us, that if while making a sound, we raise the voice the slightest, we are not making the same sound, but another, one that is entirely different. How then are we to raise a sound? It cannot be done! It is one of the impossibilities, and its promulgation is a monstrous error.

c—The signature is used to indicate what transposition has taken place, so that the instrumentalist may know what letters to sharp. The sharps are the result of transposition. To the voice all scales are alike—that is, when we sing a tune written in sharps or flats, we are not aware when we sing them (sharps and flats), because they are simply used to represent the half steps in their proper places. The scale must correspond to the construction of the voice.

## CHAPTER VI.

If we wish to continue the *transposition*, we must commence a *new* scale on the same degree as the fifth of the last (G) scale, and sharp the 7th, and that will give us The Scale of D, Two Sharps—F and C.

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

Do Ra Mi Fa Sol La Si Do Do Si La Sol Fa Mi Re Do.

A sharp placed between the clef and the fraction, besides being called the signature, is also called an *incidental*: because it belongs to the scale in which the music is written. qes. 1.

But a sharp placed to the right of the fraction, is called an *accidental*, because it does not belong to the scale in which the music is written. qes. 2.

The rule for pronouncing the accidental sharp is as follows: The last part of the *name* of the note, receives the sound of B, as in *thee*. qes. 3.

The relation between the accidental and the note on the next degree above it, is the same as between Si and Do. An accidental sharp is never placed to the left of Mi and Si, because the interval between them and the next degree above, is only a half-step.

Accidentals may appear in any scale, but in all cases, their influence is confined to the measure in which they appear, except the *first* note in the following measure is on the same degree as the accidental.

In that case, its influence is felt through *all* succeeding measures, until a measure commences on a different degree. qes. 3. Ex:

Fee Fa Fee Fee Fa Fa

## QUESTIONS AND ANSWERS.

1. What is a sharp called that is placed between the clef and the fraction? *Ans.* An incidental.
2. A sharp to the right of the fraction is called what? *Ans.* An accidental.
3. What sound does the last part of the accidental sharp receive? *Ans.* E. How is Do, pronounced? Ra? Fa? Sol? La? *Ans.* Dec, Rec, Fee, See, Lec.
4. When must we cease to recognize an accidental? *Ans.* When a measure commences on a different degree.

## CHAPTER VII.


If we wish to continue the transposition, we must count off *five* of the last scale, and build a new one on the same degree as the fifth, sharp the 7th, and that will give us

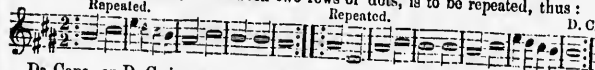
The Scale of A, Three Sharps—F, C, and G.

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

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


To save room in writing music, a perpendicular row of dots, thus:  is used to indicate a repeat. qes. 1.

The music to the left, or between two rows of dots, is to be repeated, thus:  Repeated. Repeated. D. C.



Da Capo, or D. C. is used to indicate that we must sing from the beginning. qes. 2.

A dot represents (a) one half of the time of the note or rest, to the right of which it is written. qes. 3.

For instance, this  character we call a whole note, one half of it would be the time of a half note, if we place a dot to the right of it, it would then be equal to three halves, and in like manner any sound may be lengthened.

Ex:  See Chapter 13.

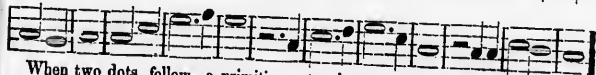
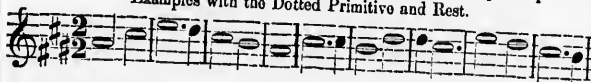
The note that receives one beat, is called a primitive note. See Chapter 4.

Dotted primitives receive the movement of *two beats*. qes. 4.

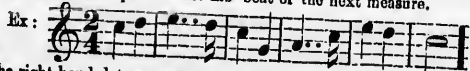
Although the dotted primitive does not fill a measure, the sound must be prolonged while the hand passes down and up, the balance of the measure must be sung *after* the hand has arrived at the upward point.

Sometimes the dotted primitive is placed in the last part of the measure, in that case, the short note is to be sung as soon as the hand leaves the upward point.

Examples with the Dotted Primitive and Rest.



When two dots follow a primitive note, the sound must be prolonged until the hand is ready to perform the first beat of the next measure.



The right hand dot represents one half of the time of the left.

QUESTIONS AND ANSWERS.

1. What is a perpendicular row of dots used to indicate? *Ans.* A repeat.
2. What does D. C. indicate? *Ans.* To sing from the beginning.
3. How much time does the dot represent? *Ans.* One half of the time of the note to the right of which it is written.
4. How many beats must a dotted primitive receive? *Ans.* Two beats.

NOTE.


It is said by a large number of teachers that a dot increases a note one half. This is not so, for as soon as we attempt to increase a note we destroy its identity. The dot is used as a sign of addition.

CHAPTER VIII.

If we take the fifth of the last scale, as the basis of a new scale, and sharp the 7th, we will get

The Scale of E, Four Sharps — F, C, G, and D.



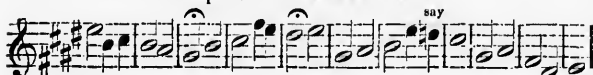
A character thus,  placed above or below a note, is called a pause. qes. 1. It is used to indicate that we are to prolong the sound, and cease beating time. qes. 2.

It is generally recommended that the note receive the *time* of two beats. This character is called a natural, (qes. 3.) it is used to cancel sharps and flats. qes. 4.

When it is placed to the left of a sharped or flatted note, it indicates that the sound is to be made which *belongs* to the *degrees* upon which the sharp or flat is located.

When it is placed to the left of a sharped note, the last part of the name of the note receives the sound of A, as in *fate*. qes. 5.

Example with the Pause and Natural.



### QUESTIONS AND ANSWERS.

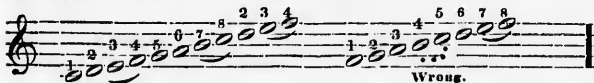
1. What is this  $\text{⌋}$  character called? *Ans.* A pause.
2. What does the pause indicate? *Ans.* That we must cease beating time, and prolong the sound.
3. What is this  $\text{⌋}$  character called? *Ans.* A natural.
4. What is the natural used for? *Ans.* To cancel sharps and flats.
5. When a natural is placed to the left of a sharped note, what sound does the last part of the name of the note receive? *Ans.* A.  
How is Mi, pronounced? La? Si? *Ans.* May, Lay, Say.

### CHAPTER IX.

Having introduced all the sharp (a) scales that are generally used, we will turn our attention to the flats.

There are two modes of transposing in the flats, viz: *five below* and *four above*, the latter we will use.

We will take the added line below, treble staff, for our starting point, and on it represent an octave and a half, count off *four*, and represent the first sound of a *new* scale on that degree, which will be the first space of the staff.



Having represented a new scale, founded on the first space, we must now ascertain in regard to the half-steps, and see if they come in the right places or not.

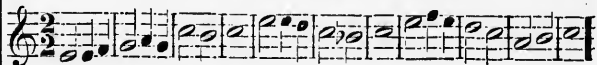
We will examine the upper one first. It will be seen that it comes between the *fourth space* and the *fifth line*, having represented it by a curve on the same parallel degrees in the new scale, it is found to be right, because it comes between  $\text{♯}$  &  $\text{♯}$ . We will now examine the one below it. That one comes between the

*third line* and the *third space*. Having indicated it by a dotted curve, between the same parallel degrees in the new scale it comes between 4 & 5, which is wrong, because it (a half-step) must come between 3 & 4.

This  $\text{♭}$  character is called a flat. qes. 1.

It is used ( $\text{♭}$ ) to represent a sound a half-step lower than the degree represents upon which it is placed. qes. 2.

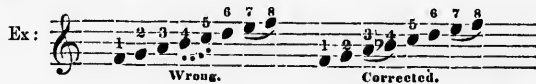
In the following example, it will be seen that there are three notes on the *third line*.



The *first* must be sung or played *B*, the sound which that degree represents. But the *second*, in consequence of having a flat to the left of it, must be sung or played *B flat*, another sound a half-step lower.

In the following example we have a half-step between 4 & 5, which is wrong. We can increase the distance one half, and make it a whole step, by placing a *flat* to the left of the 4th.

By this operation we reduce the distance between 3 & 4 one half, which will leave it a half, instead of a whole step.



A flat placed upon *any* degree, indicates the *addition* of a half-step to the interval *above*, and the *subtraction* of a half-step from the interval below.

The flat just introduced, we place between the clef and the fraction that it may become the signature ( $\text{♭}$ ) of the scale.

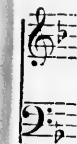
It indicates that the music is written in the scale of F. ( $\text{♭}$ )

The flat the farthest from the clef, is called the right hand flat. qes. 3.

### RULE FOR FINDING THE KEY NOTE IN FLATS.

*Do*, (the key note,) is found on the fourth degree above, and the third below the *right hand* flat. qes. 4.

The right hand flat is always *Fa*, the fourth of the scale.



When  
measure,

The h  
at each p

A char  
or more r  
all to be



1. What
2. How
3. What
4. Where
5. When
6. How

8.—It is  
have been i

The Scale of F, one Flat—B.

When the figure *three* is used for the Numerator, the music is written in *triple* measure, the beats of which are performed Down, Left, and Up.

Ex :



The hand should pass quickly from point to point, and pause at each point. qes. 5 & 6.

A character made thus: is called a tie or slur, it is used to connect two or more notes, on the same, or on different degrees, it indicates that the notes are all to be sung to one syllable. Ex :

QUESTIONS AND ANSWERS.

1. What is this  $\flat$  character called? *Ans.* A flat.
2. How much lower does it represent a sound than the degree upon which it is placed? *Ans.* A half step.
3. What is the flat called that is the farthest from the clef? *Ans.* The right hand flat.
4. Where is Do found in the flats? *Ans.* On the fourth degree above, and the third below the right hand flat.
5. When there are three beats in a measure, what kind of measure is it called? *Ans.* Triple measure.
6. How are the beats performed? *Ans.* Down, left, and up.

NOTES.

$\sharp$ —It is very seldom that more than four sharps are used in vocal music. Two tunes have been inserted to show that music may be written with five and six sharps. The rule

for finding the key-note will apply the same to these tunes as to any others written with a less number of sharps. (See tunes 201 & 212.)

$\flat$ —Books tell us that a flat lowers a sound a half step, but they do not prove it. It must be quite evident, to every reflecting mind, that as soon as we lower our voice from  $\text{C}$ —The influence of a signature is felt on every eighth degree of the staff, therefore Do, the key-note, is repeated on every eighth degree.

$\text{d}$ —Called the scale of F, because the scale is founded on the F degree. To the voice all scales are alike, except in pitch; but to the eye they differ according to their transposition. The sharps and flats are the consequence of transposition,—that is, the new position is assumed first, then the new scale is built on that degree. The consequence is, that the half steps do not come between the right figures; we have therefore to use these new characters,—(sharps and flats,) in order that the scale might correspond to the physiological structure of the voice.

CHAPTER X.

If we base a new scale on the same degree as the fourth of the last scale, and flat the *fourth*, we will get

The Scale of B Flat. Two Flats, B and E.

A tune may commence on any beat. This is necessary, in order that the accent of the music may agree with that of the poetry.

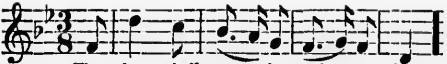
Wrong.

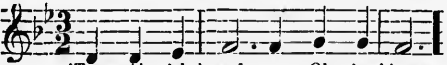
Ex: 1.

Right.

Ex: 2.

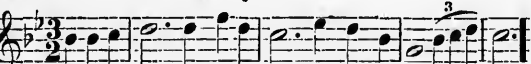


Ex: 3.  Commences  
The dew shall weep thy fall to night.  
on the upward beat, because there is only one beat in the first measure.


Ex: 4.  commences at the left beat, because it is written in triple measure, and the first measure is only half full.  
When the first measure is not full, the last will not be full, if the notes contained in the first measure, were added to those in the last, they would be equal to a full measure.

Three notes tied or slurred together, with the figure *three*, written above or below, is called a *Triplet*. qes. 3.

Triplets never receive but one beat. qes. 4.

Ex: 5.  Awake, my soul, stretch every nerve, And press with vig-or . . on.

#### QUESTIONS AND ANSWERS.

1. On what beat must we commence the full measure? *Ans.* The downward beat.
2. When there is only one beat in the first measure, what beat must we commence on? *Ans.* The upward beat.
3. What is th's  called? *Ans.* A triplet.
4. How many beats do triplets receive? *Ans.* One.

#### CHAPTER XI.


We go through the same process to get this *scale*, as we did the last, viz: represent a succession of eight sounds, on the same degree as the fourth is located, and flat the *fourth*.

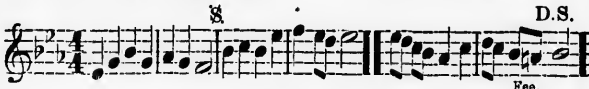
#### The Scale of E Flat, (a) Three Flats — B, E, and A.



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

A natural placed to the left of a flatted note, indicates that the sound is to be made which *belongs* to the *degree*, upon which the natural is placed. The last part of the name of the note receives the sound of E, as in *thee*. qes. 1.

D. S. or Dal Segno, indicates that we must sing from the sign which is generally made, thus:  qes. 2. Ex:



D.S.  
Fee.

$\frac{4}{4}$  or Quadruple measure is simply two measures of double measure thrown into one. See Chapter 13, Example 8.

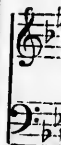
#### QUESTIONS AND ANSWERS.

1. When a natural is placed to the left of a flatted note, what sound does the last part of the name of the note receive? *Ans.* E.  
How is Do, pronounced? Re? Fa? La? *Ans.* Dea, Rec, Fee, Lea.
2. What does D. S. indicate? *Ans.* Commence from the sign.

#### NOTE.

3.—Although the notes read the same in E as in E flat, they are by no means the same. It is possible that a tune written in the one may be sung on the pitch of the other. (See tune 264.) The real difference between the two scales is a half step in the pitch.

If a  
E flat,



Charac  
the notes



When  
receives t



For oth  
Having  
by giving

1. When  
the note rec  
How is M

CHAPTER XII.

If a succession of eight sounds are represented on the *fourth* of the scale of E flat, and the fourth is flatted, we will have

The Scale of A Flat, (a) Four Flats—B, E, A, and D.

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

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

Characters made thus : **staccato** are called Staccato marks. They indicate that the notes are to be performed in a short and distinct manner. **Ex:**

Written. Performed.

When a *flat* is used as an accidental, the last part of the name of the note receives the same sound as A, in Fate. **ques. 1.**

Fae. Say.

For other varieties of time, see Chapter 13. Having presented all the scales (b) and the elements, we will close this Chapter by giving a few general explanations, and a table of Musical Terms.

QUESTIONS AND ANSWERS.

1. When a *flat* is used as an accidental, what sound does the last part of the name of the note receive? **Ans. A.**  
How is Mi, pronounced? Sol? La? **Ans. May, Say, Lay.**

NOTES.

a.—The notes in A flat read the same as in A; the difference between the two scales is a half step in the pitch. (See tune 270.)  
b.—It is seldom that a piece of vocal music is written in more than four flats. To show that such a thing is possible, two tunes have been inserted in this work. (See tunes 230 and 197.) The same rule for finding the key-note will apply to these, just the same as to tunes written with a less number of flats.

THE CHROMATIC SCALE (a)

Is simply a succession of twelve halfsteps. **Ex:**

Ascending.

1	2	3	4	5	6	7	8	9	10	11	12	
C	D	E	F	G	A	B	C	D	E	F	G	
Do	Re	Mi	Fa	Sol	La	Si	Do	Re	Mi	Fa	Sol	
Doe	Dee	Ray	Ree	Mee	Faw	Fee	Sole	See	Law	Lee	See	Doe

Descending.

8	7	6	5	4	3	2	1				
C	B	A	G	F	E	D	C				
Do	Si	La	Sol	Fa	Mi	Re	Do				
Doe	See	Say	Lay	Sol	Say	Faw	Mee	May	Ray	Ray	Doe

Although the above is called a scale, it by no means corresponds to the general idea of a scale, it is entirely artificial. Strictly speaking, there is but one scale, viz: the Diatonic, which corresponds to the structure of the human voice.

NOTE.

a.—Chromatic, from the Greek word Chrome, signifying color. Among the Greeks, the notes that were to be played sharp or flat were written with ink of a different color.

THE MINOR SCALE. (c)

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

"In the *Minor Scale*, there are eight tones, and of course, seven intervals. In ascending, the 6th and 7th are sharped, and the half-steps come between 2 and 3, and 7 and 8. But in descending, the 6th and 7th are not sharped, and the half-steps come between 2 and 3, and 4 and 5."

Here we have a succession of sounds represented, based on E, although the signature plainly indicates that it is in the scale of G, yet, books and not a few teachers tell us, that it is in E Minor, shall we believe our own eyes, or shall we believe what others tell us?

This calling scales out of their proper names, is not only contrary to science, but also to reason.

The idea of calling a succession of sounds, a scale, and naming it from the degree upon which it is based, without any regard as to the signature or transposition, is a clear repudiation of facts, for the sake of a theory.

Sharps and Flats as signatures, are used to indicate what scale or transposition the music is written in. Without them, we would either be at a loss to know what scale to sing or play in, or else would infer that the music was written in C.

There is only one scale of musical sounds. It is natural, because in its construction, it corresponds to the structure of the voice, all other so called scales, are artificial.

The so called *Minor Scale* is simply a part of *two Scales* joined together, if we admitted the theory, we would have through the transpositions, twenty-six different scales.

To study music under such circumstances, would be almost equal to the study of a language.

It is quite evident to my mind, that it is an unnecessary multiplication of technicalities. My reasons for rejecting it, are,

1st. In its arrangement it is contrary to the physical structure of the human voice, the half-steps should come between 3 and 4, and 7 and 8.

2nd. The first sound of a scale, is called the *Tonic*, and to it is *always* applied the syllable Do, but in the "*Minor*," it is called La.

3rd. The music is said to be in one scale, while the signature indicates it to be in another, that is, while we read the notes in the scale of G, they tell us that the music is in E Minor — and

4th. Because it is not uniform, between 7 and 8 being half-steps in ascending, but whole steps in descending.

## NOTE.

a.— There is a diversity of opinion among musicians in regard to the construction of the "*minor*" scale. Some contend that it should be written one way, and others another. The one which I have introduced is generally used.

## MISCELLANEOUS.

The Shake or Trill, consists of a rapid alternation of two sounds. Ex: 1.

Written. *tr* Performed.

A - men. A - - - men. A - - - - - men.

The Turn, consists of a principal sound, the next above, and below it, it should be performed with care, and not too fast. Ex: 2.

Written. Performed. *or*

Sometimes small notes are introduced, which do not really belong to the tune. When a small note is placed to the left of a note, on the accented part of a measure, it is called an

Appoggiatura. Ex: 3.

Written. Performed.

When a small note is placed to the left of a note on an unaccented part of a measure, it is called an

After Tone. Ex: 4.

Written. Performed.

The carrying, or gliding the voice from one note to another, is called Portamento. Ex: 5.

Written. Performed.

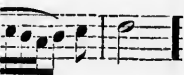
AD L.  
ADAOI  
ALTO,  
ANDAN  
A TEM  
BARITO  
BASS,  
CRESCI  
DA CA  
DAL SI  
DIMINU  
FINALE  
FORTE,  
FORTISS  
LARGHI  
LARGO,  
LEGATO  
MEZZO  
MEZZO  
PIANO,  
PIANISS  
RETARD  
SFORZAN  
SOPRAN  
STACCAT  
SWELL,  
TENOR,

Time,  
that may  
of charac  
There  
of a note

two sounds. Ex: 1.



ve, and below it, it should



really belong to the tune.  
the accented part of a



an unaccented part of a



another, is called















MUSICAL TERMS.

- AD LIBITUM, At Pleasure.
- ADAGIO, Slow.
- ALTO, The lowest female part in music.
- ANDANTE, In a distinct manner.
- A TEMPO, In Time.
- BARITONE, A voice between Bass and Tenor.
- BASS, The lowest part in harmony.
- CRESCENDO, Marked Cres. or  $\text{<}$ , commence soft, and increase.
- DA CAPO, D. C. Sing from the beginning.
- DAL SECONDO, D. S. Sing from the sign  $\text{S}$ .
- DIMINUENDO, Dim or  $\text{>}$ , commence loud and gradually diminish.
- FINALE, The End.
- FORTE, *f*, Loud.
- FORTISSIMO, *ff*, Very Loud.
- LARGHETTO, Rather Slow.
- LARGO, Very Slow.
- LEGATO, In a smooth gliding manner.
- MEZZO PIANO, *mp*, Rather Soft.
- MEZZO FORTE, *mf*, Rather Loud.
- PIANO, *p*, Pronounced Pee-ah-no, Soft.
- PIANISSIMO, *pp*, Pronounced Pee-ah-nee-seemo, Very Soft.
- RETARDANDO, Rit, Gradually Slower.
- SPORZANDO, *sf*; or  $\text{>}$  Sudden and full.
- SOPRANO, The highest female part in music.
- STACCATO,  $\text{||||}$  Short and distinct.
- SWELL,  $\text{<}$  To sing by degrees to a certain power, then diminish by degrees.
- TENOR, The highest male part in music.













CHAPTER XIII.  
TIME AND ACCENT.  
TIME.

Time, in music is the duration of sounds, it also includes the interval of silence that may occur between sounds. Time, therefore demands the use of two species of characters, viz: Notes, to represent sounds, and Rests, to represent silence.

There are six kinds of Notes, and six kinds of Rests in general use. The value of a note or a rest, is determined from its shape or position.

- |                           |   |   |
|---------------------------|---|---|
| 1st. A whole note         |  a whole rest          |  |
| 2nd. A half note          |  a half rest           |  |
| 3rd. A quarter note       |  a quarter rest        |  |
| 4th. An eighth note       |  an eighth rest        |  |
| 5th. A sixteenth note     |  a sixteenth rest      |  |
| 6th. A thirty-second note |  a thirty-second rest, |  |
| The sixty-fourth note     |   | is seldom used.   |

A character called a Dot, (•) is used as a sign of addition, it indicates that the note to the right of which it is placed, is to be sung just a half as long again, as it would be without the dot. A dot placed to the right of a rest, represents one half of the time of that rest. Examples in the dotted note and rest.

- |                             |  |   |
|-----------------------------|--|---|
| A dotted whole note         |  equals |  |
| A dotted half note          |  equals |  |
| A dotted quarter note       |  equals |  |
| A dotted eighth note        |  equals |  |
| A dotted sixteenth note     |  equals |  |
| A dotted thirty-second note |  equals |  |

A dotted whole rest



A dotted half rest



A dotted quarter rest



A dotted eighth rest



A dotted sixteenth rest



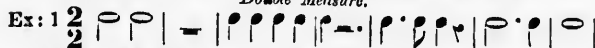
A dotted thirty-second rest



The different varieties of time are represented by two figures, called a *Fraction*, which is placed at the beginning of a tune, the upper figure, called the *Numerator*, indicates the number of parts, or beats in a measure, and the lower figure, called the *Denominator*, indicates the number of parts into which the whole note is divided, each of which parts receive one beat.

When the figure *Two*, is the Numerator, the music is said to be in

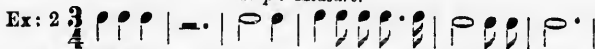
*Double Measure.*



The beats of which are performed Down and Up. In the above example, a half note receives one beat.

When the figure *Three*, is the Numerator, it is called

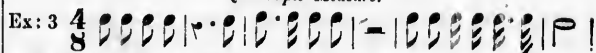
*Triple Measure.*



The beats of which are performed Down, Left and Up. In this example a quarter note receives one beat.

When the figure *Four*, is the Numerator, it is called

*Quadruple Measure.*



The beats of which are performed Down, Left, Right and Up, which is somewhat complicated for new beginners. I prefer beating it as double measure, down and up, twice in each measure. It is more simple, and is not a violation of any established rule, in the science. All Quadruple Measure, may be performed as Double Measure. See Example 8.

In the above example, an eighth note receives one beat.

When the figure *Six*, is the Numerator, it is called

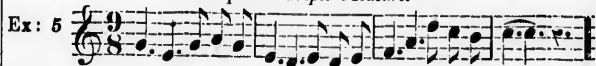
*Sextuple, or Compound Double Measure.*



The beats of which are performed (by some teachers.) Down, Down, Left, Right, Up, Up. Some perform it as Triple Measure, but as the former is too complicated, and the latter is not strictly correct, I reject them both. I perform it as Double Measure, singing three, parts or primitive notes to one beat, to perform it thus, is not only more simple, but it is perfectly correct, and enables us to express the sentiment of the composition.

When the figure *Nine*, is the Numerator, it is called

*Compound Triple Measure.*



The beats of which are performed Down, Left and Up, three primitive notes to one beat. This measure is seldom used.

### ACCENT.

By *accent*, is meant, singing one or more parts of a measure with more power than the others. There are certain words in poetry that require to be emphasized in singing, in order to express the real idea of the Poet. These emphatic words are generally so arranged, as to come in the first part of the measure, so that they might be sung to the down-ward beat.

In the following examples, a mark is placed over the note that receives the accent, D, will indicate down, L, left, R, right, and U, up.

Double Measure is composed of two parts, Down and Up. The first part, or the downward beat receives the accent.

Ex: 6

Triple Measure is composed of three parts, Down, Left and Up. The first part of the measure receives the accent.

Ex: 7

Quadruple Measure is composed of four parts, Down, Left, Right and Up. The first and third parts of the measure receive the accent.

Ex: 8

If an imaginary line is drawn through the middle of each measure, of the above example, it will be like Ex: 6, the accent coming in both cases on the downward beat. Quadruple Measure is simply two measures of Double, thrown into one, it may therefore be performed as Double Measure, beating down and up, twice in each measure.

Sextuple, or Compound Double Measure is composed of six parts, Down and Up, three primitive notes to one beat. The first and fourth parts, or the Downward and the Upward beats, receive the accent. It is performed the same as if the measures were filled with triplets.

Ex: 9

Compound Triple Measure is composed of nine parts, Down, Left and Up, three primitive notes to one beat. The first, fourth and seventh parts, or the Down, Left and Upward beats, receive the accent.

This, and the preceding example (9) are exceptions to the rules. "The downward beat, or the first part of each measure, receives the accent," and "a primitive note receives one beat."

Ex: 10

CHAPTER XIV.

PRONUNCIATION AND ARTICULATION.  
PRONUNCIATION.

Words should be pronounced the same in singing, as in correct speaking. A, this vowel, whether used as a prefix or an article, should be pronounced ah, the same as a, in the word another. Ex: ah-way, ah-long, ah-wake, not aye way, aye-long, aye-wake.

The. The vowel in this word has two sounds, the long e, as in *thee*, and short e, as in *them*, it should be pronounced e as in *thee*, when the word to the right of it commences with a vowel, or a vowel sound thus: *thee ark*, *thee earth*, *thee hour*, *thee angels*, not *th eh ark*, *th eh earth*, *th eh hour*, *th eh angels*. And when the word to the right of it commences with a consonant sound, it should be pronounced eh, the same as e in *them*, thus: *th eh City*, *th eh Star*, *th eh Lord*, not *thee City*, *thee Star*, *thee Lord*.

Wind. When this word is used as a verb, the vowel should be pronounced long, as in *chime*, *mind*, *pine*. But when it is used as a noun, it should be pronounced short, as in *chin*, *win*, *pin*.

Authors differ in regard to the pronunciation of this word, some contend, that because it is pronounced wind, on the stage, without any regard as to its being a verb or a noun, that we should pronounce it the same.

Others contend, that because a few Poets have used it in their compositions, that we should pronounce it wind, instead of wind, in order that the lines might rhyme.

Ex: 1. "So, now, from idle wishes clear,  
I make the good I may not find;  
Adown the stream I gently steer,  
And shift the sails with every wind."

Now, shall we violate the rules of grammar and make the poetry rhyme, or shall we express the sense and let the rhyme go?

I emphatically answer, abide by the grammar, and let the rhyme take care of itself, it cannot sound any worse than some other poetry.

Ex: 2. "Fully absolved through these I am,  
Fron sin and fear, from guilt and shame." sham?

Ex: 3. "Thou Lamb of God, thou Prince of Peace,  
My longing heart implores thy grace." grease?

Great care should be taken in pronouncing certain words. Do not sing *goodness*, for goodness, *singin*, for singing, *bekase*, for because, *mountane*, for mountain, *welkim*, for welcome, *nither*, for neither, *garding*, for garden, *heavenlie*, for heavenly. Loved, Called, Toward, and similar words, are generally sung as one syllable.

### ARTICULATION.

Good articulation is a great beauty in singing. Bad articulation, drawing words together, and leaving many words unfinished, results from bad teaching or carelessness.

In singing, every word should be rendered as full and round as possible, and every word should be as correctly and distinctly expressed, as in reading.

No display of skill or science will compensate for the want of a good enunciation.

Here are a few examples, which if carefully studied with a view to correct articulation, will afford some aid.

Ex: 1. Fix tin ano ternal state.

For—Fixed in an eternal state.

It is very common to hear the *d* separated from the word to which it properly belongs, and joined to the next.

Ex: 2. An dam I born to die.

For—And am I born to die.

In addition to the last error, is another, that of separating the *s* from the word to which it belongs, and adding *z* to the next.

Ex: 3. "He by hi zown almighty wor,  
Dwil lall your fearz-remove;  
Fo revry woun dis precious blough  
Da soverezin balm shall prove."

For—"He, by his own almighty word,  
Will all your fears remove;  
For every wound, his precious blood  
A sovereign balm shall prove."

The *T* is often omitted entirely, or separated from the word to which it belongs, and joined to the next.

Ex: 4. "Hol ye that pan for living stream,  
Zan pine away—su—die."

For—"Hol ye that pant for living streams,  
And pine away and—die."

Ex: 5. "When will thy love the res tree veal."  
For—"When will thy love the rest reveal."

Ex: 6. "His paths I cannaw trace."

Or—"His paths I cannot race."

For—"His paths I cannot trace."

The *v* is sometimes separated from the word to which it belongs, and joined to the next. Ex: 7:

"Blessed comforter come down,  
And lie van moo vin me."

For, "Bless'd comforter come down,  
And live and move in me."

Another common error is the omission of *h*, which tends very much to obscure the sense. Ex: 8:

"Call, whil e may be foun  
Doh seek-kin whil e's near,  
Serv-im wi-thall thy art-an mine  
Dan worshi-pim with fear."

For, "Call while he may be found,  
Oh, seek him while he's near;  
Serve him with all thy heart and mind,  
And worship him with fear."

Some people make two syllables out of one, thus: *Fi-er*, for fire; *ger-ace*, for grace; *stir-ong*, for strong; *kir-imes*, for crimes.

Another bad habit is sometimes contracted by those who take the lead of singing. Instead of giving the proper pitch at once, a nasal sound is produced, and the voice slides, so to speak, up to the key-note.

Trilling the *r*, which is peculiar to certain localities, sounds very disagreeable to persons not accustomed to it. It should be avoided as much as possible.

Ex: Ca-err for care, guar-erd for guard, &c.

Singers should avoid anything like a nasal twang, or affectation.

*Taking Breaths.*

Never take breath in the middle of a word. Fill the lungs before commencing, and take a little breath at the end of every few measures, and before singing a short word, such as: And, a, an, &c.

## CHAPTER XV.

## VERSIFICATION.

Versification is the harmonious arrangement of a particular number and variety of accented and unaccented syllables, according to particular laws. A certain arrangement and connection of a number of accented and unaccented syllables is called a *poetic foot*.

All poetic feet consist either of two or of three syllables, and are reducible to eight kinds, four of two syllables and four of three, as follows:

A Trochee, —,	A Dactyl, — —,
An Iambus, — —,	An Amphibrach, — — —,
A Spondee, — — —,	An Anapaest, — — —,
A Pyrrhic, — — —,	A Tribrach, — — —,

These signs are used to designate the different kinds of poetic feet. The dash (—) is placed over the accented syllable, and the curve (∩) over the unaccented.

A Trochee has the first syllable accented, and the last unaccented; as, Häctfúl, witréas: Röstlöss mörråls löll för någagt.

An Iambus has the first syllable unaccented, and the last accented; as, Bútråy, cönsént: The seas shåll wåste, the skies in smöke decåy.

A Dactyle has the first syllable accented, and the two last unaccented; as, Låbörér, possiblé: Fróm the löw pléasures öf this fallén náture.

An Anapaest has the first two syllables unaccented, and the last accented; as, Cönråvéne, éntérprise: At the close öf the dáy when the hämlét is still.

A Spondee; as, The pále moon: a Pyrrhic; as, öu the tall tree: an Amphibrach; as, Delightfúl: a Tribrach; as, Numéråblé.

The metre of poetry depends not only upon the number of syllables in a line, but also upon the number and distance of the accented words.

L. M. (88, 88.)

is composed of four iambuses, four lines of eight syllables; the first line rhymes with the second, and the third with the fourth.

Árise! Árise! with joy sarvéy,  
The glory of the láter dáy;

Álready is the dawn begún,  
Which marks at hánd a rising sún.

Sometimes a trochee is introduced at the commencement. In some verses the first line rhymes with the third, and the second with the fourth.

Påss a féw swiftly fléeting yéars,  
And áll that nów in bodíes líve,  
Shåll quit, líke mé, the vále öf téars,  
Their ríghtéous sénténce to réceíve.

L. M. 6 lines, (88, 88, 88.)

is composed of four iambuses, six lines of eight syllables; the first line rhymes with the third, the second with the fourth, and the fifth with the sixth.

As öft with wörn and wéary féet,  
Wé tréad éarth's rúggéd válléy ö'er;  
The thó't, hów comfortíng and swéet,  
Christ tréd this véry páth bëfore;  
Öur wånts and wéåknésses hé knóws,  
Fróm lífe's first dáwning to its clóse.

In a few cases, the first line rhymes with the second, the third with the sixth, and the fourth with the fifth.

The following stanza commences with a trochee:

Håppy the mán whose hópes rély  
Ön Isráel's Gód: hé máde the ský,  
And éarth, and seas, with áll their tráin;  
His trúth fórevér stånds sécúre,  
Hé sávés th' öpprésst, hé féeds the póor,  
And nób one shåll find his prómise váin.

L. C. M. (88, 78, 87.)

is composed of iambuses, with the exception of the third and the sixth lines, each of which, contains one amphibrach.

The stanza contains six lines, the first rhymes with the second, the third with the sixth, and the fourth with the fifth.

Håt léaves the gréenést wíll decåy,  
And flówers the bríghtést fáde áwáy;  
Whén áutånn wínds áre swéeping,  
And bé the hóusehóld ö'er sò fáir,  
The hánd öf déath wíll sóón bé théré:  
And túrn the scéne to wéeping.



C. M. (86, 86.)

is composed of Iambuses. The first line generally rhymes with the third, each of which contains eight syllables, and the second with the fourth, each of which contains six syllables. Sometimes a Trochee is introduced at the commencement.

Ö joyful and transporting scene  
That rises to my sight;  
Sweet fields arrayed in living green,  
And rivers of delight.

This metre was originally written in two lines of seven iambuses.

Plunged in a gulf of dark despair, We wretched sinners lay;  
Without one cheering beam of hope, Or spark of glim'ring day.

C. P. M., or more correctly, 8s &amp; 6s, (88, 68, 86.)

is composed of iambuses. The first line rhymes with the second, the third with the sixth, and the fourth with the fifth. In each of the first, second, fourth and fifth lines, are eight syllables, and six in each of the third and sixth.

My soul attend the solemn call,  
Thine earthly tent must quickly fall:  
And thou must take thy flight;  
Beyond the vast ethereal blue,  
To love and sing as angels do:  
Or weep in endless night.

C. H. M. (86, 86, 88.)

is iambic; it contains six lines; the first rhymes with the third, the second with the fourth, and the fifth with the sixth. In each of the first, third, fifth and sixth lines are eight syllables, and six in each of the second and fourth.

And when the shades of evening fall,  
When life's last hour draws nigh;  
If Jesus shine upon the soul,  
How blissful then to die;  
Since he has risen, who once was slain,  
Ye die in Christ to live again.

S. M. (66, 86.)

is composed of iambuses. The first line rhymes with the third, and the second with the fourth. In each of the first, second and fourth lines are six syllables, and eight in the third.

A star untimely set,  
Why should we weep for thee?  
Thy bright and dewy coronet,  
Is rising from the sea.

Sometimes a trochee is introduced at the commencement, thus:  
Help me to watch and pray.

S. P. M. (66, 86, 68.)

is iambic; it contains six lines; the first rhymes with the second, the third with the last, and the fourth with the fifth. In each of the first, second, fourth and fifth lines are six syllables, and eight in each of the third and sixth.

Thy promises are true,  
Thy grace is ever new;  
There fixed, thy church shall never remove,  
Thy saints with holy fear,  
Shall in thy courts appear,  
And sing thine everlasting love.

S. H. M. (66, 86, 88.)

is composed of iambuses. It contains six lines; the first rhymes with the third, the second with the fourth, and the fifth with the sixth. There are six syllables in each of the first, second and fourth lines, and eight in each of the third, fifth and sixth.

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

H. M., or more correctly, 6s &amp; 8s, (66, 66, 88.)

is iambic, with an occasional trochee. The first line rhymes with the third, the second with the fourth, and the fifth with the sixth. There are six syllables in each of the first four lines, and eight in each of the last two.

By faith I see the land,  
The port of endless rest;  
My soul thy sails expand,  
And fly to Jesus' breast;

Oh may I reach the heavenly shore,  
Where winds and waves disturb no more.

H. M. or hallelujah metre, as it is still called in some books, was formerly written with eight lines instead of six, thus:

It was  
each for  
the wor  
eight to  
6s & 8s

This  
compose  
the four  
with the

This m  
or thus:

It is ca  
next. It

Sovereign of worlds above,  
And Lord of all below;  
Thy faithfulness and love,  
Thy power and mercy show;  
Fulfill thy word,  
Thy spirit give,  
Let heav'ns live  
And praise the Lord.

It was called Hallelujah Metre because the last four lines of the stanza have each four syllables, equal to Hal-le-lu-jah, and in the first stanza of the hymn the word Hallelujah was used. Although the stanza has been reduced from eight to six lines, the H. M. has been retained. In this work it is called 6s & 8s.

7a.

This is called Sevens because each line contains just seven syllables. It is composed of trochees. The first line rhymes with the second, and the third with the fourth. Sometimes the first line rhymes with the third, and the second with the fourth.

See the leaves are falling fast,  
Scattered by the wintry blast;  
So our youthful pleasures fade,  
Care will soon our breast invade.

This metre is also written with six lines, the lines either rhyming as the above or thus:

Now from labor and from care,  
Evening shades have set me free;  
In the work of praise and prayer,  
Lord, I would converse with thee;  
O behold me from above,  
Fill me with a Saviour's love.

7s &amp; 6s.

It is called such because there are seven syllables in one line and six in the next. It is written in two forms; the first is iambic. Ex:

The road that many travel  
Is not the road for me;  
It leads to death and sorrow,  
In it I would not be.

The second form is trochaic:

Time is winging us away  
To our eternal home;  
Life is but a winter's day,  
A journey to the tomb.

8s.

is anapaestic; it is written in four lines; the first rhymes with the third, and the second with the fourth. Each line contains eight syllables, the same number as L. M., but it is quite different in the going, as will be seen by singing it to a long metre tune, or vice versa.

My hope is all centered in thee,  
I trust to recover thy love;  
On earth thy salvation is seen,  
And then to enjoy it above.

8s, 7s &amp; 4s.

is composed of trochees with a long syllable at the end. It is common to sing it as 8s & 7s, by repeating the fifth line.

See from Zion's sacred mountain,  
Streams of living water flow;  
God has opened there a fountain,  
That supplies the plains below;  
They are blessed,  
Who its sovereign virtues know.

The remainder of the metres receive their names from the number of syllables in a line. If a stanza has ten syllables in a line, it is called 10s; if another stanza has six in one line, and nine in another, it is called 6s & 9s; and if another has seven in one line, eight in the next, and five in the remainder, it is called 7s, 8s & 5s. &c. &c. In some music books, L. M. 6 lines is called L. P. M.; in others, six 8s; and in others. 1st P. M.

6s & 8s, or H. M., is sometimes called 3d P. M.; and 7s, 6 lines, is called six 7s, also 6th P. M. C. H. M. is sometimes called C. L. M. The want of uniformity in naming the metres, has done much to prevent their general introduction.

The figures at the head of all the metres, have reference to the number of syllables in each line.

CHAPTER XVI.  
CHANTS AND CHANTING.

The Chant is the most ancient, and the most simple kind of tune, and when correctly performed, is both solemn and beautiful.

The first note in a Chant, is called the Reciting note, and the notes to the right of it, to the period bar, constitute what is called the Cadence.

Single Chants, are composed of seven measures—two Reciting notes, and two Cadences. To it is sung one verse of the psalms, or one stanza of four lines. See Chant No. 11.

Double Chants, are composed of fourteen measures—four Reciting notes, and four Cadences. To it is sung two verses of the psalms, or two stanzas of four lines, or one of eight lines. See Chant No. 4.

The time of the Reciting note, is determined by the number of syllables to be applied to it. In singing some verses of the psalms, we have as many as a dozen syllables to apply, while in singing others, we have only three or four, and in a few cases, but one. See Chant No. 2.

The Reciting note represents pitch, and not time. If in singing one verse, we have ten syllables to apply to it, then we must prolong the sound while we recite ten syllables. But if in singing another verse, we have only one syllable to apply, then we simply prolong the sound while we recite one syllable.

Three points are to be observed while singing this note.

1st. The pitch must be sustained throughout the recitation—that is, the voice must not be allowed to rise above, or fall below the pitch represented by the note, while the words are being sung, whether they be few or many.

2nd. The words should be distinctly enunciated, and delivered about as fast as a good reader would read in private.

3rd. Great care should be taken to equalize\* the time of the different syllables, not to give one more time than another, or more plainly speaking, not to go jerking along.

\* In some Churches, both in Europe and America, the time of the Reciting Note is not equalized, but is sung as though it was written thus:



The last emphatic syllable, in the Reciting passage, being sung about three times as long as either of the others.

The Reciting Note.

When there are two notes in the first, or reciting measure, all the reciting syllables, except the *last*, must be sung to the reciting note, the remaining syllable must be sung to the second note.

Ex: 1. Ex: 1. Praise the Lord O my soul, While I live will I | praise.. the | Lord.

When there is only one syllable for the reciting measure, which contains more than one note, the notes in that measure must be slurred together.

Ex: 2. Ex: 2. Lord..... | lift... thou | up.

When there is but one syllable to be applied to the reciting note, and one or more notes in the following measure or measures, the notes must *all* be slurred together.

Ex: 3. Ex: 3. Day... | - by | day,

Ex: 4. Ex: 4. O | - - | Lord.

Ex: 5. Ex: 5. Praise | - - | - | thee.

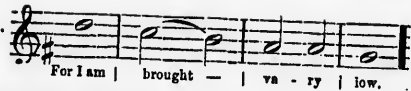
See Chant No. 3.

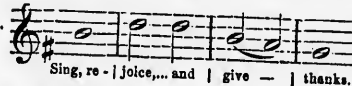
The Cadence.

By the Cadence, is meant the preparation of the close of a passage, or musical phrase.

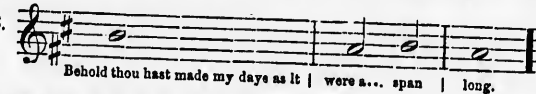
The first note of each measure should be accented, (See Chap. 13.) hence, to it must be applied an accented syllable.

If there is only one syllable to be applied to the notes of a Cadence measure, all the notes must be slurred together.

Ex: 6. 

Ex: 7.  See Chant No. 9.

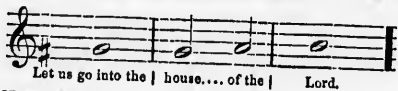
When one unaccented syllable, comes between two accented ones, the unaccented syllable must be sung with the *first* syllable, to the accented part of the measure.

Ex: 8. 

When two accented syllables come together, followed by an unaccented one, both accented syllables must be sung to the accented part of the measure.

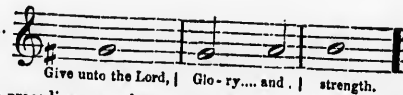
Ex: 9. 

When two unaccented syllables are preceded by an accented one, the two unaccented syllables must be sung to the unaccented part of the measure.

Ex: 10. 

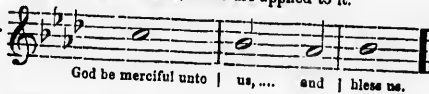
See Chant Nos. 9 & 10.


When two unaccented syllables are preceded by an accented one, and the first is a part of the accented word, the first two syllables, the accented, and the first unaccented, must be sung to the accented part of the measure.

Ex: 11. 

In all the preceding examples, only one syllable has been applied to the last note in the Cadence.

Sometimes two, and in a few cases, three are applied to it.

Ex: 12. 

Ex: 13. 

See Chant No. 1.

In singing the Cadence, great care should be taken not to sing in too great a hurry, for one of the principal beauties of Chanting, is the contrast between the recitation and the cadence.

The punctuations should be observed the same as in reading.

When there are two syllables in the last measure, as in Ex: 12. the first should be pronounced quite short, and the second should be prolonged; but when there are three syllables, as in Ex: 13. no distinction should be made.

At the close of a psalm or hymn, a slight pause should be made between the last syllable and the "Amen."

Having presented the various ways in which the words of a psalm are applied, we will now examine the process by which those words are divided.

On examining the psalms, (in the bible, "appointed to be read in churches,") two dots, thus, (:) called a Colon, will be found in the middle of each verse, all the words to the left of the Colon are sung to the first half of a Single Chant, and the words to the right, are sung to the other half.

We will analyze a part of 13th. psalm, taking the 3rd. verse for an example. "Consider and hear me O Lord my God: Lighten mine eyes lest I sleep the sleep of death." We will commence at the end of the verse, taking one half of it first, to the Colon.

The last word must be sung to the last note in the Cadence, we will therefore divide it from the others by a perpendicular line. Ex: "Lighten mine eyes least I sleep the sleep of | death." We now draw a line to the left of the first accented syllable which is to the left of the word just pointed off; that it may be sung to the first part of the measure, Ex. "Lighten mine eyes least I sleep the | sleep of | death."

As three measures constitute the last Cadence of a Chant, and we have pointed off only words enough for two, we will draw a line to the left of the next accented syllable, which is to the left of the word which we have already pointed off. Ex: "Lighten mine eyes least I | sleep the | sleep of | death."

We have now words enough pointed off for the Cadence, the remainder, "Lighten mine eyes least I," must be sung to the last Reciting note. See Chant No. 11.

We will now take the first half of the verse, "Consider and hear me O Lord my God." The last word must be sung to the last note in the first Cadence, we will therefore divide it from the others, by a perpendicular line. Ex: "Consider and hear me O Lord my | God." | As an accented syllable must be sung to the first, or accented part of a measure, we will draw a line to the left of the first accented syllable, which is to the left of the word which we have pointed off. Ex: "Consider and hear me O | Lord my | God." | As there are only two measures in the first Cadence, and we have pointed off words enough for them, the remainder, "Consider and hear me O," is to be sung to the first reciting note. Our work stands thus. "Consider and hear me O | Lord my | God. | Lighten mine eyes least I | sleep the | sleep of | death." | See Chant No. 11.

As all verses do not fit as nicely as the one we have just analyzed, we will take another, and analyze it by a slightly different process.

We will take the 2nd. verse of the 98 Psalm, divide the verse into two parts, and place a perpendicular line to the right of the Colon, (:) and at the end of the verse. Ex: "The Lord hath made known his salvation: | his righteousness hath he openly shewed in the sight of the heathen." | Place a mark over the last accented syllable in each of the divisions, and draw a bar to the left of it. Ex: "The Lord hath made known his sal- | vation: | his righteousness hath he openly shewed in the sight of the | heathen: |

To the right of the accented syllable which we have just pointed off, is an unaccented one, they are both to be sung to the last note in the Cadence.

See Ex: 12.

We will now place a mark over the first accented syllable which is to the left of the one already pointed off in each division, and draw a bar to the left of it. Ex: "The Lord hath made known | his sal- | vation: | his righteousness hath he openly shewed in the | sight of the | heathen. | We have enough syllables pointed off in each division, for two measures. As there are only two measures in the first Cadence, the remainder of the words in the first division, "The Lord hath made known," is to be sung to the first reciting note.

Three measures constitute a Cadence, in the second division of a Chant; as we have pointed off only syllables enough for two, we must point off enough for another, we will therefore place a mark over the next accented syllable, to the left of those already pointed off in the second division, and draw a bar to the left of it. Ex: "His righteousness hath he openly | shewed in the | sight of the | heathen. |

The remainder of the words, "His righteousness hath he openly," is to be sung to the reciting note in the second division of the Chant, which completes our work.

It stands thus, "The Lord hath made known | his sal- | vation: | His righteousness hath he openly | shewed in the | sight of the | heathen. |

In the last measure we pointed off, and the one to the right of it, are two unaccented syllables, they are both to be sung to the unaccented part of the measure. See Ex: 10.

### HYMN CHANTING.

Hymns may be Chanted as well as Psalms, and in most cases, both may be sung to the same Chant. A single stanza of four lines, is sung to a Single Chant.

#### Rule for dividing Poetry for Chanting.

Point off the last five syllables of the fourth line, to be sung to the last Cadence, the remainder of the fourth line, and the whole of the third, is to be sung to the last reciting note. Point off the last three syllables of the second line, to be sung to the first Cadence, the remainder of the second line, and the whole of the first, is to be sung to the first reciting note.

Ex: Brother, thou art gone to rest,  
Thy toils and | cares... are | o'er;  
And sorrow, pain and suffering now,  
Shall | ne'er... dis- | tress... thee | more.

This  
Two  
Poet  
syllable  
Cadence  
Poet

Every  
In sin  
of some  
voice, so  
In ord  
The ta  
The so

This rule will apply to any stanza of four lines. See Chants No. 9 & 11.  
 Two stanzas may be sung to a Double Chant. See Chant No. 4.  
 Poetry of six lines may also be chanted, by simply pointing off the last three syllables of the second, the fourth and the sixth lines, to be applied to the three Cadences, and singing the remaining syllables to the three reciting notes.  
 Poetry of five or six lines, require peculiar Chants. See No. 10 & 12.

## CHAPTER XVII.

## THE USE OF THE TUNING FORK.

Every tune is based upon some particular tone, called the *tonic* (Do.)

In singing, it is very important that this tonic be correctly given, as the singing of some tunes in a higher scale than they are written in, would be straining to the voice, so others, if sung too low, would lose a part of their expression.

In order to get the proper pitch, it is necessary to use an instrument.

The table below is arranged for the C Fork.

The sound of the Fork, is the same as that represented on the *third space*,

Treble Staff, it is also the 8th. sound of the scale of C, and we will therefore call it Do.

## SHARPS.

From Do, pass *down* the scale to Sol, that sound (Sol.) is Do in one Sharp, the scale of G. From Do, pass *up* the scale to Re, that sound (Re.) is Do in two Sharps, the scale of D. From Do, pass *down* to La, that sound (La.) is Do in three Sharps, the scale of A. From Do pass *down* to Mi, that sound (Mi,) is Do in four Sharps, the scale of E.\*

## FLATS.

The sound of the Fork is Sol, in one Flat the scale of F.  
 From Do pass *up* to Re, that sound (Re.) will be Mi, in two Flats, the scale of B Flat. From Do, pass *down* to Sol, that sound (Sol.) will be Mi, in three Flats, the scale of E Flat. The sound of the Fork is Mi, in four Flats, the scale of A Flat.\*

\* More than four Sharps, or four Flats, are seldom used.

L. 21 n 3

Handwritten musical notation on the right edge of the page. It consists of four staves of music, each with a treble clef and a 2/2 time signature. The lyrics are written below the staves:

T  
A  
Com  
Entl  
T  
B  
A

# THE VOCALIST.

WELTON. L. M.

Rev. C. MALAN.

1

TENOR.

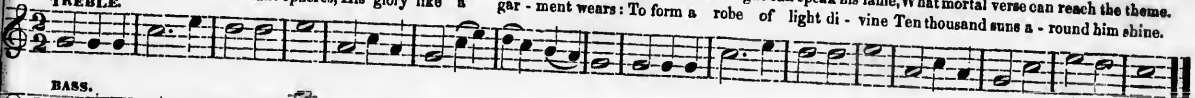


ALTO.

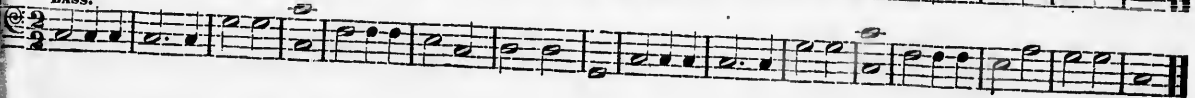


Come, O my soul, in sa-cred lays Attempt thy great Cre - a - tor's praise ; But, oh, what tongue can speak his fame, What mortal verse can reach the theme.  
Enthroned a - mid the radiant spheres, His glory like a gar - ment wears : To form a robe of light di - vine Ten thousand suns a - round him shine.

TREBLE.



BASS.





DERBY. L. M.

2

O could I soar to worlds above, The blest abode of peace and love, How gladly would I mount and fly On angel's wings to joys on high.

On angel's wings to joys on high.

O could I soar to worlds above, The blest abode of peace and love, How gladly would I mount and fly On angel's wings to joys on high, On angel's wings to joys on high.

On angel's wings to joys on high,

MENDON. L. M.

3

Loud swell the pealing organ's notes; Breathe forth your soul in raptures high; Praise ye the Lord with harp and voice I Join the full chorus of the sky.

DEVOTION. L. M.

4

READ.

angel's wings to joys on high.

angel's wings to joys on high.

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

O may my heart in tune be found Like David's harp of solemn sound.

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

O may my heart in tune be found Like David's harp of solemn sound.

PROSPECT HILL. L. M.

5

rus of the sky.

As when the wea - ry travel - ler gains The height of some o'erlooking hill, His heart re - views, if o'er the plains He sees his home, tho' dis - tant still.

Thus when the Christian pil - grin views, By faith, his mansion in the skies, The sight his faint - ing strength renews, And wings his speed to reach the prize.

6

## RAMSGATE. L. M.

T. CLARK.

How sweet to leave the world awhile, And seek the presence of our Lord! Dear Saviour, on thy people smile, And come according to thy word, And come according to thy word.  
From busy scenes we now retreat, That we may here converse with thee; Ah, Lord, behold us at thy feet! Let this the gate of heaven be, Let this the gate of heaven be.

7

## CHINA. L. M. or 8s &amp; 4s. (8, 8, 8, 8, 4.)

CUZENS.

L. M. Far from my thoughts vain world be gone, Let my religious hours alone; Fain would my eyes my Saviour see, I wait a vis - it Lord from thee, I wait a vis-it Lord from thee.  
8s & 4s. O, an-gel of the land of peace, When wilt thou ever come for me, I fain would be where sorrows cease, I dread no more a thy kind ra-lease. I wait for thee, I wait for thee.

T. CLARK.

ome according to thy word,  
his the gate of heaven be.

# HAMBURG. L. M.

Dr. L. MANOX.

8

From marble domes and gilded spires, Shall curling clouds of in-cense rise; And gems, and gold, and garlands deck The cost-ly pomp of sac-ri-fice,  
Vain I sinful man I cre-a-tion's Lord, Thy golden offerings well may spare, But give thy heart and thou shalt find, Here dwells a God who heareth prayer.

CUZENS.

e a vis-it Lord from thee,  
t for thee, I wait for thee.

# WINDHAM. L. M.

Plaintive.

READ.

9

Broad is the road that leads to death, And thousands walk to- geth - er there, But wisdom shows a narrow path, With here and there a travel-ler.  
"Do - ny thy - self and take thy cross," Is thy Re-deem-er's great com-mand; Na-ture must count her gold but dross, If she would gain the heavenly road.

10

## NEW SABBATH. L. M.

ISAAC SMITH.

An - oth - er six day's work is done, Anoth - er Sab - bath is be - gun, Return my soul, en - joy thy rest, Im - prove the day thy God hath blessed.  
In ho - ly du - ties let the day, In ho - ly pleas - ures pass a - way; How sweet a Sabbath thus to spend In hope of one that ne'er shall end.

11

## JUDAR. L. M.

G. W. LINTON, 1865.

There seems a voice in eve - ry gale, A voice in eve - ry opening flow'r, Which tells O Lord the wondrous tale Of thy in - dulgence, love and pow'r.  
The birds that rise on quiv'ring wings Appear to hymn their Maker's praise; And all the mingling sounds of spring, To thee a gene - ral anthem raise.

ISAAC SMITH.

ne day thy God hath blessed,  
one that ne'er shall end.

G. W. LINTON, 1863.

ndigence, love and pow'r.  
eno - ral anthem raise.

### PLANTO. L. M.

G. W. LINTON, 1863

12

When thickly beat the storms of life, And hea-vy is the chastening rod, The soul beyond the waves of strife, Views the e - ter - nal Rock, her God.  
What hope dis - pels the spir - it's gloom, When sinking 'neath affliction's shock; Faith, thro' the vista of the tomb, Points to the ev - er - last - ing Rock.

### CRUCIFIXION. L. M.

L. O. EMERSON,

13

'Tis finished—so the Saviour cried; And meekly bowed his head and died: 'Tis finished; yes, the race is run, The battle fought, the victory won, The battle fought, &c.  
'Tis finished—all that Heaven decreed, And all that ancient prophets said, Is now fulfilled, as was designed, In me,—the Saviour of mankind, In me—the Saviour, &c.

## INVITATION. L. M.

KIMBALL.

Come, my be - lov - ed, haste a - way, Cut short the hours of thy delay, Fly like a youthful hart or roe, O - ver the hills where spices grow.

Come, my be - lov - ed, haste a - way, Cut short the hours of thy delay, Fly like a youthful hart or roe, O - ver the hills where spices grow. Fly like a  
Fly like a youthful hart or

Fly like a youthful hart..... or roe, O - - - - - ver the hills where spices grow, O - ver the hills where spi - ces grow.

Fly like a youthful hart or roe, O - - - - - ver the hills where spices grow, O - ver the hills where spi - ces grow.

youthful hart or roe, O - ver the hills where spices grow, Fly like a youthful hart..... or roe, O - - ver the hills where spi - ces grow.

roe, O - ver the hills where spi - - - ces grow, Fly, &c.

Fly like a  
Fly like a youthful hart or

## TRANQUILITY. L. M.

MARSON.

15

Where high the heavenly temple stands, The house of God not made with hands; A great high priest our nature wears, The guardian of mankind appears, The guardian of mankind appears.  
He who for men their surety stood, And poured on earth his precious blood—Pursues in heaven his mighty plan, The Saviour and the friend of man, The Saviour and the friend of man.

where spi - ces grow.  
where spi - ces grow.  
where spi - ces grow.

## JUSTIFICATION. L. M.

EAGLETON.

16

Now to the Lord a noble song! Awake, my soul! awake, my tongue! Hosanna to the eternal name! And all his boundless love proclaim, And all his boundless love proclaim.  
See where it shines in Jesus' face, The brightest image of his grace; God, in the person of his Son, Has all his mightiest works outdone, Has all his mightiest works outdone.



17

## WHITFIELD. L. M.

Sweet is the scene when Christians die, When ho-ly souls re-tire to rest; How mildly beams the clos-ing eye, How gen-tly heaves th'ex-pir-ing breast.  
So fades a summer cloud a-way; So sinks the gale when storms are o'er; So gen-tly shuts the eye of day, So dies a wave a-long the shore.

18

## ARTORS. L. M.

Un-son. Un-son.

Awake, my ton-zue thy trib-ute bring To him who gave thee power to sing; Praise him, who is all praise a-bove, The source of wisdom and of love.  
How vast his knowl-edge! how pre-fund! A depth where all our thoughts are found! The stars he num-bers, and their names He gives to all those heav-en-ly flames.

Un-son. Un-son.

TATEM. L. M.

G. W. LINTON, 1861

heaves th' ex - plir - ing breast.  
 wave a - long the shore.

of wisdom and of love,  
 all those heaven - ly flames.

Je - sus shall reign where'er the sun Doth his successive journeys run;  
 His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

Jo - sus shall reign where'er the sun Doth his successive journeys run;  
 His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

wane no more, His kingdom stretch from shore to shore, Till moons shall wax and wane no more.

His king - dom stretch from shore to shore, Till moons shall wax and wane no more.

wane no more.

- 2 For him shall endless prayer be made,  
 And praises throng to crown his head;  
 His name like sweet perfume shall rise,  
 With ev'ry morning sacrifice.
- 3 Peoples and realms of ev'ry tongue  
 Dwell on his love with sweetest song;  
 And infant voices shall proclaim  
 Their early blessings on his head.
- 4 Blessings abound where'er he reigns,  
 The pris'n'ers leap to lose his chains,  
 The weary find eternal rest,  
 And all the sons of want are blest.
- 5 Let every creature rise and bring  
 Peculiar honors to our king;  
 Angels descend with songs again,  
 And earth repeat the loud amen.

20

## BOONVILLE. L. M. DOUBLE.

D.C.

1. A - wake, our souls, a - way our fears, Let eve - ry trembling thought be gone; }  
 A - wake, and run the heavenly race, And put a cheer - ful cour - age on. } 2. True, 'tis a rough and thorny road, And mortal spir - its tire and faint,  
 D.C. But they for - get the mighty God, Who feeds the strength of every saint.

D.C.

21

## GLENVILLE. L. M.

A. J. RUDD.

From eve - ry stormy wind that blows, From eve - ry swelling tide of woes, There is a calm, a sure retreat, 'Tis found beneath the mer - cy-seat.  
 There, there on ea - gle wings we soar, And sin and sense mo - lest no more; And heaven comes down our souls to greet, And glory crowns the mercy-seat.

OLD HUNDRED. L. M.

Author Unknown.

22

D.C.

spr - its tire and faint,

D.C.

Great God to thee my evening song With humble grat - i - tude I raise; Oh, let thy mercy tune my tongue, And fill my heart with live-ly praise.  
Praise God from whom all blessings flow, Praise Him all creatures here below; Praise Him a - bove, ye heavenly host, Praise Father, Son, and Ho - ly Ghost.

A. J. RUDD.

neath the mer - cy-seat,  
crowns the mercy-seat.

BEAUFORT. L. M. DOUBLE.

L. C. EVERETT.

23

1. He dies! the Friend of sin - ners, dies! Lo, Salem's daughters weep a - round;  
A sol - emn dark - ness veils the skies; A sudden trembling shakes the ground. } 2. Come, saints, and drop a tear or two, For Him who groan'd beneath your  
D.C. Ho shed a thousand drops for you, A thousand drops of richest blood. [load; your

D.C.

1. A poor way-far-ing man of grief Hath of-ten crossed me on my way, Who sued so humbly for re-lief, That I could nev-er an-swer nay;  
 2. Once when my scan-ty meal was spread, He entored, not a word he spake, Just per-ish-ing for want of bread, I gave him all, he blessed and brake,  
 3. I spied him where a fountain burst Clear from the rock, his strength was gone, Tho heedless water mocked his thirst, He heard it, saw it hurrying on;  
 4. 'Twas night, the floods were out; it blew A wint-ry hur-ri-cane a-loof, I heard his voice a-broad, and flew To bid him wel-come to my roof.  
 5. Stripped, wounded, beaten nigh to death, I found him by the high-way side; I roused his pulse, brought back his breath, Revived his spirit, and supplied  
 6. In prison I saw him next condemned To meet a trai-tor's doom at morn; The tide of lying tongues I stemmed, And honor'd him 'mid shame and scorn,  
 7. Then, in a moment, to my view, The stranger start-ed from dis-guise; Tho to-ken's in his hands I knew,—My SAVIOUR stood before my eyes!

I had no power 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.  
 And ate, but gave me part a-gain; Mine was an an-gel's por-tion then, And while I fed with ea-ger haste, The crust was man-na to my taste.  
 I ran and raised the sufferer up, Thrice from the stream he drain'd my cup, Dipp'd and returned it run-ning o'er, I drank, and nev-er thirsted more!  
 I warm'd, and clothed, and cheer'd my guest, Laid him on mine own couch to rest, Then made the earth my bed, and seem'd In E-den's gar-den while I dream'd.  
 Wine, oil, re-freshment—he was healed, I had my-self a wound conceal'd. But from that hour for-got the smart, And pease bound up my broken heart.  
 My friendship's ut-most zeal to try, He asked if I for him would die, The flesh was weak, my blood ran chill, But the free spir-it cried, "I will."  
 He spake, and my poor name he nam'd—"Of me thou hast not been asham'd: These deeds shall thy memorial be, Fear not, thou didst it un-to me."

ould nev - er an - swer may;  
him all, he blessed and brake,  
rd it, saw it hurrying on;  
him wel - come to my roof.  
eived his spirit, and supplied  
or'd him 'mid shame and scorn,  
VIOUR stood before my eyes!

## PORTUGAL. L. M.

THORNLEY

25

Thine earthly Sabbaths, Lord, we love; But there's a no - bler rest a - bove; To that our long - ing souls as - pire, With cheerful hope and strong de - sire.  
No more fa - tigue—no more dis - tress, Nor sin nor death shall reach the place; No groans shall mingle with the songs Which dwell upon im - mor - tal tongues.

my love I knew not why,  
was man - na to my taste.  
and nev - er thirsted more!  
n's gar - den while I dreamed.  
bound up my broken heart.  
ree spir - it cried, "I will."  
thou didst it un - to me."

## HESPELER. L. M.

\* 26

O happy day that fixed my choice On thee my Saviour and my God; Well may this glowing heart rejoice, Well may this glowing heart rejoice, And tell its raptures all abroad.  
O happy bond that seals my vows To him who merits all my love! Let cheerful anthems fill his house, Let cheerful anthems fill his house, While to that sa - cred shrine I move.

4 26 March

27

# MORNING HYMN. L. M.

BARTHELEMON.\*

A-wake my soul and with the sun, Thy dai-ly stage of du-ty run; Shake off dull sloth, and ear-ly rise, To pay thy morn-ing sac-ri-fice.  
All praise to thee who safe has kept, And hast refreshed me while I slept; Grant, Lord, when I from death shall wake, I may of end-less life par-take.

\* Born in Bourdeaux in 1730, died in 1806.

28

# EVENING HYMN. L. M.

TALLIS.

Glo-ry to thee, my God, this night, For all the blessngs of the light; Keep me, Oh! keep me, King of kings, Un-der the shadow of thy wings.  
For-give me, Lord, for thy dear Son, The ills which I this day have done; That with the world, my-self, and thee, I, as I sleep at peace may be.

THELEMON.

orn - ing sac - ri - fice.  
i - less life par-take.

EVERETT. L. M., or 8s & 4. (88, 84.)

G. W. LINTON, 1861.

29

L. M. When we our wea-ried limbs to rest, Sat down by proud Euphra-tes stream; We wept, with doleful thro'ts oppressed, And Zi-on was our mournful theme.  
8s & 4. There is a calm for those who weep, A rest for wea-ry pilgrims found; They softly lie and sweetly sleep, Low in the ground, Low in the ground.

TALLIS.

the sha'low of thy wings.  
I sleep at peace may be.

STONEFIELD. L. M.

STANLEY.

30

How pleas - ant, how di - vine - ly fair, O Lord of Hosts, thy dwellings are; With strong desire my spir - it faints, To meet th'assemblies of thy saints.  
Blest are the souls that find the place Within the tem - ple of thy grace; Hero they be-hold thy gent - le rays, And seek thy face and learn thy praise.



4 26 March

# WATSON. L. M.

G. W. LINTON, 1862.

31

How sweet the hour of clos - ing day, When all is peaceful and se - rene; And when the sun with cloudless ray, Sheds mel - low lus - tre o'er the scene.  
Such is the Christan's part - ing hour, So peace - ful - ly he sinks to rest; When faith, endued from heaven with power, Sustains and cheers his lan - guid breast.

# DUKE STREET. L. M.

J. HATTON.

32

'Tis by the faith of joys to come, We walk thro' deserts dark 'as night; Till we ar - rive at heaven our home, Faith is our guide and faith our light.  
The want of sight she well sup - plies, She makes the pearly gates appear; Far in - to dis - tant worlds she pries, And brings e - ter - nal glo - ries near.

tre o'er the scene.  
ers his lan-guld breast.

ATTON.

and faith our light.  
nal glo-ries near.

# GOSPEL FEAST. L. M.

Arr. by G. W. L.

Come, sin - ners to the gos - pel feast, let eve - ry soul be Je - sus' guest; Ye need not one be left be - hind, For God hath hid - den all man - kind.  
Come all ye souls by sin oppressed, Ye restless wand' - rers at - ter rest; Ye poor and main'd, and halt and blind, In Christ a hear - ty wel - come find.

# PIERREPONT. L. M.

W. MATHEWS.

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.  
This is the way I long have sought, And mourned because I found it not; My grief I see, and I'll pur - sue The nar - row way till him I view.  
a burden long has been, Be - cause I was not saved from sin.

4 36 Mond

### MONTEGO. L. M.

35

Je - sus, and shall it ev - er be, A mortal man ashamed of thee? Ashamed of thee, whom an - gels praise, Whose glories shine thro' endless days!  
Ashamed of Je - sus, that dear Friend, On whom my hopes of heaven depend? No, when I blush be this my shame, That I no more re - vere his name.

### JOHN STREET. L. M.

36

Praise waits in Zi - on, Lord, for thee, Thy saints a - dore thy ho - ly name; Thy creatures bend th'obedient knee, And humbly thy pro - tection claim.  
Thy hand has raised us from the dust, The breath of life thy Spir - it gave; Where but in thee can mor - tals trust? Who, but our God, has power to save.

JOB. L. M.

DR. W. ARNOLD.

37

Awake, my soul, in joy-ful lays, And sing thy great Redeemer's praise; He justly claims a song from thee, His loving kindness, His loving kindness O how free!  
 Then let us mount and soar a-way, To the bright world of endless day; And sing with rapture and surprise, His loving kindness, His loving kindness in the skies.

BRIDGEWATER. L. M.

EDSON.

38

Great God, attend, while Zion sings, The joy which from thy presence springs;  
 To spend one day with thee on earth, Exceeds a thousand days of mirth.  
 To spend one day with thee on earth, Exceeds a thousand days of mirth.  
 Great God, at-tend, while Zi-on sings, The joy which from thy presence springs;  
 To spend one day with thee on earth, To spend one day with thee on earth, Exceeds a thousand days of mirth.  
 To spend one day with thee on earth, To spend one day with thee on earth, Exceeds a thousand days of mirth

4 26 Monday

# NEAPOLIS. L. M.

HAYDN.

39

Sweet peace of conscience, heavenly guest! Come fix thy mansion in my breast; Dispel my doubts, my fears control, And heal the anguish of my soul.  
 Thou God of hope and peace di-vine, Oh make these sn-cred pleasures mine; Forgive my sins, my fears remove, And send the to-kens of thy love.

# HENRIETTA. L. M.

Arr. by G. W. L.

40

When Je-sus for his peo-ple died, The ho-ly law was sat-is-fied; Its aw-ful pen-al-ties ho-hore, It can command, and curse no more.  
 A-maz-ing love! how rich, how free! That Christ should die for such as we! From hence the ho-liest du-ties flow, O saints a-bove, and saints be-low.

# HEBRON. L. M.

arr. from a GREGORIAN CHANT.  
By DR. L. MASON.

41

Thus far the Lord has led me on, Thus far his power prolongs my days, And eve-ry evening shall make known Some fresh me-mo-rial of his grace.  
Much of my time has run to waste, And I per-haps am near my home, But he forgives my fol-lies past, And gives me strength for days to come.

# WARD. L. M.

Dr. L. MASON.

42

There is a stream whose gentle flow, Supplies the ci - ty of our God, Life, love and joy still glid-ing thro', And war'ring our di - vine a - bode.  
The sacred stream, thy ho - ly word, Our grief al - lays, our fears con - trols: Sweet peace thy prom-is-es af - ford, And give new strength to fainting souls.

PUBLIC ARCHIVES OF NOVA SCOTIA  
HALIFAX, N. S.

4 26 Mond.

# WAREHAM, OR ALL-SAINTS. L. M.

W. KNAPP.

43

I know that my Re-deem-er lives, What joy the sweet as-surance gives; He lives tri-umph-ant from the grave, He lives om-ni-potent to save.  
 He lives to bless me with his love, He lives to plead my cause a-bove; He lives to si-lence all my fears, He lives to wipe a-way my tears.

# WARE. L. M.

GEO. KINGSLEY.

44

Ye Christian he-roes, go, proclaim Sal-va-tion in Im-man-u-el's name; To distant climes the tidings bear, And plant the rose of Shar-on there.  
 He'll shield you with a wall of fire, With flaming zeal your breasts in-spire; Bid raging winds their fu-ry cease, And calm the savage breast to peace.

OLIVET. L. M.

45

Soft be the gen-tle breathing notes, That sing the Sav - ioar's dy - ing love; Soft as the evening zephyr floats, And soft as tune - ful lyres a - bove.  
 Pure as the sun's en - livening ray, That scat - ters life and joy a - broad; Pure as the lu - cid orb of day, That wide proclaims its Maker, God.

BACON. L. M.

G. W. LINTON, 1862.

46

How sweet - ly flowed the gos - pel sound, From lips of gen - tle - ness and grace; When lis - ning thousands gathered round, And joy and gladness filled the place.  
 From heaven he came, of heaven he spoke, To heaven he led his fol - low - er's way; Dark clouds of gloomy night he broke, Un - veil - ing an im - mor - tal day.



4. 26 Mond.

TRURO. L. M.

47

The heav'ns declare thy glo - ry, Lord, In ev' - ry star thy wisdom shines, But when our eyes be-hold thy word, We read thy name in fair-er lines.  
 In rolling sun, and changing light In night and day thy pow'r we trace, But the blest volume Thou has writ, Re-veals thy jus - tice and thy grace.

ROMA. L. M.

48

Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.  
 Sweet is the day of sa - cred rest; No mor - tal cares shall sieze my breast; Oh, may my heart in tune be found, Like Da - vid's harp of sol - emn sound!

CASSVILLE. L. M.

DR. A. B. EVERETT.

49

This world, O God, like that a - bove, Is bright to those who know thy love; Where'er they dwell, they dwell with thee, In heav'n, in earth, or on the sea.  
To me re-mains nor place nor time, My country is in ev'-ry clime; I can be calm and free from care On an - y shore, since God is there.

ALAH. L. M.

50

Prayer may be sweet in cottage homes, Where sire and child de-vout-ly kneel; While thro' the o-pen ease-mate nigh, The ver-nal blossoms fragrant steal  
Prayer may be sweet in state-ly halls, Where heart with kindred heart is blent; And upward to th'e-ter-nal throne The hymn of praise me-lo-dious sent.

4 26 Mond

G. W. LINTON. March 16, 1864.

### LINDSEY. L. M. 6 Lines.

51

Join all on earth, in heaven a-bove, In hon-or, blessing, glo-ry, love; Sing praises to the spotless Lamb, Sing praises to that Power Di-vine,  
 Who sanc-ti-fies the in-ner shrine, That to the Father's glorious Name All creatures hallow'd may proclaim, And thro' the spir-it shed a-broad, Con-fess that Je-sus Christ is Lord.

### HOMERTON. L. M. 6 Lines.

52

Strangers and pil-grims here be-low, This earth we know is not our place; But hasten thro' the vale of woe, And rest-less to be-hold thy face,  
 We've no a-bid-ing ci-tiy here, But seek a ci-tiy out of sight; Fa-ther, our stand-y course we steer, As-pir-ing to the plains of light,

er Di - vins,  
let is Lord.

be - hold thy face,  
the plains of light,

CARDIFF. L. M. 6 Lines.

Swift to our heavenly country move, Our ev - er - last - ing home above.  
Je - ru - sa - lem the saints' a - bode, Whose founder is the liv - ing God.

Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy com -  
Come, freely come by sin oppressed, Un - bur - den here thy weigh - ty load; Hie and thy

plaint, suppress thy groan, And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain, To heal thy wound,  
refuge and thy rest, And trust the mer - cy of thy God; Thy God's thy Sav - iour, glo - ri - ous word! For - ev - er love and praise the Lord.

4 26 March

54

EATON. L. M. 6 Lines.

WYVILL

love the vol-ume of thy word. What light and joy those leaves afford To souls be-night-ed and dis-tressed; Thy precepts guide my doubtful feet, Thy  
Thy threat-nings wake my elum-bering eyes, And warn me where my danger lies; But 'tis thy blessed gos-pel, Lord, That makes my guilty conscience clean, Con-

55 NEWCOURT. L. M. 6 Lines. HUGH BOND.

fear for-bids my feet to stray, Thy prom-ise leads my heart to rest.  
verts my soul, sub-dues my sin, And gives a free, but largo reward.

I'll praise my Mak-er while I've breath, And when my voice is  
Happy the man, whose hopes re-ly On Israel's God: He

NEWCOURT, Continued.

lost in death, Praise shall employ my nobler powers; My days of praise shall no'er be past, While life and thought and being last, Or im-mor-tal-i-ty en-dures,  
made the sky, And earth and seas, with all their train; His truth for - ev - er stands se - cure; He saves the oppress'd, he feeds the poor, And none shall find his promise vain.

THE MISSIONARY'S FAREWELL. L. M. 6 Lines.

J. B. PACKARD. 56

Broth - er, I go, fare-well fare - well! One sigh, one prayer, and all is o'er; } The zeph-yrs o'er thee softly play, But waft the wanderer far a - way.  
My na - tive land the chord must thrill, And break that binds me to thy shore; }  
Broth - er, I go, fare-well fare - well! A star is gleam-ing o'er the wave; } The star of hope: its heav'nly ray Shall glid the wanderer's lone-ly way.  
Far, far be - yond the bil - lows' swell, It comes not like the meteor's blaze; }

4 26 March

57

BRIGHTON. L. M. 6 Lines.

The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His pres-ence shall my wants sup-ply, And guard me with a watchful eye; My  
 When in the sul-try glebe I faint, Or on the thir-sy mountains pant, To fer-tile vales or dewy meads, My weary, wan-dering steps he leads; Where

58 NEW CREATION, or BROOKLYN. L. M. 6 Lines. HYMN.

noon-day walks he shall at-tend, And all my mid-night hours defend.  
 peace-ful riv-ers, soft and slow, A-mid the ver-dant landscape flow.

Is there a thing be-neath the sun, That strives with thee my heart to share? Ah,  
 Each moment draw from earth a-way, My heart, that low-ly waits thy call; Speak

NEW CREATION. Continued.

tear it thee and reign alone, The Lord of every motion there; Then shall my heart from earth be free, When it hath found re-  
 to my most soul and say, "I am thy Love, thy God, thy all;" To feel thy power, to hear thy voice, To taste thy love, be all my choice.

*f*

RIFE. L. M. 6 Lines.

G. W. LINTON, 1850. 59

When gathering clouds a-round I view, And days are dark and friends are few,  
 On him I lean, who, not in vain, Ex-perienced eve-ry human pain; } Ha sees my wants, al-lays my fears, And counts and treasures up my tears.



4 26 Mend

W. MATHEWS.

# FOUNDLING. L. M. 6 Lines.

60!

Far as cre - a - tion's bounds ex - tend, Thy mer - cies, heavenly Loni, ex - tend, One cho - rus of per - pet - ual praise, To Thee thy vari - ous  
 They chant the splen - dors of thy name, De - light - ed with the won - drous theme, And bid the world's wide realms admire, The glo - ries of th' al -

works shall raise, The saints to thee in hymns im - part, The trans - parts of a grateful heart.  
 might - ty Sire, Whose throne all nature's wreck survives, Whose power thro' end - less ages lives.

CONTINUATION OF No. 58.

3 Brother, I go, farewell! farewell!  
 The ocean may my bosom lave,  
 The billows o'er me proudly swell,  
 The dark sea be the exile's grave;  
 But when the surges cease to roar,  
 Brother, we'll meet to part no more.

4 Brother, I go, farewell! farewell!  
 I go to wipe that falling tear,  
 To soothe that troubled breast, and tell  
 A Saviour hears the heathen's prayer;  
 And flowers shall blush on desert strands,  
 And springs shall flow thro' burning sands.

5 Brother, I go, farewell! farewell!  
 The sacred banner's waving now,  
 And every heart with praise shall swell,  
 And smiles shall deck the dark one's brow;  
 The star that beamed on Bethlehem's plain,  
 Shall shine on Afric's shores again.

L.  
6 lines

C. M. The  
8c. & 6s. Th

HOPKINS. L. C. M., (8, 8, 7, 8, 8, 7.) or L. M., 8 Lines.

G. W. LINTON, 1864.

61

L. C. M. Of sweet as vernal dews that fill The closing buds on Zion's hill, When evening clouds draw hither; So sweet, so heavenly 'tis to see } Live peacefully to - geth - er.  
 6 lines, 8s. Or ee I lay me down to rest, O may the recon-ciling word; Sweetly compose my weary breast, While on the bosom of my Lord, } The members of one fam - i - ly }  
 I sink in blissful dreams away; } And . visions of e - ter - nal day.

LANESBORO'. C. M. or 8s & 6s. (8 6, 8 8, 6.)

62

C. M. There is a world of perfect bliss A - bove the star - ry skies; Oppressed with sorrow and with sins, Op - pressed with sor - row and with sins, I thith - er turn mine eyes.  
 8s. & 6s. There faith lifts up the tearless eye. The heart no longer riven; And views the tempest passing by, See, evo - ning shadows quick - ly dy, And all se - rene in heaven.

No. 58.  
 farewell I  
 som lave,  
 udy swell,  
 xile's grave;  
 ase to roar,  
 part no more.  
 I farewell I  
 ling tear,  
 ed breast, and tall  
 e heathen's prayer;  
 sh on desert strands,  
 w thro' burning sands.  
 ell I farewell I  
 er's waving now,  
 ith praise shall swell,  
 deck the dark one's brow;  
 ed on Bethlehem's plain,  
 ic's shores again.

4 26 Mond

# COVENTRY. C. M.

63

O could our thoughts and wish - as fly, A - bove these gloom - y shades, To those bright worlds a - bove the sky, Which sor - row ne'er invades.  
 There joys un - seen by mor - tal eyes, Or rea - son's fee - ble ray; In ev - er bloom - ing pros - pect rise, Ex - posed to no de - cay.

Dynamics: *p*, *f*, *p*, *f*

# FOUNTAIN. C. M.

64

There is a foun - tain fill'd with blood, Drawn from Im - man - uel's veins; And sinners plung'd be - neath that flood, Lose all their guilt - y stains.  
 Tho dy - ing thief re - joic'd to see That fountain in his day; And so may I, though vile as he, Wash all my sins a - way.

CONWAY. C. M., or 8s & 6s. (86, 88, 6.)

C. M. There is a glorious world of light, A - bove the star - ry sky; Where saints do - parted, clothed in white, Where saints de - parted, cloth'd in white, Adore the Lord Most High.  
 8s & 6s. There fragrant flowers immortal bloom, And joys supreme are given; There rays di - vine disperse the gloom, Beyond the dark and narrow tomb, Appears the dawn of heaven.

HENRY. C. M.

O what a glo - ri - ous sight ap - pears To my be - liev - ing eyes; Me - thinks I see Je - ru - sa - lem, A ci - - ty in the skies.  
 Bright angels whis - pering me a - way, "O come to glo - ry, come," And I am will - ing to be gone, To e - ter - nal ho - mo.

OPORTO. C. M.

Sing to the Lord in joy - ful strains, Let earth his praise re-sound; Let all the cheer-ful na-tions join To spread his glo-ry round,

Sing to the Lord in joy - ful strains, Let earth his praise re-sound; Let all the cheer-ful na-tions join To spread his glo-ry round, Let all the

Unison.

Unison.

To spread his glory round,

Let all the cheerful nations join To spread his glo-ry round.

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

To spread his glory round.

# BISHOP THORP. C. M.

JER. CLARK.

68

A musical score for the hymn 'Bishop Thorp' in 3/2 time. It features a vocal line and a piano accompaniment. The lyrics are: 'Af - fic - tion is a storm - y deep, Where wave re - soun - ds to wave; Tho' o'er our heads the bil - lows roll, We know the Lord can save. When dark - ness and when sor - rows rose, And pressed on eve - ry side, The Lord hath still sus - tained our steps, And still hath been our guide.'

# NAZARETH. C. M.

WM. ARNOLD.

69

A musical score for the hymn 'Nazareth' in 3/4 time. It features a vocal line and a piano accompaniment. The lyrics are: 'See Israel's gen - tle Shep - herd stands With all en - gag - ing charms, Hark how he calls the ten - der lambs, And folds them in his arms. We bring them Lord in thank - ful hands, And yield them up to thee, Joy - ful that we our - selves are thine, Then let our off - spring be.'

70

## WOODLAND. C. M., or 88 &amp; 68. (86, 88, 6.)

C. M. Come, let us join our friends a-bove, Who have obtained the prize; And on the ea-gle wings of love, To joys ce-lestial rise.  
 8s & 6s. There is a stream that ev-er flows, To pass-ing pilgrims great; There fairest fruit immortal grows, The ver-iant flower e-ter-nal blows, A-mid the fields of heaven.

71

## PETERBORO'. C. M.

Once more, my soul, the ris-ing day Sa-lutes thy wak-ing eyes; Once more my voice, thy trib-ute pay To Him who rules the skies.  
 How ma-ny wretch-ed souls have fled Since the last set-ting sun! And yet thou lengthenest out my thread, And yet my mo-ments run.

GLASGOW. C. M.

72

There is an hour of hal - lowed peace, For those with cares oppressed; When sighs and sorrowing tears shall cease, And all be hushed to rest.  
 There is an hour of sweet re - pose, When storms as - sail no more; The stream of endless pleas - ure flows, On that ce - les - tial shore.

LOMAX. C. M.

L. C. EVERETT.

73

The God of glo - ry down to men Re - moves his blest a - bode; His saints the ob - jects of his grace, And he their faith - ful God.  
 His own soft hand shall wipo the tears From eve - ry weeping eye; And pains and groans, and griefs and fears. And death it - self shall dio.



ASHLEY. C. M.

Dr. MADAM.

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

**CHORUS.**

Glo-ry, hon-or, praise and power, Be un-to the Lamb for-ev-er; Jesus Christ is our Re-deemer, Hal-le-lu-jah, Hal-le-lu-jah, Hal-le-lu-jah, Praise the Lord.

ARLINGTON, or ARTAXERXES. C. M.

DR. ARNE.

75

I love to steal a - while a - way, From eve - ry cumbering care; And spend the hours of set-ting day. In hum-ble, grate-ful prayer.  
I love in sol-i-tude to shed The pen-i-ten-tial tear; And all his prom-is-es to plead, Where none but God can hear.

MEAR. C. M.

76

Sweet is the friend-ly voice that speaks The words of life and peace; That bids the pen-i-tent re-joice, And sin and sor-row cease.  
No heal-ing balm on earth like this, Can cheer the con-trite heart; No flattering dreams of earth-ly bliss, Such sure de-light im-part.

C E C D D C D G A G A G C D E C D E D C D

77

GAINSBORO', or ST. MARTINS. C. M. or 68 & 7s. Peculiar. TANSUR. 1739.

How vain are all things here be - low! How false, and yet how fair! Each pleasure has its poi - son too, And eve - ry sweet a snare.  
6s & 7s. I now have found a - bid - ing rest, For which I long was sigh - ing; Now on my Sav - our's faith - ful breast My weary head is ly - ing.

78

SPROWSTON. C. M.

Teach me the measure of my days, Thou Maker of my frame; I would survey life's narrow space, And learn how frail I am, And learn how frail I am, And learn how frail I am.  
A span is all that we can boast, How short the fleet - ing time; Man is but van - ity and dust In all his flower and prime, In all his flower and prime, In all his flower and prime.

# HOURAM. C. M.

Harmonised by  
O. W. LINTON. 1865.

79

My God, my Fa-ther, bliss-ful name, O may I call thee mine! May I with sweet as-sur-ance claim A por-tion so di-vice.  
This on-ly can my fears con-trol, And bid my sor-rows fly, What harm can ev-er reach my soul, Be-neath my Fa-ther's eye.

# CORONATION. C. M.

HOLDEN.

80

All hail, the power of Jesus' name, Let angels prostrate fall; Bring forth the royal di-a-dem, And crown him Lord of all, Bring forth the royal di-a-dem, And crown him Lord of all.  
Let eve-ry kindred, eve-ry tribe, On this ter-res-trial ball, To him all maj-es-ty ascribe, And crown him Lord of all, To him all maj-es-ty ascribe, And crown him Lord of all.

81

## GARLAND. C. M.

He sends his showers of blessings down To cheer the plains be - low; He makes the grass the mountains crown, And corn in val - lies grow.  
The chang - ing wind, the fly - ing cloud, O - bey his migh - ty word; With songs and hon - or sound - ing loud, Praise ye the sovereign Lord.

J. TUCKER.

82

## DEVIZES. C. M.

Beneath our feet and o'er our head is o - qual warning given; Beneath us lie the countless dead, A - bove us is the heaven, Above us is the heaven.  
Death rides on eve - ry pass - ing breeze, And lurks in eve - ry flower; Each season has its own dis - ease, Its per - il, eve - ry hour, Its per - il, eve - ry hour.

HENSBURY. C. M., or 7, 6s & 8s. (76, 86.)

83

C. M. Let all the lands with shouts of joy, To God their voices raise; Sing psalms in honor of his name, And spread his glorious praise, And spread his glorious praise.  
 7, 6 & 8. How beau-ti-ful the morn-ing, When summer days are long; O, we will rise betimes, and hear, The wild birds' hap-py song, The wild birds' happy song,

*p* *f* *p* *f*

SILOAM. C. M.

I. B. WOODBURY. 84

By cool Si-lo-am's sha-dy rill, How fair the li-ly grows! How sweet the breath, beneath the hill, Of Shar-on's dew-y rose.  
 By cool Si-lo-am's sha-dy rill, The li-ly must de-cay; The rose that blooms be-neath the hill, Must short-ly fade a-way.

85

## CLINTON. C. M.

G. W. LINTON, 1861.

While verdant hill and blooming vale Put on their fresh ar-ray ; And fragrance breathes in every gale, How sweet the vernal day, How sweet the vernal day !  
 Oh, let my wondering heart confess, With grat - tude and love, The bounteous hand that deigns to bless The garden, field and grove, The garden, field and grove.

86

## KENDALL. C. M.

When I can read my ti - tle clear, To mansions in the skies, To mansions in the skies, I'll bid fare-well to eve - ry fear, And wipe my weeping eyes, And wipe, &c.  
 Should earth a- gainst my soul en - gage, And hellish darts be hurled, And hellish darts be hurled, Then I can smile at Sa - tan's rage, And face a frowning world, And face a frowning world.

PALESTINE. C. M. DOUBLE.

87

What heavenly mu-sic do I hear, Sal - va - tion sounding free; Ye souls in bon-dage lend an ear, This is the ju - bi - lee. Good  
 Sin - ners, be wise, re - turn and come, Un - to the Sav-iour see; The Saviour bids you welcome home, This is the ju - bi - lee. Come,

news, good news, to Ad - am's race, Let Christians all a - gree, To sing red-emp - ing love and grace, This is the ju - bi - lee.  
 ye redeemed, your trib - ute bring, With songs of har - mo - ny; While on the road to Canaan sing, This is the ju - bi - lee.



## ANTIOCH. C. M.

And  
 Joy to the world, the Lord is come! Let earth re-ceive her King;  
 Let eve-ry heart pre-pare him room, And heav'n and nature  
 And  
 Joy to the world, the Lord is come! Let earth re-ceive her King;

And heav'n and nature sing.  
 heav'n and na-ture sing,.....  
 sing, And heav'n and na-ture sing, And heav'n,  
 And heav'n and na-ture sing, And heav'n and na-ture sing.  
 heav'n and na-ture sing, And heav'n and na-ture sing,  
 And heav'n and na-ture sing, And heav'n and na-ture sing.

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

3  
 No more let sin and sorrow grow,  
 Nor thorns infest the ground;  
 He comes to make his blessings flow,  
 Far as the curse is found.

4  
 He rules the world with truth and grace,  
 And makes the nations prove,  
 The glories of his righteousness,  
 And wonders of his love.

LCEE. C. M.

L. C. EVERETT.

89

How sweet the name of Je - sus sounds, In a be - liev - er's ear; It soothes his sorrows, heals his wounds, And drives away his fear, And drives away his fear.  
 Dear Name, the rock on which I build, My shield and hid - ing place; My never-falling treasury fill'd, With boundless stores of grace, With boundless stores of grace.

SPRING. C. M.

L. C. EVERETT.

90

When verdure clothes the fer - tile vale, And blossoms deck the sprang; And fragrance breathes in ev'ry gale, How sweet the ver - nal day.  
 Hark, how the feath - er'd warblers sing, 'Tis nature's cheer - ful voice, Soft mu - sic hails the love - ly spring And woods and fields re - joice.

And  
 and nature  
 And

our reigns,  
 employ;  
 e, hills and plains  
 joy.  
 row grow,  
 ground;  
 blessings flow.  
 found.  
 truth and grace,  
 ions prove,  
 bteousness,  
 a love.

# SHERBURNE. C. M.

READ.

While shepherds watch'd their flocks by night, All seat-ed on the ground ;  
 The an-gel of the Lord came down, And glo - ry  
 The an-gel of the Lord came down, And glo - ry shone around, And  
 While shepherds watch'd their flocks by night, All seat-ed on the ground ;  
 The an-gel of the Lord came down, And glo - ry shone around, And  
 The an-gel of the Lord came down, And glo - ry shone around, And  
 glo - ry shone around, And glo - ry shone a - round.  
 The an-gel of the Lord came down, And glo - ry shone a - round.  
 glo - ry shone a - round. The an-gel of the Lord came down, And glo - ry shone a - round, And glo - ry shone a - round.  
 glo - ry shone a - round. The an-gel of the Lord came down, And glo - ry shone a - round, And glo - ry shone a - round.  
 glo - ry shone a - round. The an-gel of the Lord came down, And glo - ry shone a - round, And glo - ry shone a - round.

MIDDLEMISS. C. M. DOUBLE.

ARR. BY G. W. L.

92

There's not a bright and beaming smile, Which in this world I see, But turns my heart to future joy, And whispers "heav'n to me, Tho' of-ten here my soul is sad, And I  
I nev-er clasp a friendly hand, In greeting, or fare-well, But tho'ts of an e-ter-nal home, Within my bosom swell, A prayer to meet in heav'n at last, Where

falls the si-lent tear, There 's a world where all are glad, And sor-row dwells not there.  
all the ransom'd come, And where e-ter-nal a-ges still Shall find us all at home.

HYMN FOR No. 91.

2. "Fear not," said he—for mighty dread  
Had seized their troubled mind,—  
"Glad tidings of great joy I bring,  
To you and all mankind.
3. "To you, in David's town, this day,  
Is born of David's line  
The Saviour, who is Christ the Lord,  
And this shall be the sign.
4. "The heavenly babe you there shall find,  
To human view displayed,  
All meanly wrapped in swaddling bands,  
And in a manger laid.
5. Thus spake the seraph: and forthwith  
Appeared a shining throng  
Of angels, praising God, who thus  
Addressed their joyful song:—
6. "All glory be to God on high,  
And to the earth be peace,  
Good-will henceforth from heaven to men  
Begin, and never cease."

PUBLIC ARCHIVES OF NOVA SCOTIA  
HALIFAX, N. S.

93

# AMERICA, OF VICTORY. C. M.

ISAAC SMITH.

Now shall my head be lifted high, Above my foes around; And songs of joy and victo - ry, Within thy temple sound, Within thy temple sound, Within thy temple sound.

Within thy temple sound. *p* *f*

Now shall my head be lifted high, above my foes around; And songs of joy and victo - ry, Within thy temple sound, Within thy temple sound, Within thy temple sound.

Within thy temple sound.

94x

# GUELICK. C. M.

G. W. LINTON. 1861.

There is a place of sweet re - pose Where weary souls may rest From all their sor-rows, all their woes, On their Re - dem-er's breast.  
When worn with toil our spir - its faint, By thousand cares op-pressed; Sweet is the cure for our com - plaint, Our Je - sus is our rest.

TAPPAN. C. M.

95

Dear refuge of my weary soul, On thee when sor - rows rise, On thee when waves of trouble roll, On thee when waves of trouble roll, My fainting hope re - lies.  
 To thee I tell each rising grief, For thou a - lone canst heal, Thy word can bring a sweet relief, Thy word can bring a sweet relief, For every pain I feel.

MEMPHIS, or CHELMSFORD. C. M.

96

O, for a heart to praise my God, A heart from sin set free, A heart that al - ways feel, 'thy blood, So free - ly spilt for me  
 O, for a low - ly, con - trite heart, Be - liev - ing, true and clean, Which neither life nor death can part, From him that dwells with - in.

## TURNER. C. M.

MAXIM.

Come, Ho - ly Spir - it, heavenly Dove, With all thy quickening powers,  
 Kin - dle a flame of sa - cred love, In these cold hearts of ours,  
 Kin - dle a flame of sa - cred love, In these cold hearts of ours,  
 Kin - dle a flame of sa - cred love, In these cold hearts of ours,  
 Kin - dle a flame of sa - cred love, In these cold hearts of ours,

hearts of ours, Kin - dle a flame of sa - cred love, In these cold hearts of ours.  
 these cold hearts of ours,  
 these cold hearts of ours, Kin - dle a flame of sa - cred love, In these cold hearts of ours.

- 2 Look, how we grovel here below,  
 Fond of these trifling toys!  
 Our souls can neither fly nor go,  
 To reach eternal joys.
- 3 In vain we tune our formal songs,  
 In vain we strive to rise;  
 Hosannas languish on our tongues,  
 And our devotion dies.
- 4 Dear Lord! and shall we ever live  
 At this poor, dying rate?  
 Our love so faint, so cold to thee,  
 And thine to us so great!
- 5 Come, Holy Spirit, heavenly Dove,  
 With all thy quickening powers,  
 Come, shed abroad a Saviour's love,  
 And that shall kindle ours.

PIETY. C. M.

98

Sing, all ye ransomed of the Lord, Your great Deliver - er sing, Your great Deliverer sing, Ye virgins now for Zi - on bound, Ye virgins now for Zion bound, Be joy - ful in your King. -  
 This hand divine shall lead you on Through all the bliss - ful road, Thro' all the blissful road, Till to the sa - cred mount you rise, Till to the sacred mount you rise, And see your gracious God.

VALETTI. C. M.

G. W. LINTON, 1865.

99

With cheerful notes let all the earth, To heaven their voices raise; Let all in - spired with God - ly mirth, Sing sol - emn hymns of praise.  
 God's ten - der mer - cy knows no bound, His truth shall ne'er de - cay; Then let the will - ing nations round Their grateful trib - ute pay.



## NATIVITY, or DESERT. C. M.

T. JARMAN.

My God, the spring of all my joys, The life of my de-lights; The life of my de-lights; The glo-ry of my brightest days,

And com-fort of my nights, And com-fort of my nights.

And com-fort of my nights, And com-fort of my nights.

And com-fort of my nights, And com-fort of my nights.

And com-fort of my nights, And com-fort of my nights.

- 2 In darkest shades if thou appear,  
My dawning is begun;  
Thou art my soul's bright morning star,  
And thou my rising sun.
- 3 The opening heavens around me shine,  
With beams of sacred bliss;  
If Jesus show his mercy mine,  
And whisper I am his.
- 4 My soul would leave this heavy clay,  
At that transporting word;  
Run up with joy the shining way,  
To see and praise my Lord.
- 5 Fearless of hell and ghastly death,  
I'd break through every foe;  
The wings of love and arms of faith,  
Would bear me conqueror through

MT. HOPE. C. M.

101

How still and peaceful is the grave, When life's vain tumult's past, The appointed house, by heaven's decree, Re - ceives us all at last,  
 The wick - ed there from trou - bling cease - Their pas - sions rage no more; And there the wea - ry pil - grims rests From all the toils he bore.

Receives us all at last,  
 From all the toils he bore.

How still and peaceful is the grave, When life's vain tu - mult's past, The appointed house, by heaven's de - cree, Re - ceives us all at last,  
 The wick - ed there from trou - bling cease - Their pas - sions rage no more; And there the wea - ry pil - grims rests From all the toils he bore.

Receives us all at last,  
 From all the toils he bore.

LYDIA. C. M.

BOOTH. 102

Am I a sol - dier of the cross? A follower of the Lamb? And shall I fear to own his cause, Or blush to speak his name? Or blush to speak his name?  
 Must I be car - ried to the skies, On flow - ery beds of ease? While others fought to win the prize, And sailed thro' bloody seas? And sailed thro' bloody seas?

## MAJESTY. C. M. DOUBLE.

BILLINGS.

The Lord de-scend-ed from a - bove, And bowed the heavens most high; And un - der-neath his feet he cast The dark - ness of the sky.

The Lord de-scend-ed from a - bove, And bowed the heavens most high; And un - der-neath his feet he cast The dark - ness of the sky.

And underneath his feet he cast The dark - ness of the sky; On

Full royal - ly he rode, And on the wings of mighty winds Came flying all a - broad, And on the wings of mighty winds, Came flying all abroad.

Full royal - ly he rode, And on the wings of mighty winds Came flying all a - broad, And on the wings of mighty winds Came flying all abroad.

cherub and on cherubin

ST. ASAPH. C. M. Double.

GIORNIVICHI. 104

How bright those glorious spir - its shine ! Whence all their bright array ? How came they to the bliss - ful seats Of ev - er - last - ing  
Now with tri - umph - ant palms they stand, Be - fore the throne on high, And serve the God they love, a - midst The glo - ries of the

day. Lo ! these are they from sufferings great, Who came to realms of light ; And in the blood of Christ have wash'd Those robes which shine so bright.  
sky. His presenco fills each heart with joy, Tunes eve - ry mouth to sing, By day, by night, the sa - cred courts, With glad ho - san - nas ring.

• Born in Palermo, in 1745. Died in 1804.

TYFORD. C. M.

Sweet is the mem'ry of thy grace, My God, my heavenly King, My God, my heavenly King;  
 My God, my heavenly King, My God, my heavenly King; Let age to age thy righteousness, In  
 Sweet is the mem'ry of thy grace, My God, my heavenly King, My God, my heavenly King;  
 My God, my heavenly King, My God, my heavenly King;

Let age to age thy righteous-ness, In songs of glo-ry sing.  
 songs of glo-ry sing, In songs of glo-ry sing.  
 Let age to age thy righteous-ness, In songs..... of glo-ry sing  
 In songs of glo-ry sing.

IRONS. C. M.

G. W. LINTON 1869

106

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

heaven and nature sing, Let every heart prepare him room, And heaven and nature sing.  
 ..... and nature sing, Let every heart prepare him room, And heaven and nature sing.  
 Let every heart prepare him room, And heaven and nature sing, And heaven and nature sing.  
 nature sing. Let every heart prepare him room, And heaven and nature sing.

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

3  
 No more let sin and sorrow grow,  
 Nor thorns infest the ground;  
 He comes to make his blessings flow  
 Far as the curse is found.

4  
 He rules the world with truth and grace,  
 And makes the nations prove  
 The glories of his righteousness  
 And wonders of his love.

## JUDE'S DOXOLOGY. C. M.

Come let us join our cheerful songs, With an - gels round the throne; Ten thousand, thousand are their tongues, But all their joys are  
 Wor - thy the Lamb that died they cry, To be ex - alt - ed thus; Wor - thy the Lamb, our hearts re - ply, For he was slain for

*p* one, Ten thous - and thousand are their tongues, Ten thous - and, thousand are their tongues, But all their joys are one.  
 us; Wor - thy the Lamb, our hearts re - ply, Wor - thy the Lamb, our hearts re - ply, For he was slain for us.

*f*

*p*

*f*

FRENCH, or DUNDEE. C. M.

RAVENSCROFT.

108

The calm re-treat, the si-lent shade, With prayer and praise a-gro; And seem by thy sweet boun-ty made, For those who fol-low thee.  
 There if thy spir-it touch the soul, And grace her mean-a-bode; O with what peaca and joy, and love, She com-munes with her God.

EXHORTATION. C. M.

109

On Jordan's stormy banks I stand, And cast a wish-ful eye  
 To Canaan's fair and happy land, Where my possessions lie, Where my possessions lie.  
 On Jordan's stormy banks I stand, And cast a wishful eye  
 To Canaan's fair and happy land, Where my possessions lie, To Canaan's fair and happy land, Where my possessions lie.  
 To Canaan's fair and happy land, Where my possessions lie.



AUBURN. C. M.

Rev. J. LAWSON.

Come hap-py souls, ap - proach your God, With new me - lo-dious songs, With new me - lo-dious songs, Come ren-der to Al -

Come hap-py souls, ap - proach your God, With new me - lo-dious songs, With new me - lo-dious songs, Come ren-der to Al -

migh - ty grace, The trib - ute of your tongues, The trib - ute of your tongues.

migh - ty grace The trib - ute of your tongues, The trib - ute of your tongues, The trib - ute of your tongues.

C. M.  
7. 6 & 8.

IRISH. C. M.

J. SMITH.

111

Far from these nar - row scenes of night, Un-bounded glo - ries rise, And realms of in - fi - nite do - light, Un - known to mor - tal eyes.  
 Fair dis - tant land I could mor - tal eyes But half its charms explore, How would our spi - rits long to rise, And dwell on earth no more.

MC'DONNALD. C. M. or 7, 6s & 8s. (76, 86,) by omitting the first note.

G. W. LINTON. 1863.

112

C. M. I'm not a - shamed to own my Lord, Nor to de - fend his cause, Maintain the honour of his word, The glo - ry of his cross.  
 7, 6 & 8. Brother thou art gone to rest, Thy toils and cares are o'er, And sor - row, pain, and suffering now, Shall ne'er dis - tress thee more.

113

SABADO. C. M.

G. W. LINTON. 1862.

When the worn spir - it needs re - pose, And sighs her God to seek; How sweet to hail the evening's close, That ends the wea - ry week, That ends the wea - ry week.  
How sweet to hail the ear - ly dawn, That opens on the sight; When first the soul-re-viv-ing morn Beams its new rays of light, Beams its new rays of light.

114

NEW JERUSALEM. C. M.

INGALLS.

From the third heaven where God resides, That holy happy place,  
The new Je - ru - sa - lem comes down, A - dorned with shining grace, The new Je -  
The new Je - ru - sa - lem comes down, A - dorned with  
From the third heaven where God resides, That holy happy place;  
The new Je - ru - sa - lem comes down, A - dorned with shining grace, The new Jeru - sa -  
The new Je - ru - sa - lem comes down, A - dorned with shining grace, The new Je - ru - sa - lem comes down, A -

ARABIA. C. M.

Jerusalem comes down, Adorned with shining grace, Adorned with shining grace.  
 shin - ing grace,  
 Jerusalem comes down, Adorned with shining grace, Adorned with shining grace.  
 Adorned with shining grace.

There is a place of sa - cred rest, Far, far be - yond the skies, Where  
 There, there a - dians are sounds un - known, Death frowns not on that scene; But

beau - ty smiles e - ter - nal - ly, And plea - sure nov - er dies, Where beauty smiles e - ter - nal - ly, And plea - sure  
 life, and glo - rious beau - ty shine, Un - trou - bled and ser - ene, But life, and glorious beau - ty shine, Un - trou - bled nov - er dies,  
 and ser - ene.

weak.  
light.

...s.  
...ace, The new Je -  
...dorned with  
The new Jeru - sa -  
... - sa - lem comes down, A -

BOLTON. C. M.

FAWCETT.

My soul how love-ly is the place, To which thy God re - sorts, To which thy God re - sorts; 'Tis heaven to see his

My soul how love-ly is the place, To which thy God re - sorts, To which thy God re - sorts; 'Tis heaven to see his

smil - ing face, Tho' in his earth-ly courts, Tho' in his earth-ly courts, Tho' in his earth-ly courts.

smil - ing face, Tho' in his earth-ly courts, Tho' in his earth-ly courts, Tho' in his earth-ly courts.

REFUGE. C. M.

N. DOUGALL. 117

God is our re-fuge and our strength. In straits a present aid, Therefore al-tho' the earth re - move We will not be a - fraid.  
 The Lord of hosts up-on our aide, Doth constant-ly re - main, The God of Ja-oo'b's our re - fuge, Us safe-ly to main-tain.

MANLY. C. M.

118

Je - sus, I love thy charm-ing name; 'Tis Lau - sic to my ear; Fain would I sound it out so loud, That heaven and earth might hear.  
 Yes, thou art pre - cious to my soul, My trea - sure and my trust; The world compar'd to thee is naught, And all its trea - sure dust.

## JERUSALEM. C. M. DOUBLE.

E. L. WHITE.

Je - ru - sa - lem! my hap - py home! Name ev - er dear to me, When shall my la - bors have an end, In joy and peace and thee?  
 Ob, when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gro - ga - tions ne'er break up, And Sab - baths have no end?

When shall these eyes thy heaven-built walls And pearly gates be - hold? Thy bul - warks, with sal - va - tion strong, And streets of shining gold?  
 There happier bowers than E - den's bloom, Nor sin nor sor - row know! Blest seats! thro' rude and stormy scenes, I on - ward press to you.

EMMONS. C. M.

From BURGMULLER.

120

Thou dear Re-deemer, dying Lamb! We love to hear of thee; No mu-sic like thy charming name, Nor half so dear can be, Nor half so dear can be.  
 Oh, may we ev-er hear thy voice In mer-cy to us speak! In thee, O Lord, let us re-joice, And thy sal-va-tion seek, And thy sal-va-tion seek.

NORTHFIELD. C. M.

INGALLS.

121

How long, dear Saviour, O how long, Shall this bright hour delay?  
 Fly swifter round ye wheels of time, And bring the welcome day.  
 Fly swifter round ye wheels of time,  
 How long, dear Saviour, O how long, Shall this bright hour delay?  
 Fly swifter round ye wheels of time, And bring the welcome day, And bring the wel-come day.  
 Fly swifter round ye wheels of time, Fly swifter round ye wheels of time,



122

## CAMBRIDGE. C. M.

DR. RANDALL

Sing to the Lord, a new made song, Who wondrous things have done: With his right hand and holy arm, The conquest he has won, The conquest he has won.  
Shine, mighty God, on Zi - on shine, With beams of heavenly grace; Reveal thy power thro' every land, And show thy smiling face, And show thy smiling face.

123

## SWAN'S. C. M.

SWAN.

Why do we mourn de - part - ing friends, Or shako at death's a - larms; 'Tis but the voice that Je - sus sends, To call them to his arms.  
Are we not tending up - ward too, To heaven's desired a - bode; Why should we wish the hours mere slow, Which keep us from our God.

MERTON. C. M., or 8s & 4s. (84, 84.)

124

Musical score for 'MERTON' in 3/2 time, C major. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'C. M. Ye gold-en lamps of heaven fare - well, With all your feeble light; Fare-well, thou ev - er - chang - ing moon, Pale empress of the night. 8s & 4s. Oh! strike the harp! 'twill soothe the soul, To sing of woe; Four forth the strain with-out con - trol, But soft and slow.' The score includes a key signature of one flat and a common time signature.

MARTYRDOM. C. M.

RAVENSCHROFT. 125

Musical score for 'MARTYRDOM' in 4/4 time, C major. It consists of four staves: a vocal line and three piano accompaniment staves. The lyrics are: 'My span of life will soon be done, The pass-ing moments say; As length'n'ing sha - dows o'er the mead, Pro-claim the pass - ing day. O, that my heart might dwell a - loof, From all cre - a - ted things; And learn that wisdom from a - bove, Whence true contentment springs.' The score includes a key signature of one flat and a common time signature.

## TISBURY, or HEPHZIBAH. C. M.

J. HUSBAND.

There is a land of pure de-light, Where saints im-mortal reign; In - fi - nite day ex - cludes the night,

There is a land of pure de-light, Where saints im-mortal reign; In - fi - nite day ex - cludes the night, In - fi - nite day ex - cludes the night,

And plea-sures ban-ish pain, And pleasures banish pain, And plea, and plea - sures ban-ish pain.

And plea-sures banish pain, And pleasures banish pain, And plea, and plea - sures ban-ish pain.

- 2 There everlasting spring abides,  
And never-withering flowers;  
Death, like a narrow sea, divides  
This heavenly land from ours.
- 3 Sweet fields beyond the swelling flood,  
Stand dressed in living green;  
So to the Jews old Canaan stood,  
While Jordan rolled between.
- 4 But timorous mortals start and shrink  
To cross this narrow sea;  
And linger, trembling, on the brink,  
And fear to launch away.
- 5 Oh, could we make our doubts remove,  
Those gloomy doubts that rise,  
And see the Canaan that we love  
With unobscured eyes:—
- 6 Could we but climb where Moses stood,  
And view the landscape o'er,  
Not Jordan's stream nor death's cold flood,  
Should fright us from the shore.

MELBOURN. C. M.

127

Je-sus the name high over all, In hell, or earth, or sky; Angels and men be-fore it fall,  
 Je-sus the name to sinners dear, The name to sinners given; It scatters all their guilty fears,  
 An-gels and men before it fall, And devils fear and fly,  
 It scat ters all their gull-ty fears, it turns their hell to heaven.

ORTONVILLE. C. M. or 8s, 6s & 4, (86, 86, 4.)

128

C. M. Ma - jes-tic sweetness sits enthroned On my Redeemer's brow; His head with radiant glories crowned, His lips with grace o'er - flow, His lips with grace o'er - flow.  
 No mor-tal can with him compare Among the sons of men: Fair - er is he than all the fair That fill the heavenly train, That fill the heavenly train.  
 8, 6 & 4. Re - turn, O wanderer to thy home, Thy Father calls to thee; No long-er now an ex - ile roam, In guilt and mis - er - y, Re - turn, re - turn, re - turn.

## ARNOLD'S. C. M.

Dr. ARNOLD.

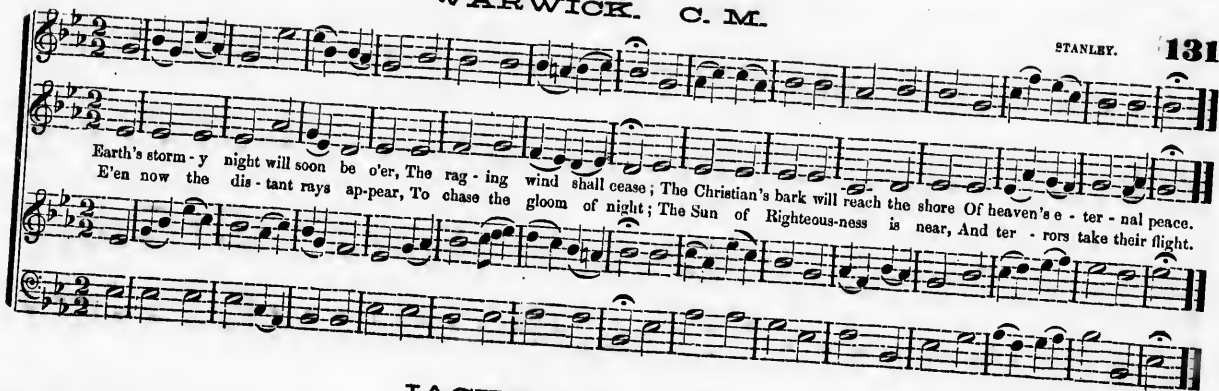
Sweet is the prayer whose ho - ly stream, In earn - est plead - ing flows; De - vo - tion dwells up - on  
 Faith grasps the bless - ings she de - sires, Hope points the up - ward gaze; And love, ce - les - tial love,  
 the theme, And warm and warm - er glows.  
 inspires The ei - o - quence of praise.

## FENARA. C. M.

How wondrous great, how glo - rious bright, Must our Cre - a - tor be; Who dwells amidst the dazzling light, Of vast e - ter - ni - ty, Of vast e - ter - ni - ty.  
 How wondrous great, how glo - rious bright, Must our Cre - a - tor he; Who dwells amidst the dazzling light, Of vast e - ter - ni - ty, Of vast e - ter - ni - ty.

WARWICK. C. M.

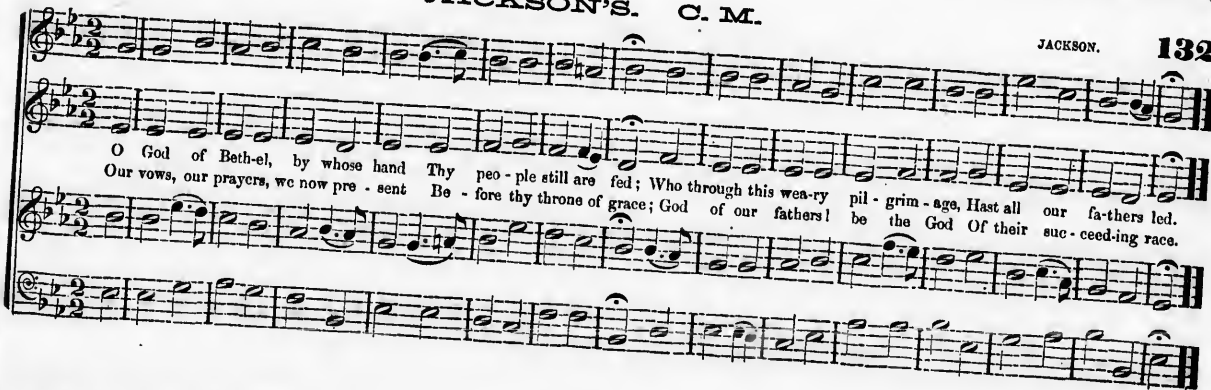
STANLEY. 131



Earth's storm-y night will soon be o'er, The rag-ing wind shall cease; The Christian's bark will reach the shore Of heaven's e-ter-nal peace.  
E'en now the dis-tant rays ap-pear, To chase the gloom of night; The Sun of Righteous-ness is near, And ter-rors take their flight.

JACKSON'S. C. M.

JACKSON. 132



O God of Beth-el, by whose hand Thy peo-ple still are fed; Who through this wea-ry pil-grim-age, Hast all our fa-thers led.  
Our vows, our prayers, we now pre-sent Be-fore thy throne of grace; God of our fathers! be the God Of their suc-ceed-ing race.

## WATERFORD. C. M. DOUBLE.

There's not a star whose twinkling light, Shines on the distant earth! And cheers the silent gloom of night, But goodness gave it birth. There's  
 There's not a place on earth's vast round, In ocean's deep or air, Where skill and wisdom are not found, For God is every where. A-

not a cloud whose dews dis - til Up - on the parching clod, And clothe with ver - dure vale and hill, That is not sent by God.  
 round, be - neath, be - low, a - bove, Wher - ev - er space ex - tends, There God dis - plays his boundless love, And power with mer - cy blends.

PARKER. C. M. Double.

134

How soft-ly on the bruised heart, A word of kindness falls, And from the dry and parched soul, The moistening tear-drop falls.  
 As stars up-on the tranquil sea, In mim-ic glo-ry shine: So words of kindness in the heart, Re-flect their source di-vine.

O, if they knew who walk the earth, 'Mid sor-row, grief and pain; The power a word of kindness hath, 'Twere par-a-dise a-gain.  
 O, then, be kind, who-e'er thou art, That breathe'st mor-tal breath; And it shall light-en all thy life, And sweeten e-ven death.



## BRATTLE STREET. C. M. DOUBLE.

PLEYEL.

While thee I seek, pro- tect-ing Power; Be my vain wish - es stilled; And may this con - so - crat - ed hour With bet - ter hopes be filled.  
 In each e - vent of life, how clear Thy rul - ing hand I see; Each blessing to my heart most dear, Be - cause con - ferred by theo.  
 When glad-ness wings my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.

Thy love the power of thought bestowed, To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mer - cy a - dora.  
 In eve - ry joy that crowns my days, In eve - ry pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.  
 My lift - ed eye, with - out a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart shall rest on thee.

SCOTT. C. M.

G. W. LINTON. 1838.

136

There is a star more mildly bright, More dear to vir-tue's eye; Than all the glittering orbs of light, That gem the eve-ning sky, That gem the even-ning sky.  
Its cheering lus-tre gilds the gloom, When life's frail bands are riven; And shows beyond the peaceful tomb, The hope of joy in heaven, The hope of joy in heaven.

GENEVA. C. M.

JOHN COLE.

137

When all thy mercies, O my God, My rising soul sur-veys, Transport-ed with the view, I'm lost in won-der, love, and praise.  
When all thy mercies, O my God, My ris-ing soul sur-veys, Transport-ed with the view, I'm lost in won-der, love, and praise.  
When all thy mer-cies, O my God, My ris-ing soul sur-veys, Transport-ed with the view, I'm lost in won-der love, and praise.  
When all thy mercies, O my God, My rising soul sur-veys, Transported with the view, I'm lost, In won-der, love, and praise.

## GREENWOOD. C. M. Double

G. W. LINTON, 1861.

Oh! for a clos - er walk with God, A calm and heavenly frame, A light, to shine up - on the road That leads me to the Lamb, Who  
 What peaceful hours I once enjoyed! How sweet their memory still! But they have left an ach - ing void The world can nev - er fill. Ho -

is the bless - ed - ness I knew When first I saw the Lord? Where is the soul - ro - fresh - ing view Of Je - sus and his word.  
 turn, O ho - ly Dove! return: Sweet messeng - er of rest! I hate the sins that made thee mourn, And drove thee from my breast.

ABINGTON. C. M.

DR. HEIGHINGTON.

139

As o'er the past my mem - ory strays, Why heaves the so - cret sigh? 'Tis that I mourn de - part - ed day Still un - pre - pared to die.  
The world, and world - ly things be - loved, My anxious thoughts em - ployed; And time, un - hal - lowed, un - im - proved, Pre - sents a fear - ful void.

CUTHBERT. C. P. M. (886, 886.)

W. LINTON, 1862.

140

And am I on - ly born to die, And must I sud - den - ly com - ply With na - ture's stern de - cree; } What af - ter death for me re - mains,  
} Co - les - tial joys or hell - ish pains, } To all e - ter - ni - ty.

## WILLOWBY. C. P. M. (886. 886.)

My God, thy bound-less love I praise; How bright on high its glo - ries blaze! How sweet - ly bloom be - low!  
 'Tis love that paints the pur - ple morn, And bids the clouds in air up - borne, Their ge - nial drops dis - til;

It streams from thy o - ter - nal throne; Through heaven its joys for - ev - er run, And o'er the earth they flow.  
 In eve - ry ver - nal beam it glows, And breathes in eve - ry gale that blows, And glides in ovo - ry rill.

WESTBURY LEIGH. C. P. M. (886, 886.)

TUCKER. 142

Be - gin my soul, th' ex - alt - ed lay, Let each en - rap - tured thought o - bey, And praise th' Almighty name; Lo! heaven and earth, and  
Ye fields of light ce - les - tial plains, Where gay, transporting beau - ty reigns, Ye scenes di - vine - ly fair; Your Maker's won - drous

seas, and skies, In one me - lo - dious con - cert rise, To swell th' in - spir - ing theme, To swell th' in - spir - ing theme.  
power proclaim, Tell how he formed your shin - ing frame, And breathed the flu - id air, And breathed the flu - id air.

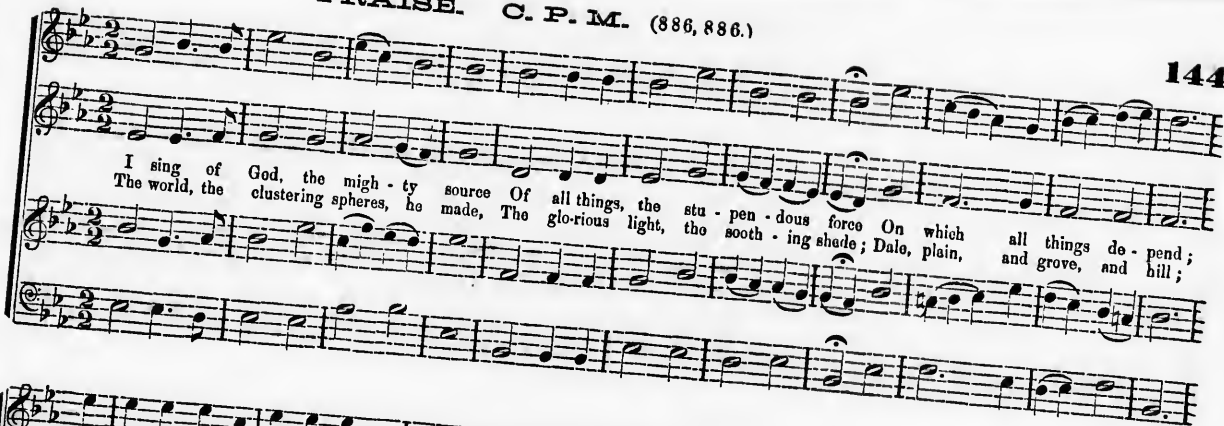
## BEULAH. C. P. M. (886, 886.)

How hap - py is the pil - grim's lot, How free from eve - ry anxious thought, From world - ly hope and fear; Con - fined to  
 No foot of land do I pos - sess, No cot - tage in this wil - der - ness, A poor way - far - ing man; I lodge a -

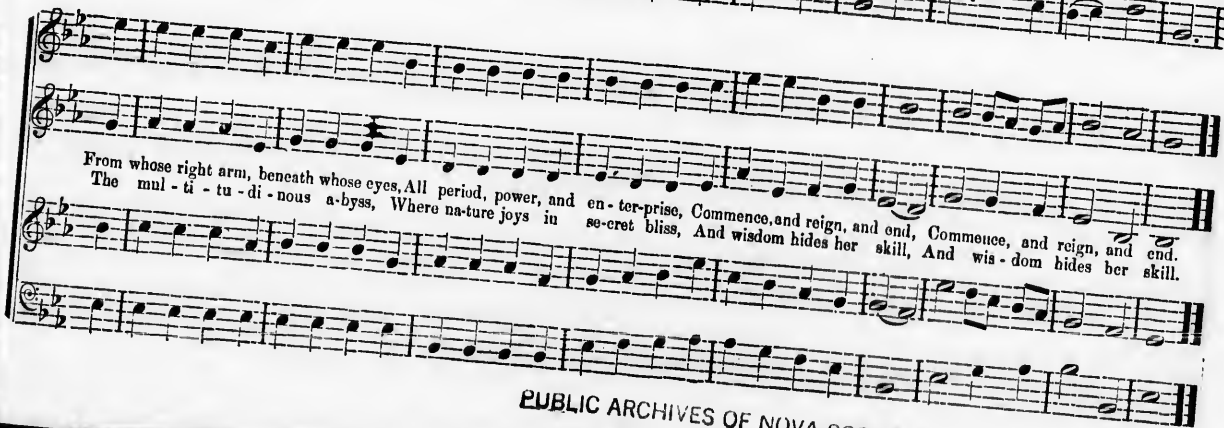
nei - ther court nor cell, His soul dis - dains on earth to dwell, He on - ly so - journs here, He on - ly so - journs here.  
 while in tents be - low, Or glad - ly wan - der to and fro, Till I my Ca - naan gain, Till I my Ca - naan gain.

PRAISE. C. P. M. (886, 886.)

144



I sing of God, the might - ty source Of all things, the stu - pen - dous force On which all things de - pend ;  
The world, the clustering spheres, he made, The glorious light, the sooth - ing shade ; Dale, plain, and grove, and hill ;



From whose right arm, beneath whose eyes, All period, power, and en - ter - prise, Commence, and reign, and end,  
The mul - ti - tu - di - nous a - byss, Where na - ture joys in se - cret bliss, And wisdom hides her skill, And wis - dom hides her skill.



## GABRIEL. C. P. M. (886, 886.)

What sound is this sa - lutes my ear, 'Tis Gabriel's trump methinks I hear, 'Tis Gabriel's trump methinks I hear, Th' expected day has come ;  
Fly, lingering moments, fly, O fly, I thirst, I pant, I long to try I thirst, I pant, I long to try An - gel - io joys to prove ;

Behold the heavens, the earth, the sea, Proclaim the year of Ju - bi - lee, Proclaim the year of Ju - bi - lee, Re - turn ye ex - iles home.  
Soon shall I quit this house of clay, Clap my glad wings and soar a - way, Clap my glad wings and soar a - way, And shout re - deem - ing love.

ARIEL. C. P. M. (886, 886.)

L. MASON.

146

Oh, could I speak the match - less worth, Oh could I sound the glo - ries forth, Which in my Sav-iour shine; I'd

Oh, could I speak the match - less worth, Oh could I sound the glo - ries forth, Which in my Sav-iour shine; I'd

soar and touch the heavenly strings, And vie with Ga - briel While he sings, In notes al-most di - vine, In notes al-most di - vine.

soar and touch the heavenly strings, And vie with Ga - briel while he sings, In notes al-most di - vine, In notes al-most di - vine.

147

## GANGES. C. P. M. (886, 886.)

Arranged by G. W. L.

Come on my partners in dis-tress, My comrades thro' this wil-der-ness, Who still your bodies feel ; A - while for - get your grieis and fears, And  
 Be-yond the bounds of time and space, Look forward to that heavenly place, The saints' secure a - bode ; On faith's strong eagle - pinions rise, And

## 148 PARMALEE. C. H. M. (868, 688.)

G. W. LINTON, 1892.

look be-yond this vale of tears, To that ce - les - tial hill.  
 force your passage to the skies, And scale the mount of God.

How calm and beau - ti - ful the morn, That gilds the sa - cred tomb, Where  
 How tran-quil now the ris - ing day, 'Tis Je - sus still ap - pears, A

PARMALEE. Continued.

once the cru-ci-fied was born, And veiled in mid-night gloom; O, weep no more the Sav-iour slain, The Lord is risen, he lives a-gain.  
ris-en Lord to chase a-way Your un-be-liev-ing fears; O, weep no more your com-forts slain, The Lord is risen, he lives a-gain.

DICKSON. C. H. M. (868, 688.)

G. W. LINTON, 1864. 149

{ Heaven is the land where troubles cease, Where toils and tears are o'er;  
The blissful clime of rest and peace, Where cares distract no more; } And not the shadow of distress Dims its unsullied blessedness, Dims its unsullied blessedness.

Partial view of musical notation on the right page, showing staves with treble clefs and some notes.

Partial view of musical notation on the right page, showing staves with treble clefs and the lyrics "Praise yo" and "Praise yo".

150

WHITWORTH. C. H. M. (868, 688.)

G. W. LINTON. 1804.

Musical score for Whitworth, C. H. M. (868, 688.) by G. W. Linton, 1804. The score is in 4/4 time and consists of four staves. The lyrics are: "O sing on - to my soul, my love, That all en-tranc - ing lay; Such as the ser - a-phims a - bove, Are sing - ing far a - way. } It comes as some fa - mil - iar strain, Once heard in heaven, now heard a - gain."

151

MANSFIELD. S. M.

G. W. LINTON, 1805.

Musical score for Mansfield, S. M. by G. W. Linton, 1805. The score is in 2/2 time and consists of four staves. The lyrics are: "My soul, re - peat his praise, Whose mer - cies are so great; Whose an - ger is so slow to rise, So rea - dy to a - bate. God will not al - ways chide, And when his strokes are felt, His strokes are few - er than our crimes, And light - er than our guilt."

HALIFAX, N. S.

FALCON, or SILVER STREET. S. M.

ISAAC SMITH.

152

Come, sound his praise a - broad, And hymns of glo - ry sing; Jo - ho - vah is the sove - reign God, The u - ni - ver - sal King.  
 He formed the deeps unknown, He gavo the seas their bound; The wa - t'ry worlds are all his own, And all the sol - id ground

CHORUS.

Praise ye the Lord, Hal - le - lu - jah, Praise ye the Lord; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Praise ye the Lord.  
 Praise ye the Lord, Hal - lo - lu - jah, Praise ye the Lord; Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - lo - lu - jah, Praise ye the Lord.

## CRANBROOK. S. M.

THOMAS CLARK.

Grace! 'tis a charm - ing sound! Har - mo - nious to our ear! Heaven with the ech - o shall re - sound,  
 Heaven with the ech - o shall re - sound,  
 Heaven with the ech - o shall re - sound, Heaven with the ech - o shall re - sound,  
 Heaven with the ech - o shall re - sound,  
 Heaven with the ech - o shall re - sound, Heaven with the ech - o shall re - sound,

And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.  
 And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.  
 And all the earth shall hear. And all the earth shall hear, And all the earth shall hear.  
 And all the earth shall hear. And all the earth shall hear, And all the earth shall hear.

2  
 Grace first contrived a way  
 To save rebellious man;  
 And all the steps that grace display,  
 Which drew the wondrous plan.

3  
 Grace taught my wandering feet  
 To tread the heavenly road;  
 And new supplies each hour I meet,  
 While pressing on to God.

4  
 Grace all the work shall crown,  
 Through everlasting days:  
 It lays in heaven the topmost stone,  
 And well deserves the praise.

BROOKS. S. M.

G. W. LINTON. 1862.

154

A - wake, and sing the song Of Moses and the Lamb !  
 Wake every heart, and every tongue, To praise the Saviour's name, To praise the Saviour's name !  
 Wake every heart, and every tongue, To praise the Saviour's name, To praise the Saviour's name !  
 A - wake, and sing the song Of Moses and the Lamb !  
 Wake every heart and every tongue, Wake every heart and every tongue, To praise the Saviour's name, To praise the Saviour's name !  
 Wake every heart and every tongue,

LABAN. S. M.

L. MASON.

155

My soul, be on thy guard, Ten thousand foes a - rise ; The hosts of sin are press-ing hard, To draw thee from the skies.  
 O, watch, and fight, and pray, The bat - tle ne'er give o'er ; Re - new it bold-ly eve - ry day. And help di - vine im - plore.



156

## SHIRLAND. S. M.

STANLEY.

— Raise your triumph - ant songs To an im - mor - tal tune; Let the wide earth re - sound the deeds, Co - les - tial grace has done.  
— Sing how E - ter - nal Love Its Chief Be - lov - ed chose; And made him raise our wretch - ed race From their a - byss of woes.

157

## ST. THOMAS. S. M.

A. WILLIAMS.

Sol - diers of Christ, a - rise, And put your ar - mor on; Strong in the strength which God sup - plies, Thro' his e - ter - nal Son.  
— Strong in the Lord of hosts, And in his migh - ty power; The man who in the Sav - iour trusts, Is more than con - quer - or.

BOYLSTON. S. M.

L. MASON.

158

Our days are as the grass, Or like the morning flower; When blasting winds sweep o'er the field, It with-ers in an hour.  
But thy com-pas-sion, Lord, To end-less years en-dure; And children's chil-dren ev-er find, Thy words of prom-ise sure.

The musical score for 'BOYLSTON. S. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

VARIETY GROVE. S. M.

L. C. EVERETT.

159

Firm and unmoved are they, Who rest their souls on God; Firm as the mount where David dwelt, Or where the ark a-bode, Or where the ark a-bode.  
As mountains stood to guard Tho-ty's sa-cred ground; So God and his al-migh-ty love, Em-brace his saints a-round, Em-brace his saints a-round.

The musical score for 'VARIETY GROVE. S. M.' consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal staves.

160

PAUL. S. M.

L. C. EVERETT.

The swift de - clin - ing day, How fast its mo - ments fly; While evening's broad and gloomy shade, Gains on the west - ern sky.  
Ye mortals mark its pace, And use the hours of light; For know, its Ma - ker can com - mand, An in - stant, end - less night.

161

ERAMOSIA. S. M.

G. W. LINTON, 1864.

Sweet Sab - bath of the year, While eve - ning lights de - cay. Thy part - ing steps me - thinks I hear, Steal from the world a - way.  
A - mid thy si - lent flow'rs, 'Tis sad, but sweet to dwell, Where fall - ing leaves and droop - ing flow'rs, A - round me breathe fare - well.

LONSDALE. S. M. DOUBLE.

CORELLI.

The hill of Zi - on yields A thousand sa - cred sweets; Be - fore we reach the heavenly fields, Or walk the golden streets; Then let our songs a -

Then

The hill of Zi - on yields A thousand sa - cred sweets; Be - fore we reach the heavenly fields, Or walk the golden streets; Then let our songs a -

Then

bound, And eve - ry tear be dry, We're march - ing thro' Im - man - uel's ground, To fair - er worlds on high.

let our songs a - bound, And eve - ry tear be dry, We're march - ing thro' Im - man - uel's ground,

bound, And eve - ry tear be dry, We're march - ing thro' Im - man - uel's ground, To fair - er worlds on high.

let our songs a - bound, And eve - ry tear be dry; We're march - ing thro' Im - man - uel's ground.

ern sky.  
less night.

CA.

world a - way.  
breathe fare-well.

163

## MARIAN. S. M.

G. W. LINTON, 1902.

O sing to me of heaven, When I am called to die; Sing songs of ho - ly ec - sta - cy, To waft my soul on high.  
Then to my rap - tured ear, Let one sweet song be giv'n; Let mu - sic charm me last on earth, And greet me first in heaven.

164

## HAMPTON. S. M.

How sweet the mel - ing lay, Which breaks up - on the ear; When at the hour of ris - ing day, Christians u - nite in prayer.  
The breezes waft their cries, Up to Je - ho - vah's throne; He lis - tens to their hum - ble sighs, And sends his bless - ings down.

GOLDEN HILL. S. M.

165

And will the Judge de-scend, And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes.  
 How will my heart en - dure The ter - rors of that day, When earth and heaven bo - fore his face As - ton - ished, shriek a - way?

SANDERS. S. M.

G. W. LINTON, 1904.

166

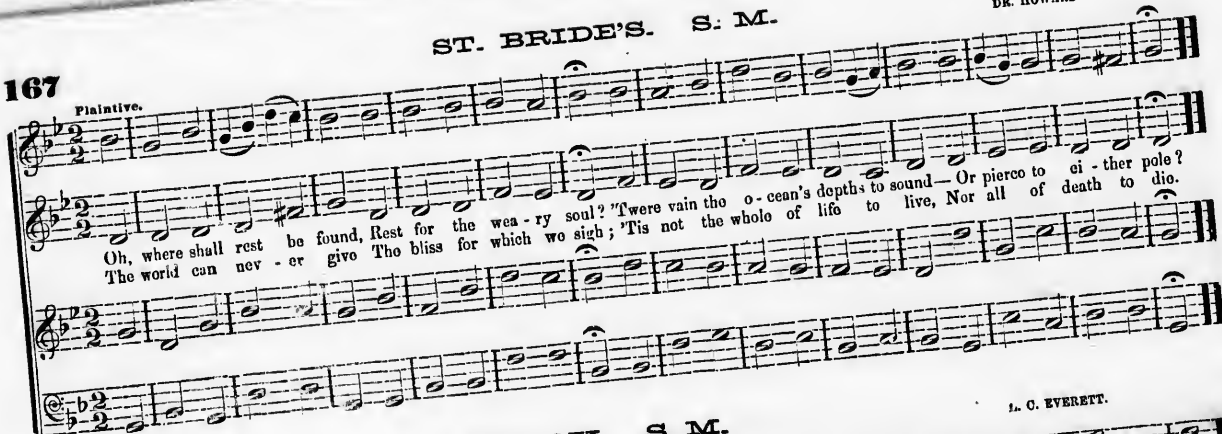
Cease, my wandering soul, On rest - less wings to roam; All this wide world to ei - ther pole, Has not for thee a home.  
 Be - hold the ark of God: Be - hold the o - pen door: O haste to gain that dear a bode, And revo my soul no more.

167

Piañtative.

## ST. BRIDE'S. S. M.

DR. HOWARD

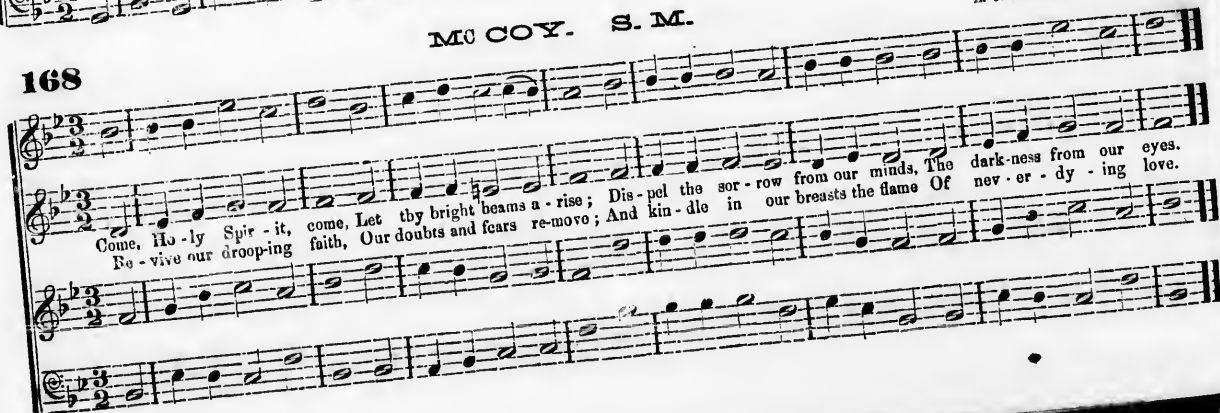


Oh, where shall rest be found, Rest for the wea-ry soul? 'Twere vain the o-cean's depths to sound— Or pierce to ei-ther pole?  
The world can nev-er giv-o The bliss for which wo sigh; 'Tis not the whole of life to live, Nor all of death to die.

168

## MC COY. S. M.

J. C. EVERETT.



Come, Ho-ly Spir-it, come, Let thy bright beams a-rise; Dis-pel the sor-row from our minds, The dark-ness from our eyes.  
Re-vive our droop-ing faith, Our doubts and fears re-mo-vo; And kin-dle in our breasts the flame Of nev-er-dy-ing love.

CONCORD. S. M.

HOLDEN. 169

How beauteous are their feet Who stand on Zion's hill;  
Who bring sal va - tion on their tongues, Who bring salvation on their tongues, And words of peace reveal.  
Who bring salvation on their tongues,  
How beauteous are their feet Who stand on Zi-on's hill;  
Who bring sal-va-tion on their tongues, Who bring salvation on their tongues, And words of peace reveal.  
Who bring salvation on their tongues,

FERNEY-SIDE. S. M.

170

I love thy king - dom, Lord, The house of thine a - bode: The church our blest Re - deem - er eaved With his own precious blood.  
I love thy church, O God! Her walls be - fore thee stand, Dear as tho ap - ple of thine eye, And grav - en on thy hand.



171

## LISBON. S. M.

READ.

Wel-come, sweet day of rest, That saw the Lord a-rise; Wel-come to this re-viv-ing breast, And these re-joic-ing eyes.

Welcome to this re-viv-ing breast, And these re-joic-ing eyes.

Wel-come, sweet day of rest, That saw the Lord a-rise; Welcome to this re-viv-ing breast, And these re-joic-ing eyes.

Welcome to this re-viv-ing breast, And these re-joic-ing eyes.

172

## SCHUMAN. S. M.

L. C. EVERETT.

The Lord my shepherd is, I shall be well sup-plied; Since he is mine and I am his, What can I want be-side, What can I want be-side.

He leads me to the place, Where heavenly pasture grows; Where liv-ing wa-ters gent-ly pass, And full sal-va-tion flows, And full sal-va-tion flows.

KENTUCKY. S. M.

173

A charge to keep I have, A God to glo-ri-fy; A nev-er dy-ing soul to save, And fit it for the sky.  
To serve the pre-sent age, My call-ing to ful-fill; Oh, may it all my powers en-gage To do my Mas-ter's will.

WATCHMAN. S. M.

JAS. LEACH. Died 1798.

174

The day is past and gone: The eve-ning shades ap-pear; Oh, may we all re-mem-ber well The night of death draws near.  
We lay our garments by, Up-on our beds to rest; So death shall soon dis-robe us all Of what we here pos-sessed.

175

## OZREM. S. M.

How gen-tle God's com-mands! How kind his pre-cepts are! Come, cast your bur-dens on the Lord, And trust his con-stant care.  
 While Provi-dence sup-ports, His saints se-cure-ly dwell; That hand which bears cre-a-tion up, Shall guard his child-ren well.

176

## MATHAIS. S. M.

S. STANLEY.

Be-hold what wond'rous love, The Fa-ther has bestow'd; On sinners of a mor-tal race, To call them sons of God, To call them sons of God.  
 If in my Fa-ther's love, I share a fil-ial part; Send down thy spir-it like a dove, To rest up-on my heart, To rest up-on my heart.

MT. EPHRAIM. S. M.

MILGROVE. 177

Oh, for the hap - py hour When God will hear our cry, And send, with a re - viv - ing power, His Spir - it from on high.  
We meet, we sing, we pray, We lis - ten to the word, In vain— we see no cheer - ing ray, No cheer - ing voice is heard.

The musical score for 'MT. EPHRAIM. S. M.' consists of four staves. The first staff is the vocal line in G major, 4/4 time. The second staff is the vocal line in G major, 4/4 time. The third staff is the vocal line in G major, 4/4 time. The fourth staff is the piano accompaniment in G major, 4/4 time.

LAKE ENON. S. M.

178

While my Re-deem-er's near, My Shepherd and my guide, I bid fare - well to eve - ry fear, My wants are all sup - plied.  
To ev - er - fragrant meads, Where rich a - bundance grows; His gra - cious hand in - dul - gent leads, And guards my sweet re - pose.

The musical score for 'LAKE ENON. S. M.' consists of four staves. The first staff is the vocal line in D major, 2/2 time. The second staff is the vocal line in D major, 2/2 time. The third staff is the vocal line in D major, 2/2 time. The fourth staff is the piano accompaniment in D major, 2/2 time.

# WOODBURY'S. S. M. DOUBLE.

I. B. WOODBURY

For-ev - er with the Lord, Amen, so let it be; Life from the dead is in that word, 'Tis immor - tal - i - ty: Here in the bod - y pent, Ab-  
My Father's house on high, Home of my soul so near, At times to faith's as-pir - ing eye, Thy golden gates ap-pear; Ah then my spir - it faints To

sent from him I roam, Yet nightly pitch my mov-ing tent, A day's march nearer home, A day's march nearer home.  
reach the land I love, The bright in-her - itance of saints; Jeru - sa - lem a - bove: Home a - bove, Home a-bove, Jo - ru - sa - lem a - bove.

CHARLTON. S. P. M. (608, 668)

G. W. LINTON, 1862.

180

May peace at - tend thy gate, And joy with - in thee wait, To bless the soul of eve - ry  
My tongue re - peats her vows, "Peace to this sa - cred house," For here my friends and kind - dred

guest; The man who seeks thy peace, And wish - es thine in - crease, A thou - sand bless - ings on him rest.  
dwell; And since thy glo - rious God, Makes thee his blest a - bode, My soul shall ev - er love thee still.

181

## DALSTON. S. P. M. (668, 668.)

A. WILLIAMS.

How pleased and blest was I, To hear the people cry, "Come, let us seek our God to-day!" Yes, with a cheerful voice We haste to Zi-on's hill, And there our vows and hon - ora pay.  
Zi - on, thrice happy place, Adorned with wondrous grace, And walls of strength embraces thee round; In thee our tribes appear, To pray and praise, and hear The sacred gospel's joyous sound.

182

## DOW. S. H. M. (668, 688.)

G. W. LINTON, 1862.

There is a world a - bove, Where parting is un-known, A long e - ter - ni - ty of love, Formed for the good a - lone; And faith beholds the  
Thus star by star de - clines, Till all are passed a - way, As morning high and high - er shines, To pure and perfect day; Nor sink those stars in

BROWN. S. H. M. (608, 688.)

G. W. LINTON. 1863.

183

dy - ing here, Trans-lat - ed to that glo-ri-ous sphere.  
emp - ty night, But hide them-selves in heaven's own light.

Faith is the Christian's prop, Where-on his sor - rows lean, It  
Faith is the po - lar star, That guides the Christian's way, Di-

is the substance of his hope, His proof of things un-seen; It is the an-chor of his soul, When tempests rage and bil-lows roll.  
rects his wandering from a - far, To realms of end-less day; It points the course where'er he roam, And safe - ly leads the pil-grim home.

ore pay.  
oyful sound.

1863.

faith beholds the  
link those stars in



184

## WILLIAMSTON. 4s &amp; 8s. (448, 814.)

G. W. LINTON. 1864.

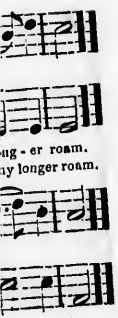
Come, sin-ner come, Why long-er roam, Come to Christ our Lord and Saviour, Seek his mercy, love and favor, Come, sinner come, Why longer roam, Why long-er roam.  
 Come, sin-ner come, Why long-er roam, Seek ye not for earthly pleasures, Christ will give you heavenly treasures, Come, sinners come, Why longer roam, Why longer roam.

185

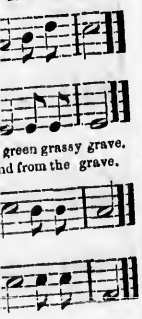
## ROCKWOOD. 5s.

G. W. LINTON 1862.

There's rest in the grave, Life's toils are all past, Night oom-eth at last, How calmly I rest, In the sleep of the blest, Nor hear life's storm rave O'er my green grassy grave.  
 Arise from the grave, Heaven's bright burning thron, Come rushing a-long, They gird me about and triumphant shout, As myriad palms wave, As-cend from the grave.



ing - er roam.  
y longer roam.



green grassy grave.  
d from the grave.

**KEACHI.** 5s & 7s. (557, 557.)


G. W. LINTON, 1862. **186**



Forgive my fol - ly, O Lord most ho - ly, Cleanse me from ev - er - y stain; For thee I lan - guish, Pi - ty my an - guish, Nor let my sighing be vain.  
Deeply la - ment - ing, Sor - ily re - pent - ing, All my de - partures from thee; And now re - turn - ing, Thine ab - sence mourn - ing, Lord shew thy mer - cy to me.

**CALM.** 5s & 11s. (55, 11, 5, 5, 11.)

G. W. LINTON, 1860. **187**



All ye that pass by, To Jesus draw nigh, To you is it nothing that Jesus should die? Your ransom and peace, Your surety he is, Come see if there ev - er was sorrow like his.  
He dies to atone, For sins not his own, Your debt he hath paid, and your work he hath done; Ye all may receive, The peace he did leave, Who made intercession, " my Father forgive."

188

## LAURENS. 6s, or 7s &amp; 6s.

G. W. LINTON, 1864.

6s. Oh, for the fra-grant flowers, That bloom thro' all the year; Oh, for the ro-sy bowers, The wil-der-ness to cheer, The wil-der-ness to cheer.  
 7s & 6s. O, when shall I see Je-sus, And reign with him a-bove; And from the flow-ing fountain, Drink ev-er-last-ing love, Drink ev-er-last-ing love.

189

## FAREWELL. 6s &amp; 4s. (64, 66.)

G. W. LINTON, 1864.

Fare - well, fare - well, we meet no more, On this side heaven; The parting scene is o'er, The last sad look is given, The last sad look is given.  
 Fare - well, fare - well, my soul will weep, While mem - 'ry lives; From wounds that sink so deep, No earth - ly hand relieves, No earth - ly hand relieves.  
 Fare - well, fare - well, and shall we meet in heaven a - bove; And there in un - lon sweet, Sing of a Saviour's love, Sing of a Saviour's love.

ees to cheer.  
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a Saviour's love.

### HODGES. 6s & 4s. (64, 64, 66, 4.)

Arranged by G. W. L. **190**

Nearer, my God, to thee, Nearer to thee; E'en tho' It be a cross That raiseth me; Still all my song shall be, Nearer, my God, to thee, Nearer to thee, Nearer to thee.  
There let the way appear, Steps up to heaven; All that thou sendest me, In mercy given; Angels to beckon me, Nearer, my God, to thee, Nearer to thee, Nearer to thee.

### ITALIAN HYMN. 6s & 4s. (66, 4, 6, 66, 4.)

GIARDINI. **191**

Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all-glorious, O'er all vic-tor-ious, Come and reign o-ver us, Ancient of Days.  
Je-sus, our Lord, a-rise. Scatter our en-e-mies, And make them fall; Let thy al-mighty aid Our sure defence be made, Our souls on thee be stayed; Lord, hear our call.

192

# NATIONAL ANTHEM. 6s & 4s. (664,666,4)

**English National Anthem.**  
 God save our gracious Queen, Long live our noble Queen, God save the Queen; Send her vic-tor-ious, Happy and glo-rious, Long to reign o-ver us, God save the Queen.  
 O Lord our God, a-rise, Seat-er her en-e-mies, And make them fall; Confound their pol-i-tics, Frustrate their knavish tricks, On her our hopes we fix, God save us all.  
 Thy choicest gifts in store, On her be pleased to pour, Long may she reign; May she defend our laws, And ever give us cause, To sing with heart and voice, God save the Queen.

## American National Anthem.

My country 'tis of thee, Sweet land of lib-er-ty, Of thee I sing; Land where my fathers died, Land of the pilgrim's pride, From every mountain side Let freedom ring.  
 My native 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 above.  
 Our father's God to thee, Au-thor of lib-er-ty, To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

G. W. LINTON, 1864.

193

# RODDEN. 6s & 4s. (6 4. 6 4.)

to-day the Sav-iour calls. Ye wanderers home; O, ye be-night-ed souls, Why long-er roam, Why long-er roam.  
 The Spr-it calls to-day. Yie'd to his power; O, grieve him not a-way. 'Tis mer-cy's hour, 'Tis mer-cy's hour.

NIGHT SONG. 6s & 5s. DOUBLE.

194

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trem - bling wire Wak - en dear de - light  
 Though the tones of sor - row Min - gle in thy strain, Yet my heart can bor - row Pleas - ure from the pain.  
 Hark! the quivering breezes, List thy sil - very sound; Eve - ry tu - mult ceas - es, Si - lence reigns a - round.  
 Earth be - low is sleep - ing, Mea - dow, hill, and grove; An - gel stars are keep - ing, Si - lent watch a - bova.

CHORUS.

Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trem - bling wire Wak - en dear de - light.  
 Mur - mur, gen - tle lyre, Through the lone - ly night, Let thy trem - bling wire Wak - en dear de - light.

195

## SWEET SPRING. 6s &amp; 5s. DOUBLE, OR 11s.

H. W. DAY.

6s & 5s. Sweet spring is re - turn - ing, She breathes on the plain: The meadows are blooming, In beau - ty a - gain: And fair is the flow - er, And green is the  
 11s. The Lord is my Shepherd, No want shall I know; I feed in green pas - tures, safe fold - ed I rest, He lead - eth my soul where still wa - ters

196

## WHEN SHALL WE MEET AGAIN. 6 &amp; 5. (65, 63, 66, 65.) L. C. EVERETT.

grove, And soft is the show - er that falls from a - bove.  
 flow, Re - stores me when wandering, redeems when oppressed.

When shall we meet a - gain, Meet ne'er to sev - er, When will peace wreath her  
 When shall love free - ly flow, Pure as life's riv - er, When shall sweet friendship  
 Up to that world of light, Take us dear Saviour; May we all there v  
 Soon shall we meet a - gain, Meet ne'er to sev - er, Soon will peace wreath her

DAY.

green is the  
wa - ters

L. C. EVERETT.

il peace wreath her  
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e all there v  
il peace wreath her

# WHEN SHALL WE MEET AGAIN.

chain, Round ne for - ev - er; Our hearts will ne'er re - pose, Safe from each blast that blows, In this dark vale of woes,  
glow, Changeless for - ev - er; Where joys ce - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill,  
nite, Hap - py for - ev - er; Where kindred spir - its dwell, There may our mu - sic swell, And time our joys dis - pel,  
chain, Round us for - ev - er; Our joys will then re - pose, Se - cure from world - ly woes, Our songs of praise shall close,

Ne - ver, no nev - er.  
Ne - ver, no nev - er.  
Ne - ver, no nev - er.  
Ne - ver, no nev - er.

# PASCOAG. 6s & 5s. DOUBLE. (65, 65.)

G. W. LINTON, 1864. 197

See the light is fad - ing, From the western sky, Day thou art de - part - ing, Night is drawing nigh, Evening winds are breathing, Thro' the forest green.

D.S.  
D.S. Crimson clouds are wreathing, In the sky serene.

D.S.



## CHEYNE. 6s &amp; 7s. (666, 677.)

J. W. LINTON, 1864.

Down from the wil - low's bough, My slumb'ring harp I'll take; And bid its si - lent strings to heavenly themes a - wake, Peaceful

Down from the wil - low's bough, My slumb'ring harp I'll take; And bid its si - lent strings to heavenly themes a - wake, Peaceful

let its breathings be, Soft and soothing har - mo - ny, Soft and soothing har - mo - ny.

let its breathings be, Soft and soothing har - mo - ny, Soft and soothing har - mo - ny.

- 2 Love, love divine I sing;  
O! for a seraph's lyre,  
Bathed in Siloa's stream,  
And touched with living fire;  
Lofty, pure the strain should be,  
When I sing of Calvary.
- 3 Love, love on earth appears!  
The wretched through his way;  
He beareth all their grief,  
And wipes their tears away.  
Soft and sweet the strain should be,  
Saviour, when I sing to thee.
- 4 He saw me as he passed,  
In hopeless sorrow lie,  
Condemned and doomed to death,  
And no salvation nigh.  
Loud and long the strains should be,  
When I sing his love to me.
- 5 He lives! again he lives!  
I hear the voice of love;  
He comes to soothe my fears,  
And draw my soul above,  
Joyful now the strains shall be,  
When I sing of Calvary.

Christ be  
Conquer'in

Peaceful  
Peaceful

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# ROCKINGHAM.

6s & 7s. (677, 777.)

G. W. LINTON, 1862.

199

High on thy Father's throne, O look with pi-ty down: Help, O help, At-tend my call; Cap-tive lead cap-tiv-i-ty: King of glo-ry, Lord of all,  
 Triumph and reign in me, And spread thy vic-to-ry; Hell, and death and sin con-trol, Pride and wrath, and eve-ry foe, All sub-due thro' all my con,

# FERGUS.

6s & 7s. (666, 677.)

G. W. LINTON, 1862.

200

Christ be Lord, be King to me.  
 Conquer-ing and to con-quer go.

He lives! a-gain he lives, I hear the voice of love, He comes to sooth my fears, And draw my soul a-bove;  
 D.O. Joyful now the strain should be, When I sing of Cal-va-ry.

D.C.

201

GEORGETOWN. 6s, 7s & 8s. (67, 87, 67, 87.)

G. W. LINTON, 1864.

Hark! hark! a shout of joy! The world, the world is call - log, In east, in west, in north and south, See Satan's kingdom falling; Wake! wake! the church of God, And dissipate thy slum - bers.  
 D. S. Shake off thy deadly ap - a - thy, And marshal all thy num - bers.

D.S.

202

CARMARTHEN. 6s & 8s. (666, 688.) or H. M.

A - rise, my soul, a - rise, Shake off thy guilt - y fears, } Before the throne my surety stands, My name is writ - ten on his hands.  
 The bleeding sa - cri - fice In my be - half appears; }

D.S.  
slum - bers.  
D.S.

en on his hands.

LISCHER. 6s & 8s. or H. M.

Wel - come de - light - ful morn! Thou day of sa - cred rest;  
I hail thy kind re - turn; Lord make these mo - ments blest, } From low delights, and mor - tal toys I

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

204

CORILLI. 6s & 8s. (666, 688.) or H. M.

G. W. LINTON. 1860.

Hark I hark! the notes of joy, Roll o'er the heavenly plains, And ser-aphs find em-ploy For their sub-lim-est strains; Some new delight in  
Strike, strike the harps a-gain, To great Im-man-uel's name, A-rise, ye sons of men, And all his grace pro-claim; An-gels and men wake

205 LENOX. 6s & 8s. (666, 688.) or H. M.

heaven is found, Loud sound the harps a round the throne.  
eve-ry string, 'Tis God the Saviour's praise we sing.

Blow, ye the trumpet, blow, The glad-ly solemn sound, Let all the nations know, To  
Blow, ye the trumpet, blow, The glad-ly solemn sound, Let all the nations know, To

LENOX. Continued.

earth's re-mot-est bound;  
The year of ju-bi-lee is come, Re-turn ye ran-somed sin-ners home.  
earth's re-mot-est bound;  
The year of ju-bi-lee is come, Return ye ransomed sin-ners home.  
The year of ju-bi-lee is come, The year of ju-bi-lee is come, Re-turn ye ransomed sin-ners home.  
The year of ju-bi-lee is come, The year of ju-bi-lee is come, Re-turn ye ran-somed sin-ners home.

AMITY. 6s & 8s., or H. M. (666, 688.)

Lord of the worlds a-bove, How pleas-ant and how fair,  
The dwellings of thy love, Thine earth-ly temples are!  
To thine a-bode my heart aspires, With warm desires to see my God.

207

JOHNSON. 6s, 8s & 4s. (6634, 6634.)

G. W. LINTON, 1864.

Tho' nature's strength decay, And earth and hell withstand; To Canaan's bounds I urge my way, At his command, The waters deep I pass, With Jesus in my view; And the goodly land I see, With peace and plenty blest, A land of sacred liberty, And endless rest; There milk and honey flow, And oil and wine abound, And

208

DEPARTED.

6s & 8s. (668, 866.)

G. W. LINTON, 1864.

thro' the howling wilder-ness, My way pur-sue. trees of life for - ev - er grow, With mercy crowned. Go to thy rest in peace, And soft be thy re- pose, Thy toils are o'er, thy Go to thy peace-ful rest, For thee we need not weep, Since thou art now a -

Go & see, O, how  
Go & see, Be -

DEPARTED. Continued.

trou-bles cease, From earth-ly cares in sweet re-lease, Thine eye-lids gent-ly close, Thine eye-lids gent-ly close.  
mong the blest, No more by sin and sor-row pressed, But hushed in qui-et sleep, But hushed in qui-et sleep.

RAPTURE. 6s & 9s. (669, 669,) or 5s & 8s. (558, 558,)

209

6s & 9s. O, how hap-py are they, Who the Saviour o-bey, And have laid up their treasure above; Tongue can never express, The sweet com-fort and peace, Of a soul in its ear-nest love.  
5s & 8s. Be-hold how the Lord hath girt on his sword, From con-quest to conquest pro-ceeds; How hap-py are they Who live in this day, And wit-ness his won-der-ful deeds.



SYMBIA. 6s & 8s. (666, 688.) or H. M.

Hark! what ce - les - tial sounds, What mu - sic fills the air, Soft warbling to the morn, It strikes up - on the ear.

Hark! what ce - les - tial sounds, What mu - sic fills the air, Soft warbling to the morn, It strikes up - on the ear.

In tune - ful notes, ..... Loud, sweet and shrill.

Now all is still, Now wild it floats, In tune - ful notes, loud, sweet and shrill. In tune - ful notes Loud, sweet and shrill.

In tune - ful notes, ..... Loud, sweet and shrill.

In tune - ful notes, Loud, sweet and shrill, In tune - ful notes, Loud, sweet and shrill.

WESLEY. 6s & 9s. (669, 669.) or 11s & 9s. (11, 9, 11, 9.)

211

Three staves of musical notation in 3/2 time, key of D major. The melody is written on the top staff, with piano accompaniment on the bottom two staves.

Come away to the skies, My beloved arise, And rejoice in the day thou wast born; On this festival day Come ex-nit-ing a-way, And with singing to Zi-on re-turn.  
There, there at his feet, We shall suddenly meet, And be parted in body no more; We shall sing to our lyres, With the heavenly choirs, And our Saviour in glo-ry a-dore.

ABBEVILLE. 6s & 10s. (6 10, 6 10.)

G. W. LINTON, 1862.

212

Three staves of musical notation in 3/4 time, key of D major. The melody is written on the top staff, with piano accompaniment on the bottom two staves.

Wilt thou not vis-it me? The plants be-side me feel thy gen-tle dew, Each blade of grass I see, From thy deep earth its quiver-moisture drew.  
Wilt thou not vis-it me? Thy morning calls on me with cheering tone, And eve-ry hill and tree, Lend but one voice, the voice of praise a-lone.

HENDON. 7s. (77, 77.)

Dr. MALAN.

To thy pastures fair and large, O avery Shepherd lead thy charge; And my couch with tenderest care, Midst the springing grass prepare, Midst the springing grass prepare.  
When I faint with summer's heat, Thou shalt guide my weary feet; To the streams that still and slow, Thro' the verdant meadows flow, Thro' the verdant meadows flow.

214

GERMAN, or PLEYEL'S HYMN. 7s. (77, 77.)

PLEYEL.

Sin - ners turn, why will ye die? God your Ma - ker asks you why? God who did your be - ing give, Made you with himself to live.  
Sin - ners turn, why will ye die? God your Saviour asks you why? He who did you: souls re - trieve, Died him - self that you might live.

KEENAN. 7s. (77, 77.)

215

Soft - ly fades the twilight ray, Of the ho - ly sabbath day, Gently as life's set - ting sun, When the Christian's course is run.  
 Night her sol - omn man - tie spreads, O'er the earth as daylight fades, All things tell of calm re - pose, At the ho - ly sabbath's close.

HARTS. 7s. (77, 77.) or 7s & 5. (77, 75.)

MILOROVE. 216

7s. Children of the heav'n - ly King, As ye jour - ney sweet - ly sing, Sing our Saviour's worthy praise, Glorious in his works and ways.  
 7s & 5. While thy heart with grief is riven, All thy fol - lies are for - given; And be - neath a smiling heaven, Light will soon a - - rise.

217

## HORTON. 7s. (77, 77.)

WARTENSEE.

Come, saith Je-sus' sacred voice, Come and make my paths your choice; I will guide you to your home, Wea-ry pil-grim hith-er come.

Come, saith Je-sus' sacred voice, Come and make my paths your choice; I will guide you to your home, Wea-ry pil-grim hith-er come.

218

## MADAN. 7s. Double, or 7s, 6s &amp; 7s. (76, 76, 77, 77.)

L. C. EVERETT.

Has-ten, Lord, the glorious time, When be-neath Mes-siah's reign, }  
Ev'-ry na-tion, ev'-ry clime, Shall the gos-pel call o-bey, } Might-iest Kings his pow'r shall own, Heath-en tribes his name a-dore,  
D.C. Sa-tan and his hosts o'erthrown, Bound in chains shall hurt no more. D.C. Sun of righteous-ness a-rise, Ope the gates of Par-a-dise. }  
All th'e-csta-sie joys that spring, Round the bright e-ly-sian, } Lol we lift our long-ing eyes, Break ye in-ter-ven-ing skies,  
D.C. Burst ye emerald gates and bring, To my raptured vis-ion, }

WELCOME. 7s. Doubl.

J. W. LINTON, 1867.

219

Welcome, welcome, day of rest, To the world in kindness giv'n;  
 D.C. Welcome to this care-worn breasts, As the beaming light from heav'n;  
 As the peaceful streamlet flows, Radiant with a summer's sun. } Day of soft and sweet re- pose, Gent-ly now thy moments run,

MARTYN. 7s. DOUBLE.

MARSH.

220

Soft-ly now the light of day, Fades upon my sight a - way;  
 D.C. Free from care, from la - bour free, Lord, we would commune with thee. }  
 Then from sin and sor - row free, Take us Lord, to dwell with thee. } Soon from us the light of day, Shall for-ev - er pass a - way,

## WATCHMAN. 7s. DOUBLE.

DR. L. MASON.

Je - sus, lov - er of my soul, Let me to thy bo - som fly, While the near - er wa - ters roll, While the tem - pest still is high.  
Oth - er ref - uge have I none, Hangs my help - less soul on thee; Leave, oh, leave me not a - lone, Still sup - port and com - fort me.

Hide me, O my Sa - viour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, Oh! re - ceive my soul at last.  
All my trust on thee is stay'd, All my help from thee I bring; Cover my de - fenceless head With the sha - dow of thy wing.

BENEVENTO. 78. DOUBLE.

WEBBER. 222

While with ceaseless course, the Sun hasten thro' the former year, ( Many souls their race have run, Never more to meet us here. ) We a lit-tle long-er wait, But how lit-tle, none can know. } Fix'd in an e - ter - nal state, They have done with all be-low,

D.S.

ACTON. 78. 6 Lines.

G. W. LINTON, 1838. 223

Come and let us sweet-ly join Christ to praise in hymns divine. } Hands and hearts and voi - ces raise, Sing as in the an - cient days.  
Give we all with one accord, Glo - ry to our common Lord. }



224

## PARTING HOUR. 7s. 6 Lines.

G. W. LINTON  
May, 1904

When shall we all meet again, When shall we all meet again, O'er shall glowing hope expire, O'er shall wearied love retire, O'er shall death and sorrow reign, E'er we all shall meet again.  
Tho' on foreign shores we sigh, Far remote our native sky, Tho' the depths between us roll, Hope shall anchor there our soul, And in faith's well-known domain, Within the veil we'll meet again.  
When the dreams of life are fled, When its wasted lamps are dead, When in cold oblivion's shade, Beauty, wealth, and fame are laid, Where immortal spirits reign, Thither soar to meet again.

225

## FERN HILL. 7s. 6 Lines.

G. W. LINTON. 1905.

Safe-ly through a - noth - er week, God has brought us on our way, Let us now a bless-ing seek, Wait-ing in his courts to day,  
D.C. Day of all the week the best, Em-blem of e - ter - nal rest.

EGLON. 7s. 6 Lines.

MORETON.

226

In this cala-m-pres-sive hour, Let my prayer as-cend on high, God of mer-cy, God of pow'r, Hear me when to thee I cry,  
 Sin and sor-row, guilt and woe, Wither ail my earth-ly joys, Naught can charm me here be-low, But my Saviour's melt-ing voice,

Hear me from thy loft-y throne, For the sake of Christ thy Son, Hear me from thy loft-y throne, For  
 Lord for-give, thy grace re-store, Make me thine for-ev-er more, Lord for-give, thy grace re-store, Make the sake of Christ thy Son.  
 me thine for-ev-er more.

1904

shall meet again.  
we'll meet again.  
r to meet again.

1906.

D.C.

urts to day,

D.C.

227

## SPANISH CHANT. 7s. 6 Lines.

Rock of a - ges! cleft for me, Let me hide my-self in thee: } Let the wa-ter and the blood, } Be of sin the double cure; Cleanse me from its guilt and pow'r.  
 From thy riven side which flow'd, }

The musical score consists of four staves. The first two staves are vocal lines in G major, 4/4 time. The third staff is a piano accompaniment in G major, 4/4 time. The fourth staff is a bass line in G major, 4/4 time. The lyrics are written below the vocal staves.

228

## ROSEFIELD. 7s. 6 Lines-

DR. MALAN

From the cross up - lift - ed high Where the Sa - viour deigns to die, } Love's re - deem-ing work is done, Come and welcome, sin - ner, come.  
 What me - lo - dious sounds we hear, Bursting on the ravished ear, }

The musical score consists of four staves. The first two staves are vocal lines in B-flat major, 2/2 time. The third staff is a piano accompaniment in B-flat major, 2/2 time. The fourth staff is a bass line in B-flat major, 2/2 time. The lyrics are written below the vocal staves.

PUBLIC ARCHIVES OF NOVA SCOTIA  
 HALIFAX, N. S.

RESURRECTION. 7s. 6 Lines.

229

Morning breaks up - on the tomb, Je - sus scat - ters all its gloom, Day of triumph thro' the skies, See the glorious Sa - viour rise, Christians dry your flow - ing tears, Chase those un - believ - ing fears,  
 Ye who are of death afraid, Triumph in the scat - ter'd shade, Drive your an - zious cares away, See the place where Je - sus lay, Look on his de - serted grave, Doubt no more his pow'r to save.

FORTSON. 7s. & 4. (77, 77, 74.) or 7s 6 Lines.

G. W. LINTON, 1864.

230

When the vale of death ap - pears, Faint and cold this mortal clay, } Break the shadows, break the shadows, Ush - er in e - ter - nal day.  
 Blest Re - deem - er sooth my fears, Light me thro' the gloomy way, }

231

## YONDER'S MY HOME. 7s &amp; 4s. (74, 74, 74, 74.)

N. BILLINGS.

I'm a lone-ly trav'ler here Wea-ry oppress'd, But my journey's end is near, Soon I shall rest, Dark and dreary is the way, Toiling I've come, Ask me not with  
 I'm a weary trav'ler here I must go on, For my journey's end is near, I must be gone, Brighter joys than earth can give, Win me away, Pleasures that for  
 I'm a trav'ler to a land, Where all is fair, Where is seen no broken band, Saints all are there, Where no tear shall ever fall, Nor heart be sad, Where the glo-ry

232

## BARBERS. 7s &amp; 5s. (75, 75, 75, 75.)

G. W. LINTON. 1862.

you to stay, Yonder's my home.  
 ev-er live, I cannot stay.  
 is for all, And all are glad.

Onward speed thy conqu'ring flight, Angels on ward haste, quickly on each mountain height, By thy standard plac'd,  
 Onward speed thy conqu'ring flight, Angels on ward speed, Morning bursts upon our sight, 'Tis the time de-cree'd,

BARBERS, Concluded.

Let thy bliss-ful ti-dings float, Far o'er vale and hill, 'Till the sweet-ly echo-ing note, Eve-ry bo-som thrill.  
 Je-sus now his king-dom takes, Thrones and em-pires fall, And the joy-ous song a-wakes, "God is all in all."

KINGSTON.

7s & 6s (76, 76, 76, 76.) or 13s. & 14s. (13, 13, 14, 14.)

IAMBIC.

G. W. LINTON, 1861. 233

7s & 6s. There is a ho-ly cit-y A happy world a-bore,  
 Be-yond the starry re-gions, Built by the God of love,  
 13s & 14s. The flow'rs of spring may wither, The hope of Summer fade,  
 The Autumn droops in Winter, The birds forsake the shade,  
 An ev-er-est-ing tem-ple, And salots arrayed in white, There serve their great Redeemer, And dwell with him in light  
 The winds be lulled, the sun and moon forget their old decree, But we in nature's latest hour, O Lord will cling to thee.

234

## MISSIONARY HYMN.

7s &amp; 6s. (76, 76, 76, 76.)

IAMBIC.

L. MASON.

From Greenland's icy mountains, From India's coral strand, Where Africa's sunny fountains Roll down their golden sand, From many an ancient river, From many a palmey plain, They  
What tho' the spicy breezes Blow soft o'er Ceylon's isle, Tho' every prospect pleases, And only man is vile, In vain with lavish kindness, The gifts of God are strown, The

235

## WEBB.

7s &amp; 6s (76, 76, 76, 76.)

IAMBIC.

G. J. WEBB.

call us to dwell - er Their land from error's chain.  
heathen in his blindness, Bows down to wood and stone.

The morning light is breaking, The darkness dis - ap - pears, The sons of earth are wak - ing To san - ti - f - i - c - i - t - y  
Rich dews of grace come o'er us, In many a gen - tle show'r, And brighter scenes before us, Are open - ing every hour. Each

AMSTERDAM. 7s & 6s. (76, 76, 77, 76.) TROCHAIC. 236

breese that sweeps the o - cean, Brings tidings from a - far, Of nations in com - mo - tion, Prepared for Zi - on's war.  
 ory to heaven go - ing, A - bundant answers brings, And heavenly gates are blowing, With peace upon their wings.

Rise, my soul and stretch thy wings, Thy bet - ter  
 Rise, from all ter - res - tial things, Towards heav'n thy

portion trace, }  
 native place, } Sun and moon, and stars de - cay, Time shall soon this earl. re - move, Rise my soul and haste a - way, To seats pre - pared a - bove.



237

GARLAND. 7s & 6s. TROCHAIC

L. C. EVERETT, 1855.

Praise the Lord who reigns above, And keeps his courts below, Praise the holy God of love, And all his greatness show; Praise him for his noble deeds, Praise him for his matchless  
Publish, spread to all a - round The great Immanuel's name; Let the gospel trumpet sound, Him Prince of Peace proclaim, Praise him every tuneful string, All the reach of heavenly

238 REALMS OF THE BLEST. 8s. Rev. B. MANLY, Jr., D. D.

power Him from whom all good proceeds, Let heaven and earth a - dore.  
art, All the power of mu - sic bring, The music of the heart.

We speak of the realms of the blest, That country so bright and so  
O, Lord, in this val-ley of woe, Our spir-its for heaven pre-

REALMS OF THE BLEST. *Continued.*

PUBLIC ARCHIVES OF NOVA SCOTIA  
HALIFAX, N. S.

fair; And oft are its glo - ries con - fessed, But what must it be to be there, But what must it be to be there.  
pare; And short - ly we al - so must know, And feel what it is to be there, And feel what it is to be there.

MILLENNIUM.

7s & 6s. (76, 76, 76, 76.) or 13s. IAMBIC

Greek Melody 239

Roll on thou mighty o - cean, And as thy billows flow,  
Bear mes - sages of mer - cy, To every vale of woe. } A - rise, ye gales and waft them, Safe to their disant shore, That man may sit in darkness, And death's deep shade

CONTRAST. 8s, DOUBLE, OF 7s & 8s. (78, 78, 88, 88.)

Ss. How tedious and tasteless the hours, When Je-sus no long-er I see, Sweet prospects, sweet birds, and sweet flowers, Have all lost their sweetness to  
7s & 8s. They who die in Christ are blest, Ours then be no thought of grieving; Sweet-ly with their God they rest, All their toils and troubles leav-

me. The mid-summer sun shines but dim, The fields strive in vain to look gay: But when I am happy in him, De-cember's as pleasant as May.  
ing, So be ours the faith that sav-eth, Hope that every tri-al brav-eth, Love that to the end en-dur-eth, And thro' Christ, the crown secur-eth.

1 Bea  
D.C. He  
2 Bea  
D.C. Ther  
3 Bea  
D.C. Thith  
4 Beau  
D.C. There

REST. 8s.

241

A - way with our sorrow and fear, We soon shall re - cov - er our home; The ci - ty of saints shall ap - pear; The day of e - ter - ni - ty come.  
 From earth we shall quickly re - move, And mount to our na - tive a - bode; The house of our Fa - ther a - bove, The pal - ace of an - gels and God.

BEAUTIFUL ZION. 8s, 6 Lines.

G. W. LINTON, 1864.

242

1 Beau-ti - ful Zi - on built a - bove, Beau-ti - ful ci - ty that I love, Beau-ti - ful gates of pear - ly white, Beau-ti - ful temple, God its light.  
 D.C. He who was slain on Cal - va - ry, Op - ens those pear - ly gates to me, Beau-ti - ful robes that nev - er tire, Beau-ti - ful harps thro' all the choir.  
 2 Beau-ti - ful heaven where all is light, Beau-ti - ful an - gels clothed in white, Beau-ti - ful strains that nev - er cease, Beau-ti - ful home of per - fect peace,  
 D.C. There shall I join the cho - rus sweet, Wor - ship - ping at the Sav - iour's feet, Beau-ti - ful all who en - ter there.  
 3 Beau-ti - ful crowns on ev - ery brow, Beau-ti - ful palms the con - querors show, Beau-ti - ful rest, all wanderings  
 D.C. Thith - er I press with ea - ger feet, There shall my rest be long and sweet, Beau-ti - ful rest, all wanderings  
 4 Beau-ti - ful throne of Christ our King, Beau-ti - ful songs the an - gels sing, Beau-ti - ful rest, all wanderings  
 D.C. There shall my eyes the Sav - iour see, Haste to this heavenly home with me, Beau-ti - ful rest, all wanderings

243

## ALL IS WELL. 8s &amp; 3s. (83, 83, 88, 83.)

G. W. LINTON, 1864.

What is this that steals up - on my frame, Is it death, Is it death? } If this be death I soon shall be, { I shall my Lord in  
That soon will quench this vi - tal flame, Is it death, Is it death? } From ev - ry pain and sor - row free, {

## 244 SONNET. 8s &amp; 4. (88, 88, 88, 4.)

glo - ry see, All is well, All is well.

When for e - ter - nal worlds we steer, And seas are calm, and skies are clear, }  
And faith in live - ly ex - er - cise, And dis - tant hills of Canaan rise; }

my Lord in

es are clear, }  
anaan rise; }

### SONNET. Continued.

The soul for joy then claps her wings, And loud her lovely sonnet sings; Vain world a-dieu, vain world adieu, And loud her lovely sonnet sings, Vain world a - dieu.

### TWERTON. 8s & 4s. (84, 84, 88, 84.)

G. W. LINTON. 1864.

When the spark of life is wan-ling, Weep not for me; When the fee-ble pulse is ceasing, Start not at its swift de-creasing,  
 When the lan-guid eye is streaming, Weep not for me; Weep not for me; }  
 'Tis the fettered soul's re-lens-ing, Weep not for me; Weep not for me; }  
 Weep not for me; }  
 Weep not for me; }

D.C.

D.C.

246

## HOWAT. 8s &amp; 5s. (85, 85, 85, 85.)

G. W. LINTON, 1864.

Now on hope's bright pinions soaring, Far a-way from earth. I can see, with heart a-doring, Joys of heavenly bleth. All the joys of earth are fleeting, Dearest friends may die;  
 D. S. But there is a place of meeting, At our home on high.

247

## ELORA. 8s &amp; 6s. (86, 88, 6.)

G. W. LINTON, 1860.

This world is all a fleeting show, For man's illu-sion given; The smiles of joy, the tears of woe, De-citiful shine, deceit-ful flow, There's nothing true but heaven.  
 And false the light on glo-ry's plume, As fading hues of even; And love and hope and beauty's bloom, Are blossoms gathered for the tomb, There's nothing bright but heaven.

TAFET. 8s & 6s. (86, 88, 6.)

REV. D. H. MANSFIELD.

248

There is an hour of peaceful rest, For mourning wanderers given, There is a joy for souls distressed, A balm for every wounded breast, 'Tis found alone in heaven.  
 There is a home for weary souls, By sin and sorrow riven, When tossed on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heav'n.

ST. PETERSBURG.

8s & 6s. (88, 86.) or L. M.

249

8s & 6s. Just as I am, with-out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come, I come.  
 L. M. Though waves and storms go o'er my head, Though strength and health, and friends be gone; Tho' joys be withered all and dead, Tho' every com-fort be withdrawn.



Ye who know your sins for - giv - en, And are hap - py in the Lord, Have you read that gracious promise, Which is left up - on re - cord ;  
Tho' you have much peace and com - fort, Greater things you yet may find, Free - dom from un - ho - ly tem - pers, Freedom from the car - nal mind.

I will sprinkle you with wa - ter, I will cleanse you all from sin : Sanc - ti - fy and make you ho - ly, I will dwell and reign with - in.  
To pro - cure your per - fect free - dom, Je - sus suf - fered, groan'd, and died, On the cross the heal - ing foun - tain, Gush - ed from his wound - ed side.

SULLENS. 8s & 7s. (87, 87.) or 87, 87, 7, by repeating the last line.

L. C. EVERETT.

251

8s & 7s. Sweet the moments, rich in blessing, Which before the cross I spend; Life, and health, and peace possess-ing, From the sin-ner's dy-ing Friend.  
 8,7,7. Shout the ti-dings of sal-va-tion, To the a-ged and the young; Till the precious in-vi-ta-tion Wak-en eve-ry heart and tongue.  
 Send the sound The earth a-round.

MARINER'S HYMN, or SICILY. 8s & 7s. (87, 87.)

252

Saviour! breathe an evening blessing, Ere re- pose our eyelids seal; Sin-ners want we come con-fess-ing; Thou canst save and thou canst heal.  
 Though the night be dark and drear-y, Darkness can-not hide from thee: Thou art he who, nev-er weary, Watch-eth where thy peo-ple be.

253

## MOUNT VERNON. 8s &amp; 7s. (87, 87.) or 8s, 7 &amp; 5. (87, 85.)

L. MASON.

8s & 7s. Sister, thou wast mild and love-ly, Gen-tle as the sum-mer breeze; Pleas-ant as the air of evening, When it floats a-mong the trees.  
Peace-ful la-zy si-lent slum-ber, Peace-ful in the grave so low; Thou no more wilt join our num-ber, Thou no more our songs shalt know.  
8s & 5. Hast thou 'midst life's empty nois-es, Heard the sol-emn steps of time; And the low mys-te-rious nois-es, Of an-oth-er clime?

254

## ST. AMBROSE. 8s &amp; 7s. DOUBLE.

B. H. EVERETT.

Come, thou fount of eve-ry blessing, Tune my heart to grate-ful lays; } Teach me some me-lo-dious measure, Sung by raptured saints a-bove,  
Streams of mer-cy nev-er ceasing, Call for loud-est songs of praise. }  
D.C. Fill my soul with sa-cred pleasure, While I sing re-deem-ing love.

ASON.

g the trees.  
s shalt know.  
climo?

RETT.

D.C.

and saints a - bove,

D.C.

DISCIPLE. 8s & 7s. DOUBLE.

Je - sus, I my cross have tak-en, All to leave, and fol-low thee; Naked, poor, despised, for - sak - en, Thou, from hence, my all shalt be;  
Let the world de-spise and leave me, They have left my Sav-iour too; Human hearts and looks de-ceive me, Thou art not like them, un-true;

Per - ish eve - ry fond am - bi - tion, All I've sought, or hoped, or known, Yet how rich is my con - di - tion, God and heaven are still my own.  
And whilst thou shalt smile up-on me, God of wisdom, love and might, Foes may hate, and friends despise me, Show thy face and all is bright.

## FAREWELL, BROTHER. 8s &amp; 7s. DOUBLE.

L. C. EVERETT.

Farewell, brother! deep and low - ly, Rest thee on thy bed of clay; Kin-dred spir - its, an - gels ho - ly, Bore thy heavenward soul a - way.

Farewell, brother! deep and low - ly, Rest thee on thy bed of clay; Kin-dred spir - its, an - gels ho - ly, Bore thy heavenward soul a - way.

This system contains two staves of music. The first staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a piano accompaniment in treble clef. The lyrics are written below the vocal line.

Sad we gave thee to the num - ber, Laid in yon - der i - cy halls, And a - bove thy peace-ful slum-ber, Many a shower of sor - row falls.

Sad we gave thee to the num - ber, Laid in yon - der i - cy halls, And a - bove thy peace-ful slum-ber, Many a shower of sor - row falls.

This system contains two staves of music. The first staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a piano accompaniment in treble clef. The lyrics are written below the vocal line.

soul a - way.

soul a - way.

sor - row falls.

sor - row falls.

**ENEE.** 8s & 7s. Double, or 8s, 7s & 7. 6 Lines. (87, 87, 77,) by omitting the repeat.

L. C. EVERETT. 257

8s & 7s. Cease, ye mourners, cease to languish, O'er the grave of those you love;  
 Pain and death, and night and anguish, En - ter not the world a - bove. } While our si - lent steps are straying, Lonely thro' night's deep'n'g shade,  
 D.C. Glo - ry's brightest beams are playing 'round th' immor - tal spir - it's head. }  
 8s, 7s, & 7, 6 l. What is life? 'tis but a vapor, Soon it van - ish - eth a - way;  
 D.C. Life is but a dy - ing ta - per, O my soul why wish to stay: } Why not spread thy wings and fly Straight to yon - der world of joy.

**I AM WEARY.** 8s & 7s, Double.

G. W. LINTON, 1864. 258

I am wea - ry, I am wea - ry, Of the cares and toils of life;  
 I am wea - ry, of its sor - rows, I am wea - ry of its strife, }  
 D.C. And th' immor - tal spir - it pin - eth, For its home be - yond the sky. } I am wea - ry of its flow - ers, That bloom so soon to die:  
 For the remainder of this hymn, see Chant No. 6.

259

## ROUSSEAU, of GREENVILLE. 8s &amp; 7s. DOUBLE.

J. J. ROUSSEAU.

Lord dis - mise us with thy bless - ing, Bid us now de - part in peace; } Fill each breast with conso - la - tion, Up to thee our hearts we raise;  
 Still on heav - en - ly man - na feed - ing, Let our faith and love in - crease, }  
 D.C. When we reach yon bliseful sta - tion, Then we'll give thee no - bler praise.

260

## SPALDING. 8s &amp; 7s, DOUBLE.

G. W. LINTON, 1868.

On the breeze of evening steal - ing, Hark! the sol - emn, an - them swells; } Oh how sweet is that de - vo - tion, When the tho'ts are fixed a - bove.  
 Wak - ing eve - ry tho't and feel - ing, To the truth re - il - gion tells; }  
 D.C. And man kneels in pure de - vo - tion, Sup - pli - cates a God of love.

OUSSEAU.

D.C.

aws raise;

D.C.

ON, 1868.

D.C.

fixed a - bove.

D.C.

OSWEGO. 8s & 7s. DOUBLE.

261

D.C.

Fast my sun of life's de - clin - ing, I must sleep in death's dark night,  
 But my hope, pure and re - fio - ing, Rests in fu - ture life and light.  
 D.C. When a few more griefs I've tast - ed, I shall live to die no more. } When a few more years I've wast - ed, When a few more springs are o'er,

D.C.

WILMOT. 8s & 7s. (87, 87.)

WEBER. 262

Lol the Lord, Je - ho - vah liv - eth, He's our Rock, I bless his name; He, my God, sal - va - tion giv - eth, All ye lands ex - alt his fame.  
 God, Mes - si - ah's cause main - tain - ing, Shall his righteous throne ex - tend; O'er the world the Sav - iour reigning, Earth shall at his foot - stool bend.



263

## GARDNER. 8s &amp; 7s. (87, 87.)

Gen-ly Lord, O gen-ly lead us, Thro' this lone-ly vale of tears; And O Lord in mer-cy give us, Thy rich grace in all our fears.  
In the hour of pain and anguish, In the hour when death draws near; Suf-fer not our hearts to languish, Suf-fer not our souls to fear.

264

## BILLOW 8s, 7 &amp; 4. (87, 84.)

A. B. EVERETT, 1862.

E. E flat.  
God of heaven to sin-ners lov-ing, Smile in peace, up-on our way; Cheer us while o'er earth we're rov-ing; Far, far a-way.  
Je-sus Christ our dear Re-deem-er, From our sine, O, set us free: Take us from this world of sor-row, Home, home to thee.

MORTAL WEARY. 8s & 7s. 6 Lines. (87, 87, 87.)

G. W. LINTON, 1862.

265

Mor-tal wea-ry with thy toil-ing, As through earth's gay scenes ye rove; List! those voi-ces gent-ly call-ing, To the rest that  
Loved ones long lost, gone be-fore thee, To the re-gions of the blest; Smil-ing now, are whispering o'er thee, Soon thou't find the  
Loved ones, yes, we hope to meet you, Af-ter life's last work is o'er; Hope in peace, and joy to greet you, Where peace reigns for-

waits a-bove, Gent-ly call-ing to the toil-ing. Faith-ful now, thou't rest a-bove, Faith-ful now, thou't rest a-bove.  
looked for rest, Whispering o'er thee, gone be-fore thee, Brave-ly soul in heaven thou't rest, Brave-ly soul in heaven thou't rest.  
ev-er-more, Hope to greet you, joy-ful meet you, And in heaven rest ev-er-more, And in heaven rest ev-er-more.

our fears.  
to fear.

EVERETT, 1862.

far a-way.  
come to thee.

CALCUTTA. 8s, 7s & 4.

F. CLARK.

Men of God, go take your stations; Darkness reigns throughout the earth; Go, proclaim among the nations Joyful news of heavenly birth;

Bear the tidings,

Men of God, go take your stations; Darkness reigns throughout the earth; Go, proclaim among the nations Joyful news of heavenly birth; Bear the tidings, Bear the tidings,

Tidings of the Saviour's worth, Tidings of the Saviour's worth, Tidings of the Saviour's worth, Tidings of the Saviour's worth,

Tid - ings of the Saviour's worth?

Tidings of the Saviour's worth, Tidings of the Saviour's worth, Tidings of the Sav - iour's worth, .....

Tidings of the Saviour's worth. Tidings of the Saviour's worth.

love  
need

# MONTREAL.

8s, 7s & 4. (87, 87, 47.)

G. W. LINTON, 1901.

267

Come ye sin - ners, poor and need - y, Weak and wounded, sick and sore; Je - sus read - y stands to save you, Full of pi - ty,  
Let not conscience make you lin - ger, Nor of fit - ness fond - ly dream; All the fit - ness he re - quir - eth, Is to feel your

love and power: He is a - ble, He is  
need of him; With - out mon - ey, Without a - ble, He is will - ing, doubt no more, He is will - ing, doubt no more.  
'Tis the spir - it's glimmering beam. 'Tis the spir - it's glimmering beam.

Yes, my na - tive land, I love thee, All thy scenes I love them well ; Friends, con - nec - tions, hap - py coun - try! Can I bid you all fare - well ?

Yes, my na - tive land, I love thee, All thy scenes I love them well ; Friends, con - nec - tions, hap - py coun - try! Can I bid you all fare - well ?

Can I leave you, Can I leave you, Far in heath - en lands to dwell ?

Can I leave you, Can I leave you, Far in heath - en lands to dwell ?

- 2 Home, thy joys are passing lovely—  
 Joys no stranger-heart can tell,  
 Happy home, indeed I love thee :  
 Can I, can I say, " Farewell ?"  
 Can I leave thee,  
 Far in heathen lands to dwell ?
- 3 Scenes of sacred peace and pleasure,  
 Holy days and Sabbath bell,  
 Richest, brightest, sweetest treasure,  
 Can I say a last farewell ?  
 Can I leave you,  
 Far in heathen lands to dwell ?
- 4 Yes, I hasten from you gladly—  
 From the scenes I loved so well :  
 Far away, ye billows, bear me :  
 Lovely, native land, Farewell :  
 Pleased I leave thee,  
 Far in heathen lands to dwell.

ed 1860.

all fare - well ?

ou all fare - well ?

z lovely—  
can tell,  
ve thee :  
rewell ?"  
dwell ?  
nd pleasure,  
a bell,  
st treasure,  
ll ?  
n,  
dwell ?  
ladly—  
d so well :  
ar me :  
arewell :  
thee,  
to dwell.

# HELMSLEY.

8s, 7s & 4. (87, 87, 47.)

DR. MADAN. 269

Lo! he comes with clouds do - scend - ing, Once for favor'd sinners slain;  
 Thousand thousand saints at - tend - ing well the triumph of his train; Hal - le - lu - jah! hal - le - lu - jah! hal - le - lu - jah! God appears on earth to reign.

# SMELLIE.

9s & 8s. (98, 98.)

G. W. LINTON. 1868. 270

Christian the morn breaks sweetly o'er thee, And all the midnight shadows flee; Ting'd are the distant skies with glo - ry, A beacon light hung out for thee.  
 A - rise, a - rise, the light breaks o'er thee, Thy name is graven on the throne; Thy home is in the world of glo - ry, Where thy Redeemer reigns a - lone.

See, brothers see, how the day comes on, Soon the trump of God will sound; Light'n'ngs may flash, and thunders roll, Wel - come to the faith - ful soul.  
Hark! 'tis the trum - pet's joy - ful sound, See the Al - migh - ty Je - sus crown'd; Saints of the Lord a - wake, A - rise, Bid him wel - come from the skies.

**CHORUS. Lively.**

Then haste, let us work till pro - ba - tion is o'er, We go to the land where our toil - ing is o'er, Our earthly la - bor be - ing done, How sweet the Christian's welcome home.  
Then haste, let us work till pro - ba - tion is o'er, We go to the land where our toil - ing is o'er, Our earthly la - bor be - ing done, How sweet the Christian's welcome home.

ith - ful soul,  
rom the skies.

n's welcome home.

n's welcome home.

# TRIUMPH. 10s.

Rev. A. D. MERRILL.

Joyful-ly, joy-ful-ly onward I move, Bound to the land of bright spirits a - bove; Je - sus our Saviour in mercy says come, Joyful - ly Joy - ful - ly hasten and come,  
Friends fondly cherished have passed on before, Waiting they watch me approaching the shore; Singing to cheer me thro' death's chilling gloom, Joyfully, joyfully haste to thy home.

Soon will our pil - grimage end here be - low, Soon to the presence of God we shall go, Then if to Jesus our hearts have been given, Joyful-ly, Joy-ful-ly, rest we in heaven.  
Sounds of sweet mel - o - dy fall on my ear; Harps of the blessed your vol - ces I hear! Rings with the harmony heaven's high dome, Joyful-ly, Joy-ful-ly, rest - ing at home.



273

## TROWBRIDGE. 10s, or 11s &amp; 5.

G. W. LINTON, 1863.

10s. As pants the wearied hart for cooling springs, That sinks ex-haust - ed in the summer's chase, So pants my soul for thee, great King of kings, So thirsts to reach thy sacred dwelling-place.  
11s & 5. Ah gull-ty sin-ner, ruined by trans - gres-sion, What shall thy doom be when, arrayed in terror, God shall command thee covered with pollution, Up to the judgment, up to the judgment.

274

## COKESBURY. 10s, 5s &amp; 11s. (10, 5, 11, 10, 5, 11.)

G. W. LINTON, 1862.

Come, let us a - new, our journey pur-sue, Roll round with the year; And nev-er stand still, till the Master ap-pear! His a - dor - a - ble will let us glad-ly ful-  
O that each in the day of his coming may say, I have fought my way thro'; I have finished the work thou didst give me to do! O that each from his Lord, May receive the glad

...N. 1863.

... dwelling-place,  
to the judgment.

...NTON, 1862.

... us glad-ly ful-  
May receive the glad

# COKESBURY. Continued.

## TRUMPET. 10s, 11s & 12s. 10.11.11.11,12.11,10.11.) 275

Fill, And our talents improve, By the patience of hope, and the labor of love.  
word, Well and faithfully done? Enter In-to my joy, and sit down on my throne.

Lift your glad voices in triumph on high, For Je - sus hath ris-en, and man - shall not die;  
D.C. Loud was the chorus of angels on high; The Sav - our hath ris-en, and man shall not die.

Vain were the terrors that gathered around him, And short the dominion of death and the grave; He burst from the fetters of darkness that bound him, Resplendent in glory to live and to save;

D.C.

10s & 11s. O, praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And hoirs of salvation be glad in their King.  
 5s & 6s. Begone, un-belief, My Saviour is near, And for my relief, Will surely appear; By prayer let me wrestle, And he will perform; With Christ in the vessel, I smile at the storm

Saw ye my Sav-our, saw ye my Sav-our, Saw ye my Saviour and God; O, he died on Cal-va-ry, To a-lone for you and me, And to purchase our par-don with blood.  
 Hail, mighty Sav-our! hail, mighty Sav-our! Prince and the Author of peace; O! he burst the bars of death, And triumphant from the earth, He ascended to mansions of bliss.

PORTUGUESE HYMN. 11s.

The Lord is our Shepherd, our guardian and guide, What-ev-er we want he will kind-ly pro-vide, To sheep of his pas-ture his  
Thro' the val-ley and shadow of death tho' I stray, Since thou art my guardian, no e-vil I fear, Thy rod shall de-fend me, thy

*The Lord is our Shepherd, our guardian, guide, what-ev-er we want he will kindly provide to sheep of his pasture his*

mer-cies a-bound, His care and pro-tection, his care and pro-tection, His care and pro-tection his flock will sur-round.  
staff be my stay, No harm can be-fall, no harm can be-fall, No harm can be-fall, with my Com-fort-er near.

*mercies abound, his care and protection his care and protection his care and protection his flock will surround*

## THE SAINT'S SWEET HOME. 11s.

SICILIAN AIR.

Mid scenes of con - fu - sion and creature complaints, How sweet to my soul is com - mun - ion with saints, To find at the banquet of mer - cy there's  
The pleasures of earth I have seen fade a - way, They bloom for a sea - son, but soon they de - cay, But pleasures more last - ing in Je - sus are

room, And feel in the presence of Je - sus at home, Home, home, sweet, sweet home, Pre - pare me dear Sa - viour, for heaven my home.  
giv'n, Sal - va - tion on earth and a man - sion in heaven, Home, home, sweet, sweet home, Re - ceive me dear Sa - viour, to glo - ry my home.

EDINBURG. 11s.

How cheering the tho't that the spirits in bliss, Will bow their bright wings to a world such as this, Will leave the sweet joys of the mansions above, To  
 They come, on the wings of the morning they come, Im - pa-tient to lead some poor wanderer home, Some pilgrim to snatch from this stormy a-bode, And

Halle - lu-jah, a - men, Halle - lu-jah, Halle - lu-jah, Halle - lu-jah, a - men.  
 breathe o'er our bosoms some message of love. Halle - lu-jah, a - men, Halle - lu-jah, a - men, Halle - lu-jah, Halle - lu-jah, Halle - lu-jah, a - men.  
 lay him to rest in the arms of his God. Halle - lu-jah, a - men, Halle - lu-jah, Halle - lu-jah, Halle - lu-jah, a - men.

## I WOULD NOT LIVE ALWAYS. 11s.

OATES.

I would not live al way, I ask not to stay, Where storm af - ter storm ri - ses o'er the dark way, The  
Who, who would live al - way, a - way from his God, A - way from yon heav - en that bliss - ful a - bode, Where

few lu - rid morn - ings that dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.  
the rivers of plea - sure flow o'er the bright plains, And the noon - tide of glo - ry e - ter - nal - ly reigns.

11s 4. 8s. O  
11s 4. 8s. C

KEDRON. 11s.

G. W. LINTON, 1862.

282

Thou sweet gliding Kedron, by thy silver stream, The Saviour at midnight, when moonlight's pale beams, Shone bright o'er the waters would frequently stray, And lose in thy murmurs the toils of the day.  
 Oh garden of Ol - i - vat, dear, honored spot, The fame of thy wonders shall ne'er be forgot; The theme most transporting to Seraphs above, The triumph of sorrow, the triumph of love.

CAPITOLA. 11s & 8s, or 6s, 5s & 8s, or 11s & 9s.

G. W. LINTON, 1863.

283

11s & 8s. O thou in whose presence my soul takes delight, On whom in af - flic - tion I call; My comfort by day, and my song in the night, My hope, my sal - va - tion, my ail.  
 11s & 9s. Come let us as - cend My companion and friend, To a taste of the banquet a - bove, if thy heart be as mine, If for Je - sus it pine, Come up in - to the chariot of love.



284

## COME YE DISCONSOLATE. 11s &amp; 10s. (11, 10, 11, 10.)

S. WEDDER.

Come ye disconsolate, where'er you languish, Come at the shrine of God fervently kneel; Here bring your wounded hearts, here tell your story, Earth has no sorrow that heaven cannot heal.  
 Joy of the desolate, light of the straying, Hope, when all others die, fadeless and pure, Here speaks the Comforter, in mercy saying, Earth has no sorrow that Heaven cannot cure.

285

## HAIL TO THE BRIGHTNESS. 11s &amp; 10s. (11, 10, 11, 10.)

L. MASON

Hail to the brightness of Zion's glad morning, Joy to the lands that in darkness have lain; Hushed be the accents of sorrow and mourning, Zion in triumph begins her mild reign.  
 Lo! in the desert rich flowers are springing, Streams ever copious are gliding along; Loud from the mountain-tops echoes are ringing, Wastes rise in verdure and mingle in song.

# THE CHURCH'S WELCOME.

11s & 12s

286

Children of Zi-on! what harp notes are stealing so soft o'er our senses, an soothing-ly sweet, 'Tis the mu-sic of an-gels their raptures re-vealing; That you have been  
 Children of Zi-on! we joy-ful-ly hail you, Who've entered the fold thro' Christ Je-sus, the door, 'Tis the mu-sic of pil-gims on earth, tho' the foe may as-sail you, Press for-ward and

bro't to the Ho-ly One's feet, Children of Zi-on! we join in your welcome, 'Tis sweet to lie low in that bless-ed re-treat, 'Tis sweet to lie low in that bless-ed re-treat.  
 soon will the con-flict be o'er, Children of Zi-on! oh! welcome, thrice welcome! Till we meet where the foe shall oppress you no more, Till we meet where the foe shall op-press you no more.

The voice of free grace cries "es-cape to the mountain," For Ad-am's lost race Christ hath opened a fountain, For sin and un-

CHORUS. Hal-! - lu - jah to the

The voice of free grace cries "es-cape to the mountain," For Adam's lost race Christ hath opened a fountain, For sin and un-

cleanness, and eve-ry transgression, His blood flows most freely, in streams of sal - va-tion, His blood flows most freely, in streams of sal - va-tion.

Lamb who has bought us a par-don, We'll praise him a - gain, when we pass o - ver Jordan, We'll praise him a - gain, when we pass o - ver Jordan.

cleanness, and eve-ry transgression, His blood flows most freely, in streams of sal - va-tion, His blood flows most freely, in streams of sal - va-tion.

BOWLES. 12s & 8s. (12, 8, 12, 8.)

G. W. LINTON, 1868. 288

When the harvest is past, and the summer is gone, And sermons and prayers shall be o'er; When the beams cease to break on the blest Sabbath morn, And Jesus invites thee no more.  
Say, O sinner, that livest at rest and secure, Who fear-est no trouble to come; Can thy spirit the swelling of sorrow en-dure, Or bear the im-pen-itent's doom.

FLURNOY. 12s & 11s. (12, 11, 12, 11, 12.)

G. W. LINTON, 1868. 289

As down in the sunless re-treat of the ocean, Sweet flowers are springing no mortal eye can see;  
So deep in my heart the still prayer of de-votion, Unheard by the world ris-es si-lent to thee, } My God, si-lent to thee, pure, warm, si-lent to thee.

13s & 11s. Thou art gone to the grave, but we will not de-plore thee; Though sor-rows and dark-ness en-com-pass the  
11s. Oh fly, mourning sin-ner, saith Je-sus to me, Thy guilt I will par-don, thy soul I will

tomb; The Sav-iour has passed thro' its por-tals be-fore thee, And the lamp of his love is thy guide thro' the gloom.  
free: From the chains that have bound thee my grace shall re-lease. Thy stains I will wash, and thy sor-rows shall cease.

# VESPER HYMN.

8s & 7s. Double by singing small notes,

RUSSIAN AIR.

Hark! the ves - per hymn is stealing, O'er the wa - ters soft and clear; Near - er yet, and near - er pealing Now it bursts up - on the ear.  
 Now like moonlight waves re - treat - ing, To the shore it dies a - long, Now, like angry surges meeting, Breaks the min - gled tide of song.

Ju - bi - la - te, A - men, A - men.

## CHORUS.

Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men, Farther now, now farther  
 Hush a - gain like waves re - treat - ing, Soft it fades up - on the ear.  
 To the shore it dies a - long.

Ju - bi - la - te A - men, A - men.

## WHEN THE LORD SHALL BUILD UP ZION.

J. COLE,  
Baltimore, Md.

When the Lord shall build up Zi - on, He shall ap - pear, in his glo - ry, In his glo - ry,

When the Lord shall build up Zi - on, He shall ap - pear in his glo - - - - ry, In his glo - ry, He shall ap - pear in his

When the Lord shall build up Zi - on, He shall ap - pear, shall appear in his glo - ry, He shall ap - pear in his glo - ry, He shall ap -

When the Lord shall build up Zi - on, He shall ap - pear in his glo - ry, In his glo - ry,

He shall ap - pear in his glo - ry, O, pray for the peace, the peace of Je - ru - sa - lem, They shall prosper that love thee, Peace be with - in thy

glo - ry, In his glo - ry, O, pray for the peace, the peace of Je - ru - sa - lem, They shall prosper that love thee; Peace be within thy walls,

He shall ap - pear in his glo - ry, O, pray for the peace, the peace of Je - ru - sa - lem, They shall prosper that love thee; Peace be with - in thy

He shall ap - pear in his glo - ry,

COLE,  
More, Md.

appear in his  
He shall ap-

be with-in thy  
walls,  
be with-in thy

# WHEN THE LORD SHALL BUILD UP ZION. Concluded.

walls,  
And plenteousness within thy pal-a-ces, And plenteousness within thy pal - a - ces,  
Peace be within thy walls,  
with - in thy pal-a-ces, And plenteousness within thy pal - a - ces, Peace be within thy walls,  
wells,  
And plenteousness within thy pal-a-ces, And plenteousness within thy pal - a - ces,  
Peace be within thy walls,  
Peace be within thy walls,

Peace be within thy walls,  
Peace, And plenteousness within thy pal - a - ces, And plenteousness within thy pal - a - ces. A - men, A - men.  
walls, Peace be within thy walls, And plenteousness within thy pal - a - ces, And plenteousness within thy pal - a - ces. A - men, A - men.  
Peace be within thy walls,  
Peace, And plenteousness within thy pal - a - ces, And plenteousness within thy pal - a - ces, A - men, A - men.



## HOLY, LORD GOD OF SABAOth.

SWAFFIELD.

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Heaven and earth, Heaven and earth, Heaven and earth are full of the

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Heaven and earth, Heaven and earth, Heaven and earth are full of the

Detailed description: This system contains four staves of music. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The music is in 2/2 time. The lyrics are printed below the vocal staves.

maj - es - ty of thy glo - ry. Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord, Most High.

maj - es - ty of thy glo - ry. Glo - ry be to thee, Glo - ry be to thee, Glo - ry be to thee, O Lord, Most High.

Detailed description: This system continues the musical score with four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The time signature changes to 3/2. The lyrics are printed below the vocal staves.

FIELD.

full of the

full of the

Most High.

Most High.

# I WILL ARISE.

CECIL. 294

I will a - rise, will a - rise and go to my Fa - ther, and will say un - to him: Fa - ther! Fa - ther! I have sin - ned, have

I will a - rise, I will a - rise, will a - rise and go to my Fa - ther, and will say un - to him: Fa - ther! Fa - ther! I have sin - ned, have

sin - ned, I have sinned against Heaven and be - fore thee, and am no more wor - thy to be call - ed thy son, And am no more worthy to be call - ed thy son.

sin - ned, I have sinned against Heaven and be - fore thee, and am no more wor - thy to be call - ed thy son, And am no more worthy to be call - ed thy son.

HEAVENLY VISION.

FRENCH.

I be-held, and lo, a great mul-ti-tude which no man could number, Thousands of thousands, and  
 Thousands of  
 I beheld, and lo,..... a great mul-ti-tude which no man could number, Thousands of thousands, and ten times  
 I be-held, 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 thou - - sands, thousands of thousands, and ten times thousands, thousands of thousands, and ten times thou - sands,  
 thousands, and ten times thou-sands, thousands of thousands, and ten times thou - - sands, thousands of thousands, and ten times  
 thou - sands, thousands of thousands, and ten times thou - - sands, thousands of thousands, and ten times thou - sands, thousands of thousands, and  
 ten times thou-sands, thousands of thou-sands, and ten times thousands, thousands of thousands, and ten times thousands of thou - sands.

[1st page.]

HEAVENLY VISION. Continued.

stood be-fore the Lamb, and they had palms in their hands, And they cease not day and night, saying. Ho - ly, ho - ly, ho - ly, ho - ly,  
thousands, stood be - fore the Lamb,  
ten times thousands, stood before the Lamb, and they had palms in their hands, And they cease not day and night, saying, Ho - ly, ho - ly, ho - ly, ho - ly,  
stood be - fore the Lamu,

ho - ly, Lord, God Al - migh - ty, which was, and is, and is to come, which was, and is, and is to come. And I heard a migh - ty an - gel  
ho - ly, Lord, God Al - mighty, which was, and is, and is to come, which was, and is, and is to come. And I heard a migh - ty an - gel

[2d page.]

# HEAVENLY VISION. Continued.

fly . . . . ing thro' the midst of heaven, cry-ing with a loud voice, Woe, woe, woe, woe, . . . . . be an-to the

fly . . . . ing thro' the midst of heaven, cry-ing with a loud voice, Woe, woe, woe, woe, . . . . . be an-to the

earth by rea-son of the trumpet which is yet to sound. The great men and nobles, rich men and poor, bond and

earth by rea-son of the trumpet which is yet to sound. The great men and nobles, rich men and poor, bond and

And when the last trumpet sounded,  
[3d page.]

# HEAVENLY VISION. Concluded.

tree, gath - er - ed themselves to - gath - er, and cri - ed to the rocks and mountains to fall up - on them, and hide them from the face of Him that sit-teth

free, gath - er - ed themselves to - gath er, and cri - ed to the rocks and mountains to fall up - on them, and hide them from the face of Him that sit-teth

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "tree, gath - er - ed themselves to - gath - er, and cri - ed to the rocks and mountains to fall up - on them, and hide them from the face of Him that sit-teth". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The lyrics are: "free, gath - er - ed themselves to - gath er, and cri - ed to the rocks and mountains to fall up - on them, and hide them from the face of Him that sit-teth".

on the throne; 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?

on the throne; 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?

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The lyrics are: "on the throne; 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?". The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp (F#). The lyrics are: "on the throne; 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?".

## THE LAST BEAM IS SHINING.

PORTUGUESE.

Fad-ing still fad-ing, The last beam is shining, Father in heaven, the day is de-clin-ing, Safe-ty and in-nocence fly with the light, Temptation and danger walk forth with the night,

Fad-ing still fad-ing, The last beam is shining, Father in heaven, the day is de-clin-ing, Safe-ty and in-nocence fly with the light, Temptation and danger walk forth with the night,

This system contains two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/2.

From the fall of the shade till the morning bells chime, Shield me from danger, save me from crime, Father have mercy, Father have mercy, Father have mercy thro' Jesus Christ our Lord, Amen.

From the fall of the shade till the morning bells chime, Shield me from danger, save me from crime, Father have mercy, Father have mercy, Father have mercy thro' Jesus Christ our Lord, Amen.

This system contains two staves of music. The top staff is a vocal line in treble clef with lyrics underneath. The bottom staff is a piano accompaniment in bass clef. The key signature has two sharps (F# and C#) and the time signature is 2/2.

# I LONG FOR THE LAND OF THE BLEST.

G. W. LINTON 1863. 297

I long, I long for the land of the blest, Where the weary are at rest, at rest, Where the wicked cease from troubling And the weary are at rest, I

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in 3/4 time and B-flat major. The lyrics are written below the vocal staff.

long, I long for the land of the blest, Where the wicked cease from troubling, And the wea - ry are at rest, are at..... rest.

This system contains the second two staves of the musical score. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The lyrics are written below the vocal staff.

with the night,  
with the night,

This block shows the right edge of the left page, with the end of a musical staff and the beginning of another. The lyrics 'with the night,' are visible.

ord, Amen.  
Lord, Amen.

This block shows the right edge of the left page, with the end of a musical staff and the beginning of another. The lyrics 'ord, Amen.' and 'Lord, Amen.' are visible.



## THE LORD'S PRAYER.

G. W. LINTON, 1894.

Our Father, who art in heav'n, hal - lowed be thy name, Thy Kingdom come, thy will be done, on earth, as it is in heav'n, Give us this day our

Our Father, who art in heav'n, hal - lowed be thy name, Thy Kingdom come, thy will be done, on earth, as it is in heav'n, Give us this day our

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are printed below the vocal line.

dai - ly bread, And forgive us our tres - passes, as we for - give those that trespass against us, And lead us not in - to tempta - tion, but de - liv - er

dai - ly bread, And forgive us our tres - passes, as we for - give those that trespass against us, And lead us not in - to tempta - tion, but de - liv - er

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The lyrics are printed below the vocal line.

THE LORD'S PRAYER.

Concluded.

PUBLIC ARCHIVES OF NOVA SCOTIA  
HALIFAX, N. S.

us from e - - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for - ev - er and ev - er, a - men.

us from e - - vil, for thine is the kingdom, and the pow - er, and the glo - ry, for - ev - er and ev - er, a - men.

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the notes.

DOXOLOGY.

Praise God from whom all bless - ings flow, Praise him all crea - tures here be - low, Praise him all crea - tures here be - low ;

Praise God from whom all blessings flow, Praise him all creatures here below,

Praise God from whom all bless - ings flow, Praise him all crea - tures here be - low, Praise him all crea - tures here be - low ;

Praise God from whom all blessings flow,

The musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/2. The lyrics are written below the notes.

DOXOLOGY, Continued.

Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven-ly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye  
Praise him a - bove, Praise him a - bove, Praise him above, ye heav'nly host,  
Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven-ly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye  
Praise him a - bove, Praise him a - bove, Praise him above, ye heav'nly host,

heav'nly host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise Fa-ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost.  
Praise Father, Son, and Ho-ly Ghost,  
heav'nly host, Praise Fa - ther, Son, and Ho - ly Ghost, Praise Fa-ther, Son, and Ho - ly Ghost, Praise Fa - ther, Son, and Ho - ly Ghost.  
Praise Father, Son, and Ho-ly Ghost, [2nd page.]

DOXOLOGY, Concluded.

Hal - le - lu-jah, Hal-le - lu-jah, Hal-le - lu - jah, A - men, A - men, Hal - le - lu - jah,  
Hal - le - lu-jah, Hal-le - lu-jah, Hal-le - lu - jah, A - men, A - men, Hal - le - lu - jah,  
Hal - le - lu - jah, Hal-le - lu - jah, Hal-le - lu - jah, A - men, A - men, Hal - le - lu - jah, Hal - le - lu-jah, Hal-le - lu - jah, Hal-le - lu - jah,

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.  
Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men, Hal - le - lu - jah, A - men, Hal - le - lu - jah, A - men.

## DISMISSION.

Lord dis - miss us with thy bless - ing, Bid us all de - part in peace, Still on gos - pel man - na feed - ing, Pure ser - aph - ic love in - crease,

Lord dis - miss us with thy bless - ing, Bid us all de - part in peace, Still on gos - pel man - na feed - ing, Pure ser - aph - ic love in - crease,

The musical score for the first system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major and the time signature is 2/2.

Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee no - bler praise,

Fill each breast with con - so - la - tion, Up to thee our voi - ces raise; When we reach that blissful station, Then we'll give thee no - bler praise,

The musical score for the second system consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major and the time signature is 2/2.

# DISMISSION. Concluded



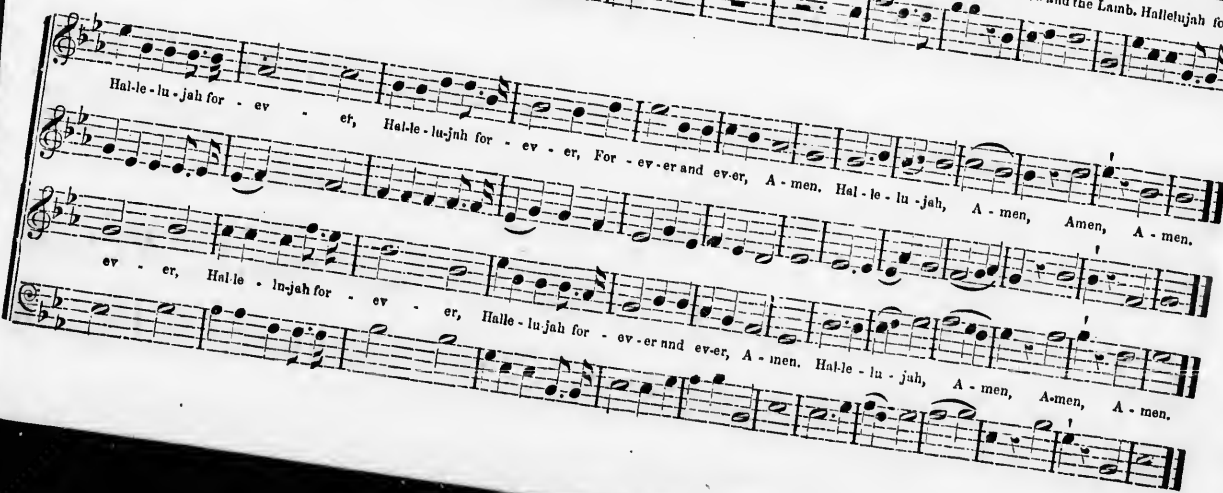
in - crease,  
in - crease,



- blier praise,  
o - blier praise,



Then we'll give thee nobler praise,  
Amen, Hal - le - lujah,  
Amen, Hal - le - lujah, to God and the Lamb.  
Then we'll give thee nobler praise, And we'll sing Halle - lu - jah, Amen, Hal - le - lujah, And we'll sing Hallelujah,  
Amen, Hal - le - lujah, to God and the Lamb. Hallelujah for -



Hal - le - lu - jah for - ev - er,  
Hal - le - lu - jah for - ev - er, For - ev - er and ev - er, A - men. Hal - le - lu - jah, A - men, Amen, A - men.  
ev - er, Hal - le - lu - jah for - ev - er,  
Hal - le - lu - jah for - ev - er and ev - er, A - men. Hal - le - lu - jah, A - men, Amen, A - men.

CHANT. No. 1. DOUBLE.

J. BATTISHILL

Praise the Lord,..... O my soul, And all that is within me..... praise his ho - ly name,  
 { O, speak good of the Lord, all } ..... his do - - minions, Praise thou the..... Lord — O my soul,  
 { ye works of his, in all places of }

Praise the Lord,..... O my soul, And for - - - - - get not all his benefits.  
 { Glory be to the Father, and } ..... Ho - ly Ghost, { As it was in the beginning, is now, }  
 { to the Son, and to the... } ..... and ever shall be, world..... } with - out end, A - men, A - men.

L  
 In  
 As it

...HILL

name,  
soul,

A - men.

CHANT. No. 2. DOUBLE.

MORNINGTON.

O come, let us sing un  
For the Lord is a ..... to the Lord,  
Glory be to the Father, and ..... great God,  
to the Son,

Let us heartily rejoice in the ..... strength of  
And a great ..... King a our sal - vation,  
And ..... to the Ho - all Gods,  
Ho - Ghost,

Let us come before his presence with thanks - giving,  
In his hands are all the corners of the earth,  
As it was in the beginning, is now, and ev - er shall be,

And show ourselves ..... glad in  
And the strength of the ..... hills, is him, with psalms.  
World ..... with - out his also. A - men.



CHANT. No. 3. DOUBLE.

RICHARD LANGDON.

The glorious company..... of the a - postles, Praise..... Thee,  
Let the people..... praise thee, O God, Yea, let all the... peo - ple praise — Thee,

The goodly fellowship..... of the prophets, Praise..... Thee.  
Then shall the earth bring..... forth her increase, And God, even our own..... God, shall give us his blessing, A - men

L. M.

Be  
{ The  
And

ADON.

Thee,  
Thee,

A - men

CHANT. No. 4. - DOUBLE, or L. M.

DR. BOYCE

O, be joyful in the Lord,..... all ye lands, { Serve the Lord with gladness, and come }  
 { before his ..... }  
 L. M. { The heavens declare thy glory, Lord, } wis - dom shines; { But when our eyes behold thy word, } pres - ence with a song,  
 { In every star thy ..... } { We read thy, ..... } name in fair - er lines.

Be sure that the Lord..... he is God, { It is he that hath made us, and not we }  
 { The rolling sun, the changing light, } ourselves, we are his people, and the } sheep of his - pasture.  
 { And nights and days thy ..... } pow'r con - fess; { But the blest volume thou hast writ, } jus - tice and thy grace. A - men.

CHANT. No. 5. 8s & 6s, or C. H. M.

O. W. LINTON, 1864.

Oh! what is life? 'Tis like a flower That blossoms and is..... gone,  
 Oh! what is life? 'Tis like the bow That glistens in the ..... sky,  
 Lord, what is life? If spent with thee In humble praise and..... prayer,  
 It flourishes its little hour With.....  
 We love to see its colors glow But .....  
 How long or short this life may be We .....

all its beau-ty on, Death comes and like a wint 'ry day, It cuts the ..... love-ly flow'r a - way.  
 while we look they die, Life fails as soon to - - day 'tis here, To-morrow..... it may dis- ap - pear.  
 feel no anxious care, Though life depart our joys shall last, When life and..... all its joys are past. A - men.

# CHANT. No. 6. DOUBLE, or 8s & 7s.

G. W. LINTON. 1864.

1. I am weary, I am weary Of the cares and..... toils of life, I am weary of its sorrows I am.....  
 2. I am weary of the trifles That occu - - - - - py my days, I am weary of the longing For.....  
 3. I have seen the flowers wither I have seen the lov'd ones die, I have seen the clouds of sorrow Over - - - - -

wea - ry of its strife,  
 hu - man love and praise,  
 cast youth's sum - mer sky,

A - men.

I am weary of its flowers That bloom so soon to die, And th' immortal spirit pineth For its ..... home be - yond the sky.  
 I am weary of these passions Turoing constant - ly to earth, And my spirit pants for freedom From its.. i - die - joy and mirth. A - men.  
 I am pining, I am pining For my home a-mong the blest, Where the wicked cease from troubling And the wea - ry are at rest.

CHANT. No. 7. C. M., or S. M.

JAMES TURLLE.

C. M. How happy ev'ry child of grace, Who knows his sins, for - given, This earth, he cries is not my place, I... seek my place in heaven.  
 S. M. Come, Spirit of the Lord, Our Comfort - er, our guide, Oh, sanctify us through thy word, la... eve - ry heart re - side. A - men.

CHANT. No. 8. RESPONSES.  
G. W. LINTON, 1864.

CHANT. No. 9.

Lord have mercy upon us, and incline our... hearts to keep this law.  
 Lord have mercy upon us, and write all these thy laws in our hearts we be - seech thee.

Thou that takest away the sins of the world, Have mercy up - on — us. A - men.

Ps. 13. 3.  
7s & 6s.  
7s, 6s & 8s.

HYMN CHANT.

No. 10. 6s & 8s, (H. M.) C. P. M. or 8s, 7s & 4s.

G. W. LINTON. 1864.

6s & 8s. Hark! hark the notes of joy, }  
 Roll round the ..... } heav'nly plains, { And seraphs find employ, For }  
 8s, 7s & 4s. See, from Zion's sacred } their sub- } limest strains, { Some new delight in heav'n is }  
 mountain, Streams of living } wa-ters flow, { God has opened there a foun- } known, Loud ring the harps a- } round the throne.  
 tain, That supplies the ..... } world a - new, He is blessed, Who its sovereign vir-tues know. A - men.

CHANT.

No. 11. 7s. or 7s & 6s, or 7s, 6s & 8s.

Fs. 13. 3. Consider and hear me, O, ..... Lord my  
 7s & 6s. The mellow eve is gliding, Serenely ..... down the  
 7s, 6s & 8s. Brother, thou art gone to rest, Thy toils and ..... cares are  
 God, Lighten mine eyes, lest I .....  
 west, So every care subsiding, My .....  
 o'er, And sorrow, pain, and suffering now, Shall ..... sleep the sleep of death.  
 soul would sink to rest.  
 ne'er dis - tress thee more. A - men.

HYMN CHANT. No. 12. 8s & 6s, 5 lines

There is an hour of peaceful rest, To  
 mourning..... } wand'ers giv'n, { There is a joy for souls dis - tressed, A  
 There is a home for weary souls, By } sor - rows driv'n, { When tossed on life's tempestuous } o - cean rolls, and all is drear, but heav'n. A - mèn.

CHANT. No. 13. THE LORD'S PRAYER.

Our Father, who art in heaven, hallowed ..... be thy name, Thy Kingdom come, thy will be done, on ..... earth, as it is in heaven,  
 Give us this day, our ..... dai - ly bread, And forgive us our trespasses, as we forgive.... those that trespass against us,  
 And lead us not into temptation, but deliver.. us from evil, For thine is the kingdom, and the power and the glory, for - ever and ever. A - men.

- Abbe
- Abing
- Acton
- Aish
- All is w
- All Sal
- Americ
- Amity
- Amsterd
- Antioch
- Arabis
- Ariel
- Arlington
- Arnold's
- Artaxerxe
- Arton
- Ashley
- Auburn
- Bacon
- Barbers
- Belium
- Beaufort
- Beautiful Zi
- Benevento
- Benish
- Blilow
- Bisphorthorp
- Bolton
- Boonville
- Bowles
- Boylston
- Brattle Street
- Bridgewater
- Brighton
- Brooklyn
- Brooks
- Brown
- Caddo
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## Chants.

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# METRICAL INDEX.

<b>L. M.</b>	<b>L. M. 5 lines.</b>	<b>L. M. 6 lines.</b>	<b>C. P. M. (868,886.)</b>	<b>4s &amp; 8s,</b>	<b>6s &amp; 10s,</b>	<b>8s &amp; 3s.</b>	<b>9s &amp; 7s.</b>
Alah .....50	Lindsey ..... 51	Brighton ..... 57	Ariel .....126	Williamson .....184	Abbeville .....212	All is well .....243	The Christian's welcome home. 271
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As down in  
As o'er the p  
As pants the  
As when the  
Awake and si  
Awake my sou  
Awake my ton  
Awake our sou  
Awful Zion  
Beautiful Zio  
Begin my soul  
Begone unbelie  
Behold how the  
Behold what I  
Beneath our feat  
Blow ye the trump  
Broad is the road  
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But thou art go  
By cool Siloam's  
Cease ye mourners  
Children of the  
Christian, the morn  
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Come happy souls  
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1 1 5 5 1 2 2 2 2 5 1 2 4 4 5 2 3 2 2 1 5 1 1 1 5 3 1 2 2 5 2 2 1

Lilly Dale with expression

all on the Right Hand

Gentle Annie

2 2 1 2 1 2 2 4 5 4 3 3 2 2 2 1 1 1 2 2 2 2 4 5 4 3 3 2 2 2 1 1

3 3 4 5 4 4 3 6 2 2 1 2 5 4 3 6 2 2 1 1 2 1 1 1 2 1 1 2 5 4 3 6 1

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2322

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Glim - ming where the pur - pling clus - ters in ce - les - tial vin - tage lie.

D.C.

TRIBLE.

ALTO.

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