

BEAUTIES OF CHURCH MUSIC.

MASONS' SACRED HARP

OR

ECLECTIC HARMONY:

A

NEW COLLECTION OF CHURCH MUSIC.

BY LOWELL MASON,

Professor in the Boston Academy of Music; Organist and Director of Music in the Bowdoin street Church; editor of the Boston Academy's Collection, Handel and Haydn Collection, Choir or Union Collection, Boston Collection of Anthems, Lyra Sacra, Choral Harmony, Boston Academy's Collection of Anthems, &c. and by

TIMOTHY B. MASON,

Professor in the Eclectic Academy of Music, and Conductor of Music at Fourth street Church, Cincinnati.

STEREOTYPE EDITION.

PUBLISHED

AND SOLD BY TRUMAN AND SMITH, CINCINNATI; ROBINSON, PRATT AND CO., COLLINS, KEESE AND CO., NEW-YORK:
DESEVER, THOMAS AND CO., HENRY FERRIS, PHILADELPHIA; D. M. HOGAN, PITTSBURGH:
STRONG AND CO., CLEVELAND; GEORGE HOLTON, ST. LOUIS.

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R E C O M M E N D A T I O N S .

MASONS' SACRED HARP, or Beauties of Church Music, is adapted to the wants of all denominations. The variety of metres is very great, and but few Hymns are contained in the Hymn Books of the different christian worshippers, for which a tune may not be found in this collection: It will be found to contain a great variety of Psalm and Hymn tunes; also a collection of interesting Anthems, Set Pieces, Sacred Songs, Sentences and Chants, which are short, easy of performance without instrumental aid, and appropriate to the various occasions of public worship, the wants of singing schools, musical societies, and pleasing and useful to singers for their own private practice and improvement.

MASONS' various collections have all been preeminently popular and useful in the estimation of men of science and taste, both in Europe and America. The Sacred Harp is the authors' last production, and it is not excelled by any other collection. Teachers of singing, clergymen and others who are desirous of promoting Sacred Music, can employ no means so effectual as the circulation of this valuable work.

From the New York Evangelist: edited by J. Leavitt, author of the Christian Lyre, a collection of Psalm and Hymn Tunes.

Masons' Sacred Harp, is, what it is called in the title page; a very select and useful work; it is the best collection of church music extant, for congregations anywhere.

From the Baptist Advocate.

Masons' Sacred Harp.—The lovers of Sacred Song will find a rich treat in this new collection. No one man in our country has done so much for church music as Lowell Mason. He has given us the "Boston Handel and Haydn Collection," the "Choir, or Union Collection," the "Boston Academy Collection," &c., all valuable works and entitled to the extensive patronage which has been bestowed upon them; but it is safe to say, that the "Sacred Harp" has not an equal in the English language. This book is a volume of "gems in Melody and Harmony." Every denomination will promote devotional Psalmody by adopting this collection as the standard of church music.

From the Baptist Journal.

Masons' Sacred Harp.—Having used this truly excellent and popular collection of music, in the Baker Street Baptist Church, we are confident that for elegance of taste, ease of execution, and adaptation to promote and cherish a love for sacred music, it is decidedly the best work of the kind with which we are acquainted.

From Mr. Hamilton of the Methodist Episcopal Church, director of Music in the Methodist Church, Wheeling.

We are using 'Masons' Sacred Harp,' &c. in our church. I should be much pleased to see it in general use—the music will please and improve the lovers of sacred song. The tunes are well suited to the different variety of metres, and it is a desirable collection for churches and schools.

From Mr. Thomas J. Orr, Teacher of Singing in the Methodist Church.

I am using 'Masons' Sacred Harp,' and consider it superior to any work I have seen. It is admirably adapted to the use of schools; and from the sacred character of the pieces, the purity of the melodies, and richness of harmony, it is preeminently calculated for the cultivation of correct Musical taste.

From Mr. Harris, Teacher of Sacred Music at Columbus.

'Masons' Sacred Harp' has not an equal, and I intend introducing it into my school as fast as possible.

From Mr. B. S. Forbes, Teacher of Sacred Music.

I am using 'Mason's Sacred Harp' in my several schools, and give it the preference to any other collection of Music extant. The delightful association of words and harmony are admirably calculated to accomplish the taste of all singers, and particularly the learner. I would most cordially recommend the work to all teachers of singing, and others interested in the progress of music.

Mr. Billings, Teacher of Sacred Music.

'Masons' Sacred Harp' is the most complete, interesting, and useful collection of Psalm and Hymn Tunes I have ever seen. It is emphatically, sacred music. I will encourage its general introduction.

From the Journal.

Masons' Sacred Harp.—This invaluable collection by the brothers Mason, should be in the hands of every lover of Sacred Music. Professor T. B. Mason of the Eclectic Academy of Music, is a very able musician. The senior editor, professor Lowell Mason of the Boston Academy of Music, has long been esteemed both in Europe and America, one of the ablest musicians of the age. He has been for many years president of the Boston Handel and Haydn Musical Society, is author of the Boston Handel and Haydn Collection of Church Music, 'a work,' said the London Harmonicon, several years since, 'which is not surpassed by any work in the world. It is highly honorable to American talent, and shows clearly the rapid progress of Americans in musical science.' He has since edited 'Choral Harmony,' a collection of anthems and choruses; the 'Boston Collection of Anthems, Choruses,' &c. (both published by the Handel and Haydn Society); also 'Lyra Sacra,' a collection of original and selected anthems, sentences, chants, &c.; the 'Choir or Union Collection,' the 'Boston Academy's Collection of Church Music,' and several other valuable musical works. We are familiar with all of Masons' publications, and have carefully examined the Sacred Harp. The volume is composed of very beautiful melodies, and harmonies of almost unequalled richness. It may justly be entitled the 'beauties of music.' The tunes are admirably adapted to the effective expression of poetry, a circumstance upon which the happiest effect of christian psalmody depends. The work is particularly recommended to those whose object it is to suit music to the words sung, or to make music subordinate to sentiment, and thus eminently conducive to devotion.

VALUABLE MUSICAL WORKS.

MASONS' SACRED HARP, A New Collection of Psalmody, Stereotyped. *No alterations will be made in this work, it being in a stereotype form, all successive Editions will be perfectly alike, so that they may be used together.*

This new collection of three hundred and sixty pages, is undoubtedly the most interesting and useful volume of sacred music extant. In addition to a great variety of Psalm and Hymn Tunes, suited to the wants of Singing Schools and Christian Worshippers of every denomination, it furnishes a greater number of Anthems, Set Pieces, Sentences, Solos, Duets, Sacred Songs, &c., than any other similar work; also a selection of Chants for the Episcopal church. The Sacred Harp needs no recommendation, it will *recommend itself*.

PATENT NOTE EDITION. The proprietors of 'Masons' Sacred Harp' have (contrary to the express wishes and views of the authors) prepared and stereotyped an edition of the Harp of 232 pages, in PATENT NOTES, under the belief that it would be more acceptable to singers in the west and south, where Patent Notes are generally used.

Persons ordering the Harp must be very particular to specify whether the Round or Patent Note edition is wanted.

MASONS' MUSICAL MANUAL. A Manual for instruction in the elementary principles of vocal music, on the system of Pestalozzi. By LOWELL MASON, Professor, &c.

Extract from a notice of the Manual received from the celebrated Musician, WM. GARDINER, of England, whose fame as a distinguished Composer of Music, is not confined to his own country. He is author of "The Music of Nature," and other works.

He says: "I beg of you to make my acknowledgments to Mr. MASON, and thank him for the very ingenious book he has sent me, and the valuable collection of Psalmody. It is remarkable, that in *this* country, though we have works upon music as far back as Thomas Morley, *certainly* we have not a book, as yet, *comparable* with "Mason's Manual." It is highly creditable to the new world to set us such a pattern.

BOSTON ACADEMY'S Collection of Church Music. By LOWELL MASON.

BOSTON ACADEMY'S Collection of Anthems, Choruses, &c. &c. By LOWELL MASON.

HANDEL AND HAYDN COLLECTION OF CHURCH MUSIC. By LOWELL MASON.

THE CHOIR, OR UNION COLLECTION OF CHURCH MUSIC. By LOWELL MASON.

LYRA SACRA, a collection of Original and Selected Anthems, Motetts, Sentences, Chants, &c. By LOWELL MASON.

BOSTON COLLECTION OF ANTHEMS, CHORUSES, &c., consisting of arrangements from the most distinguished composers, appropriate to the various circumstances of singing societies, concerts, and exhibitions of sacred music. Arranged and harmonized by LOWELL MASON and G. J. WEBBE.

SENTENCES, or Short Anthems, Hymn Tunes, and Chants, appropriate to various occasions of public worship, (original) composed by LOWELL MASON.

SACRED MELODIES, composed and arranged by LOWELL MASON and G. J. WEBBE.

CHORAL HARMONY, consisting of Anthems, Choruses, &c. By LOWELL MASON.

SPIRITUAL SONGS, FOR SOCIAL WORSHIP. Music and poetry arranged by LOWELL MASON and THOMAS HASTINGS.

SABBATH SCHOOL SONGS, or Hymns and Music suitable for Sabbath Schools. By LOWELL MASON.

PORTER'S MUSICAL CYCLOPEDIA: Or the Principles of Music considered as a Science and an Art; embracing a complete musical dictionary, and the outlines of a musical grammar, and of the theory of sounds and laws of harmony; with directions for the practice of vocal and instrumental music, and a description of musical instruments. By W. S. PORTER.

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PSALM AND HYMN TUNES, ANTHEMS, SENTENCES AND CHANTS,

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1836.

TO COMPILERS AND PUBLISHERS OF MUSIC.

The SACRED HARP is the result of great labor and expense. The copyright music contained in the work, consists (in addition to the original compositions by the Masons) of the new music furnished in manuscript. By an extensive correspondence, the editors have been able to procure a variety of beautiful tunes composed for them, by the first musical talent in Europe and America.

Subjects or arrangements from celebrated composers, as Beethoven, Haydn, Mozart and others. These authors never wrote psalm and hymn tunes. The tunes ascribed to them are *themes* from their various works, and arranged in their present form by other composers. In many instances, only the principal ideas contained in the tune, have been derived from the author to whom it has been ascribed. In such cases, more or less of the tune is the composition of the arranger, and it is usual to say, "Subject from Beethoven," "Arranged from Mozart," "Arranged from Gregorian Chant," &c. Many composers have in this way greatly extended the boundaries of Psalmody, and added much to the richness and variety of church music. The Sacred Harp contains a great amount of music of this class arranged by the Editors, and *all* such tunes are claimed as *property*, under the law made and provided for the protection of such property. To arrange psalmody from such peculiar materials with judgment, accuracy, and elegance, as much scientific knowledge and labor are requisite as for composing new tunes. Music of this class was first introduced into this country in the Handel and Haydn Collection, by Lowell Mason, and his arrangements from European subjects in that work have often been inserted in other publications *without permission*.

Very many of the old tunes in this volume have been altered, newly arranged and harmonized, and are made much more easy of execution, beautiful, and useful: *all such arrangements, alterations and harmonies*, are also claimed as *property*. This department of the work has cost an amount of time and labor which cannot be estimated, but by those acquainted with the task.

It is hoped that a proper sense of justice and propriety, without the aid of the law of copyright, will be sufficient security to the proprietors of this work. They ask, and intend to require, that their legal claim to the benefit of their labors shall be respected.

PUBLISHERS.

P R E F A C E .

The authors submit this new collection to the lovers of sacred song, with the hope that it will aid in the advancement of church music, and receive such a share of approbation as it shall be found to merit.

It may be proper to state, that in the preparation of the "Sacred Harp," no labor has been spared to enrich it with new and valuable music, and render it a correct and interesting collection.

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

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

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

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

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

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

ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

§ 1. MUSICAL sounds differ from each other in three particulars, viz:
 § 2. First, they may be LONG or SHORT, i. e. occupy a greater or lesser portion of time in singing.

§ 3. Second, they may be HIGH or LOW.

§ 4. Third, they may be LOUD or SOFT.

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

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

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

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

§ 7. General view.

<i>Distinctions.</i>	<i>Departments.</i>	<i>Subjects.</i>
LONG or SHORT.	RHYTHM.	LENGTH.
HIGH or LOW.	MELODY.	PITCH.
SOFT or LOUD.	DYNAMICS.	STRENGTH or FORCE.

§ 8. Each of these departments require particular exercises, and should be pursued separately, until one department can no longer dispense with the others.

Note.—The following, and similar questions, are to be asked by the teacher, and answered simultaneously by the whole school.

QUESTIONS.

How many distinctions are there in musical sounds? What is the first distinction? Second? Third? How many separate departments are there in the elementary principles of music? What is the first department called? Second? Third? On what distinction in the nature of musical sounds is RHYTHM founded? Melody? Dynamics? To what in the nature of musical sounds does RHYTHM relate? Melody? Dynamics?

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

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

How many sounds did I make? Was there any difference in them? What was the difference? Which was a long sound? Which a short one? To which department do the sounds belong? (See § 7.)

Note.—When these or similar questions are answered readily, the teacher will make two sounds which differ in pitch, being careful to maintain the same length and strength, and question as follows:

How many sounds did I make? What was the difference? Which was high? Which low? To which department do these sounds belong? (See § 7.)

These questions being answered correctly, the teacher will proceed to strength of sounds, and go through the same exercise in this department, being careful to retain the same length and pitch, and question as follows:

How many sounds were there? What was the difference? Which was loud? Which soft? To which department do they belong? (See § 7.)

CHAPTER II.

RHYTHM : OR DIVISION OF TIME AND LENGTH OF SOUNDS.

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

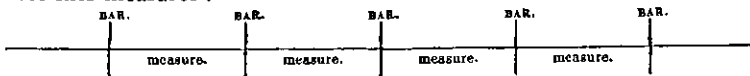
§ 10. During the performance of a piece of music, *time* passes away. This must be regularly divided into equal portions.

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

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

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

§ 14. To illustrate more fully, we will suppose this line to represent the time of a piece of music, (or the music itself.) It must now be divided into equal portions. We will therefore divide the line thus, by bars into measures :

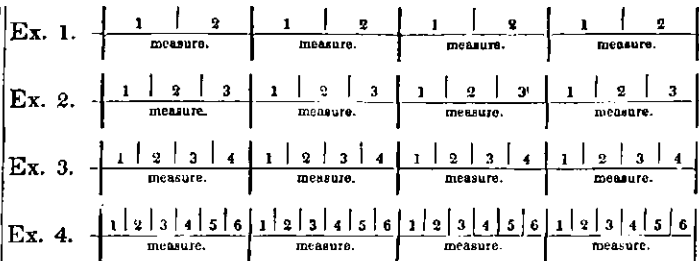


QUESTIONS.

What passes away during the performance of a piece of music ? What must be done with the time as it passes ? (See § 10.) What is the time divided by ? (See § 12.) What is the time divided into ? (See § 11.) In what particular may every piece of music be said to be alike ?

§ 15. Measures are also divided into **PARTS OF MEASURES** ; but they are not always divided alike, or into the same number of parts.

§ 16. Measures may be divided into two parts, three parts, four parts, or six parts.



§ 17. A measure divided into two parts is called **DOUBLE MEASURE**, or double time. When divided into **THREE** parts it is called **TRIPLE MEASURE**, or triple time. When divided into **FOUR** parts it is called **QUADRUPLE MEASURE**, or quadruple time. When divided into **SIX** parts it is called **SEXTUPLE MEASURE**, or sextuple time.

§ 18. The parts of measures are marked by a motion of the hand. This is called **BEATING TIME**.

Note.—The teacher cannot be too strict in requiring the pupils to beat time. Experience proves that it lies at the very foundation of correct performance. If this is neglected, all subsequent instruction will be, comparatively, of little value. In the following exercises the teacher should first give the example by making the proper motions ; repeating at the same time those words which describe the motions, as, downward beat, upward beat ; or, down, left, right, up ; or, one, two, three, &c. and afterwards require the pupils to imitate him. Do not tolerate a slow, dragging, or circuitous motion of the hand ; but let it pass instantly from one point to the other.

§ 19. Double time has two motions or beats, viz. : Downward beat and Upward beat.

§ 20. Triple time has three beats, viz. : Downward beat, Hither beat, and Upward beat.

§ 21. Quadruple time has four beats, viz. : Downward beat, Hither beat, Thither beat, and Upward beat.

§ 22. Sextuple time has six beats, viz. : Downward beat, Downward beat, Hither beat, Thither beat, Upward beat, Upward beat.

Note.—The hither beat is made horizontally to the left, the thither beat horizontally to the right. At the first downward beat in sextuple time, let the hand fall half the way, and at the

second the remainder; at the first upward beat let the hand rise half the way, and at the second the remainder. It is not necessary to exercise a school much in Sextuple time. One measure in Quadruple time is equivalent to two measures in Double time, and one measure in Sextuple time is equivalent to two measures in Triple time.

The teacher will now proceed to exercise the class in beating time; first making the motions, and at the same time describing the motion as he makes it, as, downward beat, hither beat, &c., *himself*; then require the pupils to imitate him, all beating and describing. Go through with this exercise in all the different kinds of time.

QUESTIONS.

What is that fact in the nature of musical sounds from which arises the necessity of a regular division and marking of the time? What is the most important requisite in all good performance? Ans. Correct time.

What is that which is more difficult to acquire than any thing else in music? Ans. Correct time.

What is that in which singers are usually most deficient? Ans. Time.

What is that to which those who are learning to sing are usually unwilling to attend? Ans. Time.

What are those portions of time called into which music is divided? See § 11.

What are those portions of time smaller than measures called? See § 15.

How many parts has double measure? Triple? Quadruple? Sextuple?

How do we *mark* the different parts of measures in music? What is the motion of the hand called?

How many motions or beats has double measure, or double time? Triple? Quadruple? Sextuple?

What is the character called which is used for separating measures?

Note.—Observe the difference between a *bar* and a *measure*. Do not call a *measure* a *bar*.

CHAPTER III.

ACCENT.

§ 23. As in reading, some words or parts of a sentence are *loud* and others *soft*: so in Singing, some parts of the *measure* ought to be loud and others *soft*.

§ 24. The loud parts are said to be *accented*, and the soft parts *unaccented*.

§ 25. Measures are accented according to the number of *parts* into which they are divided, viz:

Double time is accented on the *first* part of the measure, or downward beat.

Triple time is accented on the *first* part of the measure, or downward beat.

Quadruple time is accented on the *first* and *third* parts of the measure, or downward and thither beat.

Sextuple time is accented on the *first* and *fourth* parts of the measure, or downward and thither beat.

QUESTIONS.

How many parts of double measure are accented? Which part? How many parts in treble measure? Which part? In quadruple measure? Which parts? In sextuple measure? Which parts?

Note.—The teacher will now exercise the class in beating time and accent: describing the accented beats *loud* and the unaccented *soft*.

CHAPTER IV.

SINGING IN CONNEXION WITH BEATING TIME, AND ACCENT.

Note.—The teacher gives out a sound to the syllable *la* (a as in father or in far) at a suitable pitch say, E or F—first line or space, Treble clef, (disregarding the octave between male and female voices) and after repeating it frequently, calling the attention of the school to it in various ways, requires those who feel *certain* that they can make the sound right, to imitate him; afterwards he requires those who think it *probable* that they can make it right to imitate; and finally, the whole.

The pupils will now be required to beat the time and sing one *la* to each beat; commencing with double time, and finally, with all the different kinds of measure: giving particular attention to *accent*.

The teacher will be careful to have the syllable pronounced promptly at the right time and never tolerate a slow drawing articulation, or a continuation of the sound over its exact length. It is better to have the sound too short, rather than too long.

Note.—Having practised the foregoing, the teacher will require the school to beat quadruple time, and sing one la to each beat as before; after which he will remark—

§ 26. Sounds of different lengths are represented by characters of different shapes. The following characters represent the sounds we have just sung ● ● ● they are called notes—notes of different shapes represent sounds of different lengths; made in the above form they are called Quarter notes, or Quarters. (Crotchets.)

Note.—The names crotchets, minims, &c. are given here, although it is strongly recommended to adhere to the more significant terms, Quarters, Halves, &c.

§ 27. The teacher will now require the pupils to sing quarter notes and direct their attention to the character.

§ 28. The teacher will sing notes which shall occupy the time of two beats, (still using the same syllable) while the class beat and describe; he will then require the class to sing the same, and remark.

§ 29. A sound that continues as long as two quarters is called a half sound.

The notes representing a half sound are made thus ○ ○ and are called half notes. (Minims.)

§ 30. Class will sing exercises in half notes and quarter notes by dictation of the teacher.

Note.—The teacher will now pursue the same course as in § 28, and obtain a whole sound, and remark—

(It is repeated once for all, that in every exercise the teacher should himself first give the example, the pupils beating the time, and afterwards require the pupils to imitate, or do the same thing.)

§ 31. A sound that continues as long as four quarters is a whole sound. The note representing a whole sound is made thus, ○ and is called a whole note. (Semibreve.) Class will exercise as in § 30.

Note.—Teacher will pursue the same course as in § 28, and sing to each part of the measure, or to each beat two sounds.

§ 32. We now sing *eighths*, the note representing an *eighth* sound is

made thus ♪ and is called an eighth note. (Quaver.) Class will exercise as in § 30.

Note.—Teacher will pursue the same course as in § 28.

§ 33. And sing to each part of the measure, four sounds. We now sing Sixteenths; the note representing a *sixteenth* is made thus ♫ and is called a Sixteenth. (Semiquaver.) Class will exercise as in § 30.

§ 34. We have now obtained five different kinds of notes as follows:

One whole note ○ equal in duration to

two half ○ notes or

four quarter ♪ notes or

eight eighth ♫ notes or

sixteen sixteenth ♫ notes.

§ 35. Sometimes a sound is required to be made of the length of three half notes, or three quarters, or three eighths, or sixteenths; when this is the case, a dot, or point is placed after the note thus ○• a dot after any note therefore, adds to it, one half its original length—thus, a dot or pointed ○• is equal to three ○ a pointed ♪• is equal to three ♪ &c.

§ 36. There are thirtysecond notes (Demisemiquavers) made thus, ♫ and which are half as long as Sixteenths, but it is not necessary to exercise upon them at present.

§ 37. Sometimes three notes are sung to one part of a measure, or in the usual time of two notes of the same kind. When this is done the figure 3 is placed over or under them thus, ♫₃ ♫₃ ♫₃ and they are called triplets.

Note.—The class will exercise in pointed notes and triplets by dictation from the teacher.

QUESTIONS.

How do we represent sounds of different lengths? (See § 26.) What are the characters called? How many kinds of notes are there in common use? Ans. Five. What kind of a note is this \circ ?—this \circ ?—this \bullet ?—this \circ ?—this \bullet ?—this \circ ?—this \bullet ?—this \circ ?—this \bullet ?—this \circ ?—this \bullet ?—this \circ ?—this \bullet ?—

How much longer is this note \circ ?—than this \circ ?—or this \bullet ?—or this \bullet ?—&c. How many of these notes \bullet are there in this \bullet ?—or this \circ ?—or this \circ ?—&c. How much does a point or dot after a note add to its length? How much longer is this note \circ than this \bullet ? What does a figure three over or under any three notes signify? What are they called? (See § 37.)

CHAPTER V.

VARIETIES OF MEASURE.

§ 38. There are different varieties of Double, Triple, Quadruple and Sextuple time, obtained by the use of different notes on each part of the measure.

§ 39. In quadruple time we may sing one quarter note to each beat, in which case we shall have four quarter notes in a measure thus | \bullet \bullet \bullet \bullet |

§ 40. We might also in quadruple time sing one half note to each beat, and thus have four half notes in a measure, thus | \circ \circ \circ \circ |

§ 41. To designate the kind of time therefore in which a piece of music is to be performed, figures expressive of the contents of a measure, are placed at the beginning.

§ 42. If the parts of a quadruple measure are expressed by *quarters*, the measure is called **FOUR-FOUR** measure, and is thus marked:



Note.—The characters E or C are often used to denote quadruple and double measure. It is, however, recommended to discard the use of them, and substitute numerals in all cases.

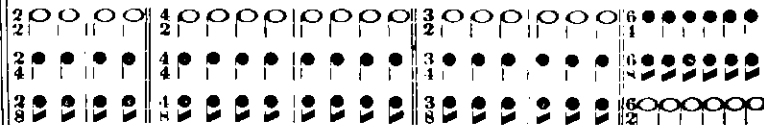
§ 43. If the parts of quadruple measure are expressed by *halves*, the measure is called **FOUR-TWO** measure, and is thus marked:



§ 44. The upper figure designates the number of *parts* into which a measure is divided by *beats*.

§ 45. The lower figure designates the kind of note, *one* of which will occupy the time of *one* beat in singing, viz: 2 stands for a half note—4 a quarter note—8 an eighth note.

Note.—The teacher will now explain all the varieties of measure in common use, as in the following examples:



QUESTIONS.

How are different varieties of measure obtained? (See § 38.) By what do we designate the different varieties of measure? (See § 41.) What does the upper figure placed at the beginning of a piece of music designate? (See § 44.) What the lower figure? (See § 45.)

§ 46. Different kinds of notes may occur in the same measure, always preserving their relative length, as in the following example in $\frac{4}{4}$ time: the first beat of the first measure has one note (\bullet) the second beat two notes ($\bullet\bullet$) the third four ($\bullet\bullet\bullet\bullet$) the fourth one (\bullet). The second measure has one note to the first two beats (\circ) two notes to the third beat ($\bullet\bullet$) and two to the fourth ($\bullet\bullet$). The third measure has one note to the three first beats (\circ) and one note to the last beat (\bullet). And the fourth measure one note for the whole four beats (\circ).

EXAMPLE.



QUESTIONS.

- In $\frac{1}{4}$ time how many eighth notes will come to one beat?
- How many sixteenths?
- How many beats to a half note?
- In $\frac{1}{2}$ time how many quarter notes to one beat?
- How many eighths?
- In $\frac{3}{4}$ time how many beats to a quarter note? How many to a half note?
- In $\frac{3}{2}$ time how many quarters to one beat?

Note.—Lessons in time or rhythm should now be sung, first by the teacher and afterwards by the scholars, using the syllable La.

Both teacher and scholars should always beat the time and also describe the motion when not engaged in singing; but the scholars should never sing with the teacher, or the teacher with the scholars. When the teacher sings the pupils should listen, (always beating) and when the pupils sing the teacher should listen.

See lessons for practice in appendix, from No. 1 to No. 18.

CHAPTER VI.

RESTS.

§ 47. We are often required in music to count or beat certain parts of a measure, or a whole measure, or any number of measures, in silence. This is called *resting*, and the sign for it is called a **REST**.

§ 48. Each note has its corresponding rest, which is of equal length with the note it represents.

§ 49. **EXAMPLE.** Whole rest. Half rest. Quarter rest. Eighth rest. Sixteenth rest. Pointed half rest. Pointed quarter rest.

Note.—The teacher will sing four or five measures in quadruple time, making a rest on the second and fourth parts of each measure, and question as follows: On which parts of the measure did I sing? On which parts did I rest? Scholars sing the same exercise as was sung by the teacher.

For exercises for practice with rests, see appendix, from No. 19 to No. 29.

Note.—If quarter and eighth rests are practically understood, there will be no difficulty with whole and half rests. The practice of sixteenth rests may be introduced at a more advanced stage of the course.

As a general rule, the same kind of notes when succeeded by rests should be sung shorter than when succeeded by other notes.

The teacher must labor to impress this upon the pupils. Teach them to fear a rest, and always to be prepared to stop short whenever one occurs so as not to interfere with the time which it requires. Singers are very apt to sing over or across the rests, and give but little attention to them.

QUESTIONS.

What is beating in silence called? What is that character called which requires us to beat in silence. How many kinds of rests are there in common use? Are those notes which are succeeded by rests, to be sung shorter or longer, than in other circumstances?

Note.—The teacher is referred to the "Manual of the Boston Academy of Music" for a much more minute detail of the elements of Rhythm; and especially for a systematic rhythmical classification of notes, or an exhibition of primitive and derived rhythmical relations; which, although not absolutely necessary, is of great advantage, provided the time and circumstances of a school will permit its introduction.

CHAPTER VII.

PART SECOND.

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

THE SCALE.

§ 50. Musical sounds may be *high* or *low*. Hence the necessity of that department in music called **MELODY**, which treats of the pitch of sounds.

§ 51. At the foundation of Melody lies a certain series of eight sounds, which are called the **SCALE**.

§ 52. The scale may be represented by the following notes: thus



§ 53. The sounds of the scale are known, or designated by numerals; thus we speak of the musical sound one, two, three, &c.

§ 54. The teacher says: Listen to a sound which I will give you, and which we will consider as *one*.

He then sings the syllable *la* (*lah*—*a* as in father) on C, on the added line below, Treble staff, or second space, Base, (omitting to distinguish between male and female voices) and requires the scholars to imitate.

§ 55. The teacher now sings one,—two,—to the syllable *la*, and requires the pupils to do the same.

Note.—Thus he goes through the whole scale, singing always to the syllable *la*, and continuing until the great majority can sing both the ascending and descending scale, correctly. A few will always be found, perhaps 5 or 10 in 100, who cannot without extra labor and attention, be made to get the right sounds. These cannot go on with the class profitably to themselves, or to the others. By extra exertion, however, almost all these may learn to sing, but they should at present merely listen to the others, and if possible, practise in a separate class.

§ 56. The distance, or step from any one sound in the scale to another, is called an INTERVAL.

§ 57. In the regular ascending and descending scale, there are two kinds of intervals, viz: WHOLE TONES and HALF TONES OF SEMITONES.

§ 58. From one to two, and from two to three are whole tones; from three to four is a half tone; from four to five, from five to six and from six to seven are whole tones, and from seven to eight is a half tone. Thus there are five whole tones, and two semitones in the scale.

§ 59. To assist us in obtaining and preserving the exact tone of the different sounds of the scale, we apply certain syllables to each one of them as follows.

§ 60. To *one* is applied the syllable *do*, (pronounced *doe*;) to *two*, *re*, (*ray*;) to *three*, *mi*, (*mee*;) to *four*, *fa*, (*fah*, *a* as in father;) to *five*, *sol*, (*sole*;) to *six*, *la*, (*lah*, *a* as in father;) to *seven*, *si*, (*see*;) and to *eight*, *do*, again.

Note.—The scale must now be sung ascending and descending with *la*, and also with the appropriate syllables.

Those teachers who prefer only four syllables in Solmization will omit § 60 and pass to § 61. We cannot, however, omit to recommend the use of the seven syllables, as at § 60, as being altogether preferable to the use of four, as at § 61. In the use of seven syllables, the association between the syllables and sounds becomes much stronger, and the pupil advances more

rapidly in the practical knowledge of the scale. Those teachers who use seven syllables in Solmization will omit § 61.

§ 61. In singing we apply certain syllables to the sounds of the scale, as follows. To *one*, we apply the syllable *FA*, (pronounced *fah*, *a* as in father;) to *two*, *SOL*, (*sole*;) to *three*, *LA*, (*lah*, *a* as in father;) to *four*, *FA*; to *five*, *SOL*; to *six*, *LA*; to *seven*, *MI*, (*mee*;) and to *eight*, *FA*, again.

Note.—The scale must now be sung, both up and down, with *la*, and also with the appropriate syllables.

QUESTIONS.

What is the second distinction made in musical sounds? What is that department called which is founded upon this distinction? Of what does Melody treat? What is that series of sounds called which lies at the foundation of Melody? How many sounds are there in the scale? How do we designate or speak of the sounds of the scale? Ans. By numerals

What is the distance or step from one sound of the scale to another called? (See § 56.)

Are the intervals all of the same kind? (See § 57.) What is the difference? How many whole tones are there in the scale? (See § 58.)

How many half tones or semitones? (See § 58.)

Between what numerals do the semitones occur? Between what syllables? Between what letters?

What is the distance from one to two? two to three? three to four? four to five? &c.

Note.—The scale should now be sung with the appropriate syllables. Also with the numerals, and with the syllable *la*, until the scholars sing it easily and accurately. Giving particular attention that the sounds be not only upon the right tone, but that they remain firm and steady to the end.

CHAPTER VIII.

§ 62. That we may easily distinguish the sounds of the scale, they are written upon horizontal lines, and on the spaces between those lines. Five lines are commonly used for this purpose which, together with the spaces, are called the STAFF.

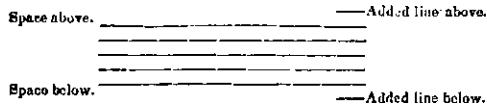
EXAMPLE.



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

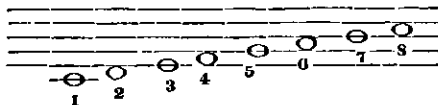
§ 64. If more than nine degrees are wanted, the spaces below or above the staff, are used; also additional lines, called **ADDED LINES**.

EXAMPLE.



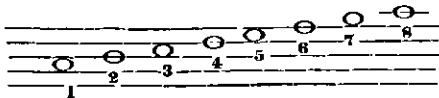
§ 65. The sound *One* we will now write upon the first added line below the staff, *Two* upon the space below, *Three* upon the first line, and so on.

EXAMPLE.



Note.—The scale will now be practised as directed in note to § 60, directing the attention of the pupils to the notes as written upon the staff at the same time.

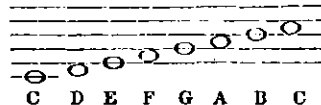
§ 66. We have written the sound *one* upon the added line below, but it is often placed upon the second space. The whole scale is then written thus:



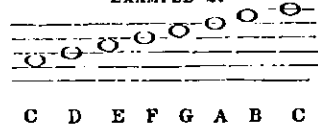
Practise as before.


§ 67. The sounds of the scale are also named from the first seven letters of the alphabet, *vz*: A, B, C, D, E, F and G.


EXAMPLE 1.



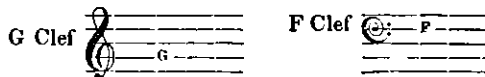
EXAMPLE 2.



§ 68. When the scale is written as in the first example above, a character called the *Treble Clef* () is used at the beginning of the staff. This is also called the *G Clef*, and fixes G upon the second line of the staff.

§ 69. When the scale is written as in the second example above, a character called the *Bass Clef* () is used at the beginning of the staff. This is also called the *F Clef*, and fixes F upon the fourth line of the staff.

EXAMPLE OF THE CLEFS.



Note.—It is very important that the pupils should become thoroughly acquainted with the scale, its numerals, letters, syllables, and intervals, before proceeding any further, both theoretically and practically.

QUESTIONS.

What are those lines and spaces called, on which the scale is written? What is each line and space of the staff called? How many degrees does the staff contain? When more than nine degrees are wanted, what is used? On which line or space does the scale commence with the G clef? On which line or space does it commence in the F clef?

What syllable is applied to One? to Two? &c. What letter is One? Two? &c. What syllable is C? D? &c. What numeral is Do? Re? &c. What numeral is C? D? &c. What is the distance from any one sound of the scale to another called? Ans. An Interval. How many kinds of intervals are there in the scale? What are they called? How many whole tones? How many half tones? What is the interval from 1 to 2? from 2 to 3? from 3 to 4?

What is the interval from Do to Re? Re to Mi? Mi to Fa? &c.

What is the interval from C to D? D to E? E to F? &c.

What letter comes upon the first line? second? third? &c.

CHAPTER IX.

OF THE DIFFERENT SOUNDS OF THE SCALE.

§ 70. Having become familiar with the scale in its regular progression, we must now learn to sing each sound separately, or in connection with any other sound. In order to do this, we must give attention to each particular sound. We commence with THREE in connection with ONE.

§ 71. THREE. The pupils sing by syllables 1, 2, 3, and repeat THREE several times.—Teacher sings 1 (Do)—pupils sing 3 (Mi)—repeat several times, after which pupils sing, 1 3,—3 1,—1 1,—3 3,—1 3,—3 1, and repeat.

Note.—The school should now practise lessons from the notes, using only the sounds 1 3, for which, see lessons in the appendix, from No. 30 to No. 36.

§ 72. FIVE. The pupils sing 1, 2, 3, 4, 5—repeat 5. Sing 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1, &c. The teacher sings similar successions with the syllable *la*; the pupils determine what they are, and answer by numerals.

Practise lessons in appendix 1 3 5, from No. 37 to No. 44.

§ 73. EIGHT. Sing the scale and prolong 8. Sing 1, 3, 5, 8. Sing these four sounds in the following order:

1 3 5 8	3 1 5 8	5 1 3 8	8 1 3 5
1 3 8 5	3 1 8 5	5 1 8 3	8 1 5 3
1 5 3 8	3 5 1 8	5 3 1 8	8 3 1 5
1 5 8 3	3 5 8 1	5 3 8 1	8 3 5 1
1 8 3 5	3 8 1 5	5 8 1 3	8 5 1 3
1 8 5 3	3 8 5 1	5 8 3 1	8 5 3 1

Practise lessons in appendix 1, 3, 5, 8,—from No. 45 to No. 49.

CHAPTER X.

CHORDS.

§ 74. When two or more sounds are heard together, such combination is called a CHORD: if agreeable to the ear, it is called a *consonant chord*, or a CONCORD; if disagreeable to the ear, it is called a *dissonant chord*, or a DISCORD. All the different combinations of 1, 3, 5, 8, are consonant chords.

§ 75. COMMON CHORD. A chord consisting of One, Three and Five, to which Eight may be added, is called a COMMON CHORD, or DIRECT COMMON CHORD.

§ 76. The teacher will now require the pupils to sing one (Do), two or three times, or until the sound is well fixed in the mind, when he will sing three at the same time, the pupils are singing one.—Reverse the exercise—Teacher sings one, pupils three. Proceed in the same way with the whole common chord until the pupils will sing either of the sounds one, three, five, eight, firm and steadily, while the teacher sings some other sounds of the chord.

Note.—The teacher now divides the scholars into two divisions, in such a manner, that each division shall contain a number of the more capable scholars, who can sing the sounds with readiness.

At first, one division sings 1, the other 3; then one division 3, the other 5; finally the one 3, the other 8.

After this, he then divides them into three divisions. The first sings 1, the second 3, the third 5; then again the first sings 3, the second 5, the third 8. &c.

He next makes four divisions; and each division sings one of the four sounds 1, 3, 5, 8.

§ 77. Two sounds given at the same time, are called a *double chord* or chord of two; three sounds, a *triple chord* or chord of three, &c. There are chords of four and more sounds.

QUESTIONS.

When two or more sounds are heard together, what is such a combination called? How many kinds of chords are there?

What are those chords called which are agreeable or pleasing to the ear?

Of what sounds of the scale is its common chord made?

Practise exercises in appendix, from No. 50 to No. 54.

CHAPTER XI.

EXERCISES UPON THE OTHER SOUNDS OF THE SCALE IN CONNECTION WITH 1, 3, 5, 8.

§ 78. SEVEN. Sing the scale and prolong 7. Seven naturally leads to 8, or after 7 we naturally expect to hear 8. It is perfectly easy to sing 7 in connection with 8, or immediately succeeding to 8. In order, therefore, to sing seven correctly, and separately, we must think of the sound of 8. This will serve as a guide to 7.

§ 79. The teacher gives out similar exercises to the following:

5 8 7 8,—3 8 7 8,—1 8 7 8,—1 3 8 7,—3 5 8 7,—1 5 8 7,—1 8 7,—3 8 7,—5 8 7, &c. also 1 7,—3 7,—5 7,—1 8 5 7,—1 5 7 5,—1 3 7 5,—1 8 7 5, &c.

Practise lessons in appendix 1. 3. 5. 8. 7, from No. 55 to No. 58.

§ 80. Four. Sing the scale and dwell on 4. Four naturally leads to 3, as 7 does to 8. Three, therefore, is the guide to 4. We must think of the sound of three when we wish to sing four separately.

§ 81. The teacher gives out: 1 3 4,—5 3 4,—8 3 4,—&c. also 1 4,—5 4,—8 4,—7 4,—1 3 4 7,—1 4 8 4,—1 4 7 4, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4, from No. 59 to No. 64.

§ 82. Two. In order to sing two correctly and separately from the rest, we must think of the sound of one or three. Teacher gives out 1 2 3,—1 2 5,—1 2 8,—1 2 7,—1 2 4,—1 2,—3 2,—4 2,—1 4,—8 5 4 2,—7 5 2 4, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4. 2, from No. 65 to No. 68.

§ 83. Six. In order to sing six correctly and separately from the rest, we must think of the sound of five. Sing the scale and dwell on six. Teacher gives out 1, 5, 6,—3, 5, 6,—8, 5, 6,—7, 5, 6,—4, 5, 6,—1, 6,—3, 6,—8, 6,—7, 6, &c.

Practise lessons in appendix 1. 3. 5. 8. 7. 4. 2. 6, from No. 69 to No. 74.

Note.—The teacher will spend more or less time upon the foregoing chapter according to circumstances. It is however quite important; and if sufficient time be spent upon these exercises, the easier will all that follows be acquired.

QUESTIONS.

When we have learnt the scale in its regular progression, and when we desire to learn each sound separately, with what do we commence in connection with One? Ans. Three. Sing One. Sing Three. What sound do we take after One and Three? Ans. Five. Sing One. Sing Three. Sing Five. What sound do we take next? Ans. Eight. (Sing as before.) What sound do we take after Eight? Ans. Seven. What is the distance from Seven to Eight? To what does seven naturally lead—or what does the ear naturally expect after Seven? Ans. Eight. If we would sing Seven correctly, what must we think of as a guide to it? Ans. Eight. (Practise.) After 1, 3, 5, 8, and 7, what sound do we take? Ans. Four. To what does Four naturally lead? Ans. Three. What is the distance from Three to Four? What is

the guide to Four? (Practise.) After Four what sound do we take? Ans. Two. (Practise.) After Two what sound, &c. Ans. Six. (Practise.)

Note.—The teacher is referred to the "Manual of Instruction" for a much more particular detail of the subject of this chapter.

CHAPTER XII.

EXTENSION OF THE SCALE AND CLASSIFICATION OF THE DIFFERENT KINDS OF VOICE.

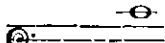
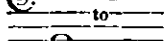
§ 84. We have thus far become acquainted with the scale of eight sounds; but, generally, every one has a greater compass of voice than is required to sing these eight sounds only, i. e. they can sing sounds which are higher than eight, and lower than one.





Note.—The pupils will sing the scale as far as eight. The teacher will commence at eight and sing alone as far as five of the scale above, and again descends as far as one; he then goes down from this to five of the scale below, and ascending again, closes with one.

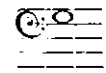

§ 85. When we sing above Eight, we consider Eight as One of a new scale, above; and when we sing below One, we consider One as Eight of a new scale, below, and from them repeat, both up and down, the same succession of syllables, numerals, and letters, as before used.

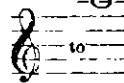

Note.—The teacher will now commence at the sound that has heretofore been known as eight, call it one and sing several times five notes of the upper scale, (Do, Re, Mi, Fa, Sol.) The pupils sing the same. The teacher will commence at the sound that has heretofore been known as one, call it eight and sing several times down to five of the lower scale, (Do, Si, La, Sol.) The pupils sing the same. Turn to the extended scale No. 75, in appendix, and sing until all can sing the sounds of the upper and lower scales correctly.

§ 86. The teacher will now classify the voices as follows:


The lowest male voices or base from  to  The highest male


voices or  or what is the  same, from  to 



The lowest female voices—second treble or alto, from  to 

The highest female voices, first treble, from  to 

The teacher should here explain the difference between the male and female voices, showing that the latter naturally sing an octave higher than the former.

In order to prove this, let him give out the middle C, as a pitch, viz:  and require the female voices to imitate him. They will, in almost all cases,



sing an octave higher, viz:  unless they have been already taught to distinguish between the two. To make it evident to them, that they do sing an octave higher, the teacher should require them to dwell upon the

sound  while, he beginning with  sings the whole scale,

ascending. When he has done this, they will perceive that he now sings the same sound with them, or that his voice is in unison with theirs. It is important that this distinction should be clearly and practically understood.

§ 87. The Treble or G Clef is commonly used for Tenor and Alto; but when used for Tenor it always denotes G an octave, or eight notes lower than when used for Treble.

EXAMPLE.

TENOR.	TREBLE.
	


The same sound, or unison, viz: middle C, is here represented by the Tenor Clef on the third space, and by the Treble Clef on the first added line below.


QUESTIONS.


When we sing higher than the middle scale, what do we consider Eight? When we sing lower than the middle scale, what do we consider One? What letter is applied to One of the upper scale? To Two? &c. What syllable? So also question with respect to the lower scale.


Into how many classes is the human voice naturally divided? What are the lowest male voices called? Highest? What are the lowest female voices called? Highest? What part do boys sing? Which Clef is used for Tenor and Alto. When the Treble Clef is used for Tenor, does it signify G an octave higher or lower, than when used for Treble? What is the natural difference, or interval, between male and female voices?


The class will now turn to the extended scale as in the appendix, No. 76, which exhibits the whole compass of the human voice. The teacher will point out the difference between the Base, Tenor, Alto and Treble, separate the pupils, so that each part may be by itself, and sing the scale as follows:

The Base commence with G, the lowest sound; at  they are joined

by the Tenor, and both proceed together to  Here the Alto unite,

and the three parts sing together to  On this note the Base stops

and the Treble begins. The Treble, Alto and Tenor go on to 

when the Tenor stops: the Treble and Alto go on to  Here the

Alto stops, and the Treble goes on alone. In descending, let the several parts unite on that note on which they stopped in ascending, and stop on that note on which they commenced in ascending. Practise until all the parts commence and sing in their proper place, promptly and correctly.

§ 88. Sounds of the upper scale in connection with five of the middle scale.

The pupils having now become somewhat familiar with the extended scale in regular succession, must practise exercises, in which the upper scale is connected with particular sounds of the middle scale, as follows: Teacher sings one of the upper scale; pupils sing five of the middle scale—Teacher sings two of the upper scale; pupils sing five of the middle scale; continue the exercise until the teacher has sung as far as five of the upper scale, the pupils singing five of the middle scale between the sounds of the upper.—Reverse the exercise.—The pupils sing the first five sounds of the upper scale, while the teacher sings five of the middle scale, after every sound of the upper; continue the exercise until the sounds of the upper scale are sung readily and with correct intonation. After which practise exercises in appendix, from No. 77 to No. 84.

§ 89. Sounds of the upper scale in connection with five and seven of the middle scale.—Proceed as in § 88, until the pupils sing readily five and seven of the middle scale in connection with the upper scale. After which practise exercises in appendix, from No. 85 to No. 90. When the scholars have practised the two sounds, five and seven, of the middle scale, in connection with those of the upper, it will not be difficult for them to sing also all the others.

§ 90. Exercises on the sounds of the lower scale, in connection with those of the middle.—The sounds which connect the two scales here also, are seven and five of the lower scale; the teacher will pursue the same course with five and seven of the lower scale in connection with the middle scale, as was pursued with the middle and upper scales in § 88. After which practise exercises in appendix, from No. 91 to No. 98. When the scholars have practised these exercises sufficiently, it will not be difficult for them to sing all the other sounds.

Note.—In the extended scale the fundamental sounds, as One, Three, Five, Eight, will guide us to all the others, as they do in the middle scale; the teacher will therefore frequently call to memory this fact.

CHAPTER XIII.

CHROMATIC SCALE.

Note.—The pupils should carefully review Chapter VII, giving particular attention to the situation of the whole and half tones. The questions, (or similar ones) at the end of Chapter VII. should be asked again, and special attention given that the pupils understand where the half tones naturally fall, viz: between Three and Four, and Seven and Eight.

§ 91. The scale we have hitherto used, which contains *five tones and two semitones*, is called the *natural* or *DIATONIC SCALE*. But there is another called the *artificial* or *CHROMATIC SCALE*, which is composed entirely of Semitones.

§ 92. Between any two sounds, a tone distant from each other, as from 1 to 2, &c. another sound may be sung. Thus all the whole tones may be divided by semitones.

§ 93. The pupils will sing one, two, (first and second sounds of the scale) several times firmly; after which they will sing one (Do), two (Re), and make a pause, during which the teacher will sing \sharp one or C \sharp , with the syllable Di, (pronounced Dee). Repeat this exercise until the scholars have a clear idea of the semitone between one and two, or until it is fully fixed in the ear. Then reverse the exercise. The teacher sings the whole tones, and the scholars sing the semitone rather softly between. This is repeated until the scholars sing the semitone distinctly and firmly.

§ 94. All the semitones in the ascending scale must now be formed in the ear, and practised in the same manner as in § 93, changing the termination of the syllables as follows: Do to Dee, Ra to Ree, Fa to Fee, &c.

Note.—If this does not succeed, the teacher can select the more skillful scholars and let them try. To these the rest may afterwards be gradually added. It will greatly aid the scholars in obtaining the true pitch of the semitones, if they are previously given on some instrument. Great care must be taken that the intonation be perfectly correct.

§ 95. The teacher will pursue the same course in the chromatic scale, descending as was pursued in § 93. Pupils will sing Eight, Seven, Six, Seven, Six, Seven, Six. Teacher will sing the semitone between (b Seven or B b, with the syllable Sa, a as in fate). Repeat the exercise until a clear perception is obtained of the semitone.—Reverse the exercise.—All the semitones in the descending scale must now be found in the same way as above, changing the termination of all the syllables to the sound of a, as in fate.

§ 96. The semitone between any two sounds, a whole tone distant, may be obtained, either by elevating the lower of the two, or by depressing the upper.

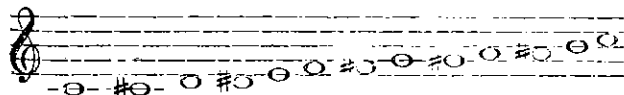
§ 97. In ascending, the semitones are usually obtained by elevation. The sign of elevation is made thus \sharp , and is called a *sharp*. A note thus elevated is said to be *sharped*.

§ 98. In speaking of the altered (or sharped) notes by numerals, we say, sharp One, sharp Two, sharp Four, &c. But in speaking of the letters which are altered (or sharped) we say, C sharp, D sharp, G sharp, F sharp, &c.

§ 99. The scholars are now led to investigate the scale: and to determine what notes can be sharped; what they are called, as ♯ One or C♯, &c., and what syllable is applied to them, as *Di*, &c.

The pupils may now practise the chromatic scale, in the following manner: Sing One—Two—♯ One—Two—Three—♯ Two—Three—Four—Five—♯ Four—Five—Six—♯ Five—Six—Seven—♯ Six—Seven—Eight.

EXAMPLE.

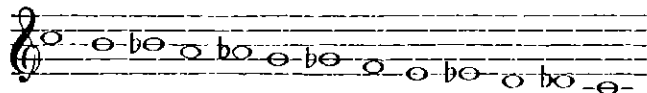


§ 100. In descending, the semitones are usually obtained by depression. The sign of depression is made thus *b*, and is called a *flat*. A note thus depressed is said to be *flatted*.

§ 101. In speaking of flatted notes by numerals, we say, flat Three, flat Six, flat Seven, &c. But in speaking of the letters which are flatted, we say, B flat, A flat, G flat, E flat, &c.

§ 102. The scholars will now investigate the scale as in § 99, and determine what notes can be flatted, what they are called, what syllable is applied to them, and sing the chromatic scale descending in the following manner: Sing Eight—Seven—Six—*b* Seven—Six—Five—*b* Six—Five—Four—*b* Five—Four—Three—Two—*b* Three—Two—One—*b* Two—One.

EXAMPLE.



§ 103. The influence of a sharp or flat extends to all the succeeding notes in the same measure, (although it is inserted but once,) which occur upon the same degree of the staff as the flat or sharp, and when the *last* note

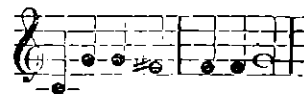
of a measure is altered by a flat or sharp, and the *first* note in the succeeding measure is upon the same degree, then the note in the succeeding measure is considered altered also but not otherwise.

EXAMPLE.

No. 1.



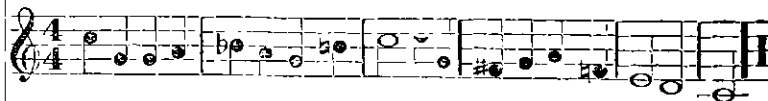
No. 2.



In example No. 1, in consequence of the intervening note on G, the sharp on F in the first measure does not have any effect upon the two notes which occur on F in the second measure. But in the example No. 2, all the notes on F in both measures are sharped.

§ 104. When a sharped or flatted note is to be restored to its natural sound, the following character *n*, called a natural, is placed before it. natural takes away the force of a flat or sharp.

EXAMPLE.



§ 105. A natural (*n*) sometimes raises and sometimes lowers a note. When it restores a note which had been previously flatted, it raises it. When it restores a note which had been previously sharped, it lowers it.

§ 106. A sharped note naturally leads upwards, or after a sharped note the ear naturally expects the next note above it, hence, the note above is always the guide to a sharped note.

§ 107. A flatted note naturally leads downwards: hence, the note below is always the guide to a flatted note.

§ 108. In order to sing an altered note, or semitone correctly, we must have in the ear (or think of) the sound to which it leads.

To sing a sharped semitone correctly, think of the next note above.

To sing a flatted semitone correctly, think of the next note below.

The scholars will now practise the lessons in the appendix, containing altered notes, from No. 99 to No. 112.

§ 109. If the teacher has been faithful and thorough in the foregoing exercises, the scholars can now commence singing plain tunes in the Key of C, from a knowledge of the elementary principles of music, see Hen y, page 91,—Lynn, page 60,—Moorfield, page 129,—Dort, page 194, &c. In doing this, let them at first all sing in unison, a single part, say the Base, and then the Tenor and Alto, each, separately; afterwards these three parts may be united, and sung together, all the female voices singing Alto. It is highly important that all the female voices should be exercised much on the Alto; that they may have this practice, it is recommended that in the early exercise of the school, the Treble be altogether omitted. When the three parts go well together, a part of the female voices may be required to sing the Treble. It is a very good plan to divide the Treble into two classes, and sometimes require one and sometimes the other, to sing the Alto. Experience proves that if the *low tones* of female voices are cultivated and brought out, there is no difficulty in the exercise of the *higher tones* afterwards. The best female singers always like to sing Second or Alto. The careless and indolent, are usually unwilling to sing this part.

§ 110. It is of vast importance that the scholars should now sing without the aid of the teacher, that is, without his voice to lead them on. Let the school sing, and while *they* sing, let him always beat and describe the time. If a difficult passage occurs, let the pupils beat and describe the time, while the teacher sings the passage as it ought to be sung, over and over again if necessary; but when they sing it, let it be without a teacher's voice to lean upon. If they cannot do this, they have not been properly taught, and must begin again if they ever hope to be set right.

QUESTIONS.

Which of the intervals of the natural scale (Diatonic) may be divided? Ans. The whole tones. What is that scale called which is formed wholly of Semitones? In how many ways may the semitones be obtained? In ascending how do we obtain the semitones? What is the sign of elevation called? In descending how are the semitones obtained? What is the sign of depression called? How far does the influence of the sharp or flat extend? Does the influence of the sharp or flat ever extend beyond the measure in which it is placed? When? When a sharped or flatted note is to be restored, what character is used? What is the use of a natural? When does a natural raise a note? When does it lower a note? Does a sharped note

lead upwards or downwards? What note is the guide to a sharped note? What is the guide to sharp Four? sharp Two? &c. Does a flatted note lead upwards or downwards? What note is the guide to a flatted note? What is the guide to flat Six? flat Three? &c. When a note is sharped, with what vowel sound does the syllable applied to it terminate? What syllable is applied to sharp Four? sharp Six? &c. When a note is flatted, with what vowel sound does the syllable applied to it terminate? What syllable is applied to flat Three? flat Seven? &c.

If the teacher has brought before the school the subject contained in the latter part of § 109, in relation to the lower and higher tones of the female voices, he may find it useful to question as follows:

Which tones of the female voice should be first cultivated? Which part are the best female singers always willing or desirous to sing? Ans. Alto. Who are they who are unwilling to sing this part?

CHAPTER XIV.

DIATONIC INTERVALS.

§ 111. We have heretofore spoken of the intervals of a tone and semitone; and of the various notes of the scale, as one, two, three, four, five, &c., all counted upwards from one. We now come to a description of those intervals which are reckoned from the other degrees of the scale; or from two, three, &c. Whenever we say simply the fourth, the fifth, or four, five, &c., we mean the interval above one of the given scale; but when we count from any other note than one, we always say a third from D, a third from E, a fourth from F, &c. To describe an interval below, we always say below; as a fourth below, a fifth below, &c., thus: D is a second *above* C, and B is a second *below* C; E is a second *above* D, D a second *below* E; A is a second *below* B; C is a second *above* B, &c. Every sound, therefore, has its second *above* and its second *below*.

§ 112. Every sound has its third *above*, and its third *below*, thus: E is a third *above* C; F is a third *above* D; G a third *below* B, &c.

§ 113. Every sound has its fourth *above*, and its fourth *below*. F is a fourth *above* C; D is a fourth *below* G, &c.

§ 114. Every sound has its fifth *above*, and its fifth *below*. E is a fifth *above* A; G is a fifth *below* D, &c.

§ 115. Every sound has its sixth *above*, and its sixth *below*. Its seventh *above*, and its seventh *below*. Its eighth (or octave) *above*, and its eighth (or octave) *below*.

QUESTIONS.

What is the interval from one to two called? From two to three? &c. From one to three? &c. From one to four? From eight to five? From six to two? From seven to three? From eight to seven? &c.

Practise lessons in appendix, in seconds, thirds, fourths, &c., from No. 113 to No. 120.

CHAPTER XV.

MAJOR AND MINOR INTERVALS.

§ 116. It will be found upon examination that the seconds, thirds, fourths, &c., are not all equally great, i. e. some contain a semitone more than the others, thus: from C to D is a second, and is a whole tone. From E to F is a second also and contains only a half tone. From F to A is a third and includes two whole tones. From A to C is a third also, but it includes only a tone and a semitone.

Note.—The pupils should examine all the intervals of the scale, and ascertain which are greater and which lesser.

§ 117. SECONDS. A second including a *semitone* is called a MINOR second; a second including a *whole tone* is called a MAJOR second.

§ 118. THIRDS. An interval including a *tone* and a *semitone* is called a MINOR third; one including *two tones* is called a MAJOR third.

§ 119. FOURTHS. An interval including *two tones* and a *semitone*, is called a PERFECT fourth; one including *three tones*, a SHARP fourth.

§ 120. FIFTHS. An interval including *two tones* and *two semitones*, is called a FLAT fifth; one including *three tones* and a *semitone*, a PERFECT fifth.

§ 121. SIXTHS. An interval of *three tones* and *two semitones*, is called a MINOR sixth; one of *four tones* and a *semitone*, a MAJOR sixth.

§ 122. SEVENTHS. An interval of *four tones* and *two semitones*, is called a FLAT or MINOR seventh; one of *five tones* and a *semitone*, a SHARP or MAJOR seventh.

§ 123. OCTAVES. All the octaves are equal; including *five tones* and *two semitones*.

QUESTIONS.

What is the second from C to D, major or minor? From D to E? E to F? F to G? &c. What is the third from C to E, major or minor? From D to F? From G to B? &c. What is the fourth from C to F, perfect or sharp? From D to G? From F to B? &c. What is the fifth from F to C, perfect or flat? From D to A? From B to F? &c. What is the sixth from C to A, major or minor? From E to C? F to D? &c. What is the seventh from D to C, flat or sharp? From F to E? C to B? &c.

How many whole tones are there in an octave? How many semitones? § 124. If the lower note of any *minor* interval be depressed, or the upper one elevated, the interval becomes *major*.

§ 125. If the lower note of any *major* interval be elevated, or the upper one depressed, the interval becomes *minor*.

§ 126. If the lower note of any *major* interval be depressed, or the upper note elevated, there arises a SUPERFLUOUS or EXTREME SHARP interval.

§ 127. If the lower note of any *minor* interval be elevated, or the upper note depressed, there arises a DIMINISHED, or EXTREME FLAT interval.

EXAMPLES.

Minor Intervals made Major—§ 124.

SECONDS. OF OF

Minor; major, major. Minor; major, major.

THIRDS. OF OF

Minor; major, major. Minor; major, major.

FOURTHS. OF FIFTHS. OF

Perfect; sharp, sharp. Perfect; sharp, sharp.

SIXTHS. OF SEVENTHS. OF

Minor; major, major. Minor; major, major.

Major Intervals made Minor—§ 125.

SECONDS. OF THIRDS. OF

Major; minor, minor. Major; minor, minor.

FOURTHS. OR FIFTHS. OR

Sharp; perfect, perfect. Perfect; flat, flat.

SIXTHS. OR SEVENTHS. OF

Major; minor, minor. Major; minor, minor.

Extreme Sharp Intervals—§ 126.

SECONDS. FIFTHS. SIXTHS.

Major; extreme sharp, extreme sharp. Perfect; extreme sharp, extreme sharp. Major; extreme sharp.

Extreme Flat Intervals—§ 127.

THIRDS. FOURTHS. SEVENTHS.

Minor; diminished. Perfect; diminished. Minor; diminished.

QUESTIONS.

How can a minor interval be made major? How can a major interval be made minor? If we depress the lower note of a major second, what interval arises? If we elevate the upper note of a perfect fifth, what interval arises? If we elevate the lower note of a minor third, what interval arises? If we depress the upper note of a minor seventh, what interval arises? &c.

CHAPTER XVI.

TRANSPPOSITION OF THE SCALE.

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

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

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

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

C is the same sound whether it is in the key of C, or in the key of G or F. G is the same sound whether it is in the key of D, or in the key of F or B b. E, therefore, is always a semitone below F, and C is always a semitone above B. F is always a semitone above E, and B is always a semitone below C.

KEY OF G: FIRST TRANSPOSITION BY SHARPS.

§ 132. We will now transpose the scale to G, or take *five* of the scale of C as *One* of a new scale. We must examine the scale of G, and see, if the *semitones* (which are fixed between E and F, and B and C) are in the right place in the key of G, i. e. between Three and Four, and Seven and Eight.

Note.—In order to find out the proper interval from one sound to another in the scale, in any key, we must examine it by numerals, thus: from 1 to 2 must be a whole tone, from 2 to 3 a whole tone, from 3 to 4 a half tone, &c.: but in order to ascertain what is the actual interval from one sound to another, we must examine it by letters, thus: from C to D is a whole tone, D to E a whole tone, E to F a half tone, &c.

EXAMINATION OF THE SCALE OF G.

As we take G for One, A will be Two, B Three, &c.

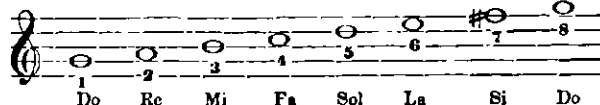
QUESTIONS.

What must be the interval from One to Two? Ans. A tone. What is the interval from G to A? Ans. A tone. Thus we see the first interval is right. What must the interval be from 2 to 3? Ans. A tone. What is the interval from A to B? Ans. A tone. What must the interval be from 3 to 4? Ans. A semitone. What is the interval from B to C? Ans. A semitone. What must the interval be, from 4 to 5? Ans. A tone. What is the interval from C to D? Ans. A tone. What must the interval be, from 5 to 6? Ans. A tone. What is the interval from D to E? Ans. A tone. What must the interval be, from 6 to 7? Ans. A tone. What is the interval from E to F? Ans. A semitone? The interval from 6 to 7 then is wrong, it should be a whole tone, it actually is (from E to F) but a semitone, therefore, as the interval from 6 to 7 must be a tone, and since, from E to F is but half a tone, we must sharp F, in order to preserve the proper order of the intervals in the scale of G.

Never allow the pupils to say F, for F sharp, or C for C sharp, &c.

What letter is 7 now? Ans. F sharp. What must be the interval from 7 to 8? Ans. A semitone. What is the interval from F# to G? Ans. A semitone.

EXAMPLE.—KEY OF G.



§ 133. In transposing the scale to G, we have found one sharp necessary, viz: before F. Instead of writing this sharp before every F which may occur in a piece of music in this key, it is placed once for all, at the commencement of the piece, on the letter altered. (See example.) It is then called the *SIGNATURE* of the key. Thus one sharp, or F# is the signature of the key of G. When there is neither flat or sharp in the signature, it is said to be *natural*.

EXAMPLE IN THE KEY OF C.



EXAMPLE IN THE KEY OF G.



§ 134. A sharp or flat in the signature, affects all the notes on the *letter* on which it is placed; not only those which are written on the same degree of the staff, but also those which are written an octave higher or lower.

§ 135. The scale being now transposed, the numerals and syllables applied to it, have all changed their places; but the letters remain as before, with the exception of the substitution of F# for F.

§ 136. In the transposition of the scale from C to G, it is carried a *fifth higher*, or a *fourth lower*. Thus, a *fifth above* is the same thing as a *fourth below*.

QUESTIONS.

When the scale is in its natural position, what letter is One? When any other letter than C is taken as One, what is said of the scale? Ans. It is transposed. In transposing the scale, of what must we be particularly careful? Ans. The relative order of the tones and semitones. In transposing the scale to G, what sound is it necessary to alter? Ans. Four. What must we do to it? Ans. Sharp it. What does the sharp Fourth become in the new key? Ans. Seven. What letter is altered? What is the signature to the key of G? Ans. F#. Why is F# necessary in the key of G? Ans. To preserve

the relative order of the intervals. What is the signature to the key of C? Ans. Natural. How much *higher* is the key of G than that of C? How much *lower* is the key of G than that of C?

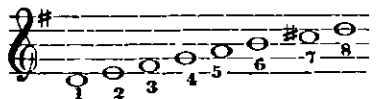
Note.—Tunes in the key of G, in which the rhythmical construction is not too difficult, may now be introduced and practised as at § 109, § 110; see Medway, page 54; Darien, page 56; Ferry, page 97; Woodatock, page 95; Louisville, page 224; Yarmouth, page 201, &c.

KEY OF D; SECOND TRANSPOSITION BY SHARPS.

§ 137. The key of D must be examined in connection with the key of G, in the same minute and particular manner as was the key of G with the key of C in § 132. A new sharp will be found necessary on the letter C.

§ 138. To preserve the relative order of the intervals in the key of D, therefore, we must have two sharps, one on F, and one on C, which must be placed at the beginning, called the signature.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



Note.—The first transposition is so minutely detailed that it is not supposed to be necessary to be particular here; the teacher will immediately be able to proceed in this case as in that. He cannot be too careful to have every thing thoroughly understood.

QUESTIONS.

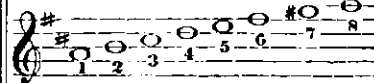
In transposing the scale from G to D, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp Four become in the new key? Ans. Seven. What is the signature to the key of D? Ans. Two sharps. What letters are sharped? Ans. F and C. Why are these sharps necessary in the key of D? Ans. To preserve the proper order of tones and semitones in the scale. How much higher is the key of D than that of G? How much lower?

Note.—Tunes in the key of D may now be introduced. See Clyde, page 51; Brewer, page 50; Corinth, page 105; Laban, page 122; Oliphant, page 191; Spaulding, page 178, &c.

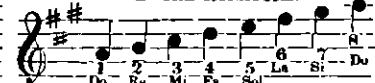
KEY OF A; THIRD TRANSPOSITION BY SHARPS.

§ 139. Examine the key of A with that of D; and investigate the scale by the same process as was pursued in transposing from the key of C to the key of G, § 132. A new sharp will be found necessary on the letter G.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



QUESTIONS.

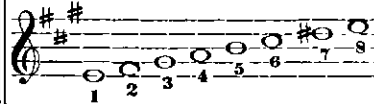
In transposing the scale from D to A, what sound must we alter? Ans. Four. What must we do with it? Ans. Sharp it. What does the sharp fourth become in the new key? Ans. Seven. What is the signature to the key of A? Ans. Three sharps. What letters are sharped? Ans. F, C and G. Why are these sharps necessary in the key of A? Ans. To preserve the proper order of tones and semitones in the scale. How much higher is the key of A than that of D? How much lower? To what letter is the syllable Two applied? On what letters are 1, 3, 5, 8?

Sing tunes in the key of A. See Sterling, page 40; Sherburne, page 44; Rindge, page 109; Stow, page 157; Merdin, page 208, &c.

KEY OF E; FOURTH TRANSPOSITION BY SHARPS.

§ 140. The key of E must be examined in the same manner as the foregoing. A new sharp will be found necessary on the letter D.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL SHARP IN THE SIGNATURE.



QUESTIONS.

In transposing the scale from A to E, what sound must be altered? Ans. Four. What must be done with Four? Why must Four be sharped? What does sharp Four of the key of A become in the key of E? What is the signature of the key of E? What letters are sharped? Why are these sharps necessary in the key of E? How much higher is the key of E than the key of A? How much lower? To what letter is Do applied? On what letters are 1, 3, 5, 8?

Sing tunes in the key of E. See Brainard, page 38; Downs, page 116; Southfield, page 118, &c.

§ 141. It will be perceived that if the fifth of any key, natural, or with sharps in the signature, be taken, as one of a new key, a new sharp must be introduced, viz: on the fourth; which sharp fourth becomes the seventh in the new key.

Note.—It is not necessary to proceed further in the transposition of the scale by sharps; as others very seldom occur.

CHAPTER XVII.

KEY OF F; FIRST TRANSPOSITION BY FLATS.

§ 142. In the transposition of the scale, we have hitherto always taken the *fifth* sound of a scale as the first sound or One of a new scale or key, we will now take the *fourth* sound of the scale of C as One of a new key. F is the fourth sound in the key of C. F will therefore be One of the new key.

§ 143.

EXAMINATION.

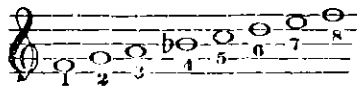
What *must* be the interval from One to Two? *Ans.* A tone. What *is* the interval from F to G? *Ans.* A tone. What *must* be the interval from Two to Three? *Ans.* A tone. What *is* the interval from G to A? *Ans.* A tone. What *must* be the interval from Three to Four? *Ans.* A semitone. What *is* the interval from A to B? *Ans.* A tone.

The interval from Three to Four then is wrong, it should be but a half tone, it actually is (from A to B) a whole tone; therefore, as the interval from Three to Four must be only a semitone, and since from A to B is a whole tone, we must flat B in order to preserve the proper order of the intervals in the scale of F.

What letter is Four now? *Ans.* B flat. What *must* be the interval from Four to Five? *Ans.* A tone. What *is* the interval from B flat to C? *Ans.* A tone. What *must* be the interval from Five to Six? *Ans.* A tone. What *is* the interval from C to D? *Ans.* A tone. What *must* be the interval from Six to Seven? *Ans.* A tone. What *is* the interval from D to E? *Ans.* A tone. What *must* be the interval from Seven to Eight? *Ans.* A semitone. What *is* the interval from E to F? *Ans.* A semitone.

§ 144. In transposing the scale to F, we have found one flat necessary, viz: before B. When music is written in the key of F, this flat is placed at the beginning, and is called the *SIGNATURE* of the key. Thus one flat (B \flat) is the signature for the key of F.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



QUESTIONS.

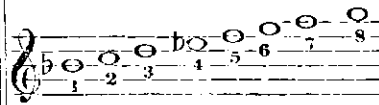
In transposing the scale from C to F, what sound must we alter? *Ans.* Seven. What must we do with Seven? *Ans.* Flat it. What does the flat seventh become, in the new key? *Ans.* Four. What letter is Seven, in the key of C? *Ans.* B. What letter is Four in the key of F? *Ans.* B \flat . What is the signature to the key of F? *Ans.* One flat. What letter is flatted? *Ans.* B. Why is B \flat necessary in the key of F? How much higher is the key of F than that of C? How much lower?

Tunes in F may be introduced. See Bernard, page 64; Uzridge, page 63; Blakely, page 85; Sherwood, page 138; Missionary Hymn, page 202, &c.

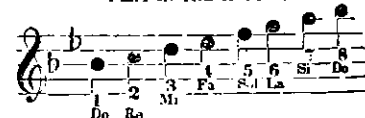
KEY OF B \flat ; SECOND TRANSPOSITION BY FLATS.

§ 145. The fourth of the key of F (B \flat) is taken as *One* of a new scale, and this new key must now be examined in connection with the key of F, in the same manner as was the key of F with the key of C, § 143. A new flat will be found necessary on the seventh sound of the key of F, viz: E.

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



QUESTIONS.

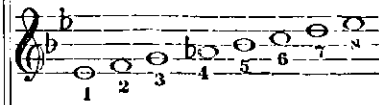
In transposing the scale from F to B \flat , what sound must be altered? What must be done with Seven? What does flat Seven become in the new key? What is the signature for the key of B \flat ? What letters are flatted? Why is it necessary to flat B and E? How much higher does the key of B \flat commence than the key of F? How much lower?

Sing tunes in the key of B \flat . See Hebron, page 68; Tolland, page 81; Lyons, page 218, &c.

KEY OF E \flat ; THIRD TRANSPOSITION BY FLATS.

§ 146. The fourth sound of the key of B \flat (i. e. E \flat) will now be taken as one of a new key, and examined in the same manner as at § 145. A new flat will be found necessary on A, the seventh sound of the key of B \flat .

EXAMPLE.



EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



Question as before.—Sing tunes in E \flat . See Farnsworth and Hamburgh, page 73; Warwick, page 74; Westford, page 75; Watchman, page 137, &c.

KEY OF A \flat ; FOURTH TRANSPOSITION BY FLATS.

§ 147. The fourth sound of the key E \flat , (i. e. A \flat) will now be taken as one of a new key, which must be examined as at § 143. It will be found necessary to flat the seventh as heretofore.

EXAMPLE.

EXAMPLE WITH THE ADDITIONAL FLAT IN THE SIGNATURE.



Question as at § 144 and § 145.

§ 148. If the fourth of any key (natural, or with flats in the signature) be taken as One of a new key, a new flat must be introduced, viz: on the seventh; which flat seventh becomes Four in the new key.

Note—Further transposition by flats is unnecessary. Others very seldom occur.

CHAPTER XVIII.

MODULATION INTO RELATIVE KEYS.

§ 149. Preparatory exercises.

1. The scholars sing the scale of C; then assume *Two* (D) as One of another scale, which they also sing through; then Three; then Four, and so on. A scale is formed upon each, as far as the voice extends.

2. They take Eight, Seven, Six, &c. of the scale of C as Five of some other scale, and complete the new scale, ascending and descending.

3. Similar exercises are practised, until the scholars can immediately take any sound of any scale, which is given them, and consider it as any other sound of any other scale, and complete the new scale, upwards or downwards.

§ 150. When, in a piece of music, the scale is transposed, such change is called MODULATION.

FIRST MODULATION, OR FROM ONE TO FIVE.

From C to G.

§ 151. What is the signature to the key of C? What is the signature to the key of G? What is F# in the G scale? Ans. Seven. To what does F. lead? Ans. To G.

§ 152. F# is the NOTE OF MODULATION from the key of C to that of G. The sharp fourth is always the note of modulation from any key to its fifth.

QUESTIONS.

What is the note of modulation from C to G? From D to A? From A to E? From F to C? &c.

§ 153. When modulation occurs, the melodic relations of the sounds, and often the syllables, applied in solmization, must be changed according to the new key.

§ 154. When a modulation occurs from C to G, C appears no longer as *One*; but, according to the G scale, as *Four*; A as *Two*; D as *Five*, &c.

EXAMPLE.



§ 155. RULE 1. If several notes, on the same degree, occur before the note of modulation, the change is most conveniently made on one of them. See the above example.

§ 156. RULE 2. If no two notes, on the same degree, precede the note of modulation, the change should be made on a note somewhat longer than the rest.

EXAMPLE.



§ 157. RULE 3. If long notes are not to be found on which the change can be made, we must quickly regard the second or third note, before the note of modulation, as belonging to the coming key.

EXAMPLE.



Note.—The teacher will be able to point out numerous examples, as they occur in almost every piece of music.

SECOND MODULATION, OR FROM C TO F.

§ 158. What is the signature to the key of C? What is the signature to the key of F? What is Bb in the F scale? Ans. Four.

§ 159. Bb is the NOTE OF MODULATION, from the key of C to that of F. The flat seventh is always the note of modulation from any key to its fourth.

QUESTIONS.

What is the note of modulation from C to F? From F to Bb? From G to C? &c.

§ 160. See § 153.

§ 161. When a modulation occurs from C to F, C appears no longer as *One*; but, according to the F scale, as *Five*, D as *Six*, &c.

EXAMPLE.



§ 162. RULES the same as at § 155—156—157.

§ 163. In such changes as usually occur in Psalmody, extending only to one or two measures, it is not advisable to make any change of syllables, but merely to alter the termination of the note of modulation; but in longer pieces, or where the change is continued for some time, not only that part which has the note of modulation, but also the other parts should adopt the solmization of the new key.

QUESTIONS.

When the scale is transposed, what is such change called? What is the most common modulation? *Ans.* From One to Five. What the next? *Ans.* From One to Four.—When modulations occur, what must be done with the syllables? *Ans.* Changed according to the new key.

Note.—These two modulations are the most common. It is not thought necessary to speak of others in this place. Further remarks may be found in the “Manual.”

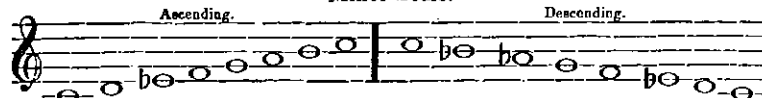
CHAPTER XIX.

MINOR SCALE.

§ 164. Hitherto we have sung *semitones* between Three and Four, and between Seven and Eight, and this is the order in which they must always occur in the natural scale. But there is another scale, not natural but artificial, in which the semitones are differently placed.

EXAMPLE.

Minor Scale.



§ 165. The teacher should sing the minor scale, slowly, carefully and repeatedly, until the pupils can tell him what sound he flats in ascending, and what sounds he flats in descending; and where the semitones occur.

§ 166. In ascending (Minor scale) the *third* is flatted; in descending, the *seventh*, *sixth* and *third* are flatted.

§ 167. In ascending, (Minor scale) the semitones occur between Two and Three, and Seven and Eight; in descending, between Six and Five, and Three and Two.

§ 168. This scale is called the *MINOR SCALE*, or *MODE*, (by the Germans *moll*, soft) because it moves on more softly and gently than the other which we have hitherto practised, and which is called the *MAJOR SCALE*, or *MODE*, (by the Germans *Dur*, hard.)

§ 169. Instead of marking the flatted sounds of the Minor C scale, one by one, with flats, as in the above example, we mark them in the signature.

EXAMPLE.



§ 170. As Six and Seven are not flatted in ascending, we are now obliged to alter these two sounds from the signature, by the sign of elevation; in this case a natural.

§ 171. It will be perceived that Eb Major, has the same signature as C Minor, viz: three flats.

§ 172. Every Minor scale has the same signature as the Major scale, which is based on its third. Hence, these two are said to be related. C Minor is the *relative Minor* of Eb Major; and Eb Major is the *relative Major* of C Minor. E Minor is relative to G Major, and G Major is relative to E Minor, &c.

§ 173. The letters and syllables are the same in the relative modes, but the numerals are changed. Thus, the syllable *Do* is applied to Eb in both cases, although it is *One* in the Major, and *Three* in the Minor mode.

§ 174. If the signature is three flats, the music may be either in Eb Major, or C Minor. In which of the two it is, however, can only be known by an examination of the scale or chords, or by the ear, which, when practised, immediately distinguishes the one from the other.

§ 175. If the Minor scale is practically understood in C, it will be easy to transpose it to any of the other letters.

EXAMPLES IN THE MINOR SCALES.
A Minor relative to C Major.



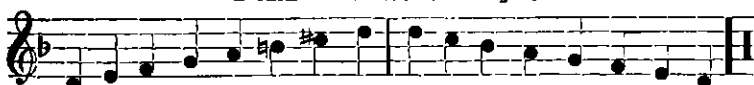
E Minor relative to G Major.



B Minor relative to D Major.



D Minor relative to F Major.



G Minor relative to Bb Major.



C Minor relative to Eb Major.



F Minor relative to Ab Major.



Note.—The foregoing examples contain all the common Minor keys. If the instruction has been thorough, the pupils will now be able to find the relative Minor to any Major key, tell what is its signature, on what letter it begins, what notes are sharpened in the ascending Minor scale, &c.

Question on this chapter.—Practise tunes in the Minor key. See Ashfield, page 61; Sunderland, page 70; Blackburn, page 90; Cedron, page 126; Norwich, page 168, &c.

CHAPTER XX.

PASSING AND SYNCOPATED NOTES, AND MISCELLANEOUS CHARACTERS.

§ 176. *Passing notes.* When notes are introduced which do not properly belong to the harmony or chord, they are called **PASSING NOTES**.

§ 177. When passing notes *follow* the essential notes, they are called **AFTER NOTES**. They take their time from the note which immediately *precedes* them, and always occur on an *unaccented* part of the measure.

§ 178. When passing notes *precede* the essential notes, they are called **APPOGIATURES**. They take their time from the note which immediately *succeeds* them, and always occur on an *accented* part of the measure.

EXAMPLE.

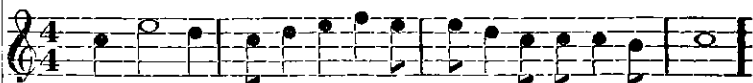
After notes. Appoggiatures.


Written. 

Performed. 

§ 179. *Syncopated notes.* When a note commences on an unaccented, and is continued on an accented part of a measure, it is called a **SYNCOPATED NOTE**.

EXAMPLE.

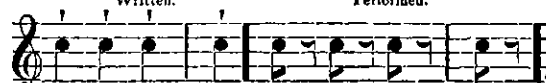


§ 180. *Pause.* When a note is to be prolonged beyond its usual time, a character called a **PAUSE** is placed over or under it. Example 

§ 181. *Staccato.* When singing is performed in a short, pointed and articulate manner, it is said to be **STACCATO**.

EXAMPLE.

Written. Performed.



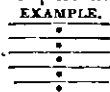
§ 182. *Legato*. When singing is performed in a smooth, gliding manner, it is said to be **LEGATO**.

Note.—The distinction between Staccato and Legato is very important, and should be well and practically understood.

§ 183. *Tie*. A character called a **TIE** is used to show how many notes are to be sung to one syllable. The same character is often used to denote Legato style.

Example :

§ 184. *Repeat*. Dots across the staff require the repetition of certain parts of the piece.



Question on this chapter.

CHAPTER XXI.

CHORDS.

Note.—The teacher should carefully review Chapter X., ask the questions or similar ones, at the end of that chapter.

§ 185. **COMMON CHORD**. A chord consisting of One, Three and Five, to which Eight may be added, is called a **COMMON CHORD**, or **DIRECT COMMON CHORD**; if the *Third* be *Major*, it is a **MAJOR chord**, if *Minor*, a **MINOR chord**. See example A.

§ 186. **INVERSION OF CHORDS**. When the natural position, or relative situation of the sounds constituting the common chord, is changed so that Three or Five is lower than One, the chord is said to be inverted. See examples B and C.

§ 187. **CHORD OF THE SIXTH**. In the first inversion of the common chord, the *Third* is taken as the *Base*, or as the lowest sound; it is then called the "chord of the Sixth." The *Base* note is figured 6. See example B.

§ 188. **CHORD OF THE SIXTH AND FOURTH**. In the second inversion of the common chord, the *Fifth* is taken as the *Base*, or as the lowest sound; it is then called the "chord of the Sixth and Fourth." The *Base* note is figured $\frac{6}{4}$. See example C.

A		B		C	
DIRECT COMMON CHORD.		FIRST INVERSION.		SECOND INVERSION.	
Major.	Minor.	Major.	Minor.	Major.	Minor.
6	6	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$	$\frac{6}{4}$

§ 189. **CHORD OF THE SEVENTH**. A chord consisting of a *Base*, its *Third*, *Fifth*, and *Seventh*, is called a "chord of the Seventh." This chord is most frequently based on the *Fifth*. It is then called the **DOMINANT SEVENTH**. It is figured 7. Example D.

§ 190. **CHORD OF THE SIXTH AND FIFTH**. In the first inversion of the chord of the Seventh, the *Third* is taken as the *Base* or lowest sound. It is then called the "chord of the Fifth and Sixth," and is figured $\frac{6}{5}$. See Example E.

§ 191. **CHORD OF THE FOURTH AND THIRD**. In the second inversion of the chord of the Seventh, the *Fifth* is taken as the *Base* or lowest sound. It is then called the "chord of the Fourth and Third," and is figured $\frac{4}{3}$ or $\frac{6}{3}$. See example F.

§ 192. **CHORD OF THE FOURTH AND SECOND**. In the third inversion of the chord of the Seventh, the *Seventh* is taken as the *Base* or lowest sound. It is then called the "chord of the Fourth and Second," and is figured $\frac{4}{2}$ or $\frac{6}{2}$. See example G.

Chord of the Seventh Direct.	First Inversion.	Second Inversion.	Third Inversion.
7	$\frac{6}{5}$	$\frac{4}{3}$	$\frac{4}{2}$ 6

§ 193. The chord of the Seventh, is naturally followed by the common chord. See quarter notes in the above example.

§ 194. A knowledge of these two chords, viz : The common chord, and the chord of the Seventh, with their inversions, lies at the foundation of musical science, and although not essential to correct performance, is desirable, and cannot fail to afford great advantages, to the mere performer, as well as to the teacher. See "Manual."

CHAPTER XXII.

PART THIRD.—DYNAMICS.

§ 195. Musical sounds may be either soft or loud. From this fact, in the nature of musical sounds, arises the necessity of the third department in the elements of music, called **DYNAMICS**, which treats of the *force* or *strength* of sounds.

§ 196. A sound, be it loud or soft, must still be of a good quality. It must never be so soft, or so loud, as to injure the quality of tone.

DYNAMIC DEGREES.

§ 197. **MEZZO.** A sound produced by the ordinary exertion of the organs, is a medium or middle sound; it is called **MEZZO**, and is marked *m.*

§ 198. **PIANO.** A sound produced by some restraint of the organs, is a soft sound; it is called **PIANO**, (pronounced *peano*) and is marked *p.*

§ 199. **FORTE.** A sound produced by a strong or full exertion of the organs, is a loud sound; it is called **FORTE**, and is marked *f.*

§ 200. *Mezzo, Piano* and *Forle*, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

§ 201. Applications of the three principal Dynamic degrees to the scale.

EXAMPLE.



§ 202. **PIANISSIMO.** If a sound is produced by a very small, but careful exertion of the organs, softer than *piano*, yet so loud as to be a good audible tone, it is called **PIANISSIMO**, (pronounced *peanissimo*) and is marked *pp.*

§ 203. **FORTISSIMO.** If a sound is delivered with a still greater exertion of the organs than is required for *Forle*, but not so loud as to degenerate into a scream, it is called **FORTISSIMO**, and is marked *ff.*

§ 204. The five Dynamic degrees, applied to the scale:




See further exercises, &c., in "Manual."


CHAPTER XXIII.

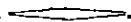
DYNAMIC TONES.

§ 205. **ORGAN TONE.** A tone which is commenced, continued and ended with an equal degree of force, is called an **ORGAN TONE**.

Note.—The organ tone should be exclusively practised in the first stages of a musical education. It is difficult to acquire a firm, steady, equal tone. Until this is acquired the pupil should not attempt any other Dynamic tone.

§ 206. **CRESCENDO.** A tone commencing soft and increasing to loud, is called a **CRESCENDO TONE**; and is marked *res.* or .

§ 207 **DIMINUENDO.** A tone commencing loud and gradually diminishing to soft, is called a **DIMINUENDO TONE**; and is marked *dim.* or .

§ 208. **SWELL.** A tone consisting of an union of **Crescendo** and **Diminuendo**, is called a **SWELLING TONE**, or a **SWELL**. It is marked .

§ 209. **Crescendo, Diminuendo** and **Swell**, are not only applied to individual tones, but also to passages in music.

Sing the scale in **Crescendo, Diminuendo** and **Swelling tones**.

§ 210. **PRESSURE TONE.** If a single short sound is sung with a very sudden, forcible **crescendo**, or **swell**, there arises the **PRESSURE TONE**. Marked > or <. It is often applied to syncopated passages.

§ 211. **EXPLOSIVE TONE.** A single short sound which is struck suddenly, with very great force, and instantly diminished, is called an **EXPLOSIVE TONE**. It is marked <, or *fz.* (*forzando*), or *sf.* (*sforzando*.)

Practise the explosive tone to the syllable *Rak*, as in the following example.



The practice of this tone is calculated to give great power and strength to the voice.

§ 212. **EXPRESSION.** The proper application of Dynamics to music, constitutes essentially that which is usually called **EXPRESSION**. Dynamics should be much practised; no other exercises have such a powerful tendency to bring out, strengthen and improve the voice.

See "Manual," for more particular instructions.

CHAPTER XXIV.

EXPRESSIONS OF WORDS, IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 213. Besides the dynamic designations of the last chapter, vocal expression depends essentially on **Articulation, Accent, Pause** and **Emphasis**.

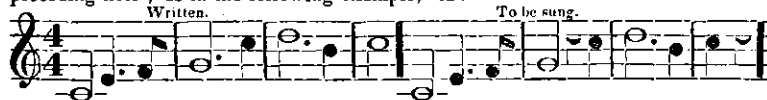
§ 214. **VOWEL SOUNDS.** The vowel sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to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

Note.—It is a very common fault for singers to change the vowel sounds, and dwell not on the radical or principal sound, but on the dazish or closing sound: thus *a* becomes *e*; *o*, *oo*; &c. In the word "great," for example, instead of dwelling steadily upon the vowel sound *a*, the singer changes it to *e*, and that which should be *grea* t, becomes *grea* t; so also in the syllable applied to *Two*—let it be *Ra* e, and not *Ra* e t.

§ 215. **CONSONANTS.** Articulation is almost entirely dependant on the consonants. These should, therefore, receive very particular attention, and be delivered or articulated very quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is a principal cause of indistinctness in singing.

§ 216. **ACCENT.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music, the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

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



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

§ 218. **EMPHASIS.** Emphatic words should be given with a greater or less degree of the explosive tone (*sf.*), without reference to rhythmical accent. In common psalmody its application is often very difficult, from a want of a proper adaptation of the poetry to the music, or appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause.

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

§ 220. **TAKING BREATH.** (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, and without any change in the position of the mouth.

(3) Never breathe between the different syllables of the same word.

(4) When several notes come together to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.

(5) Words which are intimately connected in sense, as the article and its noun, should not be separated by taking breath.

(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.

(7) Take breath no more frequently than is necessary.

(8) Exercises on the explosive tone (*fx.*) will greatly assist in acquiring the art of taking breath.

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

(1) A tone is **PURE**, or clear, when no extraneous sound mixes with it; **IMPURE**,

when something like a hissing, screaming, or huskiness is heard. Impurity is usually produced by an improper position of the mouth.

(2) A tone is **FULL**, when it is delivered in a free and unconstrained use of the appropriate organ of sound. A tone is **FAINT** when it is produced by a careless or negligent use of the organs.

(3 and 4) A tone is **FIRM** and **CERTAIN**, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer.

Hence the following are faults, viz:

(1) Striking below the proper sound and sliding up to it, as from *Five* to *Eight*, &c.

(2) A wavering, or trembling of the voice.

(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immoveable in their proper position until the sound ceases.

§ 222. **TO CORRECT FAULTS.** Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupils to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupils obtain a clear perception of it, and know both how to produce it, and how to avoid it.

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

CONCLUDING REMARKS.

MODE OF INSTRUCTION. It is not considered necessary that the foregoing instructions should be committed to memory and recited by the pupils; they are rather intended as a means of fixing the method of proceeding fully in the mind of the teacher; or as a text for him, the subjects of which, are to be brought before the school in familiar lectures, and stated, explained, and illustrated according to his discretion. Should any teacher, however, prefer the other method, (that of committing to memory) he can easily point out to the pupils those sections which he wishes them to commit, distinguishing them from those which are more particularly intended as mere directions to the teacher, and which will readily be perceived.

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

APPENDIX TO THE ELEMENTS OF VOCAL MUSIC,

CONTAINING EXERCISES FOR PRACTICE.

The image displays 16 numbered musical exercises for practice, arranged in two columns. Each exercise is presented on a single staff with a specific time signature and musical notation.

- No. 1:** 4/4 time, quarter notes, half notes, and whole notes.
- No. 2:** 4/4 time, quarter notes, half notes, and whole notes.
- No. 3:** 3/4 time, quarter notes, half notes, and whole notes.
- No. 4:** 2/4 time, quarter notes, half notes, and whole notes.
- No. 5:** 4/2 time, quarter notes, half notes, and whole notes.
- No. 6:** 2/4 time, quarter notes, half notes, and whole notes.
- No. 7:** 2/2 time, quarter notes, half notes, and whole notes.
- No. 8:** 3/4 time, quarter notes, half notes, and whole notes.
- No. 9:** 3/2 time, quarter notes, half notes, and whole notes.
- No. 10:** 3/8 time, quarter notes, eighth notes, and sixteenth notes.
- No. 11:** 4/4 time, quarter notes, half notes, and whole notes.
- No. 12:** 3/4 time, quarter notes, half notes, and whole notes.
- No. 13:** 4/2 time, quarter notes, half notes, and whole notes.
- No. 14:** 4/4 time, quarter notes, half notes, and whole notes.
- No. 15:** 2/4 time, quarter notes, half notes, and whole notes.
- No. 16:** 2/2 time, quarter notes, half notes, and whole notes.

APPENDIX TO THE ELEMENTS OF VOCAL MUSIC.

No. 17.

3/8 time signature. Musical notation for No. 17, featuring eighth notes and triplets.

No. 18.

3/2 time signature. Musical notation for No. 18, featuring half notes.

No. 19.

4/4 time signature. Musical notation for No. 19, featuring quarter notes.

No. 20.

4/2 time signature. Musical notation for No. 20, featuring half notes.

No. 21.

2/4 time signature. Musical notation for No. 21, featuring quarter notes.

No. 22.

4/4 time signature. Musical notation for No. 22, featuring quarter notes.

No. 23.

6/8 time signature. Musical notation for No. 23, featuring eighth notes.

No. 24.

6/4 time signature. Musical notation for No. 24, featuring half notes.

No. 25.

4/4 time signature. Musical notation for No. 25, featuring quarter notes and triplets.

No. 26.

2/4 time signature. Musical notation for No. 26, featuring eighth notes.

No. 27.

2/4 time signature. Musical notation for No. 27, featuring eighth notes.

No. 28.

3/4 time signature. Musical notation for No. 28, featuring quarter notes.

No. 29.

4/4 time signature. Musical notation for No. 29, featuring quarter notes.

No. 30.

4/2 time signature. Musical notation for No. 30, featuring half notes.

No. 31.

3/2 time signature. Musical notation for No. 31, featuring half notes.

No. 32.

4/4 time signature. Musical notation for No. 32, featuring quarter notes.

No. 33.

4/4 time signature. Musical notation for No. 33, featuring quarter notes.

No. 34.

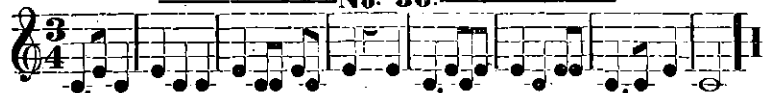
3/4 time signature. Musical notation for No. 34, featuring quarter notes.

APPENDIX TO THE ELEMENTS OF VOCAL MUSIC.

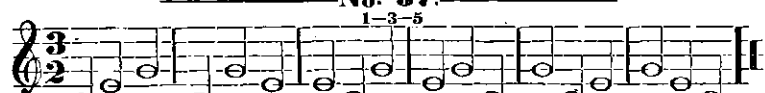
No. 35.



No. 36.



No. 37.



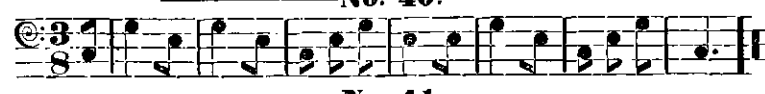
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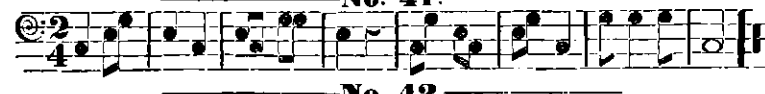
No. 39.



No. 40.



No. 41.



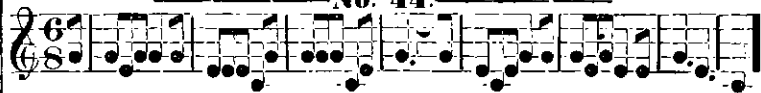
No. 42.



No. 43.



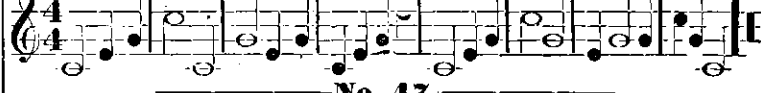
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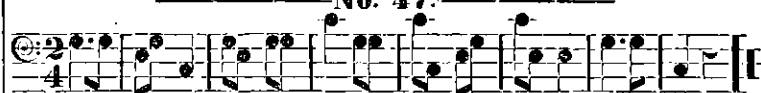
No. 45.



No. 46.



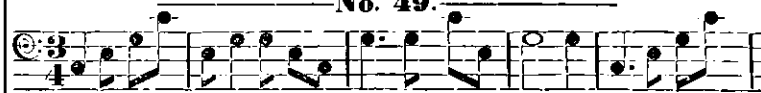
No. 47.



No. 48.



No. 49.



No. 50.

HARMONY.

Note.—In singing exercises in two parts, let the females sing the upper, and the males the lower notes.

Musical notation for No. 51, featuring a treble clef and a 4/4 time signature.

Musical notation for No. 52, featuring a treble and bass clef and a 4/4 time signature.

Note.—In singing the following rounds, let the school be divided into as many divisions as the round contains parts. Let the first division commence at 1, when they get as far as 2, let the second division commence at 1, while the first division goes on with 2 at the same time. When the second division get as far as 2, let the third division commence at 1, while the second goes on with 2, and the first with 3. As each division gets through with the last part, let them commence at the beginning again, without losing any time.

Three staves of musical notation for No. 53, labeled 'Round in Three parts', with a 2/4 time signature and numbered divisions 1, 2, and 3.

One staff of musical notation for No. 54, labeled 'Round in Four parts', with a 4/4 time signature and numbered divisions 1, 2, 3, and 4.

No. 54.

Musical notation for No. 55, featuring a treble clef and a 3/4 time signature.

Musical notation for No. 56, featuring a treble clef and a 4/4 time signature, with a sequence of numbers 1-3-2-8-7 above the staff.

Musical notation for No. 57, featuring a treble clef and a 4/4 time signature.

Musical notation for No. 58, featuring a bass clef and a 3/4 time signature.

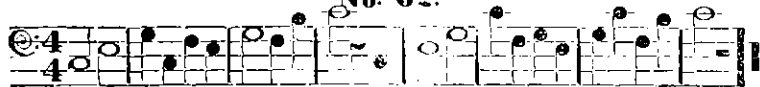
Musical notation for No. 59, featuring a bass clef and a 4/4 time signature.

Musical notation for No. 60, featuring a treble clef and a 3/4 time signature, with a sequence of numbers 1-3-5-8-7-1 above the staff.

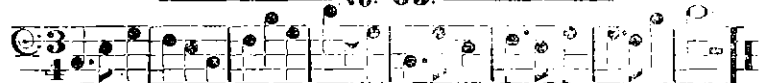
Musical notation for No. 61, featuring a treble clef and a 4/4 time signature.

Musical notation for No. 62, featuring a treble clef and a 4/4 time signature.

No. 62.



No. 63.



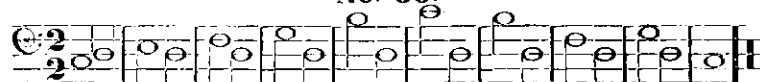
No. 64.



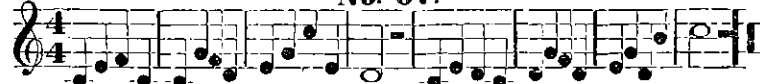
No. 65.



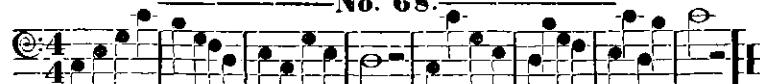
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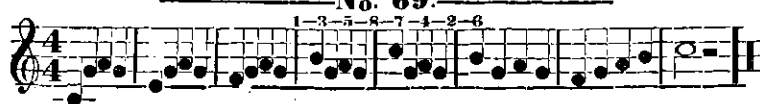
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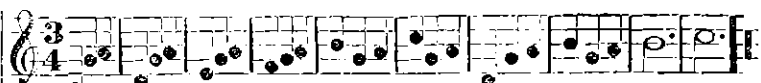
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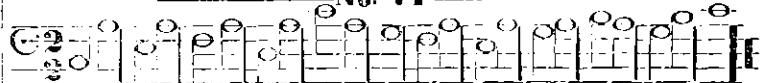
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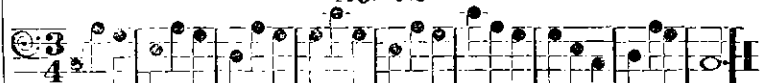
No. 70.



No. 71.



No. 72.



No. 73.



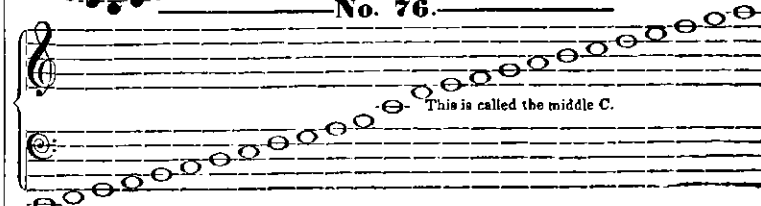
No. 74.



No. 75.



No. 76.



No. 77.



No. 78.



No. 79.

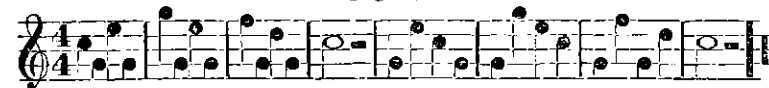


No. 80.

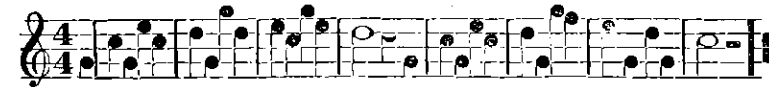
Upper scale, with 5 of the Middle scale.



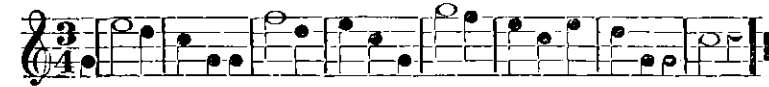
No. 81.



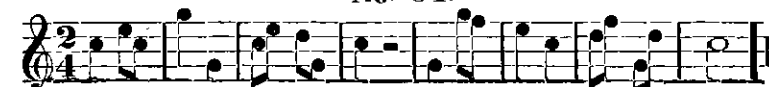
No. 82.



No. 83.



No. 84.

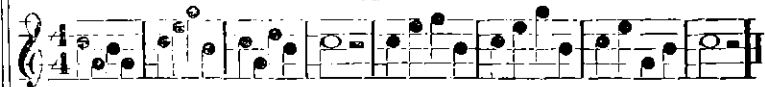


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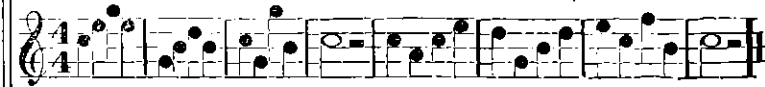
Upper scale, with 5 & 7 of the Middle scale.



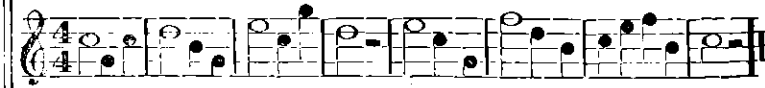
No. 86.



No. 87.



No. 88.



No. 89.



No. 90.



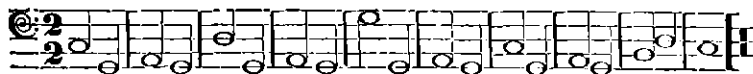
No. 91.

Middle and Lower scales.



APPENDIX TO THE ELEMENTS OF VOCAL MUSIC.

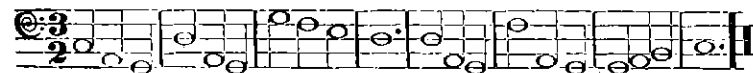
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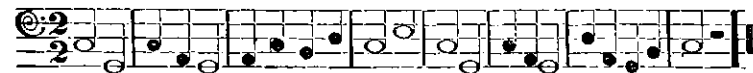
No. 93.



No. 94.



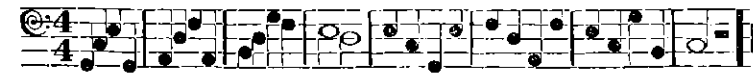
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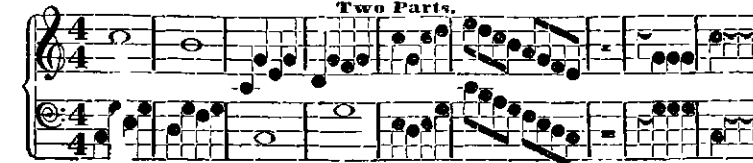
No. 96.



No. 97.

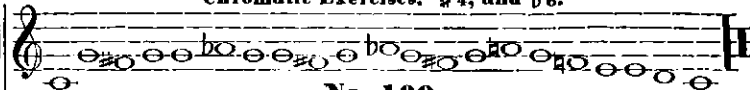


No. 98.
Two Parts.



No. 99.

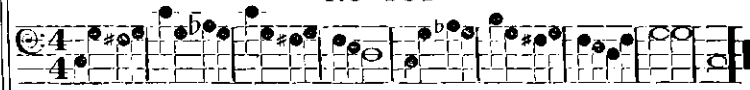
Chromatic Exercises. #4, and b6.



No. 100.



No. 101.



No. 102.

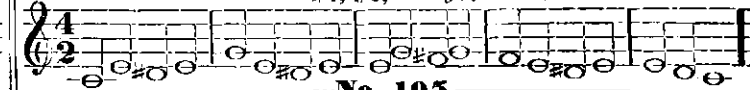


No. 103.



No. 104.

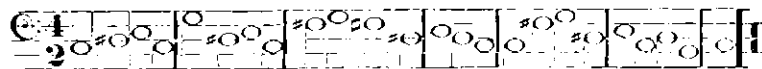
#4, #2, and b6.



No. 105.

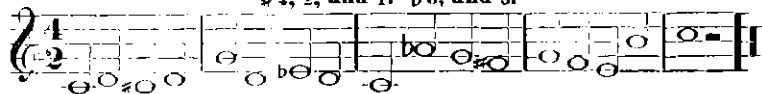


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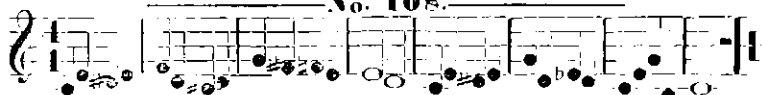


No. 107.

♯ 4, 2, and 1. ♭ 6, and 3.

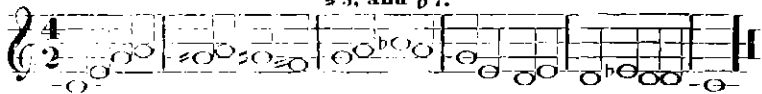


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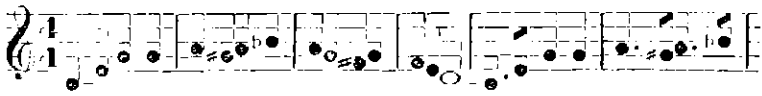


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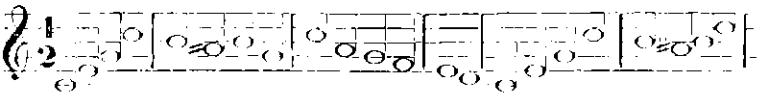
♯ 5, and ♭ 7.



No. 110.



No. 111.



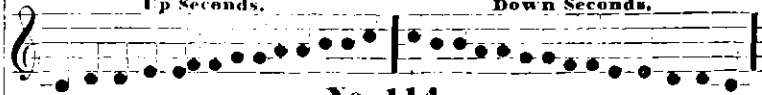
No. 112.



No. 113.

Up Seconds.

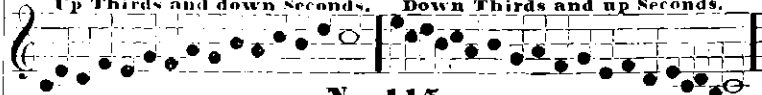
Down Seconds.



No. 114.

Up Thirds and down Seconds.

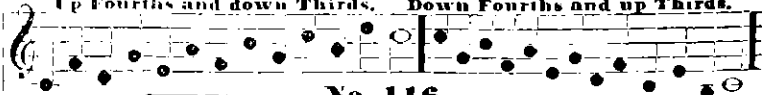
Down Thirds and up Seconds.



No. 115.

Up Fourths and down Thirds.

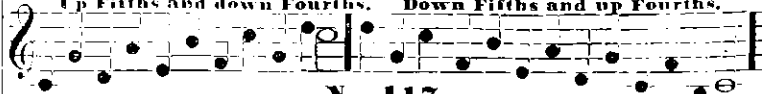
Down Fourths and up Thirds.



No. 116.

Up Fifths and down Fourths.

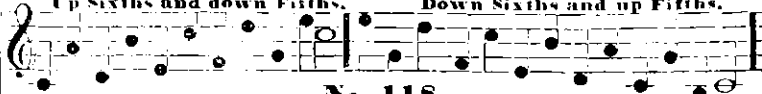
Down Fifths and up Fourths.



No. 117.

Up Sixths and down Fifths.

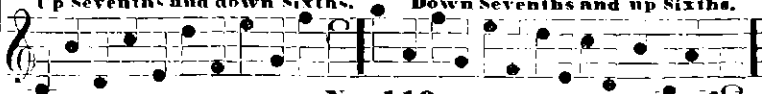
Down Sixths and up Fifths.



No. 118.

Up Sevenths and down Sixths.

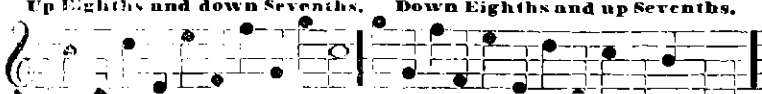
Down Sevenths and up Sixths.



No. 119.

Up Eighths and down Sevenths.

Down Eighths and up Sevenths.



MASON'S

SACRED HARP.

DANVERS. L. M.

TENOR.

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

ALTO.

3. Through each bright world above, behold Ten thousand thousand charms unfold: Earth, air, and mighty seas combine, To speak his wis - dom all divine.

TREBLE.

4. But in redemption, oh what grace! Its wonders, oh what thought can trace! Here wisdom shines forever bright, Praise him, my soul, with sweet delight.

BASE.

7 8 7 6 5 4 3 2 1 0 # 6 4 7 6 5 6 6 - 4 3 2 1 6 6 4 7

STERLING. L. M. [Chant.]

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

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

5 3 6 4 8 8 7 6 6 4 3

UPTON. L. M.

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

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

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

OLD HUNDRED. L. M.

Martin Luther.

41

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

6 6 7 6 - 87

SAUGUS. L. M.

Subject from Costello.

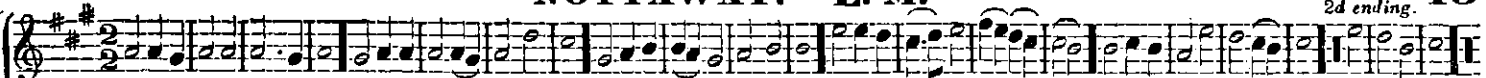
1. How blest the sacred tie, that binds In sweet communion kin - dred minds! How swift the heavenly course they run, Whose hearts, whose faith, whose hopes are one!

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

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

7 7 6# 3 3 3 3 8 7 6 5 6 7 6 4 3 3 3 7 7 6 6 87

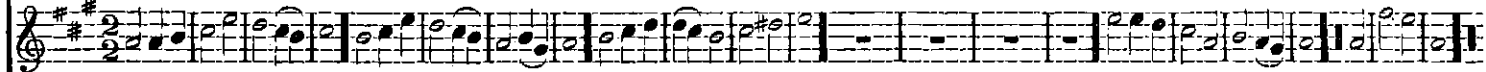
NOTTAWAY. L. M.



1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall own, And ages long to come shall own.



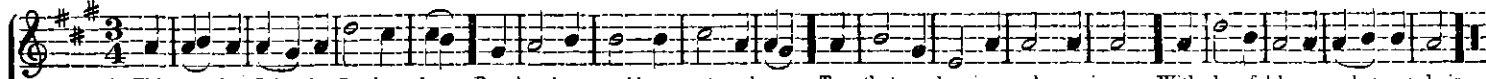
2. He feeds and clothes us all the way: He guides our footsteps, lest we stray; He guards us with a powerful hand, And brings us to the heavenly land, And brings us to the heavenly land.



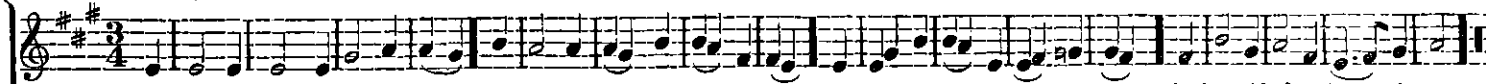
3. Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways! Let every tongue pronounce his praise, Let every tongue pronounce, &c.



SAMARIA. L. M.



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



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



PARK STREET. L. M.

Venna.

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

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

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

6 - 6 6 5 3 6 - 6 6 6 7 5 = 4 = 7 - 3 7 = 7 - 6 2 3 3 6 9 5

SHERBURNE. L. M.

1. To God our voices let us raise, And loudly chant the joyful strain; That rock of strength—oh let us praise, Whence free salvation we obtain.

2. The Lord is great—with glory crowned, O'er all the gods of earth he reigns; His hand supports the deeps profound, His power alone the hills sustains.

3. Let all who now his goodness feel, Come near, and worship at his throne; Before the Lord, their Maker, kneel, And bow in adoration down.

6 4 87 6 6 4 87 4 6 7 6 4 87

LEYDEN. L. M.

Costellow.

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

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

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

2d ending.

Lento.

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

Lento.

Unison.

3
 Awake my tongue—awake, my lyre,
 With morning's earliest dawn arise;
 To songs of joy my soul inspire,
 And swell your music to the skies.
 4
 With those, who in thy grace abound,
 To thee I'll raise my thankful voice;
 While every land—the earth around,
 Shall hear—and in thy name rejoice.
 5
 Eternal God, celestial King,
 Exalted be thy glorious name;
 Let hosts in heaven thy praises sing,
 And saints on earth thy love proclaim.
Church Psalmody, Ps. 57, 4th Pt.

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

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

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

AUGUSTA. L. M.

1. ^{mp} "Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

3. ^{mp} Blest is the man, whose shoulders take My yoke, and bear it with delight; My yoke is easy to the neck, My grace shall make the burden light."

4. ^{mf} Jesus, we come at thy command; With faith, and hope, and humble zeal, Resign our spirits to thy hand, To mould and guide us at thy will.

7 6 6 6 6 4 7 6 6 6 6 6 6 6 6 6 6 7

ELLENTHORPE. L. M.

Linley.

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

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

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

St. PAUL'S. L. M.

Dr. Green.

2d ending.

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

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

7 6 # 6 6 4 8 7 6 6 4 6 3-6 6 4 8 7

APPLETON. L. M. [Chant.]

2d ending.

1. Oh come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvations rock we praise. *For.*

2. Into his presence let us haste, To thank him for his favors past; To him address, in joyful song, Praises which to his name belong.

3. Oh let us to his courts repair, And bow with ad-o-ration there; Down on our knees, devoutly, all - Before the Lord our Maker fall. *For.*

6 6 5#6 6 87 1 6 3 6 4 6 87

TRURO. L. M.

Dr. Burney.

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

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

Unison. 6 3 6 6 4 4 6 3 1 6 # 6 98 4 7 3 6 6 6 6 87

STONEFIELD. L. M.

Stanley. 2d ending.

49

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

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

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

7 6 6 $\frac{3}{4}$ 6 6 6 5 6 4 6 6 6 7

BLENDON. L. M.

Giardini.

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

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

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

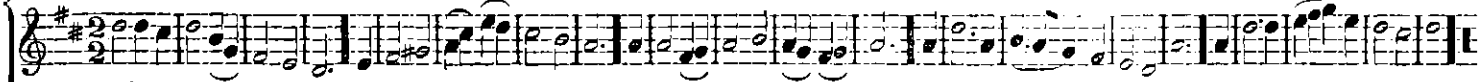
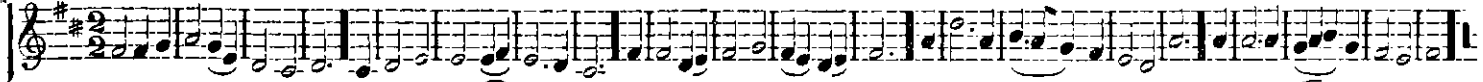
3 6 8 $\frac{7}{6}$ 6 5 6 6 $\frac{3}{4}$ 6 8 7 6 8 7 6 6 7

[M. S. N. 7]

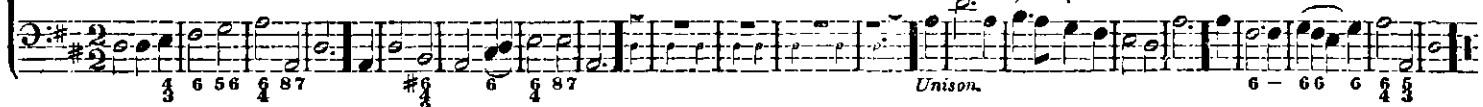
WAYNE. L. M.



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



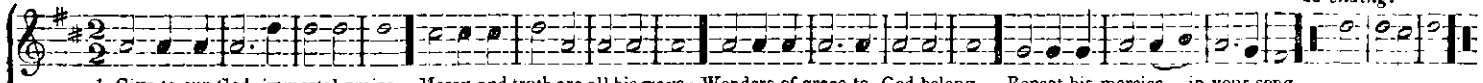
4. Loud praises to Jehovah sing, In hymns of joy his love proclaim ; Sing praises to the heavenly King, Adore and bless his sacred name.



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

CLYDE. L. M. [Chant.]

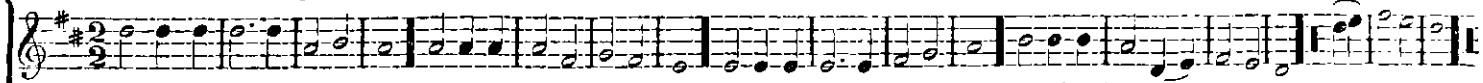
2d ending.



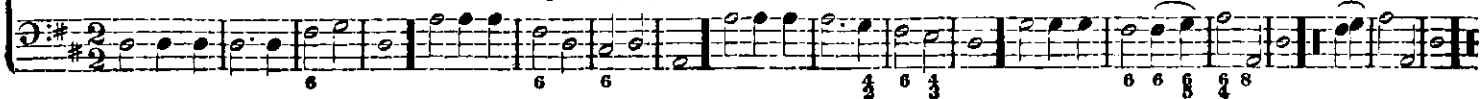
1. Give to our God immortal praise ; Mercy and truth are all his ways ; Wonders of grace to God belong, Repeat his mercies in your song.



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



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



6 6 6 3 6 3 6 6 6 4 8

1. With one consent, let all the earth, To God their cheerful voices raise; Glad homage pay, with awful mirth, And sing before him songs of praise.

4. For he's the Lord—supremely good, His mercy is for ever sure; His truth, which always firmly stood, To endless ages shall endure.

11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

EFFINGHAM. L. M.

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

3. The Lord sits sovereign on the flood, O'er earth he reigns forever long: But makes his church his blest abode, Where we his awful glories sing.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

2d ending.

HINGHAM. L. M.

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

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

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

8 9 5 3 2 5 4 5 6 7 6 7 7 6 6 7

POMFRET. L. M.

Altered from Cecil.

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

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

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

MEDWAY. L. M.

Arranged from a "Stabat Mater."

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

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

7 6 4 7 7 6 6 4 7 7 6 6 4 7

SEASONS. L. M.

Subject from Pleyel.

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

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

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

7 6 9 6 7 4 8 7 7 6 6 4 7 7 6 6 4 7 7 6 6 4 7 7 6 6 4 7

PILESGROVE. L. M.

N. Mitchell.

55

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

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

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

ROCKINGHAM. L. M.

3. Thy praise, O God, shall tune the lyre, Thy love our joyful song inspire; To thee our cordial thanks be paid, Our sure defence—our constant aid.

4. Why, then, cast down—and why distressed? And whence the grief, that fills our breast? In God we'll hope, to God we'll raise Our songs of gratitude and praise.

7 6 7 7 6 # 6 7

ADMAH. L. M.

1. Bless, O my soul, the living God, Call home my thoughts that rove a - broad; Let all the powers within me join,

2. Bless, O my soul, the God of grace: His favors claim thy highest praise: Let not the wonders he hath wrought

4. Let every land his power con - fess, Let all the earth a - dore his grace: My heart and tongue with rapture join,

3 8 7 4 3 7 1 5 4 3 5 3 4 3 3 4 3 5

In work and worship so divine, Let all the powers with - in me join, In work and wor - ship so divine.

Be lost in silence and forgot, Let not the wonders he hath wrought Be lost in si - lence and forgot.

In work and worship so divine, My heart and tongue with rap - ture join, In work and wor - ship so divine.

4 4 5 3 3 3 8 3 3 3 9 8 3 4 3 3 4 0 4 3

SHELBURNE. L. M.

1. My God, how endless is thy love! Thy gifts are every evening new; And morning mercies from above, Gently distil like early dew.

2. Thou spread'st the curtains of the night, Great Guardian of my sleeping hours; Thy sovereign word restores the light, And quickens all my drowsy powers.

3. I yield my powers to thy command, To thee I consecrate my days; Perpetual blessings from thine hand Demand perpetual songs of praise.

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

WINDHAM. L. M.

Read.

Broad is the road that leads to death, And thousands walk to - gether there; But wisdom shows a narrow path, With here and there a traveller.

6 6 9 7 # 6 # # # 6 5 6 9 7

TATNALL. L. M.

Altered from Orland.

59

1. Jesus shall reign where'er the sun doth his successive journays run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more, Till moon shall wax and wane no more.

5. Let every creature rise and bring Glory and honor to our King: While angels strike their lyres again, Earth shall respond the joyful strain—Earth shall respond the joyful strain.

Unison. 6 6 6 3 4 #7 5 6 6 6 6 4 3 6 6 5 6 7

MENDON. L. M.

1. Oh praise the Lord in that blest place, From whence his goodness largely flows; Praise him in heaven—where he his face Unveiled in perfect glory shows.

3 6 6 6 6 6 3 6 3 6 6 6 6 7

WINCHESTER. L. M.

Dr Croft.

61

2d ending.

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

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

ASHFIELD. L. M.

2d ending.

1. *mf* Deep in our hearts let us record, The deeper sorrows of our Lord; Behold the rising billows roll, To overwhelm his holy soul.

2. *mf* Yet gracious God, thy power and love Have made the curse a blessing prove; Those dreadful sufferings of thy Son Attoned for crimes which we had done.

3. *mf* Oh for his sake our guilt forgive— And let the mourning sinner live; The Lord will hear us in his name, *mf* Nor shall our hope be turned to shame.

WAKEFIELD. L. M.

2d ending.

1. Come, weary souls, with sin oppressed, Oh come! accept the promised rest: The Saviour's gracious call obey, And cast your gloomy fears away.

3. Here mercy's boundless ocean flows, To cleanse your guilt—and heal your woes; Here's pardon, life, and endless peace—How rich the gift!—how free the grace!

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

WELLS.* L. M.

Holdrad.

Slow.

1. Life is the time to serve the Lord, The time to insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

2. Life is the hour that God hath given 'T' escape from hell and fly to heaven: The day of grace—and mortals may Secure the blessings of the day.

6 7 6 7 6 3 6 6 6 7

* The air of this tune is found in the old Choral Books as far back as the time of Luther; it was originally written in notes of equal length.

UXBRIDGE. L. M.

L. Mason.

63

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

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

6 4 3 6 4 3 6 4 3 6 6 4 87

Detailed description: This block contains the musical score for the hymn 'UXBRIDGE. L. M.' by L. Mason. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: '1. The heavens declare thy glory Lord, In every star thy wisdom shines; But when our eyes behold thy word, We read thy name in fair - er lines.' and '5. —Great Sun of Righteousness arise! Oh bless the world with heavenly light! Thy gospel makes the simple wise: Thy laws are pure—thy judgments right.' Below the bass line, there are numerical figures: 6 4 3 6 4 3 6 4 3 6 6 4 87.

CLINTON. L. M.

1. || Salvation is for - ever nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

3. His righteousness is gone before, To give us free access to God; Our wandering feet shall stray no more, But mark his steps and keep the road.

5 8 7 6 6 4 1 6 8 8 5 6 8 8 9 9 3 8 7

Detailed description: This block contains the musical score for the hymn 'CLINTON. L. M.'. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a second vocal line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: '1. || Salvation is for - ever nigh The souls who fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.' and '3. His righteousness is gone before, To give us free access to God; Our wandering feet shall stray no more, But mark his steps and keep the road.' Below the bass line, there are numerical figures: 5 8 7 6 6 4 1 6 8 8 9 9 3 8 7.

BERNARD. L. M. [Chant.]

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

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

87 6 6 6 6 87

LYMAN. L. M.

1. Jesus demands the voice of joy, Loud through the land let triumph ring; His honors should your songs employ, Let glorious praises hail the King.

4. Oh bless our God, ye nations round; People and lands, rehearse his name: Let shouts of joy through earth resound, Let every tongue his praise proclaim.

4 = 8 6 9 9 9 8 6 6 8 8 6 4 7

DUKE STREET. L. M.

J. Hatton.

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

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

3 6 3 6 7 6 6 3 6 0 6 3 6 3 3 3 6 4 8 7

ALLERTON. L. M.

W. Beestall.

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

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

3 6 6 4 7 3 4 6 7 4 8 7 6 6 4 3 4 3 6 8 0 4 3 3 6 6 4 7

SHOEL. L. M.

Altered from Shoel.

67

2d Treble.

Now shall the trembling mourner come, And bind his sheaves, and bear them home; The voice, long broke with sighs, shall sing, Till heav'n with hal - lelujahs ring.

6 7 8 7 6 4 6 6 8 7

ORFORD. L. M.

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

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

HEBRON. L. M.

1. Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known, Some fresh memorial of his grace.

3. I lay my body down to sleep; Peace is the pillow for my head; While well appointed angels keep Their watchful stations round my bed.

4. Thus, when the night of death shall come, My flesh shall rest beneath the ground, And wait thy voice to break my tomb, With sweet salvation in the sound.

4 5 7 6 6 7 6 6 3 6 7

WARD. L. M.

Legato e Piano.

2d ending.

3. There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And watering our divine abode.

4. —That sacred stream—thine holy word, Supports our faith—our fear controls: Sweet peace thy promises afford, And give new strength to fainting souls.

7 8 6 6 7 6 6 6 7 6 6 6 7

HANOVER. L. M.

1. ⁴Show pity, Lord—O Lord, forgive, Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

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

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

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

SUNDERLAND. L. M.

Altered from Babylon.

1. ⁴Oh turn, great Ruler of the skies, Turn from my sin thy searching eyes, Nor let th' offences of my hand Within thy book recorded stand.

2. Give me a will to thine subdued; A conscience pure—a soul renewed; Nor let me, wrapt in endless gloom, An outcast from thy presence, roam.

3. Oh let thy Spirit to my heart Once more his quickening aid impart; My mind from every fear release, And soothe my troubled thoughts to peace.

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

SURREY. L. M.

Costellow.

71

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

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

2d ending.

For.

Which war - ble from im - mortal tongues.

For.

5 6 3 6 4 7

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

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

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

Church Psalmody, Hy. 454.

QUITO. L. M.

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

4 6 4 6 4 3 4 3 4 3 6 6 5 4 3 4 6 4 4 3 0 4 3 5 4 3 7 4 6 6 4 3

CABOT. L. M.

2d ending.

4 While life prolongs its precious light, Mercy is found—and peace is given; But soon—ah soon! approaching night Shall blot out every hope of heaven.

5. —Now God invites—how blessed the day! How sweet the gospel's charming sound! 4 Come, sinners, haste—oh, haste away, While yet a pardoning God is found.

6 4 3 0 4 5 6 6 5 4 3 6 5 6 6 5

FARNSWORTH. L. M.

1. Give thanks to God—he reigns above; Kind are his thoughts—his name is love; His mercy ages past have known, And ages long to come shall own.

Oh let the saints with joy record The truth and goodness of the Lord! How great his works! how kind his ways, Let every tongue pronounce his praise.

HAMBURG. L. M.

Arranged from a Gregorian Chant.
2d ending.

1. Kingdoms and thrones to God belong; Crown him, ye nations, in your song: His wondrous name and power rehearse; His honors shall enrich your verse. *Slow and soft.*

2. He rides and thunders through the sky, His name, Jehovah, sounds on high: Praise him aloud ye sons of grace; Ye saints, rejoice before his face.

3. God is our shield—our joy—our rest; God is our King—proclaim him best: When terrors rise—when nations faint, He is the strength of every saint. *Slow and soft.*

[M. S. H.—10]

DOUGLASS. C. M.

1. To thee, my righteous King and Lord, My grateful soul I'll raise; From day to day thy works re - cord, And ev - er sing thy praise.

6. Throughout all a - ges shall endure Thine everlasting reign; Thine high do - min - ion, firm and sure, For - ev - er shall remain.

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

WARWICK. C. M.

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

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

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

Stanley. 2d ending.

8 8 9 9 8 7 6 8 4 7 6 8 9 4 = 5 = 4 6 5 6 3 1 6 6 4 8 7 6 3 6 6 4 7

CLIFFORD. C. M.

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

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

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

6 6 6 343 343 43

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

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

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

6 6 66 43

NEWTON. C. M.

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

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

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

NOTTINGHAM. C. M.

2d ending.

1. /To God, our strength, your voice, aloud, In strains of glory raise; The great Je hovah— Jacobs God, Exalt in notes of praise.

2. Now let the gospel trumpet blow, On each appointed feast, And teach his waiting church to know > The Sabbath's sacred rest.

4. /With psalms of honor, and of joy, Let all his temples ring; Your various iostuments employ, And songs of triumph sing.

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

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

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

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

6 7 6 6 5 7 6 6

#

BROOMSGROVE. C. M.

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

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

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

BLAKE. C. M.

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

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

6 6 - 5 6 4 3 6 6 4 5 6 4 3 6 6 4 3 3 6 4 3 3

HOLYOKE. C. M.

1. ^{no}Lord, thou wilt hear me when I pray; —I am for - ev - er thine: —I fear before thee all the day, —Nor would I dare to sin.

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

3. ^{no}I pay this evening sacri fice; And when my work is done, Great God, my faith, my hope relies Upon thy grace a - lone.

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

TOLLAND. C. M.

Reginald Spofforth.

81

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

3 3 3 3 3 3 6 6 7 7 7 7 6 6 7

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

8 = 7 = 9 = 8 T. S. 7 8 8 6 7 6 9 7

St. JOHN'S. C. M.

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

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

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

SAVOY. C. M. [Chant.]

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

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

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

7 3 9 6 3 6 4 5

PAXTON. C. M.

2d ending.

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

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

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

7 5 5 5 6 4 8 7 6 5 4 8 7 Unison. 3 3 6 4 3 6 4 3

WINTER. C. M.

Read.

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

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

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

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

DUNDEE.* C. M.

2d ending.

1. Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

4. Feed me, O Lord, with needful food: I ask not wealth, or fame; But give me eyes to view thy works, A heart to praise thy name.

5. Oh may my days obscurely pass, Without remorse or care; And let me for my parting hour From day to day prepare.

* "Perhaps *Dundee's* wild warbling measures rise."—Burns.

LONDON. C. M.

Dr. Croft.

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

LITCHFIELD. C. M.

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

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

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

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

BLAKELY. C. M.

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

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

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

7 3 3 7 3 3 4 6 3 8 3 3 4 0 4 5 4 3 4 3 3 8 7 0 4 3

CLARENDON. C. M.

L. Tucker.

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

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

45 48 6 4 43 43 43 46 42 64 34 63 1231 87 48

BOLTON. C. M.

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

7 87 4543 45 7 0 4 56 6 87

MILBURN. C. M.

1. Come, let our hearts, and voices join, And strains of triumph raise : Sing to the Lord in songs divine, Our Rock, the Saviour praise, Our Rock, the Saviour praise.

2. Come, where his glory he displays, Your lips in thanks employ ; Come, speak the wonders of his grace, In holy songs of joy, In holy songs of joy.

6 6 7 6 6 3 3 3 3 3 3 3 6 6 - 4 3

MERIDEN. C. M.

Th. Clark.

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

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

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

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

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

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

Instrument. *Voice.*

CHORUS. 2d ending.

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

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

6 4 6 4 7

EASTPORT. C. M. [Chant.]

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

6 # 6 6 # 6 # 6 6 6 # 6 6 6 # 6 7

BLACKBURN. C. M.

2d ending.

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

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

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

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

MEDFORD. C. M.

91

2d ending.

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

2. / 1 | Thy throne, O God, for - ever stands, Thy word of grace shall prove P A peaceful sceptre in thy hands, < To rule thy saints by love.

HENRY. C. M.

S. B. Pond.

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

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

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

LANESBORO'. C. M.

2d ending.

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

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

6- 3 6 7 6 6 6 5 6 3 3 6 6 6 7

BEREA. C. M.

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

3. ⁴ Around thine al - tar will we kneel In penitence sincere, ⁵ A Saviour's mercy deeply feel, — And words of pardon hear, And words of pardon hear.

4. ⁶ Or, mingling with the choral throng, ⁷ Our joyful voices raise, ⁸ And pour the full, melodious song. In notes of grateful praise, In notes of grateful praise.

6 7 6 6 0 3 3 3 3 6 7 3 6 3 0 0 7 6 6 7

GRAFTON. C. M.

93

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

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

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

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

LEBANON. C. M.

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

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

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

BURFORD. C. M.

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

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

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

CHESTERFIELD. C. M.

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

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

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

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

MEDFIELD. C. M.

Wm. Mather.

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

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

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

BALTIC. C. M.

Arranged from a Gregorian Chant.

1. O all ye lands, in God rejoice, To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.

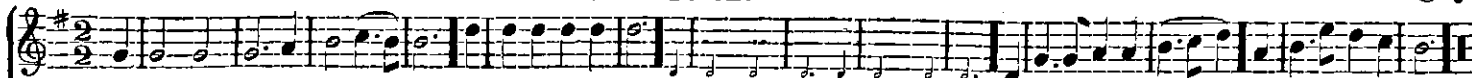
2. Oh, enter ye his courts with praise, His love to all proclaim; To God the song of triumph raise, And magni - fy his name.

3. For he is gracious, just and good; His mercy ever sure, Through ages past has ev - er stood, And ev - er shall en - dure.

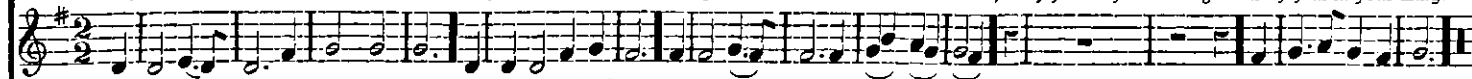
3 3 3 3 3 3 7 3 - 6 6 5 0 3 3 3 3 3 3 #6 6 6 6 7

NICHOLS. C. M.

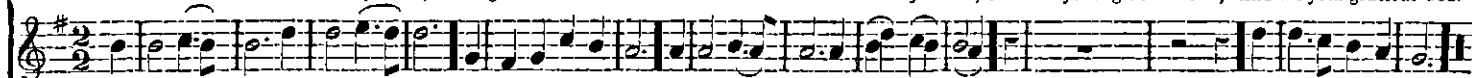
97



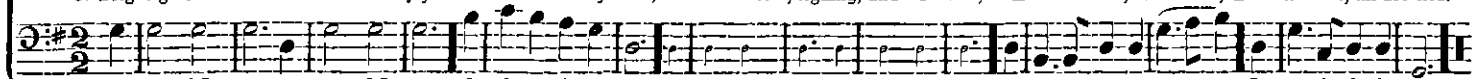
1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zi - on bound, Be joyful in your King— Be joyful in your King.



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

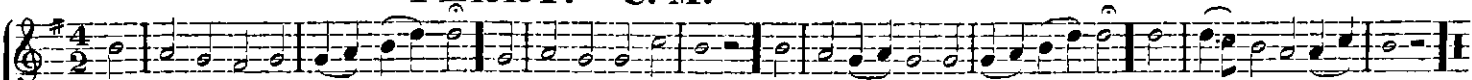


3. Bright garlands of immor - tal joy Shall bloom on every head; = While sorrow, sighing, and distress, — Like shadows, all are fled, Like shadows, all are fled.

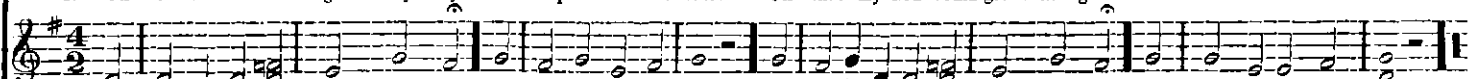


4. *March on,* in your Redeemer's strength, Pursue his footsteps still; With joyful hopes still fix your eyes *Tasto.* On Zion's heavenly hill, On Zion's heavenly hill.

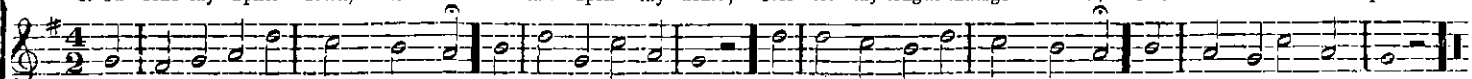
FERRY. C. M.



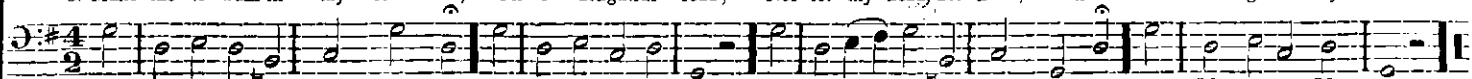
1. *Oh* that the Lord would guide my ways To keep his statutes still! Oh that my God would grant me grace To know and do his will!



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



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



LAURENS. C. M.

1. Lo! at thy feet e - ternal King! Thy power and grace we own; Let all the earth their offerings bring, And bow before thy throne.

2. Where'er, through all his works, we send Our roving eyes abroad, The various objects all conspire To lead our souls to God;—

7 7 6 5 # 6 7

MEAR. C. M.

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

6 6 # 7

MARLOW. C. M. [Major.]

99

2d ending.

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

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

6 4

MARLOW. C. M. [Minor.]

2d ending.

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

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

Not too fast.

1. O Lord, an - other day is flown, And we a lonely band, Are met once more be - fore thy throne, To bless thy fostering hand.

2. And Jesus, thou thy smile wilt deign, As we before thee pray; For thou didst bless the infant train, And we are weak as they.

3. Thus chastened, cleansed, entirely thine, A flock by Jesus led; The sun of ho - li - ness shall shine in glory on our head.

6 6 6 6 6 6 7 #

And wilt thou lend a listening ear, To praises low as ours? Thou wilt! for thou dost love to hear The song which meekness pours.

O let thy grace perform its part, And let conten - tion cease; And shed abroad in every heart, Thine ev - er - lasting peace.

And thou wilt turn our wandering feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.

7 - 6 6 6 6 6 6 6 6

St. MARTIN'S. C. M.

Tansur.

101

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

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

ARLINGTON. C. M.

Dr. Arne.

2d ending.

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

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

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

7 6 4 6 3 7 4 3 0 6 4 3

PETERBOROUGH. C. M.

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

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

5. Great God, let all my hours be thine, While I enjoy the light; Then shall my sun in smiles decline, And bring a peaceful night.

6 7 34 6 87 57

WILMINGTON. C. M.

See! Israel's gentle Shepherd stands, With all engaging charms; Hark; how he calls the tender lambs, And folds them in his arms.

6 6 4 87 5 57 33 56 66 85 87

PUTNEY. C. M.

103

1. Soon as I heard my Father say, "Ye children, seek my grace;" My heart replied without de-lay, "I'll seek my Father's face."

2. Let not thy face be hid from me, Nor frown my soul a-way; —God of my life, I fly to thee, —In each distress-ing day.

3. —Should friends and kindred, near and dear, —Leave me to want, or die, —My God will make my life his care, And all my need supply.

Figured bass notation: 1 2 3 4 5 # 6 6 7 7

CORWEN. C. M.

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

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

4. Didst thou not raise my faith, O Lord! Then let thy truth appear: — Saints shall rejoice in my reward, 'And trust as well as fear.

Figured bass notation: #6 6 4 #5 # 7 # 6 # — 4 5 #

TOPSHAM. C. M. [Double.]

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

3. O'er all those wide ex - tended plains, Shines one e - ternal day; There, God the Son for ever reigns, And scatters night away.

6 6 6 3 6 6 87

2. Oh! joyful and transporting scene, That rises to my sight! Sweet fields arrayed in living green, And rivers of de - light

5. —When shall I reach that happy place, And be for - ever blest? When shall I see my Father's face, And in his bosom rest!

6 6 6 6 7# 7 7# 6 6 6 87

ELGIN. C. M.

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

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

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

CORINTH. C. M.

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

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

FITCHBURG. C. M.

Leach.

107

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

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

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

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

St. ANN'S. C. M.

Dr. Croft.

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

6 6 4 3 6 6 # 6 1 # 6 3 6

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

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

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

BAHAMA. C. M.

G. J. Webb.

1. Thee will I bless, O Lord, my God, To thee my voice I'll raise, For - ever spread thy fame abroad, And daily sing thy praise.

2. My soul shall glory in the Lord, His wondrous acts proclaim; Oh let us now his love record, And mag - ni - fy his name.

4. Oh taste and see the Lord is good, Ye, who on him re - ly; He shall your souls with heavenly food And strengthening aid supply.

Unison. 4 5 7 6 7 4 5 6 5 6 5 6 3 6 7

RINDGE. C. M.

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

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

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

Figured bass notation: 8 = 7 6 4 3 6 4 6 3 6 4 6 3 4 8 7

HUTCHINGS. C. M.

1. In vain I trace cre a - tion o'er, In search of sol - id rest; The whole cre - a - tion is too poor, To make me truly blest.

2. Let earth and all her charms depart, Unworthy of the mind; In God alone this restless heart Endur - ing bliss can find.

3. Thy favor, Lord, is all I want; Here would my spirit rest: <Oh! seal the rich, the boundless grant, *mf* And make me fully blest.

Figured bass notation: 6 6 6 # 6 6 7 6 5

ALBANY. C. M.

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

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

6 6 0 6 6 7 6 6 7 7

DEVIZES. C. M.

Tucker.

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

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

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

6 43 43 3 6 3 6 6 6 43 6 6 43 43

CORONATION.* C. M.

O. Holden.

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

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

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

Tasto.

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

EDINBURG. C. M.

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

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

DEDHAM. C. M.

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

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

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

ARUNDEL. C. M.

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

6 6 4 7 # 6 3 6 4 7 8 11 8 7

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

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

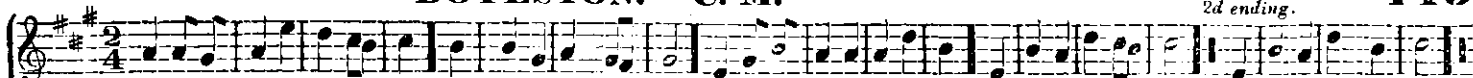
3. * Sweet fields, beyond the swelling flood, Stand dressed in living green: So to the Jews fair Canaan stood, While Jordan rolled between.

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

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

DOYLSTON. C. M.

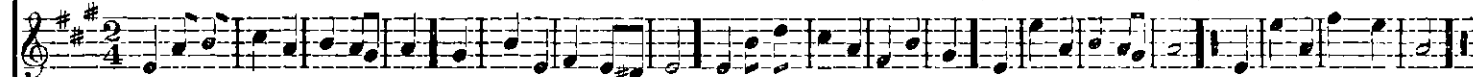
2d ending.



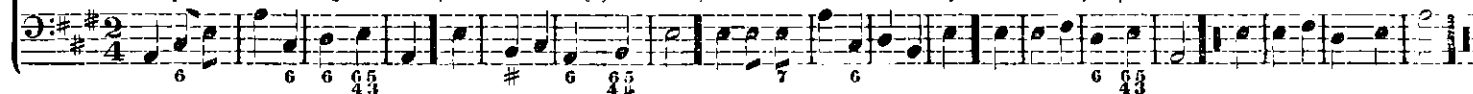
1. *mp* I waited meekly for the Lord, He bowed to hear my cry; He saw me resting on his word, And brought salvation nigh.



2. *f* Firm on a rock he made me stand, And taught my cheerful tongue To praise the wonders of his hand, In new and thankful song.

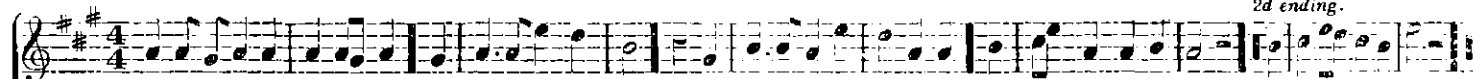


3. I'll spread his works of grace abroad, The saints with joy shall hear, And sinners learn to make my God Their only hope and fear.

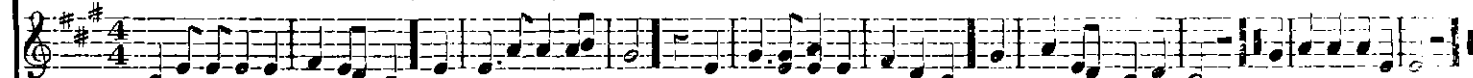


DRAYTON. C. M.

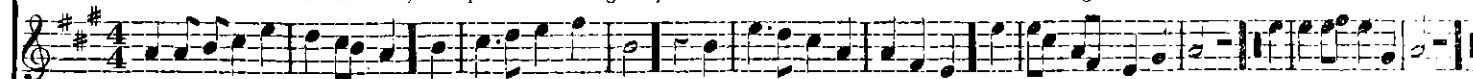
2d ending.



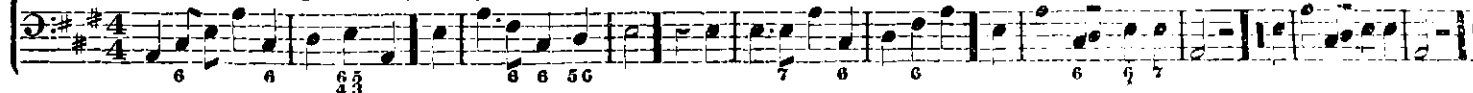
1. *f* High let us swell our tuneful notes, And join th' angelic throng; For angels no such love have known, To wake the cheerful song.

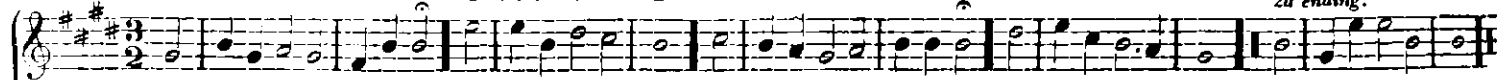


2. Good-will to sinful men is shown, *f* And peace on earth is given; *f* For lo! th' incarnate Saviour comes With messages from heaven.

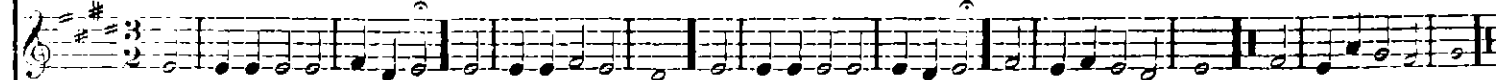


4. Glory to God! in highest strains, In highest worlds be paid; His glory by our lips proclaimed, And by our lives displayed.

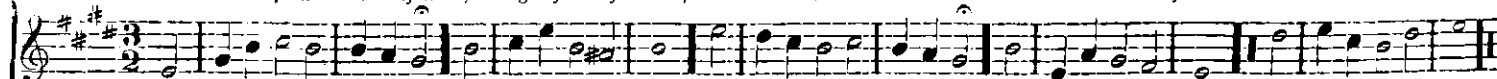




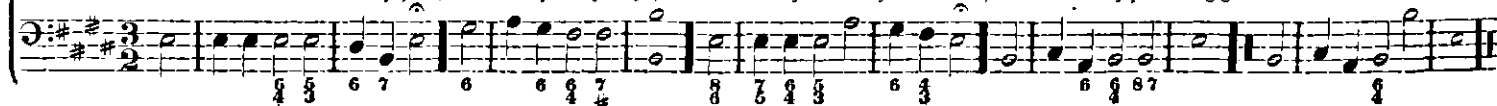
1. *mf* Thou art my portion, O my God; Soon as I know thy way, My heart makes haste t' obey thy word, And suffers no delay.



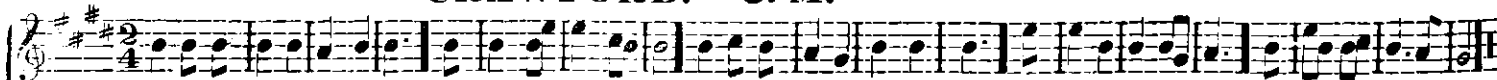
2. I choose the path of heavenly truth, And glory in my choice; Not all the riches of the earth Could make me so rejoice.



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



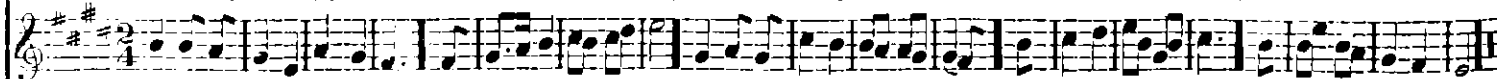
CRAWFORD. C. M.



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



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

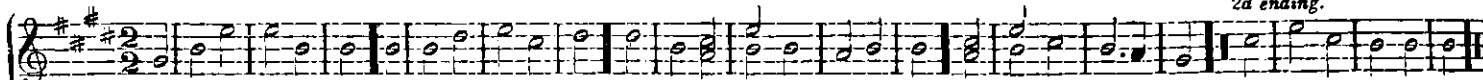


5. 'Tis pleasant to believe thy grace, But we had rather see; We would be absent from the flesh, And present, Lord, with thee, And present, Lord, with thee.

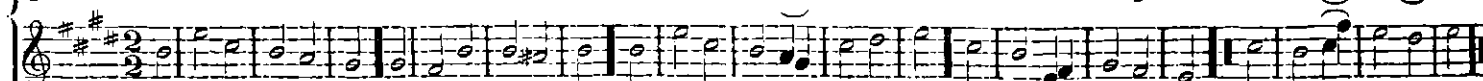
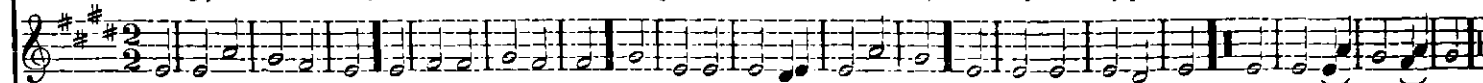


PADDINGTON. S. M.

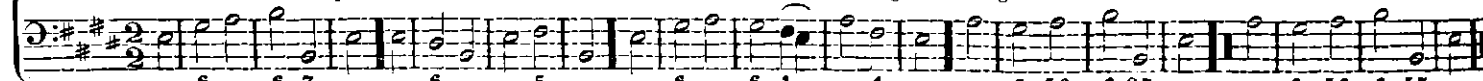
2d ending.



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



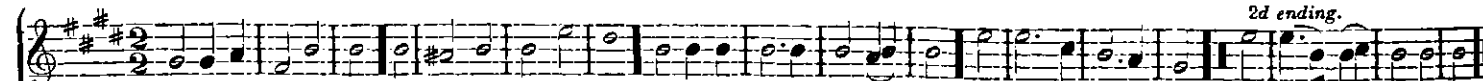
2. Midst heathen nations place The glories of his throne; And let the wonders of his grace Through all the earth be known.



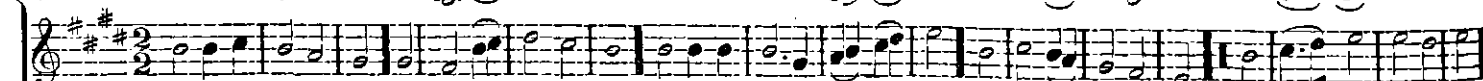
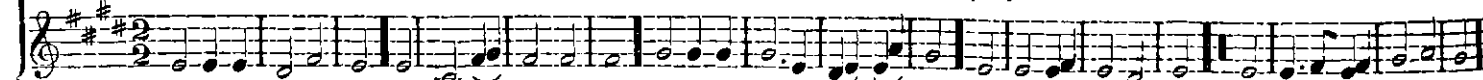
6 6 7 6 5 6 6 3 4 6 5 6 6 8 7 6 5 6 6 5 7

SOUTHFIELD. S. M.

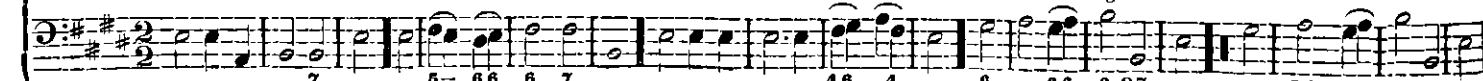
2d ending.



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



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



7 # 6 6 7 # 3 6 3 0 6 6 6 8 7 3 6 6 6 7

THATCHER. S. M.

119

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

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

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

HAVERHILL. S. M.

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

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

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

6 4 5 6 5 6 7

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

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

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

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

PENTONVILLE. S. M.

Linley.

2d ending.

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine;

2. That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy salvation own.

4. Let differing nations join To cel- ebrate thy fame; Let all the world, O Lord, combine To praise thy glorious name.

6 6 6 4 87 6 6 6 87

OLMUTZ. S. M.

Arranged from a Gregorian Chant.

121

2d ending.

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

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

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

Figured Bass: 2 3 7 #6 6 4 #7 4 3 7 7 6

LINSTEAD. S. M.

2d ending.

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

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

4. SO keep my soul from death, Nor put my hope to shame, For I have placed my on - ly trust In my Redeemer's name.

Figured Bass: 3 6 2 8 7 6 6 7 3 2 8 7 5 6 4 3 5 6 4 7

[M. S. N. - 16] #

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

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

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

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

CALMAR. S. M.

Arranged from a Gregorian Chant.
2d ending.

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

SHIRLAND. S. M.

Stanley.

2d ending.

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

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

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

56 57 6 56 6 5 6 6 7 6 6 7

HARLEM. S. M.

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

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

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

0 7 6 6 7 6 6 7 6 5

LOCKPORT. S. M.

125

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

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

4. Then let our songs abound, And every tear be dry; We're marching thro' Im - manuel's ground, To fair - er worlds on high.

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

COD. To be sung or omitted at pleasure.

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

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

We're marching thro' Im - manuel's ground, To fair - er worlds on high— To fair - er worlds on high.

4 3 6 4 3 7 5 6 6 4 87

Slow.

1. Oh for the death of those Who slumber in the Lord! Oh be like theirs my last repose, Like theirs my last reward.

3. Their ransomed spirits soar On wings of faith and love, To meet the Saviour they adore. And reign with him above.

6 #6 6 # 6 5 # 87 #6 6 # 3 # 87 #

CEDRON. S. M.

1. Have mercy, Lord, on me, As thou wert ever kind; Let me, oppressed with loads of guilt, Thy wonted mercy find.

4. Withdraw not thou thy help, Nor cast me from thy sight, Nor let thy Holy Spirit take Its ever-lasting flight.

4. The joy thy favor gives, Let me again obtain; And thy free Spirit's firm support My fainting soul sustain.

6 #6 6 # 5 37 6 6 # 6 # -

2d ending.

AYLESBURY. S. M.

Dr. Green.

127

1. From lowest depths of wo, To God I send my cry; Lord, hear my sup- pli - cat - ing voice, And gracious - ly re - ply!

2. Shouldst thou severely judge, Who can the tri - al bear? Forgive, O Lord, lest we despond, And quite renounce thy fear.

3. My soul with patience waits For thee, the living Lord; My hopes are on thy promise built, Thy never - failing word.

6 6 6 5# 6 6 5 6 # - 7 6 5# 6 6 6 5#

BOYLSTON. S. M.

L. Mason.

2d ending.

1. The pi - ty of the Lord To those that fear his name, Is such as tender parents feel— He knows our feeble frame.

3. Our days are as the grass, Or like the morning flower! When blasting winds sweep o'er the field, It withers in 'an hour.

4. But thy compassions Lord, To endless years endure; And children's children ev - er find Thy words of promise sure.

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

SILVER STREET. S. M.

I. Smith.
2d beginning.

1. Come—sound his praise abroad, And hymns of glory sing: Je—hovah is the sovereign God, The u ni—ver—sal King.

2. Come—worship at his throne, Come—bow before the Lord;—We are his work, and not our own; He formed us by his word.

3. To-day attend his voice, Nor dare provoke his rod; Come—like the people of his choice, And own your gracious God.

Tasto. 6 6 6 4# 6 6 6 6 3 6 6 6 8 7

LOUDON. S. M.

T. Olmsted.

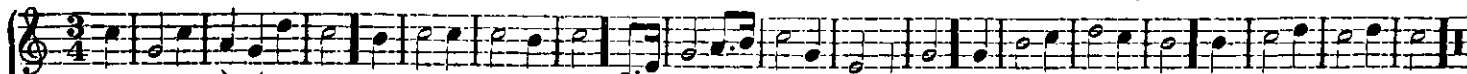
O Lord, our heavenly King, Thy name is all divine; Thy glories round the earth are spread, And o'er the heavens they shine.

6 6 6 6 b7 6 6 6 8 6 6 8 7

MOORFIELD. S. M.

Church Psalmody, Ps. 148, 2d. Pt.

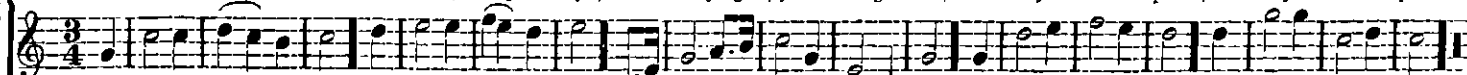
129



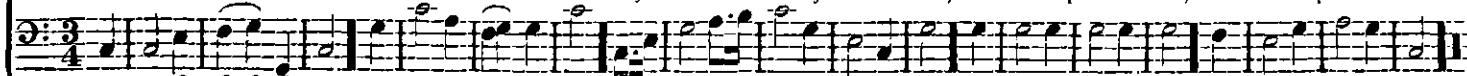
1. Let every creature join To praise th'eter - nal God; Ye heavenly host, the song begin, And sound his name abroad—And sound his name abroad.



2. Thou sun, with golden beams, And moon, with paler rays; Ye starry lights, ye twinkling flames, Shine to your Maker's praise, Shine to your Maker's praise.



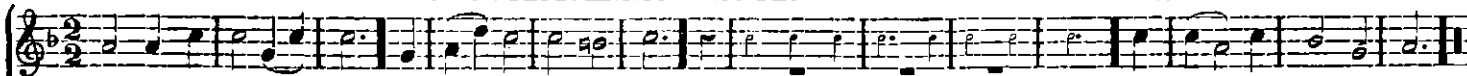
3. He built those worlds above And fixed their wondrous frame: By his command they stand or move, And ever speak his name, And ever speak his name.



4. By all his works above, His honors be expressed; But saints, who taste his saving love, Should sing his praises best, Should sing his praises best.

INVERNESS. S. M.

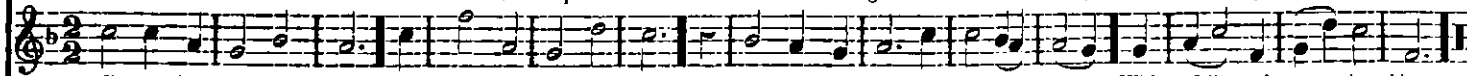
Church Psalmody, Hy. 248. L. Mason.



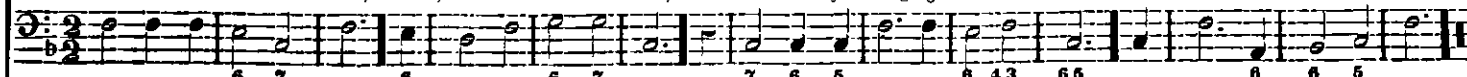
1. Oh! cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.



2. Behold the ark of God! Be - hold the open door Oh! haste to gain that dear a - bode, And rove, my soul, no more.



3. There, safe thou shalt a - bide, There, sweet shall be the rest, And every longing sat - is - fied, With full sal - va - tion blest.



[M. S. H.—17]

1. The Spirit in our hearts, Is whispering, 'Sinner, come;' The bride, the church of Christ, proclaims, To all her children, 'Come!'

2. Let him that heareth say To all about him, 'Come!' Let him that thirsts for righteousness, To Christ, the fountain, come!

3. Yes, who-so-ever will, Oh let him freely come, And freely drink the stream of life; 'Tis Jesus bids him come.

4. Lo! Jesus, who invites, Declares, 'I quickly come;' Lord, even so! we wait thy hour; O blest Redeem-er, come!

DOVER. S. M.

2d ending.

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

2. In Zi-on God is known, A refuge in distress; How bright has his sal-vation shone! How fair his heavenly grace!

BLADENBURG. S. M.

131

2d ending. *

1. Exalt the Lord our God, And worship at his feet; His nature is all ho - liness, And mercy is his seat.

4. *f* Exalt the Lord our God, Whose grace is still the same; Still he's a God of ho - li - ness, And jealous for his name.

7 9 8 6 6 6 7 6 9 8 3 4 5

* Not to be used as a final close.

STONINGTON. S. M.

Church Psalmody, Hy. 298. L. Mason.

1. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart - felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar; Sal - vation's news it spreads afar, And vengeance is no more.

3. For - giveness, love, and peace, Glad heaven aloud proclaims; And earth the Ju - bi - lee's release, With eager rapture, claims.

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

WARNER. S. M.

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

0 6 66 7 6 6 3 3 3 3 3 3 56 67

WENTWORTH. S. M.

The Lord in Zion reigus, Let earth his praise proclaim, And celebrate in loudest strains, His great and holy name.

2d ending.

6 6 7 6 6 3 6 - 56 6 6 7 6 7

COMPTON. S. M.

E. K. Prouty.

133

1. The pity of the Lord To those that fear his name, Is such as tender parents feel, He knows our feeble frame.

2. He knows we are but dust, Scattered with every breath; His an - ger, like a rising wind, Can send us swift to death.

6 6 6 4 6 6 6 6 7

Detailed description: This block contains the musical score for the hymn 'COMPTON. S. M.' by E. K. Prouty. It features two verses of lyrics. The music is written in a 3/2 time signature with a key signature of one flat (B-flat). The score includes a vocal line and a bass line. The first verse is: '1. The pity of the Lord To those that fear his name, Is such as tender parents feel, He knows our feeble frame.' The second verse is: '2. He knows we are but dust, Scattered with every breath; His an - ger, like a rising wind, Can send us swift to death.' Below the bass line, there are numerical figures: 6, 6, 6, 4, 6, 6, 6, 6, 7.

SUNBURY. S. M. [Chant.]

Morley.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.

3. With - in thy presence, Lord, For - ev - er I'll a bide; Thou art the tow'r of my defence, The refuge where I hide.

6 4 # 6 6 6

Detailed description: This block contains the musical score for the hymn 'SUNBURY. S. M. [Chant.]' by Morley. It features three verses of lyrics. The music is written in a 3/2 time signature with a key signature of one flat (B-flat). The score includes a vocal line and a bass line. The first verse is: '1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.' The second verse is: '2. Oh! lead me to the rock, That's high above my head, And make the covert of thy wings, My shelter and my shade.' The third verse is: '3. With - in thy presence, Lord, For - ev - er I'll a bide; Thou art the tow'r of my defence, The refuge where I hide.' Below the bass line, there are numerical figures: #, 6, 4, #, 6, 6, 6, #.

BEVERLY. S. M.

2d ending.

1. ♪ Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God who rules the skies.

2. ♪ His mercy and his love < Are boundless as his name; ♪ And all e - ter - ni - ty shall prove His truth remains the same.

6 6 6 7 ♯

LISBON. S. M.

2d ending.*

1. Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviv - ing breast, And these rejoic - ing eyes.

3. One day, amid the place Where God my Saviour's been, Is sweeter than ten thousand days Of pleasure and of sin.

4. Good is the Lord our God; His truth and mercy sure; And while e - ter - ni - ty shall last, His promises endure.

6 4 3 2 6 4 6 9 8 6 7 6 6 6 7

* Not to be used as a final close.

HUDSON. S. M.

R. Harrison.

135

2d ending.

1. Let songs of endless praise From every nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. His mercy and his love <Are boundless as his name; And all e - terni - ty shall prove His truth remains the same.

6 4 3 6 6 4 7 3

UTICA. S. M.

2d ending.

1. Behold, the lofty sky Declares its maker God; And all the starry works on high Proclaim his power abroad.

2. The darkness and the light Still keep their course the same; While night to day, and day to night, Di - vinely teach his name.

3. In every different land Their general voice is known; They show the wonders of his hand, And orders of his throne.

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

BOXFORD. S. M.

2d ending.

1. Is this the kind return? Are these the thanks we owe? Thus to abuse e - ternal love, Whence all our blessings flow!

2. To what a stubborn frame Has sin reduced our mind! What strange, rebellious wretches we! And God as strangely kind!

1. Let past in - grat - i - tude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

Chord symbols: # 6 # # 6 5 4

DUNBAR. S. M.

Corelli. 2d ending.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. *Al* Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3. Within thy presence, Lord, For - ev - er I'll a - bide; / Thou art the tower of my defence, - - The refuge where I hide.

Chord symbols: 4# 4# 4# 6 6 5 b7 6 7

WATCHMAN. S. M.

Lench.

137

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his ho - ly name.

2. Oh bless the Lord, my soul; His mercies bear in mind; For - get not all his ben - e - fits: The Lord to thee is kind.

5. Then bless his holy name, Whose grace hath made thee whole; Whose lov - ing kindness crowns thy days; Oh bless the Lord, my soul!

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

LAWRENCE. S. M.

2d ending.

1. With humble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee the living way.

4. Oh! let thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

5. To what thy laws impart Be my whole soul inclined; Come, Saviour, dwell within my heart, And sancti - fy my mind.

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

GLOUCESTER. L. M. 6 lines.

Milgrove.

D. C.

D. C.

Angels of light, e - thereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs.

D. C.

D. C.

7 9 8 4 7 4 3 6 6 4 3 6 # 4 # 4 # 4 # 8 7

SUDBURY. L. M. 6 lines.

D. C.

D. C.

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply, And guard me with a watchful eye.

D. C.

My noonday walks he shall attend, And all my midnight hours defend.

D. C.

87 6 87 76 6 8

1. Awake, our souls—away, our fears, Let every trembling thought begone; Awake, and run the heavenly race, And put a cheerful courage on—

2. True, 'tis a strait and thorny road, And mortal spirits tire and faint; But they forget the mighty God, Who feeds the strength of every saint.

Sing the small notes to the second stanza.

Awake, and run the heavenly race, And put a cheerful courage on.

But they forget the mighty God, Who feeds the strength of every saint.

3
The mighty God, whose matchless power
Is ever new, and ever young;
And firm endures, while endless years
Their everlasting circles run.

4
From thee, the overflowing spring,
Our souls shall drink a full supply;
While those who trust their native strength
Shall melt away—and droop—and die.

5
Sing the small notes to the 5th stanza.
Swift as an eagle cuts the air,
We'll mount aloft to thine abode;
On wings of love our souls shall fly,
Nor tire amid the heavenly road.

Church Psalmody, Hy. 378.

Sing the small notes at the beginning of the tune to the 2d and 5th stanzas.

SALSBURY. L. M. 6 lines.

Subject from Haydn.

143

1. Great God! this sacred day of thine Demands the soul's collect - ed powers; With joy we now to thee resign These solemn, consecrated hours:

7 6 6 7 6 7 6 7 6 6 6 6 6 7 8 7

Oh may our souls ador - ing own The grace that calls us to thy throne.

7 8 6 5 5 6 7

2
 All-seeing God! thy piercing eye
 Can every secret thought explore;
 May worldly cares our bosom fly,
 And where thou art intrude no more:
 Oh may thy grace our spirit move,
 And fix our minds on things above!

3
 Thy Spirit's powerful aid impart,
 And bid thy word, with life divine,
 Engage the ear—and warm the heart;
 Then shall the day indeed be thine:
 Our souls shall then adoring own
 The grace that calls us to thy throne.

Church Psalmody, Hy. 450.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Je - hovah's name ; His glory let the heathen know,

6 3/3 6 #3/4 6/4 5# 9 7 9 7 6 7 9 9/8

His wonders to the nations show, And all his saving works proclaim.

6 3/4 9 9/8 9 9 9 7

[M. S. H.—19]

1
 Let all the earth their voices raise,
 To sing a psalm of lofty praise,
 To sing and bless Jehovah's name ;
 His glory let the heathen know,
 His wonders to the nations show,
 And all his saving works proclaim.

2
 Oh ! haste the day—the glorious hour,
 When earth shall feel his saving power,
 And barbarous nations fear his name :
 Then shall the race of man confess
 The beauty of his holiness,
 And in his courts his grace proclaim.

Church Psalmody, Ps. 96, 1st pt.

Great God, the heav'n's well ordered frame Declares the glo - ry of thy name; There thy rich works of wonder shine;

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

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of bound - s power and skill divine.

Voice or Organ. 6 7 9 6 6 9 8 7

1. Oh, could I speak the matchless worth, Oh could I sound the glories forth, That in my Saviour shine! I'd soar and touch the heavenly strings,

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath di - vine: I'd sing his glorious righteousness,

6 6 6 6 6 5 7 6 7

And vie with Gabriel, while he sings, In notes almost di - vine.

In which all per - fect, heavenly dress My soul shall ev - er shine.

7 6 6 6 7

3
I'd sing the characters he bears,
And all the forms of love he wears,
Exalted on his throne:
In loftiest songs of sweetest praise,
I would to everlasting days
Make all his glories known.

4
Well—the delightful day will come,
When my dear Lord will bring me home,
And I shall see his face:
Then with my Saviour, brother, friend,
A blest eternity I'll spend,
Triumphant in his grace.

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a-vailing blood: That righteousness my robe shall be,

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

But fly to what my God hath done, And suf-fered once for me.

That mer-it shall a-tone for me, And bring me near to God.

3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
— Thy Maker is thy friend.'

4
The king of terrors then would be
A welcome messenger to me,
To bid me come away:
Unlogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody. Hy 303.

NORWAY. C. P. M.

Subject from Mozart.

151

1. O Thou, that bear'st the prayer of faith, Wilt thou not save a soul from death, That casts it self on thee?

2. Slain in the guilty sinner's stead, His spot - less right - eous - ness I plead, And his a - vail - ing blood:

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

I have no refuge of my own, But fly to what my Lord hath done, And suf - fered once for me.

That righteous - ness my robe shall be, That mer - it shall a - tone for me, And bring me near to God.

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

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine;

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath di - vine:

6 6 6 4 5

I'd soar and touch the heavenly strings, And vie with Gabriel, while he sings, In notes al - most di - vine.

I'd sing his glo - rious righteousness, In which all per - fect, heavenly dress My soul shall ev - er shine.

3 6 6 6 3 6 4 7

AITHLONE. C. P. M.

German Tune,

153

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilt sinner's stead, His spotless righteousness I plead, And his a-vail-ing blood: That righteousness my robe shall be,

87 3 4 5 4 5 3 4 5 4 7 8 7 5 87

But fly to what my God hath done, And suffered once for me.

That merit shall atone for me, And bring me near to God.

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

[M. S. H.—20]

3
Then save me from eternal death,
The spirit of adoption breathe,
His consolations send:
By him some word of life impart,
And sweetly whisper to my heart,
— 'Thy Maker is thy friend.'

4
The king of terrors then would be
A welcome messenger to me,
To bid me come away:
Unlogged by earth, or earthly things,
I'd mount, I'd fly, with eager wings,
To everlasting day.

Church Psalmody, Hy. 303.

1. Begin, my soul, th' ex - alted lay, Let each enrapt - ured thought obey, And praise th' Almighty's name: Lo! heaven and earth, and seas and skies,

2. Thou heaven of heaven's his vast abode, Ye clouds, proclaim your Maker God; P! Ye thunders, speak his power: —Lo! on the lightning's fiery wing

6 3 6 6 6 6 #6 5 6 6 7 Unison. 3

In one melodious concert rise, To swell th' inspir - ing theme.

← In triumph walks th' eter - nal king → Th' as - tonished worlds adore.

6 #6 7 6 6 7

- 3
—Ye deeps, with roaring billows rise,
To join the thunders of the skies,
Praise him, who bids you roll;—
His praise in softer notes declare,
Each whispering breeze of yielding air,
And breathe it to the soul.
- 4
—Wake, all ye soaring throng, and sing
Ye feathered warblers of the spring,
Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
— And tuned your voice to praise.
- 5
Let man, by nobler passions swayed,
Let man, in God's own image made,
His breath in praise employ;
Spread wide his Maker's name around,
Till heaven shall echo back the sound,
In songs of holy joy.

PETERS. S. P. M.

1. † How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear The sacred gospel's joyful sound.

4. † May peace attend thy gate, And joy within thee wait, —To bless the soul of every guest: The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest!

Unison.

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

DALSTON. S. P. M.

A. Williams.

1. † The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned; Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high Ere stars adorned the sky: Eternal is thy kingdom, Lord!

4. Thy promises are true, Thy grace is ever new; There fixed—thy church shall ne'er remove; Thy saints with holy fear, Shall in thy courts appear, And sing thine everlasting love.

6 6 6 6 7 # 5 6 6

1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zi - on's hill,

2. Zion—thrice happy place—Adorned with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To pray, and praise, and hear

6 3 6 5 7 *Tasto.* 8 = 4 5 6 5 7 3 5 = 4 7 8 5 4 3

*Soli.** *Tutti.*

And there our vows and hon - ors pay— And there our vows and honors pay.

The sacred gos - pel's joy - ful sound—The sacred gospel's joyful sound.

* Let this passage be sung alternately by Trebles and Tenors. 6 5 8 7

3
Here David's greater Son
Has fixed his royal throne;
He sits for grace and judgment here:
He bids the saints be glad,
He makes the sinners sad,
And humble souls rejoice with fear.

4
May peace attend thy gate,
And joy within thee wait
To bless the soul of every guest:
The man who seeks thy peace,
And wishes thine increase,
A thousand blessings on him test!

5
My tongue repeats her vows,
"Peace to this sacred house!"
For here my friends and kindred dwell:
And since my glorious God
Makes thee his blest abode,
My soul shall ever love thee well.

ALLEN. S. P. M.

Tenor and 2d Treble.

Tenor.

The first system of music consists of three staves. The top two staves are for Tenor and 2d Treble, and the bottom staff is for Tenor. The key signature is one sharp (F#) and the time signature is 4/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

How pleased and blest was I, To hear the people cry, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.

The second system of music continues the piece. It features the same three staves as the first system. Below the bass line, there is a series of figured bass notations: 6, 9, #9, 6, 66, 9, #, 4, 9, 7, 7, 8, 7, 3, 6, 6, 6, 9, 4, 8, 7.

STOW. H. M.

The first system of music for 'STOW. H. M.' consists of three staves. The top two staves are for Tenor and 2d Treble, and the bottom staff is for Tenor. The key signature is two sharps (F# and C#) and the time signature is 4/4. The music is written in a simple, homophonic style with a clear melody and accompaniment.

2. *mp* Hark, hark, the sounds draw nigh,—The joyful hosts descend; Jesus forsakes the sky, To earth his footsteps bend, He comes to bless our fallen race, He comes with messages of grace.

The second system of music continues the piece. It features the same three staves as the first system. Below the bass line, there is a series of figured bass notations: 6, 6, 8, 6, #9, 6, 6, 9, 7, 7, 8, 7, 3, 6, 6, 6, 9, 4, 8, 7.

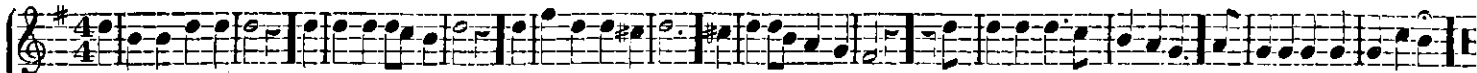
3. *f* Bear, bear the tidings round, Let every mortal know What love in God is found,—What pity he can show,—Ye winds that blow, ye waves that roll, Spreadwide the news from pole to pole.

The third system of music continues the piece. It features the same three staves as the first system. Below the bass line, there is a series of figured bass notations: 6, 6, 8, 6, #9, 6, 6, 9, 7, 7, 8, 7, 3, 6, 6, 6, 9, 4, 8, 7.

SHAFTSBURY. H. M.

W. Burney.

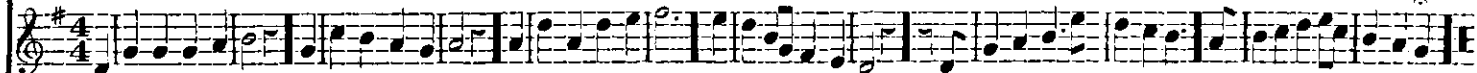
159



1. To spend one sacred day Where God and saints abide, Affords diviner joy, Than thousand days beside: Where God resorts, I love it more To keep the door, Than shine in courts.



2. God is our sun and shield, Our light, and our defence: With gifts his hand are filled; We draw our blessings thence; He shall bestow On Jacob's race Peculiar grace, And glory too.

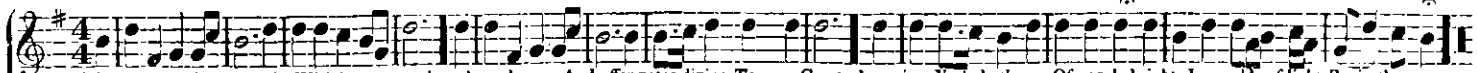


3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls: Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee.



BETHESDA. H. M.

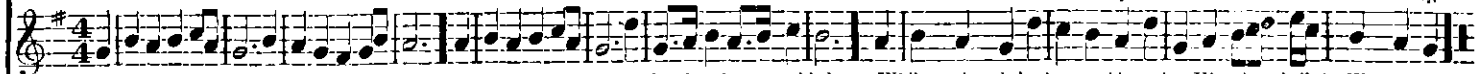
Dr. Green.



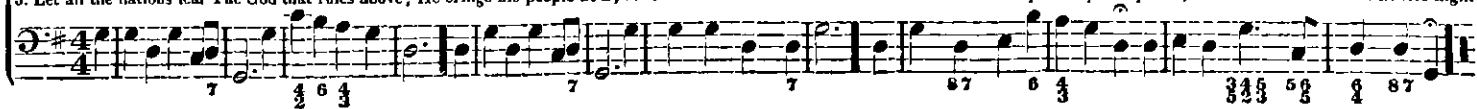
1. Ye tribes of Adam, join With heaven, and earth, and seas, And offer notes divine To your Creator's praise. Ye holy throng Of angels bright, In worlds of light Begin the song.



2. The shining worlds above In glorious order stand, Or in swift courses move By his supreme command. He spake the word, And all their frame From nothing came To praise the Lord.



3. Let all the nations fear The God that rules above; He brings his people near, And makes them taste his love: While earth and sky Attempt his praise, His saints shall rise His honors high.



1. Awake, our drowsy souls, And burst the slothful band; The wonders of this day Our noblest songs demand:

2. At thy approaching dawn, Reluctant death resigned / The glorious Prince of life, In dark domains confined;

3. All hail, triumphant Lord! Heaven with hosannas rings; While earth, in humbler strains, Thy praise responsive sings!

4 3 6 4 8 4 7

Auspicious morn! thy blissful rays / Bright seraphs hail, in songs of praise, Auspicious morn! thy blissful rays Bright seraphs hail, in songs of praise.

Th' angelic host around him bends, And midst their shouts the God ascends, Th' angelic host around him bends, And midst their shouts the God ascends.

"Worthy art thou, who once was slain, Through endless years to live and reign." Worthy art thou, who once was slain, Through endless years to live and reign.

43 45 33 3- 98 2 87

1. ¶ Welcome, delight - ful morn! Thou day of sa - cred rest; I hail thy kind re - turn; Lord, make these moments blest :

< From low delights, and mortal toys, I soar to reach im - mor - tal joys.

[M. S. H. - 21]

2
 ¶ Now may the King descend,
 And fill his throne of grace;
 Thy ceptre, Lord, extend,
 { Sing small notes.
 While saints address thy face:
 < Let sinners feel thy quickening word,
 / And learn to know and fear the Lord.

3
 mp { Sing small notes.
 Descend, celestial Dove,
 With all thy quickening powers;
 Disclose a Saviour's love,
 { Sing small notes.
 And bless these sacred hours:
 / Then shall my soul new life obtain,
 Nor Sabbaths be indulged in vain.

Church Psalmody, Hy. 442.

Slow.

1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salva-tion high: Cheerful in God a-

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

rise and shine, While rays di-vine Stream all a-broad.

6 3 4 3 4 5 8 6 5 7

2
 He gilds thy mourning face
 With beams which cannot fade:
 His all-resplendent grace
 He pours around thy head:
 The nations round | With lustre new
 Thy form shall view, | Divinely crowned.

3
 Honor to his name,
 Reflect that sacred light;
 And loud that grace proclaim,
 Which makes thy darkness bright:
 Pursue his praise, | In worlds above,
 Till sovereign love, | The glory raise.

Church Psalmody, Hy. 526.

1. A - wake, our drow sy souls, And burst the slothful band; The wonders of this day Our no - blest songs de - mand:
2. - At thy approach ing dawn Re - luctant death resigned / The glorious Prince of life - In dark do - mains con - fined:

< Auspicious morn! thy blissful rays / Bright ser - aphs hail, in songs of praise.
> Th' an - gelic host a - round him heads, / And midst their shouts the God ascends.

* The small notes in this line give the tune in the usual way.

$\frac{678}{450}$ 5 $\frac{678}{456}$ 6 6 6 7

3

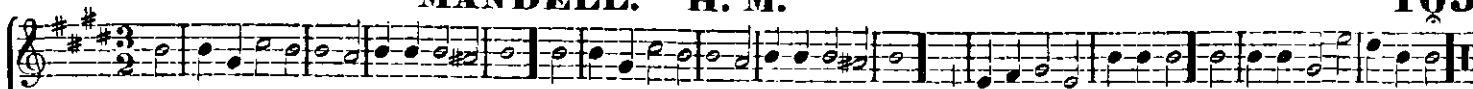
All hail, triumphant Lord!
Heaven with hosannas rings;
> While earth in humbler strains,
- Thy praise responsive sings:—
< "Worthy art thou, who once wast slain,
/ Through endless years to live and reign."

4

—Gird on, great God, thy sword,
Ascend thy conquering car,
While justice, truth, and love,
Maintain the glorious war:
> Victorious, thou thy foes shalt tread,
/ And sin and hell in triumph lead.

Church Psalms, Hy. 451.

MANDELL. H. M.



1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God.

LEN.

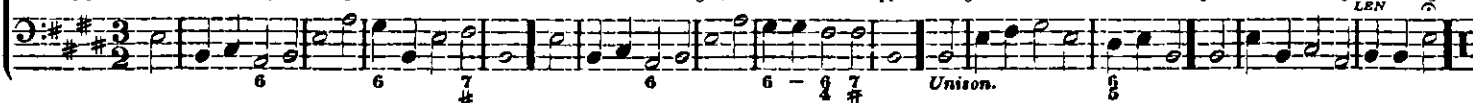


2. *mf* O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.



3.—They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven appears: O glorious seat, When God our king Shall thither bring Our willing feet.

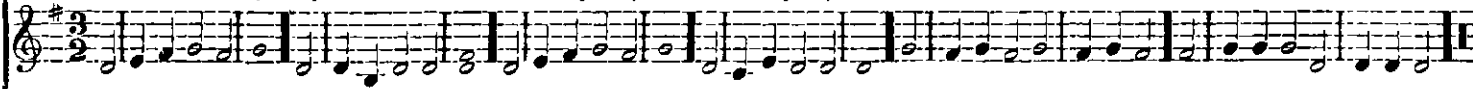
LEN.



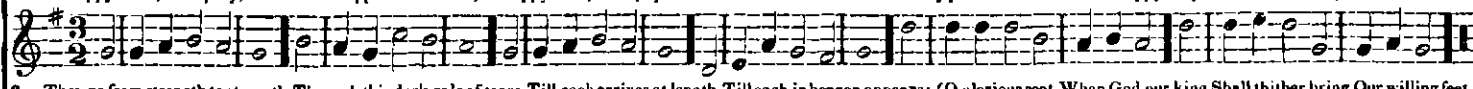
ELIM. H. M.



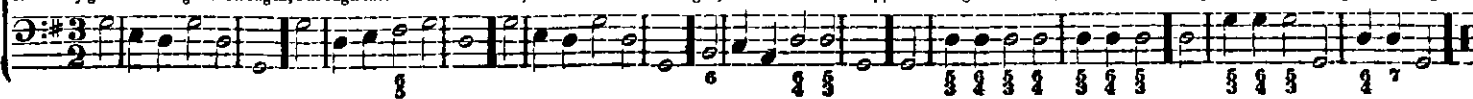
1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are: To thine abode My heart aspires, With warm desires, To see my God.



2. *mf* O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.



3.—They go from strength to strength, Through this dark vale of tears, Till each arrives at length, Till each in heaven appears: O glorious seat, When God our king Shall thither bring Our willing feet.



3. All hail, triumphant Lord! Heaven with hosannas rings; > White earth, in humbler strains, - Thy praise responsive sings; > Worthy art thou, who once wast slain / Through endless years to live and reign.

Unison. 6 6 3 4 3 # 7 # - 7 6 7 6 3 Unison. 6 6 3

ACTON. H. M.

1. To spend one sacred day Where God and saints abide, Affords diviner joy Than thousand days beside; Where God resorts, I love it more To keep the door, Than shine in courts.

2. God is our sun and shield, Our light, and our defence: With gifts his hands are filled; We draw our blessings thence: He shall bestow On Jacob's race Peculiar grace And glory too.

3. The Lord his people loves; His hand no good withholds From those his heart approves, From pure and upright souls; Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee.

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

EDGAR. 7s. [6 lines.]

Church Psalmody, Hy. 461.

167

2. Safely through an oth - er week, God has brought us on our way; Let us now a blessing seek,

2. While we seek supplies of grace, Through the dear Redeem er's name, Show thy rec - on - ciling face,

4. May the gos - pel's joyful sound Conquer sin - ners, com - fort saints; Make the fruits of grace a - bound,

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

2d ending.

Waiting in his courts to day: Day of all the week the best, Emblem of e ter - nal rest,

Take a - way our sin and shame; From our worldly cares set free, May we rest this day in thee.

Bring re lief for all complaints: Thus let all our Sabbaths prove, Till we join the church a bove.

6 6 4 7 6 6 5 6 6 6 7

1. Haste, O sinner— now be wise; Stay not for the morrow's sun: Wisdom, if you still despise, Harder is it to be won.

2. Haste, and mercy now implore; Stay not for the morrow's sun; Lest thy season should be o'er, Ere this evening's stage be run.

3. Haste, O sinner— now return; Stay not for the morrow's sun; Lest thy lamp should cease to burn, Ere sal - vation's work is done.

7 6 3 6 5 6 6 6 6 6 3

NORWICH. 7s.

1. Gently glides the stream of life, On along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ev - er varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to e - ter - ni - ty.

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

1. Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit my spirit feed,

Tree of life, thine influence shed, With thy fruit my spirit feed.

1
 Son of God, thy blessing grant,
 Still supply my every want;
 Tree of life, thine influence shed,
 With thy fruit my spirit feed.

2
 "Tenderest branch, alas! am I;
 Without thee I droop and die;
 Weaker than a bruised reed,
 Help I every moment need.

3
 —All my hopes on thee depend;
 Love me, save me, to the end!
 Give me thy supporting grace,
 Take the everlasting praise.

GRANBY. 7s.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me, Sweetly draw me, Sweetly draw me by thy love.

7 6 8 8 4 3 6 7 8 7 6 5 4 3 2 1 6 5 4 3 2 1 5 6 4 3 6 — 6 6 4 7

ANFIELD. 7s.

Arranged from Wranisky.

1. Sweet the time, exceed - ing sweet! When the saints togeth - er meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then e - ternal love, Such as did the Father move: He beheld the world un - done, Loved the world, and gave his Son.

5. Sweet the place, exceed - ing sweet, Where the saints in glory meet; Where the Saviour's still the theme, Where they see and sing of him.

9 8 5 6 4 3 6 6 4 5 6 4 3 2 1 6 7 3 6 3 4 5 6 6 3 7 6 4 3 2 1

1. Children of the heavenly King As ye journey, sweetly sing ; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod ; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

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

PLEYEL'S HYMN. 7s.

Pleyel

1. ^{do}To thy pastures, fair and large, Heavenly Shepherd, lead thy charge ; And my couch, with tenderest care, Midst the springing grass prepare.

2. When I faint, with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

4. Constant, to my latest end, -Thou my footsteps shall attend ; And shalt bid thy hallowed dome Yield me an e - ter - nal home.

6 6 6 6 87 # 6 87 8 6 87

Musical score for 'RUTLAND' in 4/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: '1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day: Day of all the week the best, Emblem of eternal rest.' The piano part includes figured bass notation: 7, 66, 9 5 = 6 6 6, 9 7 End., 9 = 5, 0, 7 6, 6 5, 7 #.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day:
Day of all the week the best, Emblem of eternal rest.

ALSEN. 7s.

F. L. Abel.

Slow.

Musical score for 'ALSEN' in 2/4 time, key of D major. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: '1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Weary pilgrims! hither come. 2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, eternal, sacred, sure!' The piano part includes figured bass notation: 6, 6, 9 5, 8 7, 6, 6 7, 7, 9 9, 8, 6 # 0, 6, 9 5 7.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice: I will guide you to your home, Weary pilgrims! hither come.
2. Hither come, for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, eternal, sacred, sure!

PILTON. 7s.

1. Praise the Lord, his glory bless, Praise him in his ho - liness; Praise him as the theme inspires, Praise him as his fame requires.

2. Let the trumpet's lo - ty sound Spread its loudest notes around; Let the harp unite in praise, With the sacred minstrel's lays.

3. All who dwell beneath his light, In his praise your hearts unite; While the stream of song is poured, Praise and mag - ni - fy the Lord.

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

NAPLES. 7s.

Subject from Pleyel.

Slow.

1. Oh that men their songs would raise, All his goodness to declare! All Jehovah's wonders praise, Wonders which their children share!

2. Where his holy altars rise, Let his saints adore his name: There present his sacri - fice, There with joy his works proclaim.

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

Larghetto.

1. Safely through another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts today! Day of all the week the best, Emblem

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face, Take away our sin and shame; From our worldly cares set free, May we

2d ending.

of eternal rest, Day of all the week the best Emblem of eter-nal rest.

rest this day in thee, From our worldly cares set free, May we rest this day in thee.

3

Here we come thy name to praise;
Let us feel thy presence near:
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

4

May the gospel's joyful sound
Conquer sinners, comfort saints;
Make the fruits of grace abound,
Bring relief for all complaints:
Thus let all our Sabbath's prove,
Till we join the church above.

Slow.

1. Lord, we come before thee now; At thy feet we humbly bow; Oh do not our suit disdain! Shall we seek thee, Lord, in vain?

2. Lord, on thee our souls depend; In compassion now descend; Fill our hearts with thy rich grace; Tune our lips to sing thy praise.

6. Grant that all may seek and find Thee a God supremely kind: Heal the sick, the captive free; Let us all rejoice in thee.

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

SOUTHAMPTON. 7s

2d ending.

1. Christ, the Lord, is risen to-day, Sons of men, and angels, say! Raise your songs of triumph high; Sing, ye heavens, and earth, reply!

2. Love's redeeming work is done, Fought the fight, the battle won: Lo! our sun's eclipse is o'er, Lo! he sets in blood no more.

5. Soar we now where Christ hath led, Following our exalted head: Made like him, like him we rise, Ours the cross, the grave, the skies!

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

3. Sinners' see your ransom paid, Peace with God for - ev - er made: With your risen Saviour, rise; Claim with him the purchased skies.

4. Christ, the Lord, is risen to-day, Our tri - umphant holy day: Loud the song of victory raise; Shout the great Re deemer's praise.

6 6 6 4 6- 6 4 3 4 5 # 6 3 1/2 6 6 4 7

WATERBURY. 7s.

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure.

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ever faithful, ever sure.

1 2 3 4 3 4 6 6 3 4 6 3 4 6 6 7 6 5 - 6 5 6 8 7

NUREMBURG. 7s.

Slow.

1. Praise to God! im - mortal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflowing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

6 6 6 6 5 7 6 6 6 7

MARSH. 7s.

1. Praise to God! immor - tal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'erflow - ing stores,

3. These, to that dear source we owe Whence our sweetest comforts flow; These, through all my happy days, Claim my cheerful songs of praise.

87 87 6 87 # 6 87 87 88 6 - 6 6 7

NORTHWOOD. 7s.

1. Softly now the light of day Fades upon my sight away; Free from care, from labor free, Lord, I would commune with thee, Lord, I would commune with thee.

2d Treble. Alto.

2. Soon, for me, the light of day Shall forever pass away: Then, from sin and sorrow free, Take me, Lord, to dwell with thee! Take me, Lord, to dwell with thee!

7 -6 6 7 9 8 9 7 4 8 7 3 2 3 1 7

HEREFORD. 7s.

Dr. John Clarke Whitfield,
Organist of Hereford Cathedral, and Prof. Mus. Camb.

1. On thy church, O Power divine, Cause thy glorious face to shine; Till the nations from afar Hail her as their guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound With the voice of praise resound.

6 4 6 4 5 6 5#6 7 6 9 5 # 3 3 7 6 9 7 6 4 3 5 - 4 3 6 4 3

MOUNT VERNON. Ss. & 7s.*

L. Mason.

181

The Tenor, or the Tenor and Base may be omitted.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening When it floats among the trees.

2. Peaceful be thy silent slumber, Peaceful, in the grave so low; Thou no more wilt join our number, Thou no more our songs shalt know.

3. Dearest sister, thou has left us, Here thy loss we deeply feel, But 'tis God that hath bereft us, He can all our sorrow heal.

4. Yet again we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

* Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston,

WORTHING. Ss. & 7s.

Scholz.

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of a - ges founded, What can shake her sure repose? With salva - tion's wall surrounded, She can smile at all her foes.

7 24 58 93 58 78 98 87 95 66 6 6 4 5 6 6 4 57 48

SMYRNA. Ss & 7s.

Mozart.

1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood.

$\begin{matrix} 6\bar{5} & 87 & 6 & 6 & 5 & 6 & 6 & 6 & = & 6\bar{7} & 4\bar{3} & 6\bar{5} & 87 & 6 & 6 & 5 & 6 & 9\bar{8} & 6 & 87 \end{matrix}$

2. Teach me some melodious measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

4. By thy hand restored, defend - ed, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heavenly home.

$\begin{matrix} 6\bar{5} & 6\bar{5} & 3\bar{4} & 6 & 4 & 6 & 6 & 6 & 6 & 6 & 6 & 6 & 87 \end{matrix}$

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With sal - vation's wall surrounded, She can smile at all her foes.

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

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excell - ing, Beaming with the gospel's light.

4. Glorious things of thee are spoken, Zion, ci - ty of our God; He, whose word can ne'er be broken, Chose thee for his own abode.

6 4 3 6 7

WESTBOROUGH. 8s & 7s.

Haydn.

185

1. Praise the Lord! ye heavens, adore him; Praise him, angels in the height; Sun and moon, rejoice before him; Praise him, all ye stars of light!

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men.

[M. S. R. - 24]

2
Praise the Lord, for he hath spoken;
Worlds his mighty voice obeyed;
Laws which never can be broken,
For their guidance he hath made.

3 Hallelujah, Amen.
Praise the Lord, for he is glorious;
Never shall his promise fail;
God hath made his saints victorious,
Sin and death shall not prevail.

4 Hallelujah, Amen.
Praise the God of our salvation,
Hosts on high his power proclaim;
Heaven and earth and all creation,
Praise and magnify his name;
Hallelujah, Amen.

Church Psalmody, Ps. 148, 6th pt

Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself reveal - ing, Rise, and chase the clouds beneath.

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

Slow.

Thou, of life and light Cre - a - tor! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.

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

TAMWORTH. 8s, 7s & 4.

Lockhart. 187
2d ending.

1. Songs anew of honor framing, Sing ye to the Lord alone;
All his wondrous works proclaiming, Jesus wondrous works hath done! Glorious victory, Glorious victory, His right hand and arm have won.

3 = Unison. 6 6 7 6 4 7 4 5

FLEMING. 8s, 7s & 4.

Come, ye sinners, poor and wretched, Come in mercy's gracious hour! Jesus ready stands to save you, Full of pity, love and power! He is able, He is willing, doubt no more.

6 6 6 6 6 6 7 7 6 6 6 8

1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possess - ing, Triumph in redeem - ing grace:

6 87 0 6 0 87 3 6 87 3 6 6 7 4

2d ending.

Oh refresh us, On refresh us, Travelling through this wilderness.

6 3 6 6 7 6 6 3 7 6 3 3

2

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

3

Then, when'er the signal's given,
 Us from earth to call away,
 Borne on angels' wings to heaven,
 Glad the summons to obey,
 May we ever
 Reign with Christ in endless day!

KENDALL. 8s, 7s & 4.

1. Who, but thou, almighty Spirit, Can the heathen world reclaim? Men may preach, but till thou favor,

2. Thou hast promised, by the prophets, Glorious light in latter days: Come, and bless bewildered nations,

3. All our hopes, and prayers, and labors Must be vain without thine aid: But thou wilt not disappoint us,

87 6 9 9 9 5 9 8 7 3 6 9 3

Heathens will be still the same: Mighty Spirit! Mighty Spirit! Witness to the Saviour's name.

Change our prayers and tears to praise: Promised Spirit! Promised Spirit! Round the world diffuse thy rays.

All is true that thou hast said: Faithful Spirit! Faithful Spirit! O'er the world thine influence shed.

9 9 6 9 9 9 9 5 9 8 7 3 6 9 3

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze;
See the promi - ses advanc - ing To a glorious day of grace! } Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!

4. Fly abroad, thou mighty gospel; Win and conquer, never cease!
May thy lasting, wide dominions Multi - ply and still increase: } Sway thy sceptre, sway thy sceptre, Saviour, all the world around!

Figured bass line: 33 43 4 = 0 43 65 54 34 54 5 34 34 34 3 6 3 3

CARLOW. 8s, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand;
God, the mighty God, is speaking, By his word in every land; } When he chooses, Darkness flies at his command.

Figured bass line: 4 3 3 2 7 2 3 Unison. 5 6 6 6 6

OLIPHANT. 8s, 7s & 4.

1. Guide me, O thou great Je - hovah, Pilgrim through this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand;

2. Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through;

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

54 54 6 6 4 55 54 54 6 6 4 5

SOLO. Bread of heaven, Bread of heaven, **TUTTI.** Feed me till I want no more, Feed me till I want no more.

SOLO. Strong De - liverer, Strong De - liverer, **TUTTI.** Be thou still my strength and shield, Be thou still my strength and shield.

SOLO. Songs of praises, Songs of praises, **TUTTI.** I will ev - er give to thee, I will ev - er give to thee.

2d ending.

56 4 5

p *f* *p*

Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each, thy love possess - ing,

p *f* *p*

6 4 6 8 4 5

f *p*

Triumph in redeem - ing grace: Oh refresh us, Oh refresh us, Travelling through this wilderness.

f *p*

4 5 6 6 9 7

SIBERIA. 8s, 7s & 4.

S.B. Pond.

193

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; See the promises advancing To a glorious day of grace!

2. —Let the dark, benighted pagan, Let the rude barbarian, see That divine and glorious conquest Once obtained on Calvary:

Slow.

Blessed Jubilee, Blessed Jubilee! Let thy glorious morning dawn!

Let the gospel, Let the gospel Loud resound, from pole to pole.

[M. S. H.—25]

3
Kingdoms wide, that sit in darkness
Grant them, Lord, the glorious light;
Now, from the eastern coast to western,
May the morning chase the night;
Let redemption
Freely purchased, win the day!

4
Fly abroad, thou mighty gospel,
Win and conquer, never cease!
May thy lasting, wide dominions
Multiply, and still increase:
Sway thy sceptre,
Saviour, all the world around!
Church Psalmody, Hy. 493.

1. My country! 'tis of thee, Sweet land of liberty, Of thee I sing; Land, where my fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.

2. My native country! thee, Land of the noble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.

4. Our father's God! to thee, Author of liberty! To thee we sing; Long may our land be bright, With freedom's holy light, Protect us by thy might, Great God, our King!

6 3 1 2 3 6 4 7 6 4 3 2 3 7 4 5 3 4 3 3 3 3 6 5 8 4 7

DORT. 6s & 4s.

Church Ps. Ps. 150, 4th Pt.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore: High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.

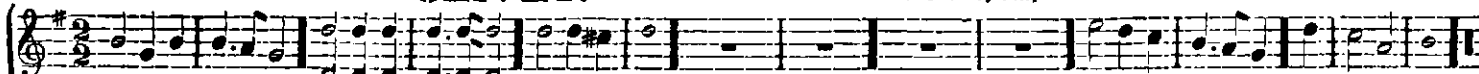
3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.

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

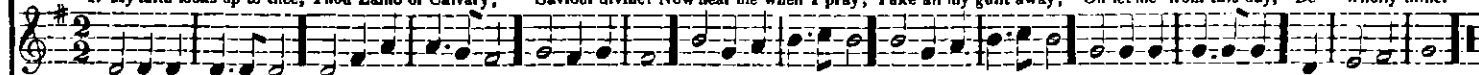
OLIVET. 6s & 4s.

Words by Ray Palmer.

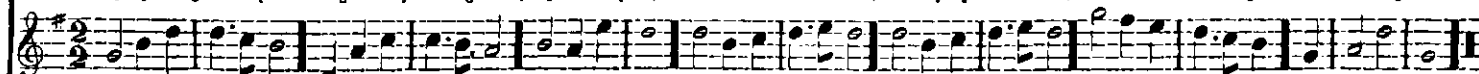
L. Mason.



1. My faith looks up to thee, Thou Lamb of Calvary; Saviour divine! Now hear me when I pray; Take all my guilt away; Oh let me from this day, Be wholly thine.



2. May thy rich grace impart Strength to my fainting heart, My zeal inspire; As thou hast died for me, Oh may my love to thee, Pure, warm, and changeless be, A burning fire.



3. While life's dark maze I tread, And griefs around me spread, Be thou my guide; Bid darkness turn to day, Wipe sorrow's tears away, Nor let me ever stray, From thee aside.

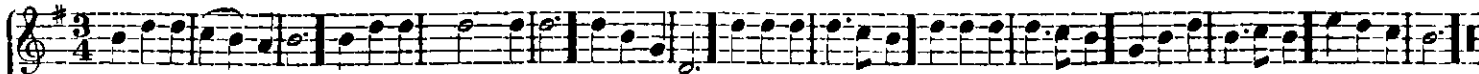


4. When ends life's transient dream, When death's cold, sullen stream, Shall o'er me roll, Blest Saviour, then in love, Fear and distress remove; Oh! bear me safe above, A ransomed soul.

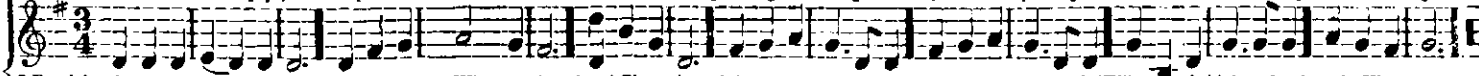
6 7 7 6 4 6 4 7 8 7 6 5 4 3 6 6

ITALIAN HYMN. 6s & 4s.

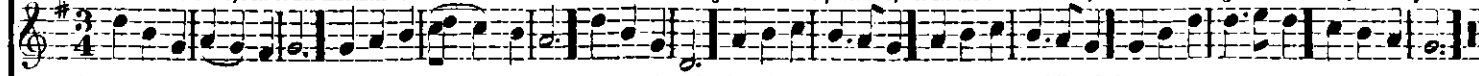
Giardini.



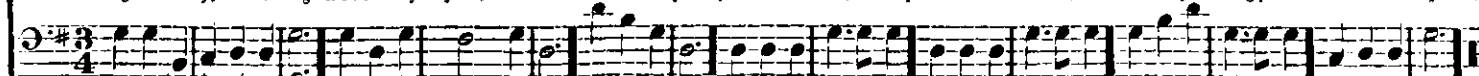
1. Let us awake our joys, Strike up with cheerful voice, Each creature sing, Angels, begin the song, Mortals, the strain prolong, In accents sweet and strong, "Jesus is King."



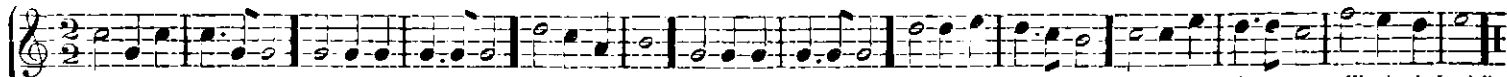
2. Proclaim abroad his name, Tell of his matchless fame: What wonders done! Shout through hell's dark profound; Let all the earth resound, 'Till heaven's high arch rebound, 'Victory is won.



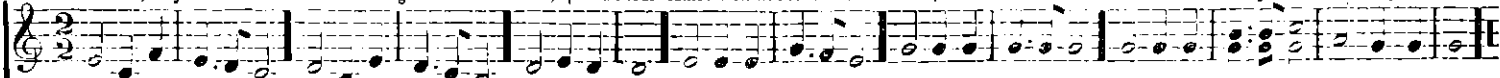
4. All hail the glorious day, When through the heavenly way Lo, he shall come! While they who pierced him wail, — His promise shall not fail; — Saints, see your King prevail! Great favour, come!



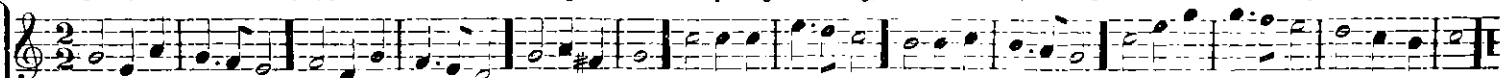
6 6 4 5 1 8 Unison. 5 6 7 5 6 7 Unison. 5 4 6 4 7



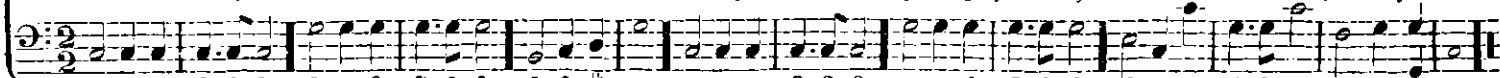
1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."



2. Hence, gloomy doubts and fears! Dry up your mournful tears; Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."



3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."



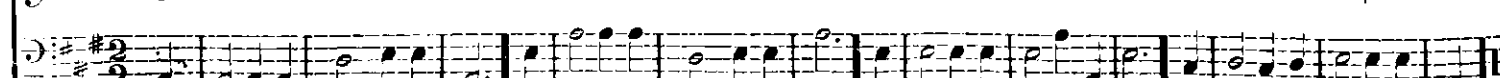
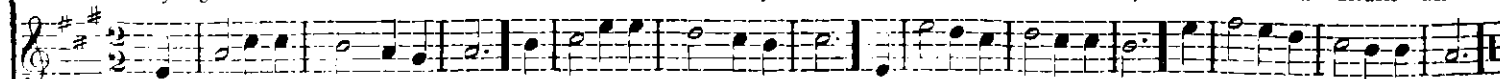
4 5 4 3 7 8 5 4 3 6 6 # 3 2 3 4 3 4 3 6 8 7 6 4 3

BERKLEY. 8s.

Arranged for the "Choir" by Geo. W. Lucas.



My gracious Redeem - er I love! His praises a - loud I'll proclaim, And join with the armies above, To shout his a - dorable name.



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

NORTHFIELD. Ss.

L. Mason.

Very slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

2. Shall ev - e - ry creature around Their voices in concert unite, And I, the most favored, be found, In praising, to take less delight?

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

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

SPRING. Ss.

Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a way.

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell;

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

Slow.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles away.

3. Awake, then, my harp and my lute! Sweet organs your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

6 5 6 6 - 7 6 6 5 6 6 6 6 7 6

2. Shall ev - e - ry creature around, Their voices in concert unite, And I, the most favored, be found, In praising to take less delight?

4. His love in my heart shed abroad, My graces shall bloom as the spring; This temple, his Spirits abide, My joy, as my duty, to sing.

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

AUBURN. *28.*

199

Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display :

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

The woods where the nightingale sing, The vale where the streams gently move, All gratefully hasten to bring Their tribute of earliest love.

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

Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.

6 6 4 6 4 6 7 6 4 7

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves. Fingering numbers (6, 4, 7) are placed below the bottom staff.

The pasture I languish to find, Where all, who their Shepherd obey, Are fed, on thy bosom reclined, And screened from the heat of the day, And screened from the heat of the day.

6 7 4 5 7 4 5 6 6 4 7

Detailed description: This system contains the next four staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written between the second and third staves. Fingering numbers (6, 7, 4, 5, 7, 4, 5, 6, 6, 4, 7) are placed below the bottom staff.

1. When shall the voice of singing Flow joyful - ly along? When hill and valley, ringing With one triumphaat song, Proclaim the contest ended,

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

6 7 6 6 6 5 # 6

And HIM who once was slain, A - gain to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign?

Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All hallelujah swelling, In one eternal sound!

6 6 6 6 7

1. From Greenland's icy mountains, From India's corat strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient

2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though every prospect pleases, And only man is vile? In vain, with lavish

6 3 6 3 4 3 6 3 6 3

river, From many a palmy plain, They call us to deliver Their land from error's chain.

kindness, the gifts of God are strown; The heathen in his blindness, Bows down to wood and stone.

6 3 6 5 4 3 6 6 4 7

3
 Shall we, whose souls are lighted
 By wisdom from on high,
 Shall we to man benighted
 The lamp of life deny?
 Salvation! oh, salvation!
 The joyful sound proclaim,
 Till earth's remotest nation
 Has learnt Messiah's name.

4
 Waft, waft, ye winds, his story;
 And you, ye waters, roll,
 Till, like a sea of glory,
 It spreads from pole to pole;
 Till o'er our ransomed nature,
 The Lamb for sinners slain,
 Redeemer, King, Creator,
 Returns in bliss to reign.

Church Psalms, Hy. 490.

RICHMOND. 7s & 6s.

L. Mason.

203

To the hills, I lift my eyes, The ev - er - last - ing hills; Streaming thence in fresh supplies, My soul the spirit feels:

Will he not his help af - ford? Help, while yet I ask, is given; God comes down: the God and Lord That made both earth and heaven.

*By singing the small notes in this measure, the metre will be 7s, 6s and 8.

Musical score for the first system, featuring a vocal line and a basso continuo line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from tran - si - to - ry things, To heaven thy native place." The basso continuo line includes figured bass notation: 6, 6, 6, 4/3, 6, 6, 4/6.

Musical score for the second system, featuring a vocal line and a basso continuo line. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared above." The basso continuo line includes figured bass notation: 6, 0, 4, 7. An asterisk (*) is placed above the first measure of the vocal line in this system.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8.

SUMNER. 7s & 6s.

Words from "Manual of Christian Psalmody."

1. Re - member thy Cre - a - tor, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Re - member thy Cre - a - tor, Before the dust returns To earth, for 'tis its nature, And life's last ember burns;

While yet the sun shines o'er thee, While stars the darkness cheer; While life is all before thee, Thy great Cre - a - tor fear.

Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Cre - a - tor fear.

SILOAM. 7s, 6s & 8.

Words from *Methodist Hymn book.*

1. Lord, and is mine anger gone, And art thou pac - i - fied? After all that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie. And there for ev - er weep:

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

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes o'erflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

6 # 6 # 6 # 6 # 6 # 6

*By singing the minim in this measure, the metre will be 7s & 6s—Same as *Susfield, Weldon, Richmond and Amsterdam.*
 †By changing the Signature to one Sharp, this tune may be sung in the Major Mode.

MERDIN. 7s, 6s & 7s.

1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'estatic joys that spring Round the bright Elys - ian:

4. Hark! the thrilling symphonies, Seem, methinks, to seize us; Join we too the holy lays, Sing of him who saves us;

6 4 3 6 6 4 3

Lo! we lift our long-ing eyes, Break ye in - ter - ven - ing skies, Sons of righteousness arise, Ope the gates of par - adise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echos flow along.

6 6 3 6 6 7

PISGAH.

209

1. ✓ | Head of the church triumphant, We joyful - ly adore thee: Till thou appear, thy members here, Shall sing like those in glory.

2. While in afflic - tion's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us nigher.

3. Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of trib - u - la - tion.

4. Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set before us.

We lift our hearts and voices, In blest an - tic - i - pation; And cry a - loud, and give to God, The praise of our sal - va - tion.

We lift our hands, exult - ing In thine almighty favor; The love divine, that made us thine, Shall keep us thine for - ev - er.

The world, with sin and Satan, In vain our march opposes; By thee we will break through them all, And sing the song of Moses.

And if thou count us worthy, We each, as dying Stephen, Shall see thee stand at God's right hand, To take us up to heaven.

[M. S. H.—27]

Again we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and grief, and fears, In the haven of the skies? Can we weep to see the tears Wiped forever from his eyes?

No, dear companion, no, We gladly fet thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conquered death; Thou art crowned with life and lore.

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one sharp (F#) and the time signature is 4/4. The music is a hymn tune with lyrics printed below the notes.

'Ere I sleep, for every favor.' 8s, 3 & 6.

1. Ere I sleep, for every favor, This day showed By my God, I do bless my Saviour.

2. Leave me not, but ever love me; Let thy peace Be my bliss, Till thou hence remove me.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep Me, with all thy power.

4. And, when'er in death I slumber, Let me rise With the wise, Counted in their number.

The musical score consists of four staves. The first three staves are treble clef, and the fourth is bass clef. The key signature is one flat (Bb) and the time signature is 2/2. The music is a hymn tune with lyrics printed below the notes. The fourth staff includes figured bass notation below the notes.

SYRIA.* 5s & 10s.

L. Mason.

First system of the musical score for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "No war nor battle's sound Was heard, the earth a - round, No hos - tile chiefs to furious combat run."

Second system of the musical score for 'SYRIA'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/2. The lyrics are: "But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began."

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 293.

1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Je - sus by re -

2. Fight on, ye conquering souls, fight on, And when the conquest you have won, Then palms of victory

3. There we shall in full chorus join, With saints and angels all combine, To sing of his re -

33

deeming blood, Is bringing sinners back to God, And guides them safely by his word, To endless day.

you shall bear, And in his kingdom have a share, And crowns of glory ever wear, In endless day.

deeming love, When rolling years shall cease to move, And this shall be our theme above, In endless day.

43

33

3

WAYLAND. 8s & 4s.

213

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, No longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre: Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, For - ever worthy is the Lamb Of endless praise.

0 0 7 6 9 - 7 7 6 5 - 7 6

PALESTINE. 8s & 4s.

1. Create, O God my powers anew, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-enlivening ray Still cease to shine.

2. Restore thy favor, bliss divine! Those heavenly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

6 7 # 8 9

Slow.

From Jesse's root, behold a branch arise Whose sacred flow'r with fragrance fills the skies; The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

WHITBY. 10s.

1. Hail happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly holds communion with his friends.

2. Let earth and all its vanities be gone, Move from my sight and leave my soul alone; Its flattering, fading glories I despise, And to immortal beauties turn my eyes.

A - gain the day returns of holy rest, Which, when he made the world, Je - hovah blest; When, like his own, he

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

bade our labors cease, And all be pi - e - ty, and all be peace, And all be pi - e - ty, and all be peace.

6 4 3 2 3 6 3 4 3 6 6 - 6 4 3

House of our God, with cheerful anthems ring While all our lips and hearts his glory sing; The opening year his graces shall proclaim,

5 6 - 6 5 0 6 6 7 7 6 2 6 3

And all its days be vocal with his name: The Lord is good, his mercy never ending; His blessings in perpetual showers descending.

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

WILTON. 10s, or 10s & 11s. 6 lines.

217

Not to our names, thou only just and true, Not to our worthless names is glory due; Thy power and grace, thy truth and justice, claim,

Immortal honors to thy sov'reign name; Shine thro' the earth, from heaven thy blest abode, Nor let the heathen say, "Where is your God?"

O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

Unison. 6 7 6 6 6 6 4 # 2 6 6

LYONS. 10s & 11s.

Haydn.

Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

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

3. I would not live
alway: I ask not to stay,
Where storm after storm rises
o'er the dark way: The few lurid

56 44 6 -5 33 54 5 43 9 6 7 34 5 56 71

mornings that dawn on us here,
Are enough for life's woes, full enough
for its cheer.

5 3 43 64 4 55 64 34 54 3 43 9 4 7

2
I would not live alway, no—welcome the tomb,
Since Jesus has lain there, I dread not its gloom;
There, sweet be my rest, till he bid me arise,
To hail him in triumph descending the skies.

3
Who, who would live alway, away from his God;
Away from you heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

4
Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet:
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

The Lord is our shepherd, our guardian and guide, What - ev - er we want, he will kindly provide :

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

To sheep of his pasture his mercies abound, His care and pro - tection his flock will surround.

5 6 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3 2 1 7 6 5 4 3

1. Brightest and best of the sons of the morning, Dawn on our darkness and lend us thine aid, Star of the east, the ho-

7 6 7 8 9 3 6 3 4 5 4 3 7

ri - zon a - dorn'ing, Guide where our infant Redeem - er is laid.

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

2
Cold on his cradle the dew-drops are shining,
Low lies his head with the beast of the stall,
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

3
Say, shall we yield him, in costly devotion,
Odors of Edom, and offerings divine?
Gems of the mountain, and pearls of the ocean,
Myrrh from the forest, or gold from the mine?

4
Vainly we offer each ample oblation;
Vainly with gifts would his favors secure!
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

Bishop Heber.

Not too fast.

1. The voice of free grace cries, 'Escape to the mountain:' For Adam's lost race Christ hath opened a fountain; For sin and pollution, for every transgression,

2. Ye souls that are wounded, to the Saviour repair, Now he calls you in mercy, and can you forbear? Though your sins are increased as high as a mountain,

3. Now Jesus our King, reigns triumphantly glo - rious! O'er sin, death, and hell, he is more than victorious; With shouting proclaim it, oh trust in his passion,

His blood flows most freely in streams of salvation. Halle - lujah, &c.

His blood can remove them, it flows from the fountain. Halle - lujah to the Lamb, who has bought us a pardon, We'll praise him again, when we pass over Jordan.

He saves us most freely, oh precious salvation. Halle - lujah, &c.

DUREN. [CONTINUED.]

Halle lujah, to the Lamb, who has bought us a pardon, We'll praise him again, When we pass over Jordan, We'll praise him again, When we pass over Jordan.

6 = 7 6 6 5 6

LOUISVILLE. S. M.

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

The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name, Divine - ly teach his name.

1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, till the master appear, His a - dorable

2. Our life is a dream, Our time as a stream, Glides swiftly away! And the fu - gitive moment re - fuses to stay. The arrow is

3. O that each in the day Of his coming may say, 'I have fought my way through. I have finished the work thou didst give me to do.' O that each from his

will, Let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. By the patience of hope, and the labor of love.

down, The moment is gone; The moment is gone; The mil - len - nial year Rushes on to my view, And e - ternity's here, And eternity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter in - to my joy, and sit down on my throne, Enter into my joy, and sit down on my throne.'

1. Thee, Father, we praise, In harmonious lays, For all thy rich grace; O give us the knowledge of pardon and peace.

2. On thee we rely, All our wants to supply; O keep us each hour, From snares and temptations, by might and by power.

4
While below, if we stray,
From the source of true joy,
Let thy merciful hand
Return, and incline us to obey thy command.

5
Our friends, may they share
Thy blessings while here,
And crown them above,
Where joys will increase, from the fountain of love.

6
May we shortly there meet,
Around thy bless'd seat;
Thy love to adore,
Where pleasure and praise will abound evermore.

* The ties in this and similar tunes, show that the tied notes are to be sung sometimes to one syllable and at others to two.

TAPPAN. 11s, or 5s & 6s.

227

1. Our Fa - ther in heaven, We hal - low thy name! May thy king - dom holy On earth be the same!

2. For - give our transgressions, And teach us to know That humble compassion, Which pardons each foe:

The musical score consists of four staves. The first two staves are for the first verse, and the last two are for the second verse. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in treble clef, and the bass line is in bass clef.

O give to us dai - ly, Our por - tion of bread; It is from thy bounty, That all must be fed.

Keep us from tempta - tion, From weak - ness and sin, And thine be the glo - ry, For - ev - er, amen.

The musical score consists of four staves. The first two staves are for the third verse, and the last two are for the fourth verse. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in treble clef, and the bass line is in bass clef.

1. Come a-way to the skies, My be-lov-ed, a-rise, And re-joice in the day thou wast born: On this fes-ti-val day,

3. With singing we praise The o-ri-gi-nal grace, By our heav-en-ly Father bestowed, Our being receive

7. Halle-lu-jah we sing, Unto Je-sus our King, In the praise of his wonder-ful love: To the Lamb that was slain,

Come ex-ult-ing a-way, And with singing to Zi-on re-turn. And with singing to Zi-on re-turn.

From his bounty and live, To the hon-or and glory of God. To the hon-or and glo-ry of God.

Halle-lu-jah, a-gain, Till with an-gels we praise him a-bove. Till with an-gels we praise him above.

1. A way with our fears! The glad morning appears, When an heir of sal - va - tion is born! From Je - ho - vah I

2. In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth liv - ing for

3. My remnant of days, I spend in his praise, Who died the whole world to redeem: Be they ma - ny or

came, For his glory I am, And to him I with singing re - turn. *f* And to him I with singing re - turn.

this, To ad - min - is - ter bliss, *p* And sal - va - tion in Je - sus's name. And sal - va - tion in Je - sus's name.

few, My days are his due And they all are de - voted to him. *p* And they all are de - voted to him. *f*

1. Sing hal- le- lu- jah; praise the Lord! Sing with a cheer- ful voice; Ex- alt our God with one ac- cord, And in his name re- joice:

2. There we to all e- ter- ni- ty Shall join th' angel- ic lays, And sing in perfect har- mo- ny To God our Sav- iour's praise;

3 6 6 6 7 # 3 6 6 4 #

Ne'er cease to sing, thou ransomed host, To Fa- ther, Son, and Holy Ghost, Till in the realms of end- less light, Your praises shall u- nite.

He hath re- deem- ed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! {Amen. Slow.

4 3 3 4 3 Unison. 3 = 7 6 6 4 5

1. If life's pleasures charm thee, give them not thy heart, Lest the gift ensnare thee, from thy God to part; His favor seek, His praises speak,

4. Dangers may approach thee, let them not alarm, Christ will ever watch thee, and protect from harm; He near thee stands, With mighty hands,

Fix here thy hope's foundation: Serve him and he, Will ever be, The Rock of thy salvation.

To ward off each temptation; To Jesus fly, He's ever nigh, The Rock of thy salvation.

THANKSGIVING HYMN.

L. Mason.

233

1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord is

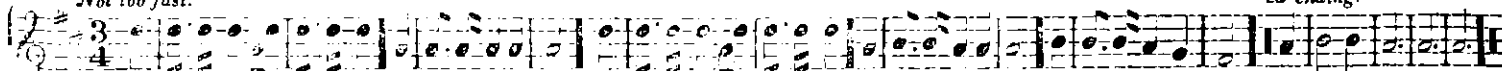
3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

Unison. $\frac{3}{4}$ *Unison.* $\frac{3}{4}$ 6 6 2 3 4 5 6 6 6 4 3 *Unison.*

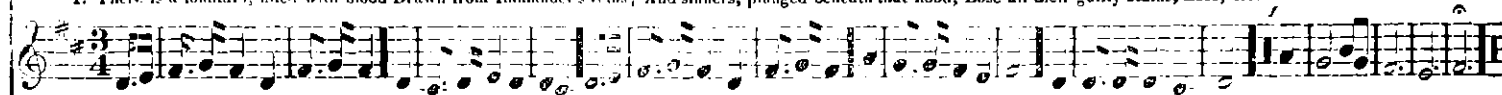
God, and Je - hovah alone, Creator, and ruler o'er all; And we are his people, his sceptre we own: His sheep, and we follow his call, We follow his call, We follow his call.

Lord, in - ex - pressibly good, And we are the work of his hand: His mercy and truth from eternity stood, And shall to eternity stand, To eternity stand. To eternity stand.

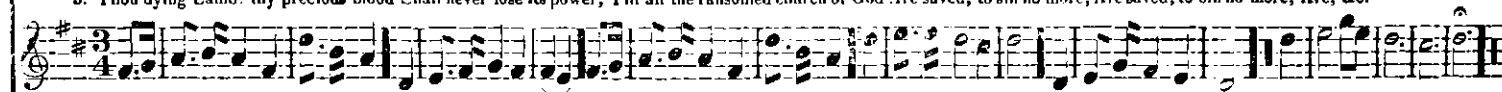
[M. S. H. - 30] $\frac{3}{4}$ 6 6 4 5 $\frac{3}{4}$ 6 *The small notes for the last stanza.*

Not too fast.

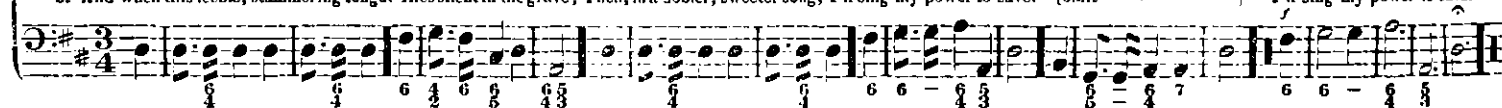
1. There is a fountain, filled with blood Drawn from Immanuel's veins; And sinners, plunged beneath that flood, Lose all their guilty stains, Lose, &c.



3. Thou dying Lamb! thy precious blood Shall never lose its power, Till all the ransomed church of God Are saved, to sin no more, Are saved, to sin no more, Are, &c.



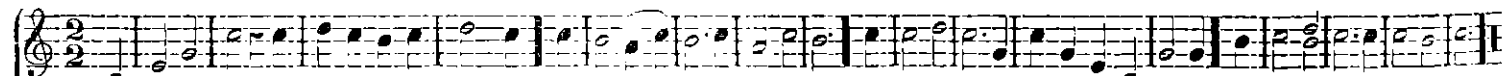
5. And when this feeble, stammering tongue Lies silent in the grave; Then, in a nobler, sweeter song, I'll sing thy power to save. (omit . . .) I'll sing thy power to save.



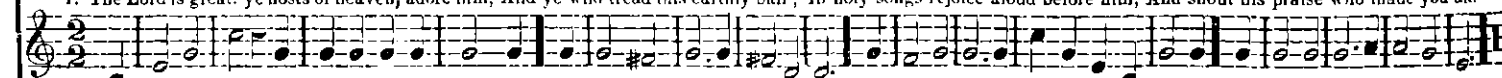
'The Lord is great.'

[HYMN.]

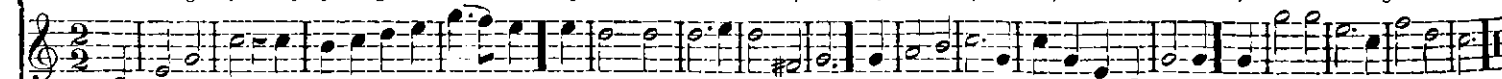
Words by D. Dutton, Jr. Church Psalmody, Hy. 736.



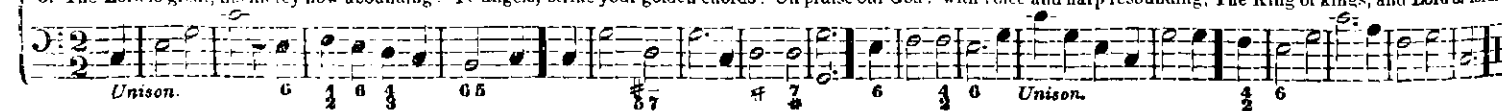
1. The Lord is great! ye hosts of heaven, adore him, And ye who tread this earthly ball; In holy songs rejoice aloud before him, And shout his praise who made you all.



2. The Lord is great, his majesty how glorious! Resound his praise from shore to shore; O'er sin, and death, and hell, now made victorious, He rules and reigns forevermore.



3. The Lord is great, his mercy how abounding! Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and Lord of lords.



Unison.

6

1/2

6

3

65

7

7

7

6

3

0

Unison.

4

6

2

6

1. Thou art gone to the grave, but we will not deplore thee; Though sorrow and darkness encompas the tomb, The Saviour has passed through its

2. Thou art gone to the grave, we no longer deplore thee, Nor tread the rough path of the world by thy side; But the wide arms of mercy are

3. Thou art gone to the grave, and its mansions forsaking, Perhaps thy tried spirit in doubt lingered long; But the sunshine of heaven beamed

4. Thou art gone to the grave, but 'twere wrong to deplore thee, When God was thy ransom, thy guardian and guide; He gave thee, and took thee, and

portals before thee, And the lamp of his love is thy guide through the gloom, And the lamp of his love is thy guide through the gloom.

spread to enfold thee, And sinners may hope, since the Saviour hath died, And sinners may hope, since the Saviour hath died.

bright on thy waking, And the song that thou heardest, was the seraphim's song, And the song that thou heardest, was the seraphim's song.

soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.

1. Oh how cheating, Oh how fleeting, Is our earthly being! 'Tis a mist in wintry weather, Gathered in an

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the second staff.

hour togeth - er, And as soon dis - persed for - ev - er.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are written below the second staff.

2
Oh how cheating, oh how fleeting,
Are our days departing !
Like a deep and headlong river,
Flowing onward, flowing ever,
Tarrying not, and stopping never.

3
Oh how cheating, oh how fleeting,
Are the world's enjoyments ;
All the hues of change they borrow,
Bright to-day and dark to-morrow,
Mingled lot of joy and sorrow.

4
Oh how cheating, oh how fleeting,
Is all earthly beauty !
Like a summer flow'ret flowing,
Scattered by the breezes, blowing,
O'er the bed on which 'twas growing.

5
Oh how cheating, oh how fleeting,
All, yes! all that's earthly !
Every thing is fading, flying,
Man is mortal, earth is dying,
Christian ! live, on Heaven relying.

Grace! 'tis a charming sound, Har - mo - nious to the ear; Heaven with the echo shall resound,

Heaven with the echo shall re-

Grace! 'tis a charming sound, Har mo - nious to the ear; Heaven with the echo shall re - sound

Heaven with the echo shall re-

Heaven with the echo shall resound; And all the earth shall hear. And all the earth shall hear.

sound, with the e - cho shall resound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

Heaven with the echo shall resound, And all the earth shall hear.

sound, And all the earth shall hear, And all the earth,

'How heavy is the night.'

Hy. 99, Book 1, Dr. Watts.

Solo. *Tutti.*

1. How heavy is the night, That hangs upon our eyes; Till Christ with his re-viv-ing light, O ver our souls a-rise.

2. Our guilty spirits dread To meet the wrath of heaven; But in his righteousness arrayed, We see our sins forgiven.

3. Un-holy and impure, Are all our thoughts and ways; His hands in-fected nature cure, With sanc-ti-fy-ing grace.

Instrument. *Vocal base.*

Unison. # - 7 5 6 # *Unison.* 6 4 43 6 66 6 57

4. The powers of hell agree, To hold our souls in vain: He sets the sons of bondage free, And breaks th'ac-cursed chain.

For. *Pia.* *Tutti.* *Soli.*

5. Lord, we adore thy ways To bring us near to God; Thy sovereign power, thy healing grace, And thine avenging blood, And thine avenging blood

For. *Pia.* *Unison.*

6 6 87 6 66 6 87 *Unison.* 6 4 4 6 6 87

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel

6 8 547 6 6 # 6 8 547 # - 3 4 5

guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night, This livelong night.

Slow.

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

PARMA. C. M. [Double.]

1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

2. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [Omit.]

2. Let elders worship at his feet; The church adore around, With vials full of odorsweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head, Fore - er on his head.

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

*Andante. Treble Voice.**Tenor Voice.*

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glory beaming star!
 Watchman! tell us of the night, Higher yet the star ascends: Trav'ler! bless-ed-ness and light, Peace and truth its course portends!
 Watchman! tell us of the night, For the morning seems to dawn; Trav'ler! darkness takes its flight, Doubt and terror are withdrawn.

*Treble Voice.**Tenor Voice.*

Watchman! does its beautiful ray Aught of hope or joy foretell? Trav'ler! yes! it brings the day, Promised day of Is-ra-el!
 Watchman! will its beams alone Gild the spot that gave them birth? Trav'ler! a-ges are its own, See, it bursts o'er all the earth.
 Watchman! let thy wand'rings cease; Hie thee to thy quiet dome; Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come.

*Chorus to 1st and 2d stanzas. 1st and 2d Treble and Base.**Chorus to 3d stanzas.*

Trav'ler! yes! it brings the day, Promis'd day of Is-ra-el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
 Trav'ler! a-ges are its own, See! it bursts o'er all the earth.

'When the spark of life is waning.' [HYMN.]

Welch Air.

243

2. When the spark of life is waning, Weep not for me, When the languid eye is streaming, Weep not for me.

2. When the pangs of death assail me, Weep not for me, Christ is mine, he cannot fail me, Weep not for me.

6 7 3 4 6 # 7 6 7 - 8 7 3 4 6 # 7 6 7 -

When the feeble pulse is ceasing, Start not at its swift decreasing, 'Tis the fettered soul's releasing; Weep not for me.

Yes, though sin and doubt endeavor, From his love my soul to sever, Jesus is my strength forever! Weep not for me.

6 3 6 6 # 7 # 3 0 6 3 4 3 8 8 7 3 4 6 # - 6 7 -

'Great God! what do I see and hear.'

Martin Luther.

Great God! what do I see and hear! The end of things cre - at - ed! The Judge of mankind doth appear, On clouds of

5 6 6 4 8 7 6 6

glory seat ed! The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

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

BRATTLE STREET. C. M. [Double.]

Playel.

245

1 While thee I seek, protect - ing Power! Be my vain wishes stilled; And may this conse - crated hour With better hopes be filled.

3. In each event of life, how clear Thy rating hand I see! Each blessing to my soul most dear, Because conferred by thee.

5. When gladness wings my favored hour, Thy love my thoughts shall fill; Resigned, when storms of sorrow lower, My soul shall meet thy will.

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

2. Thy love the power of thought bestowed; To thee my thoughts would soar: Thy mercy o'er my life has flowed; That mercy I a - dore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find de - light in praise, Or seek re - lief in prayer.

6. My lifted eye, without a tear, The gathering storm shall see; My steadfast heart shall know no fear; That heart will rest on thee.

3 5 6 7 3 5 6 9 9 8 6 7 - 8 5 6 9 8 7

BETHLEHEM. 5s, & 8s

1. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds! From conquest, &c. How happy are they Who live in this day, And witness his wonderful deeds, And, &c.

2. His word he sends forth, From south to the north; From east and from west it is heard: From east, &c. The rebel is charmed; The foe is disarmed; No day like this day has appeared, No, &c.

3. To Jesus alone, Who sits on the throne, Salvation and glory belong: Salvation and glory belong All hail blessed name, Forever the same, Our joy, and the theme of our song! Our joy, &c.

BURLINGTON. 12s, 11 & 8.

Words by F. S. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his way.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heav'n shall re-echo the song of salvation, In rich and melodious lays.

'When shall we meet again.' [HYMN.]

247

Alto, or Second Treble.

1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us for - ev - er?

Our hearts will ne'er re - pose Safe from each blast that blows In this dark vale of woes, Never, no, never!

2
 When shall love freely flow,
 Pure as life's river;
 When shall sweet friendship glow,
 Changeless forever?
 Where joys celestial thrill,
 Where bliss each heart shall fill,
 And fears of parting chill.
 Never, no, never!

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

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

ANTHEM. 'O sing unto the Lord.'

Allegro.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef staves for a symphony. The bottom staff is a bass clef staff for a symphony. The key signature is one sharp (F#) and the time signature is 4/4.

O sing unto the Lord a new song, a new song.

Symphony.

O sing unto the Lord a new song, a new song.

Symphony.

This system consists of four staves. The top staff is a vocal line with lyrics. The second and third staves are treble clef staves for a symphony. The bottom staff is a bass clef staff for a symphony. The key signature is one sharp (F#) and the time signature is 4/4.

'O sing unto the Lord.' [CONTINUED.]

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

Let the congre - gation of the saints praise him, Let the congre - gation of the saints,

O sing unto the Lord the Lord a new song, O sing unto the Lord a new song.

O sing, O sing

O sing unto the Lord, the Lord a new song, O sing unto the Lord a new song,

praise him. O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

'O sing unto the Lord.' [CONCLUDED.]

Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,
 Praise him,
 Let the congre - gation of the saints praise him, Let the congregation of the saints praise him,
Instrument. *Voice.*

Let the congre - gation of the saints praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
 Praise him, Let the congre - gation of the saints praise him, the saints praise him, the saints praise him.
 him, praise him.

'Peace, troubled soul.'

Mazzinghi.

251

2d Treble.

1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,
 2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,
Instrument.

Tenor.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.
 And trust the mercy of thy God; Thy God's thy Saviour, glorious word! For - ev - er love and praise the Lord.

'Salvation belongeth unto the Lord,' [CHORUS.]

Kent.

SOLO.

2^d TREBLE.

SOLO.

Sal - va - tion be - long - eth be - long - eth un - to the Lord, And thy blessing, and thy blessing is a

6

ORGAN.

TUTTI.

TUTTI.

TUTTI.

and thy blessing and

mong thy peo - ple, Sal - va - tion be - long - eth, be - long - eth un - to the Lord, and thy bles

TUTTI.

and thy blessing, thy

6

VOICE

'Salvation belongeth unto the Lord.' [CONTINUED.]

blessing,
 ing, thy blessing is a - - mong tby people, And thy blessing, and thy blessing, and thy
 blessing, And thy bless - - - - ing, thy
 and thy

2 3 6 3 3 3 6 4 3

bless - ing, and thy blessing, and thy
 bless - - ing, and thy blessing is among thy peo - ple, is among thy peo - ple.
 thy
 blessing, and thy blessing, thy

6 3 3 2 3 6 2 3 5-4 3

'Come ye disconsolate.'

Webbe.

SOLO

1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
 2. Joy of the comfortless, light of the straying, Hope, when all oth - ers die, fadeless and pure,

4 5 6 6 3 3 6 5 4

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.
 Here speaks the Comforter in God's name saying, "Earth has no sorrow that Heaven cannot cure."

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

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sor - row that Heaven cannot heal.
 2. Here speaks the Comforter, in God's name, saying, "Earth has no sorrow that Heaven cannot cure."

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

'Hark! the song of Jubilee.'

[HYMN.]

From 'Lyra Sacra' by permission.

Allegro Spiritoso.

Hark! the song of Ju - bi - lee, Loud as mighty thunders roar; Or the fulness of the sea, When it breaks up - on the shore.

Dynamics: *mp*, *ff*, *mp*, *ff*.

Chord symbols: 6, 4, 7#

See Je - ho - vah's hanners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms

Dynamics: *Ad. Lib.*, *p*, *f*, *Tempo Primo.*, *mp*, *Ad. Lib.*, *p*, *f*, *Tempo Primo.*

Chord symbols: 7# 4, 5, 4, 6, 6, 4, 6, 6

of his Son, Are the kingdoms of his Son. He shall reign from

pole to pole, With supreme unbound - ed sway : He shall reign, when lik' a scroll, Yonder heavens have passed away ! He shall reign, when like a scroll,

'Hark, the song of Jubilee.' [CONTINUED.]

Yonder heavens have passed a way! have passed away; have passed a way! Halle-lujah! for the Lord

p Len *Tempo Primo. For.*

6 7 # 6 6 # 6 6 #

God omnipotent shall reign; Hal-le-lu-jah! let the word Echo round the earth and main, the earth and main.

6 7 # # 6 7 # 6 6

Hal - le - lu - jah! Hal - le - lu - jah!

Hal - le - lu - jah! Hal - le - lu - jah! Let the word E - cho, Echo, Echo round the earth and main,

Hal - le - lu - jah! Hal - le - lu - jah! E - cho round the earth and main,

Round the earth and main, round the earth and main.

Round the earth and main, round the earth and main.

Echo, Echo, round the earth and main.

Round the earth and main, Round the earth and main.

'Praise God from whom all blessings flow.'

[DOXOLOGY.]

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) in G major (one flat) and 4/4 time. The lyrics are: "Praise God from whom all bless - ings flow, Praise him all crea - tures here be - low, Praise him all crea - tures here be - low;"

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

Musical score for the second system, featuring four staves (Soprano, Alto, Tenor, Bass) in G major (one flat) and 4/4 time. The lyrics are: "Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'nly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'nly host, Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heav'n - ly host, Praise him a - bove,"

3 3 3 3 3 3 3 3 6 6 7

Praise him a - bove, Praise him a - bove, ye heav'n - ly host, Praise Fa - ther, Son, and Ho - ly Ghost, praise

Praise him a - bove, Praise Fa - ther, Son, and Ho - ly Ghost, Praise

6/4 5/4 4/4 3/4 6/4 Praise 6 and 6/4 4/4

Fa - ther, Son, and Ho - ly Ghost, Praise Fu ther, Son, and Ho - ly Ghost. Hal - le - lujah, Halle -

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

'Praise God from whom all blessings flow.' [CONCLUDED.]

Hal - le - lu - jah,

- lu - jah, Halle - lujah, Amen, Amen, Hal - le - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle - lujah, Halle -

Hal - le - lu - jah,

3 6 3 3 3 3 3 3 3

- lu - jah, Hal le - lujah, Halle - lujah, A - men, Amen, Halle - lujah, Amen, Halle - lujah, A - men.

3 3 3 3 3 3 5 3 3 3 3 3 3 8 6 6 3 6 6 2 3

'How beautiful are their feet.' [HYMN.]

1. How beautiful are their feet, Who stand on Zion's hill; Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

6. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Savior, King. He reigns and triumphs here, He reigns, He reigns and triumphs here!

see this heavenly light! Prophets and kings desired it long, But [. . .] died, But died without the sight.

all the earth a-broad, Let every nation now behold Their Savior and their God, behold Their Savior and their God.

The first two lines of the 3d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft.

HYMN. 'Daughter of Zion.'

263

1. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day-star of gladness,

2. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far; They fled like the chaff from the scourge that pursued them;

3. Daughter of Zion, the power that hath saved thee Extolled with the harp and the timbrel should be, Shout! for the foe is destroyed that enslaved thee,

Arise! for the night of thy sorrow is o'er. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

Vain were their steeds and their chariots of war. Daughter of Zion, a - wake from thy sadness! Awake! for thy foes shall oppress thee no more.

Th'oppressor is vanquished, and Zion is free. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more.

*This passage may be sung as a Duet by two Trebles or by Tenor and Base, or all the four parts may sing together.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of sal-
3. With glory adorned, his people shall sing. To God, who defence and plenty supplies; Their loud acclamations to him, their great King, Through earth shall be

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

First and Second Tenor. Soli.

2. Let them his great name devoutly adore; In loud swelling
vation be glad in their king.
sounded, and reach to the skies. [For the fourth stanza, see page 266, "Ye angels above, &c"] In loud swelling

8 4 3 7 6 5 7 3 6 4 5 6 5 7 SOLO.

Chorus.

strains his praises express.

Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. Who graciously opens his

bountiful store, Their wants to relieve, and his children to bless. Who graciously opens his

strains his praises express,

G G⁵ 4 6 1 G 4 3 7 G 4 7 7 3

bountiful store, Their wants to relieve, their wants to relieve, and his children to bless. *Sym.* [For the 3d stanza return to page 264.]

bountiful store, Their wants to relieve, their wants to relieve, and his children to bless. *Sym.* [For the 3d stanza return to page 264.]

bountiful store, Their wants to relieve, their wants to relieve, and his children to bless. *Sym.* [For the 3d stanza return to page 264.]

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

THANKSGIVING. [CONCLUDED.]

267

We mortals, delighted, delighted, Would join in your numbers, and chant, We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays. We mortals, delighted, de- lighted, de- lighted, would borrow your tongue; Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

lighted, Would join in your numbers, and chant to your lays, chant to your lays, and chant to your lays, and chant to your lays.

'Salvation! Oh, the joyful sound.' [HYMN.]

For. Pia. For.

Salvation! Sal- vation! Oh the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

For. Pia. For.

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

Slow and Soft. a tempo primo. mp

Buried in sorrow and in sin At hells dark door we lay; But we arise by grace divine, To see a heavenly day,

Slow and Soft. a tempo primo. mp

Unison.

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

'Salvation! Oh, the joyful sound.' [CONCLUDED.]

Sym.

But we arise by grace divine, To see heavenly day. Salvation! Salvation! Let the echo fly,

6 3 6 3 6 3 2 1 6 6 7 6 6 6 4 5

The spacious earth around; While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound.

5 6 3 2 1 Unison. 3 3 3 6 7

'O give thanks unto the Lord.' [ANTHEM.]

Jno. Smith.

O give thanks, O give thanks un to the Lord, give thanks un to the Lord, give thanks, give

TUTTI SOLI

6 6 4 7 87 6 4 #

thanks, give thanks un to the Lord, give thanks un to the Lord, give thanks un to the Lord,

TUTTI SOLI

2 4 6 2 0 5 4 5 = 6 0 4 5

'O give thanks unto the Lord,' [CONCLUDED.]

271

SOLI. TUTTI. SOLI.

for he is good, for he is good, is good, for his mercy endureth for ever, his mercy endureth, his

3 6 43 2 6 7 4 3

mercy endureth for ever, his mercy endureth for ever, A - men, A men.

2 6 7 4 7 9

'How lovely are thy dwellings.' [ANTHEM.]

Largo. First Treble. Duet.

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Second Treble.

How lovely are thy dwellings, how lovely are thy dwellings, How lovely are thy dwellings, O Lord of hosts;

Instrument.

My soul doth long, my soul doth long to enter thy courts.

My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they

'How lovely are thy dwellings.' [CONTINUED.]

Blessed are they - are they who dwell in thy house, for they shall always praise thee, they shall always praise thee.
 Blessed are they who dwell - who dwell in thy house, for they shall always praise thee, they shall always praise thee.

Ad Lib.

Chorus. Tenor. *Duct.* *Tutti.*
Alto. *Second Treble.* *Alto.*
 How lovely are thy dwellings, how lovely are thy dwellings, how love - ly are thy dwellings, O Lord of Hosts.

Base.

Blessed are they who
 My soul doth long, my soul doth long, my soul doth long to enter thy courts. Blessed are they who
 Blessed are they. Blessed are they

7 - 6 $\frac{6}{4} = \#$ 7

Blessed are they who
 $\frac{8}{3}$ $\frac{2}{4}$ $\frac{4}{2}$ 6 - -

dwel . who dwell in thy house. *Pia.*
 dwell in thy house, For they shall always praise thee, they shall always praise thee. A men, A - men
 are they who dwell in thy house. *Pia.*

dwel in thy house. $\frac{3}{4}$ $\frac{3}{4}$ $\frac{6}{8}$ $\frac{8}{7}$ $\frac{6}{7}$ - $\frac{6}{7}$ =

O praise God in his holi-ness, Praise him in the firmament, in the firmament of his power; Praise him in his noble acts, Praise him in his noble acts,

6 6 3 7

Praise him upon the lute and harp

Praise him according to his excellent greatness; Praise him in the sound of the trumpet, in the sound of the trumpet, Praise him upon the lute, upon the lute and harp;

Unison.

3 6 - 6 3 8 3 2 6

Praise him upon the lute and harp :

Praise him in the cymbals, in the cymbals and dances. Praise him on strings, on strings and pipes, Let every thing that hath breath, Let every thing that hath breath, Let every thing that hath breath, Let every thing that hath breath

Unison.

7 # 7 Let

Let every thing that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. PRAISE THE LORD, PRAISE THE LORD.

that hath breath praise the Lord, that hath breath praise the Lord.

every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.

6 3 6 3 6 4 6 3 6 6 6 7 7 —

DISMISSION.

277

Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraphic love increase;

6 6 3 0 6 4 6 6 4 8 7 3 3 3 0 4 6 4

Fill each breast with con - so - la - tion, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee nob'ler praise

2 0 8 7 0 0 0 8 8 0 6 3 0 7 8 8

DISMISSION. [CONCLUDED.]

Pia.

Then we'll give thee nobler praise, And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Solo Pia *Tutti For* *Solo Pia* *Tutti For* *Hallelujah for*

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

Hallelujah For - ev - er, Hallelujah for - ev er, for ever and ever, Amen.

Halle - lujah, Amen, Amen, Amen.

ev - er, Hallelujah for ev - er, Halle - lujah, for - ever and ever, Amen.

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

DOXOLOGY.

And shall be ever - more, And shall be evermore,
To Father, Son, and Holy Ghost, One God whom we adore, Be glory, as it was, is now,
And shall be ever - more,

6 3 6 6 4 5 6 6 4 6 3 6 3 6 6 3-4 3 3 4 3

Be glory, as it was, is now, And shall be evermore, Be glory, &c. *Slow.*
ev - er more, Be glory, as it was, is now, And shall be ev - er - more.
Be glory, as it was, is now, And shall be evermore, Be, &c. *Slow.*

ev er more. 6 6 4 6 3 6

'I will arise, and go to my Father.'

[SENTENCE.]

Larghetto

Tutti.

mf

P Express.

mf

SOLO

I will a - rise, I will arise, will a - rise, and go to my Fa - ther; and will say unto him, Father, Father, I have

SOLO.

Sym. Pia.

6 6 6 6 7 3 3 3 3 3 3 3 3 3 3

Ad lib. pp Tempo. mf

Lento Pia.

sinned, have sinned, I have sinned against heav'n and before thee, before thee, and am no more worthy to be called thy son, and am no more worthy to be called thy son.

pp *mf* *Pia.*

8 8 8 8 = 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8 8

'The Lord will comfort Zion.* [SENTENCE.]

ANDANTE. TUTTI.

SOLI. SOLI.

The Lord will comfort Zion, he will comfort her waste places, and make her like Eden, like the garden of the Lord, Joy and gladness, Joy and gladness

Sym. *Forst.*

Voice 7 - 4 6 - - 6 4 3 4 5 #

TUTTI.

First time. Second time.

shall be found therein, Thanksgiving, and the voice of melody, Thanksgiving, and the voice of melody, the voice of mel - o - dy, voice of melo - dy.

Voice

[M. s. n. 36]

* Play the first four measures for an introductory symphony.

'The Lord is in his holy temple.'

L. Mason.

Moderata. Pia.

Cres.

Fa.

Sym.

S. H. Pia.

The Lord is in his holy temple; The Lord is in his holy temple; Let all the earth, let all the earth keep silence, keep silence,

Figured bass: 5 5 1 4 5 4 = 5 = 4 5 4 5 b 3 \#6 b 6 5

Tutti P.

Soft.

f

Tutti F.

Pia

Dim.

keep silence before him, Let all the earth, Let all the earth keep silence, keep silence, Let all the earth keep silence, keep silence before him.

Be fore before him

Tasto.

'Hark! the Vesper Hymn is stealing.'

[VESPER HYMN.]

Russian Air. **283**

2d Treble.

SOLO. Ju - bi - la - te, A - men, A - men.

SOLO. 1. Hark! the vesper hymn is stealing, O'er the waters soft and clear; Nearer yet and nearer pealing, Now it bursts upon the ear.

SOLO. 2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

SOLO. Ju - bi - la - te, A - men, A - men

TUTTI. F SOLO. P P

SOLO. Ju - bi - la - te, A - men, A - men.

TUTTI. Ju - bi - la - te, Ju - bi - la - te, Ju - bi - la - te, A - men. Farther now, now farther stealing, Soft it fades up on the ear.

TUTTI. SOLO. Hush! again, like waves retreat - ing, To the shore it dies along.

TUTTI. SOLO. Ju - bi - la - te, A - men, A - men.

Allegro Moderato.

'Our Lord is risen from the dead.' [CHESHUNT.]

Altered from Dr. Arnold.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Dragged to the portals of the sky,

8 3 5 8 4 7 5 6 # 5 8 8 5 # 3 3 # 3 6 - # 5 8 # 13

Dragged to the portals of the sky.

2. There his triumphal chariot waits, And angels chant the solemn lay:

5. Lo! his triumphal chariot waits, And angels chant the solemn lay:

Unison. 8 8 5 13 1 8 8 5 13

Lift up your heads, ye heavenly gates! Ye ev - er - lasting doors give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors, give way

Lift up your heads, ye heavenly gates! Ye ev - er - lasting doors; give way, Lift up your heads, ye heavenly gates! Ye ever - lasting doors give way.

[For BA stanza see page 207.]

Unison.

6 6 3 3 3 3 6 7 8 8 8

Second Treble. *Andante. Trio.*

3. Loose all your bars of massy light, un - fold th' e - the - real scene; He claims these mansions as his right, Receive the King of

First Treble.

3. Loose all your bars of massy light, And wide un - fold th' e - the - real scene; He claims these mansions as his right; Receive the King of

Base.

3. Loose all your bars of massy light, th' e - the - real scene; He claims these mansions as his right, Receive the King of

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

glo - ry in, He claims these mansions as his right, Receive the King of glo - ry in.

glo - ry in, He claims these mansions as his right, Receive the King of glo - ry in.

glo ry in. Receive the King of glo ry in.

6 4 3 3 3 3 6 4 3

Allegro Maestoso.

4. Who is the King of glory, who? who? Who is the King of glory—who?

Who is the King of glory? The Lord, that all his foes o'ercome, That sin, and death, and hell o'erthrow; and

Who is the King of glory, who? who? Who is the King of glory—who?

3 3 2 7 3 3 3 3 3 3 2 7 3 3 3 3

'Our Lord is risen from the dead.' [CONTINUED.]

[For 5th stanza see page 284]

Jesus is the conqueror's name, And Jesus is the conqueror's name. [For 5th stanza see page 284.] 6. 'Who is the King of glory? who? who? Who is the King of

[For 5th stanza see page 284.]

#6 #7 6# 5 4# 5 6 9# 4# 7#

glory, who?' 'The Lord, of boundless power possessed, The King of saints and angels too, God over all, forever blest, God over all for - ever blest, for - ev - er blest.

6 4 3 1 8 3 3 6 5 3 8 3 8 8 6 7 8 3 6 5 7 8 3 6 6 3 3 3 3 3 7 8 8 4

'Look up, ye saints.' [MOTETTE.]

Schwindell.

Moderato. Tutti. *Soli.*

Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who

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

Detailed description: This system contains the first 16 measures of the piece. It features a four-staff arrangement with a treble clef and a key signature of two sharps (D major). The time signature is 3/4. The first two staves are for vocal parts, and the last two are for piano accompaniment. The tempo and dynamics are marked 'Moderato. Tutti'. A 'Soli' section begins at the end of the system. The lyrics are: 'Look up, ye saints, direct your eyes, direct your eyes, To him who dwells above the skies: With your glad notes his praise rehearse, Who'.

Tutti. *Soli.*

formed the mighty u - ni - verse. Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of

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

Detailed description: This system contains the next 16 measures of the piece. It continues the four-staff arrangement. The tempo and dynamics are marked 'Tutti'. A 'Soli' section begins at the end of the system. The lyrics are: 'formed the mighty u - ni - verse. Look up, ye saints, direct your eyes, To him who dwells above the skies. He spake, and from the gloom of'.

'Look up ye saints.' [CONTINUED.]
Tutti.

night, At once sprang up the cheering light At once sprang up the cheering light; Him discord heard, him discord heard, and at his word,

Unison. f

Solo.

Beauty awoke, Beauty a - woke and spoke the God and spoke the God Look up, ye saints, direct your eyes, To him who dwells above the skies.

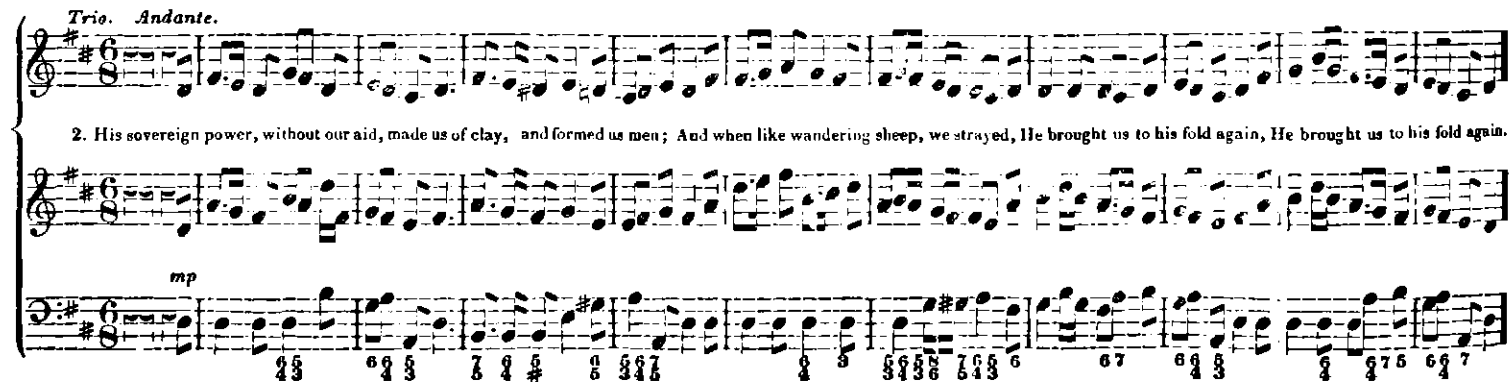
[M. S. H.—37]

Maestoso.



1. Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create, and he destroy, He can create, and he destroy.

Trio. Andante.



2. His sovereign power, without our aid, made us of clay, and formed us men; And when like wandering sheep, we strayed, He brought us to his fold again, He brought us to his fold again.

Con Spirito.

4. We'll crowd thy gates, with thank full songs, High as the heaven, our voices raise; And earth, And earth, with her ten thousand, thousand tongues,

f *ff* *m*

6 4 43 6 4 43 Unison. 3 4 4 3 4 3 4 3

Shall fill thy courts with sounding praise. Shall fill thy courts with sounding praise, Shall fill thy courts with sounding praise.

f

Unison. 3 Unison. 6 6 4 4 87

Wide, wide as the world, is thy command, Vast, as eternity, eternity, thy love; Firm, as a rock, thy truth shall stand, When rolling years shall

Unison. *Unison.* *Unison.*

cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move, shall cease to move.

'Vital spark of heav'nly flame,' [DYING CHRISTIAN.]

Adagio. Affettuoso.

Vital spark of heav'nly flame, quit, O quit this mortal frame! Trembling, hoping, ling'ring, flying! Oh! the pain, the bliss of dying:

Pianissimo.

Come, fond nature, cease thy strife, And let me languish into life! Hark! they whisper, angel's say; they whisper angels say,

'Vital spark of heav'nly flame.' [CONTINUED.]

Cres. *For.* *Pia.*

'Sister spirit, come a way!' 'Sister spirit, come away!' What is this absorbs me quite, Steals my senses, shuts my sight,

Chord symbols: \sharp_2 6 6 4 \sharp_7 $\frac{7}{3}$ $\frac{4}{6}$ \sharp_6 8 = - \sharp_3 $\frac{4}{3}$ = $\frac{3}{8}$ 6 5 $\frac{3}{3}$ \sharp_3

Mez. *f* *Pia.* *Cres.* *f* *Dim.* *Pia.* *f* *Pia.* *Andante.* *Pia.*

Drowns my spirit, draws my breath? Tell me, my soul, can this be death? Tell me, my soul, can this be death! The world recedes, it disappears;

Chord symbols: $\frac{7}{3}$ $\frac{4}{6}$ = \flat_6 # 6 6 6 6 $\frac{3}{4}$ 6 $\frac{3}{4}$ 6 6 $\frac{3}{3}$

'Vital spark of heav'nly flame.' [CONTINUED.]

Cres. f Dim. Cres. f *Allo. Staccato. f*

Heav'n opens on my eyes! My ears with sounds seraphic ring! Lend, lend your wings! I mount I fly, O grave, where is thy victory? O

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

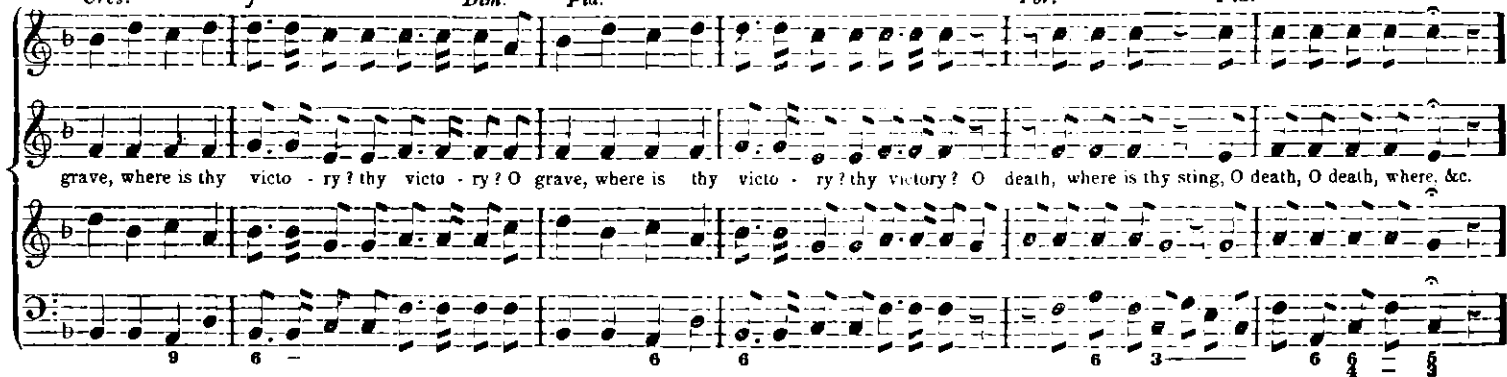
Pia.

grave where is thy victory? O death, where is thy sting? O grave, &c. O death, &c. Lend, lend your wings! I mount, I fly, O

6 3 6 3 6 3 6 3 Tasto. 3 3

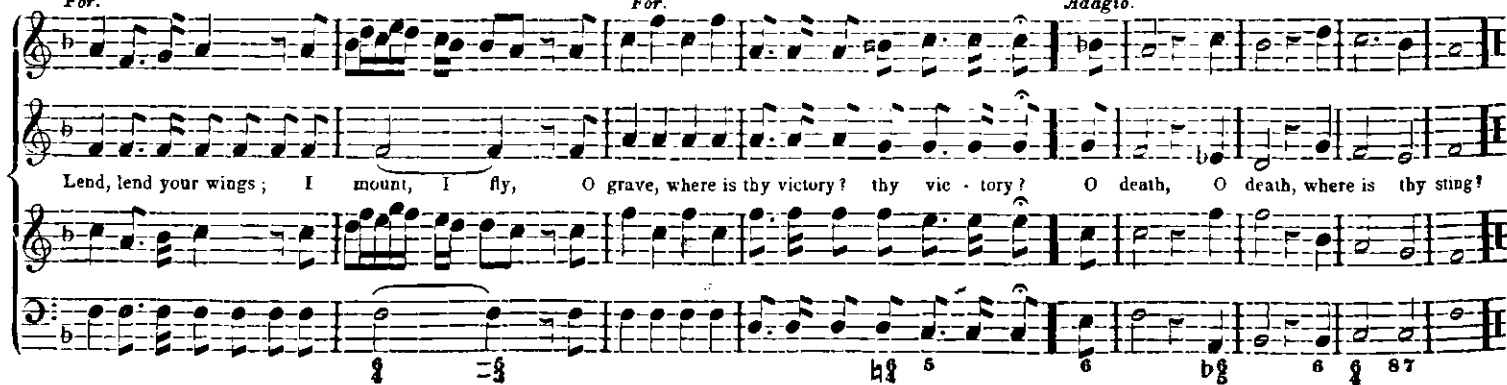
'Vital spark of heav'nly flame.'

[CONCLUDED.]

*Cres.**f**Dim.**Pia.**For.**Pia.*

grave, where is thy victo - ry? thy victo - ry? O grave, where is thy victo - ry? thy victory? O death, where is thy sting, O death, O death, where. &c.

9 6 6 6 6 3 6 6 = 5

*For.**For.**Adagio.*

Lend, lend your wings; I mount, I fly, O grave, where is thy victory? thy vic - tory? O death, O death, where is thy sting?

4 = 5 b6 6 b6 6 8 7

'Praise the Lord,' 'Sons of Zion.' [CHORUS.]

MAUMAN.

ff

Alla Marcia

Sons of

Praise ye the Lord, glorify him for ev - er;

Voice

Sons of

7 #4 7 7 5 3 3 6 7

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

come before him, bring the harp, bring the cymbal, bring the harp. High in glory lo! he's seated, see the

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp. lo! he's seated,

Sym.

7 8 5 2 5 #

he sits in state, See the King he sits in state.

King he sits in state, see the King he sits in state. Sons of Zion come before him, sound the lute and strike the harp, sound the

See the King, he sits in state, *Sym.* *Voice.* *Tasto.*

3 3 3 6 6 5 #

lute, strike the harp. *Sym.* *Voice.* Sons of Zi - on come before him, Sound the

Sym. *Voice.*

3 7

lute and strike the harp, sound the lute and strike the harp, Sound the lute and strike the harp. Sons of Zion come before him, sound the

Sound the lute and harp, Sound the lute and harp.

7 66 6 9 87 66 6 87 6

Sound the lute and harp.

lute and strike the harp, sound the lute and strike the harp, strike the harp, strike the harp, strike the harp.

Sound the lute and harp.

Dym. *-Voice.*

8 333 4 87

First system of musical notation. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature is one flat (B-flat) and the time signature is 4/4. The first two staves contain whole rests. The third staff contains a piano introduction with eighth and sixteenth notes. The fourth staff contains a bass line with chords and some accidentals.

Second system of musical notation. It consists of four staves. The first two staves contain vocal lines with lyrics. The third staff contains a piano accompaniment with chords. The fourth staff contains a bass line with chords and some accidentals.

Hal - le - lujah, Hal - le - lu jah, Hal - le - lu - jah, Hal - le - lu jah, To the God of Israel,

'Hallelujah to the God of Israel.' [CONTINUED.]

We will praise him, we will praise him ever, ever - more. *p*

We will praise him ever - more, will praise him ever ev er - more. *Sym.* Halle - lujah, the Lord is our de- *Voice.*

We will praise him ever - more, we will praise him evermore. *Tasto.*

6 7 6 5 4 3 7 6 5 8 7 # 5 4 3 2 1

fender, he will save us, he will save with his mighty arm. *Sym.* God is great in battle, for he is the Lord of hosts. *Voice.*

Tasto.

9 5 # 7 6 6 6 5 4 # 6 5 4 3 2 1

Tasto

Halle lujah, He is our refuge, We will praise him forev - er, ever - more. Hal - le - lujah.

Sym. *Voic.* *Sym.*

Sym. *Voic.* *Sym.*

b7 $\frac{4}{2}$ *6 b4 3* $\frac{5}{4}$ $\frac{3}{3}$ $\frac{6}{4}$ *b*

for - ev - er,

We will praise him, will praise him ever - more, will praise him, will praise him will praise him for - ev - er, for - ev - er,

Voic. *Sym.* *Voic.*

for - ev - er, for -

b7 *b7* *6 #6 3* 7 $\frac{7}{4}$ $\frac{6}{6}$ 6

'Hallelujah to the God of Israel.' [CONCLUDED.]

for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,
 for - ev - er, for - ev - er, ev - er, ev - er - more, for - ev - er, for - ev - er, for - ev - er, ev - er, ev - er - more,
 ever, for - ev - er, for - ever, ever - more, for - ev - er, for - ever, for - ever, for - ev - er, ever - more,
 for - ev - er, for - ev - er, ever, ever - more, for - ev - er, for - ev - er, for - ev - er, ever, ever - more, ever - more.

Falso.

will praise him, will praise him for - ever, ever - more, will praise him, will praise him forever, ever - more. *Sym.*

Tasto.

Allegro.

Lord of all pow'r and might, Lord of all pow'r and might,

4 3 6 7 9 4 5 6 9 8 6 4 7 4 3

Soli Pio.

Thou that art the author Thou that art the author, thou that art the giv - er of all . . . good things,

5 4 3 4 = 3 = 8 3 4 3

'Lord of all pow'r and might.' [CONTINUED.]

TUTTI F. **SOLI** **TUTTI.** **PIA.**

God in our hearts the love of thy name, the love of thy name. increase in us true re li - gion.

Figured bass notation: 3 3 = = 6 6 7 4 3 6 6 6 4 3 6 6 - 4 3 2 6 4 3 3 3

FOR. **TUTTI.** **SOLI.**

Lord of all pow'r and might, nour - ish us, in . . . all good - ness, Lord of all pow'r and might,

Figured bass notation: 4 3 6 7 4 3 6 4 3 6 3 6 6 4 3 6 6 6 4 3 3 5 6 7 6 3 6 3 6 7 3 6 4 7 3 3

'Lord of all pow'r and might.' [CONCLUDED-]

SOLI. keep us,
TUTTI.
SOLI. and of thy great mer · cy, and of thy great mer · cy Keep us, Keep us in the same,
 Keep us, 6 3 6#6

SOLI Thro' Jesus Christ our Lord, **TUTTI** Thro' Je - sus Christ our Lord! **FF.** A - men! **PP.** A - men.
 5 6 3 4 3 4 3 5 6 6 6 7 7 8

'Give the Lord the honor due unto his name.'

[ANTHEM.]

Kent.

307

Duet. *Tenor.*

Sym. *Ins.*

Give the Lord the honor due un - to his

Detailed description: This system contains the first two staves of music. The top staff is for a Duet and Tenor voice part, and the bottom staff is for piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics 'Give the Lord the honor due un - to his' are written below the bottom staff.

Tenor.

name; Give the Lord the honor due unto his name, Give the Lord the honor due, Give the Lord the honor due unto his

Voice.

the honor due unto his

Detailed description: This system contains the second two staves of music. The top staff is for a Tenor voice part, and the bottom staff is for piano accompaniment. The lyrics 'name; Give the Lord the honor due unto his name, Give the Lord the honor due, Give the Lord the honor due unto his' are written below the top staff, and 'the honor due unto his' are written below the bottom staff.

Voice.

name, Give the Lord, give the Lord the honor due unto his name. *Sym.* Worship the Lord,

Voice.

name, Give the Lord the honor, Give the Lord the honor due unto his name. Worship the

Detailed description: This system contains the final two staves of music. The top staff is for a Voice part, and the bottom staff is for piano accompaniment. The lyrics 'name, Give the Lord, give the Lord the honor due unto his name. Worship the Lord,' are written below the top staff, and 'name, Give the Lord the honor, Give the Lord the honor due unto his name. Worship the' are written below the bottom staff.

Worship the Lord with ho - - - - - ly worship, with holy worship.

Lord, Worship the Lord with ho - - - - - ly worship, with holy worship.

Moderato. Chorus.

The voice of the Lord is a glorious, a glorious, glorious voice, a glorious

The voice of the Lord is a glo - - - - - rious, a glo - - - - - rious voice, is a glo - - - - -

The voice of the Lord is a glo - - - - - rious voice, is a glo - - - - -

The voice of the Lord is a glorious, a glorious, a glo rious voice,

'Give the Lord the honor due unto his name.' [CONTINUED.]

a glorious voice, is a glorious voice, is a glorious, a glorious voice.
 rious voice, a glorious voice, a glo . . . rious, glorious voice.
 rious voice, is a glo . . . rious, glorious voice. *Duet.* *Tenor.*
 a glorious, glorious voice, is a glorious, a glorious, a glo . . . rious, a glorious voice. *Base.*

-bove the water floods; The Lord sitteth a .bove the water floods; And the

'Give the Lord the honor due unto his name.' [CONTINUED.]

Lord re - maineth a King for - ev - er, for - ev - er, for - ev - er, for -

ev . . . er, the Lord re - maineth a King for - ev - er.

Chorus. Moderato. *Solo.*

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: The Lord shall give his

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: The Lord shall give his

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: *SOLO*

The Lord shall give strength unto his people, The Lord shall give strength un - to his people: The Lord shall give his

'Give the Lord the honor due unto his name,' [CONTINUED.]

Tutti.

people the blessing of peace, peace, peace, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Halle -

Hal - le - lu - jah, Halle - lu - jah, Hal - - - - le - lujah, Halle - lu - jah, Halle -

Hal - le - lu - jah, Halle - lu - jah, Hal - le - lujah, Halle - lu - jah, Halle -

Tutti. 6 7 8 8 7 8 7

people the blessing of peace, peace, peace, Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lujah, Halle - lujah, Halle -

Solo.

- lu - jah. The Lord shall give his people the blessing of peace, peace, peace, The Lord shall give his people the blessing of

- lu - jah,

lu - jah,

Solo.

- lu - jah, The Lord shall give his people the blessing of peace, peace, peace, The Lord shall give his people the blessing of

Ad Lib. *Tutti.*

peace, peace, peace, the blessing of peace, Hal - le lu jah, Halle lu jah, Hal - le - lu jah, Hal - le - lu jah, Hal -

A Tempo.

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Ad Lib. *A Tempo. Tutti.*

Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

peace, peace, peace, the blessing of peace Halle lu jah, Halle lu jah, Hal le - lu - jah, Hal - le - lu - jah, Hal -

le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men, A - men.

le - lu jah, Halle - lu - jah, Hal - le - lu jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, A - men, A - men.

Hal - le - lu - jah, Halle - lu - jah, Halle - lu - jah, Hal - le - lu - jah. A - men, A - men.

le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah, A - men, A - men.

ALLEGRETTO.

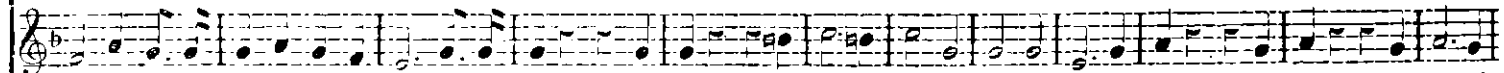
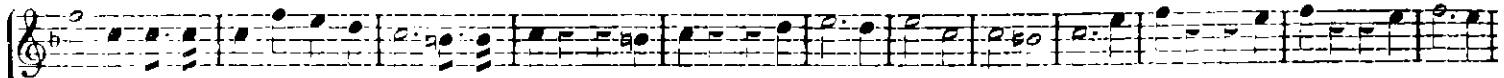
'Sons and daughters of the Pilgrims.' [TEMPERANCE HYMN.]

1. Sons and daughters of the Pilgrims, Who of noble birth are proud ; Lo! the glorious cause of temperance, For ex - er - tion calls aloud ; While the

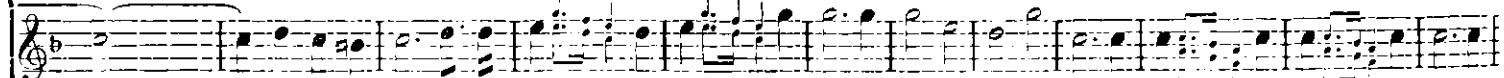
Unison.

Still within the land is found, monster, Still within the land is found, White the monster, Still within the land is found, Sons and daughters of the Pilgrims, Sons and daughters of the

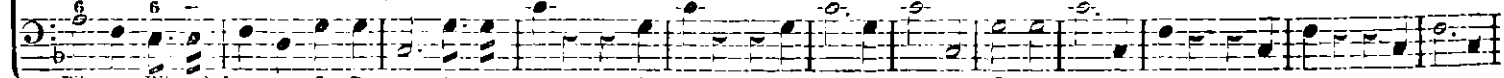
Who of no - Sons and daughters of the



Pilgrims, Who of noble birth are proud; Lo the cause, the cause, the cause of temperance calls aloud, the cause, the cause, the cause of

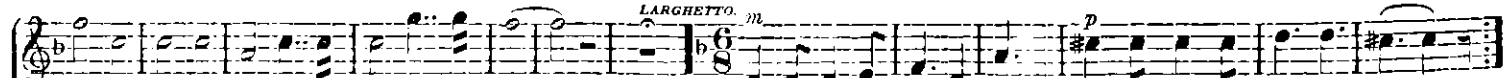


ble birth are proud;



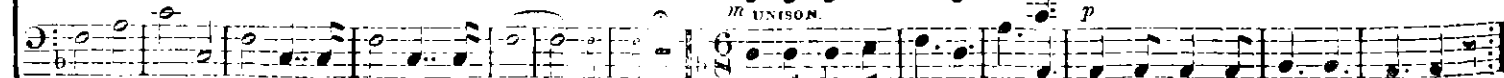
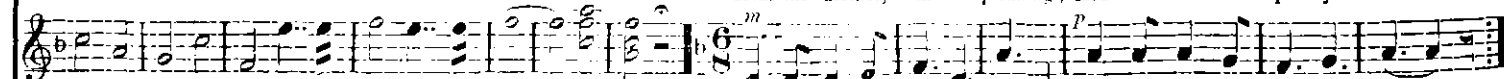
Pilgrims, Who of

6 6 4 7 5 4 3 2 1



temperance calls aloud, calls aloud, calls a - loud,

2. See! the loathsome drunkard reeling; Hark! the cries of weeping friends;
Hear the mother, children pleading; Heaven relief would quickly send:



6 4 7 5 6 #

f *p*

f *p*

Cruel tyrant! Cruel tyrant! When will all thy miseries end! When will all thy miseries end!

f *p*

f *p* UNISON.

- # - 6 6 # 6 6 5

MODERATO

mp *Cres* *f* *m* *f* *mp* *m*

mp *Cres* *f* *m* *f* *mp* *m*

3. O thou great and mighty Saviour, Haste thee on the glorious day, When the powerful arch deceiver, Shall no more his wrath display.

mp *Cres* *f* *m* *f* *mp* *m*

mp *Cres* *f* *m* *f* *mp* *m*

6 3 6 3 8 6 6 6 7 4

Allegro Maestoso.

Then our cause, our cause will gain the universal sway, Then our cause, our cause will gain the universal sway, our cause, our cause, our cause Will gain the universal sway, our

$\frac{4}{4} = = = \frac{3}{4} \quad 7$ $\frac{4}{4} = = = \frac{3}{4} \quad 7$ $\frac{4}{4} = \frac{3}{4} =$

cause, our cause, our cause Will gain the universal sway, the universal sway, our cause Will gain the universal sway, our cause Will gain the universal sway.

5 - $\frac{4}{4}$ $\frac{3}{4}$ 6 - $\frac{4}{4}$ $\frac{3}{4}$

• Hosanna, blessed is he that comes. •

Rev. C. Gregor.

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SYM. ANDANTE.

M. FOR.



DUO. TENOR.

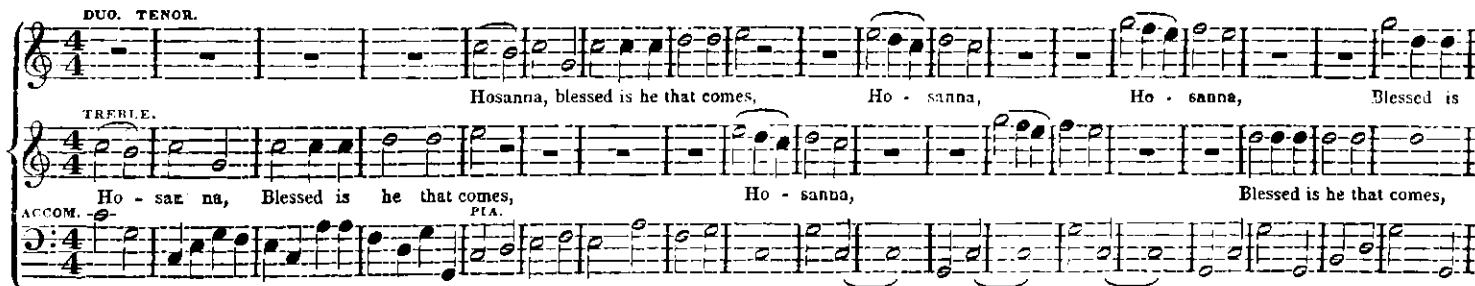
TREBLE.

ACCOM.

PIA.

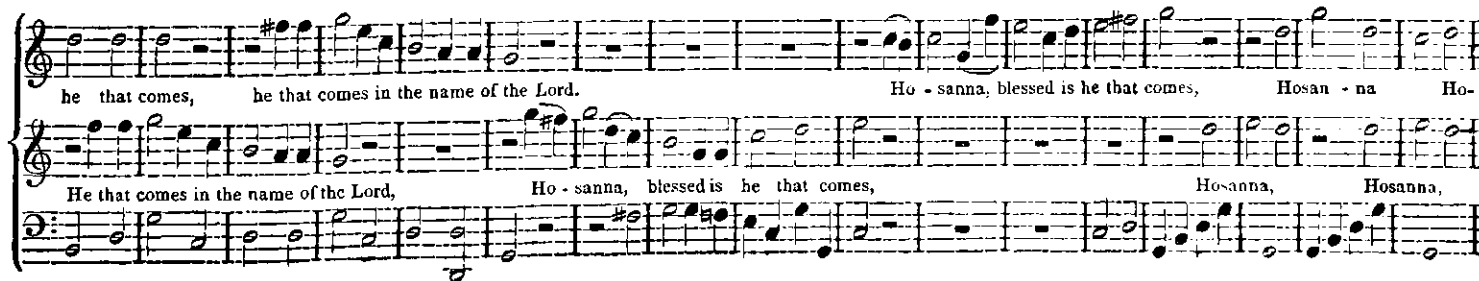
Hosanna, blessed is he that comes, Ho - sanna, Ho - sanna, Blessed is

Ho - sar na, Blessed is he that comes, Ho - sanna, Blessed is he that comes,



he that comes, he that comes in the name of the Lord. Ho - sanna, blessed is he that comes, Hosan - na Ho -

He that comes in the name of the Lord, Ho - sanna, blessed is he that comes, Hosanna, Hosanna,



'Hosanna.' [CONTINUED.]

sanna in the highest, Ho - sanna, Hosanna in the highest, Hosan - na in the high - est. - -
 Hosanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high - est. -

CHORUS. For. blessed is he that comes. *p*

Ho - sanna, blessed, blessed is he that comes, Ho - sanna, blessed, blessed is he that comes, Ho - sanna, Ho - sanna, Ho -
 Ho - sanna, bless - ed is he that comes, Ho - sanna, blessed is he that comes, Ho - san - na, Ho - sanna, Ho -
 Ho - san - na, blessed, blessed is he that comes, Hosan na, Ho - sanna, Ho - sanna, Ho -

'Hosanna.' [CONTINUED.]

319

ff *p*

sanna, Ho - sanna, Blessed is he that comes, in the name of the Lord, in the name of the Lord; Ho - sanna,

sanna, Ho - sanna, Blessed is he that comes, - he that comes in the name of the Lord, in the name of the Lord; Ho san - na,

sanna, Hosanna, blessed is he that comes in the name of the Lord, in the name of the Lord.

blessed is he that comes, Ho - san - na, blessed is he that comes, Ho - sanna, Ho - sanna in the highest

blessed is he that comes, Ho - sanna, Ho - sanna, Ho - sanna in the highest,

Ho - san - na, bless - ed is he that comes, Ho - san - na, Ho san - na, in the highest

'Hosanna.' [CONCLUDED.]

Musical score for the first system of 'Hosanna.' [CONCLUDED.]. The system consists of four staves. The top staff is the vocal line, starting with a forte (ff) dynamic and a piano (pia) marking. The second staff contains the lyrics: "in the highest. Ho - san - na, Ho san - na, Ho - san - na, Ho - san - na. Ho san - na in the". The third and fourth staves are piano accompaniment. The key signature has one sharp (F#) and the time signature is common time (C).

Musical score for the second system of 'Hosanna.' [CONCLUDED.]. The system consists of four staves. The top staff is the vocal line, starting with a forte (f) dynamic, followed by piano (p) and then forte (ff) markings. The second staff contains the lyrics: "highest, Ho - san - na in the high - est, Ho - sanna in the highest, Ho - sanna in the high - est." The third and fourth staves are piano accompaniment, with a symphonic (SYM.) marking. The key signature has one sharp (F#) and the time signature is common time (C).

'Fallen is thy throne.' [HYMN.]

Martini.

321

TENOR. SLOW. AFFETUOSO.

1. Fall'n is thy throne, O Is - ra - el, Silence is o'er thy plains. Thy dwellings all lie des - o - late, Thy dwellings all lie des - o - late,

TREBLE.

BASE.

is o'er thy

Thy children weep in chains. Where are the dews that fed thee On Elim's barren shore, . . . O

fed thee, On Elim's barren shore,

'Fallen is thy throne.' [CONCLUDED.]

E - lim's barren shore, That fire from heav'n, That fire from heav'n which led thee, That fire from heav'n which led thee, Now
 E - lim's bar - ren shore, heav'n . . .
 That fire from heav'n which

lights thy path no more, - - Now lights thy path no more, - Now lights thy path no more.
 CRESC. PIA. CRESC. PIA.

'Sing, O heavens.' [CHORUS.]

Kent.

323

Sing, O heav'ns, and be joy - ful be joy - ful O earth, break forth in - to

Sing, O heav'ns, and be joy - ful, be joy - ful O earth, break forth in - to singing, O mountains break

Sing O heav'ns, and be joy - ful, be joy - ful, O earth, break forth in - to singing, O

Sing O heav'ns, and be joy - ful, be joy - ful, O earth,

sing - ing, O mountains, break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

forth in - to singing, break forth in - to -singing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

mountains, break forth in - to sing - ing, O moun - - - : tains, the Lord hath com - fort - ed, hath com - fort - ed his

break forth in - to sing - ing, O mountains: the Lord hath com - fort - ed, hath com - fort - ed his

'Sing O heavens.' [CONCLUDED.]

people he will have mer - cy, he will have mer - cy, mercy on his af - flict - ed.

people. he will have mer - cy, he will have mercy on his af - flict - ed. A - men, A - men.

people, he will have mer - cy he will have mer - cy, mercy on his af - flict - ed.

people, he will have mer - cy, he will have mer - cy on his af - flicted.

'Our Father who art in heaven.' [LORD'S PRAYER.]

Denman.

SYM. SLOW. PIA.

'Our Father who art in heaven.' [CONTINUED.]

325

Our Father, who art in heav'n, Hallow-ed be thy name, Thy kingdom come, thy will be done, On earth as it is in heav'n,

This musical system consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature. The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#) and contains the lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#). The music is written in a style typical of early 20th-century hymnals.

Give us this day our dai - ly bread, And for - give us our trespass - es as we for - give them that trespass a - gainst us:

This musical system also consists of four staves, following the same format as the first system. The top staff is a treble clef with a key signature of one sharp (F#). The second staff is a treble clef with a key signature of one sharp (F#). The third staff is a treble clef with a key signature of one sharp (F#) and contains the lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#). The music continues the melody and accompaniment from the first system.

and lead us not in - to temptation, but de - liv - er us from e - vil, for thine is the KINGDOM, and the POWER, and the GLORY, for

This system contains four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a 4/4 time signature.

ev - er, and ev - er, A - - men.

This system contains four staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The music is in a 4/4 time signature.

'I will praise the Lord.' [ANTHEM.]

Chappel.

327

I will praise the Lord, praise the Lord. :||: in the congre - ga - tion, praise the Lord, :||: in the congre - ga - tion. I will praise the Lord, I will

Adagio.

praise the Lord, in the congregation, praise the Lord, praise the Lord, in the congregation ; praise the Lord, praise the Lord, in the congregation ; praise the Lord. Amen.

ANTHEM. 'I waited patiently for the Lord.'

Chappel.

Verse. Treble and Bass.

Andante.

I waited pa-tient-ly, I waited patient-ly for the Lord, for the

Lord, and he in - clin - ed un - to me and heard my calling; I waited pa - tient - ly, I waited

patient - ly for the Lord, and he in - clin - ed un - to me and heard my calling;

and he hath put a new song in my mouth, ev'n a thanks-giv-ing,

ev'n a thankgiv-ing,

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in bass clef with the same key signature. The music consists of several measures of eighth and sixteenth notes, with some rests and a fermata over a note in the vocal line.

ev'n a thankgiv-ing un-to our God.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment in bass clef with the same key signature. The music includes a repeat sign with first and second endings, a trill (tr) on a note, and a fermata over a note in the vocal line. The piano accompaniment features a melodic line with grace notes and a bass line with eighth notes.

ANTHEM. [CONTINUED.]

Tenor. Chorus. Largo.

Alto. Blessed, blessed, blessed blessed is the man, Blessed is the man, Blessed is the man that hath set his

Treble.

Bass. Blessed, blessed, blessed, blessed is the man, Blessed is the man, Blessed is the man that hath set his

hope his hope in the Lord. Great, great, great, great are the wondrous works which thou hast

O Lord, my God, Great, great, great,

hope his hope in the Lord. O Lord my God! Great, great, great,

Great, great, great, great are the wondrous works which thou hast

done, which thou hast done, which thou hast done. Great are the wondrous works, Great are the wondrous works which thou hast done, which thou hast done; Great are the wondrous works done, Great are the wondrous works which thou, which thou hast done.

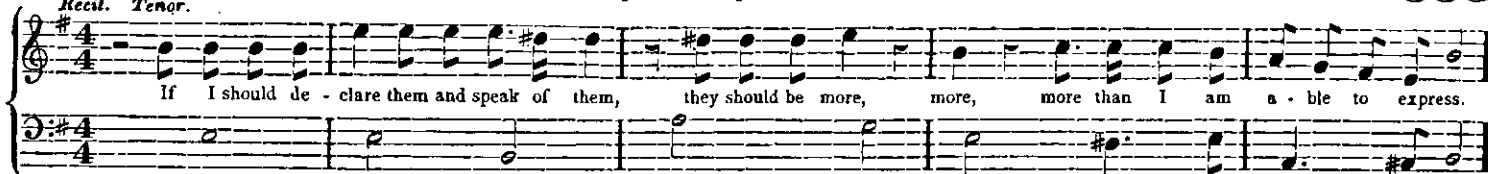
Great are the wondrous works, Great are the wondrous works, Great are the wondrous works, Great are the wondrous works which thou, which thou hast done.

Great are the wondrous works, great are the wondrous works . . . which thou, which thou hast done.

done. wondrous works. Great are the wondrous works

ANTHEM. [CONTINUED.]

Recit. Tenor.



If I should de - clare them and speak of them, they should be more, more, more than I am a - ble to express.

Solo. Bass.



I have not kept back thy loving



mer - cy and truth from the great congre - gation. I have not kept back thy loving



mer - cy and truth, from the great congre - gation, With-

ANTHEM. [CONTINUED.]

draw not thou thy mer - cy from me, With - draw not thou thy mer - cy from me, O Lord, let thy
lov - ing kindness and thy truth, - always preserve me.

Chorus. Vivace.

Let all those that seek thee, be joy - ful and glad, be
Let all those that seek thee, be joy - ful and glad, be

Pia. *For.*

joy - ful and glad, be joy - ful and glad, be joy - ful, be joy - ful, be joy - ful, be
 be joy - ful, be joy - ful, be joyful, be joyful, be joy - ful, be
 joy - ful and glad, be joy - ful and glad, be joy - ful, be joy - ful, be joy - ful, be
 be joy - ful, be joy - ful, be joy - ful, be joy - ful, be joy - ful, be

Pia. Tenor or 2d Treble.

joyful, be joyful, be joy - ful, be joyful and glad, be glad in thee. And let such as love thy sal - va - tion,
 joyful, be joyful be joy - ful, be
 joy - ful, be joyful and glad, be glad in thee. And let such as love thy sal - va - tion,
 Inst.

For.

let such as love thy sal - va - tion, say always, the Lord be prais'd; the Lord be prais'd, let all those that seek thee b

let such as love thy sal - va - tion, say always, the Lord be prais'd; the Lord be prais'd, let all those that seek thee be

Voice.

joy - ful and glad, and let such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'

joy - ful and glad, and let such as love thy sal - va - tion, say always, the Lord be prais'd, the Lord be prais'd, the Lord be prais'

ANTHEM. 'O come let us sing unto the Lord.'

Chorus. *Allegro Assai.*

O come let us sing unto the Lord;
 O come, let us sing un - to the Lord; O come, let us sing unto the
 O come, let us sing un - to the Lord; O come, let us sing un - to the Lord; let us
 O come, let us sing un - to the

Let us hearti ly re - joice in the
 Lord; let us hearti - ly re - joice in the
 hearti - ly re - joice let us hearti - ly rejoice in the
 Lord; let us hearti - ly re - joice, let us in the

strength of our sal - va tion; let us hearti ly re - joyce

let us hearti - ly re -

strength of our sal - va tion: let us hearti ly re joyce

let us hearti ly re - joyce

in the strength of our sal - va - tion.

joyce in the strength of our sal - va - tion.

let us hearti - ly re - joyce in the strength of our sal - va - tion.

ANTHEM. [CONTINUED.]

Verse. Treble and Base.

Let us come be - fore his presence, let us come be - fore his presence with thanksgiving, with thanksgiving; come before his

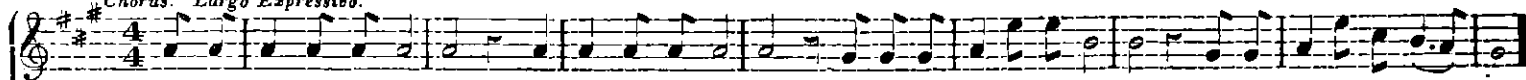
Let us *tr* *SYM.* *tr*
 presence, let us come be - fore his presence with thanksgiving; And shew our - selves

And

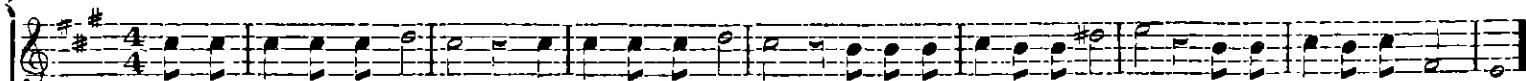
glad, and shew our selves glad, and shew our selves glad
 shew our - selves glad, and shew our - selves glad, and shew our selves glad

tr *SYM.*
 in him with psalms.
 in

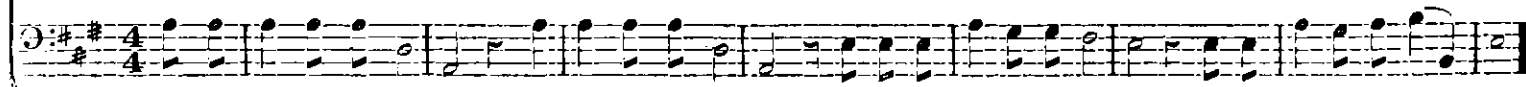
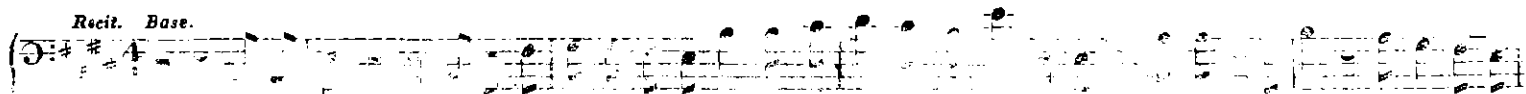
ANTHEM. [CONTINUED.]

Chorus. Largo Espressivo.

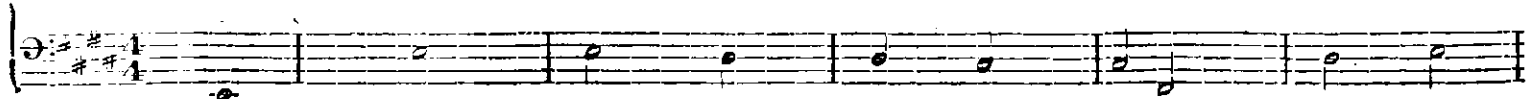
For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.



For the Lord is a great God; the Lord is a great God, and a great King above all gods; a great King above all gods.

*Recit. Base.*

In his habitation are all the corners of the earth, and the strength of the hills is his also. The Sea is his and he



made it; and his hands pre - par - ed the dry land. O come, let us wor - ship; O come, let us

Duet.

Inst. Base.

Detailed description: This system contains three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. It begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a melodic line. The middle staff is a vocal line in bass clef, also in 3/4 time, with a key signature of two sharps. It begins with a half note G3, then a quarter note A3, and continues with a melodic line. The bottom staff is an instrumental base in bass clef, 3/4 time, with a key signature of two sharps. It begins with a half note G3, then a quarter note A3, and continues with a melodic line. The lyrics are placed between the vocal staves.

worship, and fall down, and kneel be - fore the Lord, the Lord our Maker. O come, let us worship; O

Chorus.

O come, let us worship; O

Voice.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of two sharps and a 3/4 time signature. It begins with a half note G4, then a quarter note A4, and continues with a melodic line. The second staff is a vocal line in treble clef, 3/4 time, with a key signature of two sharps. It begins with a whole rest followed by a half note G4, then a quarter note A4, and continues with a melodic line. The third staff is a vocal line in treble clef, 3/4 time, with a key signature of two sharps. It begins with a half note G4, then a quarter note A4, and continues with a melodic line. The bottom staff is an instrumental base in bass clef, 3/4 time, with a key signature of two sharps. It begins with a half note G3, then a quarter note A3, and continues with a melodic line. The lyrics are placed between the vocal staves. The word 'Chorus.' is written above the second staff, and 'Voice.' is written below the bottom staff.

ANTHEM. [CONTINUED.]

come, let us worship, and fall down, and kneel be - fore the Lord, the Lord our Maker.

come, let us worship, and fall down, and kneel be fore the Lord, the Lord our Maker.

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental parts, with the bottom-most staff being a bass line. The key signature has two sharps (F# and C#), and the time signature is 4/4. The music consists of quarter and eighth notes, with some rests and phrasing slurs.

For he is the Lord, the Lord our God; and we are the peo - ple, we are the peo - ple,

Duet.

Inst. Base.

Detailed description: This system contains three staves of music. The top two staves are vocal parts with lyrics, labeled as a duet. The bottom staff is an instrumental bass line. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The music continues with quarter and eighth notes, including some rests and phrasing slurs.

ANTHEM. [CONCLUDED.]

we are the people of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God.

Chorus.

we are the peo - ple of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God; and we are the

Inst

We are the people, we are the people of his pasture, and the sheep of his hand.

Adagio

people, we are the people, we are the people of his pasture, and the sheep of his hand.

Voice.

GLORIA IN EXCELSIS. [Chant.]

Glo - ry be to God, to God on high; and on earth peace, peace, Good will to men. We praise thee, we bless thee. we worship thee; we

glo - ri - fy thee, we give thanks to thee for thy great glo - ry. O Lord God, heavenly King, God, the Father Al mighty.

O Lord, the only begotten Son Jesus Christ; O Lord God, Lamb of God, Son of the Fa - ther, that takest away the sin of the world, have mercy up - on us,

Thou that takest away the sin of the world, have mercy up - on us. Thou that takest away the sin of the world, re - ceive our prayer. Thou that sittest at the right hand of

GLORIA IN EXCELSIS. [CONTINUED.]

345

God the Father, have mercy up on us, For thou on ly art ho ly, Thou on - ly art the Lord. Thou only,

Christ, with the Ho - ly Ghost; art most high in the glo ry of God the Fa - ther. A men.

GLORIA PATRI. [No. 2.]

Glory be to the Father, and to the Son, And to the Ho ly Ghost

As it was in the beginning, is now, and ever shall be, world without end, A - men, A - men.

VENITE, EXULTEMUS DOMINO.

Soprano e Alto.

Tenore e Basso.

1. O come let us sing unto the Lord, let us heartily rejoice in the strength of our salvation; 2.
 3. For the Lord is a great King above all gods; 4.
 5. The sea is his, and he made it, and his hands prepared the dry land; 6.
 7. For he is the Lord our God, and we are the people of his pasture and the sheep of his hand; 8.
 10. Glory be to the Father, and to the Son, and to the Holy Ghost; 11.

2. Let us come before his presence with thanksgiving, and show ourselves glad in him with psalms. 3.
 4. In his hands are all the corners of the earth, down, and the strength of the worship and fall and kneel before the Lord our Maker. 5.
 6. O come, let us worship the Lord in the beauty of holiness, earth, let the whole world stand in awe of his truth. 7.
 8. For he cometh, for he cometh, to judge the earth, with righteousness shall he judge the world, and the people shall be without end. 9.
 11. As it was in the beginning, is now and ever shall be, world without end, Amen. 10.

GLORIA PATRI. [No. 1.]

Glory be to the Father, and to the Son, and to the Holy Ghost; | As it was in the beginning, is now, and ever shall be, | world without end, A - men.

JUBILATE DEO. [No. 1.]



1. O be joyful in the Lord
 3. O go your way into his gates with thanksgiving, and into his
 5. /Glory be to the Father, and

all courts
 to

ye with
 the

Lords;
 praise;
 Son;

Serve the Lord with gladness, and come before his
 Be thankful unto him, and

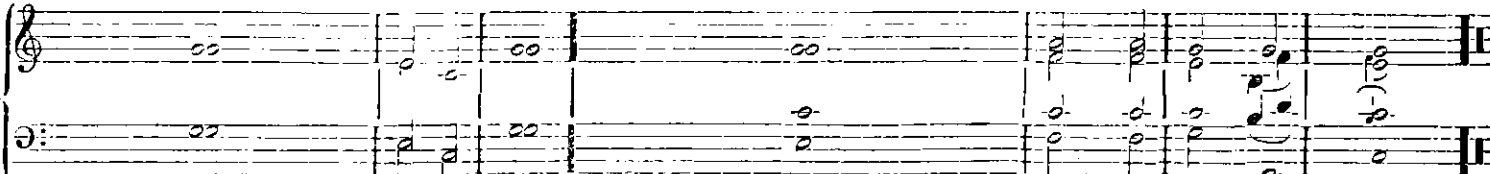
And

pres - ence
 speak to

good
 the

with a
 of his
 Ho - ly

song. 2.
 name. 4.
 Ghost. 6.



2. Be ye sure that the Lord
 4. For the Lord is gracious, his mercy
 6. As it was in the beginning, is now, and

he is
 ev - er
 shall

God;
 lasting;
 he;

It is he that hath made us, and not we ourselves, we are his
 And his truth en
 World without

people
 - dureth
 end,

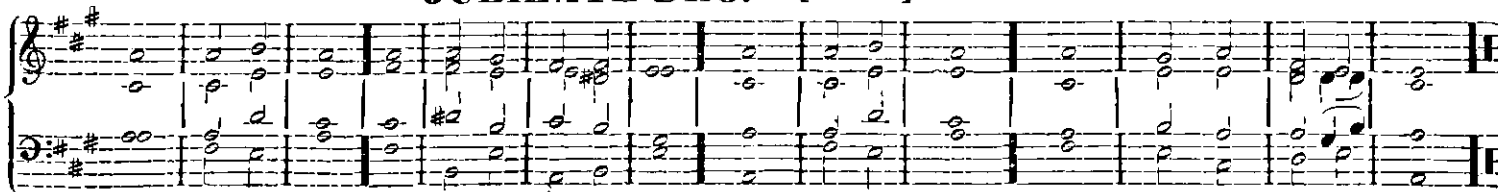
and the
 to
 A -

sheep of his
 all
 men,

of his
 gene -
 A -

pasture. 3.
 - rations. 5. Gloria Patri.
 men.

JUBILATE DEO. [No. 2.]



TE DEUM LAUDAMUS.

1. We praise thee, O God; we acknowledge thee to be the Lord.

2. To thee all angels cry aloud; the heav'ns and all the pow'rs there in.

3. Holy, Ho - ly, Holy, Lord God of Sa - ba - oth.

4. The glorious company of the A - pos - tles; praise thee;
5. The noble army of mar - tyrs; praise thee;
6. The Fa - ther; of an - inf - nite ma - jes - ty;
7. Thou art the King of Glory; O Christ;
8. When thou tookest upon thee to de - liver man; thou didst humble thy self to be - born of a - Virgin;
9. Thou sittest at the right hand of God; in the glory of the Father;
10. We therefore pray thee help thy servants; whom thou hast re - deemed with thy precious blood;
11. O Lord, save thy people; and bless thine heri - tage;
12. Day, by day; we mag - ni - fy thee;
13. Vouch safe, O Lord; to keep us this day with - out sin;
14. O Lord, let thy mercy be up - on us; as our trust is in thee;

TE DEUM LAUDAMUS. [CONTINUED.]

All the earth doth wor-ship thee; the Father ev-er last-ing.
 To thee cherubium and ser-a-phim; con-tin-u-ally do-cry.
 Heav'n and earth are full of the ma-jes-ty; of thy glo-ry.

The goodly fellowship of the	pro-phets;	praise	thee.
The holy Church throughout	all the world;	doth ac-knowledge	thee.
Thine adorable, true, and	only Son;	also the Holy Ghost the	Comfort-er.
Thou art ever-	lasting Son;	of the Fa-	ther.
When thou hadst overcome,	sharpness of death;	thou didst open the kidgdom of	heav'n to all be-lievers.
We believe that	thou shalt come;	shalt come to	be our Judge.
Make them to be number'd	with thy saints;	in glory ever-	lasting
Go-	vern them;	and lift them	up for-ev-er.
And we	worship thy name;	ever world with-	out end.
O Lord, have	mercy up-on us;	have mercy up	on us.
O Lord, in	thee have I trusted;	let me never	be con-founded.

BENEDICTUS. [No. 1.]

1. Blessed be the Lord
 3. As he spake by the mouth of his
 5. Glory be to the Father, and

God of Israel, for he hath
 ho ly ly, which have
 to the Son, and

visited and re- deemed his
 been since the world be-
 to the Ho - ly Ghost; 6.

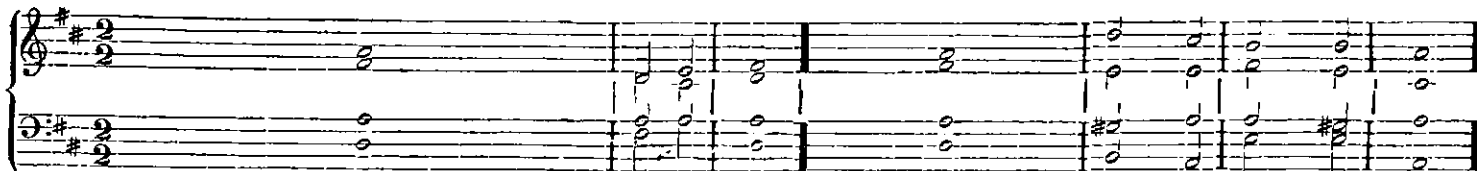
2. And hath raised up a mighty sal
 4. That we should be saved
 6. As it was in the beginning, is now, and

vation for us, in the
 from our enemies, and from the
 ever shall be, world without

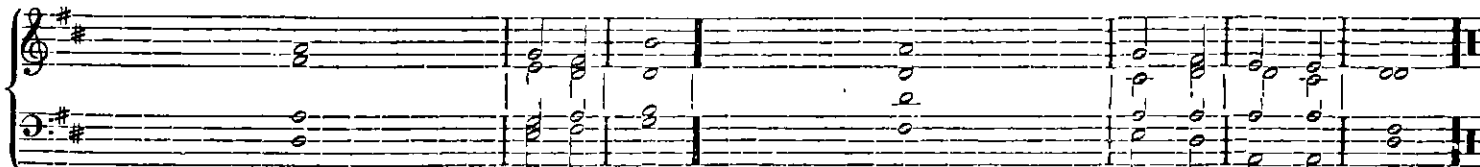
house of his ser vant David 3.
 hand of all that hate us. 5. *Gloria*
 end A - men, A - men. *Fine.*

[No. 2.]

CANTATE DOMINO. [No. 1.]



<p>1. O sing unto the Lord, a 3. The Lord declared 5. Show yourselves joyful unto the Lord, 7. With trumpets 9. Let the floods clap their hands, and let the hills be joyful together, be- 11. Glory be to the Father, and</p>	<p>new his sal- all ye also and fore the to the</p>	<p>song ; vation ; lands ; cornet ; Lord ; Son ;</p>	<p>For he hath His righteousness hath he openly Sing, re O show yourselves joyful be For he And</p>	<p>done showed in the - voice, re fore the cometh to to the</p>	<p>marvellous sight of the - voice and give the Lord the judge the Ho - ly</p>	<p>things. 2. heathen. 4 thanks. 6 King. 8. earth. 10. Ghost. 12.</p>
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<p>2. With his own right hand, and with his 4. He hath remembered his mercy and truth toward the 6. Praise the Lord up 8. Let the sea make a noise, and all that 10. With righteousness shall he 12. As it was in the beginning, is now, and</p>	<p>holy house of on the thereon judge the ever shall</p>	<p>arm ; Israel ; harp ; is ; world ; be ;</p>	<p>Hath he gotten him And all the ends of the world have seen the sal- Sing to the harp with a The round world, and And the World without</p>	<p>self the va - tion psalm of they that people with end A -</p>	<p>vic - to - ry. 3. of our thanks dwell there. e - qui - ty. 11. Gloria men, A - men. <small>Paisa.</small></p>
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CANTATE DOMINO. [No. 2.]



CANTATE DOMINO. [No. 3.]

1. O sing unto the Lord, a	new	song ;	For he hath	done	marvel - lous	things. 2.
3. The Lord declared	his sal -	vation ;	His righteousness hath he openly	showed in the	sight of the	heaven. 4.
5. Show yourselves joyful unto the Lord,	all ye	lands ;	Sing, re	-joice, re-	-joice and give	thanks. 6.
7. With trumpets	also and	cornet ;	O show yourselves joyful be	-fore the	Lord the	King. 8.
9. Let the floods clap their hands, and let the hills be joyful together, be	-fore the	Lord ;	For he	cometh to	judge the	earth. 10.
11. Glory be to the Father, and	to the	Son ;	And	to the	Ho - ly	Ghost. 12.

2. With his own right hand, and with his	ho - ly	arm ;	Hath he gotten him	self the	vic - to	ry. 3.
4. He hath remembered his mercy and truth toward the	house of	Israel ;	And all the ends of the world have seen the sal -	va - tion	of our	God. 5.
6. Praise the Lord up	on the	harp ;	Sing to the harp with a	psalm of	thanks -	giving. 7.
8. Let the sea make a noise, and all that	there - in	is ;	The round world, and	they that	dwell there -	- in. 9.
10. With righteousness shall he	judge the	world ;	And the	people with	e - qui -	ty. 11. <i>Mark</i>
12. As it was in the beginning, is now, and	ever shall	be ;	World without	end, A -	- men, A -	- men. <i>Psalm</i>

SINGLE CHANT.

BONUM EST CONFITERI. [No. 1.]

1. It is a good thing to give	thanks unto the	Lord ;	And to sing praises unto thy	name, O	most	High. 2.
3. Upon an instrument of ten strings, and up	- on the	harp ;	Upon a loud instrument,	and up-	on the	harp. 4.
5. Glory be to the Father, and	to the	Son ;	And	to the	Ho - ly	Ghost. 6.

2. To tell of thy loving kindness	early in the	morning ;	And of thy	truth in the	night -	season. 3.
4. For thou, Lord, hast made me glad	through thy	works ;	And I will rejoice in giving praise for the oper-	- ation	of thy	hands. 5.
6. As it was in the beginning, is now, and	ever shall	be ;	World without	end, A -	men, A -	men.

Gloria Patri.

BONUM EST CONFITERI. [No. 2.]

[No. 3.]

Sing in unison with Treble—or in parts.

DEUS MISEREATUR.

The first system of musical notation consists of a grand staff with a treble clef on the upper staff and a bass clef on the lower staff. The key signature is one flat (B-flat) and the time signature is 2/2. The music is written in a simple, homophonic style with whole notes and half notes.

1. God be merciful unto us, and . . . bless . . . us ; . . . And shew us the light of his countenance, and be . . . merciful . . . unto . . . us. 2
 3. Let the people praise . . . thee, O . . . God ; . . . Yea, let . . . all the people . . . praise . . . thee. 4
 5. Let the people praise thee . . . thee, O . . . God ; . . . Yea, let . . . all the people . . . praise . . . thee. 6

The second system of musical notation continues the grand staff from the first system. It maintains the same key signature and time signature, featuring a melody in the treble clef and accompaniment in the bass clef.

2. That thy way may be . . . known upon earth ; . . . Thy saving . . . health a . . . mong all . . . nations. 3.
 4. O let the nations re- . . . joice and be glad ; . . . For thou shalt judge the people righteously, and govern the . . . nations up . . . on . . . earth. 5.
 6. Then shall the earth bring . . . forth her . . . increase ; . . . And God, even our . . . own God shall . . . give us his . . . blessing. 7.

The third system of musical notation concludes the piece. It features a final cadence with a double bar line at the end of the piece. The notation is consistent with the previous systems.

7. God . . . shall . . . bless . . . us ; . . . And all the ends of the . . . world shall fear . . . him. . . A . . . men.

BENEDIC ANIMA MEA. [No. 1.]

First and third lines may be sung in unison with the Treble.

1. Praise the Lord,	O my soul;	And all that is within me	praise his holy name. 2.
3. Who forgiveth	all thy sin;	And healeth	all thine in firmi- ties. 4.
5. O praise the Lord, ye angels of his, ye that ex-	cel in strength;	Ye that fulfil his commandment, and hearken unto the	voice, the voice of his word. 6.
7. O speak	good of the Lord;	All ye works of his, in all	places of his do- minion. 8.
8. Glory be to the Father, and	to the Son;	And	to the Holy Ghost. 10.

2. Praise the Lord,	O my soul;	And forget not	all his bene- fits. 3.
4. Who saveth thy	life from des- truction;	And crowned thee with	mercy and loving kindness. 5.
6. O praise the Lord, all	ye his hosts;	Ye servants of	his that do his pleasure. 7.
8. Praise	thou the Lord;	Praise thou the	Lord, O my soul. 9.
10. As it was in the beginning, is now, and	ever shall	be;	World without end, A- men, A- men.

BENEDIC ANIMA MEA. [No. 2.]

GLORIA PATRIA.

Dr. G. K. Jackson.

Glory be to the Father, and to the Son, and to the Holy Ho - ly Ghost; As it was in the be - ginning, is

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music is in a simple, hymn-like style.

world without end . . . with - out end, world without end, Amen, Amen.
 now and ever shall be, world with - out end, world with - out end, world without end, Amen, Amen.
 world
 world without end, . . . with - out end, world without end, Amen, Amen.

The second system of the musical score continues the composition. It features four staves. The top staff is a treble clef with lyrics. The second staff is a vocal line with lyrics. The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The lyrics are repeated and conclude with 'Amen, Amen'.

'Our Father who art in heaven.' [ANTHEM.]

T. B. Mason.

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Andante. Mezzo.

Forte.

Mezzo.

Our Father who art in heaven; hallowed be thy name; thy kingdom come; thy will be done on earth as it is in heaven; Give us this day our

dai - ly bread; and for - give us our trespass - es, as we forgive them that trespass against us. And lead us not into tempt-

ation, but de liver us from evil; for thine is the Kingdom, and the power, and the glory, for - ev - er, A - men.

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