Masons' Sacred Harp:
Or,
 Beauties 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; Modern Psalmist; Carmina Sacra, &c. and by his brother,

T. B. Mason,

Professor of Sacred Music, and Organist at Fourth Street Church.

New Edition, Revised, with Important Improvements.

Volume I.

Boston:

Stereotyped for the Publishers by Shepley and Wright.

NEW MUSIC BOOK.—MASON’S SACRED HARP, VOL. II.

REVISED AND ENLARGED EDITION, CONTAINING THE ELEMENTS.

Vol. II. Mason’s Sacred Harp.—This new Collection of Psalm and Hymn Tunes, Anthems, Motets, Sentences and Chants, has just been revised and enlarged, and will hereafter contain the ELEMENTS OF THE SCIENCE.

The Second Volume, is now a complete and independent Collection, and will be sold separately. It is derived from the highest sources of musical talent, of Europe and America; constituting a work, probably, combining as much beauty and permanent utility, as was ever published. The Second Volume contains choice old tunes, not found in Vol. I. of Mason’s Harp—arrangements from the celebrated old Masters: Also, new Music, composed or arranged expressly for it, by European and American Musicians; forming a rare Collection, adapted to the wants of Churches, Choirs, Musical Societies, &c.

The object in publishing successive volumes, is to furnish a very copious variety in Psalmody and occasional Pieces.

From a Report of the Committee of the “Eclectic Academy of Music” on Musical publications: unanimously adopted by the Government and Members, March 24th—

"The Sacred Harp, Volume II., has been carefully examined by your committee, who cannot but regard it as possessing in an eminent degree that classic beauty of melody, and richness of harmony, which constitute the "soul of Music," and which cannot fail to render it a standard work."

It is confidently believed that the efforts made by the Editor to furnish (in the Sacred Harp) an enlarged, and additional variety of good, Stock Music, such as will be permanently useful and interesting, will receive the approbation of Churches, Choirs, and Singers generally.

A copy of the Records. C. R. FOLEY, Secretary of the Academy.

From the "Handel Musical Society," of W. R. College, Hudson.

"The Sacred Harp, Volume II., merits our highest approbation, and is a rich addition to our Library. Its introduction into the Society has confirmed the belief that it will prove an important source of advancing Sacred Music. It would be but just to the successful efforts of the authors, to say that the two volumes of the Sacred Harp, constitute the finest collections ever published."

From W. S. Barlow, Secretary.

From the Morning Republican.

MASON’S SACRED HARP, Volume II.—This is, indeed, an interesting and useful work, combining both beauty and utility. The music is the highest sources of sound and taste. Very many pieces bear evidence of having been derived from the rich fountain of the Musical Literature of Germany, and are perfect models of the purest melody and richest harmony.

Vol. I and II, of the Sacred Harp, furnish an extensive, rich, and varied body of Church Music, preferable, perhaps, to any other collections extant, either in this country or in Europe.

From the Observer.

MASON’S SACRED HARP, or Beattles of Church Music, Vol. 2nd.—We hesitate not, most confidently to recommend this as a book of extraordinary merit and of the highest value. If not the very best collections of Church Music ever issued from the American press, it will be held in high esteem by the admirers of taste, scientific accuracy, and fine discrimination in the adaptation of music to sacred poetry. Mr. Mason has evinced a knowledge of the intimate dependence of Melody upon Harmony, an important principle too often disregarded in American publications. It is a volume of Sacred Melodies, with rich, beautiful and classical harmonies, combining that striking purity and solidity of style, for which German musicians are, perhaps, more peculiar than any others. The beautiful typography of the work will speak for itself.

PATENT NOTE EDITION.—The proprietors of "Mason’s Sacred Harp" have, (contrary to the express wishes and views of the authors) stereotyped a volume of the work in Patent notes, in the belief that it would be more acceptable to many singers in the West and South, where Patent Notes are extensively used. Only one volume is published in Patent Notes. Persons ordering the "Harp" must specify whether Patent Notes are wanted, also which volume of the Round Note Book.

Just published: A New Juvenile Music Book. See fourth page.
When the Sacred Harp was first published, it was intended not to permit alterations in subsequent Editions; and it has remained unaltered five years. Several of the Tunes, however, good they may have been in themselves, have not been used; and the BROTHERS MASON have, therefore, made a thorough revision of the collection. In place of the cancelled music, there has been introduced Eighty Tunes, mainly derived from the compositions of the most eminent German, English and other European musicians.

The Elements of Vocal Music have been entirely rewritten, greatly extended, and newly arranged in the precise order that is pursued in Teaching. The numerous practical exercises succeeding each lesson, will in great measure dispense with the use of the Black Board, and also save the Teacher much time and labor.

The liberal patronage bestowed upon the Harp, renders it the duty of the publishers not to shrink from any expense requisite to so far revise and improve the work as to fully keep pace with the advances made in musical science and taste, and not only now but in future to satisfy the wants of the community, and render the Harp what they desire it to be, "a volume of Gems in Melody and Harmony, gleaned from a wide field of ancient and modern Musical Literature."

Want of variety is an objectionable feature of many collections of Psalmody; and to obviate so reasonable an objection, the Editors of the Sacred Harp have carefully called choice materials from the works of about one hundred eminent masters, taking but little from any one author, thus affording a copious variety in style and adaptation to the various wants of the Singing School and the Church.

No ordinary taste and musical learning are equal to the task of arranging and harmonizing, for permanent utility, from materials so varied in their character, a collection so extensive as this; but the general commendation which the work has received, is regarded as evidence that the Editors have furnished in the Sacred Harp, what its title indicates,—the Beauties of Church Music; and it is believed that the work will receive approbation commensurate with the labor, talent and expense employed in its production.

It has been stated that not a single Tune in the second volume would be found in the first volume: and such is still the fact, with the exception of Belah, page 117: Montgomery, p. 41; Scioia, p. 120, of the present Edition of Volume I., introduced by particular request.

THE PUBLISHERS

From numerous Recommendations the following are selected.

From the (Boston) Spectator.

We hope all will encourage 'Masons' Sacred Harp.' We speak of Masons' Harp, because we well know its merits, and that it is the best work extant.

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, Union Collection," the "Boston Academy Collection," &c., 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 Mr. Billings, Professor 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 universal introduction.

From the New York Evangelist.

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

From The Journal.

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 termed '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.

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

We are using Masons' Sacred Harp 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.
[Revised and greatly Improved by the introduction of Eighty Tunes not contained in former Editions.]

THE

SACRED HARP;

OR,

BEAUTIES OF CHURCH MUSIC;

A NEW COLLECTION OF

PSALM AND HYMN TUNES, ANTHEMS, SENTENCES AND CHANTS,

DERIVED FROM THE COMPOSITIONS OF ABOUT

One Hundred eminent German, Swiss, Italian, French, English, and other European musicians; also, Original Tunes by German, English and American Authors many of them having been arranged or composed expressly for this work.

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; Modern Psalmist; Carmina Sacra, &c. and by his brother,

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NEW EDITION, REVISED, WITH IMPORTANT IMPROVEMENTS.

VOLUME I.

BOSTON:

STEREOTYPED FOR THE PUBLISHERS BY SHEPLEY AND WRIGHT.

SOLD BY ROBISON, PRATT AND CO., NEW YORK; GRIGG AND ELLIOT, PHILADELPHIA; SPAULDING AND STORRS, HARTFORD; DURRIE AND PECK, NEW-HAVEN, C. H. KAY AND CO., PITTSBURGH; S. W. MEECH, SAINT LOUIS; J. MAXWELL, JR., LOUISVILLE; WILLIAM T. TRUMAN, CINCINNATI.

TWENTY-FOURTH EDITION.
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 some one hundred 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.

THE PUBLISHERS.

Entered according to act of Congress, in the year 1841, by Truman & Smith, in the Clerk's Office for the District Court of Ohio.

JUST PUBLISHED—MASON'S YOUNG MINSTREL, or, Gems of Melody, a new collection of Juvenile Songs, with appropriate music. Stereoyped. The public have long demanded a new collection of Juvenile Music; and in obedience to this call, Mr. Mason has prepared the "Young Minstrel." The work will be found peculiarly adapted to Juvenile Singing Schools, Common Schools, and Families. The author has been careful to adopt nothing that would not be decidedly of a direct moral tendency. He has most happily succeeded in combining pure moral sentiment with amusement. In the department of Juvenile Song, it is believed the volume is the most valuable and interesting one extant.
The authors submit this new collection to the lovers of sacred song, with the hope that it will aid in the advancement of church music, and receive such a share of approbation as it shall be found to merit. In the successive editions of the "Sacred Harp," no labor or expense will be spared to enrich it with new and valuable music, and render it a correct and interesting collection. The contents may be classed as follows:

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

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

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

Fourth.—A variety of beautiful subjects from the most eminent composers, as Haydn, Beethoven, Mozart, Rossini, Weber, Winter, Romberg, Cherubini, Pergolesi, Marcello, Himmel, Mehl, 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.

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

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

CHAPTER I. GENERAL DIVISION OF THE SUBJECT.

§ 1. Musical sounds differ from each other in three particulars, viz:  
1. Long or Short.  
2. High or Low.  
3. Soft or Loud.

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

§ 3. Second, they may be high or low.

§ 4. Third, they may be loud or soft.

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

§ 6. (1) That department which is founded on the first distinction is called Rhythm, and treats of the length of sounds.  
(2) That department which is founded on the second distinction is called Melody, and treats of the pitch of sounds.  
(3) That department which is founded on the third distinction is called Dynamics, and treats of the power or force of sounds.

§ 7. General View.

Distinctions. | Departments. | Subjects treated of.
---|---|---
1. Long or Short. | Rhythm. | Length.

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

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

Note.—These and other following questions, should be varied, and presented to the mind in every possible way, so 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, (as in father) being very careful to make them of the same pitch and strength, and question as follows:  
How many sounds did I make? What was the difference, if any? Which was long? Which short? To which department do the sounds belong? (See § 7.)

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

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

CHAP. II. RHYTHM: OR DIVISION OF TIME.

§ 9. From the fact that musical sounds differ in length, arises the necessity of a regular marking of the time as it passes during the performance of music. This is the first essential requisite of all good performance. A practical knowledge of this is more difficult to acquire than anything 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 Rhythmic exercises.

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

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

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

§ 13. In this particular, every piece of music is alike; that is, every piece of music is divided by bars into Measures.

§ 14. To illustrate more fully, we will suppose the following horizontal line to represent a tone. The upright lines are bars, and the spaces between the bars are Measures.
ELEMENTS OF VOCAL MUSIC.

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

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

CHAP. III. RHYTHM.—Continued.

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

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

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

The whole note made "O" sometimes called Semibreve.

The half note made "O" or "O" sometimes called Minim.

The quarter note made "O" or "O" sometimes called Crotchet.

The eighth note made "O" or "O" sometimes called Quaver.

The sixteenth note made "O" or "O" sometimes called Semiquaver.

§ 25. In addition to the above others sometimes occur; viz, the thirty-

Example. | BAR. | BAR. | BAR. | BAR. | BAR. | BAR.
---|---|---|---|---|---|---
| measure. | measure. | measure. | measure. | measure. | measure. |

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

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

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

Example | 1 | 2 | 1 | 2 |
---|---|---|---|---
| measure. | measure. | measure. | measure. |

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

Example | 1 | 2 | 3 | 1 | 2 | 3 |
---|---|---|---|---|---|---
| measure. | measure. | measure. | measure. | measure. | measure. |

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

Example | 1 | 2 | 3 | 4 | 1 | 2 | 3 | 4 |
---|---|---|---|---|---|---|---|---
| measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. |

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

Example | 1 | 2 | 3 | 4 | 5 | 6 | 1 | 2 | 3 | 4 | 5 | 6 |
---|---|---|---|---|---|---|---|---|---|---|---|---
| measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. | measure. |

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

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

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

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

Sextuple time is accented on the first and fourth parts of the measure.
second note, made \( \text{or } \) \( \text{or } \text{and the double note or Breve, made } \) \( \text{or } \) \( \text{or } \)

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

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

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

<table>
<thead>
<tr>
<th>Note</th>
<th>Duration</th>
</tr>
</thead>
<tbody>
<tr>
<td>One whole</td>
<td>( \text{O} ) equal in duration to</td>
</tr>
<tr>
<td>Two half</td>
<td>( \text{O} ) notes, or</td>
</tr>
<tr>
<td>Four quarter</td>
<td>( \text{O} ) notes, or</td>
</tr>
<tr>
<td>Eight eighth</td>
<td>( \text{O} ) notes, or</td>
</tr>
<tr>
<td>Sixteen sixteenth</td>
<td>( \text{O} ) notes, or</td>
</tr>
<tr>
<td>Thirty-two thirty-second</td>
<td>( \text{O} ) notes, or</td>
</tr>
</tbody>
</table>

A double note or breve is equal to two whole notes.

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

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

§ 31. Two or more notes tied together, thus \( \text{or } \), are sung as one sound.

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

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

1. Quadruple time

2. Quadruple time

3. Double time

4. Double time

5. Triple time

6. Triple time

7. Quadruple time

8. Triple time


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

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

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

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

§ 34. The sounds in the scale ascend and descend; and are designated by numerals in their order, ascending: viz. one, two, three, four, five, six, seven, eight.

![Illustration]

**Ascending Scale.**

**Descending Scale.**

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

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

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

§ 38. From one to two, two to three, four to five, five to six, and six to seven, are tones: from three to four, and seven to eight, are semitones. Thus the scale consists of five tones, and two semitones.

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

§ 40. A scale composed of tones and semitones, in the above order, is called the Major Diatonic Scale.

**Questions.**—What is the second distinction in musical sounds? What is the department called which is founded on this distinction? Of what does Melody consist? What is that series of sounds called which lies at the foundation of melody? How many sounds are there in the scale? What relation does the scale sustain to music? From what are tones made? What is the use of the scale? In what way do the sounds of the scale progress? Do the numerals follow in order, ascending or descending? Why are syllables applied to the scale in singing? What syllable is applied to One? Two? Three? &c. &c.

§ 32. What is the distance from one sound of the scale to another called? What is an interval? How many kinds of intervals are there in the scale? What is the difference? What are the larger intervals called? What is the smaller? What is the interval from one to two? Two to three? Three to four? Four to five? Five to six? Six to seven? Seven to eight? How many tones are there in the scale? How many semitones? Between what intervals are the semitones found? Between what syllables? What is the interval from Do to Re? Re to Mi? &c. From what letters are the sounds of the scale named? What letter is one? Two? Three? &c. What is the interval from C to D? D to E? E to F? &c. What is a scale, composed of tones and semitones in the order specified, called? To which department does the scale, syllables, intervals, and letters belong?

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

**CHAP. V. MELODY.—Continued.**

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

**Example.**

<table>
<thead>
<tr>
<th>5</th>
<th>4</th>
<th>3</th>
<th>2</th>
<th>1</th>
</tr>
</thead>
<tbody>
<tr>
<td>fifth line</td>
<td>fourth line</td>
<td>third line</td>
<td>second line</td>
<td>first line</td>
</tr>
</tbody>
</table>

**Example.**

Space above. 

**Example.**

Space below. 

**Example.**

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

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

**Example.**

Space above. 

**Example.**

Space below. 

§ 44. The letters (which are the names of the sounds in the scale,) are fixed to their places on the staff by characters called Clefs.
There are two cleffs in common use, viz. the F or base cleff, and the treble or G cleff.

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

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

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

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

Example of the Scale with the Numerals, Syllables, and Letters, as applied to the staff.

F or Base cleff.

G. or Treble cleff.

Questions:—What is the subject of Chap. V.? To which department does Chap. V. belong? What is the difference in Melodic sounds? How are high and low sounds represented? What is a staff? What is the use of the staff? How many lines in the staff? How many spaces? Which is the first line, the lowest or highest? Between which lines does the first space occur? What is each line and space of the staff called? How many degrees does the staff contain? What is done when more than nine degrees are wanted? What character determines the position of the sounds of the scale on the staff? Ang. 1st cleff. How are the letters fixed to the staff? What is the use of a cleff? How many cleffs are there in common use? What are they called? On what line is the base cleff written? On which line is the treble cleff? What letter is on the cleff line in the base? What letter is on the space below in the base cleff? What letter on the first line? In the first space? On the second line? Third line? &c. What letter is on the added line below in the treble cleff? What letter on the space below? On the first line? In the first space? &c. What letter is the first sound of the scale? Where is it found in the base cleff? Where is it found in the treble cleff? Where is the second sound in the F cleff? Third? Fourth? &c. Where is the second sound in the treble cleff? Third? Fourth? &c. What syllable is applied to the sound in the second space, base cleff? What syllable to the sound on the third line? In the third space? Fourth line? &c. What syllable is applied to the sound on the first added line below treble cleff? What syllable to the sound on the space below? On the first line? First space? &c. Is the staff a Rhythmic, Melodic, Dynamics character? To which department do cleffs belong? To which department does the staff belong?

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

Chap. VI. Rhythm.—Continued.

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

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

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

Examples of the Varieties of Measure in common use.

**Quadruple Time.**

<table>
<thead>
<tr>
<th>4</th>
<th>3</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>2</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>4</td>
<td>3</td>
</tr>
<tr>
<td>8</td>
<td>3</td>
</tr>
</tbody>
</table>

**Triple Time.**

**Double Time.**

<table>
<thead>
<tr>
<th>2</th>
<th>6</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td></td>
</tr>
</tbody>
</table>

**Sextuple Time.**

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

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

1. 2
   3
   4
   4
   8
   6
   4
   4
   8
   8

Practical Exercises. Rhythm and Melody united.

1. 2
   3
   4
   4
   8
   6
   4
   4
   8
CHAPTER VII. Rhythm.—Continued. Rests.

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

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

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

Example.

<table>
<thead>
<tr>
<th>Whole rest</th>
<th>Half rest</th>
<th>Quarter rest</th>
<th>Eighth rest</th>
<th>Sixteenth rest</th>
<th>Thirty second rest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

§ 56. A dot after any rest thus adds one half to its original length.

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

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

Practical Exercises. Rhythm.
CHAP. VIII. Rhythm.—Continued. Primitive or Derived Notes.

Rhythmical Classification of Sounds in regard to Length. One sound to each part of the measure.

§ 57. The standard by which to determine the length of notes in a measure, is the shortest note used in the measure.

§ 58. The shortest notes are therefore considered as primitive sounds, or relations, from which all other relations of whatever length, are derived.

§ 59. Derived relations are obtained from primitive relations, by a union of two or more primitives.

§ 60. A note which commences on an unaccented part of a measure, and is continued through an accented part, is called a syncopated note. (See example, first and second derivatives, in the second class.)

§ 61. In performance, a syncopated note receives accent at its commencement; and the regular accent of the measure is thus destroyed.

Examples of Quarter and Half Relations.

Quarter Relations.

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First class</th>
<th>Second class</th>
<th>Third class</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

First derivative.

Second derivative.

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

Practical Exercises. Rhythm and Melody united in different Rhythmical Relations.
CHAP. IX. PRACTICAL LESSONS ON SOUNDS WHICH DO NOT ALWAYS SUCCEED EACH OTHER ACCORDING TO THEIR REGULAR ORDER IN THE SCALE, BUT BY SKIPS.

§ 62. SKIPS FROM ONE TO THREE, AND BACK.

§ 63. SKIPS ON ONE, THREE AND FIVE.
§ 64. Skips on One, Three, Five, Eight.

No. 1.

§ 65. Skips on One, Three, Five, Eight, Seven.

No. 1.
§ 66. Skips on One, Three, Five, Eight, Seven, Four.

§ 67. Skips on One, Three, Five, Eight, Seven, Four, Two.

§ 68. Skips on One, Three, Five, Eight, Seven, Four, Two, Six.
The foregoing exercises should be sung with the Syllables, Numerals, and Letters, until they can be sung as easily with one as with the other.

CHAP. X. Rhythm.—Continued. Rhythmic Classification of Two Primitive Sounds to Each Beat.

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

Examples.

Eighth Relations. 4-4 Time.

First class.

Primitive. 4

1st. Derivative.

2d. Derivative.

Quarter Relations. 4-2 Time.

First class.

Primitive. 4

1st. Derivative.

2d. Derivative.

Eighth Relations. 2-4 Time.

First class.

Primitive.

1st. Derivative.

2d. Derivative.

Eighth Relations. 3-4 Time.

First class.

Primitive. 3

1st. Derivative.

2d. Derivative.

Quarter Relations. 3-2 Time.

First class.

Primitive. 3

1st. Derivative.

2d. Derivative.
CHAP. XI. MELODY.—Continued. EXTENSION OF THE SCALE, HIGHER AND LOWER.

§ 70. Sounds can be produced both higher than eight, and lower than one.
§ 71. When sounds are made higher than eight, eight becomes one of a scale above, in which the sounds, syllables, numerals, and letters, succeed each in the same order as heretofore. This is called the Upper Scale.
§ 72. When sounds are made lower than one, one becomes eight of a scale below, which is formed and named in the same way as the scale already learnt. This is called the Lower Scale.
§ 73. The scale in which we have heretofore sung, is called the Middle Scale.
§ 74. Every sound is a repetition either of the eighth above, or eighth below. Thus, C, (one,) in the middle scale, is a repetition of C, (one,) in the lower scale, and of C, (one,) in the upper scale. D, (two,) in the upper, is a repetition of D, (two,) in the middle scale, and so on with all the sounds of the scale.
§ 75. The interval of an eighth, is called an Octave.
ELEMINENTS OF VOCAL MUSIC.

Example.

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

Practical Exercises.

Chap. XII. Classification of Voices.

§ 76. The human voice is naturally divided into four classes, designated by the terms Base, Tenor, Alto, and Treble.

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

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

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

octave. Previous to this change, boys should sing alto or treble; and after the change, base or tenor.

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

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

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

EXAMPLE OF THE CLEFFS AS USED IN THIS WORK.

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

Note.—The pupils should now be classified according to their several voices. To do this accurately, the teacher should hear each one sing alone; but as this is not practicable in a large class of limited duration, he can adopt the following method:—The females will sing one, two, three, four and five of the upper scale. Prolong the sound five, and sing it three or four times successively, in long, steady, even sounds. Those who can do this easily and keep the sound fully up to the proper pitch, should sing treble. Those who cannot do it easily, should sing alto. The males go through the same exercise; and those who can sing five (G) of the upper scale so as to be satisfied, should sing tenor. Those who cannot, should sing base. When the above exercise has been practised until all are satisfied as to which part their voice belongs, the following disposition should be made of the parts. The females should all be placed in front, the treble on one side of the aisle, and the alto opposite. The base should be placed back of the alto, and the tenor back of the treble. In the following exercises, the treble and alto may sing from the G clef, and the tenor and base from the F clef. Or the treble and tenor may sing from the G, and the alto and base from the F clef.

PRACTICAL EXERCISES IN TWO PARTS.
CHAP. XIII. Dynamics.

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

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

§ 85. When a sound is produced by some restraint upon the voice, it will be a SOFT sound, is called PIANO, and marked p. or PI. or PIANO.

§ 86. When a sound is produced by the least possible exertion, yet sufficient to make a pure, distinct sound, it is called PIANISSIMO, and is marked PP. or PIANISSIMO.
§ 87. When a sound is produced by some extra exertion of the vocal organs, it
will be a loud sound, is called forte, and marked f, or soft, or forte.
§ 88. When a sound is produced with great energy and exertion, it is called
fortissimo, and is marked ff., or fortissimo.
§ 89. The foregoing are called Dynamic Degrees. Thus, there are five Dynamic
Degrees; viz. mezzo, piano, pianissimo, forte, and fortissimo.
§ 90. A sound commenced, continued and ended with the same degree of strength,
is called an organ tone.
§ 91. A sound which commences soft, and gradually increases in power, is
called crescendo, marked cres., or
§ 92. A sound commencing loud, and gradually decreasing to soft, is called
diminuendo, and marked dimin. or
§ 93. A sound commenced soft, gradually increasing to loud, and then gradually
decreased to soft, is called a swelling tone, or swell, and marked
§ 94. A very sudden increase and decrease of sound, is called pressure tone,
marked or
§ 95. A sound produced with great force, and instantly diminished, is called
an explosive tone, of forzando, or spiccando, marked > or sf. or ff.
§ 96. Musical expression depends principally on the proper application of Dyna-

Questions.—What is the subject of Chap. XIII? What are loud and soft sounds represented? How is
a medium sound produced? What is it called? How is it marked? How is a soft sound produced?
What is it said to be? How is it marked? What sound is given by the least possible force of the vocal
organs? How is it marked? What sound will some extra force of the vocal organs produce? How will
the sound be marked? What must be done to sing a very loud sound? What is such a sound called?
How is it marked? What is a Dynamic degree? How many dynamic degrees are there? What are
they called? What is the meaning of Mezzo? Pianissimo, pianissimo? What is an organ tone? How is an organ,
produced? What sound is called crescendo? How is it made? How is it marked? How is a sound
made called diminuendo? How is it marked? What is a swell? How is it produced? What is a pres-
sure tone? What else is it called? How is it marked? What is the use

Practical Exercises with Dynamic Degrees.

Practical Exercises with Dynamic Degrees.

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

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

No. 3. Explosive Tone.

Hah! Hah! Hah! Hah! &c.
Elements of Vocal Music.

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

Chap. XIV. Miscellaneous Characters.

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

![Example]

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

![Example]

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

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

Example.

![Example]

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

Example.

![Example]

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

Example.

![Example]

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

Examples.

![Examples]

§ 104. Repeat, directs that a part of the music is to be sung twice.

![Example]

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

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

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

§ 108. A Brace { is used to connect the staffs on which the different parts of the tune are written.
§ 109. A Double Bar, shows the end of a strain of music, or a line of poetry.

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

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

CHAP. XV. Rhythmical Classification of Notes Continued from CHAP. X. Four Primitive Notes to each Part of the Measure.

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

Example.

Sixteenth Relations. 2-4 Time.

<table>
<thead>
<tr>
<th>First class</th>
<th>Second class</th>
<th>Third class</th>
</tr>
</thead>
<tbody>
<tr>
<td>Primitive</td>
<td>2</td>
<td>4</td>
</tr>
<tr>
<td>1st. Derivative</td>
<td>3-4</td>
<td>3</td>
</tr>
<tr>
<td>2nd. Derivative</td>
<td>2</td>
<td>2</td>
</tr>
</tbody>
</table>

Practical Exercises.

No. 1.
CHAP. XVI. MELODY CONTINUED FROM CHAP. XI.

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

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

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

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

§ 113. When a note representing an intermediate sound is placed on the same degree of the staff as the upper note of the two between which it occurs, a character called a flat (b) is placed before it, and the sound is said to be flatted, as Flat six, Flat seven, &c., marked b6, b7. If the flatted sounds are designated by letters, they are called A flat, B flat, &c. written B♭, A♭. A flat lowers a sound one semitone.

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

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

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

§ 117. The Chromatic Scale, ascending by sharps, and descending by flats, with the Numerals, Letters and Syllables. See example on next column.
§ 121. A sharpened note leads to the next note above it; a flatted note leads to the next note below it. Thus, F sharp leads to G; G sharp to A; B flat leads to A; A flat leads to G, &c. It is therefore easy to sing a sharpened note immediately in connection with the next note above it, and a flatted note in connection with the next note below it.

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

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

Practical Exercises.

No. 1.

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

§ 123. An interval is not only the distance from one sound of the scale to the next sound above, but is also the distance from any sound in the scale to any other sound, either above or below. Hence there are various intervals above and below any given sound, as Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths, and Octaves (or Eighths).

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

§ 125. Intervals are always reckoned from the lowest sound, upwards, unless otherwise expressed.

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

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

Unisons and Seconds.

Practical Exercises.
§ 128. When a sound is succeeded by the sound on the second degree of the staff above it, the interval is called a third. If succeeded by the sound on the second degree below, it is called a third below.

Thirds above, and seconds below.

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

Fourths above, and thirds below.

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

Fifths above, and fourths below.

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

Sixths above, and fifths below.

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

Sevenths above, and sixths below.

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

Octaves above, and sevenths below.

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

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

§ 135. A second which contains one
semitone, only, is called a minor second.
If it contains two semitones, it is called
a major second. If three semitones, it is
called an extreme sharp second.

§ 136. A third which contains two
semitones, only, is called a diminished
third. If it contains three semitones, it is
a minor third. If it contains four
semitones, it is a major third.

§ 137. A fourth which contains three
semitones, is called a diminished fourth.
If it contains four semitones, it is a perfect fourth. If five
semitones, it is a sharp fourth.

§ 138. A fifth which contains six
semitones, is a flat fifth. If it contains seven
semitones, it is a perfect fifth. If eight
semitones, it is a sharp fifth.

§ 139. A sixth which contains eight
semitones, is called a minor sixth. If it
contains nine semitones, it is a major
sixth. If ten semitones, it is a sharp
sixth.

§ 140. A seventh which contains nine
semitones, is a diminished seventh. If it
contains ten semitones, it is a minor sev-
enth. If eleven semitones, it is a major
seventh.

§ 141. An octave contains Twelve semitones.

§ 142. If the lower note of any minor interval is flattened, or the upper one sharp-
ed, the interval becomes major.

§ 143. If the lower note of any major interval be sharpened, or the upper one flat-
ed, the interval becomes minor.

§ 144. If the lower note of any major interval be flattened, or the upper one sharp-
ed, the interval becomes extreme sharp.

§ 145. If the lower note of any minor interval be sharpened, or the upper one flat-
ed, the interval becomes extreme flat.

Note.—Any tones in the key of C major, may now be practised. See Winchester, Mendel,

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

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

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

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

§ 149. In the key of C, we find the semitones fall between the letters E and F,
and B and C, and as the letters represent fixed and definite sounds, i.e. always
represent a sound of the same pitch or tone of voice, it follows, that it is always
a semitone between E and B and 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♭. E, therefore, is always a semitone below G, and C is always
a semitone above B. F is always a semitone above E, and B is always a semitone
below C.
ELEMENTS OF VOCAL MUSIC.

§ 150. First transposition by sharps, from C to G, in which the sounds of the scale, as designated by numerals, are carried a perfect fifth higher, or a perfect fourth lower.

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

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

Examples.

\[\begin{align*}
&G\;A\;B\;C\;D\;E\;F^{\#}\;G \\
&G\;A\;B\;C\;D\;E\;F^{\#}\;G
\end{align*}\]

§ 152. When a tune is in the key of G, in order to save writing the sharp (♯) before every five which may occur in the piece, it is placed once for all, at the commencement, immediately after the clef, on the same degree of the staff, as the letter, which must be sharpened, and is called the Signature (sign of) the Key.

Example.—Key of G. One Sharp as the Signature.

\[\begin{align*}
&1\ 2\ 3\ 4\ 5\ 6\ 7\ 8 \\
&G\;A\;B\;C\;D\;E\;F^{\#}\;G \\
&G\;A\;B\;C\;D\;E\;F^{\#}\;G
\end{align*}\]

§ 153. One or more sharps or flats used as the signature of a key, affect all the notes on the letter or letters on which they are placed, throughout the tune: not only those written on the same degree of the staff, but also those written one or more octaves higher or lower.

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

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

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

Practical Exercises in G.

\[\begin{align*}
&\text{No. 1.} \\
&\text{G}\;A\;B\;C\;D\;E\;F^{\#}\;G \\
&\text{Do}\;Re\;Mi\;Fa\;Sol\;La\;Si\;Do \\
&\text{G}\;A\;B\;C\;D\;E\;F^{\#}\;G \\
&\text{Do}\;Re\;Mi\;Fa\;Sol\;La\;Si\;Do
\end{align*}\]

No. 2.

\[\begin{align*}
&\text{G}\;A\;B\;C\;D\;E\;F^{\#}\;G \\
&\text{Do}\;Re\;Mi\;Fa\;Sol\;La\;Si\;Do
\end{align*}\]

§ 155. Key or D. Second transposition by sharps, in which the sounds, as
expressed by numerals, are carried a fifth higher, or a fourth lower than in the key of G.

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

Example.—Key of D. Two Sharps as the Signature.

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

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

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

Example.—Key of A. Signature Three Sharps.

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

Practical Exercises in D.

No. 1.

Practical Exercises in A

No. 1.
§ 158. Key of E. Fourth transposition by sharps, in which the sounds, as expressed by numerals, are a fifth higher or a fourth lower than in the key of A. Examine the scale as before. Four sharps will be found necessary, viz.: F sharp, C sharp, G sharp, and D sharp.

Example.—Key of E. Signature Four Sharps.

E D F G A B C D E D F G A B C D E
Re Mi Fa Sol La Si Do Re Mi Fa Sol La Si Do

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

Practical Exercises in E.

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

§ 160. When F is taken as the key note, G on the next degree of the staff will be two. From one to two must be a tone. From F to G is a tone. (Right.) G as two, A will be three. From two to three must be a tone. From G to A is a tone. (Right.) A as three, the sound on the next degree of the staff must be four. From three to four must be a semitone. From A, which is three, to B as four, is a tone. The interval is wrong, and the sound B must be superseded by the sound B flat, (B♭) in order to reduce the interval to a semitone. The sound four in the key of F, is therefore B flat. B flat as four, C must be five. From four to five must be a tone. From B flat to C is a tone. C as five, D must be six. From five to six must be a tone. From C to D is a tone. D as six, E will be seven. From six to seven must be a tone. From D to E is a tone. E as seven, F will be eight. From seven to eight must be a semi-
ELEMENTS OF VOCAL MUSIC.

From E to F is a semitone. Thus it will be observed, that if the sound F is taken as the key note or one of the scale, the sound four must, in all cases, wherever it occurs, be B flat, in order to make the interval a semitone between three and four, and a tone between four and five.

Example.—Key of F. Signature One Flat.

<table>
<thead>
<tr>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B♭</th>
<th>C</th>
<th>D</th>
<th>E</th>
<th>F</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

Do | Re | Mi | Fa | Sol | La | Si | Do

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

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

Practical Exercises in F.

No. 1.

§161. Key of B Flat. Second transposition by flats, in which the sounds, as expressed by numerals, are a fourth higher, or a fifth lower than in the key of F. Examine the scale as at §160. Two flats will be found necessary, viz: B flat and E flat.

Example.—Key of B Flat. Signature Two Flats.

<table>
<thead>
<tr>
<th>B♭</th>
<th>C</th>
<th>D</th>
<th>E♭</th>
<th>F</th>
<th>G</th>
<th>A</th>
<th>B♭</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
<td>3</td>
<td>4</td>
<td>5</td>
<td>6</td>
<td>7</td>
<td>8</td>
</tr>
</tbody>
</table>

Do | Re | Mi | Fa | Sol | La | Si | Do

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

Practical Exercises in B♭.

No. 1.

Fine

D. C.

No. 2.
§ 162. Key of E flat. Third transposition by flats, in which the sounds, as expressed by numerals, are a fourth higher, or a fifth lower, than in the key of B flat. Examine the scale as at § 160. Three flats will be found necessary, viz.: B flat, E flat, and A flat.

Example.—Key of E flat. Signature Three Flats.

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

Practical Exercises in E b.

§ 163. Key of A flat. Fourth transposition by flats, in which the sounds as expressed by numerals, are a fourth higher, or a fifth lower, than in the key of E flat. Examine the scale as at § 160. Four flats will be found necessary, viz.: B flat, E flat, A flat, and D flat.

Example.—Key of A flat. Signature Four Flats.

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

Practical Exercises in A b.
Note.—By pursuing the principle illustrated in the foregoing transpositions, the scale can be transposed still farther by the use of flats; but as the keys beyond A flat are seldom used, it is not considered necessary to carry out the subject any further here. It will be observed that in each of the foregoing transpositions, the scale has been removed a fourth higher, or a fifth lower than the one next preceding, and that at each transposition a new flat has been found necessary on the seventh sound of the last scale; hence the following rule: By flattening the seventh sound of any scale, we shall transpose it (the scale) a fourth higher or a fifth lower.

CHAP. XXI. MELODY.—Continued.

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

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

§ 166. In the ascending minor scale, the semitones must occur between two and three, and seven and eight. In the descending minor scale, the semitones occur between six and five, and three and two.

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

§ 168. In the minor scale ascending, the sixth and seventh sounds are altered from the signature: each sound being raised one semitone; but in the minor scale descending, all the sounds remain unaltered.

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

§ 170. The relative major to any minor key (or scale) is found a third above, or is based on its third; and the relative minor to any major key, (or scale) is found on its sixth above, or is based on its sixth.

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

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

Example.

Example. Scale of A Minor.
§ 173. Scale of E minor, relative to G major, signature, one sharp. F #.

Example.

Practical Exercises in E Minor.

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

§ 175. Scale of D minor, relative to F major, signature, one flat. B b.

Example.
§ 176. Scale of G minor, relative to B flat major, signature, two flats. B b and E b.

Example.

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

Example.
§ 178. Scale of F minor, relative to A flat major, signature, four flats. B♭, E♭, A♭, and D♭.

Example.

Practical Exercises in F Minor.

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

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

CHAP. XXII. MELODY.—Continued. MODULATION.

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

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

§ 181. The most common modulations are, first, from one to five, or from any key to that which commences upon its fifth, as from C to G; and second, from one to four, or from any key to that which commences upon its fourth, as from C to F.

§ 182. The first modulation, from one to five, is produced by sharpening the fourth; which sharp fourth becomes the seventh, in the new key, and is called the Note of Modulation from any key to its fifth.
§ 183. The second modulation, from one to four, is produced by Flattening the seventh; which flat seventh becomes the fourth in the new key, and is called the **Note of Modulation from any key to its fourth**.

§ 184. When the new key thus introduced by modulation continues for many measures, the syllables should also be changed to conform to it, as in the foregoing examples. But where the change of key extends to two or three measures only, it will be sufficient to change the termination of the syllable applied to the note of modulation, as at § 114, and § 115.
CHAPTER XXIII. EXPRESSION OF WORDS IN CONNECTION WITH SOUNDS, AND MISCELLANEOUS DIRECTIONS.

§ 185. In addition to the dynamic designations as contained in Chap. XIII., vocal expression depends essentially on Accent, Emphasis, Vowel Sounds, Articulation, and Pauses.

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

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

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

<table>
<thead>
<tr>
<th>Sound</th>
<th>Written</th>
<th>To be sung</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>as in</td>
<td>ALL.</td>
</tr>
<tr>
<td>A</td>
<td>as in</td>
<td>ART.</td>
</tr>
<tr>
<td>A</td>
<td>as in</td>
<td>ALE.</td>
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<tr>
<td>A</td>
<td>as in</td>
<td>AND.</td>
</tr>
<tr>
<td>E</td>
<td>as in</td>
<td>FEEL.</td>
</tr>
<tr>
<td>I</td>
<td>as in</td>
<td>END.</td>
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These should all be sung to the scale ascending and descending, in long, steady, even sounds, and great care and attention will be required to see that the sounds are given and prolonged precisely as they are heard in the words. Several of the above vowel sounds are diphthongal; the following are the principal, viz.: A as in ale, I as in isle, O, Ou, and Oi. These should be sounded chiefly on the \textit{radical} or first part, and the \textit{vanish} or final part should be heard just at the close.

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

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

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

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

§ 192. Taking Breath. (1) In taking breath make as little noise as possible.

(2) Let it be done quickly, without any change in the position of the mouth, and always take a full breath.

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

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

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

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

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

(8) Exercises on the explosive tone (\textit{fz}) will greatly assist in acquiring the art of taking breath.


**ELEMENTS CONCLUDED.**

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

(1) A tone is pure, or clear, when no extraneous sound mixes with it: impure, when something like a hissing, screaming or huskiness is heard.

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

(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change; and which seems to be perfectly under the control of the performer. Hence the following are faults, viz.:

1. Striking below the proper sound and sliding up to it, as from **fire to eight,** &c.
2. A wavering, or trembling of the voice.
3. A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position, until the sound ceases.

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

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

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

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**EXPLANATION OF MUSICAL TERMS.**

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

Accel. Accelerando. Accelerating.

Adagio. Slow.

Adagio assai or Molto. Very slow and expressive.

Ad libitum. At pleasure.

Affettuoso. Tender and affecting.

Agitato. With agitation.

Alta Breve. A species of common time 4\-2.

Alta Capella. In church style.

Allegro. Very quick.

Allegretto. Less quick than Allegro.

Allegretto. Quick and lively.

Altissimo. Applicable to the notes that are above F in alt.

Amore, or Con Amore. Affectionately, tenderly.

Andante. Gentle, distinct, and rather slow.

Andantino. Somewhat quicker than Andante.

Animato, or Con Animato. Animated.

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

A. tempo. To return to the time previously observed.

A. tempo giusto. In strict and exact time.

Baritone. Between the base and tenor.

Beh. Well.

Bis. Twice.

Brillante. Brilliant.

Bre. or Brio. Fervor, warmth, ardor.

Cadence. Closing strain.

Calando. Softer and slower.

Calcando. Pressing on, hurrying.

Calzando. With quinlity, repose.

Cantabile. Graceful, singing style.

Cantate. To be executed by the voice.

Cantilena. The melody or air.

Canto Fermo. A chant or melody.

Canto. The treble part in a chorus.

Cappella. An air of only one movement.

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

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

Coda. An end or finish.

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Commesso. In an easy and unrestrained manner.

Con affetto. With expression.

Con Brio. With fervor.

Conciliato. Disturbed, agitated.

Con Dolcezza. With delicacy.

Con Dolci, or Con Dolci. With mournful expression.

Con Eleganza. With elegance.

Con Espressione. With expression.

Con Fuoco. With ardor, with fire.

Con Grazia. With grace and elegance.

Con Impeto. With force.

Con Imperio Doloroso. With pathetic energy.

Con Moto. With motion.

Con Spirito. With animation, spirited.

Con Strumenti. With instruments.

Contralto. The lowest female voice.

Convolto. With agitation and vehement.

Coro. Chorus.

Da Capo. Begin the strain again, or from the sign.
EXPLANATION OF MUSICAL TERMS.

Decrescendo. To Diminish.
Decrescendo. To Diminish.
Del. By.
Detachamente. Delicately.
Dorso. Devotion.
Di Molt. Much, or very.
Dolce. Soft, sweet, gentle.
Dolcemente. Sweetly, softly.
Dolcemente. In a sweet and graceful style.
Dolente. Sorrows, pathetically.
Dolente. Mournful.
Elegante. With elegance.
Energico, or Con Energie. With energy.
Expressivo. Expressively.
Fermata. With firmness and decision.
Fieramente. Bold, and with vehemence.
Fine, or Fin. The end.
Fleale. Tenderly, Mournfully.
Forte, or f.z. See Tornando.
Fugue. A composition which repeats, or sustains in its several parts throughout the subject with which it commences, and which is always led off by some one of its parts.
Fuggetto. A short fugue.
Grazioso. In just and steady time.
Glissando. In a gliding manner.
Gusto, Gustato, or Con Gusto. With taste, elegantly.
Impetuoso. With impetuosity.
Lamentiore. Slow and plaintive.
Lamentiore, or Lamentabile, or Lamentevole. Mournfully.
Largissimo. Extremely slow.
Larghetto. Not so slow as largo.
Largo. Slow and solemn.
Largo di molto. Very slow.
Legato. Close, gliding, connected style.
Legatissimo. In the closest and most gliding manner.
Leggero. In a light, free, easy manner.
Lentamente. Gradually slower and softer.
Lento, or Lontamente. Slow.
Loco. As written.
Ma. But.
Madrigale. A composition for voices in the ancient style of imitation and fugue.
Maestoso. With dignity, majesty.
Mancando. Growing faint and feeble.
Marcato. Strong and marked style.
Lento. Less.
Messi di voce. Moderate swell, &c.
Mesto, or Mestato. Pensive and dolorous style.
Moderato. In moderate time.
Molto. Much, or very.
Molendo. Gradually dying away.
Morendo. A beat or transient shake.
Ritornello. A piece of sacred music in several parts.
Non. Not.
Obbligate. A continuous and indispensable accompaniment.
Orchestra. A company or band of instrumental performers; also that part of the theatre occupied by the band.
Ottava. Octave.
Portando. In a speaking or declaratory manner.
Passare. Applied to easy and graceful movements in 6-8 or 4-4.
Perdendosi. Gradually diminishing of time, and decrease of sound.
Piangeo. Plaintively.
Piangevole. Despondingly, dolefully.
Piace. At pleasure.
Pienamente. In full harmony.
Pieno, or Pieno. Full.
Pieno. In a religious style.
Più. More.
Pizzicato. Snapping the violin string with the finger.
Poco. A little.
Poco a Poco. By degrees, gradually.
Pomposo. In a grand and imposing style.
Portante. The manner of sustaining and conducting the voice. Gliding from one note to another.
Portando la voce. Sustaining the voice.
Preciso. With precision.
Presto. Quick.
Prestissimo. Very quick.
Primo. First.
Quasi. As if.
Rallentando. Slower and softer by degrees. Lento.
Ravvivando. Reviving, animating.
Recitando. An expression in vocal music, implying a speaking manner of performance.
Recitativo. In the style of recitative.
Recitativo. Musical declamation.
Replica. Repeat.
Riforgiando, Rif. or Riforza. With strong force or emphasis.
Rifortiscono. A short intermediate symphony.
Risoluto, or Risoluto. With resolution, boldness.
Ritardando. Slackening the time.
Ritenuto, or Ritenute. Decrease in the speed of the movement.
Scherzando. In playful style.
Semplice. Chaste and simple.
Sempre. Throughout, always, as Sempre Forte, loud throughout.
Senza. Without.
Sforzando, or Sforzato. With strong force or emphasis.
Sforzando. A gradual diminution of tone, or softer and softer.
Sforzando. With fury.
Sotto. Soft, sweet. See Dolce.
Sotto voce. The subject or theme.
Solfeggio. Choral song.
Solfeggio. Vocal exercise.
Sono. Softly. Flute.
Solfeggio. A mild and tender manner.
Solo. For a single voice or instrument.
Sopra. Above.
Sostenuto. Sustained.
Sotto. Under, below.
Sotto voce. With subdued voice.
Spedito. With animation.
Spicato. Pointedly, distinctly.
Stacco. Short, detached and distinct.
Stentato. In a languishing manner, with delay.
Strepitoso. In a noisy, boisterous manner.
Stromenti. Instruments.
Subito. Quick.
Tace. Be silent.
Tardo. Slow.
Tasto Solo. Without chords.
Tempo. Time.
Tempo di piacere. Time at pleasure.
Tempo Giusto. In exact time.
Templare. With simplicity.
Tremando. Trembling.
Tutti. The whole. Full chorus.
Un poco rallentando. Rather gentle and restrained.
Un poco meno. As a poco, a little.
Va. Go on; as Va crescendo, continue to increase in boldness.
Veloci. In rapid time.
Vigoroso. In a bold and energetic style.
Vivace. Quick and cheerful.
Vivaceissimo. Very lively.
Vivo. Cheerful.
Voce di Petto. The chest voice.
Voce di Testa. The head voice.
Voce di Testa. Voice alone.
Volano. Rapid flight of notes.
Volando. A light and rapid manner.
Volfino. Turn over quickly.
MASTONS' SACRED HARP.

Revised and greatly Improved by the introduction of about Eighty Tunes not contained in former Editions.

AKRON. L. M.

Arranged and Harmonized by T. B. MASON.

1. The flow'ry spring, at God's command, Perfumes the air, and paints the land. The summer rays, with vigor shine, To raise the corn and cheer the vine.

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

3. And oh! may each harmonious tongue, In worlds unknown, thy praise prolong; And in those brighter courts alone, Where days and years revolve no more.
**WHITELAND. L. M.**

1. Thou great Instructor, lest I stray, Oh teach my erring feet thy way; Thy truth, with ever fresh delight, Shall guide my doubtful steps a-right.

2. Then to my God, my heart and tongue, With all their pow'rs shall raise the song: On earth thy glories I'll declare, Till heav'n's immortal notes shall hear.

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**MONTGOMERY. L. M.**

1. Sweet is the scene when Christians die; When holy souls retire to rest: How mildly beams the closing eye! How gently heaves the expiring breast.

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

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[Original composition for Montgomery's Hymn, "There is a calm for those who weep." See Sacred Harp, volume II.]
1. Eternal God, celestial King, Exalted be thy glorious name; Let hosts in heaven thy praises sing.

2. My heart is fixed on thee, my God, I rest my hope on thee alone; I'll spread thy sacred truth abroad.

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. The spacious firmament on high, With all the blue e- the - rial sky, And spanned heav'n{s}, a shining frame, Their great o - rig - inal pro - claim. Th'unw earied

2. Soon as the evening shades pre - vail, The moon takes up the wondrous tale, And nightly to the list'ning earth, Repeals the story of her birth; While all the

3. What though in so - le - nu silence all Move round this dark terrestrial ball, What though no re - al voice nor sound, Amid their radiant orbs be found, In reason's

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

stars that round her burn, And all the planets, in their turn, Con - firm the ti - dings, as they roll, And spread the truth from pole to pole.

ear they all re - joice, And ut - ter forth a glorious voice; For - ev - er sing - ing, as they shine, The hand that made us is di - vine.
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.

St. PAUL's. L. M.

Dr. Green. 2d ending.

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

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

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

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

MAYSVILLE. L. M.

1. The praise of Zion waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glory see, And there perform their public vows.

2. O thou, whose mercy bends the skies, To save when humble sinners pray, All lands to thee shall lift their eyes, And every yielding heart obey.
1. To 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.

4. 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.

BLENDON. L. M.

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.

4. 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.
1. With all my powers of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

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

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

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

**ARNHEIM. L. M.**

Altered from S. Holyoke. 2d ending.

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

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

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

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

CLYDE. L. M.   [Chant.]

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.
1. My soul, inspir'd with sacred love, God's holy name forever bless; Of all his favours mindful prove, And still thy grateful thanks express.

2. As far as sun from east to west, So far has he our sins removed, Who with a father's tender breast, Has such as fear him, always lov'd.

3. Let every creature jointly bless, The mighty Lord; and thou, my heart, With grateful joy thy thanks express, And in this concert bear thy part.

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1. Thou 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.

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.
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.

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.
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.

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 vigor 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 homage 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 adore, Where days and years revolve no more.
PILESGROVE. L. M.

N. Mitchell.

1. Oh render thanks to God above, The fountain of eternal 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 mortal eloquence can raise His tribute of immortal praise.

EFFINGHAM. L. M.

2d ending.

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

3. The Lord sits sovereign on the flood, O'er earth he reigns forever king; But makes his church his blest abode, Where we his awful glories sing.
1. To God the great, the ever blessed, Let songs of honour be address'd; His mercy firm for ever stands; Give him the thanks his love demands.

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

4. Oh may I see thy tribes rejoice, And aid their triumphs with my voice: This is my glory, Lord, to be Join'd to thy saints and near to thee.

MISSIONARY CHANT. L. M.

1. Ye Christian heroes, go proclaim, Salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He'll shield you with a wall of fire, With holy zeal your hearts inspire; Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labors all are o'er, Then shall we meet to part no more; Meet with the blood-bought throng, to fall And crown our Jesus Lord of all.
OLD HUNDRED.  L. M.  Martin Luther.

1. How blest the sacred tie, that binds In sweet communion kindred 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 holy fear! How does the generous flame within Refine from earth and cleanse from sin!

5. Nor shall the glowing flame expire, When dimly burns frail nature's fire: Then shall they meet in realms above, A heaven of joy, a heaven of love.
2. *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.*
1. Jesus shall reign where'er the sun doth his successive journeys 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.

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

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

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

LYNN. L. M.

DANVERS. L. M.

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

Through each bright world above, behold Ten thousand thousand charms unfold; Earth, air, and mighty seas combine, To speak his wisdom all divine.

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

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

TRURO. L. M.

1. Now to the Lord a noble song! Awake, my soul, awake, my tongue; Hosanna to the eternal name, And all his boundless love proclaim.

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

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.

2d ending.

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!

WELLS.* L. M.

Slow.

1. Life is the time to serve the Lord, The time 'tinsure 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 To escape from hell and fly to heaven: The day of grace—and mortals may Secure the blessings of the day.

* 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.

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 fairer 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.

STERLING. L. M. [Chant.]

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

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

Dresden. L. M. FINE. Six lines, or single.

Andante.

Thou prince of glory, slay for me, Breathing forgiveness in thy prayer; That loving, melting look I see; That bursting sigh, that tender tear.

Let me but hear thy dying voice, Pronounce forgiveness in my breast; My trembling spirit shall rejoice, And feel the calm of heav'nly rest.

Lord, thine atoning blood apply, And life or death is sweet to me; In life's last hour, thy presence nigh, From fear shall set my spirit free.

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

ALLERTON. L. M.

W. Beastall.

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.
BRENTFORD. L. M.

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

2d Treble. Alto.

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

ROTHWELL. L. M.

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

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

4. Let all, whom life and breath inspire, Attend, and join the blissful choir; But chiefly ye, who know his word, Adore, and love, and praise the Lord! Adore, and love, and praise the Lord.
1. **Wake, O my soul, and hail the morn;** For unto us a Saviour's born; **See,** how the angels wing their way, To usher in the glorious day! To usher in the glorious day!

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

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

**ORFORD. L. M.**

2. **Oh! warm my heart with holy fire,** And kindle there a pure desire: **Come, sacred Spirit, from above,** And fill my soul with heavenly love.
Adagio Sostenuto e Piano.

Germany. L. M. Beethoven.

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

Helam. L. M.

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

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

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

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.
HANOVER.  L.  M.

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

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

3. 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.

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.

UPTON.  L.  M.

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

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

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.

2. With cheerful hope and strong desire.

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

3. 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 Psalms, Hy. 454.
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.

1. Indulgent Lord, thy goodness reigns Through all the wide, celestial plains; And thence its streams redundant flow, To cheer the abodes of men below.

3. Oh! give to every human heart To taste and feel how good thou art! With grateful love and holy fear, To know how blest thy children are.
HAMBURG. L. M.

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 blest; When terrors rise—when nations faint, He is the strength of every saint. Slow and soft.

NEKODA. L. M.

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

2. I yield my heart to thee alone, Nor would receive another guest; Eternal King! erect thy throne, And reign sole monarch in my breast.

3. Oh bid this tripping world retire, And drive each carnal thought away; Nor let me feel one vain desire, One sinful thought through all the day.
**DOUGLASS. C. M.**

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

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

**WARWICK. C. M.**

Stanley. 2d ending.

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

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

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

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

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

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

CANTON. C. M.

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

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my reward, And trust as well as fear.
CLIFFORD. C. M.

1. Sing to the Lord in joyful strains, Let earth his praise resound; Let all the cheerful nations
join—Let all the cheerful nations join To spread his glory round—To spread his glory round.

2. Thou city of the Lord! begin The universal song, And let the scattered villages The cheerful notes prolong;—The cheerful notes prolong;

3. Till midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Jehovah's glories raise—Jehovah's glories raise.
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!

ORTONVILLE. C. M.

1. Majestic sweetness sits enthron'd Upon the Saviour's brow; His head with radiant glories crown'd, His lips with grace o'er-flow, His lips with grace o'er-flow.
PATMOS. C. M.

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 exalt his praise, And every heart rejoice.

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.
1. 'Arise, ye people, and adore, Exulting strike the chord; Let all the earth—from shore to shore, Confess th' almighty Lord—Confess th' almighty Lord.

2. Glad shouts aloud—wide echoing round, Th' ascending God proclaim; Th' angelic choir respond the sound, And shake creation's frame—And shake creation's frame.

1. How oft, alas! this wretched heart Has wandered from the Lord! How oft my roving thoughts depart, Forgetful of his word! Forgetful of his word.

2. Yet sovereign mercy calls—'Return.' Dear Lord, and may I come? My vile ingratitude I mourn: Oh, take the wanderer home, 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, And let me rove no more.
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.

HOLYOKE. C. M.

1. Lord, thou wilt hear me when I pray;—I am forever thine;—I fear before thee all the day, Nor would I dare to sin.

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

3. M'I pay this evening sacrifice; And when my work is done, Great God, my faith, my hope relies Upon thy grace alone.
TOLLAND. C. M.

Reginald Spofforth.

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

I sing the wisdom that ordained The sun to rule the day. The moon shines full at his command, And all the stars obey.
ST. JOHN'S.  C. M.

1. Now shall my solemn vows be paid To that almighty power, who heard the long request I made In my distressful hour.

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?
1. Joy to the world—the Lord is come! Let earth receive her King; Let every heart prepare his 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.
1. Let not despair nor fell revenge, Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

2. Be to my bosom known, Oh give me tears for others' woes, And patience for my own.

3. 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.

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.

BLAKELY.  C. M.

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

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

3. Transporting hope!—still on my soul With radiant glories shine, Till thou thyself art lost in joys, Immortal and divine.
4. How happy all thy servants are! How great thy grace to me! My life, which thou hast made thy care, Lord, I devote 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.

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

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. 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.

MERIDEN. C. M.

Th. Clark.
ARCHDALE. C. M.

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

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

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

4. The Lord can clear the darkest skies, Can give us day for night; Make drops of sacred sorrow rise To rivers of delight.
1. O praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy 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 glorious King.

CHORUS.

Let all the servants of the Lord, His worthy praise proclaim.

And with loud songs to bless the name, Of our most glorious King.
EASTPORT. C. M. [Chant.]

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

BLACKBURN. C. M.

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

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

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

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

2. Thy throne, O God, forever stands, Thy word of grace shall prove 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 darkness of the night, And pours increasing day.

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

4. Ten thousand thousand lips shall join To hail this welcome morn, Which scatters blessings from its wings To nations yet unborn.
1. Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a-way—My thirsty 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.

1. We love thy holy temple, 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. Around thine altar will we kneel In penitence sincere, Thy Saviour's mercy deeply feel, —And words of pardon hear, And words of pardon hear.

4. Or, mingling with the choral throng, Our joyful voices raise, And pour the full, melodious song, In notes of grateful praise, In notes of grateful praise.
1. How oft, alas! 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-gra-ti-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.

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.
1. Lord, thou hast scourged our guilty land; Behold thy people mourn; Shall vengeance ever guide thy hand, And mercy never return?

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

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

4. There, joys unseen by mortal eyes, Or reason's feeble ray, In ever blooming 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, Immortal in the skies.
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 implore; And all my cares and sorrows cast, On him whom I adore.

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 judgement are thy throne, Yet wondrous is thy grace! While truth and mercy, joined in one, Invite us near thy face.
1. To heaven I lift my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my perpetual aid.

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

OPHNI. C. M.

A bove these heavens' created rounds, Thy mercies, Lord, extend; Thy truth outlives the narrow bounds, Where time and nature end.

Thy justice shall maintain its throne, Though mountains melt away; Thy judgments are a world unknown, A deep unfathomed sea.

Though all created light decay, And death close up our eyes, Thy presence makes eternal day, Where clouds can never rise.
1. Sing, all ye ransomed of the Lord, Your great Deliverer sing: Ye pilgrims, now for Zion bound, Be joyful in your King— Be joyful in your King.

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

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

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

CHORAL.

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

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

3. Make me to walk in thy commands, 'Tis a delightful road; Nor let my head, nor heart, nor hands, Offend against my God.
1. Thou art my portion, O my God; Soon as I know thy way, My heart makes haste to 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. 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.
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.

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.
ABINGTON. C. M.

1. Lord, when my raptur'd thought surveys Creation's beauties o'er; All nature joins to teach thy praise, And bid my soul adore.

2. Where'er I turn my gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing wonders rise, And speak their source divine.

3. All bounteous Lord, thy grace impart, Oh teach me to improve Thy gifts with humble, grateful heart, And crown them with thy love.

BALERMA. C. M.

1. With cheerful notes, let all the earth, To heav'n their voices raise; Let all, inspir'd with godly mirth, Sing solemn hymns of praise.

2. God's tender mercy knows no bound; His truth shall never decay; Then let the willing nations round, Their grateful tribute pay.
St. Martin's. C. M. 

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

Arlington. C. M. 

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. Hosanna to the anointed King, To David's holy Son; Help us, O Lord, descend and bring — Salvation from thy throne.
PETERBOROUGH.  C. M.

1. Once more, my soul, the rising day Salutes thy waking eyes: Once more, my voice, thy 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.

WILMINGTON.  C. M.

See! Israel's gentle Shepherd stands, With all engaging charms; Hark! he calls the tender lambs, And folds them in his arms.
1. Dear Saviour! when my thoughts re-call, The wonders of thy grace, Low at thy feet, a sinner I fall, And hide this wretched face.

5. Oh while I breathe to thee, my Lord, The humble, contrite sigh, Confirm the kind, forgiving word, With pity in thine eye.

6. Then shall the mourner at thy feet, Rejoice to seek thy face, And grateful own how kind, how sweet, Is thy forgiving grace.

2. My soul shall glory in the Lord, His wondrous acts proclaim; Oh let us now his love record, And magnify his name.

3. Mine eyes beheld his heavenly light, When I implored his grace; I saw his glory with delight, And joy beam'd o'er my face.

Temeni. C. M.  
S. W. E.
When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

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When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

When all thy mercies, O my God, My rising soul surveys, Trans - ported with the view, I'm lost In won - der, love and praise.

2. Ten thousand thousand precious gifts My daily thanks employ; Nor is the least a grateful heart, That tastes those gifts with joy.

3. Through every period of my life, Thy goodness I'll pursue; And after death, in distant worlds, The glorious theme renew.

4. Through all eternity, to thee, A joyful song I'll raise; But oh! eternity's too short, To utter all thy praise.
ELGIN. C. M.

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

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

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 implore: And all my cares and sorrows cast, On him whom I adore.
HOWARD. C. M.

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

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

WESTMORELAND. C. M. [Double.] Moravian Tune.

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

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

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

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

Now let Jehovah be adored, On whom our hopes depend; For who except the mighty Lord, His people can defend?
MARTENA. C. M.

Moderato. Legato.

Ma - jes - tic sweetness sits en - thron 'd up - on the Saviour's brow; His head with radiant glo - ries crown'd, His lips with grace o'er - flow, His lips with grace o'er - flow.

NANE'A. C. M.

Moderato. Legato.

1. E - ter - nal pow'r, al - might - y God! Who can approach thy throne? Ac - cess - less light is thine a - bode, To an - gel eyes un - known.

2. Be - fore the radiance of thine eye, The heav'n's no longer shine; And all the glo - ries of the sky Are but the shade of thine.

3. While golden harps and an - gel tongues Re - sound im - mortal lays, Great God, per - mit our hum - ble songs To rise and speak thy praise.
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; Lord, we are come to seek supplies, And drive our wants away, Lord, we are come to, &c. And, &c.

Choral.

STAMFORD.  C. M.

1. Great is the Lord! our souls adore! We wonder while we praise: Thy pow'r, O God, who can explore, Or equal honor raise?

2. Thy praise shall be my constant theme; How wondrous is thy pow'r! I'll speak the honors of thy name, And bid the world adore.

3. Thy name shall dwell upon my tongue, While suns shall set and rise; And tune my everlasting song, In realms beyond the skies.
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.

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

3. 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.
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. Oft 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.

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

EDINBURG. C.M.

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

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

ARUNDEL. C. M.

0 all ye lands, rejoice in God, Sing praise, and bless his name; Let all the earth, with one accord, His wondrous works proclaim.
Eternal power, Almighty God! Who can approach thy throne? Accessless light is thine abode, To angel eyes unknown, To angel eyes unknown.

Before the radiance of thine eye, The heav'ns no longer shine; And all the glories of the sky Are but the shade of thine, Are but the shade of thine.

While golden harps and angel tongues, Resound immortal lays, Great God, permit our humble songs To rise and speak thy praise, To rise and speak thy praise.

O Lord, another day is flown, And we a loving band, Are met once more before thy throne To bless thy fostering hand.

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.

And thou wilt turn our wand'ring feet, And thou wilt bless our way; Till worlds shall fail, and faith shall greet The dawn of lasting day.
JORDAN.  C. M.

1. There is a land of pure delight, Where saints immortal reign; E-ternal 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 Moses 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.
CONWAY. C.M.

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

2. 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.

OZEM. S. M.

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

2. Jesus, the Saviour, reigns, Let earth adore its Lord; Bright cherubs his attendants stand, Swift to fulfil his word.

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

Arranged by T. B. Mason.
**GOSPORT. S. M.**

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

Jesus the Saviour reigns, Let earth adore its Lord; Bright cherubs his attendants stand, Swift to fulfill his word. Hallelujah.

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

**ALBION. S. M.**

Behold his wondrous grace! And bless Jehovah's name; Ye servants of the Lord, his praise By day and night proclaim, By day and night proclaim.

He formed the earth below, He formed the heavens his throne; His grace from Zion he'll bestow, And pour his blessings down, And pour his blessings down.

Ye, who his courts attend, There lift your hands on high; And let your songs of praise ascend In strains of sacred joy,
BELAH. S. M. [From the Sacred Harp, Vol II. By particular request.]

T. B. MASON. 117

1. How charming is the place, Where my Redeemer God, Unveils the glories of his face, And sheds his love abroad.

2. Here, on the mercy seat, With radiant glory crown'd, Our joyful eyes behold him sit, And smile on all around.

3. Give me, O Lord, a place With in thy blest abode; Among the children of thy grace, The servants of my God.

ZALMON. S. M.

1. While my Redeemer's near, My shepherd, and my guide, I bid farewell to every fear, My wants are all supplied.

2. To ever fragrant meads, Where rich abundance grows; His gracious hand indulgent leads, And guards my sweet repose.

3. Dear shepherd, if I stray, My wand'ring feet restore, And guard me with thy watchful eye, And let me rove no more.
1. Sing praises to our God, And bless his sacred name: His great salvation 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.

SOUTHFIELD. S. M.

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.
THATCHER. S. M.

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.

2. His mercy, and his truth, The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

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.

3. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song away.
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 fulfill.

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

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

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

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

Arranged from a Gregorian Chant.

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

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

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

LINSTEAD. S. M.

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

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

3. Aye, keep my soul from death, Nor put my hope to shame, For I have placed my only trust In my Redeemer's name.
LABAN. S.M. From "Spiritual Songs." 2d ending

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

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

3. Never 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.

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

CALMAR. S.M. Arranged from a Gregorian Chant. 2d ending.
1. Thy name, almighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

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

EUPATOR. S. M.

1. My few revolving years, How swift they glide away! How short the term of life appears, When past, 'tis but a day!

2. A dark and cloudy day, Made up of grief and sin; A host of dangerous foes without, And guilt and fear within.

3. Lord, through another year, If thou permit my stay, With watchful care may I pursue The true, the living way.
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 diviner light, It calls dead sinners from their tombs, And gives the blind their sight.

4. My gracious, God, how plain Are thy directions given! Oh! may I never read in vain, But find the path to heaven.

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

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

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

CODA. To be sung or omitted at pleasure.

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

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

We're marching thro' Immanuel's ground, To fairer worlds on high—To fairer worlds on high.
1. My God, my pray'r attend! Oh bow thin' ear to me, Without a hope, without a friend, Without a help but thee.

2. Thy mercy I entreat; Let mercy hear my cries, While humbly waiting at thy seat, My daily pray'r a rise.

3. Oh bid my heart rejoice, And ev'ry fear control; Since at thy throne, with supplicant voice, To thee I lift my soul.

**Caphar. S. M.**

1. When overwhelm'd with grief, My heart within me dies, Helpless and far from all relief, To heav'n 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.
AYLESBURY. S. M.

1. From lowest depths of wo, To God I send my cry; Lord, hear my suppliant voice, And graciously reply!

2. Shouldst thou severely judge, Who can the trial 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.

BOYLSTON. S. M.

1. The pity 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 ever find Thy words of promise sure.
1. ***Come—sound his praise abroad, And hymns of glory sin!*** Je-hovah is the sovereign God, The universal 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.***

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**EVERSTON. S. M.**

My soul, re-peat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to a-bate.

His power sub-dues our sins, And his for-giv-ing love, Far as the east is from the west, Both all our guilt re-move.

High as the heav'ns are raised A-bove the ground we tread, So far the riches of his grace, Our high-est thoughts ex-ceed.
1. Let every creature join To praise th'eternal 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. J. Mason.

1. Oh! cease, my wandering soul, On restless wing to roam; All this wide world, to either pole, Has not for thee a home.

2. Behold the ark of God! Behold the open door Oh! haste to gain that dear abode, And rove, my soul, no more.

3. There, safe thou shalt abide, There, sweet shall be thy rest, And every longing satisfied, With full salvation blest.
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 Redeemer, come!

DOVER. S. M.

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

2. In Zion God is known, A refuge in distress; How bright has his salvation shone! How fair his heavenly grace!
1. Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat.

2. Ye trembling captives, hear! The gospel trumpet sounds; No music more can charm the ear, Or heal your heart-felt wounds.

3. For forgiveness, love, and peace, Glad heaven aloud proclaims; And earth the Jubilee's release, With eager rapture, claims.

4. / Exalt the Lord our God, Whose grace is still the same; Still he's a God of holiness, And jealous for his name.

* Not to be used as a final close.
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.

The Lord in Zion reigns, Let earth his praise proclaim, And celebrate in loudest strains, His great and holy name.
1. The Lord my shepherd is, I shall be well supplied; Since he is mine, and I am his, What can I want beside?

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

3. If e'er I go astray, He doth my soul reclaim; And guides me in his own right way, For his most holy name.

4. While he affords his aid, I cannot yield to fear; Though I should walk thro' death's dark shade, My shepherd's with me there.

5. Amid surrounding foes, Thou dost my table spread: My cup with blessings overflows, And joy exalts my head.

6. The bounties of thy love, Shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise.
1. If through un - ruf - fled seas, Tow'rd heav'n we calm - ly sail, With grate - ful hearts, Oh God, to thee

2. But should the surges rise,
And rest delay to come,
Blest be the sorrows, kind the storm,
Which drives us nearer home.

3. Soon shall our doubts and fears,
All yield to thy control;
Thy tender mercies shall illume,
The midnight of the soul.

4. Teach us in every state,
To make thy will our own;
And when the joys of sense depart,
To live by faith alone.
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 eternity shall prove His truth remains the same.

3. In every different land Their general voice is known; They show the wonders of his hand, And orders of his throne.

4. The darkness and the light Still keep their course the same; While night to day, and day to night, Divinely teach his name.

5. Behold, the lofty sky Declares its maker God; And all the starry works on high Proclaim his power abroad.
1. Is this the kind return? Are these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow!

2. To what a stubborn frame Has sin reduced our mind! What strange, rebellious wretches we! And God as strangely kind!

4. Let past ingratitude Provoke our weeping eyes; And hourly, as new mercies fall, Let hourly thanks arise.

DUNBAR. S. M.

1. When overwhelmed with grief, My heart within me dies, Helpless and far from all relief, To heaven I lift my eyes.

2. Oh! lead me to the rock That's high above my head, And make the covert of thy wings My shelter and my shade.

3. Within thy presence, Lord, For ever I'll abide; Thou art the tower of my defence, The refuge where I hide.
WATCHMAN. S. M.

1. Oh bless the Lord, my soul! His grace to thee proclaim: And all that is within me join To bless his holy name.

2. Oh bless the Lord, my soul; His mercies bear in mind; For-get not all his benefits: The Lord to thee is kind.

3. Then bless his holy name, Whose grace hath made thee whole; Whose loving kindness crowns thy days; Oh bless the Lord, my soul!

LAURENCE. S. M.

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.

2. Oh! let thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

3. To what thy laws impart Be my whole soul inclined; Come, Saviour, dwell within my heart, And sanctify my mind.
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 ever find Thy words of promise sure.

SHERWOOD. L. M. or L. M. 6 lines.

Adagio Sostenuto.

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;
My noon-day walks he shall attend, And all my midnight hours defend.
1. Blest who with generous pity glows, Who learns to feel another's woes; Bows to the poor man's wants his ear, And wipes the helpless orphan's tear:

In every want—in every wo, Himself thy pity, Lord, shall know.

Thy love his life shall guard—thy hand
Give to his lot the chosen land;
Nor leave him, in the dreadful day,
To unrelenting foes a prey.
In sickness thou shalt raise his head,
Len. And make with tenderest care his bed.
1. The Lord my pasture shall prepare,
   And feed me with a shepherd's care;
   His presence shall my wants supply,
   And guard me with a watchful eye:

   My noonday walks he shall attend,
   And all my midnight hours defend.

2. When in the sultry glebe I faint,
   Or on the thirsty mountains pant,
   To fertile vales, and dewy meads
   My weary, wandering steps he leads:

   Where peaceful rivers, soft and slow,
   Amid the verdant landscape flow.

3. Though in the paths of death I tread,
   With gloomy horrors overspread,
   "My steadfast heart shall fear no ill,
   For thou, O Lord, art with me still:

   Thy friendly rod shall give me aid,
   And guide me through the dreadful shade.

4. Though in a bare and rugged way,
   Through devious lonely wilds I stray,
   Thy presence shall my pains beguile:

   "With sudden greens and herbage crowned,
   And streams shall murmur all around.

   Church Psalmody, Ps. 23.
Angels of light, ethereal fires! Arise, and sweep your awful lyres! To you the sacred right belongs, To raise the lay, and lead our songs.

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.

My noonday walks he shall attend, And all my midnight hours defend.
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.

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. 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.
1. Great God! this sacred day of thine
Demands the soul's collected powers;
With joy we now to thee resign
These solemn, consecrated hours:

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 our souls adoring own
The grace that calls us to thy throne.

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.
1. I love the volume of thy word; / What light and joy those leaves afford To souls benighted and distressed! —Thy precepts guide my doubtful way,

Thy fear forbids my feet to stray, Thy promise leads my heart to rest.

2. Thy threatenings wake my slumbering eyes And warn me where my danger lies; But 'tis thy blessed gospel, Lord, That makes my guilty conscience clean, Converts my soul, subdues my sin, —And gives a free, but large reward.

Who knows the errors of his thoughts? My God, forgive my secret faults, And from presumptuous sins restrain; Accept my poor attempts of praise, That I have read thy book of grace, And book of nature not in vain

Church Psalmody, Ps. 19, 1st st.
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 glory of thy name; There thy rich works of wonder shine;

A thousand stary beauties there, A thousand radiant marks appear, Of boundless power and skill divine.
1. Ye saints and servants of the Lord, The triumphs of his name record; His sacred name forever bless:

2. God through the world extends his sway! The regions of eternal day But shadows of his glory are:

Where'er the circling sun displays His rising beams or setting rays, Due praise to his great name address.

To him whose majesty excels, Who made the heav'n Wherein he dwells, Let no created pow'r compare.
1. O God, my gracious God, to thee My early prayers shall offer'd be; For thee my thirsty soul doth pant!

2. Oh! to my longing eyes once more, That view of glorious pow'r restore, Which thy majestic house displays!

My fainting flesh implores thy grace, Within this dry and barren place, Where I refreshing waters want.

Because to me thy wondrous love, Than life itself doth dearer prove, My lips shall always speak thy praise.
The festal morn, my God, is come, That calls me to thy sacred dome, Thy presence to adore; My feet the summons shall attend, With willing steps thy court ascend, And tread the hallowed floor.

2 With holy joy I hail the day, That warns my thirsting soul away; What transports fill my breast! For, lo! my great Redeemer's power Unfolds the everlasting door, And leads me to his rest!

3 Hither, from earth's remotest end, Lo! the redeemed of God ascend, Their tribute hither bring; Here, crowned with everlasting joy, In hymns of praise their tongues employ, And hail th' immortal King.
1. O thou that hearest the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteousness my robe shall be,

Then save me from eternal death, The spirit of adoption breathe, His consolations send:
But fly to what my God hath done, And suffered once for me.

3. That merit shall atone for me, And bring me near to God.

Then save me from eternal death, The spirit of adoption breathe, His consolations send:
But fly to what my God hath done, And suffered once for me.

4. Unclogged by earth, or earthly things, I'd mount, I'd fly, with eager wings, To everlasting day.

Thy Maker is thy friend.

The king of terrors then would be A welcome messenger to me, To bid me come away:

Unclouded by earth, or earthly things, I'd mount, I'd fly, with eager wings, To everlasting day.
1. O Thou, that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee?

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood:

I have no refuge of my own, But fly to what my Lord hath done, And suffered once for me.

That righteousness my robe shall be, That merit shall atone for me, And bring me near to God.
With joy shall I behold the day, That calls my willing soul away, To dwell among the blest; For lo! my great Redeemer's pow'r, Unfolds the everlasting door, And points me to his rest.

2 Er'n now, to my expecting eyes The heaven-built towers of Salem rise; Their glory I survey; I view her mansions that contain The angel host, a beauteous train, And shine with cloudless day.

3 Thither, from earth's remotest end Lo! the redeemed of God ascend, Borne on immortal wing; There, crowned with everlasting joy, In ceaseless hymns their tongues employ; Before th' Almighty King.
AITHLONE. C. P. M.  

1. O thou that hear'st the prayer of faith, Wilt thou not save a soul from death, That casts itself on thee? I have no refuge of my own,

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteousness my robe shall be,

3. Then save me from eternal death, 
The spirit of adoption breathe, 
His consolations send: 
By him some word of life impart, 
And sweetly whisper to my heart, 
—'Thy Maker is thy friend.'

4. The king of terrors then would be 
A welcome messenger to me, 
To bid me come away: 
Unclogged by earth, or earthly things, 
I'd mount, I'd fly, with eager wings, 
To everlasting day.

*Church Psalmody, Hy. 303.*
1. "Begin, my soul, th'exalted lay, Let each enraptured thought obey, And praise th'Almighty's name: Lo! heaven and earth, and seas and skies,

In one melodious concert rise, To swell th'inspiring theme.

In triumph walks th'crowned king—Th'astonished worlds adore.

3. Ye deeps, with roaring billows rise, To join the thunders of the skies,

Harmonious anthems raise
To him who shaped your finer mould,
Who tipped your glittering wings with gold,
And tuned your voice to praise.

Church Psalmody, Ps. 148. 3d pt.
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.

3. 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!
1. How pleased and blest was I, To hear the people cry, 'Come, let us seek our God today!' Yes, with a cheerful zeal, We haste to Zion'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

3. Here David's greater Son Has fixed his royal throne: He sits for grace and judgment here: He bids the saints be glad, He makes the sinners sad, And humble souls rejoice with fear.

4. May peace attend thy gate, And joy within thee wait To bless the soul of every guest: The man who seeks thy peace, And wishes thine increase, A thousand blessings on him rest:

5. My tongue repeats her vows, Peace to this sacred house! For here my friends and kindred dwell: And since my glorious God Makes thee his blest abode, My soul shall ever love thee well.

Church Psalmody, Ps. 122, 5th pt.
STOW. H. M.

2. 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.

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. The Lord Jehovah reigns; His throne is built on high; The garments he assumes Are light and majesty; His glories shine With beams so bright, No mortal eye Can bear the sight

2. The thunders of his hand Still keep the world in awe; His wrath and justice stand To guard his holy law; And where his love Resolves to bless, His truth confirms And seals the grace.

4. And can this mighty King Of glory condescend? And will he write his name, 'My father, and my friend!' I love his name! I love his word! Join all my powers, And praise the Lord.

5. Give thanks aloud to God, To God the heavenly King; And let the spacious earth, His works and glories sing; Thy mercy, Lord, Shall still endure; And ever sure Abides thy word.

HADDAM. H. M.

HARWICH. H. M.
The promises I sing, Which sovereign love hath spoke; Nor will th' eternal King His words of grace revoke:

2 The mountains melt away, When once the judge appears; And sun and moon decay, That measure mortal years; But still the same, The promise shines In radiant lines, Through all the flame

3 Their harmony shall sound Through my attentive ears, When thunders cleave the ground, And dissipate the spheres; 'Midst all the shock I stand serene, Of that dread scene, Thy word my rock.
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?

= 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.
1. **Welcome, delightful morn!** Thou day of sacred rest; I hail thy kind return; **Lord, make these moments blest:**

2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, extend, While saints address thy face:
   - Let sinners feel thy quickening word, And learn to know and fear the Lord.

3. Descend, celestial Dove, With all thy quickening powers; Disclose a Saviour's love, And bless these sacred hours:
   - Then shall my soul new life obtain, Nor Sabbaths be indulged in vain.
1. O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salvation nigh: Cheerful in God arise and shine, While rays divine Stream all abroad.

2. He gilds thy mourning face With beams which cannot fade: His all-resplendent grace He pours around thy head.

3. The nations round Thy form shall view, Divinely crowned.

   In honor to his name, Reflect that sacred light; And loud that grace proclaim. Which makes thy darkness bright:

   Pursue his praise, In worlds above, Till sovereign love The glory raise.

Church Psalmody, Hy. 526
1. Ye dying sons of men, Immersed in sin and wo! Now mercy calls again, Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.

2. No longer now delay, Nor vain excuses frame; Christ bids you come to-day, Tho' poor, and blind, and lame: All things are ready, sinners, come! For every trembling soul there's room.

3. Drawn by his dying love, Ye wandering sheep, draw near! He calls you from above, The Shepherd's voice now hear: To him whoever will may come, In Jesus' arms there is still room.

**HOPKINTON. H. M.**

1. Ye boundless realms of joy, Exalt your Maker's name: His praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing his praise.

2. Let all adore the Lord, And praise his holy name, By whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.
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:
   = "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 Psalmody, Hy. 451
Moderato.

INDIANA. H. M.

1. The Lord his blessing pours Around our favor'd land; His grace, like gentle showers, Descends at his command:

2. His righteousness alone Prepares his wondrous way; He rises to his throne, In realms of endless day. His steps we trace, And, heaven in view, His path pursue; Adore his grace.

3. Thy mercy, O our God, To all thy church display; Proclaim thy grace abroad, And spread the gospel day. High on thy throne, And quickly send Our prayer attend, Salvation down.
3. All hail, triumphant Lord! Heaven with hosannas rings:—While earth, in humbler strain, —Thy praise responsive sings!—Worthy art thou, who once wast slain / Through endless years to live and reign—

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 goodwithholds From those his heart approves, From pure and upright souls; Thrice happy he, O God of hosts! Whose spirit trusts Alone in thee
2. Safely through another week, God has brought us on our way; Let us now a blessing seek,

2. While we seek supplies of grace, Through the dear Redeemer's name, Show thy reconciling face,

4. May the gospel's joyful sound Conquer sinners, comfort saints; Make the fruits of grace abound,

Waiting in his courts to-day: Day of all the week the best, Emblem of eternal rest.

Take away our sin and shame; From our worldly cares set free, May we rest this day in thee.

Bring relief for all complaints: Thus let all our Sabbaths prove, Till we join the church above.
Who, O Lord, when life is o'er! Shall to heav'n's blest mansion soar? Who, an ever welcome guest, In thy holy place shall rest?

He, whose heart thy love has warm'd, He, whose will to thine confound'd, Bids his life unclouded run, He, whose words and thoughts are one;

He, who trusts in Christ alone, Not in aught himself has done; He, great God, shall be thy care, And thy choicest blessings share.

To thy pastures fair and large, Heavenly shepherd, lead thy charge: And my couch with tenderest care, 'Midst the springing grass prepare.

When I faint with summer's heat, Thou shalt guide my weary feet To the streams, that, still and slow, Through the verdant meadows flow.

Constant, to my latest end, Thou my footsteps shall attend: And shalt bid my hallow'd home Yield me an eternal home.
1. Who, O Lord, when life is o'er, Shall to heaven's blest mansions soar; Who, an ever welcome guest, In thy holy place shall rest?

2. He, whose heart thy love has warmed; He, whose will to thine conformed, Bids his life unsullied run; He, whose words and thoughts are one;

4. — He, who trusts in Christ alone, Not in aught himself hath done: — He, great God, shall be thy care, And thy choicest blessings share.

GRANT. 7s.

1. Come! said Jesus' sacred voice, Come, and make my paths your choice; I will guide you to your home, Weary pilgrims! hither come.

2. Hither come—for here is found Balm for every bleeding wound, Peace, which ever shall endure, Rest, eternal, sacred, sure!
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.

ANFIELD. 7s.

Arranged from Wranisky.

1. Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.

2. Sing we then eternal love, Such as did the Father move: He beheld the world undone, Loved the world, and gave his Son.

5. Sweet the place, exceeding sweet, Where the saints in glory meet; Where the Saviour's still the theme, Where they see and sing of him.
WILMOT. 7s.

Arranged from Weber.

1. Heavenly Father, sovereign Lord, Be thy glorious name adored! Lord, thy mercies never fail; Hail, celestial goodness, hail!

2. Though unworthy, Lord, thine ear, Deign our humble songs to hear; Purer praise we hope to bring, When around thy throne we sing.

3. Then with angel harps again, We will wake a nobler strain, There, in joyful songs of praise, Our triumphant voices raise.

NORWICH. 7s.

1. Gently glides the stream of life, Oft along the flowery vale; Or impetuous down the cliff, Rushing roars when storms assail.

2. 'Tis an ever varied flood, Always rolling to its sea; Slow, or quick, or mild, or rude, Tending to eternity.
ADULLUM.  7s.

1. Children of the heavenly King   As ye journey, sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways, Glorious in his works and ways.

2. Ye are travelling home to God, In the way the fathers trod; They are happy now, and ye Soon their happiness shall see, Soon their happiness shall see.

PLEYEL's HYMN.  7s.

Pleyel.

1. 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.

3. Constant, to my latest end, Thou my footsteps shall attend; And shall bid thy hallowed dome Yield me an eternal home.

4. When I placed in thy shade, Thou wilt my wandering thoughts With tenderness draw from the world's storm And keep me from it's danger's roar.
RUTLAND. 7s. 6 lines. Subject from Winter.

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.

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!
1. Praise the Lord, his glory bless, Praise him in his holiness; Praise him as the theme inspires, Praise him as his fame requires.

2. Let the trumpet's lofty sound Spread its loudest notes around; Let the harp unite in praise, With the sacred minstrel's lays.

3. In his praise your hearts unite; While the stream of song is poured, Praise and magnify the Lord.

NAPLES. 7s.

Subject from Pleyel.

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 sacrifice, There with joy his works proclaim.
SABBATH.

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 of eternal rest, Day of all the week the best Emblem of eternal rest.

2. While we seek supplies of grace, Through the dear Redeemer's name; Show thy reconciling face, Take away our sin and shame; From our worldly cares set free, May we rest this day in thee.

3. Here we come thy name to praise; Let us feel thy presence near: May thy glory meet our eyes, While we in thy house appear: Here afford us, Lord, a taste Of our everlasting feast.

4. May the gospel's joyful sound Conquer sinners, comfort saints; Make the fruits of grace abound, Bring relief for all complaints: Thus let all our Sabbath's prove, Till we join the church above.
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.

SOUTHAMPTON. 7s

1. Christ, the Lord, is risen today, 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!
IRENIUS. 7's.

Arranged and Harmonized by T. B. MASON.

Angels! roll the rock away! Death! yield up thy mighty prey! See! he rises from the tomb, Rises with immortal bloom.

Tis the Saviour, Seraphs, raise Your triumphant shouts of praise; Let the earth's remotest bound Hear the joy inspiring sound.

Praise him, all ye heavenly choirs, Praise and sweep your golden lyres; Praise him in the noblest songs, Praise him from ten thousand tongues.

MYRA. 7's.

Arranged by T. B. MASON.

Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy waiting people see, Much of heav'n and much of thee.

From thy gracious presence flows, Bliss that softens all our woes; While thy spirit's Holy fire, Warms our hearts with pure desire.

Here, we supplicate thy throne: Here, thy pard'ning grace is known; Here, we learn thy righteous ways, Taste thy love and sing thy praise.
Nuremberg. 7s.

1. Praise to God! immortal 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, overflowing 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.

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. So lightly 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.

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!

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.
MOUNT VERNON.  Ss. & 7s.  L. Mason.

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 shall know.

3. Dearest sister, thou hast left us, Here thy loss we deeply feel, But 'tis God that hath bereft us, He can all our sorrow heal.

4. Yet again we hope to meet thee, When the day of life is fled, Then, in heaven, with joy to greet thee, Where no farewell tear is shed.

- Originally written on the occasion of the death of a young Lady, a member of Mount Vernon School, Boston.

WORTHING.  Ss. & 7s.  Schelz.

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 salvation's wall surrounded, She can smile at all her foes.
Far from mortal cares retreating, Sordid hopes and vain desires, From the Fount of glory beaming, Light celestial cheers our eyes;

Here, our willing footsteps meeting, Every heart to heaven aspires.}

From the Fount of glory beaming, Light celestial cheers our eyes;

Mercy from above proclaiming, Peace and pardon from the skies.

SICILY.  Ss & 7s, or S, 7s & 4.

Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us, each thy love possessing, Triumph in redeeming grace.

Oh refresh us, Oh refresh us, Travellers through this wilderness.
1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.

2. Teach me some melodic measure, Sung by raptured saints above; Fill my soul with sacred pleasure, While I sing redeeming love.

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.

4. By thy hand restored, defended, Safe through life, thus far, I'm come! Safe, O Lord, when life is ended, Bring me to my heavenly home.
CROCKETT.  Ss & 7s.  [Double.]

1. Glorious things of thee are spoken, Zion, city of our God; He, whose word can never be broken, Chose thee for his own abode.

3. On the rock of ages founded, What can shake her sure repose? With salvation's wall surrounded, She can smile at all her foes.

2. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excell - ing, beams with the gospel's light.

4. Glorious things of thee are spoken, Zion, city of our God; He, whose word can never be broken, Chose thee for his own abode.
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!

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.
Light of those whose dreary dwelling, Borders on the shades of death! Rise on us, thyself revealing, Rise, and chase the clouds beneath.

Thou, of life and light Creator! In our deepest darkness rise; Scatter all the night of nature, Pour the day upon our eyes.
**TAMWORTH.**  Ss, 7s & 4.

_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.

**FLEMING.**  Ss, 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._
1. Lord, dismiss us with thy blessing; Fill our hearts with joy and peace! Let us, each thy love possessing, Triumph in redeeming grace:

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, whene'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!

Church Psalmody, Hy. 478.
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,

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.
190

HELMSLEY. 8s, 7s & 4.

Altered from Dr. Madan.

1. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; } Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!

2. See the promises advancing To a glorious day of grace! } Swan thy sceptre, sway thy sceptre, Saviour, all the world around!

3. O'er the gloomy hills of darkness, Look, my soul, be still, and gaze; } Blessed jubilee! Blessed jubilee! Let thy glorious morning dawn!

4. Fly abroad, thou mighty gospel; Win and conquer, never cease! } Swan thy sceptre, sway thy sceptre, Saviour, all the world around!

CARLOW. 8s, 7s & 4.

2d ending.

Yes! we trust the day is breaking, Joyful times are near at hand; } When he chooses, Darkness flies at his command.

God, the mighty God, is speaking, By his word in every land; } When he chooses, Darkness flies at his command.

Unison.
1. Guide me, O thou great Jehovah, 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;

4. Bread of heaven, Bread of heaven, Feed me till I want no more, Feed me till I want no more.

5. Strong Deliverer, Strong Deliverer, Be thou still my strength and shield, Be thou still my strength and shield.

6. Songs of praises, Songs of praises, I will ever give to thee, I will ever give to thee.
HYMN. 'Yes, my native land, I love thee.'

Yes, my native land, I love thee; All thy scenes I love them well; Friends, connections, happy country; Can I bid you

2 Yes! I hasten from you gladly,
From the scenes I love so well!
Far away, ye billows, bear me;
Lovely native land—farewell!
Pleased I leave thee,
Far in heathen lands to dwell.

3 In the desert let me labor,
On the mountain let me tell
How he died—the blessed Saviour—
To redeem a world from hell!
Let me hasten,
Far in heathen lands to dwell.

4 Bear me on, thou restless ocean;
Let the winds my canvas swell;
Heaves my heart with warm emotion,
While I go far hence to dwell,
Glad I bid thee,
Native land! Farewell, Farewell,
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:

3. Kingdoms wide, that sit in darkness Grant them, Lord, the glorious light; Now, from eastern coast to western, May the morning chase the night; Let redemption Freely purchased, win the day!

4. Fly abroad, thou mighty gospel, Win and conquer, never cease! May thy lasting, wide dominions Multiply, and still increase: Sway thy sceptre, Saviour, all the world around!
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!

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BROTHER. 6s & 4s.

1. Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore; High o'er the heavens above, Sound his great acts of love, While his rich grace we prove, Vast as his power.

2. Now let the trumpet raise Sounds of triumphant praise, Wide as his fame; There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Filled with his name.

3. While his high praise ye sing, Shake every sounding string; Sweet the accord! He vital breath bestows; Let every breath that flows, His noblest fame disclose, Praise ye the Lord.
OLIVET. 6s & 4s.  Words by Ray Palmer.  L. Mason.  195

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.

ITALIAN HYMN. 6s & 4s.  Giardini.

1. Let us awake our joys, Strike up with cheerful voice, Each creature sing; Angels, begin the song, Mortals, the strain prolong, In accents sweet and strong, "Jesus is King."

2. Proclaim abroad his name, Tell of his matchless fame; What wonders done! Shout through hell's dark profound; Let all the earth resound, 'Till heaven's high arch rebound, 'Victory is won.

4. All hail the glorious day, When through the heavenly way Lo, he shall come! While they who pierced him wail, — His promise shall not fail; — Saints, see your King prevail! Great Saviour, come!
SWANTON. 6s & 4s.  
Church Psalmody, Hy. 165.  L. Mason.

1. Come, all ye saints of God! Wide through the earth abroad, Spread Jesus' fame: Tell what his love hath done; Trust in his name alone: Shout to his lofty throne, "Worthy the Lamb."

2. Hence, gloomy doubts and fears! Dry up your mournful tears; Swell the glad theme: Praise ye our gracious King, Strike each melodious string, Join heart and voice to sing, "Worthy the Lamb."

3. Hark! how the choirs above, Filled with the Saviour's love, Dwell on his name! There, too, may we be found, With light and glory crowned, While all the heavens resound, "Worthy the Lamb."

WAYLAND. 8s & 4s.

1. Hark, hark! the gospel trumpet sounds, Through earth and heaven the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconciled to God, By grace divine.

2. Come, sinners, hear the joyful news, No longer dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre: Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, Forever worthy is the Lamb Of endless praise.
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!

NORTHFIELD. Ss.
L. Mason.
Very slow.

SING.

Ss.

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!
Child of sin and sorrow,
Fill'd with dismay,
Wait not for to-morrow,
Yield thee to-day;
Heav'n bids thee come,
While yet there's room;
Child of sin and sorrow,
Hear and obey.

1 Child of sin and sorrow,
   Fill'd with dismay,
   Wait not for to-morrow,
   Yield thee to-day;
   Heav'n bids thee come,
   While yet there's room;
Child of sin and sorrow,
   Hear and obey.

2 Child of sin and sorrow,
   Why wilt thou die?
   Come, while thou canst borrow
   Help from on high:
   Grieve not that love,
   Which from above,
Child of sin and sorrow,
   Would bring thee nigh.
Hail blessed delights of the ground, How lovely the charms I survey, The hills and the meadows around, Their riches and grandeur display:

The woods where the nightingale sing, The vale where the streams gently move, All gratefully hasten to bring Their tribute of earliest love.
Thou Shepherd of Israel and mine, The joy and desire of my heart; For closer communion I pine, I long to reside where thou art.

The 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.
1. When shall the voice of singing Flow joyfully along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended.

2. Then from the craggy mountains The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tower and lowly dwelling

And him who once was slain, Again to earth descended, Again to earth descended, In righteousness to reign?

Shall send the chorus round, All hallelujah swelling, All hallelujah swelling, All hallelujah swelling, In one eternal sound!
1. From Greenland's icy mountains, From India's coral strand, Where Afric's sunny fountains Roll down their golden sand; From many an ancient

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.

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

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.

3. 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 Psalmody, Hy. 400.
3 Then wake thee from thy sleeping,
Thou scar and guilty soul,
O'er all thy sins be weeping,
As moments onward roll;
Oh let not pleasure, wooing,
Entice thy feet astray,
But steadfastly pursuing,
Hold on thy heavenward way

4 Come, then, with sorrow bending,
O, come, with guilt opprest,
With all thy dark offending,
Come, seek a Saviour's breast;
'Tis there alone reposing,
Our hearts may tranquil be,
'Tis there, when life is closing,
We'll rest, O Lord, with thee.
AMSTERDAM.  7s & 6s.

Rise, my soul, stretch out thy wings, Thy better portion trace; Rise from transitory things, To heaven thy native place.

Sun and moon and stars decay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared above.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8.
1. Remember thy Creator, While youth's fair spring is bright: Before thy cares are greater, Before comes age's night;

2. Remember thy Creator, 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 Creator fear.

Before, with God who gave it, The spirit shall appear, He cries, who died to save it, Thy great Creator fear.

A new selection of Psalms and Hymns designed particularly for Baptist Churches.
1. Praise the Lord, who reigns above, And keep his courts below; Praise him for his boundless love, And all his greatness show.

2. Praise him for his noble deeds; Praise him for his matchless power; Him, from whom all good proceeds, Let heaven and earth adore.

* By singing the small notes in this measure, the metre will be 7s, 6s & 8—Same as Siloam.
SILOAM. 7s, 6s & 8. Words from Methodist Hymn book.

1. Lord, and is thine anger gone, And art thou pacified? After all that I have done, Dost thou no longer chide?

3. As the apple of thine eye, Thy weakest servant keep; Help me at thy feet to lie, And there forever weep:

Let thy love my heart constrain, And all my restless passions sway: Keep me, lest I turn again, From out the narrow way.

Tears of joy mine eyes overflow, That I have any hope of heaven; Much of love I ought to know, For I have much forgiven.

*By singing the minim in this measure, the metre will be 7s & 6s—Same as Suffield, Weldon, Richmond and Amsterdam.
†By changing the Signature to one Sharp, this tune may be sung in the Major Mode.
1. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elysian:

Lo! we lift our longing eyes, Break ye intervening skies, Sons of righteousness arise, Ope the gates of paradise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echoes flow along.

2. Burst, ye em'rald gates, and bring, To my raptured vision, All th'ecstatic joys that spring Round the bright Elysian:

Lo! we lift our longing eyes, Break ye intervening skies, Sons of righteousness arise, Ope the gates of paradise.

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Lo! we lift our longing eyes, Break ye intervening skies, Sons of righteousness arise, Ope the gates of paradise.

Sweetest sound in seraph's song, Sweetest sound on mortal's tongue, Sweetest carol ever sung, Let its echoes flow along.
PISGAH.

1. Head of the church triumphant, We joyfully adore thee; Till thou appear, thy members here, Shall sing like those in glory.

2. While in affliction's furnace, And passing through the fire, Thy love we praise, that knows our days, And ever brings us higher.

3. Thou dost conduct thy people Through torrents of temptation; Nor will we fear, while thou art near, The fire of tribulation.

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 anticipation; And cry aloud, and give to God, The praise of our salvation.

We lift our hands, exulting In thine almighty favor; The love divine, that made us thine, Shall keep us thine forever.

The world, with sin and Satan, In vain our march opposes; By thee we will break through them all, And sing the song of Moses.

And if thou count us worthy, We each, as dying Stephen, Shall see thee stand at God's right hand, To take us up to heaven.
Again we lift our voice, And shout our solemn joys! Cause of highest raptures this, Raptures that shall never fail; See a soul escaped to bliss, Keep the Christian Festival.

And shall we mourn to see Our fellow prisoner free, Free from doubts, and grief, and fears, In the haven of the skies! Can we weep to see the tears Wiped forever from his eyes?

No, dear companion, no, We gladly let thee go, From a suffering church beneath, To a reigning church above; Thou through Christ hast conquered death; Thou art crowned with life and love.

'Ere I sleep, for every favor.'

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, whene'er in death I slumber, Let me rise With the wise, Counted in their number.
No war nor battle's sound Was heard, the earth around, No hostile chiefs to furious combat run.

But peaceful was the night, In which the Prince of light, His reign of peace upon the earth began.

* By omitting the ties, this tune will answer for the hymn "The God of Abraham praise." Methodist Hymn Book, Hy. 295.
1. Hark, how the gospel trumpet sounds, Through all the world the echo bounds! And Jesus 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
MISSIONARY HYMN. "Now be the gospel banner." (quartus. 7's & 6's.) T. B. Mason. 213

Now be the gospel banner, In ev'ry land unfurled; And be the shout hosanna, Re-echoed through the world, 'Till

2 What though th' embattled legions
Of earth and hell combine?
His arm throughout their regions
Shall soon resplendent shine;
Ride on, O Lord, victorious!
Immanuel, Prince of Peace!
Thy triumph shall be glorious;
Thy empire still increase.

3 Yes, thou shalt reign forever,
Thou Lord, and King of kings!
Thy light, thy love, thy favor,
Each ransom'd captive sings:
The isles for thee are waiting,
The deserts learn thy praise,
The hills and vallies greeting,
The song responsive raise.
SAVANNAH. 10s.

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.
Again the day returns of holy rest, Which when he made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be piety, and all be peace, And all be piety, and all be peace.
House of our God, with cheerful anthems ring
While all our lips and hearts his glory sing;
The opening year his graces shall proclaim,
And all its days be vocal with his name:
The Lord is good, his mercy never ending;
His blessings in perpetual showers descending.
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.

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.
The Lord is our shepherd, our guardian and guide,
Whatever we want, he will kindly provide;
To sheep of his pasture his mercies abound,
His care and protection, his flock will surround.
3. I would not live alway: I ask not to stay, Where storm after storm rises o'er the dark way: The few lurid

mornings that dawn on us here, Are enough for life's woes, full enough for its cheer.

2. I would not live alway, no—welcome the tomb,  
Since Jesus has lain there, I dread not its gloom;  
There, sweet be my rest, till he bid me arise,  
To hail him in triumph descending the skies.

3. Who, who would live alway, away from his God;  
Away from yon heaven, that blissful abode,  
Where the rivers of pleasure flow o'er the bright plains,  
And the noon-tide of glory eternally reigns:

4. Where the saints of all ages in harmony meet,  
Their Saviour and brethren, transported to greet:  
While the anthems of rapture unceasingly roll,  
And the smile of the Lord is the feast of the soul.
The Lord is our shepherd, our guardian and guide, Whatever we want, he will kindly provide:

To sheep of his pasture his mercies abound, His care and protection his flock will surround.
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-

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
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 glorious! 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. Hallelujah, &c.

His blood can remove them, it flows from the fountain. Hallelujah 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. Hallelujah, &c.
224 2d ending.

DUREN. [Continued.]

Hallelujah, 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.

Chant.

AZMON. S. M.

Arranged by T. B. Mason.

Stand up, and bless the Lord, Ye people of his choice; Stand up, and bless the Lord your God, With heart, and soul, and voice.

God is our strength and song, And his salvation ours; Then be his love in Christ proclaimed, With all our ransom'd powers.

Stand up, and bless the Lord, The Lord your God adore; Stand up, and bless his glorious name, Henceforth, forevermore.
LUCAS.  5s, 6s, & Hs.

1. Come, let us anew, Our journey pursue, Roll round with the year, And never stand still, till the master appear, His adorable

2. Our life is a dream, Our time as a stream, Glides swiftly away! And the fugitive moment refuses to stay. The arrow is

3. O that each in the day Of his coming may say, 'I have fought my way through. I have finished the work thou didst give me to do.' O that each from his

will, Let us gladly fulfil, And our talents improve, By the patience of hope, and the labor of love. By the patience of hope, and the labor of love.

flown, The moment is gone; The moment is gone; The millennial year Rushes on to my view, And eternity's here, And eternity's here.

Lord, May receive the glad word, 'Well and faithfully done, Enter into my joy, and sit down on my throne, Enter into my joy, and sit down on my throne.'
GROTON.* 5s, 6s & 11s. Sunday School Hymn.

1. Thee, Father, we praise, In harmonious lays, For all thy rich grace; O give us the knowledge of pardon and peace.

2. On thee we rely, All our wants to supply; O keep us each hour, From snares and temptations, by might and by power.

3. O may we improve, In knowledge and love Of Jesus our king; Till to glory we're brought, his praises to sing.

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.
1. Our Father in heaven, We hallow thy name! May thy kingdom holy On earth be the same!

2. Forgive our transgressions, And teach us to know That humble compassion, Which pardons each foe:

O give to us daily, Our portion of bread; It is from thy bounty, That all must be fed.

Keep us from temptation, From weakness and sin, And thine be the glory, Forever, amen.
1. Come away to the skies, My beloved, arise, And rejoice in the day thou wast born: On this festival day,

2. Hallelujah we sing, Unto Jesus our King, In the praise of his wonderful love: To the Lamb that was slain,

3. With singing we praise The original grace, By our heavenly Father bestowed, Our being receive

4. Come exciting away, And with singing to Zion return. And with singing to Zion return.

5. From his bounty and live, To the honor and glory of God. To the honor and glory of God.

6. Hallelujah, again, Till with angels we praise him above. Till with angels we praise him above.
OAKHAM. 6s & 9s, or 5s & 8s

1. Away with our fears! The glad morning appears, When an heir of salvation is born! From Jehovah I

2. In a rapture of joy, My life I employ, The God of my life to proclaim; 'Tis worth living for

3. My remnant of days, I spend in his praise, Who died the whole world to redeem: Be they many or

came, For his glory I am, And to him I with singing return. And to him I with singing return.

this, To administer bliss, And salvation in Jesus's name. And salvation in Jesus's name.

few, My days are his due And they all are devoted to him. And they all are devoted to him.
1. Sing hallelujah; praise the Lord! Sing with a cheerful voice; Exalt our God with one accord, And in his name rejoice:

2. There we to all eternity Shall join th' angelic lays, And sing in perfect harmony To God our Saviour's praise;

Ne'er cease to sing, thou ransomed host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.

He hath redeemed us by his blood, And made us kings and priests to God; For us, for us the Lamb was slain, Praise ye the Lord! Amen.
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.
Soldiers of Christ, arise, Now put your armour on, Strong in the strength which God supplies, Through his eternal Son;

Stand then in his great might, With all his strength endued; Take ye, to arm you for the fight, The panoply of God:

Stand them against your foes, In close and firm array; Legions of wily fiends oppose, Throughout the evil day:

Leave no unguarded place, No weakness of the soul; Take every virtue, every grace, And for’ry the whole:

Strong in the Lord of Hosts, And in his mighty power; He who in his Redeemer trusts, Is more than conqueror.

Then when your work is done, And all your conflicts past, Ye shall o'ercome, through Christ alone, And stand entire at last.

But meet the sons of night, Oppose their vain design; Armed in the arms of heavenly light, Of righteousness divine.

Ever together band, To battle all proceed: Arm ye yourselves with all the mind That was in Christ your Head.
1. Be joyful in God, all ye lands of the earth, O serve him with gladness and fear; Exult in his presence with music and mirth, With love and devotion draw near. 2. The Lord he is

3. Oh enter his gates with thanksgiving and song, Your vows in his temple proclaim; His praise with melodious accordance prolong, And bless his adorable name. 4. For good is the

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, inex - 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.
There is a fountain filled with blood. [Hymn.] L. Mason.

2d ending.

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.
SCOTLAND. 12s & 11s.

1. Thou art gone to the grave, but we will not deplore thee; Though sorrow and darkness encompass the tomb, The Saviour has passed through its 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.

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 spread to enfold thee, And sinners may hope, since the Saviour hath died, And sinners may hope, since the Saviour hath died.

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 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.

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 soon will restore thee, Where death hath no sting, since the Saviour hath died, Where death hath no sting, since the Saviour hath died.
'Haste, O sinner, now be wise.'

From "Spiritual Songs" by permission.

1. Haste, O sinner, now be wise, Stay not, stay not for the morrow's sun; Wisdom, if you still despise, Harder is it to be won.

GETHSEMANE. Ss & Gs.

Words from Manual of Christian Psalmody.

1. Beyond where Cedron's waters flow, Behold the suffering Saviour go, To sad Gethsemane; His countenance is all divine, Yet grief appears in every line.

2. He bows beneath the sins of men, He cries to God, and cries again, In sad Gethsemane; He lifts his mournful eyes above, 'My Father, can this cup remove?'

3. With gentle resignation still, He yielded to his Father's will, In sad Gethsemane; 'Behold me here, thy only Son, And Father, let thy will be done!'

4. The Father heard, and angels there, Sustained the Son of God in prayer, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.

5. When storms of sorrow round us sweep, And scenes of anguish make us weep; To sad Gethsemane; We'll look and see the Saviour there, And humbly bow, like him in prayer.
1. Oh how cheating, Oh how fleeting, Is our earthly being! 'Tis a mist in wintry weather, Gathered in an

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.

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.

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.

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, Harmonious to the ear; Heaven with the echo shall resound,

And all the earth shall hear.

Heaven with the echo shall resound;

And all the earth shall hear.

sound, with the echo shall resound, And all the earth shall hear, And all the earth shall hear.
1. How heavy is the night, That hangs upon our eyes; Till Christ with his reviving light, Over 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. Unholy and impure, Are all our thoughts and ways; His hands infected nature cure, With sanctifying grace.

4. The powers of hell agree, To hold our souls in vain: He sets the sons of bondage free, And breaks th'acursed chain.

5. Lord, we adore thy ways To bring us near to God; Thy sovereign power, thy healing grace, And thine avenging blood, And thine avenging blood.
EVENING HYMN.  "God that madest earth and heaven." Words by Bishop Heber

God that madest earth and heaven, Darkness and light! Who the day for toil hath given For rest the night! May thine angel guards defend us, Slumber sweet thy mercy send us, Holy dreams and hopes attend us, This livelong night, This livelong night.
1. Behold the glories of the Lamb, Amid his Father's throne; Prepare new honors for his name, Prepare new honors for his name, And songs before unknown.

3. Those are the prayers of all the saints, And these the hymns they raise; Jesus is kind to our complaints, Jesus is kind to our complaints, He loves to hear our praise.

5. Now to the Lamb that once was slain, Be endless blessings paid; [Omit.]

2. Let elders worship at his feet; The church adore around, With vials full of odors sweet, With vials full of odors sweet, And harps of sweeter sound, And harps of sweeter sound.

4. Thou hast redeemed our souls with blood, Hast set the prisoners free, Hast made us kings and priests to God, Hast made us, &c. And we shall reign with thee, And we shall reign, &c.

Salvation, glory, joy, remain, Salvation, glory, joy, remain, Forever on his head, Forever on his head.
Watchman! tell us of the night, What its signs of promise are; Trav'ller! o'er yon mountain's height, See that glory beaming star!
Watchman! tell us of the night, Higher yet the star ascends: Trav'ller! bless-ed-ness and light, Peace and truth its course portends!
Watchman! tell us of the night, For the morning seems to dawn; Trav'ller! darkness takes its flight, Doubt and terror are withdrawn.

Watchman! does its beauteous ray Aught of hope or joy forecast? Trav'ller! yes; it brings the day, Promised day of Is-ra-el!
Watchman! will its beams a-long Gild the spot that gave them birth? Trav'ller! ages are its own, See, it bursts o'er all the earth.
Watchman! let thy wand'ring cease; Hie thee to thy quiet home; Trav'ller! 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'ller! yes; it brings the day, Promis'd day of Is-ra-el! Trav'ller! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come Trav'ller! a-ges are its own, See! it bursts o'er all the earth.

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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.

When the feebly 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.
'Great God! what do I see and hear.' Martin Luther.
1. While thee I seek, protecting Power! Be my vain wishes stilled; And may this consecrated hour With better hopes be filled.

3. In each event of life, how clear Thy ruling 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.

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 adore.

4. In every joy that crowns my days, In every pain I bear, My heart shall find delight in praise, Or seek relief 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.
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 & S. Words by F. S. Smith.

1. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The news of his grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou conquering Saviour; Let thousands of thousands submit to thy reign; Acknowledge thy goodness, entreat for thy favor, And follow thy glorious train.

3. Then loud shall ascend from each sanctified nation, The voice of thanksgiving, the chorus of praise; And heaven shall re-echo the song of salvation, In rich and melodious lays.

Unison. 3 7 7 3 4 7 Unison. 3 4 7 Unison. 3 4 7
1. When shall we meet again? Meet ne'er to sever? When will peace wreath her chain Round us forever?

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.'

O sing unto the Lord a new song, a new song.

Symphony.
O sing unto the Lord, O sing unto the Lord, unto the Lord a new song.

Let the congregation of the saints praise him, Let the congregation of the saints praise him, Let the congregation of the saints praise him.

O sing unto the Lord the Lord a new song, O sing unto the Lord the Lord a new song.
Let the congregation of the saints praise him, Let the congregation of the saints praise him,

Praise him,

Let the congregation of the saints praise him, Let the congregation of the saints praise him,

Praise him,

Let the congregation of the saints praise him, the saints praise him, the saints praise him.

Praise him, Let the congregation of the saints praise him, the saints praise him, the saints praise him.
2d Treble.

1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the notes of wo; Cease thy complaint, suppress thy groan,

2d Treble.

2. Come, freely come, by sin oppressed, Un - bur - then here thy weighty load, Here find thy refuge and thy rest,

Instrument.

And let thy tears forget to flow; Behold the precious balm is found, To lull thy pain, to heal thy wound.

Tenor.

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, And thy blessing, and thy blessing is a

among thy people, Salvation belongeth, belongeth unto the Lord, and thy blessing, thy
blessing, thy blessing is among thy people, And thy blessing, and thy blessing, and thy blessing, and thy blessing, thy blessing, and thy blessing is among thy people, is among thy people.

thy blessing, thy blessing, thy
‘Come ye disconsolate.’

1. Come, ye disconsolate, where’r you languish, Come, at the shrine of God, fervently kneel,
   Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure,

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.”

Trio—or Semi-Chorus.

1. Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heaven cannot heal.

2. Here speaks the Comforter, in God’s name, saying, “Earth has no sorrow that Heaven cannot cure.”
Allegro Spiritoso.

"Hark! the song of Jubilee." [HYMN.] From 'Lyra Sacra' by permission.

Hark! the song of Jubilee, Loud as mighty thunders roar; Or the fulness of the sea, When it breaks upon the shore.

Ad. Lib. p f Tempo Primo.

See Jehovah's banners furled! Sheathed his sword; he speaks, 'tis done! Now the kingdoms of this world, Are the kingdoms

Ad. Lib. p f Tempo Primo.
'Hark, the song of Jubilee.'  [CONTINUED.]

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 like a scroll, Yonder heavens have passed away! He shall reign, when like a scroll,
Yonder heavens have passed away! have passed away; have passed away! Hallelujah! for the Lord omnipotent shall reign; Hallelujah! let the word Echo round the earth and main, the earth and main.
Mark, the song of Jubilee.

[CONCLUDED.]

Hallelujah! Hallelujah!

Hallelujah! Hallelujah! Let the word Echo, Echo, Echo round the earth and main.

Hallelujah! Hallelujah! Round the earth and main, round the earth and main.

Hallelujah! Hallelujah! Echo, Echo, round the earth and main.

Round the earth and main, Round the earth and main.
Praise God from whom all blessings flow,
Praise him all creatures here below,
Praise him all creatures here below;
Praise him above,
Praise him above,
Praise him above, ye heavenly host,
Praise him above,
Praise him above,
Praise him above, ye heavenly host,
Praise him above,
Praise him above,
Praise him above, ye heavenly host,
Praise him above,
Praise God from whom all blessings flow.

Praise Father, Son, and Holy Ghost, praise

Praise Father, Son, and Holy Ghost, praise

Praise Father, Son, and Holy Ghost, praise
Praise God from whom all blessings flow.

[Concluded.]
How beauteous 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

How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

6. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, behold thy Savior, King. He reigns and triumphs here, He reigns, He reigns and triumphs here!

see this heav'ly light! Prophets and kings desir'd it long, But [ ] died, But died without the sight.

all the earth abroad, Let ev'ry nation now behold Their Savior and their God, behold Their Savior and their God.
HYMN. 'Daughter of Zion.'

1. Daughter of Zion, awake from thy sadness! Awake! for thy foes shall oppress thee no more; Bright o'er thy hills, dawns the day-star of gladness,

2. Strong were thy foes, but the arm that subdued them, And scattered their legions, was mightier far; They fled like the chaff from the scourge that pursued them.

3. Daughter of Zion, the power that hath saved thee Extolled with the harp and the timbrel should be. Shout! for the foe is destroyed that enslaved thee.

*This passage may be sung as a Duet by two Trebles or by Tenor and Base, or all the four parts may sing together.*
THANKSGIVING.

Church Psalmsody, Ps. 149, 2d Pt.

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 salvation.

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 sounded, and reach to the skies. [For the fourth stanza, see page 266, "Ye angels above, &c.""]

2. Let them his great name devoutly adore; In loud swelling vation be glad in their king.

First and Second Tenor. Soli.

In loud swelling
Chorus.

strains his praises express.

Who graciously opens his bountiful store, Their wants to relieve, and his children to bless. Who graciously opens his

strains his praises express,

bountiful store, Their wants to relieve, their wants to relieve, and his children to bless. Sym. [For the 3d stanza return to page 264.]
THANKSGIVING. [CONTINUED]

4. Ye angels above, his glories who’ve sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue, Would join in your numbers, and chant to your lays.

1st and 2d Treble. Solo.

We mortals, delighted, would borrow your tongue; Would join in your numbers, Would join in your numbers, and chant to your lays.
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, 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, 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, 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, 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, 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.
Salvation! Oh, the joyful sound! 'Tis pleasure to our ears; A sovereign balm for every wound, A cordial for our fears.

Buried in sorrow and in sin At hell's dark door we lay; But we arise by grace divine, To see a heavenly day,

A tempo primo, mp
'Salvation! Oh, the joyful sound.' [Concluded.]

But we arise by grace divine, To see a heavenly day.

Salvation! Salvation! Let the echo fly,

The spacious earth around; While all the armies of the sky, Conspire to raise the sound; Conspire to raise the sound.
O give thanks unto the Lord.

O give thanks unto the Lord, give thanks unto the Lord, give thanks, give thanks, give thanks, give thanks, give thanks.
O give thanks unto the Lord. \[\text{CONCLUDED.}\]

for he is good, for he is good, is good, for his mercy endureth forever, his mercy endureth, his

mercy endureth forever, his mercy endureth forever, Amen, Amen.
'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.

Blessed are they who dwell in thy house, for they shall always praise thee.

Chorus. Tenor.

How lovely are thy dwellings, how lovely are thy dwellings, how lovely are thy dwellings, O Lord of Hosts.
'How lovely are thy dwellings.' [CONCLUDED.]

Blessed are they who dwell in thy house.

My soul doth long, my soul doth long, my soul doth long to enter thy courts.

Blessed are they, Blessed are they who dwell in thy house.

For they shall always praise thee, they shall always praise thee. Amen, Amen.

Blessed are they who dwell in thy house.
O praise God in his holiness, Praise him in the firmament, in the firmament of his power; Praise him in his noble acts, Praise him in his noble acts.

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;
"O praise God in his holiness." [concluded.]

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

Unison.

Let every thing that hath breath, Let every thing that hath breath

Let every thing that hath breath praise the Lord, that hath breath praise the Lord.

Let every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord. Praise the Lord, Praise the Lord.

Let every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.

Let every thing that hath breath, that hath breath praise the Lord, that hath breath praise the Lord.
Lord, dismiss us with thy blessing, Bid us all depart in peace, Still on gospel manna feeding, Pure seraphic love increase;

Fill each breast with consolation, Up to thee our voices raise; When we reach that blissful station, Then we'll give thee noble praise.
Then we'll give thee nobler praise, And we'll sing Hallelujah, Amen, Hallelujah, And we'll sing Hallelujah, Amen, Hallelujah, To God and the Lamb.

Hallelujah for-ever, Hallelujah for-ever, for-ever and ever, Amen.
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 evermore, Be glory, &c.

Slow.

Be glory, as it was, is now, And shall be evermore, Be glory, &c.

Slow.

Be glory, as it was, is now, And shall be evermore, Be, &c.

Slow.
I will arise, and go to my Father.'
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 shall be found therein, Thanksgiving, and the voice of melody, Thanksgiving, and the voice of melody, the voice of melody, voice of melody.

* Play the first four measures for an introductory symphony.
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, 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.
'Hark! the Vesper Hymn is stealing.'

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.

2. Now, like moonlight waves retreating, To the shore it dies along; Now like angry surges meeting, Breaks the mingled tide of song.

Soft it fades upon the ear.

Hush! again, like waves retreating, To the shore it dies along.
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,
   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.
Lift up your heads, ye heavenly gates! Ye everlasting doors give way,
Lift up your heads, ye heavenly gates! Ye everlasting doors, give way.

Lift up your heads, ye heavenly gates! Ye everlasting doors; give way,
Lift up your heads, ye heavenly gates! Ye everlasting doors give way.

Unison.


3. Loose all your bars of massy light, unfold th' 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 unfold th' the real scene; He claims these mansions as his right; Receive the King of

Base.

3. Loose all your bars of massy light, th' the real scene; He claims these mansions as his right, Receive the King of
Our Lord is risen from the dead.

Our Lord is risen from the dead.
He claims these mansions as his right, Receive the King of glory in.

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'ersome, That sin, and death, and hell o'erthrow; and
Jesus is the conqueror's name, And Jesus is the conqueror's name.

Who is the King of glory? who? who? Who is the King of 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, forever blest.
"Look up, ye saints," [NOTETTE.]

Moderato. Tutti.

Soli. Schwindell.

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

formed the mighty universe. 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,

Tutti.

night, At once sprang up the cheering light; Him discord heard, him discord heard, and at his word,

Soli.

Beauty awoke, Beauty awoke and spoke the God, and spoke the God; Look up, ye saints, direct your eyes, To him who dwells above the skies.
1. Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create, He can destroy, He can create, He can destroy.

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.

'Throughout the day of God's wrath, the wheel of time revolves, God's power can create, and God's power can destroy. His 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.'
4. We'll crowd thy gates, with thankful songs, High as the heaven, our voices raise; And earth, And earth, with her ten thousand, thousand tongues,
Shall fill thy courts with sounding praise,
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 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.'

Vital spark of heav'nly flame, quit, O quit this mortal frame! Trembling, hoping, ling'ring, flying! Oh! the pain, the bliss of dying:

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'ly flame.' (continued.)

'Sister spirit, come away!' 'Sister spirit, come away!' What is this absorbs me quite, Steals my senses, shuts my sight,

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;
'Vital spark of heav'ny flame,' [continued.]

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 grave where is thy victory? O death, where is thy sting? O grave, &c. Lend, lend your wings! I mount, I fly, O grave, &c. O death, &c.
'Vital spark of heav'ny flame.'

For.

Cres. Dim. Pia.

Lend, lend your wings; I mount, I fly, O grave, where is thy victory? thy victory? O death, where is thy sting?

For.

Adagio.

For.

Cres. Dim. Pia.

 grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting, O death, O death, where, &c.
'Praise the Lord,' 'Sons of Zion.' [Chorus.]

'Praise ye the Lord, Glorify him for ever;'

Zion come before him, bring the cymbal, bring the harp, bring the cymbal, bring the harp.
'Praise the Lord,' 'Sons of Zion.' [continued.]

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, Tasto.

lute, strike the harp. Sons of Zion come before him, Sound the
Praise the Lord, 'Sons of Zion.' [CONCLUDED.]
'Hallelujah to the God of Israel.' [CHORUS.]

Haydn.

Hal-le-lujah, Hal-le-lujah, Hal-le-lujah, Hal-le-lujah, To the God of Israel,
We will praise him, we will praise him ever, ever more.

We will praise him ever more, will praise him ever ever more.

Hallelujah, the Lord is our de-

We will praise him ever more, we will praise him evermore.

fender, he will save us, he will save with his mighty arm.

God is great in battle, for he is the Lord of hosts.
Hallelujah to the God of Israel.

Hallelujah, He is our refuge, We will praise him forever, ever more.

Hallelujah, We will praise him, will praise him ever more, will praise him, will praise him for ever, ever more.

We will praise him, will praise him forever, will praise him, will praise him for ever, ever more.
"Hallelujah to the God of Israel." [Concluded.]

for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,
for ever, for ever, ever, ever more, for ever, for ever, ever more,

will praise him, will praise him for ever, ever more, will praise him, will praise him forever, ever more. Sym.
'Lord of all power and might.' [COLLECT.]

Rev. W. Mason.

Thou that art the author, thou that art the giv-er of all good things,
Lord of all pow’r and might. — [continued.]

Graft in our hearts the love of thy name, the love of thy name. increase in us true religion.

Lord of all pow’r and might, nourish us, in all goodness, Lord of all pow’r and might,
'Lord of all pow'r and might.' [CONCLUDED.]

and of thy great mercy, and of thy great mercy Keep us, Keep us in the same,

Thro' Jesus Christ our Lord, Thro' Jesus Christ our Lord! Amen! Amen.
THANKSGIVING ANTHEM. As Israel's people in despair.* STEVENSON.

As Israel's people in despair,

Redeemed by their shepherd's care, Redeemed by their shepherd's care, In gratitude rejoice, In gratitude

Rejoice, Rejoice, In gratitude rejoice, In gratitude rejoice, Or as on Sinai's banks reclin'd, Our holy fathers

* The Anthem, "Give the Lord the Honor due unto his Name," which, in the early editions of the "Harp" commenced on this page, is transferred to the Sacred Harp, Vol. II
swelled the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swelled the wind With hallelujah's, With hallelujah's voice, With hallelujah's voice, With hallelujah's voice, With hallelujah's voice.
O HOW LOVELY IS ZION. (Sentence.)

O how lovely, how lovely is Zion, Zion, city of our God. O how lovely, how lovely is Zion, Zion, city of our God.

How lovely is Zion, Zion city, city of our God. Joy and peace ever dwell in thee.


O how lovely, how lovely is Zion, Zion city, city of our God. Organ.

How lovely is Zion,
**ANTHEM.**  ‘O come, let us sing unto the Lord.’
ANTHEM [CONTINUED.]

strength of our salvation;

let us heartily rejoice

strength of our salvation: let us heartily rejoice

let us heartily rejoice

in the strength of our salvation

in the strength of our salvation.

let us heartily rejoice in the strength of our salvation.
Let us come before his presence, let us come before his presence with thanksgiving, with thanksgiving; come before his presence, let us come before his presence with thanksgiving;

And shew ourselves glad, and shew ourselves glad, and shew ourselves glad, and shew ourselves glad.

in him with psalms.
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.

In his hands are all the corners of the earth, and the strength of the hills is his also. The Sea is his and he...
made it; and his hands prepared the dry land. O come, let us worship; O come, let us

worship, and fall down, and kneel before the Lord, the Lord our Maker. O come, let us worship; O
come, let us worship, and fall down, and kneel before the Lord, the Lord our Maker.

For he is the Lord, the Lord our God; and we are the people, we are the people,
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 people of his pasture, and the sheep of his hand. For he is the Lord, the Lord our God; and we are the

Adagio.

We are the people, we are the people of his pasture, and the sheep of his hand.

people, we are the people, we are the people of his pasture, and the sheep of his hand.
Hosanna, blessed is he that comes.

Hosanna, blessed is he that comes,

Hosanna, blessed is he that comes,

Hosanna, blessed is he that comes,
Hosanna in the highest, Hosanna, Hosanna in the highest, Hosanna in the highest.

Hosanna in the highest, in the highest, Hosanna, Hosanna, Hosanna in the highest.

CHORUS. For.

blessed is he that comes.
Hosanna.

Blessed is he that comes, in the name of the Lord, in the name of the Lord; Hosanna,

Blessed is he that comes, he that comes in the name of the Lord, in the name of the Lord; Hosanna,

blessed is he that comes in the name of the Lord, in the name of the Lord.

blessed is he that comes, Hosanna, blessed is he that comes, Hosanna, Hosanna in the highest

blessed is he that comes,

Hosanna, Hosanna, Hosanna in the highest,

Hosanna, blessed is he that comes, Hosanna, Hosanna, in the highest
'Hosanna,' [concluded.]

in the highest, Hosanna, Hosanna, Hosanna, Hosanna. Hosanna in the highest, Hosanna in the highest, Hosanna in the highest.
'Fallen is thy throne.' [HYMN.] Martini. 321

1. Fall'n is thy throne, O Israel, Silence is o'er thy plains. Thy dwellings all lie desolate, Thy dwellings all lie desolate,

Thy children weep in chains. Where are the dews that fed thee On Elim's barren shore, 

... O
'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 barren shore, heav'n which led thee,

That fire from heav'n which

lights thy path no more,  -  Now lights thy path no more,  -  Now lights thy path no more.
Sing, O heavens, and be joyful be joyful O earth, break forth into singing, O mountains break forth in to singing, O mountains break forth into singing, O mountains: the Lord hath comforted, hath comforted his mountains, break forth into singing, O mountains: the Lord hath comforted, hath comforted his
people, he will have mercy, he will have mercy, mercy on his afflicted.

people, he will have mercy, he will have mercy on his afflicted. A - mer, A - men.

people, he will have mercy, he will have mercy on his afflicted.

people, he will have mercy, he will have mercy on his afflicted.

Our Father who art in heaven. [Lord's Prayer.] Denman.
Our Father, who art in heav'n, Hallowed be thy name, Thy kingdom come, thy will be done, On earth as it is in heav'n,

Give us this day our daily bread, And forgive us our trespasses as we forgive them that trespass against us:

Our Father who art in heaven.

(Continued.)
'Our Father who art in heaven,' [Concluded.]

and lead us not into temptation, but deliver us from evil, for thine is the kingdom, and the power, and the glory, for ever, and ever, Amen.
I will praise the Lord, praise the Lord. in the congregation, praise the Lord, in the congregation. I will praise the Lord, I will 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.
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

daily bread; and forgive us our trespasses, as we forgive them that trespass against us. And lead us not into temptation,

but deliver us from evil; for thine is the Kingdom, and the power, and the glory, forever, Amen.
GLORIA PATRIA.

Glory be to the Father, and to the Son, and to the Holy Holy Ghost; As it was in the beginning, is

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.
Venite, Exultemus Domino.

No. 1.

1. O come, let us sing unto the Lord; Let us heartily rejoice in the strength of our salvation.
2. In his hands are all the corners And a great King above all Gods.
3. For the Lord is great God; And we are the people of his pasture, And the sheep of his hand.
4. For he is the sea is his; And his hand preserved the dry land.
5. The sea is his, and he made it; And we are the people of his pasture, and the sheep of his hand.
6. For he is the Lord our God; And we are the people of his pasture, and the sheep of his hand.
7. For he is the Lord our God; And we are the people of his pasture, and the sheep of his hand.
8. Glory be to the Father, and to the Son, and to the Holy Ghost.
9. Let us come before his presence and fall down; And we are the people of his pasture, and the sheep of his hand.
10. Let us come before his presence and fall down; And we are the people of his pasture, and the sheep of his hand.
11. As it was in the beginning, is now, and ever shall be; World without end, a men, a men.

2. Let us come before his presence and fall down; And we are the people of his pasture, and the sheep of his hand.
3. With thanks-giving; And show ourselves glad in him with psalms.
4. In his hands are all the corners And the strength of the hills is his also.
5. In his hands are all the corners And the strength of the hills is his also.
6. O come, let us worship; And kneel before the Lord our Maker.
7. O worship the Lord in the beauty of holiness; Let the whole earth stand in awe of him.
8. As it was in the beginning, is now, and ever shall be; World without end, a men, a men.
9. As it was in the beginning, is now, and ever shall be; World without end, a men, a men.
10. For he cometh, for he cometh to judge the earth; And with righteousness to judge the world, and the people, with his truth.
VENITE, EXULTEMUS DOMINO.

1. O come, let us sing unto the Lord, and let us heartily rejoice in the strength of our salvation.
2. Let us come before his presence and show ourselves glad in his hill.
3. For the Lord is a great God; and a great King above all gods.
4. For the sea is his, and he made it; and his hands prepared the dry land.
5. For he is the Lord our God; and his hands prepared the dry land.
6. For he is the Lord our God; and we are the people of his pasture and the sheep of his hand.
7. For he is the Lord our God; and we are the people of his pasture and the sheep of his hand.
8. As it was in the beginning, and is now, and shall be, world without end.
9. O worship the Lord, in the beauty of holiness; and let the whole earth stand in awe of him.
10. For he cometh, and he cometh, to judge the earth, and with righteousness to judge the world and the peo-ple with his truth.
11. As it was in the beginning, is now, and ever shall be, world without end.

GLORIA PATRI.

1. Glory be to the Father, and to the Son, and to the Holy Ghost, world without end.
2. As it was in the beginning, is now, and ever shall be, world without end.
GLORIA PATRIA.  No. 2.  W. NASH.

As it was in the beginning, | - is | now, | and ever | shall be, | world without end, | A- men.

GLORIA IN EXCELSIS.  [Chant.]

Glory 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 Father, that takest away the sin of the world, have mercy upon us,

Thou that takest away the sin of the world, have mercy upon us. Thou that takest away the sin of the world, receive our prayer. Thou that sittest at the right hand of God the Father, have mercy upon us, For thou only art holy, Thou only art the Lord. Thou only, O Christ, with the Holy Ghost; art most high in the glory of God the Father. Amen.
GLORIA IN EXCELCIS.

1. Glory be to God on high, and on earth peace, | good will towards men. 2.
2. We praise thee, we glorify thee, we give thanks to thee for thy great glory. 3.
3. O Lord God, heavenly King, God the Father Almighty, 4.
4. O Lord, the only begotten Son, Jesus Christ, O Lord, God, Lamb of God, Son of the Father. 5.
5. That takest away the sins of the world, have mercy upon us. 6.
6. Thou that takest away the sins of the world, have mercy upon us. 7.
7. Thou that takest away the sins of the world, receive our prayer. 8.
8. Thou that sittest at the right hand God the Father, have mercy upon us. 9.
1. We praise thee, O God; We acknowledge thee to be the Lord.

2. All the earth doth worship thee, the Father everlasting.

3. To thee all angels cry aloud; the heavens and all the powers therein. To thee cherubim and seraphim continually do cry.

4. Holy, Holy, Holy Lord God of Sabaoth, heaven and earth are full of the majesty of thy glory.
5. The glorious company of the apostles praise thee, The goodly fellowship of the prophets praise thee.

6. The noble army of martyrs praise thee, The holy church throughout all the world doth acknowledge thee.

7. The Father of an infinite majesty, Thine adorable, true, and only Son; also the Holy Ghost the Comforter.

8. Thou art the King of glory, O Christ, Thou art the ever-living Son of the Father.

9. When thou tookest upon thee to deliver man, Thou didst humble thyself to be born of a virgin.

10. We therefore pray thee, help thy servants Whom thou hast redeemed with thy precious blood.

11. Make them to be numbered with thy saints, In glory everlasting.
10. When thou hadst overcome the
11. Thou sittest at the right hand of God in the
12. O Lord, save thy people, and we believe thou shalt
13. Day by day we
14. O Lord, in
15. Thou didst open the kingdom of heaven to all believers.
16. Vouchsafe, O Lord, to keep us this
day without sin,
17. O Lord, let thy mercy be upon us:
18. O Lord, in
19. let me

JUBILATE DEO. No. 1

1. O be joyful in the Lord, all ye lands;
2. Be ye sure that the Lord, he is God;
3. O go your way into his gates with thanksgiving, and into his courts with praise;
4. For the Lord is gracious, his mercy is everlasting;
5. Glory be to the Father and to the Son and to the Holy Ghost;

Serve the Lord with gladness and come before his presence with a song.
It is he that hath made us, and not we ourselves, we are his sheep of his pasture.
Be thankful unto him, and speak good of his name.
And his truth endureth from generation to generation.
As it was in the beginning, is now, and shall be, world without end, Amen, Amen.
**JUBILATE DEO. No. 2.**

1. O be joyful in the Lord all ye lands, serve the Lord with gladness, and come before his presence with a song.
2. Be ye sure that the Lord he is God: it is he that hath made us, and not we ourselves, we are his people, and the sheep of his pasture.
3. For the Lord is gracious, his mercy is everlasting, and his truth endureth from generation to generation.
4. As it was in the beginning, is now, and world without end, Amen, Amen.

**BENEDICTUS. No. 1.**

1. Blessed be the Lord God of Israel, for he hath visited and redeemed his people.
2. And hath raised up a mighty salvation for us, David.
3. As he spake by the mouth of his holy prophets, which have been since the world began, to hate us.
4. That we should be saved from our enemies, the hand of all that hate us.
5. Glory be to the Father, & to the Son, & to the Holy Ghost. Amen, Amen.
BENEDICTUS.  No. 2.

Blessed be the Lord God of Israel; for he hath visited and redeemed his people. 2. 
As he spake by the mouth of his holy prophets; which have declared to the world since the world began. 4. 
Glory be to the Father, and to the Son, and to the Holy Ghost. 6.

And hath raised up a mighty salvation for us, in the house of his servant David. 3. 
That we should be saved from our enemies, and from the hand of all that hate us. 5. 
As it was in the beginning, now, and ever, world without end. A - - - MEN.

GLORIA. No. 1.  GLORIA. No. 2. A. S.  GLORIA. No. 3. A. S.

Glory be to thee, O Lord.  Glory be to thee, O Lord.  Glory be to thee, O Lord.
CANTATE DOMINO. No. 1.

1. O sing unto the Lord a new song; for he hath done marvellous things.
2. With his own right hand, hath he gotten himself the victory.
3. He hath remembered his mercy and truth towards the house of Israel; and all the ends of the world have seen the salvation of our God.
4. Praise the Lord on the harp, and sing to the harp with a psalm of thanksgiving.
5. Let the sea make a noise, and all that there is in it; judge the world; and the people shall be, and ever be.
6. As it was in the beginning, is now, and eternally shall be, world without end.

DOUBBLE CHANT.
CANTATE DOMINO. No. 2.

1. O sing unto the Lord a new song; for he hath showed in the sight of the heathen:

2. With his own right hand, and with his holy arm, hath he gotten himself the victory.

3. The Lord declared his salvation; his righteousness hath he openly done marvelles things.

4. With trumpets also and shawms, O show yourselves joyful before the Lord; for he fore the Lord, and give thanks.

5. Show yourselves joyfull unto the Lord, | and give thanks.

6. Let the floods clap their hands, and let the hills be joyful together before the Lord; for he cometh to judge the earth.

8. To the Son, and to the Holy Ghost.

11. Glory be to the Father, and to the Son, and to the Holy Ghost, Amen.

3. With his own right hand, and with his holy arm, hath he gotten himself the victory.

4. With trumpets also and shawms, O show yourselves joyful before the Lord; for he cometh to judge the earth.

11. With righteousness shall he judge the world; and the world shall be, and ever new, shall be, world without end.

SINGLE CHANT.
It is a good thing to give

Upon an instrument of ten strings, and up-

Glory be to the Father, and

And to sing praises unto thy name, O most Highest.

To tell of thy loving kindness early in the morning;

And of thy truth in the night - season.

For thou, Lord, hast made me glad through thy works;

And I will rejoice in giving praise; for the ope-

As thou, Lord, hast made me in the morning;

And ever shall be, world without end,

And to sing praises unto thy name, O most Highest.

For thou, Lord, hast made me glad through thy works;

And I will rejoice in giving praise; for the ope-

As thou, Lord, hast made me in the morning;

And ever shall be, world without end,
DEUS MISEREATUR. No. 1.

1. God be merciful unto us and bless us, And show us the light of thy countenance, and be merciful unto us.
2. That thy way may be known upon earth, thy saving health a-mong all nations.
3. Let the people praise thee, O God, yea, let all the people praise thee.
4. Let the people praise thee, O God, yea, let all the people praise thee.
5. Let the people praise thee, O God, yea, let all the people praise thee.
6. Glory be to the Father and praise thee, O praise thee, and all the yeas, I let all the Holy Ghost.
7. Glory be to the Father, and praise thee, O praise thee, and all the yeas, I let all the Holy Ghost.
8. That thy way may be known upon earth, thy saving health a-mong all nations.
9. As it was in the beginning, is now, and ever shall be, world without end.

DOUB T CHANT.
DEUS MISEREATUR. No. 2.

Treble.

Altos.

Tenor.

Basses.

1. God be merciful unto us, and bless us, and show us the light of his countenance, and be merciful unto us.
2. That thy way may be known upon earth, and thy saving health among all nations.
3. Let the people praise thee, O God; Yea, let all the people praise thee.
4. O let the nations rejoice, and be glad, for thou shalt judge the folk righteously and govern the nations upon earth.
5. Let the people praise thee, O God; Yea, let all the people praise thee.
6. Then shall the earth bring forth her increase; And God, even our own God, shall give us his blessing.
7. God shall bless us, and all the ends of the world shall fear him.
8. Glory be to the Father, and to the Son, and to the Holy Ghost.
9. As it was in the beginning, is now, and ever shall be world without end.

A-MEN.

SINGLE CHANT. Psalm 122.

1. I was glad when they said unto me, let us go into the house of the Lord.
2. Whither the tribes go up, the tribes of the Lord, unto the testimony of Israel, to give thanks unto the name of the Lord.
3. Pray for the peace of Jerusalem; they shall prosper that love thee.
4. For my brethren and companions' sake, I will now say peace be within thee.

Our feet shall stand within thy gates, O Jerusalem; Jerusalem, Jerusalem is builded as a city that is compact together.

For there are set thrones of judgment, the thrones of the house of David.

Peace be within thy walls, and prosperity within thy palaces.

Because of the house of the Lord our God I will seek thy good.

A-MEN.
1. Praise the Lord, 
3. Who forgiveth all thy sin, and all that is within me, 
5. O praise the Lord ye angels of his, ye that excel in strength, ye that fulfil his commandments, and hearken unto the Son, and to the Holy Ghost.
8. Glory be to the Father, and ye that exceed to my soul: I sin in strength, I sin in firmness.

2. Praise the Lord, O my soul, and for- 
4. Who saveth thy life from destruc- 
6. O praise the Lord, ye his hosts, and crowneth thee with ye servants of his do-minion, praise thou the Lord, O my soul. 
8. As it was in the beginning, is now, and ever shall be, world without end.

BENEDIC, ANIMA MEA. No. 1.

DOUBLE CHANT.
Praise the Lord, Who saveth thy soul; and all that is within me, praise his holy name.

Who forgiveth all thy sin; and heal eth all thine infirmities.

O praise the Lord, ye angels of his, ye that excel in strength, ye that fulfil his commandments, and hearken unto the voice of his word.

Glory be to the Father, and to the Son, and to the Holy Ghost.

As it was in the beginning, O my soul, and for ever; get not all his benefits.

Who saveth thy life from destruction, and crowneth thee with mercy and loving kindness.

O praise the Lord, all ye ye servants of his that do his pleasure.

I speak good of the Lord, all ye works of his in all places; praise thou the Lord, O my soul.

As it was in the beginning, I shall be, world without end.

Blessed are the dead, who die in the Lord, from henceforth.

Yea, with the spirit; that they may rest from their labors, works do follow them.
CHANT FOR GOOD FRIDAY.

1. My God, my God, look upon me; why hast thou for-
   sa-ken me?
2. But thou art holy; O thou that in-
   habitest the head of Israel.
3. I am a worm, no man;
   thou art to be laughed me to scorn.
4. The counsel of the wicked layeth siege a-
   gainst me; they pierced my hands, and my feet.
5. He trusted in God, that he would do-
   garments among them; and cast -
   Lord: O my strength, | and when I was thirsty they gave me -
6. They part my liv-er him; let him deliver him.
7. They part my garments among them.
8. Be thou not far from me -
   not required: when I was thirsty they gave me -
9. Thy rebuke hath broken my heart; I am not;
   but mine ears to the Holy Ghost.
10. Sacrifice and meat offering thou wouldst to the Son, and art so far from my health, | and from the-
11. Sacrifice and meat offering thou wouldst to the Son, and art so far from my health, | and from the-
12. Glory be to the Father, | and -

A. MEN.

3. In the volume of thy book it is written of me, | that I should fulfill thy will, | S

13. O my God: I am content to do it, yea, | thy law is with-

14. As it was in the beginning, | is now, and ever

15. As it was in the beginning, | is now, and ever

words of my com-
plaint. 2. But thou art holy; O thou that in-
habittest the head of Israel.
3. I am a worm, no man;
10. Sacrifice and meat offering thou wouldst to the Son, and art so far from my health, | and from the-
11. Sacrifice and meat offering thou wouldst to the Son, and art so far from my health, | and from the-
12. Glory be to the Father, | and -

A. MEN.
1. Christ our passover is sacrificed for us; therefore let us keep the feast.
2. Not with the old leaven, neither with the leaven of malice and wickedness, but with the unleavened bread of sin;
3. For in that he died, he died unto sin once: but in that he liveth, he liveth unto God:
4. Christ is risen from the dead: and become the first fruits of them that slept.
5. Likewise reckon ye also yourselves to be dead in trespasses and sins, but alive unto God through Jesus Christ our Lord.
6. For since by man came death, by man also came the resurrection of the dead.
7. Not with the old manner of conversation, as also the ancient Jews did; but as he which called you is holy, so be ye holy:
8. For as in Adam all die, so also in Christ shall all be made alive.
SINGLE CHANT. Psalm 145.

1. The Lord is gracious | and full of compassion; Slow to anger and of great mercy.
2. The Lord is good to all: And his tender mercies are ever ver all his works.
3. All thy works shall praise thee, 0 Lord; And thy saints shall bless thee.
4. They shall speak of the glory of thy kingdom, And thy praises shall be spoken of thy kingdom.
5. To make known to the sons of men his majesty of his kingdom.
6. Thy kingdom is an everlasting kingdom, And thy dominion endureth throughout all generations.

DOUBLE CHANT. Psalm 27.

1. The Lord is the light of my salvation; whom shall I fear? The Lord is the strength of my life; of whom shall I be afraid?
2. And now shall my head be lifted up above round about me, Therefore will I offer in his tabernacle sacrifices of joy; I will sing, yea, I will sing.
3. ? And now shall my head be lifted up above round about me, Therefore will I offer in his tabernacle sacrifices of joy; I will sing, yea, I will sing.
4. When thou saidst, seek ye my face, My heart said unto thee, thy face, Lord, will I seek.
5. When thou saidst, seek ye my face, My heart said unto thee, thy face, Lord, will I seek.
6. When thou saidst, seek ye my face, My heart said unto thee, thy face, Lord, will I seek.

2. One thing have I desired of the Lord: that will I seek after: That I may dwell in the house of the Lord, all the days of my life, to behold the beauty of the Lord.
3. Hark, O Lord, when I cry with my voice. Have mercy also upon me and answer me.
4. Wait on the Lord, that I may dwell in the house of the Lord, all the days of my life, to behold the beauty of the Lord.
5. Wait on the Lord, that I may dwell in the house of the Lord, all the days of my life, to behold the beauty of the Lord.
6. Wait on the Lord, that I may dwell in the house of the Lord, all the days of my life, to behold the beauty of the Lord.
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### ALPHABETICAL INDEX.

**ANTHMS, HYMNS, ETC.**

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