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THE NATIONAL PSALMIST;
A COLLECTION OF THE MOST POPULAR AND USEFUL
PSALM AND HYMN TUNES;
TOGETHER WITH A GREAT VARIETY OF NEW
TUNES, ANTHEMS, SENTENCES, AND CHANTS;
THE WHOLE FORMING A MOST COMPLETE
MANUAL OF CHURCH MUSIC
FOR
CHOIRS, CONGREGATIONS, SINGING-SCHOOLS, AND MUSICAL ASSOCIATIONS.

BY
LOWELL MASON AND GEORGE JAMES WEBB,
PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

BOSTON:
TAPPAN, WHITTEMORE, AND MASON.
1848.
PREFAE

Church Music may be divided into two classes, Congregational and Choral. By congregational music, we mean such as is designed to be sung congregationally; and by choral music, we mean such as depends on the individual performers. Congregational music, which should always be within the vocal capacity of all classes of people, must necessarily be more confined to the plainest parts of the psalms. Congregational music is comparatively simpler and more direct, and may include many elaborately sung tunes, such as the Psalms of Set Pieces, Services and Anthems. Both of these classes of music may, according to circumstances, be sung by the congregation, or by a choir. When the latter is employed, the composition employed is usually one that was employed from the beginning, or certainly from the time when "sang Moses and the children of Israel" their triumphant responsive choruses on the shores of the Red Sea, or, in later times, congregational music, the congregational style has prevailed; while, in times of greater outward prosperity, choirs have been established to lend the people in the service of song, carrying the more elaborate and refined portions of the music. The psalms of the congregation may be sung with all the utmost effect, but those of the choir, when sung with the utmost effect, are more often sung with less effect. The tunes themselves, which had doubtless been heard in chanting the psalms of the Jewish service, mingled with the voices of their disciples in their worship. The singing on that occasion was congregational.

When, however, a short time afterwards, the Apostles went out on their high and successful mission, and the gospel spread itself into the world, reaching the churches of kings and emperors, and coming with them, with the rich, the great, and the honorable, to become the language of "the King of kings," learning, science, and art were among the off-ranges that were brought and cultivated by the missionaries. When, therefore, as the result of the efforts of the learned, the Church of England was organized, the Church of England was the Church of England, the Church of England was the Church of England, and the Church of England was the Church of England. The Church of England was the Church of England, and the Church of England was the Church of England.

The early dawn of the reformation Metrical Psalms made it appear in the form of unisonous congregational singing. The singing of psalms was an exercise for the people, one in which they were accustomed to participate in a spirit of simplicity and earnestness, and with a deep sense of the majesty of the Lord. The style of singing which they had been accustomed to receive a direction and an impulsion which have induced it ever since, for even now it generally prevails in the Protestant churches of Europe.

The division was made, not only for congregational singing in the plain psalmody of the parochial church, but also for a choir service in cathedral churches. Both styles were carried very far, and in the reigns of Elizabeth, and "as aptly arranged," says an English writer, "as to furnish a model for later ages." In the choral music of the English maters, the Psalms were always sung in a majestic, so serenely noble, and so warmly devout, that few composers of the present day can produce a tolerable imitation. "The Elizabethan composers were, however, distinguished by a deep and serious study of the Psalms, which, to the modern ear, may seem somewhat stern and solemn. They clearly discerned the requisites of divine worship, and self-denyingly aimed at them. Discarding the custom of intoning a psalm, or the use of any tune in connexion with the words, they confined themselves to a style, which, of all styles contains the most art in the least amount of labour. This style is one of the most beautiful in the world; it is the one which tends to inspire feelings of awe, reverence, tenderness and devotion.

The parochial tunes too, of that age, contained in the early Psalms, and collected, "as into parts," and published by Ravenscroft, in his "Whole Book of Psalms," in 1621 (a work which has been called the "fount and standard of English psalmody"), have not been corrected, or they have been equalled, by modern composers. "They are not vulgar, insipid, or holier. Grave, but cheerful, dignified and chaste, they are admirably adapted to meet a great variety of occasions. They are, in short, what they should be, if they were as they were sung in the Church of England before the Reformation."

The first settlers of New England brought with them the style of singing to which they had been accustomed in their native land, and which was also the style of singing in the psalms of Metrical Psalms. The first singing manual was "Ainsworth's Psalms," published in Amsterdam in 1612; a book containing a translation of the Psalms, with a commentary; and this was followed by a translation by George Winsor, in 1640, "Psalms and Psalms," translated by him, the author says in his preface, "Funes for the Psalms, I find not one set of God so that which people is to use the most grave, decent, and comfortable manner of singing that they know, according to the general rule."

We have thus seen that the psalms of the congregation have been sung in England for centuries, and have been sung in America for centuries. The singing of the psalms is, however, not confined to the Congregational style. The psalms are also sung in the Choral style, and in the Metrical style. The psalms are also sung in the Mourners, and in the Psalter, and in the Psalms for the Church.

The advantages of keeping together in singing, the editor says, "The even, unaffected, and smooth-sounding of the notes, and the omission of those unnatural quaverings and turns, will serve to prevent all that discord which forsook the psalmody of the ancient Church."

For much time is taken up in slacking out these turns and quavers; and, besides, no two men in the congregation quaver alike, or together, which produces a discord, and which is never found in the psalms of the ancients. Thus five hundred different tunes round out all the same time."

The efforts which were now made, seem to have been successful in the preservation of the old Choral style and knowledge and taste, and especially the publication of Walter's book, which is the only book which had been written by which only those parts could be sustained. But all these efforts at improvement soon took an unfavorable turn, by the introduction of the Metrical style of singing, which is the style of singing which is now prevalent in England, and which is particularly so among those denominations of Christians whose influence was principally felt in this country, and many books of Metrical Psalms have been published with much success. The Psalms of Tansur seem to have had a greater influence in this country than any others. In 1742, the author's "Complete Melody," which is a book of Metrical Psalms, was published. It was a work inferior to the "Complete Melody," designed especially for New England, called "The American Harmony," and published in Newburyport, Massachusetts; in this work we find some of the earliest examples of that imitative or fixed style in psalmody, which afterwards became so popular. The tunes St. Martin, Barby, and Rodwell, date as far back as the "American Harmony," evolved, and at length brought about the style which is now so generally adopted.

The style derived from Tansur and other inferior American composers spread widely, superseding in a great measure the admirable old "Church and Public Psalms," which was published in England in 1640, and which came about at the time of the American revolution, and which exist now in some parts of the country. In 1770, was published "The Metrical Psalms of David," a collection of psalms consisting of original tunes in a style of melody and harmony, quite below any thing that had yet appeared. The author, if we may judge from the name, was an American, and the style of the composition; indeed he professes to be governed by no laws but those of his own fancy, and he rejects all those rules which good taste and experience had led the best composers, and in the observance of which the best composers had been governed, and which, though they do not form a style of their own, are yet the necessary principles upon which the whole system of psalmody is founded. The style of which Billings has sometimes been called the American father was more fully developed. This consists in an easy and popular (though often low and vulgar) flow of melody, for Tansur voices, with harmony parts for a Treble and Altu above, and a Bass below. In many of these tunes, most indeed of those that became favorites, involving it in the way of thinking, as the result of that inertia of the mind, that consecrated the fancies of the people, and that the harmony was generally known, and musical science wholly unlearned, no one's taste was offended by the lawful and awkward progress of chords, or the mangled progressions of the psalmody. The progressions of the metrical style are in proportion to the popular taking character of the melodies, or to the wonderment with which the different parts were introduced, twisted and mangled, and not at all according to the law of harmony commended in proportion to the popular taking character of the melodies, or to the wonderment with which the different parts were introduced, twisted and mangled, and not at all according to the law of harmony.

As this style gained the ascendency, and amusement took the place of edification and worship, the "Old Hundredths," "Windsors," and "Dundees," were, like the ejected ministers in English.
and Scotch history, driven away into the wilderness. Congregational singing, of course, went with them; the voices of the people were bused, and the church came to a close as a community of worship. The effect of the presence of such unshallowed strains, and her place was occupied by admiration, wonder, and curiosity. The worship of God seems no longer to have any place in the church, and instead we find a matter of more entertainment. Our author says in justification of his tunes, "It is well known there is more variety in one piece of music than in twenty others. The melodies are not the same in character, nor the rhythm of the same. While each part is striving for mastery, and sweetly contending for victory, the audience are most luxuriously entertained, and exceedingly delighted in the mean time their minds are engaged in the search of the various melodies, and the most highly wrought and the most simply and contemptible trash imaginable in the form of psalm tunes, pretentious and profane, overspread the land like the locusts of old. It is said that the solemn basis upon which we build our new constitution, was the tune by which it has been most, nothing remaining of it but its name in history."

TheComplete collection of tunes which have been in quick succession issuing from the press, we know not of a single one that has been prepared with any intention to either the preservation of the church in choral music, or to furnish available congregational tunes; they are filled almost entirely neither with choir tunes, but with choruses which in melody or in harmony, or both, are of a secular character; and the originals of which they are made up is extremely low, and are usually printed in (A, quite beyond the compass of men's voices), and sometimes as high as B or C. Let Old Hundredth," says Dr. Gauntlett, "be of all tunes with the key of F, and of all the tunes in the key of G, where the highest tune is D, and then they will be suitable for singing with the women and children; but change the key to A, or B, and half of the male congregation present are found, compelled to sing at the same time that the others are in the key of A, B, or C. The air is not only a vocal composition, but the melody and the harmony of a congregational tune should be constructed as to admit of being sung by a large body of people, and that the harmony should be free from such progressions as produce forbidden consecutives by inversion. Indeed we are fully of the opinion that congregational tunes are to be expected from the most experienced musicians and others who have examined the subject."

Surely, says Dr. Gauntlett, "it is not to be tolerated that the praises of the Eternal have been so often denounced and outraged, and that before being fitted for singing hymns, we must become half instructed in the callings of a contra-teneror part, or the mysterious grumblings of the bass."

But yet it has been supposed that when the church went astray into the course of congregational singing, it was only practical to sing congregationally in parts, but also in parts. If difficult choral tunes; such a state of musical cultivation has been maintained, and it is not the work of one man, but of some company, driven by the abuses which unhappily so often find their way into choral associations, have made the attempt. It is hardly necessary to mention the results. The plan, no doubt, may have been the result, and then, congregational singing has been condemned as a species of music which is not only impracticable, but also in the use of difficult choirs, such as a state of musical cultivation has been maintained, and it is not the work of one man, but of some company, driven by the abuses which unhappily so often find their way into choral associations, have made the attempt. It is a pity, then, for the sake of the vocalists, that such a state of things in New England, at the beginning of the eighteenth century, has given rise to extracts from preface to Walter's collection, p. 2. If music should be exclusively cultivated, and congregational singing be neglected, the singing
Rhythmic Form of the Congregational Tunes. We should also note that there are other books on the subject, but we hardly felt at liberty to make the alterations necessary to bring all the well known tunes to that standard which appears best. The air of a tune is important, but its length is also a matter of great moment, and must be carefully considered. The length of a tune may be divided into three parts: long, short, and equal. The long tunes, as a rule, are the most suitable for use in the church, and they are usually divided into two parts, each part being a half note long. The short tunes, on the other hand, are usually divided into two parts, each part being a quarter note long. The equal tunes are usually divided into three parts, each part being a half note long. The length of a tune is important, and should be considered in the selection of tunes for use in the church.

The Rhythm of Congregational Tunes. The rhythm of a tune is determined by the length of the notes used. The notes may be divided into three categories: long, short, and equal. The long notes are usually divided into two parts, each part being a half note long. The short notes are usually divided into two parts, each part being a quarter note long. The equal notes are usually divided into three parts, each part being a half note long.

We may here remark that an organ is of the greatest importance to the full success of congregational singing. The organ will play a great part in rendering the music more effective, and it will also add to the beauty of the service. Moreover, the organ will enable the choir to carry out the full design of the tune, and to make the service more effective.

RHYTHMIC FORM OF THE CONGREGATIONAL TUNES.

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He says also of 'The Old Hundredth,' "now so slow, heavy, and dirge-like, that it is difficult to believe, without informing him-of the subject. It is merely suggested, that in the present state of musical knowledge, habits and associations, the first and last of the chorales of this class cannot be regarded as adapted to congregational singing. This plan has been adopted in some churches, and seems to be a good arrangement, and to give satisfaction.

When was a New Tune first introduced? It seems proper that a plain statement of the intention to introduce it should be made by the pastor, with such reasons for it as he may think best to give.

Custom requires that a change in the hymn should be proposed with the half note, (minim,) and comparative quickness with the quart note (crotchet); this association, however, is quite at variance with the best usage in notation, which regards a note not as an indication of the absolute, but only of the relative length of the tone it represents; but since this association exists, and with reference to it, it may be proper to say in passing, that an accidental occurs, which loses its power to move the affections, and so becomes comparatively useless. The required variety may be obtained by judicious changes in the use of the old standard tunes. A tune, for example, may be employed by a class or society, for a season, and when it begins to lose its interest it may be allowed gradually to retire, giving way to another, which may come up in the like manner. This procedure is very necessary in congregational singing, in which a tone is sung, depends also upon circumstances, as the number of voices, size of the building, character of the music, occasion, &c. of the occasion, &c.

Change of Tunes. No congregation will be satisfied with the constant repetition of the same tunes. Not only is variety necessary on account of the love of novelty which is implanted in the human mind for a good purpose, and which, even in psalmody, it is lawful and proper to gratify within certain limits, but also, because a tune too repeated, as a necessary consequence, loses its power to move the affections, and so becomes comparatively useless. The required variety may be obtained by judicious changes in the use of the old standard tunes. A tune, for example, may be employed by a class or society, for a season, and when it begins to lose its interest it may be allowed gradually to retire, giving way to another, which may come up in the like manner. This procedure is very necessary in congregational singing, in which a tone is sung, depends also upon circumstances, as the number of voices, size of the building, character of the music, occasion, &c.

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In the arrangement of the tunes, there are, on the one hand, those who contend for the exclusive use of the old, ecclesiastical or church-style, and, on the other, those who prefer to adapt the psalmody of the public temple to the sentiment and style of the modern churches. The latter may be more extensively adopted, according to the most obvious meaning of the terms, but also with reference to church music, for it is acknowledged on all hands that a secular style of music possesses never so many inconveniences, and would be worse adapted to the sacred uses of the church, than to the social worship of the nation. The Congregational churches, it is true, have great reason to be satisfied with the modern church music, in the use of which, their clergy and people have for a long time been accustomed. But, besides this, the exigencies of the present times may be composed and introduced to compose a tune, however, worthy of congregational adoption, is not an easy matter; and, whoever would successfully make the attempt must sit down in a library and consult the old manuscripts of the church. There is a very pretty tune that may be tolerated for a little while in a choir, and then it will be better to forget it, but who can compose a Tallest, p. 192, or a Dunfermline, p. 119?

In Choir Performance. Variety will be still more desired than in congregational singing, for the part of the church is to consist in the proportion of the times to the number of the voices, and in the proportion of the voices to the number of the parts. No definite answer can be given to this question; it must depend upon circumstances. It is perfectly safe to say, however, that the form of sing, is the same as in psalmody, and the same rules which apply in psalmody, will apply in singing. A choir, in this respect, has almost driven itself away that is, sober, chaste, devout, spiritual and heavenly in church Music. Ear-pleasing, or musical, in public worship, will be overdone, and of course a different character of tunes is sought for, from that which stumps not to minister to mere outward or sensuous gratification.
ELEMENTS OF VOCAL MUSIC.

INTRODUCTORY.

GENERAL DIVISION OF THE SUBJECT.—ANALYSIS OF MUSICAL SOUNDS.

I. Distinctions existing in the nature of Musical Sounds.—A musical sound, or a Tone, may be:

1. Long, or Short.
2. High, or Low.
3. Soft, or Loud.

II. Properties of Tones.—A tone has, therefore, three essential properties:

1. Length.
2. Pitch.
3. Power.

III. Departments in the Elements of Music.—As there are three distinctions existing in the nature of musical sounds, and as tones have three essential properties, so there are three corresponding departments in the elements of music:

1. Rhythms, treating of the length of tones.
2. Melodics, treating of the pitch of tones.
3. Dynamics, treating of the power of tones.

IV. General View:

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<th>Distinctions</th>
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<tr>
<td>Long, or Short</td>
<td>Length</td>
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<td>High, or Low</td>
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<td>Soft, or Loud</td>
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RHYTHMICS.

CHAPTER I.

DIVISIONS OF TIME. MEASURES. PARTS OF MEASURES.

§ I. The length of tones is measured by a division of time, into equal portions. This may be indicated or illustrated, by counting equally, thus: one, two; one, two; one, two.

Questions.—By what is the length of tones measured? Why, in music, is time divided into equal portions? By what may the division of time be indicated or illustrated?

§ II. The portions into which time is divided are called Measures; thus, at § 1, four measures are counted.

Questions.—What are the portions into which time is divided called? What are measures? Why is time divided into measures?

§ III. Measures are divided into smaller portions, called Parts of Measures: thus, at § 1, measures are divided into two parts, the first part of each measure being indicated by one, and the second part by two.

Questions.—What are smaller portions of time than measures called? How many parts are there in a measure?

§ IV. Measures and parts of measures, may be indicated not only by counting (to the ear), but also by motions of the hand (to the eye), called Beats, or Beating the Time.

Questions.—In what other manner than by counting, may the division of time into measures be indicated? What are the motions of the hand called? How are measures and parts of measures indicated to the ear? How to the eye?
§ V. In beating the time, a downward motion of the hand is usually made for the first part of a measure, and an upward motion for the second part.

Questions.—How is the best for the first part of a measure made? How for the second?

Note 1.—When the pupils commence learning to beat the time, it is well for them, not only to make the proper motions of the hand, but also to repeat the words downward beat, upward beat, or, down, up, as descriptive of the beats.

Note 2.—The class should now be exercised, not only in counting and beating the time, describing the beats, but also in beating the time repeating at each beat the syllable la. This syllable should at first be merely spoken in the usual way, afterwards in prolonged tones, according to the length of the parts of the measure to which it is sung. The measure should be at different times comparatively slow and quick, but in general slow, as when the words downward beat, upward beat, are deliberately spoken.

Other syllables may be occasionally substituted for la, in these exercises, for the sake of variety, as Pa, Ma, Bi, Fi, &c. The letter A should receive its grave sound (a) being the same as is heard in the words above named, or in Father, Calm, Balm, &c. The vowel sound, or ah, is the best for vocal practice, and is constantly used by those who well understand the training of the voice.

CHAPTER XI.

RHYTHMICS.—NOTES. BARS. ACCENT.

§ VI. The length of tones is represented by written characters, called Notes. Notes are signs, representing to the eye the comparative length or duration of sounds.

EXAMPLE.

Notes.

Questions.—What are those characters called which represent the length of sounds? What are notes? What is the use of notes? Are notes seen, or heard? Are sounds seen, or heard?

§ VII. In written music, perpendicular lines are used for marking the division of measures, called Bars.

Questions.—In written music, what are the characters called which are used for separating measures? What is the use of a bar?

§ VIII. The first part of a measure should be accented, the second part unaccented.

Questions.—Which part of a measure should be accented? Which unaccented?

ILLUSTRATION OF MEASURES, WITH COUNTING, BEATING, BARS AND ACCENTS.

FIRST MEASURE. BAR. SECOND MEASURE. BAR. THIRD MEASURE.

<table>
<thead>
<tr>
<th>One, Two</th>
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<tbody>
<tr>
<td>Downward Beat, Upward Beat</td>
<td>Downward Beat, Upward Beat</td>
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§ IX. PRACTICAL EXERCISES.

FIRST EXERCISE.

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<tr>
<td>Joy - ful, Glo - ry, Ho - ly, Love - ly</td>
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SECOND EXERCISE.

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<tr>
<td>De - part, Re - main, Ap - plaud, Re - ward</td>
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Note.—In writing the above and similar exercises, it will not be necessary to write the syllable la, or words; the la will always be understood, and the above, or other similar words, can be taken, as the teacher pleases. After a lesson is written, and before it is recited or sung, questions should be asked; for example, on the above exercises the teacher may ask as follows:—

How many measures are there in the lesson? How many bars? How many notes? How many accented notes? How many notes in each measure? How many beats must there be in each measure? With which part of the measure does the lesson begin? &c.

Note.—The Teacher may now introduce the subject of Melodies, give out a few tones of the scale, show the manner of representing them, by a line or two (part of a staff) drawn on the board, and exercise the class in lessons like the following:—

§ X. PRACTICAL EXERCISES.

FIRST EXERCISE.

Names of the Tones. 1, 2, 1, 2, 1, 2, 1.

Sing to la, la, la, la, la, la, or to Do, Re, Do, Re, Do, Re, Do.
CHAPTER III.

RHYTHMICS.—RESTS.

§ XI. A measure, or parts of a measure, may be passed over in silence. Such silence is called resting. Its sign is a character called a Rest.

Questions.—When a measure, or part of a measure, is passed over in silence, what is that silence called?—What is the character called, which represents a rest?—What is the use of the character called a rest?

Note.—Similar exercises to the above may be written in connection with a few tones of the scale, as at § 10.

CHAPTER IV.

RHYTHMIC CLASSIFICATION. UNITED PARTS OF MEASURE. PRIMITIVE AND DERIVED FORMS OF MEASURE.

§ XIII. A sound may be prolonged so as to occupy both parts of a measure. This prolonged sound is represented by a note, differing in form from the note previously introduced, and which has also, its corresponding rest.

Example.

Long Notes. | Rests.
§ XIV. When a measure appears in its first form, or when a separate sound is sung to each part of a measure, or, when in written music each part of a measure is occupied by a separate note or rest, the measure is said to be in its Primitive Form.

Questions—When is a measure said to be in its primitive form? In written music, when is a measure said to be in its primitive form? What is meant by the primitive form of measure in music heard?—What is meant by the primitive form of measure in written music?

§ XV. When a measure is sung to a prolonged tone, as at § 13, the measure is said to be in a Derived Form.

Questions—When is a measure said to be in a derived form? In written music, when is a measure said to be in a derived form?

§ XVI. Derived forms are obtained from primitive forms, by uniting the parts of a measure; and derived forms are reduced to primitive forms, by separating united parts of a measure.

Questions—How are derived forms of measure obtained from primitive forms?—How are derived forms of measure reduced to primitive forms?

§ XVII. Practical Exercises.

First Exercise.

Questions on the above exercise.—How many measures are there in the lesson?—How many kinds of notes are used?—How many short notes are there?—How many long notes?—Is the first measure in the primitive, or a derived form?—Why is the first measure said to be in the primitive form?—Is the second measure in the primitive, or a derived form?—Why is it said to be in a derived form?

Second Exercise.

Third Exercise.

$^*$ The thick, or Double Bar, indicates the close of the lesson.

Fourth Exercise.

Chapter V.

Rhythms.—Triple Measure.

§ XVIII. A measure may have three parts; as one, two, three; one, two, three; or, downward beat, hither (or inward) beat, upward beat.

§ XIX. A measure having three parts, is called Triple Measure; a measure having two parts, is called Double Measure.

§ XX. Figures are used as signs of measure; thus, the figure 2 denotes double, and the figure 3, triple measure.

§ XXI. Triple measure receives an accent on the first part.

Questions—How many kinds of measure have now been taught?—What distinguishes one kind from the other?—If a measure has two parts, what is it called?—If a measure has three parts, what is it called?—Question also with respect to figures as signs of measure and accent.

§ XXII. Practical Exercises.

First Exercise.

Second Exercise.

La, la, la, la, la, la; Beau-ti-ful, Cap-i-tal; Af-fec-tion, Am-bi-tion; For-give-ness, Va-ca-tion.
ELEMENTS OF VOCAL MUSIC.

THIRD EXERCISE.

la, la, la, la, la, la; la, la, la, la, la, la.  
Comprehend, Understand; Enter-tain, Ever-more.

Note.—Similar exercises may be written in connection with such tones of the scale as have been introduced.

CHAPTER VI.

RHYTHMICS.—TRIPLE MEASURE. THREE QUARTER NOTE. PRIMITIVE AND DERIVED FORMS.

§ XXIII. A sound may be prolonged so as to occupy two or three parts of a measure; and thus derived forms are obtained in triple measure.

§ XXIV. When, in triple measure, a sound is prolonged so as to occupy the three parts, it is represented by a note of different form from those heretofore introduced; called Three Quarters, or sometimes Dotted Half, or Dotted Minim.

§ XXV. The short note introduced at § 6, may be now called a Quarter Note, or Crotchet. The long note introduced at § 13, may be called a Half Note, or Minim.

EXAMPLE.

QUARTER NOTES. HALF NOTES. THREE QUARTERS. REST.

Primitive. 1st Derivative. 2d Derivative. 2d Derivative.

§ XXVI. When, in a derived form of measure, the union of the parts commences with the first, the derivative is said to be in the First Class; when the union commences with the second part of the measure, the derivative is said to be in the Second Class.

§ XXVII. When a tone commences on the unaccented, and is continued on the accented part of a measure, such a tone is said to be a Syncope,* or a Syncopated Tone, and the note representing it is called a Syncopated Note.

§ XXVIII. A syncopated note should always receive an accent.

EXAMPLE OF THE PRIMITIVE AND DERIVED FORMS OF TRIPLE MEASURE.

Primitive,

First Derivative,

Second Derivative,

§ XXIX. PRACTICAL EXERCISES.

FIRST EXERCISE.

SECOND EXERCISE.

QUESTIONS ON THE FIRST EXERCISE.—In what time is the lesson written? Ans. Triple.—How is it known to be triple measure? Ans. It has three parts!—How many measures are there in the lesson?—Is the first measure in the primitive, or a derived form?—Is the second measure in the primitive, or a derived form?—Which class? Which derivative?—Question also in a like manner as to the other measures, and as to other exercises that may be written on the board. The examination by questions should always precede the singing.

Note.—Similar lessons may be written in connection with such tones of the scale as the pupils have become acquainted with; and probably, by this time, the whole scale has been introduced.

* From two Greek words, signifying "I cut."—Rousseau.  
† Syncopé.
CHAPTER VII.

RHYTHMICS.—QUADRUPLE MEASURE.

§ XXX. A measure may have four parts; as one, two, three, four; or downward brat, hither (or inward) brat, thither (or outward) beat, upward beat. Called Quadruple Measure, and distinguished by the figure 4.

§ XXXI. When, in quadruple measure, a sound is prolonged so as to occupy the four parts, it is represented by a note called a Whole Note, or Semibreve.

§ XXXII. When, in a derived form of measure, the union commences with the third part, it is said to be in the Third Class.

EXAMPLE OF THE PRIMITIVE AND DERIVED FORMS OF QUADRUPLE MEASURE.

<table>
<thead>
<tr>
<th>Primitive</th>
<th>First Class</th>
<th>Second Class</th>
<th>Third Class</th>
</tr>
</thead>
<tbody>
<tr>
<td>First Derivative.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Second Derivative.</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Third Derivative.</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

§ XXXIII. PRACTICAL EXERCISES.

FIRST EXERCISE.

SECOND EXERCISE.

§ XXXIV. PRACTICAL EXERCISES. RHYTHMICO MELODIE.

The Scale, in Primitive and Derived Forms of Measure.

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

Note.—Question as at § 20, before singing.

First Exercise.

Third Exercise.

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

SYNCOPE.

Irregularly classed. § 26.
CHAPTER VIII.

RHYTHMICS.—SEXTUPLE AND MIXED MEASURES.

§ XXXV. A measure having six parts, is called sextuple measure; as one, two, three, four, five, six; or downward beat, downward beat, hither beat, thither beat, upward beat, upward beat.

§ XXXVI. In addition to the foregoing, measures may have nine, or twelve parts, or more or less. But it is not supposed to be necessary, in this place, to give any further explanations or illustrations, since, if the pupil is well grounded in the kinds already explained, he need not apprehend difficulty, in any forms of measure which he may find.

CHAPTER IX.

RHYTHMICS.—DIVIDED PARTS, OR COMPOUND FORMS OF MEASURE.

EIGHTH NOTES AND RESTS.

§ XXXVII. Two sounds may be sung to each part of a measure. Such sounds may be represented by notes, called Eighths, or Quavers.

EXAMPLE.—Eighth Notes, \( \frac{1}{8} \) Rests, \( \frac{1}{8} \).

§ XXXVIII. When two notes occur on each part of a measure, the measure is said to be in its Compound Primitive Form; or, Primitive Compound Form.

Note.—The forms of measure heretofore explained, primitive and derived, may be called Simple Forms.

§ XXXIX. The principle of derivation is the same in compound, as in simple forms of measure, and is exhibited in the following tables:

§ XL. Compound Forms of Measure. Double Measure.

Primitive.

1st Derivative.

2d Derivative.

3d Derivative.

§ XLI. Compound Forms. Triple Measure.

### Double Measure

<table>
<thead>
<tr>
<th>Primitive</th>
<th>1st Derivative</th>
<th>2d Derivative</th>
<th>3d Derivative</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{2} )</td>
<td>( \frac{1}{2} )</td>
<td>( \frac{1}{2} )</td>
<td>( \frac{1}{2} )</td>
</tr>
</tbody>
</table>

### Triple Measure

<table>
<thead>
<tr>
<th>Compound Forms</th>
<th>Triple Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \frac{1}{3} )</td>
<td>( \frac{1}{3} )</td>
</tr>
</tbody>
</table>

"Syncope"
§ XLII. Compound Forms. Quadruple Measure.

Note.—It will be seen that this classification might easily be extended further, including various other derived forms of measure; but if the preceding lessons have been thoroughly practiced, the pupil will be able to overcome any ordinary rhythmic difficulty, especially if the principle of reducing any derived form of measure to its primitive be practically understood.

CHAPTER X.

RHYTHMICS.—TRIPLETS.

§ XLIII. When three sounds are sung to one part of the measure, they are called Triplets. The notes representing triplets are usually marked by the figure 3.

EXAMPLE.

CHAPTER XI.

RHYTHMICS.—DOUBLE COMPOUND FORMS OF MEASURE.

SIXTEENTH NOTES AND RESTS.

§ XLIV. Four sounds may be sung to each part of a measure; such sounds may be represented by notes called Sixteenths, or Semiquavers.

EXAMPLE.—Notes,  ,  . Rests,  ,  .

§ XLV. When four notes occur on each part of a measure, the measure is said to be in its Double Compound Primitive Form; or, Primitive Double Compound Form.

§ XLVI. Double Compound Forms. Double Measure.

Note.—Further examples of double compound forms are not supposed to be necessary.

REMARK.—If the foregoing Rhythmic Classification is well understood, it will be perceived that it affords a certain criterion or principle, by which the musical performer may be carried through the most difficult rhythmic combinations with certainty. The principle is simply this: The primitive form of a measure, or the primitive note of a measure, or part of a measure, is always to be taken as a standard of measurement. This cannot fail to solve any rhythmic problem that can occur. The common mode of measuring sounds by beating, is unsatisfactory and uncertain. Hence, a good conductor of an orchestra is frequently observed to indicate with his Baton, the primitive form of the measure, and this although he may know nothing of this principle of classification. This fact shows that the principle is a natural one, and one that fails not to accomplish its end. Whether the terms here used be adopted or not, the principle must be practically understood, the thing itself must be known, or there can be no certainty of correct time.

CHAPTER XII.

RHYTHMICS.—VARIED FORMS OF MEASURE.

§ XLVII. Each of the different kinds of notes may be taken as the primitive form of measure, simple or compound. Thus, the primitive form in any kind of measure, may be represented by whole, half, eighth or sixteenth notes, as well as by quarters.
§ XLVIII. The different representations, or signs of measure, arising from the use of the different notes as primitive forms, are called Varieties of Measure.

Note.—Varieties of measure merely furnish different signs for the same thing. To the ear they are all the same, to the eye only do they differ; the movement depending, not in the least, on the kind of notes in which music is written. Notes have no positive, but only a relative length. The different varieties are comparatively unimportant, but are in common use.

§ XLIX. There may be as many varieties in all the different kinds of measure, as there are kinds of notes.

§ L. As figures are used to distinguish the kinds of measure, so also they are used to distinguish the varieties of measure. When used for both purposes, the two figures are written in the form of fractions, the number of parts, (on which the kind of measure depends,) being indicated by the Numerator; and the kind of note used on each part, (on which the variety of measure depends,) being indicated by the Denominator.

§ LI. EXAMPLE OF DIFFERENT VARIETIES OF MEASURE.

| 2/1 | *3/1 | *4/1 |
| 2/2 | 3/2 | 4/2 |
| 2/4 | *3/4 | *4/4 |
| 16/1 | *3/16 | *4/16 |

* Seldom used.

END OF RHYTHMICS.

MELODICS.

CHAPTER XIII.

LETTERS. DIATONIC SCALE.

§ LII. Musical sounds, considered with reference to abstract, or absolute pitch, are named from the letters A, B, C, D, E, F, G.

§ LIII. Musical sounds, considered with reference to relative pitch, are arranged in a certain order, or series, called The Scale; or, The Diatonic Scale.*

§ LIV. The scale consists of eight tones; these are named numerically from the lowest, upward: One, Two, Three, Four, Five, Six, Seven, Eight.

Note.—Tones are named alphabetically, to indicate their absolute pitch; they are named numerically, to indicate their relative pitch.

§ LV: The letters are applied to the scale as follows:

C, D, E, F, G, A, B, C.

§ LVII. ILLUSTRATION.

THE SCALE REPRESENTED BY FIGURES, WITH THE NUMERICAL AND ALPHABETICAL NAMES OF ITS TONES, AND SYLLABLES.

| Numerical Names. | One, Two, Three, Four, Five, Six, Seven, Eight.
|------------------|-----------------------------
| Alphabetic      | C, D, E, F, G, A, B, C.
| Syllables       | Do, Re, Mi, Fa, Sol, La, Si, Do.

* Diatonic. From two Greek words, signifying through the tones, or from tone to tone.

Scale. Signifying a ladder, or series of steps.
Note 1.—The teacher is advised always to accustom his pupils to speak of the tones of the scale by their numerical, or relative names, as one, two, three, &c.; thus, if a lesson be written on the board, and the teacher wishing to question the scholars with respect to the tones, asks, pointing to any particular note, "What tone is that?" or, "What tone is represented by that note?" the answer should be, one, two, three, or as the case may be. But if he wishes to question with respect to the letters, he should ask directly, "What letter is that?" He is advised also, not to allow his pupils to substitute, as names for tones, first for one, second for two, &c.; nor to allow them to say, No. 1, No. 2, &c., but simply one, two, three, four, &c. He is further advised not to allow the pupils to regard the syllables as the names of the sounds; never to allow them to speak of the tone Do, the tone Re, &c.; but, in all cases, to consider the names of the sounds of the scale one, two, three, four, five, six, seven and eight.

Note 2.—Although the syllables are not regarded as indispensable, the following reasons may be assigned for their use: 1st. An association is quickly formed between each particular syllable, and the relative pitch of the tone to which it is applied; and this enables the inexperienced singer to strike the pitch with comparative ease. 2d. The proper practice of the syllables lays the foundation for a good articulation, or a correct delivery of words. It is obvious that, if such be the object of the syllables, they should always be applied to the scale in the same manner; i. e., Do to one, Re to two, &c.; since they are intended to indicate the relative, and not the abstract pitch of tones. The Italian or French method of using the syllables as a substitute for letters, is a very good one in its place, and for the purpose for which it is intended; but if the syllables are thus used, Do being synonymous with C, Re with D, &c., there can be no use for the letters, as we need one method of designating the abstract pitch of sounds. It must be evident also, to any one, that in this use of the syllables, no such advantage can be derived from them as is mentioned above. The only advantage that is claimed by those who would make the syllables synonymous with the letters is, that in this way, it is easier for the pupil to apply the syllables to the notes, since each syllable will always occupy the same place on the staff. The question then is, "are the advantages of associating the syllables with the sounds of the scale, greater than the difficulty of applying them?" If the answer is in the affirmative, then the use of the syllables here recommended, is the best use of them; if in the negative, the syllables had better be given up altogether, and the German method of using only the one syllable La for all the tones be adopted. Indeed, it is by no means certain, where a thorough course is contemplated, that the German system is not the best.

Questions on this Chapter.—How are musical sounds named, when considered with reference to abstract or absolute pitch?—What is the series of tones called, into which they are arranged with reference to relative pitch?—How many tones are there in the scale?—What is the name of the first tone of the scale? Ans. One. (Not First, not No. 1, not Do; but, One.)—What is the name of the second tone? Ans. Two. &c.—Do letters represent the abstract or relative pitch of sounds?—Do numerals represent the relative or abstract pitch of sounds?—What letter is applied to the tone One? Or, what letter is taken as One?—What syllable is sung to One? &c.
§ LXX. The F clef fixes F on the fourth line; hence, when the F clef is used, C (one) will, of course, be on the second space.

EXAMPLE 1. The Scale, G Clef, ascending and descending.

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

EXAMPLE 2. The Scale, F Clef, ascending and descending.

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

Questions.—By what character is the pitch of sounds represented?—Of what does the staff consist?—What is each line and each space of the staff called?—How many degrees does the staff contain?—(Pointing to the staff.) Which degree of the staff is this? &c.?—What is the space above the staff called?—Space below?—If lines are added above the staff, what are they called? If below?—How many ways are there in which it is common to apply the letters, or to represent the scale upon the staff?—What character is used to fix the position of the letters on the staff?—What is the use of a clef?—How many clefs are there in common use?—What are they called?—What does the G clef signify? Where on the staff is it written?—What does the F clef signify? Where is it written?—When the G clef is used, on what degree of the staff is C, or one?—When the F clef is used, on what degree of the staff is C, or one? &c.

CHAPTER XV.

MELODICS.—INTERVALS. STEPS AND HALF-STEPS.

§ LXXI. The difference of pitch between any two tones, is called An Interval. Thus, the difference of pitch between one and two, is an interval.

§ LXXII. In the regular succession of the tones of the scale, there are two kinds of intervals, larger and smaller.

§ LXXIII. The larger intervals are called Steps, or Large Steps; and the smaller intervals are called Small Steps, or Half-steps.

§ LXXIV. The intervals of the scale occur in the following order:—between one and two, a step; between two and three, a step; between three and four, a small step; between four and five, a step; between five and six, a step; between six and seven, a step; and between seven and eight, a small step.

Questions.—What is the difference of pitch between two tones called?—What is an interval?—How many kinds of intervals are there in the scale?—What are the larger intervals called?—Smaller?—How many steps are there in the scale?—Small steps?—What is the interval from one to two? &c.

CHAPTER XVI.

MELODICS.—EXTENSION OF THE SCALE AND CLASSIFICATION OF VOICES.

§ LXXV. When tones higher than eight are sung, eight is to be regarded as one of an upper scale.

§ LXXVI. When tones lower than one are sung, one is to be regarded as eight of a lower scale.

§ LXXVII. The human voice is naturally divided into four classes: low male voices, or Base; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble.

Note.—Besides the above, there are also other distinctions, as Baritone, between the Base and Tenor; and the Mezzo Soprano, between the Alto and Treble. The Treble is often called Soprano.

§ LXXVIII. The G clef is used, not only for the Treble and Alto, but also often for the Tenor; but when used for the Tenor, it denotes G an octave lower than when used for the Treble and Alto. The following table exhibits the common use of the clefs: and also the usual compass and relative position of the different parts:
Elements of Vocal Music.

Example.

§ LXXIX. To distinguish between the different tones denoted by the same letter, capital and small letters, together with marks below or above them, are used. Thus, in the above example, the lowest three notes are designated by capital letters; and the tones represented by them are called capital, or great G, great A, and great B. The notes in the next octave beginning with c, (with the exception of the upper one, which is considered as one of the octave above,) are designated by small letters, and the tones are called small c, small d, small e, &c. The notes in the next octave, (with the exception of the upper one,) are designated by once-marked small letters, and the tones are called once-marked small c, once-marked small d, &c. The notes belonging to the next octave, are designated by twice-marked small letters. The G clef, when used for Treble or Alto voices, signifies g; when used for Tenor voices, it signifies G.

Note 1.—This system of designating the tones is carried out through the whole extent of the great scale of sounds in instrumental music, consisting of nine or ten octaves, as follows:—The first, or lowest octave, is denoted by twice-marked capitals, as C (or CCC), D (or DDD), &c. The next, or second octave, is denoted by once-marked capitals, as C, D, E, &c. The third octave, (the upper part of which comes within the vocal compass as exhibited above,) is denoted by capitals, as C, D, E, &c.

§ LXXX. Between those tones of the scale which form the interval of a step, an intermediate, or Chromatic* tone may be introduced: thus, intermediate or chromatic tones may occur between 1 and 2, 2 and three, 4 and 5, 5 and 6, and 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between these tones are already half-steps, and these are the smallest practicable intervals.

§ LXXXI. Intermediate or chromatic tones are named numerically (relative) from one of the tones of the diatonic scale between which they occur, but with the word Sharp or Flat, or a character called a sharp (#) or a flat (b) in connection, to distinguish them from the diatonic tones: thus, the intermediate tone between one and two, if named from one, is called Sharp One (#1); and if named from two, is called Flat Two (b2).†

The intermediate tones are also named alphabetically (abstractly) from one of the letters between which they occur, with the word sharp or flat also in

* Chromatic. From a Greek word, signifying color. The intermediate, or chromatic tones, having been formerly written with colored ink. The term may also have a figurative signification, as chromatics in music, may be regarded as analogous to coloring in painting.

† Sharp, in the technical use of the word, signifies high: thus, the meaning of sharp one is, higher than one. Flat signifies low: thus, the meaning of flat two is, lower than two.
connection: thus, the chromatic tone between C and D, if named from C, is called C Sharp (C#); and if named from D, is called D Flat (Db).

§ LXXXII. The note representing an intermediate or chromatic tone, is written on the same degree of the staff as the note representing the tone from which it is named: thus, sharp one is written on the same degree of the staff as one; flat two is written on the same degree as two, &c.

§ LXXXIII. A scale of thirteen tones, including all the intermediate, or chromatic tones, with twelve intervals of a half-step each, is called The Chromatic Scale.

EXAMPLE.

The Chromatic Scale. Notes, Letters and Syllables.

Ascending.

\[ \begin{array}{cccccccccccc}
1, & 2, & 3, & 4, & 5, & 6, & 7, & 8, & 9, & 10, & 11, & 12, & 13,
\end{array} \]

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

Do, Di, | Re, | Ri, | Mi, | Fa, | Fi, | Sol, | Si, | La, | Li, | Si, | Do;

Note.—Di is pronounced D#, Fi F#, &c.

Descending.

\[ \begin{array}{cccccccccccc}
8, & 7, & b7, & 6, & b6, & 5, & b5, & 4, & b4, & 3, & b3, & 2, & b2, & 1.
\end{array} \]

C, B, B#, A, Ab, G, Gb, F, E, Eb, D, Db, C;

Do, Si, | Se, | La, | Le, | Sol, | Se, | Fa, | Mi, | Me, | Re, | Re, | Do;

Se is pronounced S#, Le L#, &c.

§ LXXXIV. The sign of an intermediate or chromatic tone (♯ or ♯) belongs not only to the note before which it is placed, but also to all the following notes on the same degree of the staff in the measure.

§ LXXXV. The sign of a chromatic tone belongs to all the notes that follow it, from measure to measure, when no intervening note occurs on another degree of the staff.

§ LXXXVI. When it becomes necessary to annul the sign of an intermediate or chromatic tone (♯ or ♯), a character is used called a Natural (♮).

§ LXXXVII. PRACTICAL EXERCISES.

* The name of this character seems not to have been well chosen, since it tends to mislead the mind of the pupil. It signifies, not that one sound is more natural than another, but merely that the connection which has heretofore existed between a note and a sharp or flat is now dissolved. The teacher is advised never to use the term natural in connection with the names of the tones, or to speak of C natural, B natural, natural one, natural four, &c.; but to say simply C, B, &c., or one, four, &c. The fact is, that C♯ is just as natural a tone as C, and so of all the tones of the chromatic scale; one is just as natural as C, and so of all the names of the tones of the scale. It is just as likely to commence with C♯ as with C, and a little child, who chooses the pitch of a song, is just as likely to commence with C♯ as with C. The term natural applies not to the thing itself, but to the mere sign of the thing; not to a tone, but to the mere sign of a tone; hence, its careless use often renders musical language obscure or absurd.
CHAPTER XVIII.

MELODICS.—DIATONIC INTERVALS.

§ LXXXVIII. In addition to those intervals called steps and half-steps, belonging to the scale in its natural progression, there are also other intervals occasioned by skipping; as Seconds, Thirds, Fourths, Fifths, Sixths, Sevenths and Octaves.

§ LXXXIX. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

Note.—Diatonic, because they are produced by skips in the diatonic scale.

§ XC. Two tones being the same pitch, are called Unison.

§ XCI. When the voice proceeds from any tone to that on the next degree of the staff, the interval is called a Second; as from 1 to 2, 2 to 3, &c.

§ XCII. When the voice skips over one degree, the interval is called a Third; as from 1 to 3, 2 to 4, &c.

§ XCIII. When the voice skips over two degrees, the interval is called a Fourth; as from 1 to 4, 2 to 5, &c.

§ XCIV. When the voice skips over three degrees, the interval is called a Fifth; as from 1 to 5, 2 to 6, &c.

§ XCV. When the voice skips over four degrees, the interval is called a Sixth; as from 1 to 6, 2 to 7, &c.

§ XCVI. When the voice skips over five degrees, the interval is called a Seventh; as from 1 to 7, 2 to 8, &c.

§ XCVII. When the voice skips over six degrees, the interval is called an Octave; as from 1 to 8, 2 to 9, &c.
CHAPTER XIX.

MELODICS.—INTERVALS. MAJOR AND MINOR.

§ XCVIII. Seconds.
1. A second consisting of a half-step, is a Minor Second.
2. A second consisting of a step, is a Major Second.

§ XCIX. Thirds.
1. A third consisting of a step and a half-step, is Minor.
2. A third consisting of two steps, is Major.

§ C. Fourths.
1. A fourth consisting of two steps and one half-step, is a Perfect Fourth.
2. A fourth consisting of three steps, is a Sharp Fourth.

§ CI. Fifths.
1. A fifth consisting of two steps and two half-steps, is a Flat Fifth.
2. A fifth consisting of three steps and a half-step, is a Perfect Fifth.

§ CII. Sixths.
1. A sixth consisting of three steps and two half-steps, is Minor.
2. A sixth consisting of four steps and a half-step, is Major.

§ CIII. Sevenths.
1. A seventh consisting of four steps and two half-steps, is a Flat Seventh.
2. A seventh consisting of five steps and one half-step, is a Sharp Seventh.

§ CIV. Octave. An Octave consists of five steps and two half-steps.

NOTE.—In addition to the intervals already mentioned, there are others arising out of the chromatic scale, but as they properly belong to the study of harmony, further notice of them is omitted in this work.

CHAPTER XX.

MELODICS.—TRANSPOSITION OF THE SCALE.

§ CV. Preliminary remark.—It will be borne in mind that the scale is a succession of sounds, irrespective of any definite pitch, but which sounds bear one to another a fixed relation; this relation consisting in, or depending upon, the intervals or differences of pitch between them. It will also be remembered that, letters represent the positive, or abstract pitch of sounds; and that the pitch of each letter is unalterably fixed.

§ CVI. When the scale begins with C, or C is taken as one or as the pitch of the scale, it is said to be in its Natural Position;* but the pitch may be changed, and any other letter may be taken as one, in which case the scale is said to be Transposed. Transposition consists in changing the pitch, or in taking any other letter than C as one, or as the basis of the scale.

§ CVII. The letter which is taken as one, is called the Key Letter, or Key Note, or simply the Key. Thus, if the scale be in its natural position, with C as one, it is said to be in the Key of C. If its pitch he changed, and D be taken as one, it is said to be in the Key of D, &c. By the key of C, is meant that the scale is based on C, or that C is taken as one; by the key of D, is meant that the scale is based on D, or that D is taken as one, &c.

§ CVIII. In transposing the scale, the proper order of intervals, (steps and half-steps) or the relative differences of pitch, must be preserved. Thus, in every key, the intervals must be as follows. between one and two, a step; between two and three, a step; between three and four, a half-step; between four and five, a step; between five and six, a step; between six and seven, a step; and between seven and eight, a half-step.

§ CIX. The interval between one letter and another is fixed, and cannot be altered. Thus, the interval is a step between C and D, a step between D and E, a half-step between E and F, a step between F and G, a step between G and A, a step between A and B, and a half-step between B and C.

§ CX. In the transposition of the scale, the proper order of intervals is preserved by the use of the intermediate (sharp or flat) tones: or, in other words, in the transposition of the scale, it becomes necessary to omit certain tones belonging to the given key, or key from which the transposition is made, and to take from the chromatic scale such other tones as may be required to preserve the proper order of intervals in the new key.†

* The term natural, as here used, can only have reference to the characters by which the scale is represented, not to the scale itself, since the scale itself is just as natural in any other key as it is in C. (See note on page 16.)
† The difficulty, in the transposition of the scale, consists in the transfer of its relative sounds, to the abstract or absolute pitch of the letters.
Thus, the signature to the key of G, is One Sharp, or F#. The signature to the key of C is said to be Natural.

Questions.—What is the first transposition of the scale by fifths? — What is the interval from C to G? — What intermediate tone is necessary in this transposition? — Why is F# necessary in the key of G? — How many intervals would be wrong without the F#? — Which interval would be wrong without the F#? — What would be the interval between six and seven, without the F#? — What between seven and eight? — What is the signature to the key of G? — What is the signature to the key of C?

EXAMPLE. Key of G.

\[
\begin{array}{cccccccc}
G & A & B & C & D & E & F & G \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

DG Do Re Mi Fa Sol La Si Do
GF Do Re Mi Fa Sol La Si Do

Explanation.—On the upper staff, in the above diagram, the scale is represented in the key of C. The distances of the notes, one from another, represent the different intervals, as steps and half-steps. On the lower staff, G is taken as one, A as two, B as three, C as four, D as five, E as six; and thus the intervals are right. But as the interval from six to seven must be a step, it is seen at once, that F will not do for seven, because the interval between E and F, is but a half step; it becomes necessary, therefore, to take the intermediate tone, F#, for seven, and this gives the proper interval between six and seven, viz., a step. The interval between F# and G being a half-step, G is taken as eight, and the scale is complete in the key of G, thus—

\[
\begin{array}{cccccccc}
G & A & B & C & D & E & F & G \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

Note.—No illustration of the transposition of the scale by diagrams, or which is in any way presented to the eye, can be fully satisfactory, or cause this subject to be practically understood. It can only be thoroughly taught by audible examples, or vocal or instrumental elucidations.

**CHAPTER XXI.**

**MELODICS.**—**TRANSPOSITION OF THE SCALE BY FIFTHS.**

§ CXII. First transposition of the scale by fifths: from C to G.

§ CXIII. To preserve the proper order of intervals between six and seven, and between seven and eight in this transposition, it is necessary to take F# as seven in the new key.

§ CXIV. The sign of F# (♯) is placed at the beginning of the staff, or immediately after the clef, and is called the Signature (sign) of the key.

**ELEMENTS OF VOCAL MUSIC.**

1

ILLUSTRATION.

\[
\begin{array}{cccccccc}
C & C & D & E & F & G & A & B & C & D \\
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\end{array}
\]

Explanation.—The above diagram is designed to represent the chromatic scale, in which each interval is a half-step. The figures above the horizontal line, are intended to represent the scale in its natural position (key of C), C as one, D as two, &c. The figures below the horizontal line, are intended to represent the scale transposed into the key of D, D as one, E as two, F# as three, &c.

It will be observed, that the interval between E and F is one, because the interval between one and two, must be a step; F will not do for three, because the interval between E and F is but a half-step, whereas, the interval between two and three must be a step; F therefore is omitted, and F# is taken for three.

Analysis.—D being taken as one, the inquiry is made, "What must be the interval from one to two?" Answer, "One." The interval between D and E is a half-step. E must be two. The inquiry is next made, "What must be the interval from two to three?" Answer, "A step." But as the interval between E and F is but a half-step, F will not do; F# is therefore taken as three, and the proper interval is thus obtained. Between three and four, the interval must be a half-step; and the interval between F# and G is a half-step; G, therefore, is five. Between five and six, the interval must be a step, and the interval between G and A is a step; A, therefore, is nine. Between six and seven, the interval must be a half-step; B, therefore, is six. Between seven and eight, the interval must be a half-step; and the interval between C# and D is a half-step; D, therefore, is eight.

Questions.—When C is taken as one, in what position is the scale said to be? — When is the scale said to be in its natural position? — When any other letter than C is taken as one, what is said of the scale? — When is the scale said to be transposed? — In what consists the transposition of the scale? — What is the letter which is taken as one called? — When C is one, in what key is the scale? — What is meant by the key of C? — What is meant by the key of G? &c. — In transposing the scale, what must we be careful to preserve? — What must the interval between one and two? — Two and three? &c. — Can the interval between one letter and another be altered? — What is always the interval between C and D? — D and E? &c. — How may the proper order of intervals be preserved in transposition? &c.
CHAPTER XXII.

MELODICS.—RELATION OF TONES. TONE OF TRANSPOSITION.

§ CXVI. Tones are said to be related as follows: if C be one, D is two, E is three, &c.; or, D is two, considered in respect to its relation to C as one; so, also, E is three, F is four, G is five, A is six, and B is seven.

And again: C# is sharp one, D# is sharp two, F# is sharp four, G# is sharp five, and A# is sharp six, when considered in relation to C as one.

And again: Db is flat two, Eb is flat three, Gb is flat five, Ab is flat six, and Bb is flat seven, when considered in relation to C as one.

§ CXVII. The intermediate tone or note required in transposition, is called THE TONE OF TRANSPOSITION, or, (in written music) THE NOTE OF TRANSPOSITION. Thus, the tone or note of transposition between the keys of C and G is F#.

§ CXVIII. It will be observed that, in the foregoing transposition from C to G, the pitch of the scale has been removed a fifth,* and that the intermediate tone F#, or sharp four, has been found necessary to preserve the proper order of the intervals; hence the following rule: “Sharp four transposes the scale a fifth;” or, “The tone, or note of transposition, between any key and its fifth, is sharp four.”

QUESTIONS.—What is the relation of D to C? Ans. Two. — What is the relation of E to C? &c. — What is the relation of C# to C? &c. &c. — What is the intermediate tone required in transposition called? — What is the tone of transposition between the keys of C and G? — What is the interval between C and G? — What is the relation of F# to C? — What is the tone of transposition between any key and its fifth? — What tone will transpose the scale a fifth?

CHAPTER XXIII.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ CXIX. Second transposition of the scale by fifths; from G to D.

* Or a fourth below.
ELEMENTS OF VOCAL MUSIC.

CHAPTER XXIV.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ CXXIII. Third transposition of the scale by fifths, from D to A. G# is sharp four to D. G#, therefore, is the next sharp introduced.

QUESTIONS.—By what interval have we hitherto transposed the scale?—What is the fifth to D?—What is the tone of transposition between any key and its fifth?—What is sharp four to D?—What, then, is the tone of transposition between the keys D and A?

EXAMPLE. Key of A.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
A & B & C & D & E & F & G & A \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

CHAPTER XXV.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONTINUED.

§ CXXIV. Fourth transposition of the scale by fifths; from A to E. D# is sharp four to A. D#, therefore, is the next sharp.

(Question as before.)

EXAMPLE. Key of E.

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
E & F & G & A & B & C & D & E \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

CHAPTER XXVI.

MELODICS.—TRANSPOSITION OF THE SCALE BY FIFTHS, CONCLUDED.

§ CXXV. Fifth transposition by fifths; from E to B. A# is sharp four to E.

EXAMPLE. Key of B. (Same as Cb.)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
B & C & D & E & F & G & A & B \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

§ CXXVI. Sixth transposition by fifths; from B to F#. E# is sharp four to B.

EXAMPLE. Key of F#. (Same as Gb.)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
F & G & A & B & C & D & E & F \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

§ CXXVII. Seventh transposition by fifths; from F# to C#. B# is sharp four to F#.

EXAMPLE. Key of C#. (Same as Db.)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
C & D & E & F & G & A & B & C \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]
ELEMENTS OF VOCAL MUSIC.

§ CXXVIII. Eighth transposition by fifths; from C♯ to G♯. F Double Sharp (written thus: F lowered sign: F♮) is sharp four to C♯.

EXAMPLE. Key of G♯. (Same as A♭.)

\[
\begin{align*}
&\text{Do Re Mi Fa Sol La Si Do} \\
&\text{G♯ A♯ B♭ C♯ D♯ E♯ F♮ G♯} \\
&\text{1 2 3 4 5 6 7 8}
\end{align*}
\]

§ CXXIX. The scale may be still further transposed by fifths; to the key of D♯, with nine sharps (two double sharps); to the key of A♯, with ten sharps (three double sharps); to the key of E♯, with eleven sharps (four double sharps); to the key of B♯, with twelve sharps (five double sharps), and so on.

Note 1.—The key of B♯ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

Note 2.—The keys beyond F♯ (six sharps) are but seldom used, as the same variety may be more easily obtained in transposition by flats. The keys beyond E (four sharps) are seldom used in church music.

CHAPTER XXVII.

MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS.

§ CXXX. First transposition of the scale by fourths; from C to F.

§ CXXXI. To preserve the proper order of intervals between three and four, and between four and five in this transposition, it is necessary to take B♭ as four in the new key. B♭ is, therefore, the signature to the key of F.

EXAMPLE. Key of F.

\[
\begin{align*}
&\text{1 2 3 4 5 6 7 8} \\
&\text{F G A B♭ C D E F} \\
&\text{Do Re Mi Fa Sol La Si Do}
\end{align*}
\]

Questions.—What is the first transposition of the scale by fourths?—What is the interval from C to F?—What intermediate tone is necessary in this transposition?—Why is B♭ necessary in the key of F?—How many intervals would be wrong without the B♭?—What would be the interval between three and four, without the B♭?—What from four to five?—What is the signature to the key of F?

§ CXXXII. ILLUSTRATION.

\[
\begin{align*}
&\text{step. step. step. step. step. step. step. step. step. step.} \\
&\text{1 2 3 4 5 6 7 8}
\end{align*}
\]

Note.—An explanation of the above diagram would be so similar to that at § 115, that it is supposed to be unnecessary. It will be observed that B♭ is taken for four, and not A♯, because the scale must always proceed from one letter to another; A♯ cannot follow A, in the diatonic scale.

§ CXXXIII. It will be observed that, in the foregoing transposition from C to F, the pitch of the scale has been removed a fourth; and the intermediate tone, B♭, or flat seven, has been found necessary to preserve the proper order of the intervals. Hence the following rule: "Flat seven transposes the scale a fourth;" or, "The tone or note of transposition, between any key and its fourth, is flat seven."

Questions.—What is the intermediate tone required in transposition called?—What is the tone of transposition between the keys of C and F?—What is the interval between C and F?—What is the relation of B♭ to C?—What is the tone of transposition between any key and its fourth?—What tone will transpose the scale a fourth?

* A fifth below.
CHAPTER XXVIII.
MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXIV. Second transposition of the scale by fourths; from F to Bb.

§ CXXXV. To preserve the proper order of intervals between three and four, and between four and five in this transposition, it is necessary to take Eb as four in the new key.

§ CXXXVI. The sign of Eb (b) is placed a little to the right of the previous flat, and the two flats are taken as the signature.

EXAMPLE. Key of Bb.

[Music notation]

CHAPTER XXIX.
MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXVII. Third transposition of the scale by fourths; from Bb to Eb. Ab is flat seven to Bb. Ab, therefore, is the next flat introduced.

EXAMPLE. Key of Eb.

[Music notation]

CHAPTER XXX.
MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONTINUED.

§ CXXXVIII. Fourth transposition of the scale by fourths; from Eb to Ab. Db is flat seven to Eb. Db, therefore, is the next flat introduced.

EXAMPLE. Key of Ab.

[Music notation]

CHAPTER XXXI.
MELODICS.—TRANSPOSITION OF THE SCALE BY FOURTHS, CONCLUDED.

§ CXXXIX. Fifth transposition by fourths; from Ab to Db. Gb is flat seven to Ab.

EXAMPLE. Key of Db. (Same as C#)

[Music notation]
Elements of Vocal Music.

§ CXL. Sixth transposition by fourths; from Db to Gb. Cb is flat seven to Db.

EXAMPLE. Key of Gb. (Same as F#)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Gb & Ab & Bb & Cb & Db & Eb & F & Gb \\
\end{array}
\]

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Gb & Ab & Bb & Cb & Db & Eb & F & Gb \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

§ CXLII. Seventh transposition by fourths; from Gb to Cb. Fb is flat seven to Gb.

EXAMPLE. Key of Cb. (Same as B)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Cb & Db & Eb & Fb & Gb & Ab & Bb & Cb \\
\end{array}
\]

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Cb & Db & Eb & Fb & Gb & Ab & Bb & Cb \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

§ CXLII. Eighth transposition by fourths; from Cb to Fb. B Double Flat (written B♭♭) is flat seven to Cb.

EXAMPLE. Key of Fb. (Same as E)

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Fb & Gb & Ab & Bb & Cb & Db & Eb & Fb \\
\end{array}
\]

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Fb & Gb & Ab & Bb & Cb & Db & Eb & Fb \\
Do & Re & Mi & Fa & Sol & La & Si & Do \\
\end{array}
\]

§ CXLIII. The scale may be still further transposed by fourths: to the key of B♭♭, with nine flats (two double flats); to the key of E♭♭, with ten flats (three double flats); to the key of A♭♭, with eleven flats (four double flats); to the key of D♭♭, with twelve flats (five double flats); and so on.

Note 1.—The key of D♭♭ is the same to the ear as the key of C. The difference is not in the thing itself, but merely in the sign.

Note 2.—The keys beyond Gb (six flats) are but seldom used, as the same variety may be more easily obtained in transpositions by sharps. The keys beyond Ab (four flats) are seldom used in church music.

Chapter XXXII.

Melodics.—Minor Scale.

§ CXLIV. In addition to the scale as explained at Chapter 13; there is another diatonic scale, differing from that in respect to its intervals, called the Minor Scale. The former scale (Chap. 14) is called Major.

§ CXLV. The intervals in the minor scale are as follows: between one and two, a step; between two and three, a half-step; between three and four, a step; between four and five, a step; between five and six, a half-step; between six and seven, a step and a half-step; and between seven and eight, a half-step.

EXAMPLE. Minor Scale.

\[
\begin{array}{cccccccccccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 & 8 & 7 & 6 & 5 & 4 & 3 & 2 & 1 \\
A & B & C & D & E & F & G & A & G & F & E & D & C & B & A \\
La & Si & Do & Re & Mi & Fa & Si & La & La & Si & Fa & Mi & Re & Do & Si & La \\
\end{array}
\]
ELEMEFTS OF VOCAL MUSIC.

COMPARATIVE VIEW OF THE MAJOR AND MINOR SCALES.

<table>
<thead>
<tr>
<th>Major</th>
<th>Minor</th>
</tr>
</thead>
<tbody>
<tr>
<td>C step</td>
<td>A step</td>
</tr>
<tr>
<td>D step</td>
<td>B step</td>
</tr>
<tr>
<td>E step</td>
<td>C step</td>
</tr>
<tr>
<td>F step</td>
<td>D step</td>
</tr>
<tr>
<td>G step</td>
<td>E step</td>
</tr>
<tr>
<td>A step</td>
<td>F step &amp; 5 step</td>
</tr>
<tr>
<td>B step</td>
<td>G#</td>
</tr>
</tbody>
</table>

Note.—There is also another form of the minor scale, but it is not considered necessary to explain it, since it can be of no practical importance to the singer; the person who can sing the scale in the form here given, or rather who has made some little progress in the practice of the chromatic scale, will find no difficulty in any form of the minor scale.

§ CXLVI. The minor scale, in its natural position, commences with A, or A is taken as one, as in the above example.

§ CXLVII. When the major and minor scales have the same signature, they are said to be related. Thus, the key of C major is the relative major to A minor; and the key of A minor is the relative minor to C major.

§ CXLVIII. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ CXLIX. The letters and syllables correspond in the major and its relative minor. Thus, the syllable Do, is applied to C in both cases, although it is in the major, and three in the minor scale, &c.

Questions.—What other diatonic scale is there beside the major?—In what respect does the minor scale differ from the major?—Ans. Order of its intervals.—How many kinds of intervals are there in the major scale?—How many in the minor?—What interval has the minor scale that does not belong to the major?—What is the interval between one and two, in the minor scale?—Two and three, &c.—How many of a step, are there in the minor scale?—Ans. Three. How many of a half-step?—Ans. One. How many of a step and a half-step?—Ans. One. When are the major and minor scales said to be related?—How much higher is the major scale, than its relative minor?—How much lower is the minor scale, than its relative major?—How much higher is the major scale, than its relative minor?—What is the relative minor to C major?—What is the relative major to A minor? &c. In C major, what tone of the scale is C?—In A minor, what tone is C?—In A minor, what tone of the scale is A?—In C major, what tone of the scale is A?—What is the signature to C major?—To A minor? &c., &c., &c.

DYNAMICS
CHAPTER XXXIII.

DYNAMIC DEGREES.

§ CL. A tone produced by the ordinary exertion of the vocal organs, is a medium, or middle tone; it is called Mezzo (pronounced met-zo, or mate-zo), and is marked m.

§ CLI. A tone produced by some restraint of the vocal organs, is a soft tone; it is called Piano (pronounced pee-o-n-o), and is marked p.

§ CLII. A tone produced by a strong, or full exertion of the vocal organs, is a loud tone; it is called Forte, and is marked f.

§ CLIII. A tone produced by a very small, but careful exertion of the vocal organs, softer than piano, yet so loud as to be a good audible sound, is called Pianissimo (pronounced pee-an-is-si-mo), and is marked pp.

§ CLIV. A tone produced with still greater exertion of the vocal organs than is required for forte, but not so loud as to degenerate into a scream, is called Fortissimo, and is marked ff.

Note.—Mezzo, Piano and Forte, are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

Questions.—What is the third distinction in musical sounds?—What is the department called, which arises out of this distinction?—What is the subject of dynamics?—When a tone is neither loud nor soft, what is it called?—How marked?—When a tone is soft, what is it called?—How marked?—When a tone is loud, what is it called?—How marked?—If a tone is very soft, what is it called?—How marked?—If a tone is very loud, what is it called?—How marked?—What does Piano, or P signify?—What does Forte, or F signify?—What does Mezzo, or M signify?—What does Pianissimo, or PP signify?—What does Fortissimo, or FF signify?

CHAPTER XXXIV.

DYNAMICS.—DYNAMIC TONES.

§ CLV. ORGAN TONE. A tone commenced, continued, and ended, with an equal degree of power, is called an Organ Tone.
§ CLVI. Crescendo. A tone commencing soft, and gradually increasing to loud, is called Crescendo. (Cres. or —<—)

§ CLVII. Diminuendo. A tone commencing loud, and gradually diminishing to soft, is called Diminuendo. (Dim. or —>—)

§ CLVIII. Swell. An union of the crescendo and diminuendo, produces the Swelling Tone, or Swell. (—<—)

Note.—Sing the scale very slow, (ah,) applying the swell.

§ CLIX. Pressure Tone. A very sudden crescendo, or swell, is called a Pressure Tone. (< or <<)

§ CLX. Impulsive, or Explosive Tone. A tone which is struck suddenly and forcibly, and instantly diminished, is called an Impulsive, or Explosive Tone; also Forzando, or Sforzando. (> or sf. fz.)

§ CLXI. PRACTICAL EXERCISES.

FIRST EXERCISE.

SECOND EXERCISE.


§ CLXII. The proper application of dynamics, constitutes the form of musical expression.

Questions.—When a tone is begun, continued, and ended, with an equal degree of power, what is it called?—When a tone is begun soft, and gradually increased to loud, what is it called?—When a tone is begun loud, and gradually diminished to soft, what is it called?—When the crescendo is united to the diminuendo, what is it called?—What is a very sudden crescendo called?—What is a very sudden diminish called?

Chapter XXXV.

MISCELLANEOUS CHARACTERS.

§ CLXIII. Passing Note. Ornamental, or grace notes, are often introduced into a melody, that do not essentially belong to it; they are commonly written in smaller characters, and are called Passing Notes.

§ CLXIV. Appoggiature. When a passing note precedes an essential note, on an accented part of the measure, it is called an Appoggiature.

§ CLXV. After Note. When a passing note follows an essential note, on an unaccented part of a measure, it is called an After Note.

EXAMPLES.

APPUGGIATURE.

Written.

Performed.

AFTER NOTE.

Written.

Performed.

EXAMPLE.

§ CLXVII. Turn. The Turn (iates) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick.

EXAMPLES.

\[\text{Written.} \quad \text{Performed.}\]

§ CLXVIII. Legato. When a passage is performed in a close, smooth, and gliding manner, it is said to be Legato. (\(\text{\textcopyright}\))

EXAMPLE.

\[\text{Written.} \quad \text{Performed.}\]

§ CLXIX. Staccato. When a passage is performed in a pointed, distinct, and articulate manner, it is said to be Staccato. (\(\text{\textcopyright}\))

EXAMPLES.

\[\text{Written.} \quad \text{Performed.}\]

§ CLXX. Tie. A character, called a Tie, is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style. (\(\text{\textcopyright}\))

§ CLXXI. Pause. When a note, or rest, is to be prolonged beyond its usual time, a character called a Pause is placed over or under it. (\(\text{\textcopyright}\))

§ CLXXII. Double Bar. A Double Bar | or \(\text{\textcopyright}\) shows the end of a strain of the music, or of a line of the poetry.

§ CLXXIII. Brace. A Brace is used to connect the staves on which the different parts are written.

§ CLXXIV. Direct. The Direct (\(\text{\textcopyright}\)) is sometimes used at the end of a staff, to show on what degree of the following staff the first note is placed.

CHAPTER XXXVI.

EXPRESSION OF WORDS, AND MISCELLANEOUS DIRECTIONS.

§ CLXXV. Tonic Sounds. The tonic (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 tone; not the least change should be allowed in the position of the lips, teeth, tongue, or throat; nor indeed of the head or body.

It is a very common fault for singers to change the tonic sounds, and dwell not on the radical, but on the swish or closing sound; thus a becomes \(\text{e}; \text{o} \text{oa}; \& \text{e}. \) In the word \(\text{great,}\) for example, instead of dwelling steadily upon the tonic sound \(\text{a,}\) the singer changes it to \(\text{e,}\) and that which should be great \(\text{- - - t,}\) becomes great \(\text{- - - e};\) so also in the syllable applied to \(\text{Teo}-\) let it be \(\text{Ra - - - e,}\) and not \(\text{Ra - e - - - e}.\)

§ CLXXVI. Consonants. Articulation is essentially dependant on the consonants. These should, therefore, receive very particular attention, and be delivered quickly, smartly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is often a principal cause of indistinctness in singing.
ELEMENTS OF VOCAL MUSIC.

§ CLXXVII. 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.

§ CLXXVIII. Pause. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, as is the case in the use of the character called a pause (\(\cdot\)), but by shortening the preceding note; as in the following example:

\[
\begin{align*}
\text{Written:} & \quad \text{Sung:} \\
& \quad \text{Joy to the world—} \quad \text{Joy to the world—} \\
& \quad \text{the Lord is come!} \quad \text{the Lord is come!}
\end{align*}
\]

§ CLXXIX. Emphasis. Emphatic words should be given with greater or less power, (often with \(\text{sf.}\)) without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music, or rhythmic appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause. (See § 178.)

§ CLXXX. Opening of the Mouth. The mouth should, in general, be freely opened. It is very common for singers not to open their mouth sufficiently wide to give a free and full passage to the sound.

§ CLXXXI. Taking Breath. (1) In taking breath, make as little noise as possible.
(2) Let it be done quickly, and without any change in the position of the mouth.
(3) Never breathe between the different syllables of the same word.
(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.
(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.
(6) The practice of breathing at a particular part of the measure, or of rhythmical breathing, should be avoided.
(7) Take breath no more frequently than is necessary.

§ CLXXXII. Quality of Tone. The most essential qualities of a good tone, are purity, fulness, firmness and certainty.
(1) A tone is pure, or clear, when no extraneous sound mixes with it; impure, when something like a hissing, screaming, or huskiness is heard. Impurity is often produced by an improper position of the mouth.
(2) A tone is full, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is faint, when it is produced by a careless or negligent use of the organs.
(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence, the following are faults, viz.:

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

§ CLXXXIII. 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 pupil 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 pupil obtains a clear perception of it, and knows both how to produce it, and how to avoid it.

§ CLXXXIV. In all vocal performances, 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 has some soul, some meaning, and which is appropriate to the words and music. 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.
An attempt is made, in the following tables, to classify some of the tunes according to their style or character. This classification is necessarily very general, and tunes in one class might perhaps, with equal propriety, be placed in another; indeed, in some cases the same tune appears in different classes, and many tunes, not included in either of the tables, are considered equally as good and useful as those that have been named. The design of this classification is to point out some of the leading properties or characteristics of different tunes, and thus to aid conductors and choristers in examining the subject, and in acquiring such a knowledge as shall enable them to select with judgment and taste, according to circumstances.

Observation and experience teach us that there has sometimes been a lack of just discrimination in selecting and adapting tunes, and strange incongruities have sometimes been observable between the tune and the hymn, or the tune or hymn, and the circumstances of the occasion.

**TABLE I.**

<table>
<thead>
<tr>
<th>Congregational Tunes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Some of the best adapted to congregational singing, consisting of mostly such tunes as, having been long and thoroughly tried and proved, are known to be good, yet among the very best. The letters affixed to the names of the tunes, as to Angel's Song, Leipsic, and others, suggest a lower key, by which the leading melody will be brought within the easy compass of all classes of voices.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tunes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>London</td>
<td>104</td>
</tr>
<tr>
<td>Jutzen</td>
<td>113</td>
</tr>
<tr>
<td>Thou, D.</td>
<td>111</td>
</tr>
<tr>
<td>St. Ann</td>
<td>85</td>
</tr>
<tr>
<td>St. David, bulb</td>
<td>112</td>
</tr>
<tr>
<td>Windsor, F. or E.</td>
<td>113</td>
</tr>
<tr>
<td>York</td>
<td>114</td>
</tr>
</tbody>
</table>

**TABLE II.**

<table>
<thead>
<tr>
<th>Congregational and Choir Tunes.</th>
</tr>
</thead>
<tbody>
<tr>
<td>These are of later date than Class I., and of a more varied rhythmic form and mixed character, but are nevertheless quite easy, and within the capacity of all the people.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Tunes</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Arlington</td>
<td>129</td>
</tr>
<tr>
<td>Bedford</td>
<td>103</td>
</tr>
<tr>
<td>Barby, G.</td>
<td>103</td>
</tr>
<tr>
<td>Burford</td>
<td>125</td>
</tr>
<tr>
<td>Dedham, D.</td>
<td>98</td>
</tr>
<tr>
<td>Down, D.</td>
<td>130</td>
</tr>
<tr>
<td>Knox, G.</td>
<td>110</td>
</tr>
<tr>
<td>Langford</td>
<td>92</td>
</tr>
<tr>
<td>Marlow</td>
<td>117</td>
</tr>
<tr>
<td>Medfield</td>
<td>97</td>
</tr>
<tr>
<td>Nola</td>
<td>93</td>
</tr>
<tr>
<td>Peterborough</td>
<td>92</td>
</tr>
</tbody>
</table>

**TABLE III.**

<table>
<thead>
<tr>
<th>Various Metres.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Nashville, L. P. M.</td>
</tr>
<tr>
<td>Ridley, L. P. M.</td>
</tr>
<tr>
<td>Fletchener, C. P. M.</td>
</tr>
<tr>
<td>Elmier, S. P. M.</td>
</tr>
<tr>
<td>Santee, H. M.</td>
</tr>
<tr>
<td>Lubeck</td>
</tr>
<tr>
<td>Latrobe</td>
</tr>
<tr>
<td>Stuttgard</td>
</tr>
<tr>
<td>Sicily, 7's &amp; 7's</td>
</tr>
<tr>
<td>Ebb</td>
</tr>
<tr>
<td>St. Kintgen, 7's &amp; 7's</td>
</tr>
<tr>
<td>Hamben, 7's &amp; 7's</td>
</tr>
<tr>
<td>Italian Hymn, 7's &amp; 7's</td>
</tr>
<tr>
<td>Missionary II, 7's &amp; 7's</td>
</tr>
</tbody>
</table>

It has not been thought desirable to include a greater variety of particular metres in this table, for in general the hymns themselves are not of a place in the exercises of public worship. This is especially the case with the more fanciful metres, and in particular with the Anaphestic and Dactylic hymns, which are all of them, from the very tun, te, te, te, tum, te, te, te, tum, te, te, tum, character of the poetical feet, quite below the dignity and solemnity of worship. It is to be regretted that so many of these metres have found their way into the publications of Ordinary. We feel sure that those clergymen who will omit the use of these hymns, and confine themselves to the more common iambic forms of metre, will render an essential service to the cause of devotional singing.

*Well known and in common use.*

| Tunes in triple measure, in which the first two parts of the measure are united in one syllable, are generally too difficult to be included in this class. |

**TABLE III.**

<table>
<thead>
<tr>
<th>Well known and in common use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Arton, L. M.</td>
</tr>
<tr>
<td>Canton, L. M.</td>
</tr>
<tr>
<td>Cyril, C. M.</td>
</tr>
<tr>
<td>Codman, C. M.</td>
</tr>
<tr>
<td>Charlemagne, L. M.</td>
</tr>
<tr>
<td>Darley, L. M.</td>
</tr>
<tr>
<td>Dorah, L. M.</td>
</tr>
<tr>
<td>Fisher, L. M.</td>
</tr>
<tr>
<td>Ford, C. M.</td>
</tr>
<tr>
<td>Forkel, C. M.</td>
</tr>
<tr>
<td>Mix, L. M.</td>
</tr>
<tr>
<td>Nazareth, C. M.</td>
</tr>
<tr>
<td>Ocean, C. M.</td>
</tr>
<tr>
<td>Shoe, L. M.</td>
</tr>
<tr>
<td>Sardis, L. M.</td>
</tr>
<tr>
<td>Signourney, L. M.</td>
</tr>
<tr>
<td>Uton, L. M.</td>
</tr>
<tr>
<td>West, L. M.</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Well known and in common use.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Battishill, C. M.</td>
</tr>
<tr>
<td>Cambridge, L. M.</td>
</tr>
<tr>
<td>Canfield, C. M.</td>
</tr>
<tr>
<td>Christmas, L. M.</td>
</tr>
<tr>
<td>Conrad, L. M.</td>
</tr>
</tbody>
</table>
TABLE IV.

Some of the tunes, which, although they are too difficult for congregational singing, may be sung with fine effect by a well-trained choir.

This class includes most of the proper triple measure tunes, (English style,) in which the first two parts of each measure are united to a single syllable. In general, these tunes possess less strength and dignity than those of the earlier Psalmodists of the Elizabethan age. (Table I.) but may be regarded as more graceful and flowing. Many of them are very beautiful and popular, and they add a pleasing variety to the service, unless disfigured by the secular melodies. But while we admire them and use them, we should understand that they descend a little from the highest style, the lofty and grand, into the region of the beautiful; a little further still in this direction and we shall be among the pretty, the ornamental, or the amusing, a style which, though admired and adopted by many organists and conductors of church music, belongs more properly to the solo singing, nor to any of the other exercises or circumstances of public worship.

<table>
<thead>
<tr>
<th>L. M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Allison, 58</td>
</tr>
<tr>
<td>All Saints, 44</td>
</tr>
<tr>
<td>Bowker, 34</td>
</tr>
<tr>
<td>Bennett, 46</td>
</tr>
</tbody>
</table>

"In the oldest collections there are no tunes in triple measure. In Ravenscroft there are but five, and these have never three notes in a measure, but like the tune Bedford, page 103, the complement of each measure is a semibreve and a minim. "The use of two sturred minims for the semibreve," says an English critic, "was the introduction of a later and an inferior age."

TABLE V.

This class of tunes is nearly connected with Table V.

The following are some of the more difficult tunes, or such as, depending upon a tasteful and cultivated style of performance, should only be attempted by well-trained choirs, under favorable circumstances. It is proper to add, that the difficulty in the performance of these tunes consists not in getting the true pitch of the tunes, or in taking the intervals properly, nor in keeping the time; these things are easy enough, but it lies in that tasteful and elegant style of performance which can only be reached by the few, who, possessing naturally a fine ear and good vocal organ, have enjoyed the advantages of well-directed and judicial teaching — or indeed, the thing which we attempt to describe cannot be appreciated by any but those who have made some considerable progress in musical taste. The tunes in this class are mostly in the Cantabile or singing style. They require purity of tone, perfect intonation, the most careful delivery and carriage of the voice, expression, gentleness, and tastefulness of execution, a perfect union or blending of the voices on each part and of the different parts, appropriate dynamic character, and genuine simplicity, heartiness, expression.

Where is the choir that can sing them well? Where?

Among the most difficult are those thus marked *.

Seasons, 41
Bacon, 42
Viotti, 56
Germany, 72
Rink, 80
Viner, 109
Warren, 125
Galilee, 143
Bryan, 181
Dennis, 213
Gorton, 239
Pleyel's Hymn, 262
Northwood, 314
Anfield, 314
Dallas, 340
Newton Vill, 390
My Shepherd will supply, 524
O render thanks, 525

This table is closely connected with Table IV, and of the many tunes there named might be included in this.

TABLE VI.

The following are some of the more vigorous, spirited, animating, exciting tunes, requiring a strong impulsive (ℓ�+) delivery of the voice — trumpet tunes.

L. M.

Carah, 36
Akin, 39
Shalem, 50
Purdy, 52
Evan, 53
Arad, 61
Park Street, 56
Cannondagua, 61

Anvern, 66
Haydn, 70
Cole, 70
C. M.

Edward, 109
Christmas, 131
Coronation, 105
Ledwell, 135
Leon, 58
Shepherd, 113
Zerah, 57

Barrington, 142
Aston, 166
Silver Street, 142
Williams, 154
Conrad, 162

This class closely connected with Table VII.

TABLE VII.

The following are some of the occasions tunes, which are well adapted to choir practice, but not being appropriate to psalms and hymns, are less useful as church tunes.

Bulkley, 40
Jura, 55
St. Augustine, 61
Pom, 65
Weld, 84
Goodwin, 106
Coronation, 106
Rehossall, 107
Hewitt, 117
Bourne, 121
Antioch, 62
Dent, 132
Geneva, 153
Bryan, 162
Aston, 166

To this list may be added many in Table VI.
HISTORICAL, CRITICAL, EXPLANATORY AND DESCRIPTIVE REMARKS.

Tallis's Canon, p. 46. This tune should be sung in exact tune, and as the canon is in the Treble and Tenor, these parts should be twice as loud as the Alto and Base.

Mayence. p. 47. This tune, though in olden style, is, in consequence of the antiphonal treatment of the subject, necessarily of a slower tune; and its employment requires a choir of many voices. One half or more of the Alto voices should join the Treble in the first line; one half of the Base voices should join the Tenor in the second line. Thus Markman sung the third, and the Tenor in the fourth line might be strengthened.

Psalm 100, p. 49. Ravenscroft's copy of The Old Hundredth. The Tenor part, containing the tune, or leading part, should be sung with great firmness and strength by many voices, so as to predominate and be clearly heard above the other parts. A large congregation of men, women and children, singing together that part, will not make it too strong for a well trained choir of thirty or forty good voices. This copy of the Old Hundredth is not inserted here with the expectation that it will be used as a church tune; but rather as a historical curiosity. It may also have a tendency to check the cavillings of those who are ever complaining of alterations in old tunes, for who among them will wish to have this arrangement of the Old Hundredth again restored?

Old Ten Commandments Tune, p. 49. This is one of the old New England Puritan tunes; it is contained in Ainsworth's Psalms, the first ever used in this country.

Devry, p. 54. This is a very tasteful tune; a beautiful analogy is perceived in this tune, especially in the second, third and fourth stanzas.

Charal, p. 57. The leading subject (A) should be given with twice the power of the accompanying parts. See remarks on Mayence.

Reading, p. 64. Long Metre if sung in double measure, and 8's if sung in triple measure. See remarks.

Codman, p. 67. The effect depends much on strong contrast.

Clericil, p. 69. See remarks on Reading.

Haydn, p. 70. A fine Long Metre, from the celebrated Chorus in the Creation of Sardis, p. 70. An easy double Long Metre, and useful for hymns of six stanzas.

St. Martin, p. 91. This tune has been much known and sung for almost a century; and in this, perhaps, consists its principal merit.

Weld, p. 94. Fugue, imitation, and canon, are among the most interesting properties of musical science and of vocal music; there seems to be no good reason why they should not occasionally occur in Psalmody. The shortness of a common tune, indeed, prevents anything like a regular fugal treatment of a subject; but such imitative passages as that occurring in this tune, may be introduced under proper circumstances, with good effect.

Goodwin, p. 95. See remarks on Weld.

Medfield, p. 97. Although this tune is very generally known and sung, it is too feeble and too difficult in time for a "people's tune."

Dedham, p. 98. See remark on Medfield.

Kingston, p. 98. One of the easiest and best of the triple-measure tunes.

Palestrina, p. 103. This fine tune, first published in the Pas- tory, has been slightly altered in the first line, affording relief to the Base. Many Base voices are severe and harsh when they go up so high as B or C. The alteration in the third line gives freedom and strength to the tune.

Buttfield, p. 104. From the very popular Chant of Battishill. We are not aware of its having been published in a Metrical Tune before.

St. Nicholas, p. 106. Double counterpoint. A most magnificent and effective tune, but one that requires power.

Inverness, p. 110. A tune of the general character of Ballymore, but better.

Dundee, p. 115. In the tunes of this age and character, there are many strains which seem to have been regarded as common property. The second and fourth lines are the same, and this strain is found in many tunes. See Dunfermline, p. 116, and several others.

Hewitt, p. 117. Dangerous kind of tune, not much to be approved or used.

Shorpe, p. 118. A tune, the effect of which depends upon strong contrast.

Bartlett, p. 122. A beautiful and pleasing tune, in modern but not in ecclesiastical style. The contrast between the first and second stanzas is very strongly marked.

Ashman, p. 123. A beautiful tune, rich in harmony and strictly ecclesiastical, though not of the character of the old Psalmody.

China, p. 124. This is one of the most extensively popular, with both the canoe and admired American tunes. We cannot commend it for symmetry, analogy, or anything like design in its composition. Like some of the Scotch or Irish tunes, its strangeness and wildness please. We have relieved it from an unhappy alliance with which the tune there seemed to be a great want of sympathy.

Elizur, p. 126. A little specimen of the great modern Composers. It should be sung very smoothly with carefully blending voices and parts. It is a most beautiful tune.

Bourne, p. 129. See remark on Ashman.

Abridge, p. 133. One of the most beautiful of the triple-measure tunes.

Chapman, p. 134. See remark on Bartlett.

Vinford, p. 136. A very fine and effective tune, spirited and energetic.

Canfield, p. 137. Gentle and easy, depending on contrast of verse and chorus.

Boynton, p. 141. The harmony of this tune has been much improved, especially in the fourth line. The chord of B is always rich and truly church-like in its associations.

St. Bride, p. 144. A well known old tune, admirably harmonized for four parts by one who well knows what Psalmody has been and ought to be, and who, though not a pro- fessed musician, is a true harmonist. We are indebted to the same individual for the harmony arrangement to quite a number of the best tunes; his harmonies are always rich, giving variety in chords, freedom and melody in the parts, in good keeping with the tunes, and free from secular associations. Like his own office in the church, his harmonies are truly sacred.

Ainsworth, p. 145. From Ainsworth's Psalms, published at Amster- dam in 1612, and brought to this country by the first settlers of New England. The "Old Hundredth," "Old Ten Commandments," and "Windsor" are also contained in Ainsworth, and are tunes sung by the Pilgrim Fathers of New England; and if there was strength and decision of character, truth, and religion in these men, the number of men in church and general strength and religious effect in the proper performance of this class of tunes.

Thatcher, p. 147. A most tasteful and charming tune, by Hand- el.


Sieurie, p. 151. A very fine old tune. Great strength is brought out in the third line.

Westminster, p. 152. Restored as near to the original as it can be in a metrical tune.

Mornington, p. 155. See remark on Westminster.

Guinea, p. 156. Well sung in triple measure, and admired American tunes. We cannot commend it for symmetry, analogy, or anything like design in its composition. Like some of the Scotch or Irish tunes, its strangeness and wildness please. We have relieved it from an unhappy alliance with which the tune there seemed to be a great want of sympathy.

Pleyel's Hymn, p. 193. A beautiful but feeble and secular melody. The idea of playing this tune as a mad march, is quite absurd; it is altogether too deficient in solemnity and dignity for such a purpose.
Betah, p. 203. Quite secular, yet very beautiful, and under proper circumstances may be sung with excellent effect. By no means for members of a religious character.

Greenville, p. 210. Nothing ecclesiastical about this tune; very secular; but yet it is not only popular but useful, and is often sung with truly devotional effect. It should always be sung as a double 7's, & not as a single 7's, & 7's.

Rochdale, p. 212. Another secular tune, but without unfavorable associations. It is published as a Psalm tune by Dr. Gauntlett.

Corvelli, p. 214. This is a tun, te, te, tun, hymn, usfit for the church.

Caldwell, p. 219. A good hymn, had it not been spoiled by the metre.


Savannah, p. 231. A pretty Andante for variations, but not a church tune; yet may often be the best tune for the metre.

Oron, p. 257. The hymn in its metre is bad, and the tune may be known by the company in which it is found.

Adiz, p. 238. See remark on Oron.

Come ye Disconsolate, and Peace troubled Soul, p. 242. Two beautiful Choir pieces, well worthy of the place they occupy.

Then, "Turn us, O God of our Salvation," p. 245. A charming anthem, in the very best church style. Let it be appropriately sung, and it cannot fail to please and to edify.

Hymn, "Jerusalem," p. 250. This piece has been considerably altered, and we think much improved.

"My Shepherd will supply my need," p. 254. One of Handel's most charming songs, "What though I trace each herb and flower." As here harmonized, it makes a fine piece for four voices, but not for five.

Anthem, "O Lord, open thou my lips," p. 261. A very effective, though somewhat difficult anthem. Let it be well sung and it will be admired. This, with many of the other anthems and set pieces, was written for this work. Mr. Lucas is a very distinguished Professor of Music in London, and a talented and successful composer, and conductor of church music.


Anthem, "All nations whom thou hast made," p. 271. A spirited and animating anthem, suited to many occasions.

Anthem, "God so loved the world," p. 275. See remark on "Turn us, O God of our Salvation.

Anthem, "Make a joyful noise," p. 251. A spirited and pleasing anthem to the 100th Psalm, suitable for Thanksgiving, and for many public occasions.

Hymn, "O render thanks," p. 259. Do not condemn this until you can sing it; and then you will never condemn it, for if you can sing it well you cannot fail to admire it; but it is not easy to do it well—no, it is quite difficult.

Majesty, p. 296. We have inserted this and some other tunes of the same general class, so much sung and admired thirty or forty years ago, not because we consider them good church tunes, but for certain circumstances, and especially pleasing to many persons of forty or fifty years of age or upwards, who, having been accustomed to them in their youthful days, will be delighted to hear them again.

The following are some of the most popular double Chants.


The following are a few of the very best single Chants.


We have also found such as 13, 19, and 23 to be good. We do not say that the above-named are the best, but they (the single Chants especially) are among the best; we know of none better. We have also given all the Gregorian Tunes, according to the common rhythm form of the English Church. The effect of some of these, when sung by a large chorus in unison, is truly magnificent; but a small choir of half a dozen voices can produce but little effect with them, or indeed with any other church music; but these, especially, seem to require power, not the power produced by grand exuberant qualities, but rather the quiet sweetness of a simple voice, or a few voices, but that of a multitude of voices singing with usual strength, blending together and producing one vast swelling chord; an ocean of sound, now rising or falling, increasing or diminishing with the rising or falling pitch of the successive tunes.

These venerable Gregorian Tunes have also been arranged in a Metrical form, making nine tunes, on pages 343 and 344. The tunes Hamburg, (Tone I.), Lamentations, (Tone VII.), have been long popular, and we hope that some of the present arrangements may be found equally interesting and useful.

In several of these tunes the Treble and Tenor are inverted in the third and fourth lines of the stanza. Thus, in Martyr, No. 4, the tune is in the Tenor, in the first and second lines, and in the Treble, in the third and fourth lines; and in Hymns, No. 5, Ta-tian, No. 6, and Eusebis, No. 9, the arrangement is vice versa. Would these tunes be sung in unison (as they may be), all the voices connected with them, whether primarily, where all the people sing, or where there is a large choir and full accompaniment,) the tune, air, melody, plain song, or whatever it may be called, must be part sung, whether it be found in Tenor or Treble. A good effect may be produced with these tunes, by singing the first and second lines in unison, with full choir, and the third and fourth lines in harmony, comparatively soft. If they are sung as they are here arranged, the tune or melody is sung in the upper voices, and the harmonic parts in the lower voices, and we think the effect of the tune, therefore, with any good effect in this way, where there is not a commanding Treble and a commanding Tenor. In the arrangement of these tunes, we have adhered closely to the Gregorian Tunes, occasionally altering them slightly, so as to suit the metre of the Tune, and to make the air, melody, and harmonies suitable and effective. Wherever possible, we have found a base not only for the melodic and harmonic parts, but also for the tune itself, so as to render it fit for several voices of different parts, and found, we hope, to be of some service to those who are examining into the nature and cultivation to sustain independent parts, such passages may be sung in solo, or a single voice on a part; but if our observation has been correct, it is seldom indeed that such solo voices are found; and hence, where such passages are attempted by solo voices a complete failure is very common, and an approach to the ludicrous not unfrequent; we therefore recommend as before, that such passages be usually sung by all the voices belonging to the part, and with an increase of power, or somewhat louder.
1. With my whole heart, I'll love thy name, Jehovah! thee my strength I claim; My rock, my fortress, where I fly; My great deliverer, always nigh.

2. My God! thy names of grace impart The strength that cheers my fainting heart: In thee I trust, nor danger dread, Thine arm the buckler o'er my head.

3. What can thy horn of power control, Which wrought salvation for my soul? Thou art the tower of my defence; Nor earth, nor hell, shall pluck me thence.

4. Thou, gracious Lord, hast heard my cries; Beyond our praise thy glories rise; And still shall prayer my lips employ, Till thou shalt every foe destroy.

The key of B♭ may be better for Congregational use.
CARAH. L. M.

The trumpet swells a-long the sky, We hear the joyful, sol-emn sound; The righteous God ascends on high, And shouts of glad-ness ech-o round.

DORAH. L. M.

1. When to his tem-ple God de-soends, He holds com-mun-ion with his friends, His grace and glo-ry there dis-plays, And shines with bright but friendly rays.
2. While hovering o'er the hap-py place, The Spirit sheds his heav-enly grace; To fix our tho'ts, our hearts to raise, And tune our souls to love and praise.
3. 'Tis here we learn the bless-ed skill To know and do our Ma-ker's will; And, while we hear, and sing, and pray, With heavenly joy we soar a-way.
4. Oh, dear-est hours of all I know; Oh, sweetest joys of all be-low; Here would I choose my fixed a-bole, And dwell for-ev-er near my God.
1. Jesus demands the voice of joy, Loud thro' the land let triumph ring; His honors should your songs employ, Let glorious praises hail the king.

2. Shout to the Lord, a-dor-ing own, Thy works thy wondrous might disclose, Thine arm victorious pow'r has shone; Thus did thy cross confound thy foes!

3. Low, at that cross, the world shall bow, All nations shall its blessings prove; While grateful strains in concert flow, To sing thy pow'r, and praise thy love.

4. Oh bless our God, ye nations round; People and lands, rehearse his name: Let shouts of joy thro' earth re-sound, Let ev'ry tongue his praise proclaim.
Thy mercies, Lord, shall be my song, My song on them shall ever dwell, To ages yet un-born, my tongue Thy never-failing truth shall tell.

* One of Luther's popular tunes, and found in almost every German "Choralbuch."

**WARRINGTON.** L. M.  

1. Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to depart.

2. O God of hope and peace divine, Make thou these sacred pleasures mine! Forgive my sins, my fears remove, And fill my heart with joy and love.
1. My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul for his salvation waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail, and foes invade, God is our all-sufficient aid.


Playford. L. M. From Playford's Collection, 1671.

1. High o'er the heavens, supreme, alone, Th'eternal Lord prepares his throne; O'er all his kingdom he'll extend, Beyond a limit or an end.

2. Bless ye the Lord, his glories tell, Ye angels, who in might excel, Who do his will, who hear his voice, And in his high commands rejoice.

3. Bless ye the Lord, proclaim his state, Ye heavenly hosts, who round him wait, Quick to perform his acts of might, His pleasure your supreme delight.

4. Bless ye the Lord, his works around! Creation, with his praise re-sound! My soul, the general chorus join, And bless the Lord in songs divine.
1. My refuge is the God of love: Why do my foes insult and cry, "Fly, like a timorous, trembling dove, To distant woods, or mountains fly"?

2. The Lord in heaven has fixed his throne, His eyes survey the world below: To him all mortal things are known, His eyelids search our spirits through.

8's & 6. My God, my Father, while I stray Far from my home, on life's rough way, Oh, teach me from my heart to say, Thy will, my God, be done.

BULKLEY. L. M.

This is the word of truth and love, Sent to the nations from above; Jehovah here resolves to show What his almighty grace can do.

This is the word of truth and love, Sent to the nations from above; Jehovah here resolves to show What his almighty grace can do.
1. Judge me, O Lord, and prove my ways; And try my reins, and try my heart: My faith upon thy promise stays, Nor from thy law my feet de-part.

2. Among the saints will I appear, Arrayed in robes of innocence; But, when I stand before thy bar, The blood of Christ is my defence.

3. I love thy habitation, Lord, The temple, where thine honours dwell; There shall I hear thy holy word, And there thy works of wonder tell.

4. Let not my soul be joined, at last, With men of treachery and blood; Since I my days on earth have past, Among the saints, and near my God.

SEASONS. L. M. Arranged from PLEYEL.

Thy goodness, Lord, doth crown the year, Thy paths drop fatness all around; The barren wilds thy praise declare, And vocal hills return the sound.

The Treble and Tenor may change parts in the third line.
1. There is a stream, whose gentle flow Supplies the city of our God! Life, love, and joy still gliding thro', And watering our divine abode.

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

If the Tenor be sung in the third line (small notes), the Treble should be omitted, and vice versa. The passage may be sung by Soprano and Alto, or by Tenor and Alto.

WHITELAND. L. M.

VERSE.

1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away: Now, let our no-blest passions rise With ardor to their native skies.

2. Come, Holy Spirit, all divine, With rays of light upon us shine; And let our waiting souls be blest, On this sweet day of sacred rest.

3. Then, when our Sabbaths here are o'er, And we arrive on Canaan's shore, With all the ransomed, we shall spend A Sabbath which shall never end.

The third line may be sung by Tenor and Base, or by Treble and Alto, or by Treble and Base; or, the parts may be doubled in octaves by Treble, Tenor, Alto and Base.
1. Je-ho-vah reigns, your tribute bring; Pro-claim the Lord, the eternal King: Crown him, ye saints, with holy joy, His arm shall all your foes' destroy.

2. Thou, Lord, ere yet the humble mind Had formed to prayer the wish designed, Hast heard the secret sigh arise, While, swift to aid, thy mercy flies.
1. In-dul-gent Lord, thy goodness reigns Thro' all the wide, ce-les-tial plains; And thence its streams re-dun-dant flow, To cheer th' abodes of men be-low.

2. Thro' nature's works its glo-ri-est shine; The cares of prov-i-dence are thine; And grace e-rects our ru-ined frame, A fair-er tem-ple to thy name.

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

4. Let na-ture burst in-to a song; Ye ech-oing hills, the notes pro-long; Earth, seas, and stars, your an-thems raise, All vo-cal with your Ma-ker's praise!

**ANGEL'S SONG. L. M.**

Thus an-gels sung, and thus sing we; To God a-lone all glo-ry be; Let him on earth his peace be-stow, And un-to men his fa-vor show.

Thus an-gels sung, and thus sing we; To God a-lone all glo-ry be; Let him on earth his peace be-stow, And un-to men his fa-vor show.

Rev. Mr. Hazergal says that he 'is glad to be able to settle the authorship of this most ill-treated tune. It is, unquestionably, the production of Orlando Gibbons, and was set by him in three dif-ferent forms in George Wither's authorized volume. It is called Angel's Song, from the words. All modern versions of it not only alter the melody but the rhythm." The original melody of Gib-bons is here given, but a more regular rhythmic form than his, (which is partly in equal and partly in unequal measures,) has been chosen. Words from Wither's "Hymns and Songs of the Church."
1. God in his earthly temple lays Foundation for his heavenly praise; He likes the tents of Jacob well, But still in Zion loves to dwell.

2. His mercy visits every house That pay their night and morning vows; But makes a more delightful stay, Where churches meet to praise and pray.

3. What glories were described of old! What wonders are of Zion told! Thou city of our God below, Thy fame shall all the nations know.

ZEBAH. L. M.

1. We all, O Lord, have gone a stray, And wandered from thy heavenly way; The wilds of sin our feet have trod, Far from the paths of thee our God.

2. Hear us, great Shepherd of thy sheep! Our wanderings heal, our footsteps keep; We seek thy sheltering fold again; Nor shall we seek thee, Lord, in vain.

3. Teach us to know and love thy way; And grant, to life's remotest day, By thine unerring guidance led, Our willing feet thy paths may tread.
Come, magnify the Lord with me; Let every heart exalt his name; I sought the eternal God, and he has not exposed my hope to shame.

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn my tongue Thy never-failing mercies tell.

"In transposing and arranging this tune," says the English editor, "care has been taken to avoid that constant repetition of the tonic, and its harmony, which renders some recent arrangements rather monotonous." This was originally a double tune, but was abridged by Ravenscroft in 1621.
MAYENCE.  L. M.  

WILLIAM MASON.

1. My heart is fixed on thee, my God; Thy sacred truth I'll spread a-broad; My soul shall rest on thee alone, And make thy loving-kindness known.

2. A-wake my glory, wake my lyre, To songs of praise my tongue inspire; With morning's earliest dawn arise, And swell your music to the skies.

3. With those who in thy grace abound, I'll spread thy fame the earth a-round; Till every land, with thankful voice, Shall sing thy holy name rejoice.

STEVENS.  L. M.  

Arranged from J. STEVENS.

My soul, thy great Creator's praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.
Ps. 57. Be thou, O God, exalted high; And as thy glory fills the sky, So let it be on earth displayed, Till thou art here as there obeyed.

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

As a general thing it is recommended that in the Tenor and Alto parts, the large notes (lower notes) be sung, and the small notes (higher) omitted; but if it be desirable to sing quite loud the small notes will be better.

SAXONY. L. M.

Ancient German Choral.

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.

* "The solemnity of this Choral," says Rev. Mr. Havergal, "is most touching. For passion-week or Good Friday, we have nothing superior to it. Its origin, whether Protestant or Roman, is uncertain."
PSALM 100. (French Tune.*)

Composed into four parts by I. DOWLAND, Doc. of Mus. (Died 1609.)

All people that on earth do dwell, Sing to the Lord with cheerful voice; Him serve with fear, his praise foretell, Come ye before him and rejoice.

* The Old Hundredth, from Ravnecroft's "Whole Booke of Psalmes."

BAVA. L. M. (Old "Ten Commandments" Tune.)

From the German Psalter, 1562. Harmony by Rev. W. H. Havergal.

1. 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.

2. Thy no-blest wonders here we view, In souls renewed and sins forgiven: Lord, cleanse my sins, my soul re-new, And make thy word my guide to heaven.

This tune is found in all the best collections of Psalmody. From its constant publication, in all the olden collections, it may be supposed to have been a special favorite. Rink has fugued upon it in his Organ School, and it has been arranged in many ways by Editors and Publishers of Church Music. It is fully equal in every thing but recollections and associations to the "Tune of Tunes" even "The Old Hundredth."
STERLING. L. M.
Treble and T*nor may change parts.

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

Common Metre by omitting the second and third notes of the second and fourth lines. Short Metre by omitting the second and third notes of the first, second, and fourth lines.

* SHALEM. L. M. * A. METHFESSEL.

1. Je-hovah reigns, his throne is high, His robes are light and majesty; His glory shines with beams so bright, No mortal can sustain the sight.

2. His terrors keep the world in awe; His justice guards his holy law; His love reveals a smiling face, [Omit] His truth and promise seal the grace.

3. Thro' all his works his wisdom shines, And baffles Satan's deep designs; His power is sovereign to fulfill The noblest counsels of his will.

4. And will this glorious Lord descend To be my father and my friend? Then let my songs with angels join, [Omit] Heaven is secure, if God be mine.
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.

2. Bless, O my soul, the God of grace; His favors claim thy highest praise; Let not the wonders he hath wrought Be lost in silence and forgot.

3. 'Tis he, my soul, that sent his Son To die for crimes which thou hast done: He owns the ransom, and forgives The hourly follies of our lives.

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.

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**WELLS. L. M.** (Berwick Tune.)

1. Life is the time to serve the Lord, The time 'tis sure 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.

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*This tune is found in the "Spiritual Man's Companion," by Israel Holdroyd, Philo-Musee, London, 1753. It is there called "Berwick Tune." Dr. Gauntlett calls it a "German Choral." It is often printed in notes of equal length. The key of C will bring the melody within the compass of all voices.*
1. Stand up, my soul, shake off thy fears, And gird the gospel armor on; March to the gates of endless joy, Where Jesus, thy great Captain's gone.
2. Hell and thy sins resist thy course; But hell and sin are vanquished foes;
3. Then let my soul march boldly on, Press forward to the heavenly gate; There peace and joy eternal reign, And glittering robes for conquerors wait.
4. There shall I wear a starry crown, And triumph in almighty grace;

Thy Jesus nailed them to the cross, And sung the triumph when he rose.

1. Sweet is the work, my God, my king, To praise thy name, give
2. Sweet is the day of sacred rest; No mortal care shall
VERSE.

thanks and sing. To show thy love by morn-ing light, And talk of all thy truth at night.

Praise ye the Lord, my heart shall join

seize my breast; Oh may my heart in tune be found, Like Da-vid's harp of sol-emn sound.

Praise ye the Lord, my heart shall join

In work so pleasant, so di-vine; My days of praise shall ne'er be past, While life and tho't and be-ing last, While life and tho't and be-ing last.

VERSE.

CHORUS.

Praise ye the Lord, my heart shall join

In work so pleasant, so di-vine; My days of praise shall ne'er be past, While life and tho't and be-ing last, While life and tho't and be-ing last.

Cres.  

Unison.

Cres.  

Unison.
DEWY. L. M.

1. He, who hath made his refuge God, Shall find a most secure abode; Shall walk all day beneath his shade, And there, at night, shall rest his head.

2. Now may we say, Our God, thy power Shall be our fortress, and our tower! We, that are formed of feeble dust, Make thine almighty arm our trust.

3. Thrice happy man! thy Maker's care Shall keep thee from the tempter's snare; God is thy life—his arms are spread, To shield thee with a healthful shade.

AMBROSE, L. M.*

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

Creator alme siderum, Ae ter na Lux cre den ti um, Christ o Re dempt or om ni um, Ex au di pre ces sup pli cum.

* This is called in some of the old service books, "The Ambrosian Advent Hymn." It is probably one of the oldest church tunes. The melody is within the compass of all voices, and "young men, and maidens; old men, and children" may unite in singing it.
1. Praise ye the Lord, let praise employ, In his own courts, your songs of joy; The spacious firmament a-round Shall echo back the joy-ful sound.

2. Re-count his works in strains divine, His wondrous works, how bright they shine! Praise him for all his mighty deeds, Whose greatness all your praise exceeds.

3. A-wake 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 bliss-ful choir; But chiefly ye, who know his word, Adore, and love and praise the Lord.

JURA. L. M.

1. The Lord in Zion ever reigns, And o'er her holds his guardian hand; Her worship and her laws maintains, Which, like himself, unmoved shall stand.

2. Oh come, be-hold what he has done, Whom we delight to call our Lord; The vict'ries, which his arm has won; And faithfully his deeds record.
1. Sweet harp of Judah, shall thy sound No more be heard on earthly ground, Nor mortal raise the lay again That rung thro' Judah's saint-ed reign.

2. No! for to higher worlds belong The wonders of thy sacred song; Thy prophet bards might sweep thy chords, Thy glorious burden was the Lord's.

3. Tho' faintly swell thy notes sublime; Far distant down the stream of time; Yet, to our ears the sounds are given, And e'en thy echo tells of heaven.

4. Thro' worlds remote, the old, the new; Thro' realms nor Rome, nor Israel knew; The Christian hears, and, by thy tone, Sweet harp of Judah! tunes his own.

**Viotti. L. M.**

**C. Schulz.**
CHORAL. L. M.

1. My heart is fixed on thee, my God; Thy sacred truth I'll spread abroad; My soul shall rest on thee alone, And make thy loving-kindness known.

2. Awake my glory, wake my lyre, To songs of praise my tongue inspire; With morning's earliest dawn arise, And swell your music to the skies.

EXTON. L. M.

1. Great God, indulge my humble claim; Thou art my hope, my joy, my rest; The glories that compose thy name Stand engaged to make me blest.

2. Thou great and good, thou just and wise, Thou art my father, and my God; And I am thine, by sacred ties, Thy son, thy servant, bought with blood.

3. With early feet I love to appear Among thy saints, and seek thy face; Oft have I seen thy glory there, And felt the power of sovereign grace.

4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart rejoice, And bless the remnant of my days.
1. Wake, O my soul, and hail the morn, For un-to us a Sa-viour's born; See, how the angels wing their way, To ush-er in the glo-rious day! To ush-er in the glo-rious 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 raptur-ing heart.

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.

1. Blest be the Lord, the God of love, Who showers his blessings from above; The rock on which the righteous trust, The hope and Sa-viour of the just.

2. He to his saints redemption gives, The weak and humble he re-lieves; Sup-port-ed by his grace we stand, For life and death are in his hand.

3. He views his children in dis-tress, The widow and the fatherless: And, from his ho-ly seat, a-love, Sup-ports them with his ten-der love.

4. All they who make his laws their choice, Shall in his prom-is-es rejoice; With gladness in their hearts, shall raise, Be-fore his throne, tri-umph-ant praise.
1. Blest are the humble souls, that see Their empti-ness and pov-er-ty: Treasures of grace to them are given, And crowns of joy laid up in heaven, And crowns of joy laid up in heaven.

2. Blest are the men of broken heart, Who mourn for sin with inward smart: The blood of Christ di-vinely flows, A healing balm for all their woes, A healing balm for all their woes.

C Y R I L. L. M.

A- wake my glo-ry, wake my lyre, To songs of praise my tongue inspire; With morning's ear-liest dawn a-rise, And swell your mu-sic to the skies.
1. From all that dwell below the skies, Let the Creator's praise arise:
   Let the Redeemer's name be sung,
   Thro' every land, by every tongue.

2. Eternal are thy mercies, Lord; Eternal truth attends thy word,
   Thy praise shall sound from shore to shore,
   Till suns shall rise and set no more.

FISHER. 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.

2. See where it shines in Jesus' face. The brightest image of his grace; God, in the person of his Son, Has all his mightiest works out-done.
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.

2. There his triumphal chariot waits, And angels chant the solemn lay; Lift up your heads, ye heavenly gates! Ye everlasting doors, give way!

Unison.

* From the Psaltery. The alteration in the first and second lines by the introduction of Unisons, gives vigor and energy to this tune.

BRENTFORD. L. M.

1. My spirit looks to God alone; My rock and refuge is his throne; In all my fears—in all my straits, My soul for his salvation waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail—and foes invade, God is our all-sufficient aid.
Let Zion in her King rejoice, Tho' tyrants rage, and kingdoms rise: He utters his almighty voice, The nations melt, the tumult dies.

Forkel. L.M. Double.

1. Happy the man, whose cautious feet Shun the broad way, where sinners go; Who hates the place where atheists meet, And fears to talk as scoffers do; 2. Who loves t' employ his morning light Among the statutes of the Lord; And spends the wakeful hours of night, With pleasure pond'ring o'er the word. 3. He, like a plant by gentle streams, Shall flourish in immortal green; And heav'n will shine with kindest beams, On every work his hands begin. 4. But sinners find their counsels crossed; As chaff before the tempest flies, So shall their hopes be blown and lost, When the last trumpet shakes the skies.
OZORA. No. 1. L. M.*

Suggested by a Stabat Mater, composed by
GIOVANNI MARIA NANINI, 1560.

1. My soul, with humble fervor raise To God the voice of grateful praise: Let every mental pow'r combine, To bless his attributes divine.

2. Deep on my heart let memory trace His acts of mercy and of grace; Who, with a father's tender care, Saved me, when sinking in despair:

OZORA. No. 2. L. M.*

3. Gave my repentant soul to prove The joy of his giving love; Pour'd balm into my bleeding breast, And led my weary feet to rest.

DYCE. L. M.

Treble and Tenor may change parts in the first and third lines.

That man is blest, who stands in awe Of God, and loves his sacred law; His seed on earth shall be renown'd, And with successive honors crown'd.

*COMMON METRE by omitting the small notes in the second and fourth lines; and SHORT METRE by omitting all the small notes.
1. Happy the man, whose cautious feet Shun the broad way where sinners go; Who hates the place where atheists meet, And fears to talk as scoffers do;

2. Who loves to employ his morning light Among the statutes of the Lord; And spends the wakeful hours of night, With pleasure pondering over the word.

3. He, like a plant by gentle streams, Shall flourish in immortal green; And heaven will shine, with kindlest beams, On every work his hands begin.

4. But sinners find their counsels crossed; As chaff before the tempest flies, So shall their hopes be blown and lost, When the last trumpet shakes the skies.

READING. L. M.; or 8's Anapestic.

GEO. F. ROOT, New York, 1848.

The Lord is good, supremely good; His mercy is forever sure; His truth, which always firmly stood, To endless ages shall endure.

8's. Jehovah is king, and he reigns, The Lord of all gods, on his throne; The strength of the hills he maintains; The ends of the earth are his own.
1. My spirit looks to God alone; My rock and refuge is his throne; In all my fears, in all my straits, My soul for his salvation waits.

2. Trust him, ye saints, in all your ways, Pour out your hearts before his face; When helpers fail, and foes invade, God is our all-sufficient aid.

CANTON. L. M.

Arranged from P. H. Shultz.

1. Thrice happy man! who fears the Lord, Loves his commands, and trusts his word: Honor and peace his days attend, And blessings on his seed descend.

2. Compassion dwells upon his mind, To works of mercy still inclined; He lends the poor some present aid, Or gives them, not to be repaid.

3. His soul well fixed upon the Lord, Draws heav'n-ly courage from his word; Amid the darkness light shall rise, To cheer his heart and bless his eyes.

4. He hath dispersed his alms abroad, His works are still before his God: His name on earth shall long remain, Nor shall his hope of heav'n be vain.
ANVERN. L. M.

Arranged from the German.

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

2. Put all thy beauteous garments on,And let thy ex-cellence be known: Deck'd in the robes of righteousness, Thy glories shall the world confess, Thy glories shall the world confess.

3. No more shall foes unclean invade, And fill thy hallow'd walls with dread! No more shall hell's insulting host Their victory and thy sorrows boast, Their victory and thy sorrows boast.

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

I  O  S  C  O.  L.  M.  (Prague.*) Treble and Tenor may change parts. Melody by JOHN HUSS,

Burnt as a Martyr, 1415

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

2. O thou, whose mer-cy bends the skies, To save when hum-ble sin-ners pray; All lands to thee shall lift their eyes, And eve-ry yield-ing heart o-bey.

3. Soon shall the flock-ing na-tions run, To Zi-on's hill, and own their Lord; The ris-ing and the set-ting sun Shall see the Sav-iour's name a-dored.

* This fine old tune is found in most of the German Choral Books; but both in respect to melody and harmony there are various readings. We have made a slight change from the harmony in the Psalteriy; (third line,) and have also given the tune in another rhythmic form.
FEDERAL STREET. L. M.

H. K. OLIVER, 1810.

See gentle patience smile on pain, See dying hope revive again, Hope wipes the tear from sorrow’s eye, While faith points upwards to the sky.

CODMAN. L. M.

1. To God the great, the ever blest, Let songs of honor be addressed; His mercy firm forever stands; Give him the thanks his love demands.

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

3. Remember what thy mercy did For Jacob’s race, thy chosen seed; And with the same salvation bless The meanest suppliant of thy grace.

4. Oh may I see thy tribes rejoice, And aid their triumphs with my voice! This is my glory, Lord, to be Joined to thy saints and near to thee.
WINDHAM. L. M.

DANL READ, New Haven, Conn. 1800.

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

MIX. L. M.

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

GILEAD. L. M.

1. Zion, awake! thy strength re-new, Put on thy robes of beauteous hue; Church of our God, rise and shine Bright with the beams of truth di-vin.
2. Soon shall thy radiance stream a-far, Wide as the heath-en na-tions are. Gen-tiles and kings thy light shall view: All shall ad-mire and love thee too.
1. The Lord my pasture shall prepare, And feed me with a shepherd's care; My noonday walks he shall attend, And all my midnight hours defend, My noonday

2. When in the sultry globe I faint, Or on the thirsty mountain pant, Where peaceful rivers, soft and slow, Amid the verdant landscape flow, Where peaceful

3. Though in the paths of death I tread, With gloomy horrors o'erspread, Thy friendly rod shall give me aid, And guide me thro' the dreadful shade, Thy friendly

**CENTERVILLE. L. M. or 8s Anapestic.**

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn my tongue, Thy never-failing truth shall tell.

O come, let us sing to the Lord, In God our salvation rejoice; In psalms of thanksgiving record His praise with one spirit and voice.
1. The spacious firmament on high, With all the blue etherial sky, And spangled heav'ns a shining frame, Their great original proclaim.

2. Th'un-wea-ried sun, from day to day, Does his Creator's pow'r dis-play, And publishes to ev'ry land The work of an al-mighty hand.

3. Soon as the evening shades pre-vail, The moon takes up the wondrous tale, And nightly to the listening earth, Repeats the story of her birth.

4. While all the stars that round her burn, And all the planets in their turn, Confirm the tidings as they roll, And spread the truth from pole to pole.

5. What tho' in solemn silence all Move round this dirk terrestrial ball, What tho' no real voice, nor sound Amid their radiant orbs be found.

6. In reason's ear they all re-joice, And utter forth a glorious voice; For ever singing as they shine, "The hand that made us" is Divine.
1. A rise! a rise! with joy survey The glory of the latter day: Alread y is the dawn begun Which marks at hand a rising sun, Which marks at hand a rising sun.

2. Behold the way! ye heralds, cry: Spare not, but lift your voices high: Convey the sound from pole to pole, Glad tidings to the captive soul, Glad tidings to the captive soul.


Pre-serve us, Lord, by thy dear word, From Turk and Pope defend us, Lord, Both which would thrust out of his throne, Our Lord, Christ Jesus, thy dear Son.

"This tune," says Rev. Mr. Haver gal, "was extremely popular with our forefathers. It was never omitted in the old collections, and rarely in any, till the close of the last century. It is unanimously attributed to Luther."
GERMANY. L. M.*

From BEETHOVEN.

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

* Nothing can be more beautiful than this tune when well done; but it can only be properly sung by a choir of well-trained voices.

ALL SAINTS. L. M.*

1. Who shall ascend thy heavenly place, Great God, and dwell before thy face? The man who loves religion now, And humbly walks with God below.

2. Whose hands are pure, whose heart is clean; Whose lips still speak the thing they mean; No slanderers dwell upon his tongue; He hates to do his neighbor wrong.

3. He loves his enemies, and prays For those who curse him to his face; And does to all men still the same That he could hope or wish from them.

4. Yet, when his holiest works are done, His soul depends on grace alone: This is the man thy face shall see, And dwell for ever, Lord, with thee.

* All Saints is one of the finest examples of a smooth, flowing melody in triple measure. It has long been a favorite tune.
1. Ho! eve-ry one that thirsts, draw nigh; 'Tis God in-vites the fal-len race; Mer-cy and free sal-va-tion buy; Buy wine, and milk, and gos-pel grace.

2. Come to the liv-ing wa-ters, come! Sin-ners, o-bey your Maker's call; Re-turn, ye wea-ry wand'ers, home, And find his grace is free to all.

EFFEN. L. M., or 8s & 4.

From a Swiss tune.

8s & 4. There is a calm for those who weep, A rest for wea-ry pil-grims found, They soft-ly lie, and sweet-ly sleep, Low in the ground, Low in the ground.

HEBRON. L. M.*

L. MASON, 1830.

Thus far the Lord has led me on; Thus far his power prolongs my days; And eve-ry evening shall make known Some fresh me-mo-rial of his grace.

* Forgive the slight alteration in the harmony of the third line, for it makes the tune stronger and more church-like. The chord of † as found on the first part of the 6th measure in previous copies, is comparatively feeble, as it always is under similar circumstances.
DARLEY. L. M.

Arranged from a tune by H. W. DARLEY, Philadelphia.

1. Ye mighty rulers of the land, Give praise and glory to the Lord: And while before his throne ye stand, His great and powerful acts record,

for.

2. Oh render unto God above The honors which to him belong; And in the temple of his love, Let worship flow from ev'ry tongue,

Dolce.

verse.

SARDIS. L. M. Double.

1. (How pleasant—how divinely fair, O Lord of hosts, thy dwellings are; 2. My flesh would rest in)

with long desire my spirit faints To meet th'assemblies of thy saints.

for.

3. (Blest are the saints, who sit on high, Around thy throne above the sky; 4. Blest are the souls who)

thy brightest glories shine above, And all their work is praise and love.

for.

5. (Blest are the men whose hearts are set To find the way to Zi-on's gate;) Cheerful they walk with

God is their strength—and thro' the road They lean upon their helper, God.)
SARDIS. Concluded.

thine abode: My panting heart cries out for God: My God! my King! why should I be so far from all my joys and thee!

find a place within the temple of thy grace; There they behold thy gentler rays, And seek thy face and learn thy praise.

growing strength, Till all shall meet in heaven at length: Till all before thy face appear, And join in nobler worship there.

GLOUCESTER. L. M. Double.

Chorus.

1. Ye nations round the earth rejoice Before the Lord, your sovereign king; Serve him with cheerful heart and voice, With all your tongues his glory sing. Serve him with cheerful heart and voice, With all your tongues his glory sing.

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.

3. Enter his gates with songs of joy, With praises to his courts repair; And make it your divine employ, To pay your thanks and honors there.

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.

Arranged from Milgrove.
1. Soon may the last glad song arise, Thro' all the millions of the skies—That song of triumph which records That all the earth is now the Lord's!

2. Let thrones, and pow'rs, and kingdoms be obedient, mighty God, to thee! And over land, and stream, and main, Now wave the sceptre of thy reign!

3. Let that glorious anthem swell; Let host to host the triumph tell—That not one rebel heart remains, But over all the Saviour reigns!

4. For ever shall thy throne endure; Thy promise stands for ever sure; And ever-lasting holiness Becomes the dwellings of thy grace.

DANZIL. L. M.

1. Jehovah reigns—he dwells in light, Girded with majesty and might. The world, created by his hands, Still on its first foundation stands.

2. But ere this spacious world was made, Or had its first foundation laid, Thy eternal ages stood, Thyself the ever living God.

3. Like floods the angry nations rise, And aim their rage against the skies; Vain floods, that aim their rage so high! At thy rebuke the billows die.

4. For ever shall thy throne endure; Thy promise stands for ever sure; And ever-lasting holiness Becomes the dwellings of thy grace.
CHARLEMONT. L. M.

1. Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But, oh, what tongue can speak his fame? What mortal verse can reach the theme?

2. Enthroned amid the radiant spheres, He glory like a garment wears; To form a robe of light divine, Ten thousand suns around him shine.

3. In all our Maker's grand designs, Omnipotence, with wisdom shines; His works, thro' all this wondrous frame, Declare the glory of his name.

4. Raised on devotion's lofty wing, Do thou, my soul, his glories sing; And let his praise employ thy tongue, Till listening worlds shall join the song!

WARD. L. M.

Arranged from a Scotch Tune, by
L. Mason, 1830.

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

There is a stream whose gentle flow Supplies the city of our God! Life, love, and joy still gliding through, And wating our divine abode.
1. Praise ye the Lord, let praise em-ploy, In his own courts, your songs of joy; The spa-cious fir-ma-ment a-round Shall ech-o back the joy-ful sound.

2. Re-count his works in strains di-vine, His wondrous works, how bright they shine! Praise him for all his mighty deeds, Whose greatness all your praise ex-cceeds.

3. A-wake the trumpet’s lof-ty sound, To spread your sa-cred pleas-ure round; Awake each voice, and strike each string, And to the sol-emn or-gan sing.

4. Let all, whom life and breath inspire, At-tend, and join the bliss-ful choir; But chiefly ye, who know his word, A-dore, and love, and praise the Lord

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Arranged from a Gregorian Chant, by L. Mason and first published in a metrical form, 1825.
PAGE. L.M.

English Tune.

1. Great God, attend while Zion sings The joy that from thy presence springs: To spend one day with thee on earth Exceeds a thousand days of mirth.

2. Might I en joy the meanest place With in thy house, O God of grace, Nor tents of ease—nor thrones of power Should tempt my feet to leave thy door.

3. God is our sun—he makes our day; God is our shield—he guards our way From all th'assaults of hell and sin; From foes without and foes within.

4. All needful grace will God bestow, And crown that grace with glory too: He gives us all things—and withholds No re al good from upright souls.

5. O God, our King, whose sovereign sway The glorious host of heav'n obey, Dis play thy grace—ex ert thy power, Till all on earth thy name adore.
1. My God, my King, thy various praise Shall fill the remnant of my days; Thy grace employ my humble tongue, Till death and glory raise the song.

2. The wings of every hour shall bear Some thankful tribute to thine ear; And every setting sun shall see New works of duty done for thee.

RINK. L. M.*

Arranged from C.H. H. RINK.

1. Thine earthly Sabbaths, Lord, we love; But there’s a no-bler 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 groans shall mingle with the songs, Which warble from immortal tongues.

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

4. Thine earthly Sabbaths, Lord, we love; But there’s a no-bler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.

* The harmony in the third and fourth lines is highly expressive, and indicates deep emotion; intenseness of feeling is expressed by the extreme flat 7th in the fourth line, and entire success, repose or perfect satisfaction by its resolution in the succeeding chord ( § )
1. O all ye people, shout and sing Hosannas to your heav'ly King: Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High'on his ev- er-last-ing throne, He reigns al-might-y' and a-lone; Yet we, on earth, with an-gels share His kind re-gard, his ten-der care.

3. Re-joice, ye servants of the Lord, Spread wide Je-ho-va'h's name a-broad: Oh praise our God, his pow'r a-dore, From age to age, from shore to shore.

NAZARETH. L. M.

SAMUEL WEBBE.

Return, my soul, and sweet-ly rest, On thy Al-mighty Father's breast; The bounties of his grace a-dore, And count'his won-drous mer-cies o'er.

Re-turn, my soul, and sweet-ly rest, On thy Al-mighty Father's breast; The bounties of his grace a-dore, And count'his won-drous mer-cies o'er.
1. With glory clad—with strength arrayed, The Lord, that o'er all nature reigns, The world's foundation firmly laid, And the vast fabric still sustains.

2. How surely established is thy throne! Which shall no change or period see; For thou, O Lord—and thou alone, Art God, from all eternity.

3. The floods, O Lord, lift up their voice, And toss their troubled waves on high; But God above can still their noise, And make the angry sea comply.

4. Through endless ages stands thy throne; Thy promise, Lord, is ever sure; The pure in heart—and they alone, Shall find their hope of heaven secure.

Duke Street. L. M.

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.
When to his temple God descends, He holds communion with his friends, His grace and glory there displays, And shines with bright, but friendly rays.

1. Blest are the meek, who stand afar From rage and passion, noise and war: God will secure their happy state, And plead their cause against the great.

2. Blest are the men of peaceful life, Who quench the coals of growing strife: They shall be called the heirs of bliss, The sons of God, the God of peace.

With all my pow'rs 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.
MISSIONARY CHANT. L. M.*

1. Ye Christian heralds, 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.

* Inserted in this book by permission.

LEIPSIC. L. M.

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

Oh praise the Lord in that blest place, From whence his goodness largely flows: Praise him in heaven, where he his face Unvailed in perfect glory shows.
ST. ANN. C. M.*

Attributed to Dr. Croft, but probably much older.”—Dr. Rimbauld.

1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In brighter worlds above.

2. Great is the Lord, his power unknown, O let his praise be great; I'll sing the honors of thy throne, Thy works of grace repeat.

ALPS. C. M.

1. The Lord, the judge, before his throne Bids all the earth draw nigh; The nations near the rising sun, And near the western sky.

2. No more shall bold blasphemers say, "Judgment will never begin;" No more abuse his long delay To impudence and sin.

3. Thron'd on a cloud, our God shall come; Bright flames prepare his way; Thunder and darkness, fire and storm Lead on the dreadful day.

4. Heav'n, from above, his call shall hear; Attending angels come; And earth and hell shall know and fear His justice and their doom.

This," says Rev. Mr. Havergal, "is a deservedly admired tune, and quite in old style. The modulation at the close of the third strain, is often most unjustly changed for that of the dominant. Editors, too, fear to follow the worthy Doctor, as he followed his predecessors, in commencing the first note of the fourth strain on the tonic fuller chord, because of consecutive fifths. Such fifths no old harmonist ever declined." Bach has written a fugue upon this tune.
1. Great is the Lord! our souls adore! We wonder while we praise; Thy power, O God, who can explore, Or equal honor raise?
2. How large thy tender mercies are! How wide thy grace extends! On thy beneficence and care Thy universe depends.
3. Thy praise shall be my constant theme; How wondrous is thy power! I'll speak the honors of thy name, And bid the world adore.
4. Thy name shall dwell upon my tongue, While suns shall set and rise; And tune my everlasting song In realms beyond the skies.

**LANESBORO', C. M.**

1. Early, my God, without delay, I haste to seek thy face; My thirsting spirit faints away, My thirsting spirit faints away, Without thy cheering grace.
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, Where they must drink—or die.

* Or 8's & 6's. "There is an hour of peaceful rest."
1. To us a child of hope is born, To us a Son is given; Him shall the tribes of earth obey, Him, all the hosts of heav'n. Him shall the tribes of earth obey, Him, all the hosts of heav'n.

3. His pow'r, increasing, still shall spread; His reign no end shall know; Justice shall guard his throne above, And peace abound below. Justice shall guard his throne above, And peace abound below.
4. To us a Child of hope is born, To us a Son is given, The Wonderful, the Counsellor. The mighty Lord of heav'n, The Wonder-ful, the Counsellor, The mighty Lord of heav'n.

IRELAND. C. M.

1. The Lord is good, the heav'n-ly King; He makes the earth his care; Vis-its the pas-tures eve-ry spring, And bids the grass appear.

2. The times and sea-sons, days and hours, Heav'n, earth, and air are thine! When clouds dis-til in fruit-ful showers, The au-thor is di-vine.
1. To God, our strength, your voice, aloud, In strains of glory raise; In strains of glo-ry raise; The great Je-ho-vah—Ja-cob’s God, Ex-alt in notes of praise, Exalt in notes of praise.
2. Now let the gos-pel trom-pet blow, On each appointed feast, On each appointed feast, And teach his wait-ing church to know The Sabbath’s sacred rest, The Sabbath’s sacred rest.

3. This was the statute of the Lord, To Israel’s favored race: To Israel’s favored race: And yet his courts preserve his word, And there we wait his grace, And there we wait his grace.

4. With psalms of hon-or, and joy, Let all his temples ring; Let all his temples ring; Your various in-stru-ments em-ploy, And songs of triumph sing, And songs of triumph sing.

1. Lord, hear the voice of my complaint; Accept my secret prayer; To thee a- lone, my King, my God, Will I for help repair.
2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee de-vout-ly I’ll look up, To thee de-vout-ly pray.

3. Let all thy saints, who trust in thee, With shouts their joy proclaim; By thee preserved, let them rejoice,
4. To righteous men the righteous Lord His bless-ings will extend; And with his fa- vor all his saints, As with a shield, defend.
FERMO. C. M.

1. Spirit of peace! celestial Dove! How excellent thy praise! No richer gift than Christian love Thy gracious power displays.

2. Sweet as the dew on herb and flower, That silently distils, At evening's soft and balmy hour, On Zion's fruitful hills:

3. So, with mild influence from above, Shall promised grace descend, Till universal peace and love O'er all the earth extend.

VINER. C. M.

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

2. Oh send thy Spirit down, to write Thy law upon my heart; Nor let my tongue indulge deceit, Nor act the liar's part.
I love the Lord, he heard my cries, And pitied e'ry groan: Long as I live, when troubles rise, I'll hasten to his throne.

Our blest Redeemer, ere he breathed His tender, last farewell, A guide, a comforter, bequeathed With us... to dwell.

When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost in wonder, love, and praise. Before my infant heart conceived From whom those comforts flowed.

1. When all thy mercies, O my God, My rising soul surveys, Transported with the view, I'm lost in wonder, love, and praise. Before my infant heart conceived From whom those comforts flowed.

2. Un-numbered comforts to my soul Thy tender care bestowed, D. C.
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.

3. Israel, rejoice, and rest secure; Thy keeper is the Lord; His wakeful eyes employ his power For thine eternal guard.

4. He guards thy soul, he keeps thy breath, Where thickest dangers come; Go and return, secure from death, Till God shall call thee home.

O Thou, to whom all creatures bow, With-in this earth-ly frame, Thro’ all the earth how great art thou! How glorious is thy name.
Sing to the Lord Jehovah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.

TENNEY. C. M.

From an English Tune.

1. Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glory sing.
2. God reigns on high, but ne'er confines His goodness to the skies; Thro' all the earth his bount-ty shines, And every want supplies.
3. How kind are thy compassions, Lord! How slow thy anger moves! But soon he sends his pardon-ing word, To cheer the souls he loves.
4. Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In sounds of glory sing.

LANGFORD. C. M.

From an English Tune.

Oh happy man, whose soul is filled With zeal and reverend awe! His lips to God their honors yield, His life adorns thy law.
1. Oh render thanks, and bless the Lord, In-voke his sacred name; In-voke 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; His wondrous works rehearse; Make them the theme of your discourse, And subject of your verse, And subject of your verse.

3. Rejoice in his al-migh-ty name, A-lone to be adored; A-lone to be adored; And let their hearts o'erflow with joy, Who humbly seek the Lord, Who humbly seek the Lord.

4. Ye sons of men, a fee-ble race, Exposed to every snare, Come, make the Lord your dwelling-place, And trust his gracious care.

5. No ill shall en-ter where you dwell: Or, if the plague come nigh, And sweep the wicked down to hell, 'Twill raise the saints on high.

6. He'll give his an-gels charge to keep Your feet in all their ways; To watch your pil-low while you sleep, And guard your happy days.

7. Ye sons of men, a fee-ble race, Ex-posed to every snare, Come, make the Lord your dwelling-place, And trust his gracious care.
To our almighty Maker, God, New honors be addressed; His great salvation shines abroad, His great salvation shines abroad, And makes the nations blest.

COVERT. C. M.

1. Thy way, O Lord, is in the sea; Thy paths I cannot trace, Nor comprehend the mystery Of thine unbounded grace.

2. 'Tis but in part I know thy will; I bless thee for the sight; When will thy love the rest reveal In glory's clearer light.

3. With rapture shall I then survey Thy providence and grace; And spend an ever-lasting day, In wonder, love, and praise.
LATIMER.  C.  M.*  

1.  Sal-va-tion!  oh,  the  joy-ful  sound!  'Tis  pleasure  to  our  ears;  A  sov'reign  balm  for  ev'-ry  wound,  A  cor-dial  for  our  fears.

2.  Bu-ried  in  sor-row  and  in  sin,  At  hell's  dark  door  we  lay;  But  we  a-rise  by  grace  di-vine,  To  see  a  heav'n-ly  day.

3.  Sal-va-tion!  let  the  ech-o  fly  The  spacious  earth  a-round;  While  all  the  ar-mies  of  the  sky  Con-spire  to  raise  the  sound.

DOXOLOGY.

Glo-ry,  hon-or,  praise,  and  pow-er,  Be  un-to  the  Lamb  for-ev-er!  Je-sus  Christ  is  our  Re-deem-er!  Hal-le-lu-jah!  Praise  the  Lord!

*Originally  written  in  notes  of  equal  length.
1. O all ye lands in God rejoice; To him your thanks belong; In strains of gladness raise your voice; In strains of gladness raise your voice, In loud and joyful song.

2. Oh, all ye lands in God rejoice; To him your thanks belong; In strains of gladness raise your voice, In strains of gladness raise your voice, In loud and joyful song.

3. Melrose. C. M.*

4. From the Scotch Psalter, 1635.

5. "A pleasing specimen of a continuous melody, at least, only one pause half way."

* Goodwin. C. M.

From the Scotch Psalter, 1635.
1. Ye wretched, hungry, starving poor, Behold a royal feast! Where mercy spreads her bounteous store, For every humble guest.

2. There Jesus stands with open arms; He calls—He bids you come: Though guilt restrains, and fear alarms, Behold, there yet is room.

DEVICES C. M. (New Arrangement.)

1. O for a shout of sacred joy To God, the sovereign King! Let every land their tongues employ, And hymns of glory sing, And hymns of glory sing.

2. Jesus, our God, ascends on high; His heavenly guards around Attend him rising through the sky, With trumpet's joyful sound, With trumpet's joyful sound.
1. Soon as I heard my Father say, "Ye children seek my grace;" My heart replied without delay, "I'll seek my Father's face."

2. Let not thy face be hid from me, Nor frown my soul away: God of my life I fly to thee, In each distressing day.

3. Should friends and kindred, near and dear, Leave me to want, or die; My God will make my life his care, And all my need supply.

4. Wait on the Lord, ye trembling saints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.

1. To God, who dwells on Zion's mount, Your lofty voices raise; Thro' all the earth his works recount, In solemn hymns of praise.

2. The Lord, in righteousness is known, In judgment seen by all; The wicked, who his name disown, By their own works shall fall.

3. O Lord, in majesty arise, The heathen's power as sail; Exalt thyself above the skies, And let not man prevail.

4. Thou art, O God, the righteous Lord, Thy name shall still endure; Thy throne of judgment, and thy word, Shall stand for ever sure.
GLASGOW. C. M. (Scotch Tune.)  

He that with-in the se-cret place Of God, most high doth dwell; In shadows of the mighti-est grace, At rest will keep him well.

WALNEY. C. M.  

Long Metre by a division of the 6th and 13th measure.

WALNEY. C. M.  

He that with-in the se-cret place Of God, most high doth dwell; In shadows of the mighti-est grace, At rest will keep him well.

1. The Lord ap-ears my help-er now, Nor is my faith a-fraid Of what the sons of earth can do, Since he af-fords me aid.
2. 'Tis sa-fer, Lord, to trust in thee, And have my God my friend, Than trust to men of high de-gree, And on their truth de-pend.
3. 'Tis through the Lord my heart is strong; In him my lips re-joice; While his sal-va-tion is my song, How checr-ful is my voice.
4. Joy to the saints, and peace be-longs, The Lord pro-tects their days: Let Zi-on tune im-mor-tal songs To his al-might-y grace.
1. O Lord, my heart cries out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour and my God?

2. To sit one day beneath thine eye, And hear thy gracious voice, Exceeds a whole eternity Employed in carnal joys.

3. Lord, at thy threshold I would wait, While Jesus is within, Rather than fill a throne of state, Or dwell in tents of sin.

4. Could I command the spacious land, Or the more boundless sea, For one blest hour at thy right hand, I'd give them both away.

Thy mercies fill the earth, O Lord: How good thy works appear! Open my eyes to read thy word, And see thy wonders there.

Brother thou art gone to rest, We will not weep for thee; For thou art now where oft, on earth, Thy spirit longed to be.
GEORGIA. C. M. (Double.)
Arranged from GIORNIVICHI.

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

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

3. O'er all those wide-extended plains Shines one eternal day;
   There, God the Son forever reigns, And scatters night away.

4. No chilling winds, no poison breath,
   Can reach that healthful shore;
   Sickness and sorrow, pain and death,
   Are felt and feared no more.

When shall I see my Father's face, And in his bosom rest?

STEPHENS. C. M.

1. With joy we hail the sacred day, Which God has called his own;
   With joy the summons we obey, To worship at his throne.

2. Thy chosen temple, Lord, how fair! Where willing votaries throng
   To breathe the humble fervent prayer— And pour the choral song.
1. Through all the chang-ing scenes of life, In trou-ble, and in joy, The prai-s-es of my God shall still My heart and tongue em-ploy.

2. Of his de-liv’rance I will boast, Till all, that are dis-tressed, From my ex-am-ple com-fort take, And charm their griefs to rest.

"This is simplicity itself. Both the melody and the harmony are the progeny of our great Cathedralist. He composed them for the Veni Creator, in Archbishop Parker's Psalter. A child-sing the tune, while manly genius will admire it."—HAVERGAL.

ALDEN. C. M.

L. MASON, 1844.

1. Un-sha-ken as the sa-cred hill, And firm-as moun-tains stand, Firm as a rock the soul shall rest, That trusts th' al-might-y hand.

2. Not walls nor hills could guard so well Fair Sa-lem's hap-py ground, As those e-ter-nal arms of love, That eve-ry saint sur-round.

3. Deal gent-ly, Lord, with souls sin-cere, And lead them safe-ly on, Oh may we reach the blest a-bode, Where Christ our Lord is gone.
PALESTRINA. C. M. Treble and Tenor may change. Arranged from PALESTRINA, 1560. 103

1. No change of time shall ever shock My trust, O Lord, in thee; For thou hast always been my rock, A sure defence to me.
2. Thou our deliverer art, O God; Our trust is in thy power; Thou art our shield from foes abroad, Our safe-guard, and our tower.
3. To thee will we address our prayer, To whom all praise we owe; So shall we by thy watchful care, Be saved from every foe.
4. Then let Jehovah be adored, On whom our hopes depend; For who except the mighty Lord, His people can defend.

BEDFORD. C. M.*

1. My hiding-place, my refuge tower, And shield art thou, O Lord! I firmly anchor all my hopes On thy unerring word.
2. According to thy gracious word, From danger set me free; Nor make me of those hopes ashamed, That I repose on thee.

HANLEY. C. M.
L. Mason, 1840.

1. Our Father who in heaven art! All hallowed be thy name; Thy kingdom come, thy will be done, Throughout this earthly frame.
2. As cheerfully as 'tis by those Who dwell with thee on high: Lord, let thy bounty, day by day Our daily food supply.
From a Chant by Battishill.

(See Chant No. 13.)

1. Give thanks to God, the sover reign Lord, His mer cies still endure: And be the King of kings adored; His truth is ever sure.

2. What wonders hath his wisdom done! How migh ty is his hand! Heav'n, earth, and sea he framed alone; How wide is his com mand.

From the Scotch Psalter, 1635.

1. Let eve ry tongue thy good ness speak, Thou sover reign Lord of all; Thy power ful hands up hold the weak And raise the poor that fall.

2. With long ing eyes thy crea tures wait On thee for dai ly food; Thy liber al hand provides their meat, And fills their mouths with good.

3. Thy mer cy nev er shall re move From men of heart sin cere; Thou sav st the souls whose humble love Is joined with holy fear.

4. My lips shall dwell up on thy praise, And spread thy fame a broad; Let all the sons of Adam raise The hon ors of their God.

* "A tune universally liked. Generally ascribed to Dr. Croft, but certainly composed long before he was born. The Scotch lay fair claim to its composition."—Ha-ver-gal.
CORONATION. C. M.*  (American Tune.)

OLIVER HOLDEN,

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

2. Let every kindred, every tribe, On this terrestrial ball, To him all majesty ascribed, And crown him Lord of all, To him all majesty ascribed, And crown him Lord of all.

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

* This tune was a great favorite with the late Dr. Dwight of Yale College. 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.

BARBY. C. M.

WM. TANSUR, 1760.

1. O God, my heart is fully bent To magnify thy name; My tongue, with cheerful songs of praise, Shall celebrate thy fame.

2. To all the listening tribes, O Lord, Thy wonders I will tell; And to those nations sing thy praise, That round about us dwell.

3. Thy mercy, in its boundless height, The highest heaven transcends; And far beyond the aspiring clouds Thy faithful truth extends.

4. Be thou, O God, exalted high Above the starry frame; And let the world, with one consent, Confess thy glorious name.
All ye who serve the Lord with fear, In praise lift up your voice; Let Jacob's faith-ful children hear, Let Israel's sons rejoice.

ANATH. C. M.

1. To God ad-dress the joyful psalm, Who wondrous things' hath done; Whose own right hand, and ho-ly arm, The vic-to-ry have won.

2. He, to the gen-tile nations round, Hath made his mer-cy known; And to the world's re-mo-test bound His justice shall be shown.
1. Salvation! Salvation! oh, the joyful sound! 'Tis pleasant to our ears, 'Tis pleasant to our ears; A sovereign balm for every wound, A sovereign balm for every wound, A cordial for our fears, A cordial for our fears.

2. Buried in sorrow and in sin, At hell's dark door we lay: Grace divine, To see a heavenly day, To see a heavenly day, To see a heav'n-ly day.

3. Salvation! Salvation! Let the echo fly The spacious earth around, The spacious earth around; While all the armies of the sky, While all the armies of the sky, Conspire to raise the sound, Conspire to raise the sound, Conspire to raise the sound.

† But we arise by grace divine, But we arise by grace divine, To see a heavenly day, To see a heavenly day, To see a heav'n-ly day.

For the beginning of the second stanza, see the end of the second staff.

For the beginning of the 2d Stanza.

† For other hymns, omit the 2d, 3d and 4th (small note) measures.
**Arabia. C. M. Double.**
Arranged from an English Tune.

1. I waited meekly for the Lord, He bowed to hear my cry:
   He saw me resting on his word, And brought salvation nigh.

2. Firm on a rock, he made me stand, And taught my cheerful tongue
   To praise the wonders of his hand, In new and thankful song.

3. I'll spread his works of grace abroad, The saints with joy shall hear,
   And sinners learn to make my God Their only hope and fear.

4. O Lord, to us salvation bring; In thee alone we trust;
   In chariots and on horses some For aid and shelter flee;

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**Atherton. C. M.**
Arranged from T. Jarman.

3. In chariots and on horses some For aid and shelter flee;

4. O Lord, to us salvation bring; In thee alone we trust;
ATHERTON. Concluded.

But in thy name, O Lord, we come, And will remember thee, And will remember thee.

Hear us, O God, Our heav'n-ly King, Thou refuge of the just! Thou refuge of the just!

Let all the just, to God with joy,

Their cheerful voices raise;... For well the righteous it becomes To sing glad songs of praise, To sing glad songs of praise.

Their cheerful voices raise; For well the righteous it becomes To sing glad songs of praise, To sing glad songs of praise.
KNOX. C. M. Treble and Tenor may change parts.

Give thanks to God, the sove-reign Lord, His mer-cies still en-dure: And be the King of kings a-dored; His truth is ev-er sure.

INVERNESS. C. M. (Martyrdom.) Treble and Tenor may change. Scotch Tune.

O God, my heart is ful-ly bent To mag-ni-fy thy name; My tongue, with cheer-ful songs of praise, Shall cel-ebrate thy fame.

WINTER. C. M. (Staughton.*) DANIEL READ, New Haven, about 1795.

The hoa-ry frost, the flee-cy snow De-scend and clothe the ground; The li-quad streams for-bear to flow In i-cy fet-ters bou

* Some English Editors of Music attribute this tune to Collins, but its authorship is claimed by Read, in the "Columbian Harmonist," a book edited by him, and first published near the clos
the last century.
1. Let all the just, to God with joy, Their cheerful voices raise; For well the righteous it becomes To sing glad songs of praise.

2. For faithful is the word of God; His works with truth abound; He justice loves, and all the earth Is with his goodness crowned.

* Melody doubled in the Tenor.

PHUVAH. C. M.  
Old German Choral.

1. I love the Lord, he heard my cries, And pitied every groan; Long as I live, when troubles rise, I'll hasten to his throne.

2. I love the Lord, he bow'd his ear, And chas'd my grief away; Oh let my heart no more despair, While I have breath to pray.

3. The Lord beheld me sore distress'd, He bade my pains remove; Return, my soul, to God, thy rest, For thou hast known his Love.

* One of the best.
1. My never-ceasing song shall show, The mercies of the Lord; And make succeeding ages know How faithful is his word.

2. The sacred truths his lips pronounce Shall firm as heaven endure; And if he speak a promise once, 'Tis eternal grace is sure.

3. Lord God of hosts, thy wondrous ways, Are sung by saints above; And saints on earth their honors raise To thy unchanging love.

4. Inspired to praise, I then shall join, Glad nature's cheerful song; And love, and gratitude divine, At-tune my joyful tongue.

L. M. Thou God of hope, to thee we bow, Thou art our refuge in distress; The husband of the widow thou, The father of the father-less.

Cres.

Soft, and not hurried.

PESARO. C. M.*

T. B.

C. M. 1. When verdure clothes the fertile vale, And blossoms deck the spray; And fragrance breathes in every gale, How sweet the venerable day.

2. Hark! how the feath'red warblers sing! 'Tis nature's cheerful voice; Soft music hails the lovely spring, And woods and fields rejoice.

3. O God of nature and of grace, Thy heav'nly gifts impart, Then shall my meditation trace Spring, blooming in my heart.

4. Inspired to praise, I then shall join, Glad nature's cheerful song; And love, and gratitude divine, At-tune my joyful tongue.

L. M. Thou God of hope, to thee we bow, Thou art our refuge in distress; The husband of the widow thou, The father of the father-less.

* L. M. by removing the ties in the second and fourth lines.
1. Give thanks to God, in-voke his name, And tell the world his grace; Sound thro' the earth his deeds of fame, That all may seek his face.
2. His cove-nant, which he kept in mind, For nu-merous a-ges past, To nu-merous a-ges yet be-hind In e-qual force shall last.
3. He swore to Abraham and his seed, And made the bless-ing sure: Gen-tiles the an-cient prom-i-se read, And find his truth en-dure.
4. Then let the world for-bear its rage, The church re-nounce her fear: Is-rael shall live thro' eve-ry age, And be th' Al-migh-ty's care.

LUTZEN. C. M.*

N. HERRMANN, 1561.

Let chil-den hear the migh-ty deeds, Which God performed of old; Which in our young-er years we saw, And which our fa-thers told.
* This magnificent old choral is in some books attributed to Martin Luther, but it more frequently appears in connection with the name of Herrmann, and it is not found in the Leipsig edition of Luther's sacred songs.

FARRANT. C. M.*

From RICHARD FARRANT, 1585.

O Lord, I put my trust in thee, Let noth-ing work me shame; As thou art just de-liv-er me, And set me free from blame.
* "With slight alterations in the parts, this tune was compiled by Dr. Ed. Hodges, whom England has lost and New York gained."—HAVERGAL. For an adaptation of the original anthem to a metrical psalm, see page 260.
HENRY. C. M.

1. What shall I render to my God For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

2. Among the saints, that fill thine house, My offering shall be paid; There shall my zeal perform the vows My soul in anguish made.

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

* "Next to the Old Hundredth, this was once the most popular tune in England. The Scotch call it STILT, and claim it as their own. There are three harmonized versions of it in Ravenscroft; two by John Milton, the father of the poet, and one by Simon Stubbs." It has often been attributed to Milton as its author: but he only "composed it into parts."
CANTERBURY. C. M. (Low Dutch.) From Playford's "Psalms and Hymns in Solemn Musick." 1671.

The Tenor and Treble may change parts, or the parts may be sung as indicated by the Italics.

Tenor or Alto sea lower.

The Lord is only my support, And he that doth me feed; How can I then lack any thing Where-of I stand in need.

Alto or Treble.

DUNDEE. C. M. (French.)

From the Scotch Psalter.

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

2. 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.

The name of this tune in the old books is French. The Dundee of Scotland is the same as Windsor, or Coleshill in most English and American books of psalmody.
1. Oh, 'twas a joy-ful sound to hear Our tribes de-vout-ly say, Our tribes de-vout-ly say, 'Up, Is-rael, to the temple haste, And keep your festal day, And keep your festal day.

2. At Sa-lem's courts we must ap-pear, With our assembled powers, With our assembled powers, In strong and beauteous order ranged, Like her united towers, Like her united towers.

3. O pray we then for Sa-lem's peace, For they shall prosperous be, For they shall prosperous be, Thou holy city of our God, Who bear true love to thee; Who bear true love to thee.

4. May peace within thy sac-cred walls A constant guest be found; A constant guest be found; With plenty and pros-perity Thy palaces be crowned, Thy palaces be crowned.

To sing the mer-cies of the Lord, My tongue shall nev-er spare, And with my mouth, from age to age, Thy truth I will de-clare.

Some Scotch books attribute this admirable old tune to R. Bremner,
1. Come, ye that know and fear the Lord, And lift your souls above; 
Let every heart and voice accord, To sing, that God is love.

2. This precious truth his word declares, And all his mercies prove; While Christ th' atoning Lamb, appears, To show that God is love, To show, that God is love.

MARLOW. C. M.

Lamb appears, To show, that God is love.

Lord, send thy light to guide my feet, And bid thy truth appear; To taste thy mercies there.
Conduct me to thy holy hill,
SHEPERD. C. M. (Double.)

1. Sing to the Lord a new-made song, Who wondrous things has done; With his right hand, and holy arm, The conquest he has won. 
   The Lord has thro' astonish'd world Display'd his sav-ing might, 
   And made his righteous acts appear In all the heathen's sight.

2. Of Israel's house his love and truth Have ev-er mind-ful been; And earth's remotest tribes the pow'r Of Israel's God have seen. 
   Let all the people of the earth Their cheerful voice-es raise; 
   Let all, with u - ni - ver - sal joy, Resound their Maker's praise.

ST. DAVID. C. M.

Show me, O Lord, thy sac - cred way, Thy truths to me re - late; For thou art God, whom I o - bey; On thee I dai - ly wait.

From from the Scotch Psalter, 1615.

O God, our help in a - ges past, Our hope for years to come; Be thou our guard, while troubles last, And our e - ter - nal home.

* Dundee is the old name of this tune. The Scotch claim it as a national tune. Burns has reference to it in the line, "Perhaps Dundee's wild warbling measures rise;" and another poet said of it, "Could when being carried to my grave, wake up just to hear what tune would be sung at it, I should like it to be Dundee, or, as we call it, Windsor."
1. Long as I live, I'll bless thy name, My King, my God of love; My work and joy shall be the same, In brighter worlds above.

2. Great is the Lord, his power unknown, Oh let his praise be great; I'll sing the honors of thy throne, Thy works of grace repeat.

1. O all ye lands, in God rejoice; To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.

2. Oh, enter ye his courts with praise; His love to all proclaim; To God the song of triumph raise, And magnify his name, And magnify his name.

3. For he is gracious, just, and good; His mercy ever sure; Thro' ages past has ever stood, And ever shall endure, And ever shall endure.
Sing to the Lord a new-made song, Who wondrous deeds has done; With his right hand, and holy arm, The conquest he has won, The conquest he has won.

FENELON, C. M.*

1. Consider all my sorrows, Lord, And thy deliverance send; My soul for thy salvation faints; When will my troubles end? When will my troubles end?

2. Yet I have found 'tis good for me To bear my Father's rod; Affliction made me learn thy law, And live upon my God, And live upon my God.

3. Had not thy word been my delight When earthy joys were fled, My soul, oppressed with sorrow's weight, Had sunk among the dead, Had sunk among the dead.

4. Before I knew thy chastening rod, My feet were apt to stray; But now I learn to keep thy word, Nor wander from thy way, Nor wander from thy way.

* This tune has been a great favorite in this and in its native land. A slight rhythmic alteration in the second line gives it an Iambic form better adapted to general use. The small notes in the fourth line may be sung in a closing stanza, or when full harmony is preferred.

* See Cambridge.
LANZA.  C. M., or L. M., by the small notes.  Arranged from SAMUEL WEBBE.  121

1. My soul, how love-ly is the place To which thy God re-sort's! 'Tis heav'n to see his smil-ing face, Though in his earth-ly courts.
2. There the great Monarch of the skies His sav-ing pow'r dis-plays; And light breaks in up-on our eyes, With kind and quickening rays.
3. With his rich gifts the heavenly Dove De-scends and fills the place; While Christ re-veals his wondrous love, And sheds a broad... his grace.
4. There, mighty God, thy words de-clare The secrets of thy will: And still we seek thy mer-cies there, And sing thy prais-es still.

L. M. Seasons and months, and weeks, and days, De-mand suc-ces-sive songs of praise; Still be the grate-ful homage paid, With morn-ing light and eve-ning shade.

PERCY C. M.*

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

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

[16] * Called also, Funeral Thought.
catalog number: 122

**Bartlett, C. M. Double.**

**Chorus.**

1. With songs and honors sounding loud, Address the Lord on high;
O-ver the heav'n's he spreads his cloud, And wa-ters vail the sky.
2. He sends his show'rs of blessings down To cheer the plains below;
He makes the grass the

3. His steady counsels change the face Of each re-volv-ing year;
He bids the sun cut short his race, And win-try days ap-pear.
4. His hoary frost, his fleecy snow Descend and clothe the ground; The liquid streams for-

Dolce.

5. He sends his word and melts the snow, The fields no long-er mourn;
He calls the warmer gales to blow, And bids the spring re-turn.
6. The changing wind, the flying cloud, O-bey his migh-ty word; With songs and honors


Unison.

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**Chorus.**

...}
ASHMAN. C. M.

1. With my whole heart I've sought thy face; Oh let me never stray From thy commands, O God of grace; Nor tread the sinner's way, Nor tread the sinner's way.

2. Thy word I've hid within my heart, To keep my conscience clean, And be an everlast-ing guard From every rising sin, From ev'ry rising sin.

3. I'm a com-pa-nion of the saints, Who fear and love the Lord; My sorrows rise—my nature faints, When men transgress thy word, When men transgress thy word.

4. My heart with sacred rev'rence hears The threat'nings of thy word; My flesh with holy trembling fears The judgments of the Lord, The judgments of the Lord.

5. My God, I long—I hope—I wait For thy sal-va-tion still; Thy ho-ly law is my de-light, And I obey thy will, And I o-bey thy will.

DORCHESTER. C. M.  
SAMUEL STANLEY.

1. Fa-ther of mer-cies, in thy word What end-less glo-ry shines! For ev-er be thy name a-dored For these ce-les-tial lines!

2. Here may the wretch-ed sons of want Ex-haust-less rich-es find; Rich-es, a-bove what earth can grant, And last-ing as the mind.
1. Blest are the souls, who hear and know The gospel's joyful sound; Peace shall attend the path they go, And light their steps surround.

2. Their joy shall bear their spirits up, Thro' their Redeemer's name; His righteousness exalts their hope, Nor Satan dares condemn.

3. The Lord, our glory and defence, Strength and salvation gives; Israel, thy King forever reigns, Thy God forever lives.

* A queer medley of a melody, a great favorite with many old persons.

**HATFIELD. C. M. Double.**

Repeat in Chorus.

1. Come, let us lift our joyful eyes, Up to the courts above,
   And smile to see our Father there Up on a throne of love. 
2. Come, let us bow before his feet, And venture near the Lord;
   No fiery cherub guards his seat, Nor double flaming sword.

[D. C. in Chorus.]

2. The peaceful gates of heav'nly bliss Are opened by the Son;
   High let us raise our notes of praise, And reach th'almighty throne.
   And glory to th'eternal King Who lays his anger by.

4. To thee, ten thousand thanks we bring, Great Advocate on high;
   And glory to th'eternal King Who lays his anger by.

[D. C. in Chorus.]
1. O 'twas a joy-ful sound to hear Our tribes de-vout-ly say, "Up, Is-rael, to the tem-ple haste, And keep your fes-tal day!"
2. At Sa-lem's courts we must ap-pear, With our as-sem-bled powers, In strong and beauteous or-der ranged, Like her u-nit-ed towers.

3. O pray we, then, for Sa-lem's peace, For they shall pros-p'rous be, Thou ho-ly cit-y of our God, Who bear true love to thee.

4. May peace with-in thy sa-cred walls A con-stant guest be found; With plen-ty and pros-per-i-ty Thy pal-ac-es be crowned.

BURFORD. C. M. Attributed to PURCELL.

1. Con-sid-er all my sor-rows, Lord, And thy de-live-rance send; My soul for thy sal-va-tion faints; When will my trou-bles end?
2. Yet I have found 'tis good for me To bear my Fa-ther's rod; Af-fic-tion made me learn thy law, And live up-on my God.

3. Had not thy word been my de-light When earthly joys were fled, My soul, op-pressed with sor-row's weight, Had sunk a-mong the dead.

4. Be-fore I knew thy chas-te-ning rod, My feet were apt to stray; But now I learn to keep thy word, Nor wan-der from thy way.
Wiltshire. C. M.

1. O Lord, my heart cries out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour and my God?

2. To sit one day beneath thine eye, And hear thy gracious voice, Exceeds a whole eternity Employed in carnal joys.

Dixon. C. M.

1. My soul lies cleaving to the dust; Lord, give me life divine; From vain desires, and every lust Turn off these eyes of mine.

2. I need the influence of thy grace To speed me in thy way, Lest I should loiter in my race, Or turn my feet astray.

3. Are not thy mercies sovereign still, And thou a faithful God? Wilt thou not grant me warmer zeal To run the heav'ly road?

4. Does not my heart thy precepts love, And long to see thy face? And yet, how slow my spirit's move With- out en-liv'ning grace!

5. Then shall I love thy gospel more, And ne'er forget thy word, When I have felt its quick'ning pow'r To draw me near the Lord.
1. To God I cried with mournful voice, I sought his gracious ear,
   In the sad day when trouble rose, And filled my heart with fear.
2. Will
3. But I forbid this hopeless thought, This dark despairing frame,
   Remembering what thy hand has wrought—Thy hand is still the same.
4. I'll
5. Grace
1. Still on the Lord "thy burden roll, Nor let a care "re-main: His migh-ty arm "shall bear thy soul, And all thy griefs" sus-tain.

2. Ne'er will the Lord "his aid de- ny, To those" who trust his love: The men, who on his grace re- ly, Nor earth nor hell "shall move.
Thro' all the changing scenes of life, In trouble and in joy, 
The praises of my God shall still My heart and tongue employ, My heart and tongue employ.

The praises of my God shall still My heart and tongue employ, My heart and tongue employ.

Thro' all the changing scenes of life, In trouble and in joy, 
The praises of my God shall still My heart and tongue employ, My heart and tongue employ.

Arlington. C. M.*

1. When I can read my title clear To mansions in the skies, I bid fare-wing to ev'ry fear, And wipe my weeping eyes.

2. Should earth against my soul en-gage And helleish darts be hurled, Then I can smile at Satan's rage, And face a frowning world.

3. Let cares like a wild del-uge come, And storms of sor-row fall; May I but safe-ly reach my home, My God, my heaven, my all.

4. There shall I bathe my weary soul In seas of heav'n-ly rest; And not a wave of trou-ble roll A-cross my peace-ful breast.

* This has long been a popular tune. With care on the part of the Choir not to hurry the time, it may be sung congregationally; but when so sung, the first two notes in the first, second, fifth, and sixth measures should be of about equal length.
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.

COWPER. C. M.

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 all their guilty stains.
2. The dying thief rejoiced to see That fountain, in his day; And there may I, tho' vile as he, Wash all my sins a-way, Wash all my sins a-way.
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.
4. E'er since, by faith I saw the stream Thy flowing wounds supply, Redeeming love has been my theme, And shall be, till I die, And shall be, till I die.
5. And when this feeble, faltering tongue Lies silent in the grave, Then, in a nobler, sweeter song, I'll sing thy power to save, I'll sing thy power to save.

NORTH. C. M.

1. A wake, my soul—stretch ev'ry nerve, And press with vigor on: A heavenly race demands thy zeal, A bright, immortal crown, A bright, immortal crown.
2. 'Tis God's all-availing voice That calls thee from on high; 'Tis his own hand presents the prize To thine aspiring eye, To thine aspiring eye.
With energy.

CHRISTMAS. C. M. From HANDEL. 131

1. Awake, my soul, stretch ev'ry nerve, And press with vigor on: A heavenly race demands thy zeal; A bright, immortal crown. A bright, immortal crown.

2. ‘Tis God’s all-an-i-mating voice That calls thee from on high; Tis his own hand presents the prize To thine aspiring eye, To thine as-pir-ing eye.

3. A cloud of wis-ness-es a-round Hold thee in full sur-vey: For-get the steps al-rea-dy trod, And onward urge thy way, And onward urge thy way.

4. Blest Saviour—introduced by thee, Have we our race be-gun; And,crowned with vict’ry, at thy feet We’ll lay our laurels down, We’ll lay our laurels down.

CONRAD. C. M.

1. Hear me, O God, nor hide thy face, But an-swer, lest I die: Hast thou not built a throne of grace, To hear when sin-ners cry?

2. As on some lone-ly build-ing’s top, The spar-row tells her moan—Far from the tents of joy and hope, I sit and grieve a-lone.

3. But thou for-ev-er art the same, my e-ter-nal God! A-gos to come shall know thy name, And spread thy works a-broad.

4. Thou wilt a-rise and show thy face, Nor will my Lord de-lay Be-yond the ap-point-ed hour of grace, That long ex-pect-ed day.

5. He hears his saints—he knows their cry, And by mys-te-rious ways, Re-deems the pris-ners doomed to die, And fills their tongues with praise.
ANTIOCH. C. M.*

Arranged from HANDEL.

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


1. My Shepherd will supply my need, Je-ho-vah is his name; In pastures fresh he

sing, And heav'n and nature sing, And heav'n and nature sing.

heav'n and nature sing, And heav'n and nature sing.

heav'n and nature sing, And heav'n and nature sing.

3. When I walk thro' the shades of death, Thy presence is my stay; One word of thy sup-

sing, And heav'n and nature sing, And heav'n and nature sing.

*This tune is here republished from "Carmina Sacra," though, as is believed, in an improved form. It has been very popular for Choir and Singing School practice, to which it should, perhaps, be principally confined, since it cannot be appropriate to many Psalms, Hymns, or to the ordinary circumstances of Public Worship.
ABRIDGE. C. M.

ISAAC SMITH.
Died about the year 1800.

1. My God, my ever-lasting hope, I live upon thy truth; Thy hands have held my childhood up, And strengthened all my youth.

2. Still has my life new wonders seen, Repeated ev'ry year; Behold my days that yet remain, I trust them to thy care.

3. Cast me not off when strength declines, When hoary hairs arise; And round me let thy glory shine, Whene'er thy servant dies.

4. Then, in the history of my age, When men review my days, They'll read thy love in ev'ry page, In ev'ry line thy praise.
1. There is a land "of pure delight, Where saints immortal reign; E-ter-nal day"excludes the night, And pleasures banish pain.

2. There ev-ver last-ing

3. Sweet fields, beyond the swelling flood, Stand dress'd in living green: So to the Jews' fair Canaan stood, While Jordan roll'd between.

4. But timorous mor-tals

5. Oh, could we make our doubts remove, Those gloomy doubts that rise, And see the Ca-naan that we love With un-be-cloud-ed eyes: 6. Could we but climb"where spring a-bides, And nev-er-fad-ing flowers; Death, like a nar-row sea, di-vides This heav'nly land "from ours: This heav'n-ly land "from ours.

start and shrink, To cross"this nar-row sea;

And lin-ger, trembling, on the brink, And fear to launch a-way: And fear... to launch a-way.

Mo-ses stood, And view"the land-scape o'er,

Not Jordan's stream, nor death's cold flood, Should fright us from the shore: Should fright us from the shore.
1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean.

2. 'Tis like the sun,—a heavenly light, That guides us all the day; And, through the dangers of the night, A lamp to lead our way.

3. Thy precepts make me truly wise; I hate the sinner's road; I hate my own vain thoughts that rise, But love thy law, my God.

4. Thy word is everlasting truth; How pure is every page! That holy book shall guide our youth, And well support our age.

WARWICK. C. M.

SAMUEL STANLEY.

Second 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;

2. Up to the hills, where Christ is gone To plead for all his saints, Presenting at his Father's throne Our songs and our complaints.

3. Thou art a God, before whose sight The wicked shall not stand; Sinner shall never be thy delight, [Omit.] 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, [Omit.] And worship in thy fear.

5. O may thy spirit guide my feet In ways of righteousness; Make every path of duty straight, And plain before my face,
VINFORD. C. M. Double.

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.

The last- ing rec ords of thy deeds Thro' ages shall descend.

2. Thy greatness human thought exceeds; Thy glory knows no end; The last- ing rec ords of thy deeds Thro' ages shall descend.

D. C.

DENT. C. M.

From an English Tune.

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

The cheerful notes prolong.

2. Sing to the Lord in joyful strains, Let earth his praise resound; Till, midst the strains of distant lands, The islands sound his praise; And all, combined, with one accord, Jehovah's glories raise.

Let all the cheerful nations join To spread his glory round.

4. The Lord is bountiful and kind, His anger slow to move; All shall his tender mercies find, And all his goodness prove.
1. While thee I seek, protecting pow'r! 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 pow'r of thought bestowed; To thee my thoughts would soar; Thy mercy o'er my life has flowed; That mercy I adore.

4. In ev'ry joy that crowns my days, In ev'ry pain I hear, 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.

[18]
1. A-wake my soul stretch every nerve, And press with vig-or on; A heavn'-ly race de-mands thy zeal, A bright immor-tal crown, A bright im-mor-tal crown.
2. 'Tis God's an-i-mat-ing voice That calls thee from on high; 'Tis his own hand pre-sents the prize To thine as-pir-ing eye. To thine as-pir-ing eye.
3. A cloud of wit-ness-es a-round Hold thee in full sur-vey; For-get the steps al-read-y trod. And on-ward urge thy way. And on-ward urge thy way.
4. Blest Sav-iour, in-tro-duced by thee, Have we our race be-gun; And crowned with victory, at thy feet We'll lay our laurels down, We'll lay our laurels down.


J O H N COLE, Baltimore.
STONEVILLE. C. M.

1. O happy they who know the Lord, With whom he deigns to dwell! He feeds and cheers them by his word; His arm supports them well.

2. To them in each distressing hour, His throne of grace is near; And when they plead his love and pow'r, He stands engaged to hear.

3. His presence cheers us in our cares, And makes our burdens light; His gracious word dispels our fears, And gilds the gloom of night.

4. Let us enjoy, and high-ly prize These tokens of thy love; Till thou shalt bid our spirits rise, To worship thee above.

* The small notes here are for the commencement of the next stanza, and are to be sung when it is desirable to pass directly from one stanza to another without pause.

WILDER. C. M.

1. Blest are the un-de-filed in heart, Whose ways are right and clean; Who never from thy law depart, But fly from every sin.

2. Blest are the men who keep thy word, And practice thy commands; With their whole heart they seek thee, Lord, And serve thee with their hands.

3. Great is their peace who love thy law; How firm their souls abide! Nor can a bold temptation draw Their steady feet aside.

4. Then shall my heart have inward joy, And keep my face from shame, When all thy statutes I obey, And honor all thy name.
1. Stoop down, my thoughts, that used to rise, Converse a-while with death; Think how a gasping mortal lies, And pants away his breath.

2. But oh, the soul!—that never dies! At once it leaves the clay!—Ye thoughts, pursue it where it flies—And track its wondrous way.

3. And must my body faint and die? And must my soul re-move? Oh! for some guardian angel nigh, To bear it safe above!

4. Jesus, to thine almighty hand My naked soul I trust; And waits my flesh for thy command, To drop into the dust.

L. MASON, 1840.

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 re-cord, Who have salvation found.

3. Now let the east in him re-joice, The west its tribute bring, The north and south lift up their voice In honor of their King.

4. Oh praise the Lord—for he is good, In him we rest obtain: His mercy has through ages stood, And ever shall remain.
1. The pity of the Lord To those that fear his name, Is such as tender parents feel—He knows our feeble frame.

2. He knows we are but dust, Scattered with every breath; His anger, like a rising wind, Can send us swift to death.

3. Our days are as the grass, Or like the morning flower! When blast- ing 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.

CHAFFIN. S. M.

O, blessed souls are they, Whose sins are covered o'er; Divine ly blest—to whom the Lord imputes their guilt no more.
1. Thy name, almighty Lord, Shall sound thro’ dis-tant lands; Great is thy grace, and sure thy word; Thy truth for-ev-er stands, Thy truth for-ev-er stands.
2. Far be thine honor spread, And long thy praise en-dure, Till morn-ing light, and evening shade Shall be exchang’d no more, Shall be ex-chang’d no more.

SILVER STREET. S. M.

1. Come, sound his praise a-broad, And hymns of glo-ry sing; Je-ho-vah is the sove-reign God, The uni-ver-sal king.
2. Come, wor-ship at his throne, Come, bow be-fore the Lord; We are his work, and not our own; He formed us by his word.
3. To-day at-tend his voice, Nor dare pro-voke his rod; Come, like the peo-ple of his choice, And own your gra-cious God.
GALITEA. S. M.

Is this the kind return? Are these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow!

LABAN. S. M.

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; Renew it boldly every day, And help divine implore.

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

4. Fight on, my soul, till death Shall bring thee to thy God; He'll take thee, at thy parting breath, Up to his blest abode.
1. Where shall the man be found, That fears t'of-fend his God? That loves the gos-pel's joy-ful sound, And trem-bles at the rod?
2. The Lord shall make him know The se-crets of his heart; The won-ders of his covenant show, And all his love im-part.

3. The deal-ings of his power Are truth and mer-cy still, With such as keep his covenant sure, And love to do his will.
4. Their souls shall dwell at ease Be-fore their Ma-ker's face, Their seed shall taste the prom-is-es In their ex-ten-sive grace.

St. BRIDE. S. M.

Dr. HOWARD, 1670.
Harmony by Rev. W. H. Havergal.

From low-est depths of wo, To God I send my cry; Lord, hear my sup-pli-ca-ting voice, And gra-cious-ly re- ply.

From low-est depths of wo, To God I send my cry; Lord, hear my sup-pli-ca-ting voice, And gra-cious-ly re- ply.
My soul, repeat his praise, Whose mercies are so great; Whose anger "is so slow to rise, So ready to abate.

**Ainsworth. S. M.; or 6's.**

From 'Ainsworth's Psalms.'

S.M. Jehovah in thy strength doo high thyself advance: and we will sing and praise with psalm, thy powerful puissance.*

6's. Ye holy angels bright, Who stand before God's throne, And live in glorious light, Make ye his praises known.†

* Be thou exalted Jehovah in thy own strength: we will sing and praise with psalm, thy power. P. 21, 14.—Ainsworth.
† Modern Stanza.

**Parah. S. M.**

L. Mason, 1840.

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 Make an unguarded youth The object of thy care; Help me to choose the way of truth, And fly from every snare.
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.

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THATCHER. S. M.

Arranged from HANDEL. 147

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. Thy mercies and thy love, O Lord recall to mind; And graciously continue still, As thou wert ever, kind.

3. Let all my youthful crimes Be blotted out by thee; And, for thy wondrous goodness' sake, In mercy think on me.

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

BROADWOOD. S. M.

1. Thy name, almighty Lord, Shall sound thro' 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.
1. And will the God of grace Perpetual silence keep? The God of justice hold his peace, And let his vengeance sleep?
2. Arise, almighty God, Assume thy sovereign sway; Before thy throne bid sinners bow, And yield their hearts to thee.
3. Let all the nations know, And spread thy name abroad; Let all who dwell on earth confess Their Saviour and their God.

St. MICHAEL. S. M.

I lift my soul to God, My trust is in his name; Let not my foes, that seek my blood, Still triumph in my shame.

HOBART. S. M.

Ye trembling captives, hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds.
1. My soul with patience waits For thee, the living Lord; My hopes are on thy promise built, Thy never-failing word.

2. My longing eyes look out For thine enlivening ray, More dully than the morning watch To teem hail the dawning day.

BISHOP. S. M.

VERSE.

1. Ye sons of earth, arise! Ye creatures of a day! Redeem the time—be bold—be wise, And cast your bonds away.

2. The year of gospel grace, With us rejoice to see; And thankfully in Christ embrace Your professed liberty.

CHORUS.

3. Blest Savior, Lord of all! Thee help us to receive; Obey, and thy gracious call, Oh bid us turn and live.

4. Our former years misspent, Now let us deeply mourn; And, softened by thy grace, repent, And to thine arms return.
1. My God, to thee I'll raise My voice and all my powers; Un-weary'd songs of sacred praise Shall fill the circling hours.

2. Thy name dwell on my tongue, While suns shall set and rise, And tune my ever-lasting song When time and nature dies.

SHAWMUT. S. M.* (Unison Tune.)

Treble and Tenor may change parts.

L. MASON, 1833.

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 cher-ubs his attendants stand, Swift to fulfil his word.

3. In Zion stands his throne; His honors are divine; His church shall make his wonders known, For there his glories shine.

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

* A good effect may be produced by singing the first and third lines in unison Forte, and the second and fourth lines in parts Piano.
1. To praise the Lord of all, Wake all our thankful powers; He calls, and at his call come forth, He calls, and at his call come forth The smiling harvest hours.

2. His covenant still he keeps, His goodness we will sing; Summer and winter know their time, Summer and winter know their time, And harvest crowns the spring.

3. Teach us, O Lord, to sow The seeds of righteousness; Shine on our souls, and with thy beams, Shine on our souls, and with thy beams, The ripening harvest bless.

*Common Metre by the small notes.*

**SWABIA. S. M.**

1. Defend me, Lord, from shame; For still I trust in thee; As just and righteous is thy name, From danger set me free.

2. Bow down thy gracious ear, And speedy succor send; Do thou my steadfast rock appear, To shelter and defend.
1. Sweet is the work, O Lord, Thy glo-rious name to sing; To praise and pray, to hear thy word, And grateful offerings bring, And grateful offerings bring.

2. Sweet, at the dawning light, Thy bound-less love to tell; And when approach the shades of night, Still on the theme to dwell, Still on the theme to dwell.

3. Sweet, on this day of rest, To join in heart and voice, With those who love and serve thee best, And in thy name re-joice, And in thy name re-joice.

4. To songs of praise and joy Be ev-ery Sabbath given, That such may be our blest em-ploy E-ter-nal-ly in heaven, E-ter-nal-ly in heaven.

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WESTMINSTER. S. M.

From a Chant by Dr. BOYCE.
(See Chant No. 2.)

From ear-liest dawn of life, Thy good-ness we have shared; And still we live to sing thy praise, By sove-reign mer-cy spared.

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* Common Metre by the small notes in the first line. Long Metre by all the small notes.
1. O thou, my truth, my way, My sure, unerr-ing light, On thee my fee-ble soul I stay, Which thou wilt lead a-right.

2. My wis-dom, and my guide, My coun-sel- lor thou art; Oh, nev-er let me leave thy side, Or from thy paths de-part.

CREMONA. S. M.

1. Be-hold, the lof-ty sky De-clares its ma-ker God; And all the star-ry works on high Pro-claim his power a-broad, Pro-claim his power a-broad.

2. The dark-ness and the light Still keep their course the same; While night to day, and day to night, Di- vine-ly teach his name, Di-vine-ly teach his name.

3. In ev-ery dif-ferent land Their general voice is known; They show the won-ders of his hand, And or-ders of his throne, And or-ders of his throne.

4. His laws are just and pure, His truth with-out de-ceit; His prom-is-es for ev-er sure, And his rewards are great, And his re-wards are great.

5. While of thy works I sing, Thy glo-ry to pro-claim, Ac-cept the praise, my God, my King, In my Redeemer's name, In my Re-deem-er's name.
Ye sons of men, rejoice, And sing the Saviour's love: Lift up your heart, lift up your voice, To him who reigns above.

BOLIVIA. S. M.

1. I lift my soul to God; My trust is in his name: Let not my foes, that seek my blood, Still triumph in my shame.
2. From early dawning light Till evening shades arise, For thy salvation, Lord I wait, With ever-longing eyes.
3. Remember all thy grace, And lead me in thy truth; Forgive the sins of ripper days, And follies of my youth.
4. The Lord is just and kind; The meek shall learn his ways; And every humble sinner find The blessings of his grace.
MORNINGTON. S. M.; or C. M. by the small notes. From a Chant by Lord MORNINGTON. (See Chant No. 33.)

1. I hear thy word with love, And I would fain obey; Lord, send thy Spirit from above, To guide me, lest I stray.

2. Oh, who can ever find The error of his ways; Yet, with a bold presumptuous mind, I would not dare transgress.

3. Warn me of every sin, For give my secret faults; And cleanse this guilty soul of mine, Whose crimes exceed my thoughts.

4. While with my heart and tongue, I spread thy praise abroad, Accept the worship and the song, My Savior, and my God.

HOMER. S. M.

Our heavenly Father's eye Sees thro' the darkest night; In deep retirement he is nigh, With heart-discerning sight.
1. My Savior, and my King, Thy honors are divine; Thy lips with blessings o'er-flow, And every grace is thine.

2. Thy laws, O God, are right, Thy throne shall ever stand; And thy victorious gospel prove A sceptre in thy hand.

3. Now make thy glory known, Gird on thy powerful sword, And ride in majesty to spread The conquests of thy word.

4. Strike thro' thy stubborn foes, Or make their hearts obey; While justice, meekness, grace, and truth Attend thy glorious way.

Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat. Hal-le-lu-jah! Hal-le-lu-jah!
1. 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 sweet their tidings are! "Zion, behold thy Saviour King, He reigns and triumphs here."

3. How happy are our ears, That hear this joyful sound, Which kings and prophets waited for, And sought, but never found!

4. How blessed are our eyes, That see this heavenly light! Prophets and kings desired it long, But died without the sight.

5. 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' all the earth abroad! Let ev'ry nation now behold Their Saviour and their God.

*Common Metre Double by the small notes; or 6's, 8's, & 4 ("The God of Abraham praise") by the ties.
1. Now is th' accepted time, Now is the day of grace; Now, sinners, come, without delay, And seek the Savior's face.

2. Now is th' accepted time, The Savior calls today; Tomorrow it may be too late, Then why should you delay.

3. Now is th' accepted time, The gospel bids you come; And every promise in his word Declares there yet is room.

4. Lord, draw reluctant souls, And feast them with thy love: Then will the angels swiftly fly To bear the news above.

GUAVA. S.M.  
Dr. GAUNLET.

Blest be the tie that binds Our hearts in Christian love! The fellowship of kindred minds Is like to that above.

Blest be the tie that binds Our hearts in Christian love! The fellowship of kindred minds Is like to that above.
1. Oh bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vo-irs are di-vine. 2. Oh bless the Lord, my soul, Nor let his mer-cies lie For-get-ten in un-thank-ful-ness, And with-out prai-s es die.

3. Tis he for-gives thy sins, Tis he re-lieves thy pain; Tis he that heals thy sick-ness-es, And gives thee strength again. 4. He crowns thy life with love, When ransom’d from the grave; He, who redeemed my soul from hell, Hath sove-reign power to save.

5. He fills the poor with good, He gives the sufferers rest; The Lord hath judg-men-ts for the proud, And justice for th’oppressed. 6. His wondrous works and ways He made by Moses known; But seat the world his truth and grace By his be-lov-ed Son. 7. Oh bless the Lord, my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa-vo-irs are di-vine. [End.]

**BONN. S. M.**

Suggested by the opening Recitative in Elijah by MENDELSSOHN.

O God, to earth in-cline, With mer-cies from a-bove; And let thy pres-ence round us shine, With beams of heavenly love.

O God, to earth in-cline, With mer-cies from a-bove; And let thy pres-ence round us shine, With beams of heavenly love.

Unison.

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"6's, 3 & 4, as "The God of Abraham praise," by the ties in the eighth measure."
1. I love thy kingdom, Lord, The house of thine abode, The church our blest Redeemer saved With his own precious blood.

2. I love thy church,

CHORUS.

God! Her walls before thee stand, Dear as the apple of thine eye, And graven on thy hand, And graven on thy hand.
HALL. S. M.

In part from a "Kyrie Eleison" by CHARLES KING. 161

1. My God, my prayer attend! Oh bow thine ear to me, Without a hope, without a friend, Without a help, ... but thee!

2. Oh guard my soul around, Which loves and trusts thy grace; Nor let the powers of hell confound The hopes on thee ... I place!

NARENZA. S. M.

Ancient Tune; from the "Cologne Hymn-Book."

1. To bless thy chosen race, In mercy, Lord, incline; And cause the brightness of thy face On all thy saints to shine;

2. That so thy wondrous way May through the world be known; While distant lands their homage pay, And thy salvation own.
CONRA.  S. M. Double.

Arranged from ANFOSSI.

1. Glad was my heart to hear My old companions say, Come, in the house of God appear, For 'tis a holy day. 2. Our willing feet shall stand, Within the temple door; While young and old, in many a band Shall throng the sacred floor.

3. Thither the tribes repair, Where all are wont to meet, And joyful in the house of prayer, Bend at the mercy seat. 4. Pray for Jerusalem, The city of our God; The Lord from heaven be kind to them, That love the blessed abode.

5. Within these walls may peace and harmony be found: Zion, in all thy palaces, Prosperity a bound. 6. For friends and brethren dear, Our prayer shall never cease; Oft as they meet for worship here, God send his people peace. [End.]

LITTLE MARLBOROUGH.  S. M.

1. According to thy word, Let me thy mercy prove; Blot out my past transgressions, Lord, And save me by thy love.

2. Wash me from every stain Which vice and guilt impart; Let me, O Lord, thy love regain, And cleanse my sinful heart.
Oh bless the Lord, my soul, His grace to thee proclaim; And all that is within me join To bless his holy name. Oh bless the Lord, my soul; His mercies bear in mind;

He will not always chide; He will with patience wait; His wrath is ever slow to rise, And ready to abate. He pardons all thy sins, Prolongs thy feeble breath;

Forget not all his benefits: The Lord to thee is kind.

He healeth thy infirmities, And ransoms thee from death.

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

Arranged from a Gregorian Chant, (Tone VII,) by L. Mason,
And first published as a Metrical Tune in 1834.
1. Oh! blessed souls are they, Whose sins are covered o'er:
Di-vine-ly blest, to whom the Lord Imputes their guilt no more.

2. They mourn their follies past, And keep their hearts with care: Their lips and lives, without deceit,

3. While I concealed my guilt, I felt the festering wound:
But I confessed my sins to thee, And ready pardon found.

4. Let sinners learn to pray; Let saints keep near the throne; Our help, in times of deep distress,

*Common Metre by the small notes.

DUNBAR. S. M.
Arranged from CORELLI, 1690.

1. When o-verwhelm'd with grief, My heart with-in me dies, Helpless, and far from all re-lief, To heav'n I lift mine eyes.

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

3. With in thy presence, Lord, For ev-er I'll a-bide; Thou art the tower of my defence, The refuge where I hide.
BRYAN. S. M.

Arranged from H. K. BREIDENSTEIN.

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.

BRADY. 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; Forget not all his benefits: The Lord to thee is kind.
AFTON. S. M.*

Je-sus, the conqueror, reigns, In glo-rious strength ar-rayed; His king-dom o-ver all maintains, And bids the earth be glad.

LISBON. S. M. American Tune. Arranged from READ.

Rather Slow.

1. Welcome, sweet day of rest, That saw the Lord a-rise; Welcome to this reviving breast, And these rejoicing eyes! Welcome to this reviving breast, And these re-joic-ing eyes.

2. Je-sus himself comes near, And feasts his saints to-day; Here we may sit, and see him here, And love, and praise, and pray: Here we may sit, and see him here, And love, and praise, and pray.

3. One day, amid the place Where God my Savior’s been, Is sweeter than ten thousand days Of pleasure and of sin: Is sweeter than ten thousand days Of plea-sure and of sin.

4. My willing soul would stay In such a frame as this, Till called to rise, and soar away, To ever-last-ing bliss: Till called to rise, and soar away, To ev-er-last-ing bliss.
Mine eyes and my desire Are ever to the Lord; I love to plead his promised grace, And rest upon his word.

LORING. S. M.

Rather slow.

1. The day is past and gone, The evening shades appear; Oh, may I ever keep in mind, The night of death draws near, The night of death draws near.

2. Lord, keep me safe this night, Secure from all my fears; May angels guard me while I sleep, Till morning light appears, Till morning light appears.

3. And when I early rise, To view th'unwearied sun, May I set out to win the prize, And after glory run, And after glory run.

4. Lord, when my days are past, And I from time remove, Oh may I in thy bosom rest, The bosom of thy love, The bosom of thy love.
Great is the Lord, our God, And let his praise be great; He makes the church-es his a - bode, His most de-light - ful seat.

Sure there's a righ-teous God, Nor is re-li-gion vain; Though men of vice may boast a-loud, And men of grace com-plain.

1. The Spirit, in our hearts, Is whispering, 'Sin-ner, come;' The bride, the church of Christ, proclaims To all his chil-dren, 'Come!'  
2. Let him that hear-eth say To all a-bout him, 'Come!' Let him that thirsts for righ-teous-ness, To Christ, the foun-tain, come!  
3. Yes, who-so-ev-er will, Oh let him free-ly come, And free-ly drink the stream of life; 'Tis Je-sus bids him come.  
4. Lo! Je-sus, who in- vites, De-clares, 'I quick-ly come;' Lord, e-ven so! we wait thy hour; O blest Re-deem-er, come!
The Lord my shepherd is; I shall be well supplied; Since he is mine, and I am his, Since he is mine, and I am his, What can I want beside?

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

**NEWTON. S. M.**

Arranged from EISENHOFER.

**DENNIS. S. M.**

Arranged from H. G. NÄGELI.

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. Why should this anxious load Press down your weary mind? Oh, seek your heavenly Father's throne, And peace and comfort find.

4. His goodness stands approved, Unchanged from day to day; I'll drop my burden at his feet, And bear a song a way.
My God, permit my tongue This joy, to call thee mine; And let my ear-ly cries prevail, To taste thy love divine, To taste thy love divine.

My God, permit my tongue This joy, to call thee mine; And let my ear-ly cries prevail, To taste thy love divine, To taste thy love divine.

My God, permit my tongue This joy, to call thee mine; And let my ear-ly cries prevail, To taste thy love divine, To taste thy love divine.

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

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

3. Lord, thro’ an-oth-er year, If thou permit my stay, With watchful care may I pursue The true and liv-ing way! The true and liv-ing way!
1. Behold the morning sun Begins his glorious way; His beams thro' 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.

3. How perfect is thy word! And all thy judgments just! For ever sure thy promise, Lord, And we securely trust.

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

MODENA. S. M.; or 6's.

S. M. Another day is past, The hours forever fled; And time is bearing me away, To mingle with the dead.

6's. Ye holy angels bright, Who stand before God's throne, And live in glorious light, Make ye his praises known.
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.

Nashville. L. P. M.

1. I love the volume of thy word; What light and joy those leaves afford To those bright-ed and distress'd! Thy precepts guide my doubtful way, Thy precepts guide my doubtful way, Thy precepts guide my doubtful way, Thy precepts guide my doubtful way, This makes my guilty conscience clean, And gives a free, but large reward. Converts my soul, subdues my sin.
BAVARIA. L. P. M. Arranged from an English Tune.

1. Ye saints and servants of the Lord, The triumphs of his name record; His sacred name forever bless; Where'er the circling sun displays His.

2. God thro' the world extends his sway! The regions of eternal day But shadows of his glory are; To him whose majesty excels, Who

BELDEN. L. P. M. Arranged from a Tune by R. Diger.

1. I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my

2. How blest the man whose hopes rely On Israel's God! He made the sky, And earth and seas, with

Or immortal - i - ty endures, Or, &c. And none shall find his promise vain, &c.

ris - ing beams or set - ting rays, Due praise to his great name address. made the heav'n where-in he dwells, Let no cre - a - ted pow'r compare.
Ye children which do serve the Lord, Praise ye his name with one accord, Yea blessed always be his name; Who, from the rising of the sun,

Till it return where it begun, Is to be praised with great fame.

1. I'll praise my Maker with my breath; And when my voice is lost in death,
2. How blest the man whose hopes rely On Israel's God! he made the sky,
3. I'll praise him, while he lends me breath; And when my voice is lost in death,

Praise shall employ my nobler powers: My days of praise shall never be past, While life, and thought, and being last, Or immortal life endures.
And earth, and seas, with all their train: His truth forever stands secure, He saves th'oppress'd, he feeds the poor, And none shall find his promise vain.
1. Lord, thou hast won; at length I yield; My heart by mighty grace compelled, Surrenders all to thee; Against thy terrors, Lord, I strove,
2. If thou hadst bid thy thunders roll, And lightnings flash to blast my soul, I still had stubborn been: But mercy has my heart subdued,
3. Now, Lord, I would be thine alone; Come, take possession of thine own, For thou hast set me free; Released from Satan's hard command,

WILMINGTON. C. P. M.

But who can stand against thy love? Love conquers even me. A bleeding Saviour I have viewed, And now I hate my sin. See all my powers in waiting stand, To be employed by thee.

1. Oh 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, But fly to what my Lord hath done And suffered once for me.
2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his availing blood: That righteous-ness my robe shall be, That merit shall a-tone for me, And bring me near to God.
3. Then save me from eternal death, The spirit of a - doption breathe, His con-sola-tions send; By him some word of life impart, And sweetly whisper to my heart, "Thy Maker is thy friend," me, To bid me come a-way: Un-clogged by earth, or earth-ly things, I'd mount, I'd fly, with earth-ly wings, To ev-er-last-ing day.
1. Oh, could I speak "the match-less worth, Oh, could I sound "the glo ries forth, Which in my Sa-vior shine! I'd soar, and touch "the

2. I'd sing the pre-cious blood he spilt, My ran-som from the dread-ful guilt Of sin and wrath di- vine: I'd sing his glo-rious

3. I'd sing the char-ac-ters he bears, And all the forms of love he wears, Ex-alt-ed on his throne: In loftiest songs "of

4. Well, the de-light-ful day will come, When my dear Lord will bring me home, And I shall see his face: Then, with my Sa-vior,

heavenly strings, And vie with Ga-briel, while he sings In notes al-most di- vine, In notes al-most di- vine.
righteous-ness, In which all-per-fect, heavenly dress My soul shall ev-er shine, My soul shall ev-er shine.
sweetest praise, I would to ev-er-last-ing days Make all his glories known, Make all his glo- ries known.
brother, friend, A blest e-ter-ni-ty I'll spend, Tri-um-phant in his grace, Tri-um-phant in . . . . his grace.

Thirds & Octaves.

By the alteration made in the latter part of this tune it is thought to be much improved; but, for those who prefer it as heretofore sung,
the original ending is given in small notes.
1. The festal morn, my God, is come, That calls me to "thy sacred dome, Thy presence to adore: My feet the summons shall attend,

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

3. Hither, from earth's remotest end, Lo! the redeemed of God ascend, Their tribute hither bring; Here, crowned with everlasting joy,

With willing steps thy courts ascend, And tread the hallowed floor.

Unfolds the everlast ing door, And leads me to his rest!

In hymns of praise their tongues employ, And hail th'immortal King.

1. God is our refuge in distress, A present help when dangers press, In him will we confide: Tho' earth were from her centre lost, And mountains in the ocean lost, Secure shall we abide.

2. A gentle stream with gladness still, The city of our God shall fill, The seat of God most high: God dwells in Zion, whose fair towers Shall mock th'assaults of earthly powers, While his strong arm is nigh.

3. Hither, from earth's remotest end, Lo! the redeemed of God ascend, Their tribute hither bring; Here, crowned with everlasting joy,

With willing steps thy courts ascend, And tread the hallowed floor.

Unfolds the everlast ing door, And leads me to his rest!

In hymns of praise their tongues employ, And hail th'immortal King.
HILLSBOROUGH. S. P. M.; or 6's & 10's.
The 2d, 3d & 4th stanzas of this hymn, by
Rev. H. G. O. DWIGHT, Constantinople.

1. No war nor battle's sound Was heard the earth a-round,
   No hostile chiefs to furious combat ran. But peaceful was the night,
   In

2. No conqueror's sword he bore, Nor war-like armor wore,
   Nor haughty passions rous'd to contest wild: In peace and love he came, And
   In

3. Unwilling kings obeyed, And sheath'd the bat-te blade,
   And call'd their bloody legions from the field: In silent awe they wait, And
   In

4. The peaceful conqueror goes, And triumphs o'er his foes,
   His weapons drawn from armories above: Behold the vanquish'd sit, Sub-
   In

ELTNOR, or Old CXXII. S. P. M.*

I did in heart rejoice, To hear the people's voice, In

* The Key of E, Eb, or even D may be better than F for this tune.
1. The Lord Jehovah reigns, And royal state maintains, His head with awful glories crown'd: Ar-rayed in robes of light, Begirt with sov'reign might, And rays of majesty a-round.

2. Upheld by thy commands, The world securely stands, And skies and stars obey thy word; Thy throne was fixed on high Ere stars adorned the sky; Eternal is thy kingdom, Lord.

3. Let floods and nations rage, And all their pow'rs engage; Let swelling tides assault the sky: The terrors of thy frown Shall beat their madness down; Thy throne forever stands on high.

4. Thy promises are true, Thy grace is ever new; There fix'd, thy church shall ne'er remove; Thy saints with holy fear Shall in thy courts appear, And sing thine ever-lasting love.

ELTNOR. — Concluded.

BATAVIA. S. P. M. Arranged from KARL SCHULZ.
1. I love the Lord, whose gracious ear Was open to my cry; 
He bade me, in the time of fear, Up on his grace rely:
Long as I live" I'll trust his care, To him address my fervent prayer.

2. Ah! who can stand before thy throne, Amid the ransomed race,
When all thy glories are made known, And sing recovering grace?
The pure in heart, O Lord, shall see Thy face, and ever dwell with thee.

SAUGUS. C. H. M.*

1. When I can trust my all with God In trial's painful hour,
Bow, all resigned, beneath his rod, And bless his sparing pow'r,
A joy springs up" amid distress, A fountain in the" wilderness.

2. Oh! bless ed be the hand that gave, Still bless ed when it takes;
Bless ed be he who smiles to save, Who heals the heart he breaks;
Perfect and true are all his ways, Whom heav'n adores'and death obeys.

* Common Metre by omitting the repeat and observing the ties.
BOLTON. S. H. M.  
Arranged from S. CHAPPELCE.  181

1. One smile, one gracious smile, Up on this drooping heart,  
Can every weary thought be guile, And bid my gloom depart;  
One smile of heav'n upon my soul, One smile of heav'n upon my soul, Can every struggling fear control.

2. O Saviour, let me hear Thy sympathizing voice,  
Ascents of thy love can cheer, And fill with heavenly joys;  
This bosom fill, with care oppress'd, This bosom fill, with care oppress'd, And charm the weary soul to rest.

3. Bid thy en-livening rays Amid the darkness shine,  
Thy smile, thy voice, thy light, thy love, Thy smile, thy voice, thy light, thy love, Can every thought of gloom remove.

NORWALK. H. M.  
Dr. HOWARD.

1. Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thine earthly temples are! To thine a-bode my heart aspires, With warm desires, To see my God.

2. O happy souls, who pray, Where God appoints to hear; O happy men, who pay Their constant service there! They praise thee still! And happy they, Who love the way To Zion's hill.

3. They go from strength to strength, Thro' this dark vale of tears, Till each arrives at length, Till each in heav'n appears: O glorious seat, When God our King Shall thither bring Our willing feet.
ANAM. H. M.

1. Join all the glorious names Of wisdom, love, and power, That every mortals knew, Or angels ever bore: All are too mean to speak his worth, Too mean to set the Savior forth.
2. Great Prophet of our God, Our tongues shall bless thy name; By thee the joyful news Of our salvation came, The joyful news of sins given, Of hell subdued, and peace with earth.

3. Jesus, our great High Priest, Has shed his blood and died: Our guilty conscience needs No sacrifice beside: His precious blood did once a tone, And now it pleads before the throne.
4. O thou almighty Lord, Our Conqueror, and our King; Thy sceptre and thy sword, Thy reign ing grace we sing: Thine is the pow'r, oh make us sit In willing bonds beneath thy feet.

DARWELL. H. M.

1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and nature made: God is the tower To which I fly: His grace is nigh in ev'ry hour.
2. My feet shall never slide, And fall in fatal snares, Since God, my guard and guide, Defends me from my fears. Those wakeful eyes, That never sleep, Shall Israel keep When dangers rise.

3. No burning heat by day, Nor blast of evening air, Shall take my health away, If God be with me there: Thou art my sun, And thou my shade, To guard my head By night or noon.
4. Hast thou not given thy word To save my soul from death? And I can trust my Lord To keep my mortal breath: I'll go and come, Nor fear to die, Till from on high Thou call me home.
THONON. H. M.

1st time. 2d time.

{Thy glories, mighty God! Alone our reverence claim;}{Thy terrors spread abroad, [Omit. . . . . . }] How awful is thy name! Thine anger shown, Thy judgments near, Who dare appear Before thy throne?

THERESA. H. M.

Affettuoso. mp

{Ye dying sons of men, Immersed in sin and wo!} Ye perish ing and guilty, come! In mercy's arms there yet is room.

ULEA. H. M.

1. Hail! everlasting Spring, Celestial fountain hail! Thy streams salvation bring, Thy waters never fail!
2. To that dear source of love Our souls this day would come, And thither from above, Lord, call the nations home.

Still they endure, And still they flow, A sovereign cure For all our woe.

That Jew and Greek, With rapturous songs, Thy praise may speak On all their tongues.
How pleasing is the voice Of God, our heav'nly King, Who bids the frost retire, And wakes the lovely spring! Bright suns arise, . . . The mild wind blows, . . . And beauty glows, . . . Thro' earth and skies.

Lord of the worlds above, How pleasant and how fair The dwellings of thy
To thine a-bode My heart aspires, With warm desires, To see my God.

To thine earthly temples are!

To thine a-bode My heart aspires, With warm desires, To see my God.

To thine a-bode My heart aspires, With warm desires, To see my God.

To thine a-bode My heart aspires, With warm desires, To see my God.

To thine a-bode My heart aspires, With warm desires, To see my God.
GRENOBLE. H. M.

1. To God I lift mine eyes, From him is all my aid; The God that built the skies, And earth and nature made: God is the tower To which I fly: His grace is nigh in ev'ry hour.
2. My feet shall never slide, And fall in fatal snares, Since God, my guard and guide, Defends me from my fears. Those wakeful eyes, That never sleep, Shall Israel keep When dangers rise.

3. No burning heats by day, Nor blasts of evening air, Shall take my health away, If God be with me there: Thou art my sun, And thou my shade, To guard my head By night or noon.
4. Hast thou not given thy word To save my soul from death? And I can trust my Lord To keep my mortal breath: I'll go and come, Nor fear to die, Till from on high Thou call me home.

GUYON. H. M.*

Yes! the Redeemer rose, The Savior left the dead, And o'er our hellish foes High raised his conqu'ring head; In wild dismay, The guards around Fall to the ground, And sink away.

Yes! the Redeemer rose, The Savior left the dead, And o'er our hellish foes High raised his conqu'ring head; In wild dismay, The guards around Fall to the ground, And sink away.

*Suggested by a beautiful tune to the same words by Mr. Hastings, in "Musica Sacra."
Give thanks to God most high, The universal Lord; The sov'reign King of kings: And be his grace adored. Thy mercy, Lord, Shall

still endure, And ever sure Abides thy word.

1. Ye boundless realms of joy, Exalt your Maker’s name: His

2. Let all adore the Lord, And praise his holy name, By

praise your songs employ Above the starry frame: Your voices raise, Ye cherubim, And seraphim, To sing... his praise.

whose almighty word They all from nothing came; And all shall last, From changes free; His firm decree Stands ever fast.
**NEWBURY. H. M.**

Arranged from M. HAYDN.

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**CONSTANCE. H. M.**

Arranged from SALIERI.

---

O Zion, tune thy voice, And raise thy hands on high! Tell all the earth thy joys, And boast salvation night: Cheerful in God, A-

---

To spend one sacred day Where God and saints abide, Af-

---

fords diviner joy Than thousand days beside: Where God resorts, I love it more To keep the door, Than shine in courts.
Praise to God! immortal praise, For the love that crowns our days: Bounteous Source of ev'ry joy, Let thy praise our tongues employ.

Lord, I lift my voice in praise, All thy bounty to adore; From eternity thy grace Flows, increasing ever more.

Gracious Lord, dis-close thy way, In thy path my feet sustain: While my foes my steps survey, Make the path of duty plain.
AXTON. 7's Double; or 7's & 5's, by the tie in the lines of five syllables.

SURAT. 7's; or 7's & 5's.*

From a Chant by Lord MORNINGTON.

* By uniting the 3d, 4th, and 5th notes of the 2d and 1th lines to one syllable.
Lubeck. 7's; or 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines.

Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

Oldenburg. 7's.

1. God is goodness, wisdom, power; Love him, praise him ever more: Let us strive, and never cease, Him in every thing to please.

2. Born for this intent we are, Our Creator to declare; God to love, and serve, and praise, God to honor all our days.

3. Holy, holy, holy Lord! Live, by heav'n and earth adored! Filled with thee, let all things cry, Glory be to God most high.
LATROBE. 7's.

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?

LUXEMBURG. 7's.

1. Search my heart, my actions prove, Try my thoughts, as they arise; For thy kindness and thy love Ever are before my eyes.

2. I have loved the hallowed place, Where thine honor doth abide; To the temple of thy grace, Lord, my erring footsteps guide!

3. Gather not my soul with those, Who their deeds of blood pursue; Who, thy justice to oppose, Hold the tempting bribe to view.

4. Keep my soul from all offense; All my supplications hear; As I walk in innocence, Let me, Lord, thy mercy share.

5. Thou hast placed my foot a-right, Therefore I my voice will raise, With thy saints, before thy sight, In unceasing hymns of praise.
1. Heav'nly Father, sovereign Lord, Be thy glorious name adored! Lord, thy mercies never fail; Hail, celestial goodness, hail!

2. Tho' unworthy, Lord, thine ear, Deign our humble songs to hear; Purer praise we hope to bring, When a-round thy throne we sing.

3. While on earth ordain'd to stay, Guide our foot-steps in thy way, Till we come to dwell with thee, Till we all thy glory see.

4. Then, with angel harps again, We will wake a nobler strain; There, in joyful songs of praise, Our triumphal voices raise.
NORTHWOOD. 7's.

Arranged from HEROLD.

1. Soft-ly now the light of day Fades up-on my sight a-way; Free from care, from labor free, Lord, I would com-mune with thee, Lord I would commune with thee.

2. Soon, for me, the light of day Shall for-ev-er pass a-way; Then, from sin and sorrow free, Take me, Lord, to dwell with thee! Take me, Lord, to dwell with thee.

ANFIELD. 7's; or 8's & 7's.

Arranged from WRANISKY.

Sweet the time, ex-ceed-ing sweet! When the saints to-geth-er meet, When the Sa-vior is the theme, When they join to sing of him.

Sweet the time, ex-ceed-ing sweet! When the saints to-geth-er meet, When the Sa-vior is the theme, When they join to sing of him.
PEKIN. 7's; 7's & 5's by the ties, or 7's & 5 by the last tie only.

1. Lord, thy church hath seen thee rise, To thy temple in the skies: God my Savior! God my King! Still thy ransom'd round thee sing.

2. When, in glories all divine, Thro' the earth thy church shall shine, Kings, in pray'r and praise, shall wait, Bending at thy temple's gate.

3. Mark the virtuous man, and see Peace and joy his steps attend; All his path is purity, Happy is ... his end.

7's & 5's. Lord, I am not proud in heart, Nor of lofty eye; Nor aspire beyond my part, After things ... too high.

BANCO DEL ESTE. 7's. Arranged from Vogler.

1. All ye na-tions, praise the Lord; All ye lands, your voices raise; Heav'n and earth, with loud ac-cord, Praise the Lord, for ev-er praise.

2. For his truth and mer-cy stand, Past and present, and to be, Like the years of his right hand, Like his own e-ter-ni-ty.

3. Praise him, ye who know his love; Praise him, from the depths be-neath; Praise him in the heights a-bove; Praise your Ma-ker, all that breathe!
1. Jesus, Savior of my soul, Let me to thy bosom fly; All my trust on thee is stayed; All my help from thee I bring: Cover my defenseless head

While the raging billows roll, While the tempest still is high:

2. Other refuge have I none, Helpless hangs my soul on thee; Hide me, O my Savior! hide, Till the storm of life be past; Safe into the haven guide;

Leave, oh! leave me not alone! Still support and comfort me.

Oh receive my soul at last!

STUTGARD. 8's & 7's; or 8's, 7's, & 4, by repeating.

Dread Jehova! God of nations! From thy temple in the skies, Hear thy people's supplications, Now for their deliverance rise.
AUSTRALIA. 7's; or 8's & 7's. Double.

Verse. Let us, with a joyful mind, Praise the Lord, for he is kind; 

Chorus. For his mercies shall endure, Ever faithful, ever sure. 

Verse. Let us, with a joyful mind, Praise the Lord, for he is kind; 

Chorus. For his mercies shall endure, Ever faithful, ever sure. 

FRANKFORT. 8's & 7's; or 8's, 7's, & 4, by repeating the last two lines. G. JOSEPH.

Zion's King shall reign victorious; All the earth shall own his sway; He will make his kingdom glorious, He shall reign in endless day.

Zion's King shall reign victorious; All the earth shall own his sway; He will make his kingdom glorious, He shall reign in endless day.
BENEVENTO. 7's. Double.

SAMUEL WEBBE.

**Andante.**

Single Soprano voice; or one voice on a part.  Two voices.

CHORUS.

1. While with ceaseless course the sun Hasted thro' the former year, Many souls their race have run, Never more to meet us here; Many souls their race have run, Never more to meet us here.

2. Spared to see an other year, Let thy blessing meet us here; Come, thy dying work revive, Bid thy drooping garden thrive; Come, thy dying work revive, Bid thy drooping garden thrive.

3. Thanks for mercies past receive, Pardon of our sins renew; Teach us, henceforth, how to live With eternity in view; Teach us, henceforth, how to live With eternity in view.

Fixed in an eternal state, They have done with all below; We a little longer wait; But how little, none can know; We a little longer wait; But how little, none can know.

Sun of righteousness, arise! Warm our hearts, and bless our eyes; Let our pray'r thy pity move; Make this year a time of love; Let our pray'r thy pity move; Make this year a time of love.

Bless thy word to old and young, Fill us with a Savior's love; When our life's short race is run, May we dwell with thee above; When our life's short race is run, May we dwell with thee above.

**We here give this very popular tune with no more variation from the copy of the author than the English words require. It was originally written to Latin words. If any prefer to sing it as it has heretofore been published, they have only to omit the Duet passages, and sing throughout in Chorus.**
SALT. 7's, 6 lines; or 8's & 7's.  

1. Christ, whose glory fills the skies, Christ, the true, the only light, 
   Sun of Righteousness, arise. [Omit.]  
   Triumphant over the shades of night: Day-spring from on high, be near; Day-star, in my heart appear.

2. Dark and cheerless is the morn, If thy light is hid from me; 
   Joyless is the day's return, [Omit.] 
   Till thy mercy's beams I see; Till they inward light impart, Glad my eyes, and warm my heart.

3. Visit, then, this soul of mine, Pierce the gloom of sin and grief; 
   Fill me, radiant Sun divine! [Omit.] 
   Scatter all my unbelief. More and more thyself displayed, Shining to the perfect day.

ROSEFIELD. 7's; or L. M. 6 lines.* Arranged from Rev. Dr. C. MALAN, Geneva.

7's. 
   From the cross uplifted high, Where the Savior deigns to die, 
   What melodious sounds we hear, Bursting on the ravished ear! 
   "Love's redeeming work is done, Come and welcome, sinner, come!"

L. M. 
   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.

* By the small notes.
Keep me, Savior, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me by thy love.

* The present arrangement of this elegant tune brings it within the compass of cultivated voices. A choir, to sing this tune with good effect, must have made considerable progress in all those things that belong to a finished and tasteful performance.

HOLLAND. 8's & 7's.†  
Rev. W. H. Havergal.

Hark! what mean those holy voices, Sweetly sounding‘tho’ the skies? Lo! th’angelic host’rejoices, Heavenly hallelujahs rise.
† Originally written in notes of equal length.

CARVER. 8's & 7's; or 7's.

Dread Jehovah! God of nations! From thy temple‘tho’ the skies, Hear thy people’s supplications, Now for their deliverance rise.
1. Lord of hosts, how love-ly, fair, Ev'n on earth, thy tem-ples are! Here thy wait-ing peo-ple see Much of heav'n, and much of thee.

2. From thy gra-cious pre-sence flows Bliss that soft-ens all our woes; While thy Spir-it's ho-ly fire Warms our hearts' with pure de-sire.

3. Here, we sup-pli-cate thy throne; Here, thy pardoning grace is known: Here, we learn thy righ-teous ways, Taste thy love" and sing thy praise.

Praise the Sa-vior, all ye na-tions; Praise him, all ye hosts a-bove; Shout with joy-ful ac-cla-ma-tions, His di-vine, vic-to-rious love.

* Transposed from B♭.
KIDRON. 7's; or 8's & 7's. 6 lines, by repeating the first two lines. WILLIAM MASON, 1845.

1. Oh how blest the man, whose ear Impious coun-sel "shuns to hear; Who nor loves "nor treads the way, Where the sons of fol-ly stray:
2. But, impressed with sacred awe, Med-i-tates, great God, thy law: This by day "his fixed em-ploy, This by night "his con-stant joy.

SICILY. 8's & 7's; or 7's; or 8's, 7's, & 4; by repeating the first two lines.

Lord, dis-miss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love pos-sessing, Tri-umph in re-deem-ing grace.

MOUNT VERNON. 8's & 7's. Originally written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833.

Slow and soft.

1. Sis-ter, thou wast mild and love-ly, Gen-tle as the sum-mer breeze, Pleasant as the air of eve-ning When it floats a mong the trees.
2. Peace-ful be thy si-lent slum-ber, Peace-ful in the grave so low; Thou no more wilt join our num-ber, Thou no more our songs shall know.
3. Dearest sis-ter, thou hast left us, Here thy loss we deep-ly feel; But 'tis God that hath be-rect us, He can all our sor-row heal.
4. Yet a-gain we hope to meet thee, When the day of life is fled, Then in heav'n, with joy to greet thee, Where no fare-well tear is shed.
PRAGUE. 8's & 7's; or 8's Peculiar by the small notes.

8's & 7's. Brightness of the Father's glory! Shall thy praise unuttered lie? Break, each tongue, such guilty silence, Praise the Lord, who came to die.

8's. Peculiar. Blessed be thy name forever, Thou of life the glorious Giver; Thou canst guard thy creatures, sleeping; Heal the heart long broke with weeping.

BETAH. 8's & 7's.

C. von WEBER.

1. Crown his head with endless blessing, Who, in God the Father's name, With compassion never ceasing, Comes, salvation to proclaim.

2. Lo! Jehovah, we adore thee! Thee, our Savior! thee, our God! From thy throne, let beams of glory Shine thro' all... the world abroad.

3. Jesus, thee our Savior hail-ing, Thee our God in praise we own; High-est honors, never failing, Rise eternal round thy throne.

4. Now, ye saints, his pow'r confessing, In your grateful strains adore; For his mercy, never ceasing, Flows, and flows... for ever-more.

Hallelujah! Hallelujah! Amen! Amen.
**LEGHORN. 8's & 7's; 7's; or 8's, 7's, & 4, by repeating the first two lines. H. ZEUNER.**

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

**ROTTERTDAM. 8's & 7's; 7's; or 8's, 7's, & 4, by repeating the first two lines. H. ZEUNER.**

1. Savior, source of every blessing, Tune my heart to grateful lays; Streams of mercy,never ceasing, Call for cease-less songs of praise.
2. Teach me some melodious 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, Wand’ring 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 thro’ life, thus far, I’m come; Safe, O Lord, when life is ended, Bring me to my heavenly home.
Teach me, Lord, thy name to know, Teach me, Lord, thy name to love; May I do thy will be - low, As thy will is done a - bove.

Rock of ages! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood, Be of fear and sin the cure, Save from wrath, and make me pure.
LITTLE. 8's & 7's. Double; or 8's Peculiar.

OLD MELODY.

Love divine, all love excelling! Joy of heav'n, to earth come down:
Jesus! thou art all compassion, Pure, un-bound-ed love thou art;

Fix in us thy humble dwelling, All thy faith-ful mer-cies crown;
Jesus! thou art all com-passion, Pure, un-bound-ed love thou art;

Laud-ed be thy name for-ev-er, Thou of life the Guard and Giver!
God of still-ness, and of mo-tion, Of the rain-bow, and the ocean;

St. ASAPH. 8's & 7's; or 8's, 7's, & 4. On a Ground Bas
Rev. W. H. HAVERCAL.

Visit us with thy sal-va-tion, En-ter ev'-ry trembling heart!
Lo! he comes, with clouds de-scending, Once for fa-vored sin-ners slain!

Of the mountain, rock, and riv-er, Lauded be thy name forev-er!
Lo! he comes, with clouds de-scending, Once for fa-vored sin-ners slain!

* Beautiful and strong.
St. ASAPH.—Concluded.

Thousand, thousand saints, attending, Swell the triumph of his train: Hal-le-lu-jah! Hal-le-lu-jah! Jesus comes, and comes to reign.

St. KENTIGERN. 8's & 7's. On the same Ground as St. Asaph. Rev. W. H. HAVERGAL.

1. Blest be thou, O God of Israel, Thou, our Father, and our Lord! Blest thy majesty for ever! Ever be thy name adored.

2. Thine, O Lord, are pow'r and greatness; Glory, victory, are thine own; All is thine in earth and heaven, Over all thy boundless throne.

3. Riches come of thee, and honor, Pow'r and might to thee belong; Thine it is to make us prosper, Only thine to make us strong.

4. Lord our God! for these, thy bounties, Songs of gratitude we raise; To thy name, forever glorious, Ever we address our praise!
1. One there is, above all others, Well deserves the name of Friend; His is love beyond a brother's, Costly, free, and knows no end.

2. When he liv'd on earth a-based, Friend of sinners was his name; Now, above all glory raised, He rejoices in the same.

Which of all our friends, to save us Could, or would have shed his blood? But this Saviour died to have us Reconciled in him to God. Oh! for grace our hearts to soften! Teach us, Lord, at length to love; We, alas! forgot too often What a Friend we have above.

WORTHING. * 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines. SCHULTZ.

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

Praise to thee, thou great Creator!
Join, my soul, with ev'ry creature,
Hail the God of our salvation!
Praise him for his love divine.

LEEDS. 8's & 7's; or 8's, 7's, & 4, by repeating the first two lines.

Arranged from a tune by Matthew Camidge,

Savior, source of ev'ry blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Call for ceaseless songs of praise.
WILMOT.  S's & 7's.

With energy.

1. Lo! the Lord Jehovah liveth! He's my rock, I bless his name; He, my God, salvation giveth; All ye lands, exalt his name.
2. God, Messiah's cause maintaining, Shall his righteous throne extend: O'er the world the Savior reigns, Earth shall at his foot-stool bend.
3. O'er his enemies exalted, Great Redeemer! see him rise! Tho' by powers of hell assaulted, God supports him "to the skies.
4. Jesus, hail! enthroned in glory, There for ever to abide; All the heav'n-ly hosts adore thee, Seat-ed at thy Father's side.

The alterations made in the Base of this tune give it energy and life.

GREENVILLE.  S's & 7's. Double.

J. J. ROUSSEAU, 1775.

Treble and Tenor may change parts.

Far from mortal cares' treasuring, Sor did hopes' and vain desires,
Here our willing foot-steps meeting, Ever heart to heav'n aspire.
Mercy from above proclaiming Peace and pardon from the skies.

From the fount of glory beam-ing, Light celestial' cheers our eyes.

RAVENNA. 8's, 7's, & 4; or 8's & 7's, 6 lines.

1st time.

1. { Bless our God, his grace con-fess-ing, Whom his church a - bove a - dores; } From on high his Spir-it pours: God our Sa-vior, God our Sa-vior, For his church salvation stores.

2d time.

2. { Him, in whom, as God, we glo-ry, God our Sa-vior we pro-claim; } Yielding at thy aw-ful name: Thou shalt triumph, Thou shalt triumph, And the et-ter-nal vic-t'ry claim.

3. { Life and death, O Lord, a - dare thee, } On his proudest foe shall tread: Thou, the conq'ror, Thou, the conq'ror, Shall thy church to vic-t'ry lead.

TAMWORTH. 8's, 7's, & 4.

First arranged as a Psalm Tune by LOCKHART.

{ Songs a-new of hon-or fram-ing, Sing ye to the Lord a-lone; } Glorious vic-t'ry, Glorious vic-t'ry, His right hand and arm have won.

{ All his wondrous works proclaim-ing, Je-sus wondrous works hath done! }
1. Guide me, O thou great Je-ho-vah, Pilgrim through this barren land: Hold me with thy powerful hand: Bread of heaven, Bread of heaven, Feed me till I want no more,

2. Open now the crystal fountain, Whence the healing streams do flow; Lead me all my journey through: Strong Deliverer, Strong Deliverer, Be thou still my strength and shield;

3. When I tread the verge of Jordan, Bid my anxious fears subside: Land me safe on Canaan's side; Songs of praises, Songs of praises I will ever give to thee,

ROCHDALE. 8's, 7's, & 4.
L. MASON, 1843.
1. See from Zion's sacred mountain, Streams of living water flow; God has opened there a fountain That supplies the world below. They are blessed, They are blessed, Who its sovereign virtues know.
2. Thro' ten thousand channels flowing, Streams of mercy find their way; Life and health and joy bestowing, Waking beauty from decay. O ye na-tions, O ye na-tions, Hail thy long expected day.
3. Gladden'd by the flowing treasure, All enriching as it goes; Lo, the desert smiles with pleasure, Buds and blossoms as the rose. Lo, the desert, Lo, the des-ert Sings for joy where'er it flows.

**ZION. S's, 7's & 4.**

**VERSE.**

1. On the mountain's top ap-pearing, Lo! the sacred her-ald stands! (Welcome news to Zi-on bear-ing, Zi-on long in hos-tile lands.)
2. Lo! thy sun is risen in glo-ry! God him-self appears thy friend;
   (All thy foes shall flee be-fore thee; Here their boasted triumphs end:)
3. En-emies no more shall trou-ble; All thy wrongs shall be redressed;
   (For thy shame thou shalt have double, In thy Ma-ker's fa-vor blest:)

**CHORUS.**

1. Great de-liverance Zi-on's King will sure-ly send: Great de-liverance Zi-on's King will sure-ly send.
2. All thy con-flicts End in an e-ter-nal rest: All thy con-flicts End in an e-ter-nal rest.
3. Peace-ful slum-bers Hear us, Je-sus, Guarding o'er her [his] lowly bed.
   (Peace-ful slum-bers Guarding o'er her [his] lowly bed.)

**FENWICK. S's, 7's & 4.**

1. Tossed no more on life's rough billow, All the storms of sorrow fled, Death hath found a quiet pillow For the faithful Christian's head: Peace-ful slum-bers Guarding o'er her [his] lowly bed.
2. O may we be re-u-ni-ted, To the spirits of the just; Leaving all that sin hath blighted With corruption, in the dust. Hear us, Je-sus, Thou our Lord, our life, our trust.
1. Come, let us anew Our journey pursue, Roll round with the year, And never stand still 'till the Master appear;  
2. Our life is a dream; Our time, as a stream Glides swiftly away, And the fugitive moment refuses to stay;  
3. Oh! that each, in the day Of his coming may say, 'I have fought my way through, I have finish'd the work thou didst give me to do;  

H Y M N. "To-day, the Savior calls." 6's & 4's. L. MASON.
ZAMORA. 6's & 4's.

1. Praise ye Je-ho-vah's name, Praise thro' his courts pro-claim, Rise and a-dore: High o'er the heav'ns above Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.

2. Now let the trump - pet raise Sounds of tri - um-phant praise, Wide as his fame: There let the harp be found; Organs, with solemn sound, Roll your deep notes around, Fill'd with his name.

3. While his high praise ye sing, Shake ev'-ry sound-ing string; Sweet the accord! He vi-tal breath be-stows; Let ev'-ry breath that flows His no-blest fame dis-close, Praise ye the Lord.

ITALIAN HYMN. 6's & 4's.

Come, thou al-migh-ty King, Help us thy name to sing, Help us to praise! Fa-ther all glo-ri-ous, O'er all vic-to-ri-ous, Come, and reign o-ver us, Ancient of Days.
Glo·ry to God on high! Let heav'n and earth reply, 'Praise ye his name!' Angels, his love adore, Who all our sorrows bore; Saints, sing forevermore, 'Worthy the Lamb!'
When shall we meet again? Meet never to sever?
When will peace wreath her chain Round us forever?
Our hearts will never rest, safe from each blast that blows.
In Where joys celestial thrill, Where bliss each heart shall fill, And

When shall love freely flow, Pure as life's
Where kindred spirits dwell, There may our music swell, And

Up to that world of light, Take us, dear
Our hearts will then rest secure from worldly woes; Our

Soon shall we meet again, Meet never to sever?
Soon will peace wreath her chain Round us forever:
Our hearts will forever rest secure from worldly woes;
Our

HOPEWELL. 6's & 5's. Peculiar.

1. When shall we meet again? Meet never to sever?
2. When shall love freely flow, Pure as life's river?
3. Up to that world of light, Take us, dear Savior; May we all there unite, Happy forever:
4. Soon shall we meet again, Meet never to sever; Soon will peace wreath her chain Round us forever:

MORNINGS. 6's & 5's: or 7's Double.* Spanish Air.

Two slow beats, or four moderate beats in a measure.

WOODFORD. 6's & 5's.

Hark! the sounds of gladness From a distant shore, Like relief from sadness; Sorrow now no more: 'Tis the Lord has done it, In his day of power; His own arm hath won it; Praise him evermore.

* 7's Double, by the small notes and omitting the ties; when sung as a 7's, the time should be much slower, or four slow beats in a measure.
WOODSTOCK. 7's & 5's.

Onward speed thy conqu'ring flight; Angel, onward speed; Cast abroad thy radiant light, Bid the shades recede; Tread the idols in the dust, Heathen fanes destroy, Spread the gospel's holy trust, Spread the gospel's joy, Spread the gospel's joy.

PAULO. 7's & 6's.

The gloomy night of sadness, begins to flee awa, The glowing tinge of morning, proclaims the rising day. That welcome day of promise, When Christ shall claim his right, And on the world in darkness, Pour forth a flood of light, Pour forth a flood of light.

Now truth unvel'd, is shining, With beams of sacred light, Their glowing hearts in rapture, Are fill'd with joy divine, Burst forth in shouting glory, And like their Master, shine, And like their Master, shine.

Come, let's begin the anthem, And join the choir above, All honor, praise and glory, Salvation to our God; Hosanna to the Savior Who wash'd us in his blood, Who wash'd us in his blood.

The courts of heav'n are ringing With songs of highest strains, Then rise, my soul, triumphant, And join with those above, To shout and sing forever The Savior's dying love, The Savior's dying love.
This hymn was originally written for the Monthly Concert Prayer Meeting in Park Street Church, Boston, by H. Y., Dec. 1841.

1. Hark! hark! a shout of joy! The world, the world is calling! In east and west, in north and south, See Satan's kingdom falling! Wake! wake! the church of God, And dissipate thy slumbers!

2. Trust, trust the faithful God; His promise is un-failing; The prayer of faith can pierce the skies, Its breath is all prevailing; Look! look! the fields are white, And stay thy hand no longer;

3. See! see! the cross is raised; The crescent droops before it; The Pagan nations feel its power; And prostrate ranks adore it. Joy! joy! the Savior reigns! See prophecy fulfilling;

4. Pray! pray! then Christian pray; Thou faint, be yet pursuing, And cease not, day by day, the prayer Of live-ly faith renewing. Soon, soon your waiting eyes Shall see the heav'n-ens rending,

**Z O N G. 6's; or 7's & 6's by the small notes.**

1. Flung to the heedless winds, Or on the water's cast, Their ashes shall be watch'd,And gather'd at the last: And from that scatt'rd dust, A round us and a-broad, Shall spring a plen-teous seed Of wit-ness-es for God.

2. Je-sus hath now recoiv'd Their last liv-ing breath; Yet vain is Sa-tan's boast Of vic'try in their death: For still, tho' dead, they speak, And loud from heav'n proclaim To many a wak'ning land The one a-vail-ing name.
MISSIONARY HYMN. 7's & 6's.  
L. MASON, 1824.

1. Roll on, thou mighty ocean! And, as thy billows flow, Bear messengers of mercy To every land below. A rise, ye gales! and waft them safe To the destined shore.
2. Oh thou eternal Ruler! Who hold'st in thine arm The tempests of the ocean, Protect them from all harm! Thy presence ever be with them, Wherever they may be.

1. From Greenland's icy mountains, From India's coo-nal strand, Where Africa's sun-ny
2. What though the spicy breezes Blow soft o'er Ceylon's isle, Though ev'ry prospect
3. Shall we, whose souls are light-ed By wisdom from on high, Shall we to man be-
4. Waft, waft, ye winds, his story, And you, ye wa-ters, roll, Till like a sea of

1. That man may sit in darkness, And death's black shade, no more. Thou far from us who love them, Still let them be with thee.

1. Fountains Roll down their golden sand; From many an ancient river, From many a palm-y plain, They call us to de-liv-er Their land from er-ror's chain.
2. Please, And on-ly man is vile! In vain with lavish kindness, The gifts of God are strown; The heathen, in his blindness, Bows down to wood and stone.
4. Glo-ry, It spreads from pole to pole; Till o'er our ransom'd na-ture, The Lamb for sin-ners slain, Re-deem-er, King, Cre-a-tor, Re-turns in bliss to reign.

*This tune has here-tofore appeared in the key of F; in most choirs the key of G will be better; but where the congregation join in the singing, (as they ought to do,) D will be better still.

It is often sung too fast: four moderate beats will give the right time.
1. When shall the voice of singing Flow joyfully along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended, And Him who once was slain,

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 Shall send the chorus round,

Again to earth descended, In righteousness to reign! All hallelujah swelling, In one eternal sound!

To thee, my God and Savior, My heart exulting sings, rejoicing in thy favor, Almighty King of kings: I'll celebrate thy glory With all thy saints above, And tell the wondrous story, Of thy redeeming love.
G I L G A L. 7's & 6's; or 7's, 6's, & 8, by the small notes.

Praise the Lord, who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show. Praise him for his noble deeds; Praise him for his matchless pow'r;

K A L M A. 8, 3's & 6.

Him, from whom all good proceeds, Let earth and heav'n adore.

1. Ere I sleep, for ev'ry fa-vor, This day show'd"By my God, I do bless"my Sa-vior.
2. Leave me not, but ev'er love me; Let thy pe-ace" Be my bliss, Till thou hence"remove me.

3. Thou, my rock, my guard, my tow-er, Safe-ly keep, While I sleep, Me, with all th' thy pow-er.
4. And, when-e'er"in death I slum-ber, Let me rise" With the wise, Counted in "their num-ber.
SALEE. 7's & 6's; or 7's, 6's & 8 by omitting the tie.

1. Rise, my soul, and stretch thy wings, Thy better portion trace; Rise from transitory things, 'Tward heav'n thy native place. Sun, and moon, and stars decay, Time shall soon this earth remove: Rise, my soul, and haste away, To seats prepar'd above.

Cres. Dim. Cres. mp

2. Cease, ye pilgrim, cease to mourn, Press onward to the prize; Soon our Savior will return, Triumphant in the skies: There we'll join the heav'nly train, Welcome'd to partake the bliss; Fly from sorrow and from pain To realms of endless peace.

LOANDA. 7's & 6's; or 7's, 6's & 8 by the small notes.

1. Praise the Lord, who reigns above, And keeps his courts below; Praise him for his noble deeds; Praise him for his matchless pow'r; Him, from whom all good proceeds, Let earth and heav'n adore.

Cres. f

2. Publish, spread to all around The great Immanuel's name; Praise him, ev'ry tuneful string: All the reach of heavenly art, All the pow'r of music bring, The music of the heart.

3. Him, in whom they move and live, Let ev'ry creature sing; Hallowed be his name beneath, As in heav'n on earth adored; Praise the Lord in every breath, Let all things praise the Lord.
AMSTERDAM. 7's & 6's; or 7's, 6's, & 8 by the small notes.

RICHMOND. 7's & 6's.

Rise, my soul, stretch out thy wings. Thy better portion trace;
Rise, from tran-si- to- ry things, To heav'n thy native place.

Sun, and moon, and stars de-cay, Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared a-bove.

To the hills I lift mine eyes, The ever-last-ing hills;
Streaming thence in fresh supplies, My soul the spir-it feels;

Will he not his help af-ford? Help, while yet I ask, is giv'n; God comes down: the God and Lord Who made both earth and heav'n.
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 thro’ the fire, ... Thy love we praise, that knows our days, And ever brings us nearer.

3. Thou dost conduct thy people Thro’ 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 for ever.

The world, with sin and Satan, In vain our march opposes; By thee we will "break thro’ 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.
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B I L L O W.  8's, 7's, & 4.  Peculiar.

1. Star of peace, to wanderers weary, Bright the beams' that smile on me, Cheer the pilot's vision dreamy, Far, far at sea, Far, far at sea.
2. Star of hope, gleam on the billow, Bless the soul 'that sighs for thee; Bless the sailor's lonely billow, Far, far at sea, Far, far at sea.

3. Star of faith, when winds are mocking All his toil, he flies to thee; Save him on the billows rocking, Far, far at sea, Far, far at sea.
4. Star divine, O safely guide him, Bring the wanderer home to thee; Sore temptations long have tried him, Far, far at sea, Far, far at sea.
5. Star of hope, gleam on the billow, Bless the soul 'that sighs for thee; Bless the sailor's lonely billow, Far, far at sea, Far, far at sea.

Z A R A.  8's & 4's.  Peculiar.

1. God of evening and of morning, Great Source of all! Now thy sacred throne adressing, We entreat a Father's blessing, Lord, hear our call.
   While our hearts with love are burning, Prosrate we fall; And our follies all confessing,

2. Object of our soul's devotion, Thee we adore; Savior, thou art ever worthy, Saints shall cast their crowns before thee, Lord, ever more.
   Thee we praise with sweet emotion, This favor'd hour. All the heavenly host adore thee,
Create, O God, my pow'rs anew, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-en-liv'ning ray Still cease to shine.

Hark, hark! the gospel trumpet sounds, Thro' earth and heav'n the echo bounds; Par-don and peace by Je-sus' blood! Sin-ners are re-conciled to God, By grace di-vine!

O come let us sing to the Lord, In God our sal-va-tion re-joice; In psalms of thanksgiv-ing re-cord His praise with one spirit and voice.

Ye ho-ly an-gels bright, Who stand be-fore God's throne, And live in glo-rious light, Make ye his prai-ses known.
MONMOUTH. * 8's & 7's, Peculiar; or L. M. Double.

Original Key—F.

L. M. Double, by the repetition of the third line.

3's & 7's. Great God! what do I see and hear! The end of things created?
Be hold the Judge of men appear, On clouds of glory seated!
The trumpet sounds! the graves restore The dead which they contained before! Prepare, my soul, to meet him.

Cedron. 8's & 6's, Peculiar; or L. M. by omitting the small notes.

1. Beyond where Cedron's waters flow, Be hold the suffering Savior 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 mornful 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, thine 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 Savior there, And humbly bow, like him, in prayer.

* This celebrated melody, which has received many different arrangements and been published in various ways both in Europe and in this country, is here (with the exception of the key) restored to its original form as composed by Luther. It is taken from the complete edition of his musical works by J. v. Winterfeld, published at Leipzig, 1840.
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 Savior's praise;

Ne'er cease to sing, thou ransom'd host, To Father, Son, and Holy Ghost, Till in the realms of endless light, Your praises shall unite.

He hath redeem'd 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.

Thirds & Octaves.

This has generally been regarded as one of Billings's best tunes, and was very popular half a century ago. It is quite well adapted to the Hymn here given, and may be easily sung to C. M. by the ♩ in the twelfth measure.
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,

Weep not for the saint that ascends To partake of the joys of the sky; 
Weep not for the seraph that bends With the worshiping chorus on high; 
Weep not for the spirit now crown'd

Ye holy angels bright, Who stand before God's throne, 
And live in glorious light, Make ye his praises known.

Where all who their Shepherd obey,... Are fed on thy bosom reclin'd, And screen'd from the heat of the day.

With the garland to martyrdom giv'n; Oh! weep not for him: he has found His re-ward and his re-fuge in heav'n.

Extol... the world's... great King; With melody... and mirth His glorious praises sing.

* 8's & 9's by the small notes; or 6's by tying the first two notes of the first and second measures in each line.
10's. Not to our names, thou on-ly just and true, Not to our worthless names is glory due; Thy pow'r and grace, thy truth and justice claim: Immortal hon-ors to thy sov-reign name.

SAVANNAH. 10's. Treble and Tenor may be inverted. Arranged from PLEYEL.

A-gain the day re-turns of ho-ly rest, Which, when he made the world, Jeho-vah blest; When, like his own, he bade our la-bors cease, And all be pi-e-ty, and all be peace.
Along the banks where Babel's current flows, Our captive bands in deep despondence strayed, While Zion's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

Dolce e piano.

11's. 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.

12's & 11's. See, daylight is fading 'o'er earth and o'er ocean; The sun has gone down 'on the far distant sea; Oh! now, in the hush of life's fitful commotion, We lift our spirits, blest Savior, to thee.

* Or Long Metre by tying the first three notes of the 2d, 5th, 8th, & 11th measures. See ties over the Alto.
1. O praise ye the Lord! prepare your glad voice. His praise in the great as...
FOLSOM. 10's & 11's; or 11's.

Arranged from MOZART.

10's & 11's. Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid; Star of the east, the horizon adorned,
Low lies his head with the beasts of the stall, Angels adore him in slumber reclining,

11's. Cold on his cradle the dew-drops are shining,
Dawn on our darkness and lend us thine aid; Star of the east, the horizon adorned,
Low lies his head with the beasts of the stall, Angels adore him in slumber reclining,

PORTUGUESE HYMN. 10's & 11's; or 11's; or 12's & 11's.

Larghetto.

1. Ye servants of God, your Master proclaim, And publish abroad "his wondrous name;"
2. God ruleth on high, almighty to save; And still he is nigh, his presence we have;
3. Salvation to God, who sits on the throne, Let all cry aloud, and honor the Son;
4. Then let us adore, and give him his right, All glory and power and wisdom and might;

A-rise! for the night of thy sorrow is o'er.
The oppressor is vanquished and Zion is free.

Guide where our infant Redeemer is laid.
Maker, and Monarch, and Savior of all.
PORTUGUESE HYMN.—Concluded.

The name all vic-torius" of Je-sus ex-tol; His king-dom is glorious, His king-dom is glorious, His king-dom is glori-ous, He rules o-ver all.

The great con-gre-ga-tion" his triumph shall sing, As-crib-ing sal-va-tion, As-crib-ing sal-va-tion, As-crib-ing sal-va-tion" to Je-sus our king.

The prai- es of Je-sus" the an-gels pro-claim, Fall down on their fa-ces, and wor-ship the Lamb, Fall down on their fa-ces, and wor-ship the Lamb.

All hon-or and bless-ing, with an-gels a- bove, And thanks nev-er ceas-ing, And thanks nev-er ceas-ing, And thanks nev-er ceas-ing, for in-finite love.

SPRING. 8's.

WILLIAM MASON.

The win-ter is o-ver and gone, The thrush sweetly sings on the spray, The dove softly breathes forth her moan, The lark mounts and war-bles a-way.

The win-ter is o-ver and gone, The thrush sweetly sings on the spray, The dove softly breathes forth her moan, The lark mounts and war-bles a-way.
MALAGA. 11's; or 11's & 8's; or 12's, 11 & 8.*

11's. Give glory to God in the highest; give praise Ye noble, ye mighty, with joyful accord; All-wise are his counsels, all

11's & 8's. Be joyful in God, all ye lands of the earth, Oh serve him with gladness and fear; Exult in his presence with

12's, 11 & 8. The Prince of salvation in triumph is riding, And glory attends him along his bright way, The tidings of grace on the

NORFOLK. 11's.

1. I would not live alway: I ask not to stay Where
2. I would not live alway, no, welcome the tomb, Since
3. Oh, who would live alway, alway from his God; A-
4. Where saints of all ages in harmony meet Their

* Also 10's & 11's as Lyons, by tying the first two notes in the 2d & 6th measures.
NORFOLK. — Concluded.

storm after storm rises dark o'er the way: The few lurid morn-ings that dawn on us here, Are e-nough for life woes, full e-nough for its cheer. Je-su-s has lain there, I dread not its gloom; There sweet be my rest, till he bid me a-rise To hail him in tri-umph de-scend-ing the skies.

way from yon heav-en, that bliss-ful a-bode, Where riv-ers of pleas-ure flow o'er the bright plains, And the noon-tide of glo-ry e-ter-nal-ly reigns. Sa-vior and breth-reen, trans-port ed to greet; While anthems of rap-ture un-ceas-ing ly roll, And the smile of the Lord is the feast of the soul.

ORON. 5's & 7's.

1. For-give my fol-ly, O Lord, most ho-ly, Cleanse me from ev-ery stain: For thee I languish; Pi-ty my anguish, Nor let my sigh-ing be vain.

2. Deep-ly re-pent-ing, Sore-ly la-ment-ing, All my departures from thee: And now returning, Thine absence mourning, Lord, show thy mer-cy to me.
1. Thou art gone to the grave! but we will not deplore thee, Tho’ sor-row and darkness’ en-com-pass the tomb; The Sa-viour has pass’d thro’ its

2. Thou art gone to the grave! we no longer behold thee, Nor tread the rough path of the world by thy side; The wide arms of mercy’ are spread to enfold thee, And sinners may die, for the sinless has died.

3. Thou art gone to the grave! and, its mansion forsaking, What though thy weak spirit in fear’ linger’d long; The sunshine of Paradise beam’d’ on thy waking, The song that thou heard’st, was the seraphim’s song.

4. Thou art gone to the grave! but we will not deplore thee; For God was thy ransom, thy guardian, and guide: He gave thee, he took thee, and he will restore thee; And death has no sting, for the Savior hath died.
The Lord is great! ye hosts of heav'n, adore him, And ye who tread this earthly ball; In holy songs rejoice aloud before him, And shout his praise who made you all,

Resound his praise from shore to shore; O'er sin, death, and hell, now made victorious, He rules and reigns forever, more.

Ye angels, strike your golden chords! Oh praise our God! with voice and harp resounding, The King of kings, and Lord of lords! The King of kings, and Lord of lords!

How happy are they, Who live in this day, And witness his wonderful deeds, And witness his wonderful deeds.

And may his love, immortal flame! Tune every heart and tongue, Tune every heart and tongue.

*For 11's & 8's, see the Hymn, "Be joyful in God, all ye lands of the earth."
Come, saints, and adore him, come bow at his feet, O give him the glory, the praise that is meet; Let joyful hosannas un-ceasing arise, And join the full chorus that gladdens the skies.

CALVER. 4's & 6's.

Treble and Tenor may change parts in alternate stanzas.

1. Another year Has told its four-fold tale, And still I'm here A trav'-ler in the vale.

2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, With-in the si-lent grave.

3. Why am I spared To see another year? Why have I shared So man-y mer-cies here?

4. 'Tis not my birth, For I was born in sin; 'Tis not my worth, For I've a heart unclean.

5. From God alone My mercies I receive; To him alone I would forever live.

6. Then aid my tongue, Companions on the road, To raise a song Of gratitude to God.

7. Hallelujah! Let all their voices raise; Hallelujah! To God be all the praise.
There is an hour of peaceful rest, To mourning wand'ring gives; There is a tear for souls distress'd, A balm for every wound-ed breast, 'Tis found a lone, in heav'n.

**EVENING.** 8's & 4's. Peculiar.

{God that madest earth and heav-en, Darkness and light!}
{Who the day for toil has giv'en, For rest the [Omit.] night!}

May thine an-gel guards defend us, Slumbers sweet thy mercy send us, Holy dreams and hopes at-

tend us, This live-long night, night.

**NEWBURYPORT.** 6's & 4's. Peculiar.*

{Child of sin and sor-row, Fill'd with dis-may,}
{Wait not for to-morrow, Yield thee to-day;}

Heav'n bids thee come, While yet there's room:

Child of sin and sorrow, Hear and obey.

* See also the Hymn, "Why that soul's commotion."
**DUET.**

1. *Come, ye disconsolate,* where e'er you languish, 
   *Come to the mercy seat,* fervently kneel; 
   *Here bring your wounded hearts,* here tell your anguish.

2. Joy of the desolate, light of the straying, 
   Hope of the penitent, fadeless and pure. 
   *Here speaks the comforter,* tenderly saying, 
   *Come to the feast of love;* Come, ever knowing

**HYMN. “Peace, humbled soul.”**

1. Peace, humbled soul, whose plaintive moan Hath taught these rocks the notes of woe; Cease thy complaining.

2. Come, freely come, by sin oppressed, Unburthen here thy weighty load; Here find thy rest.

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*This beautiful piece may be sung as a Duet, or as a Quartette, repeating the last two lines in chorus. The small note in the Alto in the 15th measure should be sung only when performed as a Duet. The melody in the 6th, 10th, & 11th measures has been restored to its original form as published by the author. The small notes in the 11th measure give the melody as it has usually been printed in this country.*

† Sometimes attributed to Herring. The first part may be sung as a Duet, or as a Quartette.
"Peace, humbled soul." — Concluded.

chant, sup-press thy groan, And let thy tears for-get to flow; Be-hold the pre-cious balm is found, To lull thy pain, to heal thy wound.

re-fuge and thy rest, And trust the mer-cy of thy God! Thy God's thy Sa- vior, glo-rious word! For-ev-er love and praise the Lord.

* The small notes are for the word "refuge."

KIEL. 8's, 7's & 6's.

1. Watchmen, on-ward to your stations, Blow the trumpet long and loud;
   Preach the gos-pel to the nations, Speak to ev'ry gath-ering crowd:
   See! the day is break-ing; See the saints a-wak-ing, No more in sad-ness bow'd.

2. Watchmen, hail the ris-ing glo-ry, Of the great Mes-si-ah's reign,
   Tell the Savior's bleed-ing sto-ry, Tell it to the list-h'ning train:
   See his love re-veal-ing; See the Spir-it steal-ing; 'Tis life a-mong the slain!

3. Watchmen, as the clouds are fly-ing, As the doves in haste re-tum,
   Thousands from a-mid the dy-ing, Flee to Christ his love to learn:
   All their sighs and sad-ness, Turn to joy and glad-ness, When they his grace dis-cern.
BENINDA. 7's & 8's. Peculiar.

1. Lift not thou the wailing voice; Weep not, 'tis a Christian dieth; { High in heav'n's own light she dwelleth; } Freed from earth, and earthlyailing, Lift for her no voice of wailing.

2. Up, where blessed saints repose, Ransom'd now, the spirit dieth; Full the song of triumph swelleth:

BELFORD. 7, 6's & 8; or C. M. by the small notes. Altered from the "Psaltery."

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spirit long'd to be.

2. Brother, thou art gone to rest; Thine is an earthly tomb; But Jesus summon'd thee away; Thy Saviour called thee home.

3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and, suffering, now Shall ne'er distress thee more.

4. Brother, thou art gone to rest; Thy sins are all forgiv'n; And saints in light, have welcomed thee To share the joys of heav'n.

5. Brother, thou art gone to rest; And this shall be our pray'r: That, when we reach our journey's end, Thy glory we may share.
I will arise, I will arise, and go to my Father, and will say unto him: have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

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Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned against

Father, I have sinned, Father, I have sinned, have sinned agains
"Turn us, O God of our salvation." Ps. 85, 4-7.

ANTHEM. "Turn us, O God of our salvation." Ps. 85, 4-7.  

Adapted to these words by L. Mason.

This beautiful and truly devotional anthem was originally composed to the words "O Savior of the world," from "The visitation of the sick."
"Turn us, O God of our salvation." — Continued.

all generations, to all generations? Wilt thou not revive us, revive us again, ...

all generations, to all generations? Wilt thou not revive us, Wilt

all generations, to all generations? Wilt thou not revive us, Wilt

all generations, to all generations? Wilt thou not revive us, Wilt

all generations, to all generations? Wilt thou not revive us, Wilt

all generations, to all generations? Wilt thou not revive us, Wilt

Wilt thou not revive us, Wilt

Wilt thou not revive us, Wilt

Wilt thou not revive us, Wilt

Wilt thou not revive us, Wilt

Wilt thou not revive us, Wilt

Wilt thou not revive us again, That thy people may rejoice, may rejoice, That thy people may rejoice in thee?

Wilt thou not revive us again, That thy people may rejoice, That thy people may rejoice in thee?

Wilt thou not revive us again, That thy people may rejoice, That thy people may rejoice in thee?

Wilt thou not revive us again, That thy people may rejoice, That thy people may rejoice, That thy people may rejoice in thee?

Wilt thou not revive us again, That thy people may rejoice, That thy people may rejoice, That thy people may rejoice in thee?
"Turn us, O God of our salvation." — Concluded.
INTROIT ANTHEM. "I love them that love me."  Prov. 5, 17.  Rev. W. H. HaverGAL. 249

I love them that love me; shall find me,... shall find me. I love them,

I love them that love me; and those that seek me early shall find me,.... and those that seek me early shall find me. I love them,

I love them that love me; and those that seek me early shall find me,... and those that seek me early, and those that seek me early shall find me. I love them,

I love them that love me; and those that seek me early shall find me,... and those that seek me early, and those that seek me early shall find me. I love them,

I love them that love me; and those that seek me early shall find me,... and those that seek me early, and those that seek me early shall find me. I love them,

I love them, them that love me, shall find me,... shall find me. I love them,

I love them, them that love me, and those that seek me early, and those that seek me early, and those that seek me early shall find me, shall find me.

I love them, them that love me, and those that seek me early, and those that seek me early, and those that seek me early shall find me, shall find me.

I love them, them that love me, and those that seek me early, and those that seek me early, those that seek me early shall find me, shall find me.

I love them, them that love me, and those that seek me early, and those that seek me early, those that seek me early shall find me, shall find me.

I love them, them that love me, and those that seek me early, and those that seek me early, and those that seek me early shall find me, shall find me.
H Y M N. "Jerusalem! my glorious home!"*

L. MASON, 1840.

CHORUS F.

1. Je-rus-a-lem! Je-rus-a-lem! Je-rus-a-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je-rus-a-lem! Je-rus-a-lem! Je-rus-a-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je-rus-a-lem! Je-rus-a-lem! Je-rus-a-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je-rus-a-lem! Je-rus-a-lem! Je-rus-a-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

1. Je-rus-a-lem! Je-rus-a-lem! Je-rus-a-lem! my glorious home! Name ev-er dear to me! When! When shall my la-bors have an end,

CHORUS F.

In joy and peace, In joy and peace, In joy . . . . and peace with thee

Oh, when shall I

In joy, . . . . In joy, . . . . In joy . . . . and peace with thee. 2. Oh, when, thou ci-ty of my God, Shall I thy

In joy, . . . . In joy, . . . . In joy . . . . and peace with thee. 2. Oh, when, thou ci-ty of my God, Shall I thy

In joy, . . . . In joy, . . . . In joy . . . . and peace with thee. 2. Oh, when, thou ci-ty of my God, Shall I thy

In joy and peace,

In joy and peace, In joy . . . . and peace with thee. Oh, when shall I

* This piece has been considerably altered from the copy in "Carmina Sacra," and it is believed to be much improved.
"Jerusalem! my glorious home!" — Continued.

There happier bowers, than Eden's, bloom,
Blest seats! thro' rude and stormy scenes, I onward press to you, I

Blest seats! thro' rude and stormy scenes, I onward press to you, I

than Eden's, bloom, No sin ... nor sorrow know:
Blest seats! thro' rude and stormy scenes, I onward press to you, I

Than Eden's, bloom,
No sin nor sorrow know:
Blest seats! thro' rude and stormy scenes, I onward press to you, I

Oh, when shall I thy courts, thy courts ascend?
There happier bowers,

where congregations ne'er break up, And Sab - baths have no end?
3. There happier bowers, than Eden's,

Where congregations ne'er break up, And Sab - baths have no end?
3. There happier bowers, than Eden's,

thy courts, thy courts ascend:
Oh, when shall I thy courts, thy courts ascend?
“Jerusalem! my glorious home!” — Continued.

SOLO.

onward press to you, onward press to you. Jerusalem! Jerusalem! Name ever dear to me... 4. Why should I shrink at pain and wo? Or

CHORUS.

feel at death dismay? I've Canaan's good-ly land... in view, And realms of endless day. 5. Jerusalem! my glorious home! My soul still pants for

SOLO.

feel at death dismay? I've Canaan's good-ly land... in view, And realms of endless day. 5. Jerusalem! my glorious home! My soul still pants, My

CHORUS.

feel at death dismay? I've Canaan's good-ly land... in view, And realms of endless day. 5. Jerusalem! my glorious home! My soul still pants for
"Jerusalem! my glorious home!" — Concluded.

CHORUS.

thee; Then, Then shall my labors have an end, When I thy joys, thy joys shall see, When I...
PSALM. "My Shepherd will supply my need." From the Oratorio of Solomon, composed by HANDEL in 1738.

1. My Shepherd will supply my need, Jehovah is his name; In pastures fresh he makes me feed, One word of thy supporting breath.

3. When I walk through the shades of death, Thy presence is my stay; One word of thy supporting breath.

Beside the living stream:
Drives all my fears away.

Beside the living stream:
Drives all my fears away.

Beside the living stream:
Drives all my fears away.

Beside the living stream:
Drives all my fears away.
"My Shepherd will supply my need." — Concluded.

2. He brings my wandering spirit back, When I for-sake his ways; And leads me, for his mercy's sake, In paths of truth and grace:

4. The sure provisions of my God Attend me all my days; Oh may thy house be mine a-bode, And all my work be praise.

2. He brings my wandering spirit back, When I for-sake his ways; And leads me, for his mercy's sake, In paths of truth and grace:

4. The sure provisions of my God Attend me all my days; Oh may thy house be mine a-bode, And all my work be praise.

In paths, In paths of truth and grace, And all, And all my work be praise, And leads me, for his mercy's sake, Oh may thy house be mine a-bode, In paths, In paths of truth and grace, In paths, In paths of truth and grace.

And all, And all my work be praise, And all, And all my work be praise, And leads me, for his mercy's sake, Oh may thy house be mine a-bode, In paths, In paths of truth and grace, In paths, In paths of truth and grace.

And all, And all my work be praise, And all, And all my work be praise.
"Blessed be the Lord God, the God of Israel." Ps. 72, 18-19. CH. F. HELDERER.
"Blessed be the Lord God, the God of Israel."—Continued.

be his name, his glorious name forever,

And blessed be his glorious name forever, his glorious name forever, his name forever,

be his name, his glorious name forever,

And blessed be his glorious name forever, his glorious name forever, his glorious name forever, And

be his name, his glorious name forever,

And let the whole earth, And let the whole earth be filled with his glory.

And let the whole earth, And let the whole earth be filled with his glory. Blessed be the

And let the whole earth, And let the whole earth be filled with his glory. Blessed be the

And let the whole earth, And let the whole earth be filled with his glory.
"Blessed be the Lord God, the God of Israel." — Continued.

the God of Is-ra-el, the God of Is-ra-el;

Lord God, the God of Is-ra-el, the God of Is-ra-el, the God of Is-ra-el;

Lord God, the God of Is-ra-el, the God of Is-ra-el, the God of Is-ra-el;

the God of Is-ra-el, the God of Is-ra-el, the God, the God of Is-ra-el; Who only

Who only doth wondrous things,

Who only doth wondrous things, Who only doth wondrous things, And blessed be his glorious name for-

Who only doth wondrous things. And blessed be his glorious name for-

doth wondrous things, Who only doth wondrous things, Who only doth wondrous things.
"Blessed be the Lord God, the God of Israel." — Concluded.
PSALM 42. "As pants the hart for cooling streams."

1. As pants the hart for cooling streams, When heat-ed in the chase; So longs my soul, So longs my soul, O God, for thee, And change these sighs To thank-ful hymns of joy.

2. For thee, my God, the liv-ing God, My thirst-ty soul doth pine; Oh, when shall I be-hold thy re-fresh-ing grace.

3. Why rest-less, why cast down, my soul? Trust God, and he'll em-ploy His aid for thee, His aid for thee, And change these sighs To thank-ful hymns of joy.

4. Why rest-less, why cast down, my soul? Hope still, and thou shalt sing The praise of him, who is thy God.

RICHARD FARRANT.
Adapted to these words by L. Mason.

Moderato.

This admirable anthem, "Lord, for thy tender mercy's sake," is highly commended by Dr. Crotch, in his Musical Lectures. It has been a favorite piece in England. A measure has been added to the strain beginning with the second stanza, for the purpose of adapting it to these words.
As pants the hart for cooling streams, — Concluded.

God, who is thy God, The praise of him, who is thy God, who is thy God, And heaven's eternal King.

I behold thy face? Oh, when shall I behold thy face, Thou majesty divine?

when shall I behold thy face, Oh, when shall I behold thy face, Thou majesty divine?

A N T H E M. "O Lord, open thou my lips." Ps. 51, 15-18. CHARLES LUCAS, Professor in the Royal Academy of Music, London.

O Lord, open thou my lips; and my mouth shall show forth thy praise. For thou desirest not sacrifice,
"O Lord, open thou my lips." — Continued.

else would I give it; Thou delightest not in burnt offering, Thou delightest in

else would I give it; Thou delightest not in burnt offering, Thou delightest not in

else would I give it; Thou delightest not, Thou delightest not in burnt offering, Thou delightest not in burnt offering.

else would I give it; Thou delightest not in burnt offering, Thou delightest not in burnt offering. Thou delightest not in burnt offering.

else would I give it; Thou delightest not in burnt offering. Thou delightest not, Thou delightest not in burnt offering. Thou delightest not in burnt offering.

else would I give it; Thou delightest not in burnt offering. Thou delightest not, Thou delightest not in burnt offering. Thou delightest not in burnt offering.

else would I give it; Thou delightest not in burnt offering. Thou delightest not, Thou delightest not in burnt offering. Thou delightest not in burnt offering.

else would I give it; Thou delightest not in burnt offering. Thou delightest not, Thou delightest not in burnt offering. Thou delightest not in burnt offering.

The sacrifices of God are a broken spirit; A broken spirit and a burnt offering.

The sacrifices of God are a broken spirit; A broken spirit and a burnt offering.

The sacrifices of God are a broken spirit; A broken spirit and a burnt offering.
"O Lord, open thou my lips." — Continued.

broken and a contrite heart, O God, thou wilt not despise.

Do good in thy good pleasure unto Zion, Do good, do good in thy good pleasure unto Zion.

Do good in thy good pleasure unto Zion, Do good in thy good pleasure unto Zion, Do good in thy good pleasure unto Zion.
"O Lord, open thou my lips." — Concluded.

Pleasure unto Zion, Do good in thy good pleasure unto Zion,

Do good in thy good pleasure unto Zion, Do good in thy good pleasure unto Zion,

Do good in thy good pleasure unto Zion, Do good in thy good pleasure unto Zion,

Zion, Do good in thy good pleasure unto Zion, Do good unto Zion,

Build thou the walls of Jerusalem, Build thou, build thou the walls of Jerusalem,

Build thou the walls of Jerusalem, Build thou, build thou the walls of Jerusalem.

Build thou the walls of Jerusalem, Build thou, build thou the walls of Jerusalem.

CHORUS.

"Arise, A rise, O Lord, in to thy rest ing place; Thou, Thou and the ark, and the ark of thy strength,

VERSE.

Thou, Thou and the ark of thy strength. Let thy priests be clothed with righteousness,

Dim.

Thou, Thou and the ark of thy strength. Let thy priests be clothed with righteousness, cloth ed with righteousness,

Thou, Thou and the ark of thy strength. Let thy priests be clothed with righteousness, cloth ed with righteousness,
"Arise, O Lord, into thy resting place." — Continued.

And let thy saints sing... with joyful-ness—sing, sing... with joyful-ness.

Let thy priests be clothed with righteousness,

And let thy saints sing... with joyful-ness—sing, sing... with joyful-ness.

And let thy priests be clothed with righteousness,

And let thy saints sing... with joyful-ness—sing, sing... with joyful-ness.

Let thy priests be clothed with righteousness,

And let thy saints sing... with joyful-ness—sing, sing... with joyful-ness.
“Arise, O Lord, into thy resting place.” — Concluded.
I was glad when they said unto me, Let us go into the house, the house of the Lord, Let us go into the house, into the house of the Lord, Let us go into the house, the house of the Lord, O Jerusalem. Our feet shall stand within thy gates, O Jerusalem. Our feet shall stand within thy gates.
stand within thy gates, ... Je­ru­sa­lem is build­ed as a ci­ty that is com­pact to­geth­er: Wheth­er the

tribes go up, ... Wheth­er the tribes go up, ... Un­t to the tes­ti­mony of Is­ra­

the tribes of the Lord,

the tribes of the Lord, Un­ to the tes­ti­mony of Is­ra­
"I was glad when they said unto me." — Continued.

To give thanks unto the name, the name of the Lord, unto the name, the name of the Lord, unto the name, the name of the Lord, unto the name, the name of the Lord, unto the name, the name of the Lord, unto the name, the name of the Lord.

For there are set the thrones of judgment, the thrones of judgment, the thrones of judgment, the house of David; For there are set the thrones of judgment, the house of David; For there are set the thrones of judgment, the house of David; For there are set the thrones of judgment, the house of David;
"I was glad when they said unto me." — Continued.

VERSE.

thrones of the house of David: David.

thrones of the house of David: David.

thrones of the house of David: David.

CHORUS.

They shall prosper, They shall prosper that love thee.

for the peace, for the peace of Jerusalem. They shall prosper, They shall prosper that love thee.
"I was glad when they said unto me." — Continued.

VERSE.

And prosperity within thy palaces, with—

Peace... be within thy walls, Peace... be within thy walls, And prosperity within thy palaces, pros—

Peace... be within thy walls, Peace... be within thy walls, And prosperity within thy palaces, pros—

Slow and distinct.

in... thy palaces. For my brethren and companions' sakes I will now say Peace be within thee,

per...ity within thy palaces. For my brethren and companions' sakes I will now say Peace be within thee,

per...ity within thy palaces. For my brethren and companions' sakes I will now say Peace be within thee,

per...ity within thy palaces. For my brethren and companions' sakes I will now say Peace be within thee,

And prosperity within thy palaces, pros—
"I was glad when they said unto me." — Continued.

Because of the house of the Lord our God, Because of the house of the Lord our God, I will seek thy good, I will seek thy good, I will seek thy good, I will seek thy good, I will seek thy good, I will seek thy good, I will seek thy good.

Peace be within thee. Peace be within thee. Peace be within thee.

Because of the house of the Lord our God, Because of the house of the Lord our God, Because of the house of the Lord our God, Because of the house of the Lord our God, Because of the house of the Lord our God, Because of the house of the Lord our God, Because of the house of the Lord our God.
"I was glad when they said unto me." — Concluded.

Because of the house of the Lord our God, I will seek thy good. Good, I will seek thy good. Good, I will seek thy good.

ANTHEM. "All nations whom thou hast made." Ps. 86, 8-12.

Maestoso.

All nations whom thou hast made shall come and worship, come and worship before thee, O Lord; and shall glorify thy name, shall glorify thy name.

Dim. Cres.

All nations whom thou hast made shall come and worship, come and worship before thee, O Lord; and shall glorify thy name, shall glorify thy name.
"All nations whom thou hast made." — Continued.

fy thy name, shall glorify thy name.

For thou art great, and
glorify thy name, shall glorify thy name. For thou art great, and doest wondrous things,
glorify thy name, shall glorify thy name. For thou art great, and doest wondrous things,
glorify thy name, shall glorify thy name. For thou art great, and doest wondrous things,

fy thy name, shall glorify thy name.

For thou art great, and
does wondrous things, Thou art God alone, Thou art God alone: Teach me thy way, thy way, O Lord.

Thou art God alone, Thou art God alone: Teach me thy way, thy way, O Lord. I will walk in thy

Thou art God alone, Thou art God alone: Teach me thy way, thy way, O Lord, I will walk in thy

Thou art God alone, Thou art God alone: Teach me thy way, thy way, O Lord.

does wondrous things,

art God alone: Teach me thy way, thy way, O Lord.
"All nations whom thou hast made." — Continued.

I will walk in thy truth: Unite my heart, my heart to fear thy name. I will praise thee, O Lord my God, with all my heart, with all my heart. And I will glorify thy name.
"All nations whom thou hast made." — Concluded.

name for ever-more,

And I will glorify thy name, And I will glorify thy name for ever-more, And I will glorify thy name, And I will glorify thy name for ever-more, And I will glorify thy name for ever-more, And I will glorify thy name, And I will glorify thy name for ever-more, And I will glorify thy name for ever-more.

1st time.

2d time.
God so loved the world, so loved the world, that he gave his only begotten Son, that whomsoever, whomsoever ever believeth in him should not, should not perish, but have everlasting life, everlasting life. God so loved the world, so loved the world, that he gave his only begotten Son, that whomsoever, whomsoever ever believeth in him should not, should not perish, but have everlasting life, everlasting life."
"God so loved the world." — Continued.

God so loved the world, so loved the world, so loved the world, that he gave his only begotten Son, his only begotten Son, his only begotten Son, that he gave his only begotten Son, his only begotten Son, that who so ever believeth in him shall not perish, but have got ten Son, his only begotten Son, that who so ever believeth in him shall not perish, but have got ten Son, his only begotten Son, that who so ever believeth in him shall not perish, but have got ten Son, his only begotten Son, that who so ever believeth in him shall not perish, but have got ten Son, his only begotten Son, that who so ever believeth in him shall not perish, but have
"God so loved the world." — Concluded.

Full.

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Amen,

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Amen,

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Amen,

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Amen,

Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! Amen,
ANTHEM. "Make a joyful noise unto the Lord." Psalm 100. Arranged from Dr. Clarke.

Make a joyful noise unto the Lord, all ye lands; Serve the Lord with gladness, with gladness.

Come before his presence with a song. Know ye that the Lord he is God; It is he that hath made us and not we ourselves.
We are his people, We are his people,
And the sheep of his pasture. Enter into his gates with thanks.

We are his people, We are his people, and the sheep of his pasture. Enter into his gates with thanks.

We are his people, We are his people, and the sheep of his pasture. Enter into his gates with thanks.

We are his people, We are his people, and the sheep of his pasture. Enter into his gates with thanks.

Giving, And into his courts with praise. Be thankful unto him and bless his name, For the Lord is good, the Lord is good.

Giving, And into his courts with praise. Be thankful unto him and bless, and bless his name, For the Lord is good, the Lord is good, His

Giving And into his courts with praise. Be thankful unto him, and bless, and bless his name, For the Lord is good, the Lord is good.
And his truth, his truth endurath, to all generations.

mercy is everlasting, And his truth, his truth endurath, endurath to all generations.

mercy is everlasting, And his truth, his truth endurath, endurath to all generations.

And his truth, his truth endurath to all generations.

Glo - ry be to the Fa - ther, and to the Son, and to the Holy

Glo - ry be to the Fa - ther, and to the Son, and to the Holy,

Glo - ry be to the Fa - ther, and to the Son, and to the Holy,
As it was in the beginning, is now, and ever, ever shall be, world without end, A-men! A-men!

**SENTENCE.** "Oh how lovely is Zion."

Arranged from the CHOIR.
Zion, city of our God. How lovely is Zion,
Zion, city of our God. How lovely is Zion,
Zion, city of our God. How lovely is Zion,
Zion, city of our God. How lovely is Zion,
Joy and peace shall dwell in thee,
Joy and peace shall dwell in thee,
Joy and peace shall dwell in thee,
Joy and peace shall dwell in thee,
ANTHEM. "How beautiful upon the mountains." Is. 52: 7—10.

1. How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace. 2. That bringeth good tidings, good tidings of good, that publisheth salvation, that saith unto Zion, Thy God reigneth! Thy God reigneth!

**Moderato.**

1. How beautiful upon the mountains are the feet of him that bringeth good tidings, that publisheth peace. 2. That bringeth good tidings, good tidings of good, that publisheth salvation, that saith unto Zion, Thy God reigneth! Thy God reigneth!
3. Thy watch-men shall lift up, shall lift up the voice; With the voice together shall they sing. 4. For they shall see eye to eye, When the Lord shall bring, shall bring again Zion.

5. Break forth into joy, Break forth into joy, Sing together ye waste places of Jerusalem.

Chorus.
Verse.

He hath re-deem-ed, re-deem-ed Je-ru-sa-lem, He hath re-

ru-sa-lem.

ru-sa-lem. 6. For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple, He hath re-deem-ed, re-deem-ed Je-ru-sa-lem! He hath re-

ru-sa-lem. 6. For the Lord hath com-fort-ed, hath com-fort-ed his peo-ple, He hath re-deem-ed, re-deem-ed Je-ru-sa-lem! He hath re-

Verse.

deem-ed, re-deem-ed Je-ru-sa-lem!

deem-ed, re-deem-ed Je-ru-sa-lem! 7. The Lord hath made bare his ho-ly arm In the eyes of all of all the na-

deem-ed, re-deem-ed Je-ru-sa-lem! 7. The Lord hath made bare his ho-ly arm In the eyes of all of all the na-

Chorus.
8. And all the ends, the ends of the earth shall see the salvation of our Lord; The Lord hath made bare his holy arm In the eyes of all, of all the nations, and all the ends, the ends of the earth shall see the salvation of our God, Shall see the salvation of our God.

Adagio.
1. Unless the Lord had been my help, my soul had almost dwelt in silence. 2. When I said, when I said my foot slip-peth, Thy mer-cy, O Lord, held me up, Thy mer-cy, O Lord, held me up. 3. In the mul-ti-tude of my thoughts within me Thy comforts, thy comforts de-
light my soul; In the multitude of my thoughts within me, Thy
light my soul; In the multitude of my thoughts within me, Thy
light my soul; In the multitude of my thoughts within me, Thy
light my soul;

comforts, thy comforts delight my soul, Thy comforts, thy comforts delight my soul.
4. The Lord is my de-
comforts, thy comforts delight my soul, Thy comforts, thy comforts delight my soul.
4. The Lord is my de-
comforts, thy comforts delight my soul, thy comforts, thy comforts delight my soul.
4. The Lord is my de-
The Lord is my defense; And my God is the rock, the rock of my refuge. The Lord is my defense; And my God is the rock, the rock of my refuge.

Lord is my defense; And my God is the rock, the rock of my refuge. The Lord is my defense; And my God is the rock, the rock of my refuge.

Lord is my defense; And my God is the rock, the rock of my refuge. The Lord is my defense; And my God is the rock, the rock of my refuge.
The Lord is my defence, And my God is the rock, is the rock of my refuge, 
God is the rock ... of my 

The Lord is my defence; And my God is the rock, the rock of my refuge.

The Lord is my defence, And my God is the rock, is the rock of my refuge. 
God is the rock, the rock of my 

refuge. God is the rock ... of my refuge, the rock of my refuge, ... Amen!

Pia.

Cres.

refuge. God is the rock, the rock ... of my refuge. 

Amen!
Andante. Verse.

How love-ly are thy dwellings, How lovely are thy dwellings, How lovely are thy dwellings, O Lord of Hosts.

Verse.

Repeat in chorus. My soul doth long, my soul doth long, My soul doth long to enter thy courts.

Blessed are they who dwell in thy house, Blessed are they who dwell in thy house. For they shall always praise thee. Blessed are they who dwell in thy house.
HYMN. "Oh render thanks, and bless the Lord."

1. Render thanks and bless the Lord, Invoke, Invoke his sacred name; Acquaint the nations with his deeds, His matchless deeds proclaim; Sing to his praise in lofty hymns, His wondrous works rehearse. Make them the theme of your discourse, And subject of your verse.

2. Rejoice in his Almighty name, his name, Alone to be adored; And let their hearts o'erflow with joy, Who humbly seek the Lord.

3. Rejoice in his Almighty name, his name, Alone to be adored; And let their hearts o'erflow with joy, Who humbly seek the Lord.

STILLMAN. 8s & 7s*

Hark! the notes of angels singing, "Glory, glory to the Lamb!" All in heav'n their tribute bringing, Raising high the Saviour's name.

*Received too late for insertion in its proper place.
1. The Lord descended from above, And bowed the heavens most high, And underneath his feet he cast the darkness of the sky.

2. Full roy-al-ly he rode, And on the wings of mighty wind, Came flying all a-broad, And on the wings of mighty wind, Came flying all a-broad.

3. The Lord descended from above, And bowed the heavens most high, And underneath his feet he cast the darkness of the sky.

4. Their fury to restrain, And he as sovereign Lord and King, Forevermore shall reign, And he, as sovereign Lord and King, Forevermore shall reign.

2. On cherub and on cherubim Full roy-al-ly he rode, And on the wings of mighty wind, Came flying all abroad, And on the wings of mighty wind, Came flying all a-broad.

4. He sat serene upon the floods, Their fury to restrain, And he, as sovereign Lord and King, Forevermore shall reign, And he, as sovereign Lord and King, Forevermore shall reign.

This is one of the American Tunes so very popular about the beginning of the present century. We have made but one slight change in the melody in passing from the fifth to the sixth measure. The harmony necessarily differs from the original, but while it is made to conform to the universally acknowledged laws of musical science it is thought to be also in good keeping with the general character of the tune.
Pray for the peace of Jerusalem, they shall prosper, shall prosper that love thee.

Peace be within thy walls, And prosperity, pros-per-i-ty within thy pal-a-ces.

The small notes are to be sung at repeating.

Repeat in Chorus.

Peace be within thy walls, within thy walls, And prosperity, pros-per-i-ty with-in thy pal-a-ces.

Pray for the peace of Jerusalem, they shall prosper, shall prosper that love thee.

Peace be with-in, with-in thy walls, with-in thy walls, And prosperity, pros-per-i-ty with-in thy pal-a-ces.

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**MT. EPHRAIM. S. M.**

B. MILGROVE.

1. The man is ev-er blest, Who shuns the sin-ner's ways; A-mong their coun-cils nev-er stands, Nor takes the scorn-er's place.

2. But makes the law... of God His stu-dy and... de-light, A-midst the la-bors of... the day, And watch-es of... the night.

*At the request of a friend and talented organist, this popular tune is inserted, though far from its metrical companions.*
HYMN. "Saviour, source of every blessing."

Arranged from F. HEROLD.

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 melodious measure, Sung by raptur'd saints above.

3. Thou didst seek me when a stranger, Wand'ring from the fold of God Thou, to save my soul from danger, Didst redeem me with thy blood.

4. By thy hand restor'd, defended, Safe thro' life thus far I've com

Another Hymn to the Same.

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

2. Thou, of life and light Creator! In our deepest darkness shineth, Still we wait for thine appearing; Life and joy thy beams impart; Chasing all our fears, and cheering Every meek and contrite heart.

3. Save us, in thy great compassion, O thou Prince of peace and love. By thine all-sufficient merit, Every burdened soul release; (Omit, and pass to,..........................) Every weary, wandering spirit, Guide into thy perfect peace.

Fill my soul with sacred pleasure, While I sing redeeming love, While I sing redeeming love,

Safe, O Lord, when life is ended, Bring me to my heavenly home. Bring me to my heav'nly home,

If this second ending be sung the first ending should be omitted.

Scatter all the night of nature, Pour the day up on our eyes, Pour the day up on our eyes.

Give the knowledge of salvation, Fix our hearts on things above, Fix our hearts on things above.

Every weary wandering spirit, Guide in to thy perfect peace; (Omit, and pass to,..........................) peace, Guide in to thy perfect peace.
ANTHEM. "Our Father who art in Heaven." (The Lord's Prayer.)

Our Father who art in heav'n, hallow-ed be thy name; thy kingdom come, thy will be done on earth as it is in heav'n. Give us this day our dail-ly bread, and for-give us our tres-pass-es, as we for-give them that tres-pass a-against us, ... and lead us not in-to tempt-a-tion, but de-liv-er us from evil, for thine is the kingdom, and the power, and the glo-ry, for-ev-er and ev-er a-men.

CLARI. S. M.

The Lord my Shep-herd is, I shall be well sup-plied; Since he ... is mine ... and I ... am his. What can I want be-side.
HYMN. "Let every heart rejoice and sing." (National Gratitude.)

1. Let every heart rejoice and sing; Let cho - ral anthems rise; Ye rev'rend men and children bring, To God your sacri - fice; For he is good, the Lord is good, And kind are all his ways; With songs and honors sounding loud, The Lord Jehovah praise, While the rocks and the rills, While the vales and the hills, A glorious anthem raise. Let each prolong the grateful song, And the God of our fathers praise, And the God of our fathers praise.

2. He bids the sun to rise and set; In heav'n his pow'r is known; And earth subdu'd to him, shall yet Bow low before his throne.

ABB EY. C. M. From the Scotch Psalter, 1615.

The man is blest that hath not lent To wick - ed men his ear; Nor led his life as sin - ners do, Nor sat in scorn'er's chair.
"The breaking waves dashed high."  
New England Song.  
Poetry by Mrs. Hemans:  
Music, in part, by Miss Browne.

1. The breaking waves dash'd high, On a stern and rock-bound coast  
   The woods against a stormy sky Their giant branches tossed;  
   The heavy night hung dark The

2. Not as the conqueror comes, They, the true-hearted came;  
   Not with the roll of stirring drums, Or trumpet that sings of fame;  
   Nor as the flying come In

3. Amid the storm they sang, The stars heard and the sea!  
   The sounding isles of woodland rang With anthems of the free.  
   The ocean eagle soared, From his

4. What sought they thus afar? Bright jewels of the mine?  
   The wealth of seas, the spoils of war! They sought a faith's pure shrine!  
   Ay, call it holy ground, The

Second Ending for last Stanza.

Bis.

nest by white wave's foam, The rocking pines in forest roar'd, To bid them welcome home, To bid them welcome home,  
soil where first they trod, They left unstained what there they found. Freedom to worship (Omit, ... ... ... ) God, Freedom to worship God, Free-dom to wor-ship God.
Glorious be to God on high, and on earth be peace, good will to men. We praise thee, we bless thee, we worship thee, we glorify thee, we give thanks to thee for thy great glory:

O Lord God, heavenly King, God the Father, almighty;

O Lord, the only begotten Son, Jesus Christ; O Lord God, Lamb of God, Son of the Father, that taketh away the sins of the world, Have mercy upon us.

Thou that taketh away the sins of the world, Have mercy upon us. Thou that taketh away the sins of the world, Receive our prayer.
Thou that sit-test at the right hand of God the Father, Have mercy upon... us. For thou on-ly, art ho-ly, ... Thou on-ly, art the

Lord... Thou on-ly, O Christ, with the Ho-ly Ghost, art most high, art most high in the glo-ry of God... the Fa-ther. A - men.

CONCORD. S. M. American Tune. OLIVER HOLDEN, Charlestown, Mass.

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

Before we reach the heav'nly fields,... Before we reach the heav'nly fields. Before we reach the heav'nly fields, Or walk the golden streets.

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

Before we reach the heav'nly fields, ... Before we reach the heav'nly fields, Or walk the golden streets.
Praise the Lord, praise the Lord, O Jerusalem,
Praise thy God, praise thy God, O Zion,
Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
O Zion, Praise the Lord, O Jerusalem, Praise thy God,
Chorus. Ps. 107. 8.

Praise him all ye stars of light,
Praise him all ye stars of light,
Praise him all ye stars of light.

Oh, that men would therefore praise the

Praise him all ye stars of light,
Praise him all ye stars of light.
Oh, that men would therefore praise the

Praise him all ye stars of light,
Praise him all ye stars of light,
Praise him all ye stars of light.

Lord for his goodness, and declare the wonders that he doth for the children of men,

Lord for his goodness, and declare the wonders, declare the

Lord for his goodness, and declare the wonders that he doth for the children of men, and declare the wonders, and declare the
I wonders that he doth for the children of men. Oh, that men would therefore praise the Lord for his goodness, And declare the wonders that he doth, the wonders that he doth for the children of men. Oh, that men would therefore praise the Lord for his goodness, and declare the wonders that he doth, the wonders, the wonders that he doth for the children of men. Hal-le-lu-jah, Amen, Amen.
ANTHEM. "Behold, bless ye the Lord." Ps. 134.

GIOVANNI CROCE.*

**Chapel Master at St. Mark's Church, Venice, about the middle of the 16th century. It has been said of his compositions that "for a full, lofty and sprightly vein, Croce was second to none."**
in the house, in the house of the Lord, in the house of the Lord, Lift up your hands in...

the Lord, in the house of the Lord, Lift... up your hands, lift up your hands

in the house of the Lord, Lift... up your hands, lift up your hands

the sanctuary, Lift... up your hands, and bless the Lord, bless the Lord, bless the Lord, the Lord, the Lord...

in the sanctuary, Lift... up your hands and bless, and bless the Lord, the Lord...

in the sanctuary, Lift... up your hands and bless, and bless the Lord, the Lord...

in the sanctuary, Lift... up your hands and bless, and bless the Lord, the Lord...

... the sanctuary, Lift... up your hands and bless, and bless the Lord, the Lord...
that... made heav'n, made heav'n and earth,

Bless thee out of Zion, Hal-le-lu-jah,

made heav'n and earth, Bless thee out of Zion, out of Zion, Hal-le-lu-jah,

made heav'n and earth, Bless thee out of Zion, out of Zion, Hal-le-lu-jah,
This celebrated chorus is here transposed and abridged. It is thus brought within the capacity of comparatively small choirs, and to a suitable length for many public occasions, for which, in its original form, it is quite too long. Boyce, Callcott and others, distinguished for musical taste and judgment, have in a similar way adapted several of Handel's Choruses to common choir purposes, and why may we not be permitted to follow the example of the worthy Doctors?
Halle-lu-jah, For the Lord God omnipotent reigneth.

The kingdom of this world is become the kingdom of our Lord and of his Christ, and of his Christ.

And he shall reign for ever and ever, for ever and ever, And he shall
And he shall reign for ever and ever, and he shall reign for ever and ever, for ever and ever, for ever, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, King of kings, and Lord of lords, and Lord of lords, and Lord of lords.
and he shall reign forever and ever, and ever, King of kings and Lord of lords, King of kings and Lord of lords, and

lords, Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign forever and ever, and ever, King of kings, and Lord of lords, King of kings, and Lord of lords, and

Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign forever and ever, and ever, King of kings, and Lord of lords, King of kings, and Lord of lords, and

lords, Hal-le-lu-jah, Hal-le-lu-jah, and he shall reign forever and ever, and ever, and he shall


NORTHFIELD. C. M. (American Tune.)

How long, dear Savior, oh how long Shall that blest hour de-lay? Fly swifter round ye wheels of time, Fly swifter round ye wheels of time And bring the wel-come day.

VICTORY. C. M. (American Tune.)

Now shall my head be lift-ed high A-bove my foes a-round, And songs of joy and vic-to-ry Within thy temple sound, Within thy temple sound.

How long, dear Savior, oh how long Shall that blest hour de-lay? Fly swifter round ye wheels of time, Fly swifter round ye wheels of time And bring the wel-come day.

Now shall my head be lift-ed high A-bove my foes a-round, And songs of joy and vic-to-ry Within thy temple sound, Within thy temple sound.

DANIEL READ, New Haven. About 1795.

How long, dear Savior, oh how long Shall this bright hour de-lay? Fly swifter round ye wheels of time, Fly swifter round ye wheels of time, And bring the wel-come day.

How long, dear Savior, oh how long Shall this bright hour de-lay? Fly swifter round ye wheels of time, Fly swifter round ye wheels of time, And bring the wel-come day.

Within thy temple sound, Within thy temple sound.

Within thy temple sound, Within thy temple sound.

Within thy temple sound, . . . Within thy temple sound.
VENITE, EXULTEMUS DOMINO. Ps. 95.

1. O come, let us sing un- to the Lord,
   Let us heartily rejoice in the strength of our salvation.
2. Let us come before his presence with thanks- giving,
   And show ourselves glad in him with psalms.

3. For the Lord is a great — God;
   And a great King above all gods.
4. In his hand are all the corners of the earth;
   And the strength of the hills is his — also.
5. The sea is his, and he made it;
   And his hands pre- par-ed the dry land.
6. O come, let us worship and fall down,
   And kneel before the Lord our Maker.
7. For he is the Lord our God;
   And we are the people of his pasture, and the sheep of his — hand.
8. O worship the Lord in the beauty of holiness;
   Let the whole earth stand in awe of him.
9. For he cometh, for he cometh to judge the earth;
   And with righteousness to judge the world, and the people with his truth.

GLORIA PATRI for a Double Chant.

GLORY be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and shall be,
World without end. A-men.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the Holy Ghost; 
As it was in the beginning, is now, and shall be, world without end, A-men.
Gloria in Excelsis.*

1. *f* Glory be to God on high;  
   *p* And on earth peace, good will towards men.

2. *f* We praise thee, we bless thee, we worship thee,  
   Repeat the music for the next line.  
   { We glorify thee, we give thanks to thee for thy great glory;  
   *p* O Lord God, heavenly King, God the Father Almighty.

3. *f* O Lord, the only begotten Son, Jesus Christ;  
   Repeat the music for the next line.  
   { O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world;  
   *p* Have mercy on us.

4. *mf* Thou that takest away the sins of the world,  
   *p* Have mercy on us.

5. *mf* Thou that takest away the sins of the world,  
   *p* Receive our prayer.

6. *mf* Thou that sittest at the right hand of God the Father,  
   *p* Have mercy on us.

7. *f* For thou only art holy,  
   Thou only art the Lord.

8. *f* Thou only, O Christ, with the Holy Ghost,  
   Art most high in the glory of God the Father,  
   Amen.

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This doxology is sometimes called the "Angelic Hymn," because it begins with the song of the angels at Bethlehem. The latter portion of it is ascribed to Telesphorus, about A.D. 139. "In the Eastern Church," says Palmer, "this hymn is more than 1500 years old, and the Church of England has used it for about 1300 years."
1. We praise thee, O God:
   We acknowledge thee to be the Lord.
2. All the earth doth worship thee:
   The Father, ever-lasting.
3. To thee all Angels cry:
   The Heavens and all the Powers there-in.
4. To thee Cherubim, and Seraphim:
   Con-tinual, I cry.
5. Holy, Holy, Holy:
   Lord, God of Saba, and of other.
6. Heaven and earth are full
   Of the Majesty of thee, glory.
7. The glorious company of the Apostles,
   Praise thee;
   The goodly fellowship of the Prophets,
   Praise thee.
8. The noble army of Martyrs,
   Praise thee,
   The Holy Church throughout all the world,
   Doth acknowledge thee.
9. The Father, of an infinite majesty;
   Thine adorable, true, and only Son:
10. Also the Holy Ghost,
    The Comforter, so-fort-er.
11. Thou art the King of Glory,
    O Christ;
    Thou art the everlasting Son of the Father.

   *This celebrated hymn is said to have been written by St. Ambrose, on occasion of the baptism of St. Augustine. By others, it is ascribed to St. Nicetius, Bishop of Trier, who flourished about A.D. 355, nearly one hundred years after the death of St. Ambrose. "Whoever was the author of the 'Te Deum,' its excellence," says Wheatley, "is surpassed by no human composition. Indeed, the composition alone is human, the materials are of divine origin!"

12. Thou art the King of Glory, O Christ:
   Thou art the everlasting Son of the Father.
13. When thou tookest upon thyself to die:
   Thou didst humble thyself to be born of a Virgin.
14. When thou hast overcome the sharpness
   of death,
   Thou didst open the kingdom of heaven to all believers.
15. Thou sittest at the right hand of God:
   In the glory of the Father.
16. We believe that thou shalt come,
   To be our judge.
17. We therefore pray thee, help thy servants:
   Whom thou hast redeemed with thy precious blood.
18. Make them to be numbered with thy Saints:
   In glory everlasting.
19. O Lord save thy people, and bless thine heritage,
   Govern them and lift them up for ever.
20. Day by day we magnify thee;
    And we worship thy name, ever and world without end.
21. Vouchsafe, O Lord;
   To keep us this day without sin.
22. O Lord, have mercy up-on us,
   Have mercy upon us.
23. O Lord let thy mercy be upon us;
   As our trust is in thee.
24. O Lord, in thee have I trusted;
   Let me never be confounded.
Jubilate Deo. Ps. 100.

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
   our- | selves;
   We are his people, and the | sheep of | his — | pasture.
3. O go your way into his gates with thanksgiving, and into his | courts with |
   Be thankful unto him, and | speak good | of his | name.
   [praise;
4. For the Lord is gracious, his mercy is | ev-er- | lasting;
   And his truth endureth from gener- | ation to | gen-er- | ation.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the | Holy | Ghost:
As it was in the beginning, is now, and ever shall be, world | without | end.

GLORIA PATRI for a Double Chant. [A- | men.

Glory be to the Father, and | to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and | ever | shall be,
World | without | end. A- | men.

Treble and Tenor may change parts.


Chant No. 15. Single.
Benedictus. Luke i. 68.

1. Blessed be the Lord | God of | Israel:
   For he hath visited | and re- | deemed | his | people.

2. And hath raised up a mighty sal- | vation | for us;
   In the house | of | his | servant | David.

3. As he spake by the mouth of his | holy | prophets;
   Which have been | since the | world be- | gan.

4. That we should be saved | from our | enemies;
   And from the | hand of | all that | hate us.

   GLORIA PATRI for a Double Chant.

   Glory be to the Father, and to the | Son,
   And | to the | Holy | Ghost;
   As it was in the beginning, is now, and | ever | shall be,
   World | without | end. | A- | men.

   GLORIA PATRI for a Single Chant.

   Glory be to the Father, and to the Son, and to the | Holy | Ghost; | [men,
   As it was in the beginning, is now, and ever shall be, world | without | end. | A- | men.
Cantate Domino. Ps. 98.

1. O sing unto the Lord a new song.
   For he hath done marvelous things.
   With his own right hand, and with his holy arm;
   Hath he gotten himself the victory.

2. The Lord declared his salvation;
   His righteousness hath he openly showed in the sight of the heathen.
   He hath remembered his mercy and truth toward the house of Israel;
   And all the ends of the world have seen the salvation of our God.

3. Show yourselves joyful unto the Lord, all ye lands;
   Sing, rejoice, and give thanks.
   Praise the Lord upon the harp;
   Sing to the harp with a psalm of thanks giving.

4. With trumpets also, and shawms;
   O show yourselves joyful before the Lord the King.
   Let the sea make a noise, and all that there in is;
   The round world, and they that dwell therein.

5. Let the floods clap their hands, and let the hills be joyful together before the Lord:
   For he cometh to judge the earth.
   With righteousness shall he judge the world:
   And the people with equity.

GLORIA PATRI for a Double Chant.
Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

GLORIA PATRI for a Single Chant.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.
It is a good thing to give thanks unto the Lord;
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.
Upon an instrument of ten strings, and upon the lute;
Upon a loud instrument, and upon the harp.
For thou, Lord, hast made me glad through thy works:
And I will rejoice in giving praise for the operations of thy hands.

GLORIA PATRI for a Single Chant.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be, world without end. Amen.

GLORIA PATRI for a Double Chant.
Glory be to the Father, and to the Son, and to the Holy Ghost:
As it was in the beginning, is now, and ever shall be, world without end. Amen.
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:
   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.

GLORIA PATRI for a Double Chant.

Glory be to the Father, and to the Son,
And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be,
World without end. Amen.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.
1. Praise the Lord, | O my | soul:
   And all that is within me | praise his | holy | name.
2. Praise the Lord, | O my | soul;
   And for | get not | all his | benefits.
3. Who forgiveth | all thy | sin;
   And healeth all | thine in | firmi | ties.
4. Who saveth thy life | from des | truction,
   And crowneth thee with | mercy | and | loving | kindness.
5. O praise the Lord, ye angels of his, ye that ex | cel in | strength:
   Ye that fulfill his commandment, and hearken unto the | voice of | his — | word.
6. O praise the Lord, all | ye his | hosts;
   Ye servants of | his that | do his | pleasure.
7. O speak good of the Lord, all ye works of his, in all places of | his do | minion;
   Praise thou the Lord, | O — | my — | soul.

GLORIA PATRI for a Single Chant.
Glory be to the Father, and to the Son, and to the | Holy | Ghost:
As it was in the beginning, is now, and ever shall be, world | without | end.
A | men.

GLORIA PATRI for a Double Chant.
Glory be to the Father, and to the | Son,
And | to the | Holy | Ghost;
As it was in the beginning, is now, and ever | shall be,
World | without | end. A | men.

Treble and Tenor may change parts in the second part of the chant.
Selection 1. Ps. 19.

1. The heavens declare the glory of God;
And the firmament showeth his handy-work.

2. Day unto day uttereth speech,
And night unto night showeth knowledge.

3. There is no speech nor language
Where their voice is not heard.

4. Their line is gone out through all the earth,
And their words to the ends of the world.

5. In them hast he set a tabernacle for the sun,
Which is as a bridegroom coming out of his chamber, and rejoiceth as a strong man to run a race.

6. His going forth is from the end of the heavens, and his circuit unto the ends of it.
And there is nothing hid from the heat thereof.

7. The law of the Lord is perfect, converting the soul;
The testimony of the Lord is sure, making wise the simple.

8. The statutes of the Lord are right, rejoicing the heart;
The commandment of the Lord is pure, enlightening the eyes.

9. The fear of the Lord is clean, enduring forever;
The judgments of the Lord are true, and righteous altogether.

10. More to be desired are they than gold, yea, than much fine gold,
Sweeter also than honey, and the honeycomb.

11. Moreover by them is thy servant warned,
And in keeping of them there is great reward;

12. Who can understand his errors?
Cleanse thou me from secret faults.

13. Keep back thy servant also from presumptuous sins;
Let them not have dominion over me:

14. Then shall I be upright,
And I shall be innocent from the transgression.

15. Let the words of my mouth, and the meditation of my heart,
Be acceptable in thy sight, O Lord, my strength, and my Redeemer.
Selection 2. Ps. 23.

1. The Lord is my shepherd, I shall not want:
The Lord is my shepherd, I shall not want.
2. He maketh me to lie down in green pastures:
He leadeth me beside the still waters.
3. He restoreth my soul:
He leadeth me in the paths of righteousness for his name's sake.
4. Yea, though I walk through the valley of the shadow of death,
I will fear no evil:
For thou art with me, thy rod and thy staff they comfort me.
5. Thou preparest a table before me in the presence of my enemies:
Thou anointest my head with oil; my cup runneth over.
6. Surely goodness and mercy shall follow me all the days of my life:
And I will dwell in the house of the Lord forever.

Selection 3. Ps. 121.

1. I will lift up mine eyes unto the hills,
From whence cometh my help.
2. My help cometh from the Lord:
Who made heaven and earth.
3. He will not suffer thy foot to be moved:
He that keepeth thee will not slumber.
4. Behold, he that keepeth Israel,
Shall not slumber nor sleep.
5. The Lord is thy keeper:
The Lord is thy shade upon thy right hand.
6. The sun shall not smite thee by day:
Nor the moon by night.
7. The Lord shall preserve thee from all evil:
He shall preserve thy soul.
8. The Lord shall preserve thy going out, and thy coming in:
From this time forth, and even for evermore.
1. Blessed is the man that walketh not in the counsel of the ungodly, nor standeth in the way of sinners; nor sitteth in the seat of scoffers. In the way of the Lord, and in his law doth he meditate day and night.

2. But his delight is in the law of the Lord; and in his law doth he meditate day and night.

3. And he shall be like a tree planted by the rivers of water, that bringeth forth his fruit in his season; his leaf also shall not wither, and whatsoever he doeth shall prosper.

4. The ungodly are not so, but are like the chaff which the wind driveth away.

5. Therefore the ungodly shall not stand in the judgment, nor sinners in the congregation of the righteous.

6. For the Lord knoweth the way of the righteous, but the way of the ungodly shall perish.

Selection 5. Ps. 5.

1. Give ear to my words, O Lord; consider my meditation.

2. Hearken unto the voice of my cry, my King, and my God; For unto thee will I cry, I will pray.

3. My voice shall thou hear in the morning, O Lord; in the morning will I direct my prayer unto thee, and will look up.

4. For thou art not a God that hast pleasure in wickedness; Neither shalt thou dwell with evildoers.

5. The foolish shall not stand in thy sight; Thou hast all workers of iniquity.

6. Thou shalt destroy them that speak falsehood; The Lord will abhor the bloody and the deceitful man.

7. But as for me, I will come into thy house in the multitude of thy mercies; And in thy fear will I worship toward thy holy temple.

8. Lead me, O Lord, in thy righteousness, because of mine enemies; Make thy way straight before my face.

9. Let all them that put their trust in thee rejoice, let them ever shout for joy, because thou dost fenest them; Let them also that love thy name be joyful in thee.

10. For thou, Lord, wilt bless the righteous; With favor wilt thou compass him as with a shield.
Selection 6. Ps. 116, 1—8.

I love the Lord, because he hath heard my voice, and my supplications. Therefore will I call upon him as long as I live.

The sorrows of death encompassed me, and the pains of hell gat hold upon me:
I found trouble and sorrow.

Then called I upon the name of the Lord, O Lord I beseech thee deliver my soul.

Gracious is the Lord, and righteous, Ye, our God is merciful.

The Lord preserveth the simple, I was brought low, and he helped me.

Return unto thy rest, O my soul;
For the Lord hath dealt bountifully with thee,
For thou hast delivered my soul from death;
Mine eyes from tears, and my feet from falling.

GLORIA PATRI for a Double Chant.

Glory be to the Father, and to the Son, And to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, World without end. Amen.

GLORIA PATRI for a Single Chant.

Glory be to the Father, and to the Son, and to the Holy Ghost; As it was in the beginning, is now, and ever shall be, world without end. Amen.
Selection 7. Ps. 46.

1. God is our refuge, and strength,  
   A very present help in trouble.
2. Therefore we will not fear, though the earth be moved,  
   And though the mountains be carried into the midst of the sea.
3. Though the waters thereof roar, and be troubled,  
   Though the mountains shake with the swelling thereof.
4. There is a river, the streams whereof shall make glad the city of God;  
   The holy place of the tabernacle of the Most High.
5. God is in the midst of her, she shall not be moved,  
   God shall help her, and that right early.
6. The heathen raged, the kingdoms were moved,  
   He uttered his voice, the earth melted.
7. The Lord of Hosts is with us;  
   The God of Jacob is our refuge.
8. Come, behold the works of the Lord,  
   What desolations he hath made in the earth.
9. He maketh wars to cease unto the end of the earth;  
   He breaketh the bow, and cutteth the spear in sunder; he burneth the chariot in the fire.
10. Be still, and know that I am God;  
    I will be exalted among the heathen, and I will be exalted in the earth.
11. The Lord of hosts is with us;  
    The God of Jacob is our refuge.
Selection 8. Ps. 8.

1. O Lord our Lord, how excellent is thy name in all the earth!
   Who hast set thy glory above the heavens.

2. Out of the mouth of babes and sucklings hast thou ordained strength because of thine enemies;
   That thou mightest still the enemy and the avenger.

3. When I consider the heavens, the work of thy fingers;
   The moon and the stars which thou hast ordained:

4. What is man, that thou art mindful of him,
   And the son of man, that thou visitest him?

5. For thou hast made him a little lower than the angels,
   And hast crowned him with glory and honor.

6. Thou hast put all things under his feet.

7. All sheep and oxen,
   Yea, and the beasts of the field;

8. The fowl of the air, and the fish of the sea, and whatsoever passeth through the paths of the sea.

9. O Lord our Lord,
   How excellent is thy name in all the earth.

Selection 9. Ps. 15.

1. Lord, who shall abide in thy tabernacle?
   Who shall dwell in thy holy hill?

2. He that walketh uprightly, and worketh righteousness,
   And speaketh the truth in his heart.

3. He that backbiteth not with his tongue, nor doeth evil to his neighbor;
   Nor taketh up a reproach against his neighbor.

4. In whose eyes a vile person is comely and condemned;
   But he honoreth them that fear the Lord.

5. He that sweareth to his own hurt, and changeth not:
   He that putteth not out his money to usury, nor taketh a reward against the innocent.

6. He that doeth these things shall never be moved.
Selection 10. Ps. 96.

1. O sing unto the Lord | a new | song;
   Sing unto the Lord, | all — | the — | earth.
2. Sing unto the Lord, | bless his | name:
   Show forth his sal—vation..from | day to | day.
3. Declare his glory a—mong the | heathen,
   His wonders a—mong — all — people.
4. For the Lord is great, and greatly | to be | praised:
   He is to be | fear-ed.a. | bove all | gods.
5. For all the gods of the nations | are — | idols;
   But the | Lord — | made the | heavens.
6. Honor and majesty | are be—fore him:
   Strength and | beauty..are | in his | sanctuary.
7. Give unto the Lord, O ye kindreds | of the | people:
   Give unto the Lord | glory | and — | strength.
8. Give unto the Lord the glory due | unto..his | name:
   Bring an offering, and | come in — to his | courts.
9. O worship the Lord in the | beauty.of | holiness:
   Fear be—fore him, | all the | earth.
10. Say among the heathen, that the | Lord — | reigneth:
    The world also shall be established that it shall not be moved; he shall | judge the | people | righteously.
11. Let the heavens rejoice, and let the | earth be | glad:
    Let the sea | roar..and the | fulness..there—of.
12. Let the field be joyful, and all that | is there— in :
    Then shall the trees of the wood re— joice be—fore the | Lord.
13. For he cometh, for he cometh to | judge the | earth:
    He shall judge the world with righteousness, and the | people | with his | truth.

Selection 11. Ps. 100.

1. Make a joyful noise unto the Lord | all ye | lands.
   Serve the Lord with gladness, and come before his | presence | with a | song.
2. Know ye that the Lord, he is God; it is he that hath made us, and not |
   We are his people, and the | sheep of | his — | pasture.  | we our—selves:
3. Enter into his gates with thanksgiving, and into his | courts with | praise :
   Be thankful unto him, and | bless his | name.
4. For the Lord is good, his mercy is | ever— lasting:
   And his truth en—dureth.to | all..gener—ations.

1. Blessed be the Lord | God of | Israel:  
   For he hath visited | and re-| deem-ed | his | people.

2. And hath raised up an horn of sal-| vation | for us:  
   In the house | of | his | servant | David.

3. As he spake by the mouth of his | holy | prophets:  
   Which have been | since the | world be-| gan.

4. That we should be saved | from our | enemies:  
   And from the | hand of | all that | hate us.

5. To perform the mercy promised | to our | fathers:  
   And to re-| member.. | his | holy | covenant.

6. The oath | which he | sware,  
   To our | fa — | ther | — | Abraham.

7. That he would | grant..unto | us,  
   That we being delivered out of the | hand of | our — | enemies;

8. Might serve him | without | fear,  
   In holiness and righteousness before him, all the | days of | our — | life.

Selection 13. Ps. 92, 1—5.

1. It is a good thing to give thanks un- | to the | Lord,  
   And to sing praises unto thy | name — | O Most | High.

2. To show forth thy loving-kindness | in the | morning:  
   And thy | faithful..ness | every | night.

3. Upon an instrument of ten strings, and up- | on the | psaltery:  
   Upon the harp | with a | solemn | sound.

4. For thou, Lord, hast made me glad | through thy | work:  
   I will triumph in the | works of | thy — | hands.

5. O Lord, how great | are thy | works:  
   And thy | thoughts are | very | deep.
1. O sing unto the Lord a new song: For he hath done | marvellous things.
2. His right hand, and his holy arm: Hath gotten him the victory.
3. The Lord hath made known his salvation: His righteousness hath he openly showed in the sight of the heathen.
4. He hath remembered his mercy and truth toward the house of Israel: And all the ends of the earth have seen the salvation of our God.
5. Make a joyful noise unto the Lord, all the earth; Make a loud noise, and rejoice, and sing praise.
6. Sing unto the Lord with the harp: With the harp, and the voice of a psalm.
7. With trumpets, and sound of cornet, Make a joyful noise before the Lord the King.
8. Let the sea roar, and the fullness thereof: The world, and they that dwell therein.
9. Let the floods clap their hands: Let the hills be joyful together: before the Lord.
10. For he cometh to judge the earth: With righteousness shall he judge the world, and the people with equity.

Selection 14. Ps. 98.

Selection 15. Ps. 67.

1. O give thanks unto the Lord, call up- | on his | name:
   Make known his | deeds a- | mong the | people.
2. Sing unto him, sing | psalms..unto | him:
   Talk ye of | all his | wondrous | works.
3. Glory ye in his | holy | name:
   Let the heart of them re- | joice that | seek the | Lord.
4. Seek the Lord, | and his | strength:
   Seek | his face | ever- | more.
5. Remember his marvellous works that | he hath | done:
   His wonders, and the | judgments | of his | mouth.
6. O ye seed of Abraham | his — | servant:
   Ye children of | Jacob | his — | chosen.
7. Glory ye in his | holy | name:
   Let the heart of them re- | joice that | seek the | Lord.
8. Seek the Lord, | and his | strength:
   Seek | his face | ever- | more.

Selection 17. 1 Chron. 29, 10—13.

1. Blessed be thou, Lord God of Israel our Father, for | ever..and | ever.
   Blessed be thou, Lord God of Israel our | Father..for- | ever..and | ever.
2. Thine, O Lord, is the greatness, and the power, and the glory, and the victory, | and the | majesty:
   For all that is in the heaven, and | in the | earth is | thine.
3. Thine is the kingdom, O Lord, and thou art exalted as | head..over | all;
   Thine is the kingdom, O Lord, and thou art ex- | alted..as | head..over | all.
4. Both riches and honor come of thee, and thou reignest | over | all:
   And in thy hand it is to make great, | and to..give | strength..unto | all.
5. Now therefore, O Lord, we thank thee, and praise thy | glorious | name:
   We thank thee, and | praise thy | glorious | name.
1. The Lord reigneth, let the earth rejoice;
   Let the multitude of isles be glad thereof.
2. Clouds and darkness are round about him,
   Righteousness and judgment are the habitation of his throne.
3. A fire goeth before him,
   And burneth up his enemies round about.
4. His lightnings enlighten the world,
   The earth saw and trembled.
5. The hills melted like wax at the presence of the Lord;
   At the presence of the Lord of the whole earth.
6. The heavens declare his righteousness,
   And all the people see his glory.
7. Confounded be all they that serve graven images, that boast themselves of idols,
   Worship him all ye gods.
8. Zion heard, and was glad,
   And the daughters of Israel rejoiced, because of thy judgments.
9. For thou, Lord, art most high above all the earth,
   Thou art exalted far above all gods.
10. Ye that love the Lord, hate evil;
    He preserveth the souls of his saints; he delivereth them out of the hand of the wicked.
11. Light is sown for the righteous,
    And gladness for the upright in heart.
12. Rejoice in the Lord ye righteous,
    And give thanks at the remembrance of his holiness.

Selection 18. Ps. 97.

Selection 19. Ps. 99.

1. The Lord reigneth, let the people tremble;
   He sitteth between the cherubim; let the earth be moved.
2. The Lord is great in Zion:
   And he is high above all people.
3. Let them praise thy great and terrible name:
   For it is holy.
4. The king's strength also loveth judgment; thou dost establish equity.
   Thou executest judgment, and righteousness in Jacob.
5. Exalt ye the Lord our God, and worship at his footstool:
   For he is holy.

6. Moses and Aaron among his priests, and Samuel among them that call upon his name:
   They called upon the Lord, and he answered them.

7. He spake unto them in the cloudy pillar:
   They kept his testimonies, and the ordinance that he gave them.

8. Thou didst answer them, O Lord our God:
   Thou wast a God that forgavest them, though thou tookest vengeance of their inventions.

9. Exalt the Lord our God, and worship at his holy hill:
   For the Lord our God is holy.

Selection 20. Ps. 93.

1. The Lord reigneth; he is clothed with majesty;
   The Lord is clothed with strength, wherewith he hath girded himself.

2. The world also is established, that it can not be moved.

3. Thy throne is established of old, Thou art from everlasting lasting.

4. The floods have lifted up, O Lord, the floods have lifted up their voice;
   The floods lift up their waves.

5. The Lord on high is mightier than the noise of many waters;
   Yea, than the mighty waves of the sea.

6. Thy testimonies are very sure;
   Holiness becometh thine house, O Lord, for ever.
Selection 21. Ps. 90.

1. Lord, thou hast been our dwelling place:
   In all generations.

2. Before the mountains were brought forth, or ever thou hadst formed the earth and the world;
   Even from everlasting to everlasting, Thou art God.

3. Thou turnest man to destruction:
   And sayest, Return ye children of men.

4. For a thousand years in thy sight are but as yesterday when it is passed;
   And as a watch in the night.

5. Thou carryest us away as with a flood:
   They are as a sleep.

6. In the morning they are like grass which groweth up:
   In the morning it flourisheth, and groweth up; in the evening it is cut down and withereth.

7. For we are consumed by thine anger:
   And by thy wrath are we troubled.

8. Thou hast set our iniquities before thee:
   Our secret sins in the light of thy countenance.

9. For all our days are passed away in thy wrath:
   We spend our years as a tale that is told.

10. The days of our years are threescore years and ten; and if by reason of strength they be fourscore years:
    Yet is their strength labor and sorrow; for it is soon cut off and we fly away.

11. Who knoweth the power of thine anger:
    Even according to thy fear, so is thy wrath.

12. So teach us to number our days:
    That we may apply our hearts unto wisdom.
1. Blessed are the dead, who die in the Lord from henceforth:
   Yea, saith the Spirit, that they may rest from their labors, and their works do follow them.
   Rev. 20: 6.

2. Blessed and holy is he that hath part in the first resurrection: on such the second death hath no power:
   But they shall be priests of God, and of Christ, and shall reign with him a thousand years.
   Rev. 1: 5.

3. Unto him that loved us, and washed us from our sins in his own blood, and hath made us kings and priests to God and his Father:
   To him be glory and dominion, for ever, and ever.

4. Blessed are the dead, who die in the Lord from henceforth:
   Yea, saith the Spirit, that they may rest from their labors, and their works do follow them.

Selection 23.
1. Our days on earth are as a shadow, and there is none abiding;
   We are but of yesterday, there is but a step between us and death.

2. Man's days are as grass; as a flower of the field so he flourisheth;
   He appeareth for a little time, and then vanisheth away.

3. Watch, for ye know not what hour your Lord doth come;
   Be ye also ready, for in such an hour as ye think not the Son of man cometh.

4. It is the Lord; let him do what seemeth him good:
   The Lord gave, and the Lord hath taken away, and blessed be the name of the Lord.

1. Give unto the Lord, O ye mighty:
   Give unto the Lord glory and strength.
2. Give unto the Lord the glory due unto his name:
   Worship the Lord in the beauty of holiness.
3. The voice of the Lord is upon the waters:
   The God of glory thundereth:
4. The voice of the Lord is powerful:
   The voice of the Lord is full of majesty.
5. The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon:
   The voice of the Lord divideth the flames of fire.
6. The voice of the Lord shaketh the wilderness, and Maketh bare the forests:
   And in his temple doth every one speak of his glory.
7. The Lord sitteth upon the flood:
   Yea, the Lord sitteth King for ever.
8. The Lord will give strength unto his people:
   The Lord will bless his people with peace.

Selection 24. Ps. 29.

Chant No. 79. Double. Dr. Beckwith. Died 1809.

Selection 25. Ps. 50.
Rejoice in the Lord, O ye righteous:
For praise is comely for the upright.

Praise the Lord with harp:
Sing unto him with the psaltery, and an instrument of ten strings.

Sing unto him a new song:
Play skilfully with a loud noise.

For the word of the Lord is right:
And all his works are done in truth.

He loveth righteousness and judgment:
The earth is full of the goodness of the Lord.

By the word of the Lord were the heavens made:
And all the host of them by the breath of his mouth.

He gathereth the waters of the sea together as an heap:
He layeth up the depth in storehouses.

Let all the earth fear the Lord:
Let all the inhabitants of the world stand in awe of him.

For he spake, and it was done:
He commanded, and it stood fast.

The Lord bringeth the counsel of the heathen to nought:
He maketh the devices of the people of none effect.

The counsel of the Lord standeth forever,
The thoughts of his heart to all generations.

Blessed is the nation whose God is the Lord:
And the people whom he hath chosen for his own inheritance.
The Eight Gregorian, or Ecclesiastical Tones.

**Tone I.** (1st arrangement.)


Same as Tallis' Chant.

**Tone I.** (2d arrangement.)

Chant No. 84. Single.

**Tone I.** (3d arrangement.)

Chant No. 85. Single.

**Tone I.** (4th arrangement.)

Chant No. 86. Single. Third Cadence.

**Tone I.** (5th arrangement.)

Chant No. 87. Single.

**Tone II.**

Chant No. 88. Single.

**Tone III.**

Chant No. 89. Single.

**Tone IV.**

Chant No. 90. Single.

**Tone V.**

Chant No. 91. Single.

**Tone VI.**

Chant No. 92. Single.

**Tone VII.**

Chant No. 93. Single.

**Tone VIII.** (1st arrangement.)

Chant No. 94. Single. 1st Ending.
Tone VIII. (2d arrangement.)

Chant No. 95. Single. 2d Ending.

Tone VIII. Irregular.
Called also Mista (mixed), or Peregrina (Foreign) Tone.

Chant No. 96. Single. (1st arrangement.)

Tone VIII. Irregular.

Chant No. 97. Single. (2d arrangement.)

End of the Gregorian Tones.

Chant No. 98. Single.


Chant No. 100. Single.


Chant No. 102. Double. J. Battishill.

Chant No. 103. Double.
Selection 27.
HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
   My humble pray'r ascends, O | Father, | hear it!
   Borne on the trembling wings of fear and | meekness...For- | give its | weakness.

2. I know, I feel how mean, and how unworthy
   The lowly sacrifice I | pour be- | fore thee :
   What can I offer thee, O Thou most | holy l.,But | sin and | folly.

3. Lord, in thy sight,
   who ev'ry bosom viewest,
   Cold in our warmest vows, and | vain our | truest ;
   Thoughts of a hurrying hour, our lips re- | peat them.,Our | hearts for- | get them.

4. We see thy hand, it leads us, it supports us :
   We hear thy voice, it | counsels...and it | courts us;
   And then we turn away | and still thy | kindness..For- | gives our | blindness !

5. Who can resist thy gentle call, appealing
   To ev'ry gen'rous thought and | grateful | feeling !
   Oh! who can hear the accents of thy | mercy,,And | never | love thee.

6. Kind Benefactor! plant within this bosom
   The | seeds of | holiness, || and let them blossom
   In fragrance, and in beauty bright and | vernal,,And | spring e- | ternal.

7. Then place them in those everlasting gardens,
   Where angels walk, and | seraphs..are the | wardens ;
   Where ev'ry flower, brought safe through death's dark | portal,,Be- | comes immortal.

Selection 28.
"THY WILL BE DONE."

1. "Thy will be | done!" || In devious way
   The hurrying stream of | life may | run ; ||
   Yet still our grateful hearts shall | say,
   "Thy | will be | done."

2. "Thy will be | done!" || If o'er us shine
   A gladd'ning and a | prosp'rous | sun, ||
   This prayer will make it more di- | vine,
   "Thy | will be | done."

   "Thy will be done!" || Though shrouded o'er
   Our | path with | gloom, || one comfort, one
   Is ours: to breathe, while we a- | done,
   "Thy | will be | done."

First ending. Second ending.

Chant No. 105. Single.

Chant No. 106. Single. From PALESTRINA.

Chant No. 107. Single. (Peculiar.)
NINE TUNES, ARRANGED FROM THE ANCIENT ECCLESIASTICAL, OR GREGORIAN TONES FOR THE PSALMS.

CLEMENT. Sevens.

L. M. by dividing the second note in each line, as indicated by the small notes.

Tone I.

Hamburg (p. 78.) is from this Tone.

IGNATIUS. L. M.

C. M. by omitting second and third notes of the second and fourth lines. S. M. by omitting the third and fourth notes of the first line, and the second and third notes of the second and fourth lines.

Tone I.

POLYCARP. C. M.

S. M. by omitting the second and third notes of the first line.

Tone IV.

Second Ending. Third Ending.

MARTYR. C. M.

S. M. by omitting the third and fourth notes of the first line.

Tone V.
HERMIAS. Sevens.  L. M. by dividing the second note in each line, as indicated by the small notes.

TATIAN. C. M.  S. M. by omitting the third and fourth notes of the first line.

DIONYSIUS. Sevens.  L. M. by a division of the second note in each line, as indicated by the small notes.

ORIGEN. C. M.  S. M. by omitting second and third notes, in the first line.

EUSEBIUS. C. M.  L. M. by omitting the second and third notes, in the third line.

* Olmutz (p. 163) is from this Tone.

† Irregular, called also Mista, (Mixed), or Peregrina (Foreign) Tone.
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