

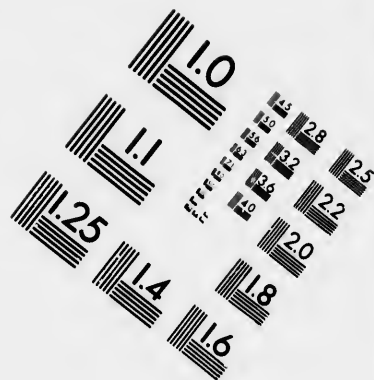
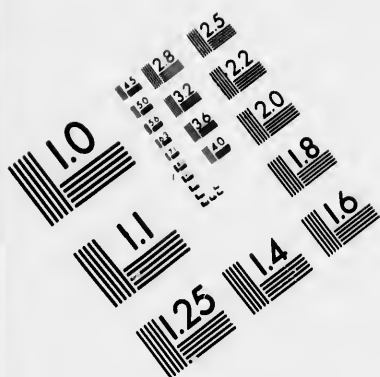
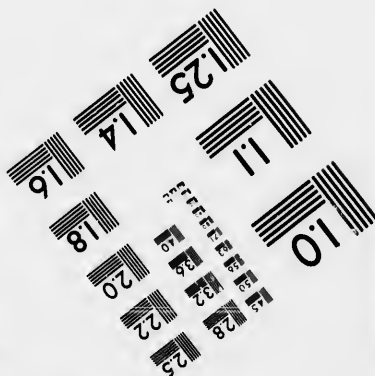
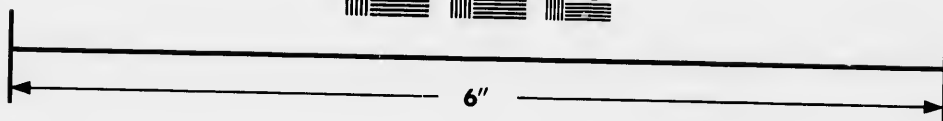
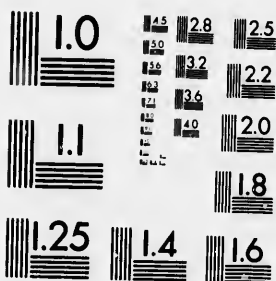


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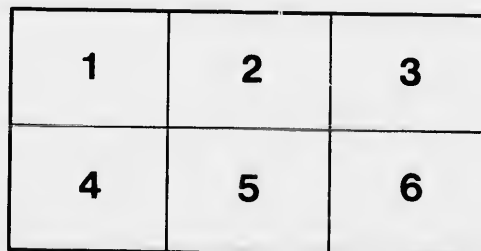
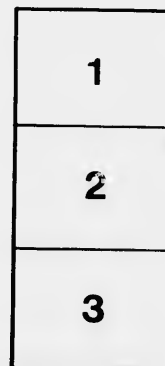
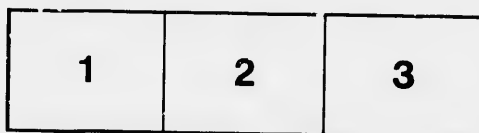
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Class and did not know
And did not know
How it was that I had heard
The name of the crew at the sea
And I had heard the name in darkness
And I had heard the name in darkness
And I had heard the name in darkness
The debt of law is gone

Chorus At the same

THE CHOIR:
A COLLECTION OF SACRED VOCAL MUSIC

FOR THE USE OF

THE CONGREGATIONS AND FAMILIES

OF THE

PRESBYTERIAN CHURCH OF THE LOWER PROVINCES, B.N.A.

PREPARED BY A COMMITTEE APPOINTED BY SYNOD.

New Edition, Enlarged and Improved.

HALIFAX, N.S.: PUBLISHED BY A. & W. MACKINLAY.

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PREFACE.

THE Synod's Committee, while presenting to the Christian public the result of their labours in the preparation of a new Collection of Sacred Vocal Music, desire to have it distinctly understood, that they have taken due precaution to retain all the tunes which are now in general use throughout the Presbyterian Church of the Lower Provinces of British North America. It is confidently expected that the Leaders of Church Music will find no "old favourite" omitted, while the lovers of "new style" will be gratified with such an addition as includes not only the choicest tunes of modern origin, but a goodly number from young but gifted composers within our own Church. Authors' names will be found appended to their respective compositions.

In all previous collections, not excepting the "Harmonicon," which for many years has been extensively used in our congregations, a large amount of tunes and pieces are found which have never gained general acceptance. In the present publication, care has been taken to exclude all such, and only to insert those which are most likely to secure public favour.

It is well known that quite a number of the finest tunes originally introduced into this Continent from Great Britain, have been appropriated by American publishers, who, after slight, it may be, but vicious alterations, both in melody and harmony, have issued them under new names. In every such instance the original has been faithfully restored, and the old familiar name affixed. Great care has been taken throughout to correct the harmony when defective, and it is confidently expected that this part of the Committee's work will be duly appreciated.

Indices have been prepared with much care, not only to facilitate reference to the various metres and tunes, but to afford important aid in the selection of appropriate tunes for the Psalmody now in use in the Presbyterian Churches throughout British North America. From a little work published by T. Nelson & Sons, Edinburgh, the Committee have taken the liberty of extracting an emotional classification of the Psalms and Paraphrases, which they trust will be found of great value to leaders of choirs and others, whose duty it may be to select the tunes to be used in public worship. Psalm Books with expression type, to note the character and change of sentiment which frequently occurs in the same Psalm, and sometimes even in the same verse, should be universally used, when they can be at all obtained. The same tune may thus, by change of voice and time, be made to be the most natural exponent of the bold and triumphant, as well as the pathetic and plaintive. Good service would be rendered to the Church by the publication of a New Edition of the present Metrical Psalmody with expression type, so that copies of it, as well as of "the Choir," might be found in every pew.

The emotional classification of tunes is published with some misgiving, as the Committee have found it very difficult, in some instances, to determine with precision the distinctive character of expression embodied by each tune. In successive editions of the work above referred to,

PREFACE

the proprietors have found it necessary to make frequent alterations in the classification of tunes which it contains. The Committee trust, however, that while in some few instances their estimate of tunes may not be sanctioned by general approval, it will on the whole be received as correct, and form a very valuable feature of "the Choir."

By the kind permission of the proprietors of the Bristol Tune Book, the Committee have selected a number of tunes, to which, with a few others taken from the Hymn Book of the English Presbyterian Church, they would direct attention as models of fine harmony.

In adapting, wherever practicable, the music to words from our metrical version of the Psalms, the Committee have followed a course which they hope few of the ministers and members of our Church will disapprove. As, however, at meetings for mere musical practice, there is danger that words so sacred in their character may be used irreverently, a few verses of various metres are subjoined, which may with advantage be substituted. It has been deemed advisable to include in "the Choir" a number of tunes adapted to metres not contained in the Psalms, but without which the Committee felt it would be incomplete. Though not suitable for our devotional meetings, these tunes may be practised with great advantage in the family, and their use in this way will greatly help to promote a taste for, and proficiency in Sacred Vocal Music.

A few good Hymns are given in full, and a small number of Anthems and other pieces are subjoined, to meet the wishes of those who desire something more varied and difficult than Psalm tunes.

In the restoration and improvement of defective Harmony, also in the selection of tunes and preparation of Indices, the members of Committee who have bestowed most labour are Messrs James Hepburn, Paton, and Charles Robson of Halifax, both of whom were engaged in preparing the several editions of the "Harmonicon," and for their supervision of that work both received the special commendation of the Publishers, Messrs James Dawson & Son, Paton. It has not been judged necessary to prefix any instruction on the principles and art of Sacred Vocal Music. Those to be usefully given would require much greater space than could be devoted to them, and indeed are much more effectively taught by the living voice of the properly-qualified teacher. The great desideratum was felt to be the publication of as large and choice a collection of tunes as the limits of the present work would admit.

Elementary instruction in written form will be found to some extent in all the various tune books now in use. The Committee, however, would recommend specially the "Elements of Vocal Music," taken from the Boston Academy's collection of Church Music, as found in the "Harmonicon," or in the complete work from which these extracts have been taken, "Boston Academy's Manual of Vocal Music," by Lowell Mason.

By order of Committee,

JAMES BAYNE, D.D., *Concener*.

Alto,
Airs,
Ascelon,
Benjamin,
B-thany,
Bethesda,
Blessing,
Bethlehem,
Broadlands,
Burlington,
Caledon,
Carmel,
Clifton,
Charles Street,
Chase,
Cherubim,
Coldrey,
"Come, ye
Comfort,
Coming to C
Consecrat
Dales,
Dismissio
Doane,
Dunkirk,
Eaton,
Eden,
Edinburgh,

Anthem for
"Arie, O L
"Come int
"Creat in

ALPHABETICAL INDEX.

Aletta,	390	Endleigh,	312	Iona,	316	Gilphant,	400	Spaul,	380
Alps,	488	Evangelist,	459	Invocation,	418	Ossail,	500	Stella,	355
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Benjamin,	487	Ewing,	354	Jesus, Lover of my Soul,	466	Osweg,	453	St. Ahan's,	378
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3,6,8. no,
 459

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Long Metres.

Location	No.
Dallas,	5
Elfen,	17
Orland,	47
Stonefield,	73
Timbalany,	48

Common metres.		
Arabia,	.	124
Baker,	.	210
French,	.	181
Gabriel,	.	164
Henry,	.	244
Mason's Chant,	.	221
Montrose,	.	194
New Land,	.	218
Redemption,	.	178
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St. Martin's,	.	176

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Loughton,	.	.	268
Mitchell,	.	.	276
Sarah,	.	.	226
Toga,	.	.	260

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China,	30
Derry,	9
Descent,	60
Devotion,	48
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Eaton,	372
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Gratitude,	24
Montgomery,	65
Scapdis,	66
Parse,	8
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Putnam,	45
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Tranquility,	19
Wreck,	25
Wiles,	4
Zephon,	470

Antioch,	.	.	.	152
Auburn,	.	.	.	212
Barrow,	.	.	.	100
Bethel,	.	.	.	215
Bedport,	.	.	.	80
Brixham,	.	.	.	210
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Conquest,	478
Conway,	182
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Covenanter	170
Drayton	202
Dryden	208
Edenburgh	218
Genoa	28
Hish	243
Lydia	130
Malow	235
Mear	114
Merton	129
Mitchell's	209
Mount Pleasant	205
Nativity	204
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Netherby	85
New Cambridge	230
New Jerusalem	212
Northfield	100

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Peckham,	481
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Pierrepough,	169

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Truro,	24
Worcester,	25
Wotton,	16

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Barnes,	250
Croft Park,	311
Ed. Kaler,	255
Falcon Street,	220
Glasgow,	180
Isleham,	303
Pockham,	255
Stamford,	255

Ardor,	.	.	.	262
Barnes,	.	.	.	280
Crocker,	.	.	.	311
Ed Kader,	.	.	.	295
Faxon Street,	.	.	.	290
Gosnow,	.	.	.	280
Lauson,	.	.	.	303
Pickham,	.	.	.	285
Shitland,	.	.	.	27

Long Metres.

Barr,	.	.	.	18
Biondini,	.	.	.	77
Biondini Chant,	.	.	.	37
Carson,	.	.	.	42
Conditore,	.	.	.	473
Cyprus,	.	.	.	46
Eglen,	.	.	.	22
Eman,	.	.	.	69

Green's <i>long</i> dth.	7
Plum.	7
Horse	20
Hum. y.	20
Lewis, m2.	19
New Sac bath.	21
Old Handed.	1
Upa.	27
Ho. kigham.	1
Rogers.	4
Roodyn.	47
Seaton.	68
Shack.	72
St Luke.	66
Vermont.	67
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Zephyr.	7
	13

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EMOTIONAL CLASSIFICATION OF LONG COMMON AND SHORT METRE TUNES

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Hollins,	273	Lucas De,	214	Harvey's Chat,	55	O'Brien,	255	Edin,	241	
Hummel,	21	McArthur,	207	Harris,	167	Parson,	310	Gordon,	89	
Jacobs,	139	Patrick,	215	Hillside,	136	Santon,	219	Hawood,	155	
Jones,	480	Sweeney,	208	Hillside,	26	Shane Street,	229	Heron,	226	
Langford Street,	457	Santon,	212	Hillside,	219	Tolson,	486	Kilmock,	155	
Martindale,	112	Southampton,	314	Huntingtower,	101	Wideman,	291	Marytown,	139	
Milton Park,	214	Southgate,	217	Kellin,	117	Weatherly,	279	Palmer,	99	
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Newington,	150	St Raphael,	217	Martin,	254	Long Metres.				
New St Ann's,	131	Pace,	255	New York,	94	Chelmsford,	63	Sutton New,	121	
Nightingale,	201	CLASS IV. DIDACTIC.			New Glasgow,	246	Cowper,	62	Towood,	215
Noyes,	206	Long Metres.			Nichols,	212	Federal Street,	33	Troy,	151
Orionville,	174	Amos,	39	Phelps,	179	Fleet,	14	Wayne,	154	
Pace,	216	Aslow,	12	Phonah,	123	Glasgow,	31	Short Metres.		
Reims,	126	Chambers,	71	Phonah Church,	111	Hambury,	11	Clifton,	262	
Seymour,	143	Greaves,	74	Phonah,	236	Manuel,	5	Fennell,	258	
St James's New,	166	Gunn,	41	Rice,	128	Memo,	52	Golden Hill,	483	
St John's,	97	Heath,	26	River,	104	Oliver's Bow,	23	Shawmut,	264	
St Lawrence,	148	Johnson,	31	River,	224	Peters's Hyatt,	75	CLASS VI.—MOURNFUL.		
St Matthew,	165	Mercy Seat,	51	Santon,	150	Ritard,	28	Long Metres.		
Tyrene,	135	Nash,	53	Santon,	106	Ritard,	28	Compland,	55	
Warwick,	188	Peter,	76	St Paul's,	227	Ritard,	28	Concord,	43	
Wisham,	479	Promises,	16	St Paul's,	160	Santon,	32	Widman,	36	
Woodland,	116	Putnam,	10	St Paul's,	111	Santon,	61	Common Metres.		
Short Metres.		Victory,	20	St Paul's,	133	Santon,	64	Bacon,	168	
America,	109	Woodworth,	81	St Paul's,	169	Santon,	58	Colish,	118	
Atoll,	284	Common Metres.			St Paul's,	169	Santon,	58	Graton,	130
Bacon,	297	Barley,	137	St Paul's,	169	Santon,	58	Hole,	220	
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Concord,	281	Belmont,	169	St Paul's,	169	Santon,	58	Ward,	182	
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Fairfield,	108	Church Street,	183	St Paul's,	169	Santon,	58	Cochi,	305	
Fernside,	224	Concord,	257	St Paul's,	169	Santon,	58	Latic Mordoun',	454	
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Haverhill, No. 2,	304	Deane,	259	St Paul's,	169	Santon,	58			

Column
16
B

Palms

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EMOTIONAL CLASSIFICATION OF PASSAGES

Column first presents the Psalms, &c., in numerical order, dividing them into portions where the emotional character changes. Column second applies to each passage a descriptive term. Column third makes reference to the class of tunes considered most suitable for each passage. For verses drawn from two passages, and thus varying in sentiment, a tune may be taken from an intermediate class.

PSALMS.

Psalms.	Verse.	Character.	Class.	Psalms.	Verse.	Character.	Class.	Psalms.	Verse.	Character.	Class.
19.	7-11	Instruction.	IV	31	21-31	Praise.	III	45 s m	1-9	Adoration.	I
1.	1-4	Instruction.	IV	32	1-4	Instruction.	IV	45	19-17	Joy.	III
2.	1-4	Majesty.	I	33.	1-5	Thanksgiving.	III	46	1-4	Confidence.	III
3.	1-4	Trust.	IV	43	6-11	Adoration.	I	47	1-4	Triumph.	I
4.	1-4	Comfort.	IV	33.	12-22	Instruction.	IV	48	1-4	Triumph.	I
5.	1-4	Petition.	V	34	1-19	Gratitude.	III	49.	1-4	Instruction.	IV
6 s m.	1-7	Complaint.	VI	34	17-22	Comfort.	IV	50 s m.	1-15	Majesty.	I
6 s m.	1-7	Complaint.	VI	35.	1-22	Petition.	V	50	16-23	Instruction.	V
6.	1-10	Confidence.	III	35.	23-28	Majesty.	I	50 c m.	1-15	Majesty.	I
7.	1-9	Entreaty.	V	36.	1-4	Instruction.	IV	50	16-28	Instruction.	V
7.	10-17	Comfort.	IV	37.	1-34	Confidence.	III, III	51.	1-5	Confession.	VI
8.	1-4	Adoration.	I	37.	35-40	Assurance.	I	51.	6-19	Entreaty.	V
9.	1-12	Exultation.	III	38.	1-4	Lamentation.	VI	52	1-4	Confidence.	III
9.	13-20	Petition.	V	39.	1-6	Meditation.	IV	53.	1-4	Instruction.	IV
10.	1-15	Entreaty.	V	40.	7-13	Petition.	V	54	1-4	Comfort.	IV
10.	16-18	Confidence.	III	40.	1-15	Gratitude.	III	55	1-15	Complaint.	VI
11.	1-4	Reliance.	I	41.	6-10	Appraisal.	IV	55	16-23	Assurance.	I
12.	1-4	Comfort.	IV	41.	11-17	Entreaty.	V	56	1-8	Entreaty.	IV
13.	1-4	Petition.	V	41.	1-3	Trust.	III	56	9-13	Confidence.	III
14.	1-4	Instruction.	IV	41.	4-9	Complaint.	VI	57.	1-6	Submission.	V
15.	1-4	Instruction.	IV	41.	10-13	Comfort.	IV	57.	7-11	Triumph.	III
16.	1-4	Confidence.	III	42	1-7	Disconsol.	V	58	1-4	Judgment.	V
17.	1-4	Petition.	V	42.	8-11	Comfort.	IV	59.	1-15	Entreaty.	VI
18.	1-6	Thanksgiving.	III	43	1-4	Petition.	V	59.	16-17	Gratitude.	III
18	7-15	Majesty.	I	41	1-8	Exultation.	III	60	1-4	Complaint.	V
18.	16-50	Exultation.	III	41	9-26	Complaint.	VI	60	4-12	Triumph.	III
19.	1-6	Adoration.	I	45 c m.	1-9	Adoration.	I	61	1-4	Petition.	V
				31.	11-29	Petition.	V	62.	1-8	Confidence.	III

EMOTIONAL CLASSIFICATION OF PASSAGES.

Palm	Vers	Character	Class	Palm	Vers	Character	Class	Palm	Vers	Character	Class	Palm	Vers	Character	Class
62	9-12	Instruction	IV	88	1-11	Grief	VI	115	1-11	Meditation	IV	137	1-11	Grief	V
63	1-11	Comfort	IV	89	1-11	Praise	II	115	12-18	Comfort	III	138	1-11	Thanksgiving	III
64	1-16	Entrance	V	89	5-14	Adoration	I	116	1-11	Thanksgiving	III	139	1-11	Adoration	I
64	7-10	Confidence	III	89	15-17	Joy	II	117	1-11	Procession	II	140	1-11	Entrance	V
65	1-11	Praise	III	89	33-52	Complaint	V	118	1-11	Exaltation	IV	141	1-11	Petition	V
65	5-8	Adoration	I	90	1-11	Meditation	IV	119	1-11	Instruction	IV	142	1-11	Entrance	V
65	9-13	Praise	III	90	14-17	Comfort	III	119	9-16	Profession	III	143	1-11	Entrance	VI
66	1-9	Adoration	I	91	1-11	Comfort	III	119	17-32	Entrance	V	144	1-11	Praise	III
66	10-20	Thanksgiving	IV	92	1-9	Thanksgiving	III	119	33-43	Petition	V	145	1-7	Praise	III
67	8-11	Petition	III	92	10-15	Comfort	III	119	44-48	Resolution	IV	145	8-16	Adoration	II
67	CM	Petition	III	93	1-11	Adoration	I	119	49-56	Comfort	III	145	17-21	Praise	III
68	1-11	Triumph	I	94	1-11	Complaint	VI	119	57-64	Profession	III	146	1-11	Praise	III
69	1-20	Complaint	VI	94	11-17	Comfort	IV	119	65-72	Meditation	IV	147	1-11	Praise	II
69	10-33	Thanksgiving	III	95	1-11	Praise	III	119	73-80	Petition	V	148	1-11	Procession	I
70	8-11	Entrance	IV	96	1-11	Triumph	II	119	81-88	Complaint	VI	149	1-11	Praise	II
71	1-8	Comfort	III	97	1-11	Majesty	I	119	89-104	Meditation	III	150	1-11	Praise	II
71	9-13	Entrance	VI	97	11-12	Joy	III	119	105-112	Profession	V				
71	14-24	Confidence	III	98	1-11	Exaltation	II	119	113-120	Comfort	IV				
72	1-11	Triumph	I	99	1-11	Adoration	I	119	121-134	Entrance	V				
73	1-12	Instruction	IV	100	1-11	Praise	III	119	135-152	Comfort	IV				
73	23-28	Confidence	III	101	1-11	Praise	III	119	153-160	Entrance	V				
74	1-11	Complaint	VI	102	1-11	Resolution	II	119	161-168	Profession	IV				
74	12-17	Adoration	I	102	1-11	Complaint	VI	119	169-176	Entrance	V				
75	18-23	Entrance	V	102	1-11	Confidence	III	120	1-11	Complaint	VI				
75	1-11	Procession	II	102	1-11	Complaint	VI	121	1-11	Comfort	IV				
76	1-11	Triumph	I	103	1-11	Confidence	III	122	1-5	Joy	III				
77	1-5	Complaint	VI	103	1-11	Thanksgiving	III	122	6-9	Petition	IV				
77	10-20	Adoration	I	103	8-18	Comfort	IV	123	1-11	Petition	V				
78	1-11	Instruction	IV	103	1-22	Procession	II	124	1-11	Exaltation	IV				
79	1-11	Procession	II	104	1-11	Adoration	I	125	1-11	Confidence	III				
80	1-11	Entrance	V	105	1-7	Thanksgiving	III	126	1-11	Joy	III				
81	1-7	Praise	III	105	8-15	Instruction	IV	127	1-11	Instruction	IV				
81	8-10	Exaltation	IV	106	1-5	Thanksgiving	III	128	1-11	Joy	III				
82	1-11	Rebuke	IV	106	6-18	Confession	IV	129	1-11	Deliverance	I				
83	1-11	Entrance	V	107	1-11	Thanksgiving	IV	130	1-11	Comfort	IV				
84	1-11	Desire	III	108	1-11	Triumph	II	131	1-11	Profession	IV				
85	1-11	Joy	III	109	1-11	Complaint	VI	132	1-11	Petition	IV				
86	1-11	Entrance	V	110	1-11	Triumph	I	132	1-11	Comfort	III				
87	1-11	Adoration	I	111	1-11	Praise	III	133	1-11	Instruction	IV				
88	1-11	Petition	IV	112	1-11	Confidence	III	134	1-11	Praise	III				
89	1-11	Joy	II	113	1-11	Praise	III	135	1-11	Praise	I				
				114	1-11	Majesty	II	136	1-11	Thanksgiving	III				

PARAPHRASES.

1	Instruction	I
2	Prayer	IV
3	Submission	IV
4	Meditation	V
5	Comfort	IV
6	Warning	V
7	Adoration	I
8	Meditation	V
9	Majesty	I
10	Exaltation	V
11	Instruction	IV
12	Rebuke	V
13	Instruction	IV
14	Reflection	IV
15	Appeal	V
16	Appeal	VI
17	Expostulation	IV
18	Triumph	II
19	Exaltation	II
20	Triumph	II
21	Assurance	III
22	Comfort	I
23	1-10 Instruction	IV

12.
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EMOTIONAL CLASSIFICATION OF PASSAGES

No.	Vers.	Character.	Class	Par.	Character.	Class	Par.	Character.	Class	Par.	Character.	Class
23.....	11-15.....	Triumph.....	III.	36.....	Gratitude.....	III.	50.....	Triumph.....	I.	61.....	Adoration.....	II.
24.....	.....	Comfort.....	III.	37.....	Joy.....	III.	51.....	Hope.....	IV.	62.....	Triumph.....	II.
25.....	1-11.....	Meditation.....	V.	38.....	Devotion.....	III.	52.....	Instruction.....	IV.	63.....	Joy.....	III.
25.....	12-16.....	Confidence.....	III.	39.....	Triumph.....	II.	53.....	Comfort.....	IV.	64.....	Majesty.....	I.
26.....	.....	Invitation.....	III.	40.....	Instruction.....	IV.	54.....	Confidence.....	II.	65.....	.....	.....
27.....	.....	Reverence.....	I.	41.....	Instruction.....	III.	55.....	Assurance.....	I.	66.....	.....	.....
28.....	.....	Instruction.....	IV.	42.....	Comfort.....	III.	56.....	Instruction.....	IV.	67.....	.....	.....
29.....	.....	Submission.....	IV.	43.....	Comfort.....	V.	57.....	Sympathy.....	IV.	68.....	.....	.....
30.....	.....	Comfort.....	III.	44.....	Majesty.....	I.	58.....	Sympathy.....	IV.	69.....	.....	.....
31.....	.....	Instruction.....	IV.	45.....	Rebuke.....	V.	59.....	Comfort.....	IV.	70.....	.....	.....
32.....	.....	Assurance.....	II.	46.....	Instruction.....	IV.	60.....	Prayer.....	V.	71.....	.....	.....
33.....	.....	Prayer.....	V.	47.....	Resolution.....	III.	61.....	Thanksgiving.....	III.	72.....	.....	.....
34.....	.....	Invitation.....	III.	48.....	Assurance.....	II.	62.....	Instruction.....	IV.	73.....	.....	.....
35.....	.....	Instruction.....	V.	49.....	Instruction.....	IV.	63.....	Exultation.....	III.	74.....	.....	.....

HYMNS.

1.....	Gratitude.....	III.
2.....	Majesty.....	II.
3.....	Contrition.....	V.
4.....	Triumph.....	II.
5.....	Resignation.....	V.

Verses for Practice.

PLAINTIVE

COMMON MEASURE.

Few are thy days, and full of woe,
O man, or woman born !
Thy doom is written, "Dust thou art,
And shalt to dust return."

Behold the emblem of thy state
In flowers that bloom and die,
Or in the shadow's fleeting form,
That mocks the gazer's eye.

LONG MEASURE

The living know that they must die ;
But all the dead forgotten lie :
Their mien'ry and their name is gone,
Alike unknown and unknown.

SHORT MEASURE.

Our days are as the grass,
Or like the morning flower, —
If one sharp blast sweeps o'er the field,
It withers in an hour.

GRAVE.

COMMON MEASURE.

Since all this frame of things must end,
As heaven has so decreed,
How wise our inmost thoughts to guard,
And watch o'er ev'ry deed.

Expecting calm th' appointed hour,
When, Nature's conflict o'er,
A new and better world shall rise,
Where sin is known no more.

LONG MEASURE.

As long as life its term extends,
Hope's blest dominion never ends ;
For while the lamp holds on to burn,
The greatest sinner may return.

SHORT MEASURE.

He leads me by his side,
Where heavenly pasture grows,
Where living waters gently glide,
And full salvation flows.

JOYFUL.

COMMON MEASURE.

With joy and peace shall then be led
The glad converted lands ;
The lofty mountains then shall sing,
The forests clap their hands.
Where briers grew 'midst barren wilds,
Shall firs and myrtles spring ;
And nature, through its utmost bounds,
Eternal praises sing.

LONG MEASURE.

Adoring praise, 'tis heaven's employ —
Bright angels wish no higher joy ;
Amidst the ever blissful throng,
All, all is love and sacred song.

SHORT MEASURE.

Ye glorious hosts above,
Your sweetest anthems raise,
While mortals gladly join with you
In joyful songs of praise.

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ELEMENTS OF VOCAL MUSIC.

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ELEMENTS OF VOCAL MUSIC.

CHAPTER I.

RHYTHM.*

NOTES AND RESTS.

1. NOTES represent musical sounds.
2. RESTS indicate silence.
3. As musical sounds differ in length, the notes which represent them differ.
4. There are six kinds of notes in general use, each of which has its corresponding rest.

The WHOLE NOTE or Semibreve	The HALF NOTE or Minim	The QUARTER NOTE or Crotchett	The EIGHTH NOTE or Quaver	The SIXTEENTH NOTE or Semiquaver	The THIRTY-SECOND NOTE or Demisemiquaver
is a plain white note. Its rest is a heavy dash under the line.	is a white note with a stem. Its rest is a heavy dash above the line.	is a black note with a stem. Its rest is a stem without a hook, turned to the right.	is a black note with a stem and one hook. Its rest is a stem and one hook, turned to the left.	is a black note with a stem and two hooks. Its rest is a stem with two hooks, turned to the left.	is a black note with a stem and three hooks. Its rest is a stem with three hooks, turned to the left.

5. One whole note is (of course) equal in length to 2 half notes, 4 quarter notes, 8 eighths, 16 sixteenths, or 32 thirty seconds.

6. Besides the above notes, sixty-fourths and double notes or are sometimes used.

NOTE. The whole rest, alone, is used to fill a measure in all kinds of time. When placed *under* the staff, it represents a whole strain.

* RHYTHM relates to the *length*, MELODY to the *pitch*, DYNAMICS to the *power*, and HARMONY to the *combination* of musical sounds.

7. A DOT adds one half to the length of a note. Thus a dotted whole is equal to , a dotted half is equal to .

8. A dotted note may be lengthened by a second dot, which adds half as much as the first dot. Thus a double dotted quarter is equal to or .

NOTE. Dots are applied to rests as well as to notes, and with the same effect.

9. When a figure 3 is placed over or under three notes of the same kind, they are called a TRIPLET, and are performed in the time of two without the figure.

QUESTIONS

Of what does Chap. I. treat? To what does Rhythm relate? Melody? Dynamics? Harmony? What do notes represent? Rests? How many kinds of notes are there? Rests? Describe a whole note and its rest. Half note. Quarter. Eighth. Sixteenth. Thirty-second. What other notes are sometimes used? What rest is used to fill a measure in all kinds of time? When placed under the staff what does it represent? What is the effect of a dot? Examples? Of a second dot? Examples? Describe a TRIPLET.

CHAPTER II.

RHYTHM.

TIME—MEASURE.

10. Music is divided into equal portions, called MEASURES.



11. A BAR is used for separating measures.

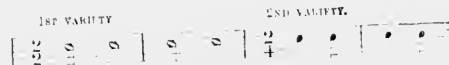
ELEMENTS OF VOCAL MUSIC.

12. In order to give each note its right time, certain motions of the hand are made, called BEATING TIME.

REMARK 1. He who *does* not learn to beat time will never learn to sing.
2. After one has learned to sing, it is not necessary for him to beat time.

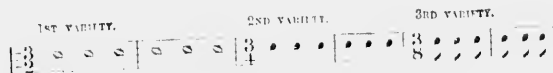
13. A measure with two parts is called **DOUBLE MEASURE**. It has *two beats*, viz., Down, Up—and is accented on the *first* part. It has two varieties, marked 2-2 and 2-4—the upper figure, in all cases, denoting the kind of time, and the lower, the particular note used to fill each part of the measure. Thus 2-2 signifies that it takes 2 half notes—2-4 that it takes 2 quarter notes to fill a measure.

DOUBLE MEASURE.



14. A measure with three parts is called **TRIPLE MEASURE**. It has *three beats*, viz., Down, Left, Up—and is accented on the *first* part. It has three varieties in common use.

TRIPLE MEASURE.



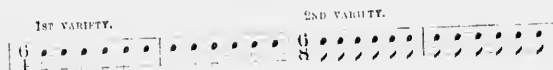
15. A measure with four parts is called **QUADRUPLE MEASURE**. It has *four beats*, viz., Down, Left, Right, Up—and is accented principally on the *first*, and slightly on the *third* part. It has two varieties in common use.

QUADRUPLE MEASURE.



16. A measure with six parts is called **SEXTUPLE MEASURE**. It is accented principally on the *first*, and slightly on the *fourth* part; and has either six beats, or, which is quite as well and much more convenient, *two beats*, viz., Down, Up—three parts being sung to each beat. It has two varieties in common use.

SEXTUPLE MEASURE.



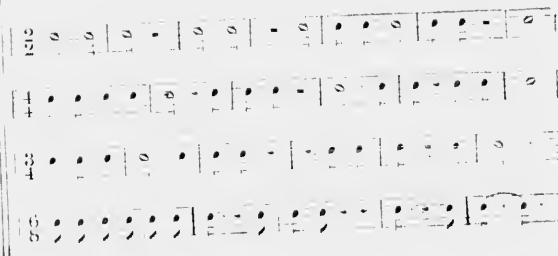
Sing all the above to the syllable La, and beat the time.

NOTE 1. Each kind of time may have as many varieties as there are different kinds of notes. The above only are in general use. Sometimes 9-4, 9-8, 12-4, 12-8 are used.

NOTE 2. As notes have only a *relative* length, 2-2 time is not necessarily slower than 2-4 time, nor is 3-8 necessarily faster than 3-2.

EXERCISES.

Sing La, or any other syllable, an 1 beat time.

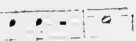


MEASURE. It is part; and has convenient, two at. It has two



there are different 9-4, 9-8, 12-4, 12-8

t necessarily slower



ELEMENTS OF VOCAL MUSIC.

QUESTIONS.

Of what does Chapter II. treat? How is music divided? What is used for representing measures? What is done in order to give each note its right time? What is said in remark 1? What is a measure with two parts called? How many beats has Double measure? What are they? Beat and describe—Down, Up, one, two. On which part is the accent? Beat and sing—La. How many varieties has Double measure? How marked? What does the upper figure always denote? Lower? What does 2-2 signify? 2-4? Will you describe Triple measure? How many parts? Beats? How beat? Beat and describe. How accented? Beat and sing. Varieties? How many parts has Quadruple measure? Beats? Beat and describe. How accented? Beat and sing. Varieties? Sextuple measure—Parts? How accented? Beats? How many parts to a beat? Sing and beat. Varieties? How many kinds of measure in general use? Have notes a positive or only a relative length? Consequence? Exercises?

CHAPTER III. MELODY. THE STAFF, SCALE, &c.

17. Music is written upon five parallel lines and their spaces called

THE STAFF.



18. Each line and space is called a DEGREE. Thus the staff contains nine degrees, which, like the lines and spaces, are numbered *upward*.

19. The number of degrees may be increased by **ADDED LINES** either below or above the staff.



THE SCALE.

20. The *pitch* of notes is represented by their situation on the staff.
21. The difference of pitch between any two notes is called an **INTERVAL**.

22. The Diatonic Major, or Natural Scale, is a series of eight sounds, which succeed each other at different intervals, but are numbered in regular order, upward. From 1 to 2, 2 to 3, 4 to 5, 5 to 6, and 6 to 7, the interval is a whole tone. From 3 to 4 and from 7 to 8 the interval is a semitone.

23. **CLEFS** are characters used to distinguish the parts. The **G** clef is applied to the Treble, Alto, and Tenor—the **F** clef **C** to the Bass.

24. The first seven letters of the Alphabet are applied to the staff as follows:—



25. The **BRACE** is used to connect staves and show how many parts are sung together.

NOTE.—The situation of the letters upon the staff should be thoroughly committed to memory.

26. In singing the scale the following **SYLLABLES** are used:—

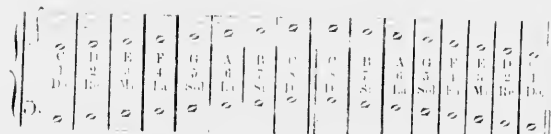
Written Do, Re, Mi, Fa, Sol, La, Si, Do.

Pronounced DOE, RAY, ME, FA OOT FAR, but as in FATHERLY, SOL, DOES in whole, tohly, LA or as in FA, SI E, DOE.

NOTE.—The application of these syllables to music is called **SOLMIZATION**.

27. The letters, numerals, and syllables are applied to the Natural or **C** Scale as follows:—

ELEMENTS OF VOCAL MUSIC.



NOTE.—The letters never change their places on one staff, but the numerals and syllables change with the scale or key. Thus, though, in the Major Scale, Do is always applied to C, C is not always on C.

28. These eight sounds complete the scale. When sounds above eight are sung, 2, 3, 4, 5, 6, 7, 8, 9, 10, 11, 12, 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, 31, 32, 33, 34, 35, 36, 37, 38, 39, 40, 41, 42, 43, 44, 45, 46, 47, 48, 49, 50, 51, 52, 53, 54, 55, 56, 57, 58, 59, 60, 61, 62, 63, 64, 65, 66, 67, 68, 69, 70, 71, 72, 73, 74, 75, 76, 77, 78, 79, 80, 81, 82, 83, 84, 85, 86, 87, 88, 89, 90, 91, 92, 93, 94, 95, 96, 97, 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108, 109, 110, 111, 112, 113, 114, 115, 116, 117, 118, 119, 120, 121, 122, 123, 124, 125, 126, 127, 128, 129, 130, 131, 132, 133, 134, 135, 136, 137, 138, 139, 140, 141, 142, 143, 144, 145, 146, 147, 148, 149, 150, 151, 152, 153, 154, 155, 156, 157, 158, 159, 160, 161, 162, 163, 164, 165, 166, 167, 168, 169, 170, 171, 172, 173, 174, 175, 176, 177, 178, 179, 180, 181, 182, 183, 184, 185, 186, 187, 188, 189, 190, 191, 192, 193, 194, 195, 196, 197, 198, 199, 200, 201, 202, 203, 204, 205, 206, 207, 208, 209, 210, 211, 212, 213, 214, 215, 216, 217, 218, 219, 220, 221, 222, 223, 224, 225, 226, 227, 228, 229, 230, 231, 232, 233, 234, 235, 236, 237, 238, 239, 240, 241, 242, 243, 244, 245, 246, 247, 248, 249, 250, 251, 252, 253, 254, 255, 256, 257, 258, 259, 260, 261, 262, 263, 264, 265, 266, 267, 268, 269, 270, 271, 272, 273, 274, 275, 276, 277, 278, 279, 280, 281, 282, 283, 284, 285, 286, 287, 288, 289, 290, 291, 292, 293, 294, 295, 296, 297, 298, 299, 300, 301, 302, 303, 304, 305, 306, 307, 308, 309, 310, 311, 312, 313, 314, 315, 316, 317, 318, 319, 320, 321, 322, 323, 324, 325, 326, 327, 328, 329, 330, 331, 332, 333, 334, 335, 336, 337, 338, 339, 340, 341, 342, 343, 344, 345, 346, 347, 348, 349, 350, 351, 352, 353, 354, 355, 356, 357, 358, 359, 360, 361, 362, 363, 364, 365, 366, 367, 368, 369, 370, 371, 372, 373, 374, 375, 376, 377, 378, 379, 380, 381, 382, 383, 384, 385, 386, 387, 388, 389, 390, 391, 392, 393, 394, 395, 396, 397, 398, 399, 400, 401, 402, 403, 404, 405, 406, 407, 408, 409, 410, 411, 412, 413, 414, 415, 416, 417, 418, 419, 420, 421, 422, 423, 424, 425, 426, 427, 428, 429, 430, 431, 432, 433, 434, 435, 436, 437, 438, 439, 440, 441, 442, 443, 444, 445, 446, 447, 448, 449, 450, 451, 452, 453, 454, 455, 456, 457, 458, 459, 460, 461, 462, 463, 464, 465, 466, 467, 468, 469, 470, 471, 472, 473, 474, 475, 476, 477, 478, 479, 480, 481, 482, 483, 484, 485, 486, 487, 488, 489, 490, 491, 492, 493, 494, 495, 496, 497, 498, 499, 500, 501, 502, 503, 504, 505, 506, 507, 508, 509, 510, 511, 512, 513, 514, 515, 516, 517, 518, 519, 520, 521, 522, 523, 524, 525, 526, 527, 528, 529, 530, 531, 532, 533, 534, 535, 536, 537, 538, 539, 540, 541, 542, 543, 544, 545, 546, 547, 548, 549, 550, 551, 552, 553, 554, 555, 556, 557, 558, 559, 560, 561, 562, 563, 564, 565, 566, 567, 568, 569, 570, 571, 572, 573, 574, 575, 576, 577, 578, 579, 580, 581, 582, 583, 584, 585, 586, 587, 588, 589, 590, 591, 592, 593, 594, 595, 596, 597, 598, 599, 600, 601, 602, 603, 604, 605, 606, 607, 608, 609, 610, 611, 612, 613, 614, 615, 616, 617, 618, 619, 620, 621, 622, 623, 624, 625, 626, 627, 628, 629, 630, 631, 632, 633, 634, 635, 636, 637, 638, 639, 640, 641, 642, 643, 644, 645, 646, 647, 648, 649, 650, 651, 652, 653, 654, 655, 656, 657, 658, 659, 660, 661, 662, 663, 664, 665, 666, 667, 668, 669, 670, 671, 672, 673, 674, 675, 676, 677, 678, 679, 680, 681, 682, 683, 684, 685, 686, 687, 688, 689, 690, 691, 692, 693, 694, 695, 696, 697, 698, 699, 700, 701, 702, 703, 704, 705, 706, 707, 708, 709, 710, 711, 712, 713, 714, 715, 716, 717, 718, 719, 720, 721, 722, 723, 724, 725, 726, 727, 728, 729, 730, 731, 732, 733, 734, 735, 736, 737, 738, 739, 740, 741, 742, 743, 744, 745, 746, 747, 748, 749, 750, 751, 752, 753, 754, 755, 756, 757, 758, 759, 760, 761, 762, 763, 764, 765, 766, 767, 768, 769, 770, 771, 772, 773, 774, 775, 776, 777, 778, 779, 780, 781, 782, 783, 784, 785, 786, 787, 788, 789, 790, 791, 792, 793, 794, 795, 796, 797, 798, 799, 800, 801, 802, 803, 804, 805, 806, 807, 808, 809, 810, 811, 812, 813, 814, 815, 816, 817, 818, 819, 820, 821, 822, 823, 824, 825, 826, 827, 828, 829, 830, 831, 832, 833, 834, 835, 836, 837, 838, 839, 840, 841, 842, 843, 844, 845, 846, 847, 848, 849, 850, 851, 852, 853, 854, 855, 856, 857, 858, 859, 860, 861, 862, 863, 864, 865, 866, 867, 868, 869, 870, 871, 872, 873, 874, 875, 876, 877, 878, 879, 880, 881, 882, 883, 884, 885, 886, 887, 888, 889, 890, 891, 892, 893, 894, 895, 896, 897, 898, 899, 900, 901, 902, 903, 904, 905, 906, 907, 908, 909, 910, 911, 912, 913, 914, 915, 916, 917, 918, 919, 920, 921, 922, 923, 924, 925, 926, 927, 928, 929, 930, 931, 932, 933, 934, 935, 936, 937, 938, 939, 940, 941, 942, 943, 944, 945, 946, 947, 948, 949, 950, 951, 952, 953, 954, 955, 956, 957, 958, 959, 960, 961, 962, 963, 964, 965, 966, 967, 968, 969, 970, 971, 972, 973, 974, 975, 976, 977, 978, 979, 980, 981, 982, 983, 984, 985, 986, 987, 988, 989, 990, 991, 992, 993, 994, 995, 996, 997, 998, 999, 1000.

29. The human voice may be divided into four classes, viz., the lowest male, or Bass voice; the higher male, or Tenor voice; the lower female, or Alto, and the highest female, or Treble voice.

THE USUAL COMPASS OF THE HUMAN VOICE.



30. The difference of pitch denoted by the different clefs is, practically six degrees. *i.e.* music written on the Treble staff, when sung by the same person, is six degrees higher in pitch than that written on the same degrees in the Bass staff. But as there is a natural difference of an octave in pitch between

the male and female voice, there is an actual difference of fourteen degrees, or an octave and a sixth, between a note on any degree in the Bass staff sung by a male voice, and a note on the same degree in the Treble staff sung by a female voice. Thus a note on middle C, or the first added line above in the Bass, though fourteen degrees higher with regard to its situation upon the staff, when sung by a male voice, is the same in pitch as a note on the first added line below in the Treble, sung by a female voice.

NOTE.—The difference between the male and female voice is easily seen in the following manner. Let both sound any given note—say one in the scale of C—and while the female voice prolongs the sound let the male voice run up the scale or two, and their voices will then be in the same pitch.

QUESTIONS

Of what does Chapter III. treat? What is the character called upon which music is written? How many lines has it? Spaces? What is each line and space called? How many degrees does the staff contain? How are they numbered? How may the number be increased? What is the space next above the staff called? Below? Next above below? Below? How is the pitch of notes represented? What is an Interval? The Diatonic Major scale? What is the interval from one to two? 2 to 3? 3 to 4? 4 to 5? 5 to 6? 6 to 7? 7 to 8? What are clefs? On what letter is the Treble clef situated? The Bass clef? To what parts is the G clef applied? What letters are applied to the staff? Repeat them in the order in which they are applied to the Treble staff. (The whole school.) How are they situated? Ans. G, third space below—A, second added line below, A, through, Where is G? Where else? Where is A? B, A, through. Repeat the letters in the order they are applied to the Bass staff. (Whole school.) How are they applied? Ans. C, 2d added line below, A, through, Where is C? Where else? What is the brace used for? Repeat the syllables applied to the scale. What is the application of these syllables called? Sing the scale by numerals and syllables. What is the interval from Do to Re? and so forth. Do the letters change their places? Do the numerals and syllables? What syllable is always applied to ONE in the Major scale? Is One always on C? When so it is on G? What does Two become? When sounds below One are sung what does One become? How many classes of voices are there? What are they? What is the difference of pitch between the Bass and Treble staff? Difference between the male and female voice? How many degrees difference in pitch between a note in the Bass sung by a male voice, and a note on the same degree in the Treble sung by a female voice? Read tunes in the key of C—by letters, numerals, and syllables.

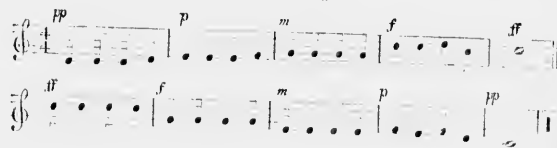
ELEMENTS OF VOCAL MUSIC.

CHAPTER IV.

DYNAMIC TONES.

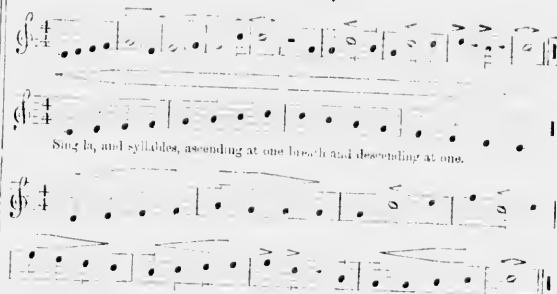
31. A tone produced by ordinary exertion is a medium tone. It is called **MEZZO**, and is marked *m*.
32. A soft tone is called **PIANO**, and is marked *p*.
33. A loud tone is called **FORTE**, and is marked *f*.
34. A very soft, yet audible tone, is called **PIANISSIMO**, marked *pp*.
35. A very loud tone, approximating to a shout, is called **FORTISSIMO**, marked *ff*.

EXERCISE.



36. A tone commenced, continued, and ended with the same degree of power, is called an **ORGAN TONE** [*—*].
37. A tone gradually increasing in power is called **CRESCENDO** [*Cres.* or *—*].
38. A tone gradually diminishing is called **DIMINUENDO** [*dim.* or *—*].
39. A union of the crescendo and diminuendo forms a **SWELL** [*—*].
40. A sudden crescendo or swell is called a **PRESSURE TONE** [*—* or *—*]. Like many other dynamic signs, it is an exception to the general rule of accent.
41. A tone struck suddenly with great force and instantly diminished is called an **EXPLOSIVE TONE** [*fp* or *sf* or *fz*].

EXERCISES.



Sing in, and syllables, ascending at one breath and descending at one.

QUESTIONS.

Of what does Chapter IV. treat? What is a medium tone? What is it called, and marked? What is a soft tone called? Marked? What is a loud tone called, and marked? What is a very soft tone called, and marked? What is a very loud tone called? What is an organ tone? What is a gradually increasing tone called? A gradually diminishing tone? When a tone gradually increases and then gradually decreases, what is it called? What is a sudden crescendo called? To what does it form an exception? What is a tone called which is struck suddenly and forcibly, and instantly diminished?

CHAPTER V.

MELODY.

INTERVALS

42. Two sounds of the same pitch are said to be in **UNISON**.
43. The interval from any note to that on the next degree of the staff is a **SECOND**—as from one to two, two to three.

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44. The interval from one to three, two to four, &c., or from any note to the next degree but one, is a **THIRD**.

45. The interval from any note to another on the fourth degree from it (always counting the starting point), is a **FOURTH**—to the fifth degree, a **FIFTH**, &c.

46. An interval of a whole tone is a **MAJOR SECOND**—of a semitone, a **MINOR SECOND**.

47. An interval of a tone and a half is a **Minor Third**.

48. An interval of two tones is a **Major Third**.

49. An interval of two tones and a half is a **Perfect Fourth**.

50. An interval of three tones is a **Sharp Fourth**.

51. An interval of two tones and two semitones is a **Flat Fifth**.

52. An interval of three tones and a semitone is a **Perfect Fifth**.

53. An interval of three tones and two semitones is a **Minor Sixth**.

54. An interval of four tones and one semitone is a **Major Sixth**.

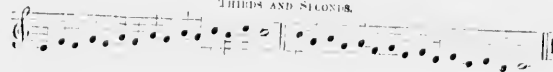
55. An interval of four tones and two semitones is a **Flat Seventh**.

56. An interval of five tones and one semitone is a **Sharp Seventh**.

57. An interval of five tones and two semitones is an **Eighth**, or **Octave**.

EXERCISES.

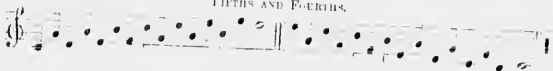
THIRDS AND SECONDS.



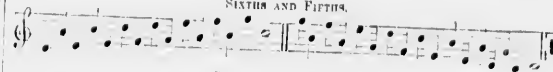
FOURTHS AND THIRDS.



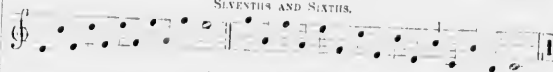
FIFTHS AND FOURTHS.



SIXTHS AND FIFTHS.



SEVENTHS AND SIXTHS.



EIGHTHS AND SEVENTHS.



58. If an interval extend beyond the octave, it does not lose its relation to the key. Thus, whether a note be two tones, or an octave and two tones, from **One** in the lower scale, it is reckoned, in harmony, as a *third*. And thus, also, whether sounds are in the same pitch, as at 42, or one two, or three octaves from it, they are still reckoned to be in **Unison**.

59. The intervals which are agreeable to the ear, as both the **Thirds**, the **Fourth**, the **Fifth**, both the **Sixths**, and the **Octave**, are called **CONSONANT** intervals.

60. Both the **Seconds**, the **Sharp Fourth**, the **Flat Fifth**, and both the **Sevenths** are **DISSONANT**.

61. The **Fourth**, **Fifth**, and **Octave** cannot be altered without becoming dissonant, and are therefore called **PERFECT** intervals. The **Thirds** and **Sixths** are consonant, whether **Major** or **Minor**, and are therefore called **IMPERFECT** intervals.

62. The **Key note** or **One** of any scale is called the **Tonic**. It is always the last note in the **Bass**, and shows whether the key is **Major** or **Minor**. If it be **Do** the key is **Major**. If **La**, the key is **Minor**.

63. The perfect fifth is called the **DOMINANT** of the key.

64. The perfect fourth is called the **Sub Dominant**.

65. The sharp seventh is the **LEADING NOTE** to the **Tonic**, which requires to be heard after it.

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ELEMENTS OF VOCAL MUSIC.

66. Thirds and Sixths are the only intervals which are allowed, by the rules of Composition, to proceed in consecutive order.

QUESTIONS.

Of what does Chapter V. treat? When are two sounds said to be in unison? What is a second? A third? A fourth? A fifth? A sixth? A seventh? An octave? What is a minor second? A major second? A minor third? A major third? A perfect fourth? A sharp fourth? A flat fifth? A perfect fifth? A minor sixth? A major sixth? A flat seventh? A sharp seventh? An octave? Suppose a note at octave and two tones from the key note of One in the lower scale, what is the interval called? An octave and *quinto*? If two notes be in the same pitch, or distant any number of octaves, are they still said to be in unison? What are intervals that are agreeable to the ear called? Which are the consonant intervals? Which the dissonant? Which are the perfect intervals? Why are they called perfect? Which are the imperfect intervals? Why are they called imperfect? What is *one* in every scale called? What is always the last note in the Bass? What is its name when the key is major? When the key is minor? What is the perfect fifth called? The perfect fourth? The sharp seventh? What are the only intervals allowed to succeed each other in consecutive order?

CHAPTER VI.

MELODY.

THE CHROMATIC SCALE—MODULATION.

67. A SHARP $\sharp$ raises a note half a tone.
68. A FLAT $\flat$ lowers a note half a tone.
69. A NATURAL $\natural$ cancels either a flat or sharp, and restores a note to its original sound.
70. Flats and sharps are called ESSENTIAL when placed at the beginning of a tune, but when flats, sharps, or naturals occur in the course of a piece of music they are called ACCIDENTALS, and their effect, unless cancelled, extends to every note on the same degree throughout the measure, but never beyond.

NOTE.—Some writers extend the effect beyond when notes are continued on the same degree, uninterrupted, but it saves trouble to confine it to the measure.

71. Between the notes of the Diatonic Scale which form the interval of a major second there may be an intermediate tone. Thus, between one and two there is a tone, which can be represented by a note located on either. If it is located on *one*, it has a sharp before it, and is called SHARP one, or C sharp. If on *two*, it has a flat before it, and is called FLAT two, or D flat.

72. The interval between any letter and its sharp or flat is a *chroma* or CHROMATIC semitone. The interval between a letter sharpened or flatted and the letter on the next degree is a *major* or Diatonic semitone. Thus, from C to C $\sharp$ is a Chromatic semitone— from C $\sharp$ to D is a Diatonic semitone— From D to D $\sharp$ is a Chromatic semitone— from D $\sharp$ to E is a Diatonic semitone.

73. In applying the syllables to the *sharped* notes the vowel sound is changed. Thus—Do becomes Di (Dee); Re, Ri (Ree); Fa, Fi (Fee); Sol, Si (See); La, Li (Lee).

74. When applied to the flatted notes Mi becomes Me (May); Sol, So (Say); La, Le (Lay); Si, Se (Say).

75. The CHROMATIC SCALE consists of thirteen sounds, and has twelve intervals of a semitone each.

LETTERS, NUMERALS, AND SYLLABLES APPLIED TO THE CHROMATIC SCALE.

	C	C $\sharp$	D	D $\sharp$	E	F	F $\sharp$	G	G $\sharp$	A	A $\sharp$	B	C
1	1	2	3	4	5	6	7	8	9	10	11	12	13
Do	Di	Re	Ri	Mi	Fi	Si	La	Li	So	Do	Di	Re	Do

	C	B	B $\sharp$	A	A $\sharp$	G	G $\sharp$	F	F $\sharp$	E	E $\sharp$	D	D $\sharp$	C
Do	Si	Se	La	Le	Sol	Se	Fa	Mi	Me	Re	Ri	Do	Do	Do

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76. Any of the notes in the above scale beside C may be made the foundation of a new scale, in which case the scale is said to be **TRANSPOSÉD**.

77. The most common transpositions are from 1 to 5 and from 1 to 4.

78. The transposition from 1 to 5 is done by sharpening 4, which becomes 7 in the new key.

79. The transposition from 1 to 4 is done by flattening 7, which becomes 1 in the new key.

80. The flatted or sharpened note is called the **NOTE OF MODULATION**.

81. When this transposition takes place during the progress of a piece of music, it is not necessary, generally, to change the syllables, but merely their vowel sounds, as in 73, 74.

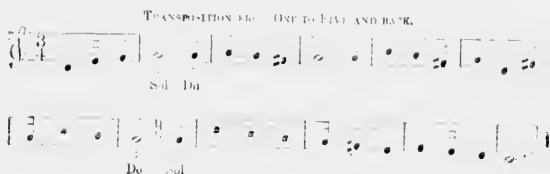
EXAMPLE.



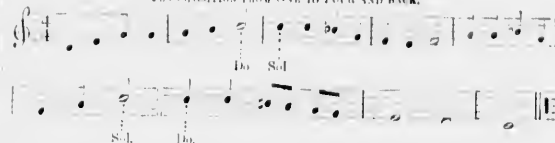
82. In some instances, however, it may be well for learners to change the solmization according to the new key.

Note. The new key should be anticipated, and the new solmization commenced, if possible, on some convenient note preceding the note of modulation.

EXAMPLE.



TRANSPPOSITION FROM ONE TO FOUR AND BACK.



83. A transient modulation into another key may take place in any piece of music, but, according to the rules of Composition, the tune must return and end in the principal key.

QUESTIONS.

Of what does Chapter VI. treat? What effect has a sharp placed before a note? A flat? A natural? When are flats and sharps called essential? When are they called accidentals? How far does their effect extend? Between what tones of the Diatonic Scale may there be an intermediate tone? Where may the tone between C and D be represented? If it is represented on one, what is its letter called? What is its numeral? If it is represented on two, what is its letter called? What is its numeral? What is a Chromatic semitone? A Diatonic semitone? What is the interval from C to C#? From C# to D? From D to D#? From D# to E? From E to E#? From E# to F? From F to F#? From F# to G? From G to G#? From G# to A? From A to A#? From A# to B? From B to B#? From B# to C? In studying the syllables to the flatted notes, what is done? Example? When the syllables are applied to the flatted notes, how are they pronounced? How many sounds and intervals has the Chromatic Scale? What are its intervals? When any note beside C is taken as one, what is 1 of the scale? What are the most common transpositions? How is the transposition from one to five effected? What does four become? How is the transposition from one to four effected? What does seven become? What is the flatted note called? Is it always necessary to change the syllables? What is done? Is it ever convenient to change the solmization? What is solmization? (See 26 Note.) When should the new solmization be commenced? Must the tune always end in the principal key?

CHAPTER VII.

M U S I C Y.

TRANSPPOSITION

84. The intervals of the Diatonic Scale are natural to the human voice;

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it is, therefore, called the Natural Scale. C is assumed as the foundation of the Natural Scale in the key of C, perhaps, that, to a great majority of voices, the *pitch* is more natural, and consequently, the scale is sung more easily in C than in any other key.

NOTE. The key of a tune receives its name from the letter which is taken as one.

85. When it becomes convenient to adopt, permanently, a key other than C, in order that the intervals of the Natural Scale may be preserved, it is necessary to introduce flats or sharps; and, to avoid the inconvenience of writing them before every note that is to be flatted or sharped, they are placed at the beginning, and affect every note in the tune upon the staves where they are situated. These flats or sharps indicate the key, and are therefore called the SIGNATURE.

NOTE. The absence of any *po* or sign is the only, and very natural, signature to the key of C.

86. If we change the key from C to G, *four* in the scale of C will become *seven* in the scale of G. Now between seven and eight there must be only the interval of a semitone. But assuming G as *one*, and ascending, we find F, the *seventh*, to be according to the scale of C only a semitone from *one*, but a whole tone from *eight*—both of which intervals are wrong. To remedy this it is necessary that F should be sharped, and this ♯ is the only difference between the key of G and the key of C. This sharp is placed immediately after the clef, and is called the signature to the key of G.

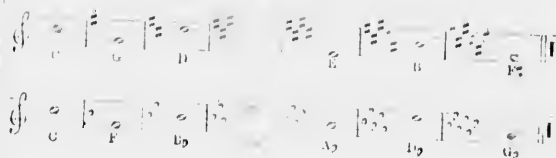
87. If we change the key from C to F, *seven* in the scale of C will become *four* in the new scale of F. From three to four there must be only the interval of a semitone. But assuming F as *one*, and ascending the scale, we find B, the *fourth*, to be according to the scale of C a whole tone from three, and only a semitone from five—both of which intervals are wrong. To remedy this B must be flatted, and this ♭ is the only difference between the key of C and the key of F.

88. Every sharp added to the signature raises the key a *fifth*, or (which is the same thing) lowers it a *fourth*; and the last sharp is on the line or space

immediately below the key-note. For example, if the key is G, the added sharp is on the line immediately below the key-note C, and so on.

89. Every flat added to the signature lowers it a *fifth*, or (which is the same thing) raises it a *fourth*, immediately below the key-note which is changed by its addition. For example, if the key is C, by placing a flat on B, the key of F is produced. For example, the key of D becomes B flat by placing a flat on E, and B flat becomes E flat by placing a flat on A, and so on.

OF KEYS.



QUESTIONS

Of what does Chapter VII, treat? What is the name of the Scale called the Natural Scale? Why is C assumed to be the note which forms the *one* of the *scale*? From what does the key of a tune derive its name? What is the effect of one sharp at the beginning of a tune indicate? What are they called? What is the effect of one flat? What is the signature to the key of C? If the key is changed from C to G, what does four become? What must be the interval between seven and eight? In order to make the intervals right in the key of G, what must be done to F? What is the only note in the key of G that differs from the key of C? If the key is changed from C to F, what will seven become? What must be the interval between three and four? In order to make the intervals right in the key of F, what must be done to B? What is the only note in the key of F that differs from the key of C? If we add to every sharp added to the signature, raise or lower it, say *four*. Every *four* is the same as the one sharp, what is the key? Two *four* is the same as the one sharp, what is the key? Three *four* is the same as the one sharp, what is the key? Four *four* is the same as the one sharp, what is the key? How much lower are the keys of Bb, Eb, and Ab, than the keys of B, E, and A.

ELEMENTS OF VOCAL MUSIC.

CHAPTER VIII. M E L O D Y. THE MINOR SCALE.

90. Besides the Diatonic Major and the Chromatic Scale, there is another, called the MINOR SCALE, which differs from the Major with regard to its intervals and the application of its accidentals.

91. In the Minor Scale, *ascending, six and seven* are sharpened, and the semitones occur between two and three and seven and eight. In *descending*, all the notes are restored to the signature, and the semitones are between six and five and three and two.

92. When a major and minor key have the same signature, they are said to be related. Thus, in the minor key of A, the scale is said to be in its natural position, because of its relation to the natural key of C major.

93. To find the key of any minor scale having the same signature with any given major scale, you will ascend a sixth, or descend a third from the key of the major.

94. The major key, relative to any minor, is based upon its third

THE SCALE IN A MINOR.

Ascending												Descending											
A	B	C	D	E	F#	G#	A	G	F	E	D	A	B	C	D	E	F#	G#	A	G	F	E	D
1	2	3	4	5	6	7	8	7	6	5	4	1	2	3	4	5	6	7	8	7	6	5	4
La	Si	Do	Re	Mi	Fi	So	La	So	Re	Do	Si	La	Si	Do	Re	Mi	Fi	So	La	So	Re	Do	Si

NOTE. In many compositions the sixth *descend* or *ascend* is sharpened though it is not so appears. Indeed, in regard to the chromatic scale, there is a little diversity of opinion, even among the most celebrated composers. The uncertainty of its structure, to connect with the chromatic scale, is its peculiar defect. It is needless an exercise on the study of the Minor Scale, though by far the most effective and most effective music is found in it.

TABLE OF THE PRINCIPAL KEYS,

WITH THE SITUATION OF THE MINOR SCALE.

KEY OF A RELATIVE TO C MAJOR.

KEY OF D RELATIVE TO F MAJOR.

KEY OF E RELATIVE TO G MAJOR.

KEY OF G RELATIVE TO Bb MAJOR.

KEY OF B RELATIVE TO D MAJOR.

KEY OF C RELATIVE TO Eb MAJOR.

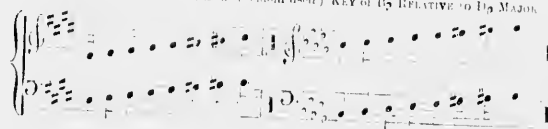
KEY OF F# RELATIVE TO A MAJOR. (Seldom used).

KEY OF F RELATIVE TO Ab MAJOR.

Key
Of
Major
semitone
relative
any of
used
95.
effect of
the Tu
96.
Approach
follows
central p
97.
of the p
an inter
the acc
thirds of

ELEMENTS OF VOCAL MUSIC.

KEY OF C (RELATIVE TO E MAJOR) (Seldom used) KEY OF B $\flat$ (RELATIVE TO D $\flat$ MAJOR)



QUESTIONS.

Of what does Chapter VIII. treat? How does the Minor Scale differ from the Major? Where are the semitones, ascending? What notes are sharpened? In descending, where are the semitones? When are major and minor keys said to be related? How do we find the key of a minor scale having the same signature with any given major scale? Upon what numeral in any minor scale is its relative major based? To what minor key is A minor related? D $\flat$ G $\flat$ C $\flat$

CHAPTER IX.

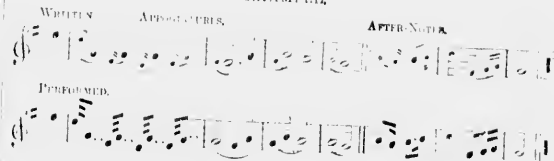
MISCELLANEOUS.

95. The principal embellishments introduced in music to heighten the effect of certain passages, are the *Passing Note* (written in small characters), the *Turn*, and the *Shake*.

96. When a passing note precedes an essential note it is called an *Appoggiature*, and occurs on an *accented* part of the measure. When it follows an essential note it is called an *After-Note*, and occurs on an *unaccented* part.

97. The time given to an appoggiature is left generally, to the judgment of the performer. It is sometimes barely touched in order merely to soften an interval. At other times it is considered a *leading* note. It then requires the accent, and takes half the time of the principal note if plain, and two thirds if dotted.

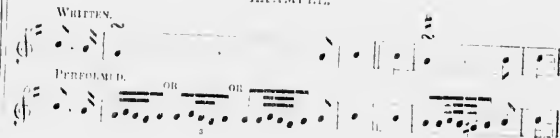
EXAMPLE.



98. The *Turn* [~] retains the principal sound, and requires also the notes next above and below it. It should not be hurried, but performed distinctly.

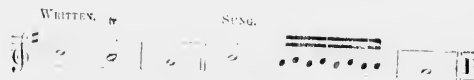
99. When a sharp, flat, or natural is placed over or under a turn, it denotes that the highest or lowest note is to be sharp, flat, or natural.

EXAMPLE.



100. The *SHAKE* [v] denotes a rapid iteration of two sounds.

EXAMPLE.



101. *STACCATO* passages, marked are to be performed in a very pointed and distinct manner.

102. *POINTED* passages, marked are performed gently and distinctly.

ELEMENTS OF VOCAL MUSIC.

103. A Tie is used—one, to connect notes on the same degree which are not separated in sound; two, to connect notes on different degrees that are sung to one syllable; three, to denote the *LIGATO* style of singing—a close, gliding manner.

104. A DOUBLE BAR || denotes the end of a strain, or line of poetry. It does not interfere with the division of measures unless it is in the place of a single bar, in which case the last is not necessary.

105. A REPEAT $\begin{smallmatrix} \vdots \\ \vdots \\ \vdots \end{smallmatrix}$ requires the repetition of a strain or more. If placed *before* a double bar, repeat the preceding music, or as far as to a former repeat. If *after* a double bar, repeat the music that follows. If it occurs where there is no double bar (as in old music), repeat what follows.

106. A PAUSE $\sim$ over a note requires that it be prolonged beyond its usual time. Over a double bar, it denotes that the next strain is not commenced so soon as usual.

107. A CLOSE $\left[\begin{smallmatrix} \text{ } \\ \text{ } \end{smallmatrix} \right]$ denotes the end of a piece of music, but not always of its performance.

108. DA CARO [D. C.] written over the staff denotes a return either to the first or some former strain with which the performance is to close.

109. The figures 1 and 2, placed over one or more notes at the close of a time or movement that is to be repeated, signify that the phrase marked 1 is to be sung the first time, and that marked 2 the last time.

QUESTIONS.

What are the principal embellishments introduced in music? When a passing note *proceeds* an essential note, what is it called? And where does it occur? When it *follows* an essential note, what is it called, and where does it occur? What is the time given to an appoggiature? How is it sometimes used? How at other times? What does it then require? What is said of the turn? Effort of a flat, sharp, or natural over or under a turn? What does the shake denote? How are staccato passages performed? Punctuated passages? What is the first use of a tie? Second? Third? What does the double bar denote? What does a repeat require? Before a double bar? After? Effect of a pause over a note? Over a double bar? What does the close denote? Da Capo? The figures 1 and 2?

A
Ac
A
Al
A₁
A₂
Al
Al
Al
Am
An
An
An
An
Ar
Ass
A T

Bar
Bis
Br

Cul
Cub
Cuba
Can
Chor
Co-As
Con
Con
Con
Con
Cresc

Dr C
Declar
Dimin
Dirige
D. dec.
Dol.

Enrg
Espress

EXPLANATION OF MUSICAL TERMS.

A. in, by, at, &c.

Accelerando, accel., accelerate the time.

Adagio, slow.

Ad Libitum, or *Ad Lib.*, at pleasure.

Affettuoso, Aff., affectingly.

Agitato, agitated, impassioned.

Allegro, Al., quick.

All-pro Assai, very quick.

Amabile, in a tender and gentle manner.

Amoroso, or *Con Amore*, affectionately.

Andante, slow and gentle, yet distinct.

Andantino, a little quicker than Andante.

Animo, or *Con Animo*, animated, with spirit.

Arioso, lightly.

Assai, much, or more.

A Tempo, in time.

Baritone, between the Bass and Tenor.

Bis, twice.

Brilliant, brilliant.

Cadenza, closing strain.

Cadenza, an extempore flourish.

Cantabile, softer and slower.

Cantabile, graceful, flowing style.

Choral, a slow psalm tune with notes of equal length.

Coda, an end or finish.

Con, with, as *Con Eleganza*, with elegance.

Con Expressione, with expression.

Con Moto, with motion.

Con Spirito, with spirit.

Crescendo, or *Cres.*, increase the sound.

Da Capo, or *D. C.*, return to the first, or a former part.

Declamatorio, in the style of declamation.

Diminuendo, or *Dim.*, diminish the sound.

Devoto, devoutly.

Delic., soft, sweet, tender, delicate.

Doloroso, mournful.

Energico, with energy.

Espressivo, expressive.

Fine, the end.

Forte, the last movement.

Forte, loud.

Fortissimo, very loud.

Fugue, a composition in which a subject proposed by one part is repeated by other parts in succession.

Giusto, in exact time. Just right.

Gracioso, gracefully.

Grave, very slow and solemn.

Gusto, with taste.

Impetuo, with impetuosity.

Incante, in an artless and simple style.

Largo, slow and measured.

Legato, in a close, connected, and gliding style.

Lento, slow and sustained.

Loce, as written (used after *Sva.*, which signifies an octave higher than written).

Majestoso, majestic.

Moderato, moderately.

Molto, much, very.

Molto voce, with a full voice.

Motet, a piece of sacred music in several parts.

Orestre, a company of instrumental performers.

Parlando, in a conversational style.

Pastorale, in a rural style.

Pizzicato, soft.

Pizzissimo, very soft.

Poco, a little.

Preciso, with precision.

Presto, quick.

Prestissimo, very quick.

Primo, first.

Rallentando, softer and slower by degrees.

Recitativo, in a speaking manner.

Recitativo, musical declamation.

Ritornello, or *Rinf.*, suddenly increasing in power.

Ritornello, preface symphony.

Ritornello, with boldness.

Ritard., or *Ritento*, slacken the time.

Semplice, chaste, simple.

Sempre, throughout, always.

Sentimento, with feeling.

Serioso, serious, grave.

Sforzando, with sudden force; instantly diminishing.

Silenzio, smooth and graceful movement.

Solentando, slackening the time.

Solitario, a vocal exercise.

Solo, for a single voice or instrument.

Solo, a single voice or instrument on each part.

Sostenuto, sustained.

Sotto, under, below.

Sotto voce, with subdued voice.

Spiritoso, with spirit.

Staccato, short, detached, distinct.

Strepitoso, or *Con strepito*, boisterously.

Tanto Solo, without chords.

Tempo, time.

Tempo Primo, in the original time.

Tenor, subject or theme.

Tremolo, tremulously.

Tremolo, or *Tremolo*, tremulously.

Tutti, the whole; full chorus.

Un, or *A*, as *Un Poco*, a little.

Un poco ritenuto, with a little restraint.

Vivace, or *Con Vivace*, in rapid time.

Vivace, vigorously, energetic.

Vivace, quick and cheerful.

Voci di petto, the chest voice.

Voci di testa, the head voice.

Voci solo, voice alone.

Voci subito, turn over quickly.

REMARKS.

1. Singing, as a part of public worship, should, if possible, be performed by the whole congregation. But if there are any who cannot, or will not *learn* to sing, they ought not to mar the devotion by *attempting* to sing in public.

2. Every singer should have a tune book; but he ought to commit so thoroughly to memory as not to be entirely dependent upon it in a public performance. The singer who is obliged to refer constantly to the *music* he is performing, will produce but little effect.

3. Musical instruments may be useful where singers are not thoroughly trained, but if they are, no instrument can add to the sweetness or effect of their music. If instruments are used, great care should be taken not to disturb the congregation in tuning them.

4. If there is a select choir, the members of it should receive their places with reference principally to their singing abilities, and not with reference to their wealth, station, or general talent.

5. The tune must be keyed to suit the singers. It is supposed to be written where it can generally be performed with the greatest effect. Some choirs may require it a note higher or lower.

6. If, under a dispensation of grace, sinners may come into the "congregation of the Lord," to hear and receive the benefits of the gospel. No person who is profane or vicious should be permitted to abuse the worship of God by taking a place in the choir.

It is a painful fact, that many who assume this responsible part of public worship, feel themselves at liberty to disturb the remaining exercises, by turning over their books, reading, whispering, &c. &c., as if everything of importance was done when they had gone through with their thoughtless and miserable apology for SINGING PRAISES TO GOD, and they were not at all interested in the great truths of the gospel.

Remember, then, my *young singing* friends especially, your duty. Why are you permitted to sing? *God is merciful.* Praise Him! Why are you called together on the holy Sabbath? JESUS CHRIST HATH DIED!—AND IS RISEN! Praise Him! Oh praise Him! What influence is that which moves so sweetly upon your hearts while you hear the blessed gospel? 'Tis the Holy Ghost! He would win you gently back to God! Praise Him! Sing praises! Think what the gospel offers you—

"SALVATION ON EARTH, AND A MANSION IN HEAVEN,"

Sing then. There is cause for joy—

PRAISE GOD, FROM WHOM ALL BLESSINGS FLOW!

PRAISE HIM, ALL CREATURES HERE BELOW!

PRAISE HIM ABOVE, YE HEAVENLY HOST!

PRAISE FATHER, SON, AND HOLY GHOST!

No. 1.—OLD HUNDRED.—L.M.

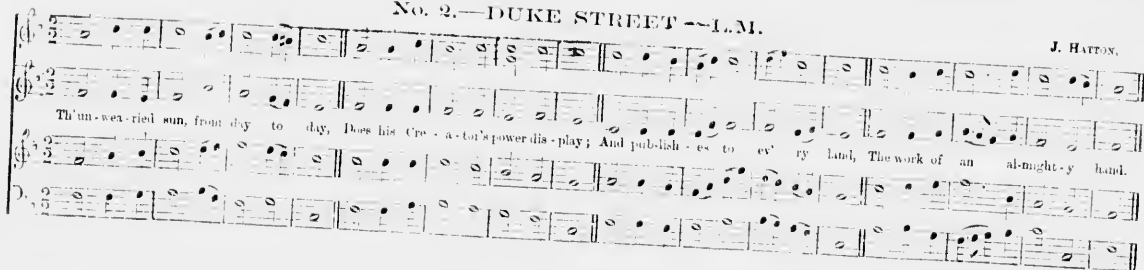
TEVOR
ALTO
VIR
BASS



All peo-ple that on earth do dwell, Sing to the Lord with cheer-ful voice; Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.

No. 2.—DUKE STREET—L.M.

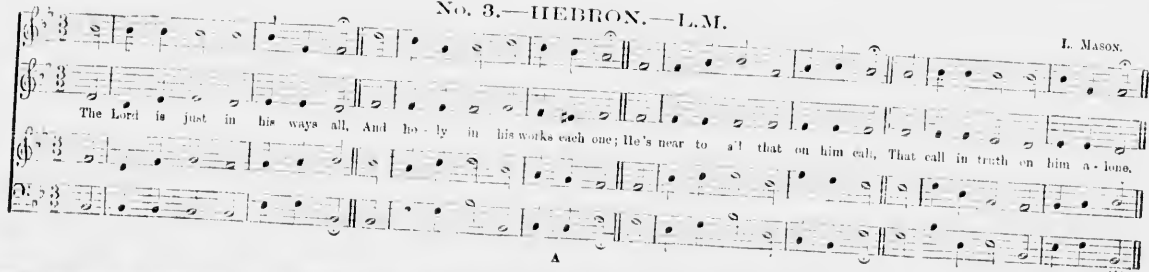
J. HATTON.



Th'un-wea-ried sun, from day to day, Does his Cre-a-tor's power dis-play; And pub-lish-es to ev'ry land, The work of an al-night-y hand.

No. 3.—HEBRON.—L.M.

I. MASON.



The Lord is just in his ways all, And ho-ly in his works each one; He's near to a'l that on him call, That call in truth on him a-lone.

No. 4.—WELLS.—L.M.

(HOLY BAY.)

They utter shall abundantly The mystery of thy goodness great; And shall sing praises cheerfully, Whilst they thy righteousness relate.

No. 5.—MELANCHTHON.—L.M.

Reduced to a new Adaptation by LUTHER

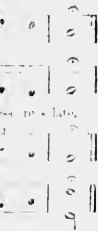
I come, I come, at thy command, I give my spirit to thy hand; Stretch forth thine ever-lasting arms, And shroud me in the last alarms.

No. 6.—PARK STREET.—L.M.

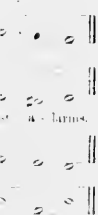
VISUA.

O God, Thou art my God and King, Thou wilt I magnify and praise, I will thee bless and glorify; Sing Thou to thy glory, I will sing to thy glory, I will sing to thy glory, I will sing to thy glory.

(GREAT.)



by Lerna



VINCA.



No. 7. — WINCHESTER. — L.M.

In four.

Glorious to all men is the Lord Over all his works his glory is Thy work thy power thy goodness Thy courts O Lord thy gates shall be

No. 8. — PARIS. — L.M.

Open thy gates with praise Approach with joy thy courts unto Praise, laud and Bless his name al-ways For it is seemly so to do

No. 9. — DERBY. — L.M.

O how thou art my God I long Thy will to manifest me from Thy love and glory shine
 O how thou art my God I long Thy will to manifest me from Thy love and glory shine
 O how thou art my God I long Thy will to manifest me from Thy love and glory shine
 O how thou art my God I long Thy will to manifest me from Thy love and glory shine

No. 10.—UNBRIDGE.—L.M.

L. Mason.

Life is the sea, son God hath given To fly from hell, and rise to heaven. That day of grave fleets fast a way, And none its rapid course can stay.

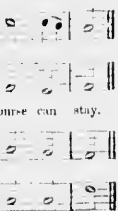
No. 11.—HAMBURG.—L.M.

I leave the world with-out a tear, Save for the friends I held so dear; To heal their sor-row, Lord, de-scend, And to the friend-less prove a friend.

No. 12.—ASHWELL.—L.M.

The Lord our God is gra-cious, Com-pas-sion-ate is he al-ways; In mer-cy he is plen-ti-ous, But un-der wrath and an-ger slow.

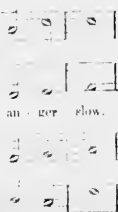
L. MASON.



me can stay.



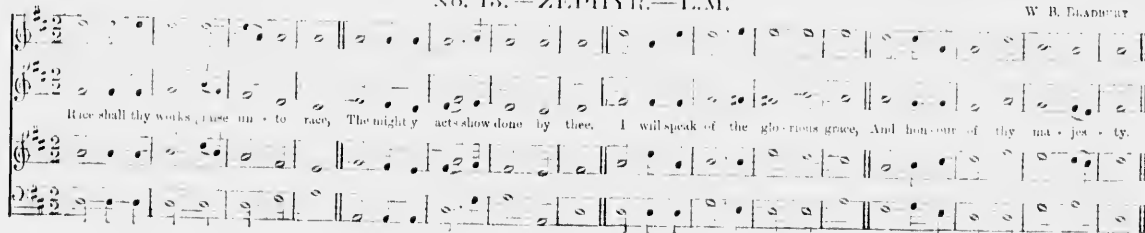
prove a friend.



an - ger slow.

No. 13. — ZEPHYR. — L.M.

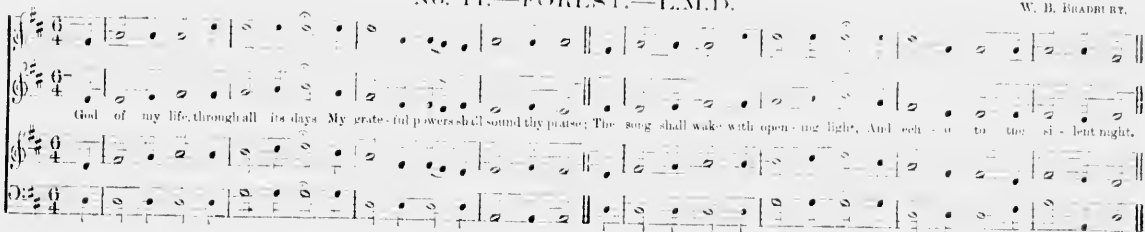
W. B. BRADBURY



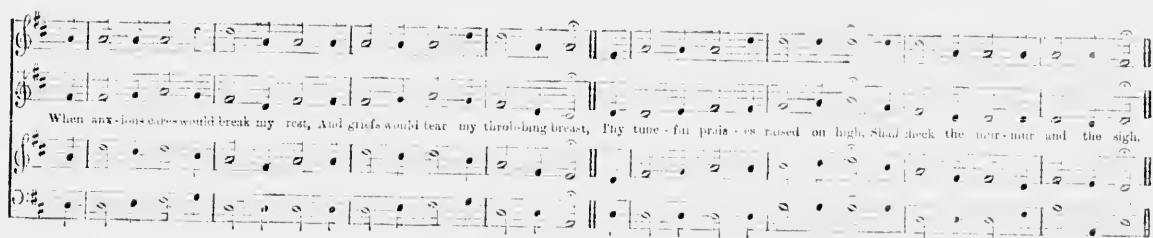
Rise shall thy works, raise me to race, The mighty acts show done by thee, I will speak of the glorious grace, And honour of thy ma - jesty.

No. 14. — FOREST. — L.M.D.

W. B. BRADBURY



God of my life, through all its days My grate - ful powers shall sound thy praise; The song shall wake with open - ing light, And re - joice to the si - lent night.



When anx - ious cares would break my rest, And griefs would tear my throbbing breast, Thy tune - ful praise - es raised on high, Shall hush the mur - mur and the sigh.

No. 15. — RUSSIA. — L.M.

Their memory and their names are known,
 Their memory and their names are known,
 Their memory and their names are known,
 Their memory and their names are known.

No. 16. — PRENTISS. — L.M.

Ye have not heard me say to you,
 Ye have not heard me say to you,
 Ye have not heard me say to you,
 Ye have not heard me say to you.

No. 17. — ETTEN. — L.M.

Arranged by Dr. L. Mason

God has mercy on all people,
 God has mercy on all people,
 God has mercy on all people,
 God has mercy on all people.

No. 18. BABA. — L.M.

God on high is our Father, the Lord our King, his works have no end, his mercy is true. Thanks be to thee, Father, God of Light, Thy name be praised forever.

No. 19. — TRANQUILITY. — L.M.

When high the heavens are calm, the winds are still, the birds are mute, the earth is still, the sea is calm, the sun is bright, the moon is full, the stars are shining, the angels are praising, the saints are praising, the church is praising, the world is praising, the universe is praising, the God of Light, Thy name be praised forever.

No. 20. — VIENNA. — L.M.

DE MILLER.

But when we look on the human race, how long shall we sleep and slumber, how long shall we be blind, how long shall we be deaf, how long shall we be dumb, how long shall we be dead, how long shall we be damned, how long shall we be damned, the God of Light, Thy name be praised forever.

No. 21. NEW SABBATHS — L.M.

ISAAC SMITH.

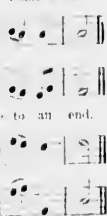
Thou shalt a new mer-ry yet. Then to Mount Si-on shalt ex-tend. Her time for fa-vour which was set, be- hold, is now come to an end.

No. 22. — EGLON. — L.M.

G. F. KÜBLER.

The specious de-cep-tion on Earth, Was de-cep-tion to the real sky And spangled heavens a shin-ing frame, Their great O-ver-ru-ling pro-claim. The un-weary'd sun, from day to day. The work of an al-migh-ty hand. Does his Cre-ator's pow-er dis-play And pro-claim to ev-ry land The work of an al-migh-ty hand. The work of an al-migh-ty hand.

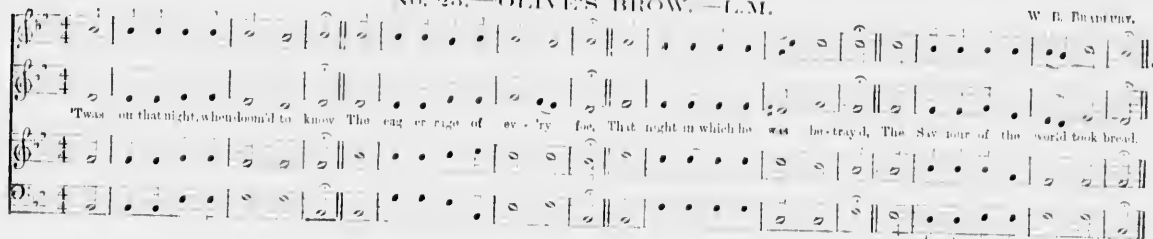
ISAAC SMITH.



to an end.

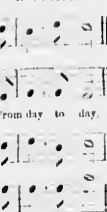
No. 23.—OLIVES BROW.—L.M.

W. B. BRADLEY.



'Twas on that night, when bound to know The eagerness of every foe, That night in which he was betrayed, The Saviour of the world took bread.

G. F. KÜBLER.



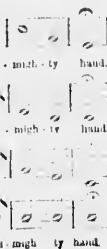
from day to day.

No. 24.—GRATITUDE.—L.M.

W. B.



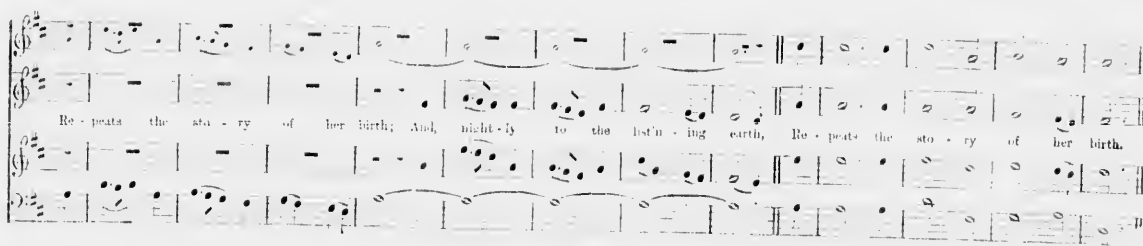
Soon as the evening shades prevail, The moon takes up the wondrous tale, And lightly to the listening earth,



with thy hand.

with thy hand.

with thy hand.



Repeats the story of her birth; And, nightly to the listening earth, Repeats the story of her birth.

No. 25. WAREHAM.—L.M. On 12s & 11s by emulating chime and yding corallbreven.

O - pen - ter, then let us go with praise, Approach with joy his courts un - to. Praise, laud, and - bless his name al - ways. For it is seem - ly so to do.

No. 26.—IMLAIL.—L.M.

Arranged from T

You, the Great One, dost open wide. And every that is set as a ly. That lives and doth on earth a - bode. Of thy great it - ber - al - i - ty.

No. 27.—OPT.—L.M.

Rev. N. D. Gorn.

Thy stones do put in her stones, H - ver - y heart to them is dear. All in them pants and king - ly - ones on earth thy glo - rious name shall fear.

No. 28. — HIST. — L. M.

$P = 0.0001$, $W = 0.0001$, $W = 0.0001$, $W = 0.0001$

No. 28. — RESIST. — 1. A. M.

Printed by J. W. B. & Co. 1851.

The Lord of my life part of the song; I have the answer at all times; I have it at all times. At last, O Lord, I have it. And thy name is in peace.

No. 29. — HOLLISLEY, — L. M.

Vision: Homeless.

[illegible]

No. 30. — CHINA. — L. M.

6124 NG

No. 30. — CHINA. — L.M.

COZEN.

Re-joice with those in heav'n, The angels' hosts shall sing for thee, I will praise thee who reigns above, And thou art at the right hand of thy majesty.

No. 31.—GLASGOW.—L.M.

Harmony revised

My strength the weak en'd in the way, My days of life he short - en - ed. My God, O take me not a - way In mid-time of In mid-time of my days, I said.

No. 32.—SESSIONS.—L.M.

L. O. EMERSON.

My strength the weak en'd in the way, My days of life he short - en - ed. My God, O take me not a - way In mid-time of my days, I said.

No. 33.—FEDERAL STREET.—L.M.

H. K. OLIVER.

My days are like a shade al - way, Which both be - clin - ing swift - ly pass; And I am with - er - ed a - way, Much like un - to the fall - ing grass.

ny revised

I said.

EMERSON.

I said.

K. OLIVER.

ing grass.

No. 34.—MAHANAIM.—L.M.

God un to all men is the Lord: O'er all his works his mercy is. Thy works all praise to thee af-ford: Thy saints, O Lord, thy name shall bless.

* The third line may be sung as a duet between Soprano and Tenor.

No. 35.—WOODWORTH.—L.M.

W. B. GRADBURY.

The Lord our God is gra-cious, com-pas-sion-ate is he al-so, In mer-cy he is plen-ti-ous, Bat un-wrath and an-ger slow.

No. 36.—WINDHAM.—L.M.

R AD.

T'was on that night, when doom'd to know The ex-ger rage of ev-ry foe, That night in which he was be-tray'd, The Sav-our of the world took bread.

No. 37.—BLOOMFIELD CHANT. L.M.

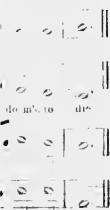
From the Slaves. W. B. PATERSON.

No. 38.—RETREAT. L.M.

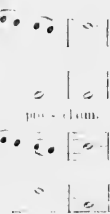
THOS. HASTINGS.

No. 39.—AMIES.—L.M.

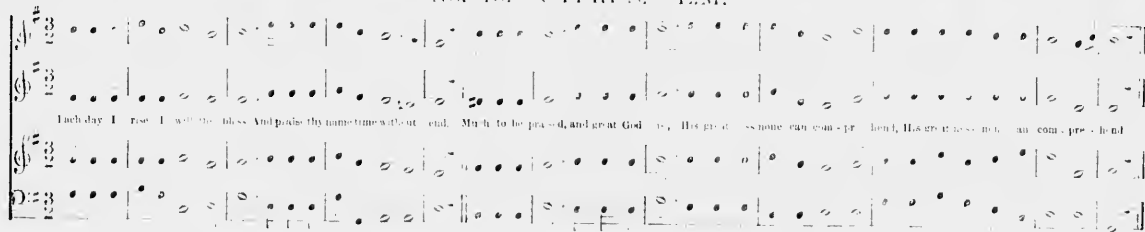
B. BACH.



H. HASTINGS.



NO. 10. CYPRUS. — L.M.



Each day I rise, I wait on thee, O God, And praise thy name time without end. Much to be prais'd, and great God art thou, His greatness none can comprehend, His greatness none can comprehend.

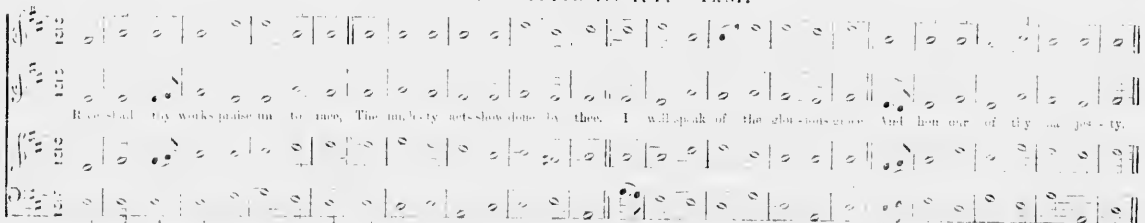
NO. 11. — GERMANY. — L.M.

BEETHOVEN



Then wilt thy thought's design to do, Still let thy hands with might pursue, Since no device nor work is found, Nor wisdom underneath the ground.

NO. 12. — TIMESBURY. — L.M.



Rejoice, thy works praise me to many, The multitude sets show done by thee, I will speak of the glorious grace, And how great of thy majesty.

No. 43.—CONCORD.—L.M.

BEAN.

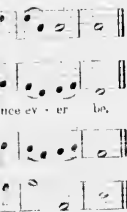
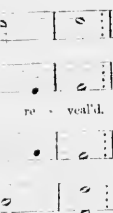
My blood I thus pour forth, he cries, To cleanse the soul in sin that lies; In this the cov-e-nant is seal'd, And

heaven's e-ter-nal grace re-veal'd. In this the cov-e-nant is seal'd, And heaven's e-ter-nal grace re-veal'd.

No. 44.—OLIVET.—L.M.

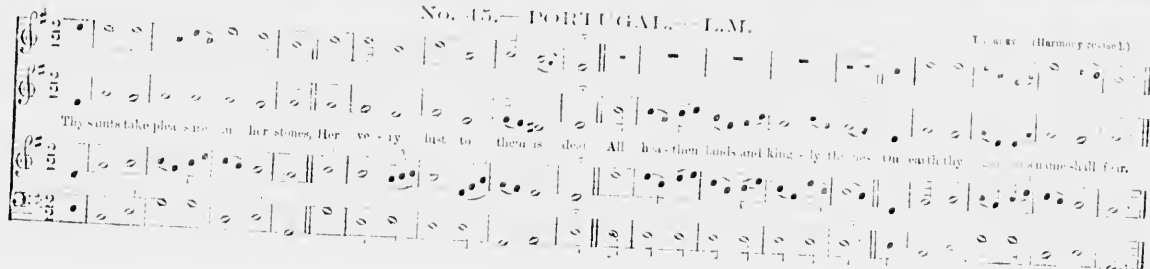
W.

But no, O Lord, shalt still en-dure, From change not ac-cu-sa-tion free, And to all gen-er-a-tions sure Shall thy re-mem-brance ev-er be.

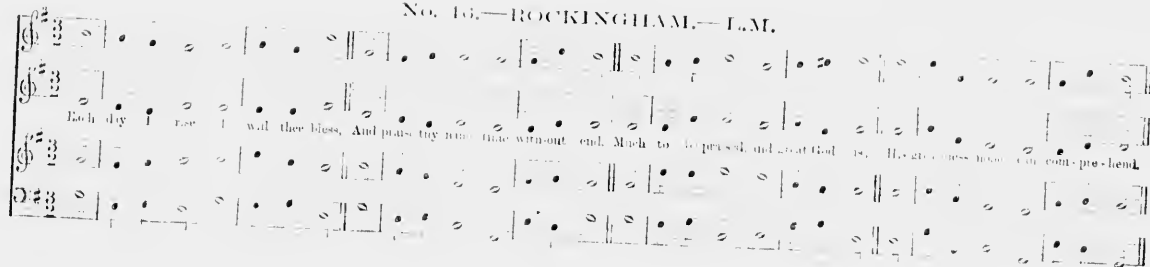


No. 45.—PORTUGAL.—L.M.

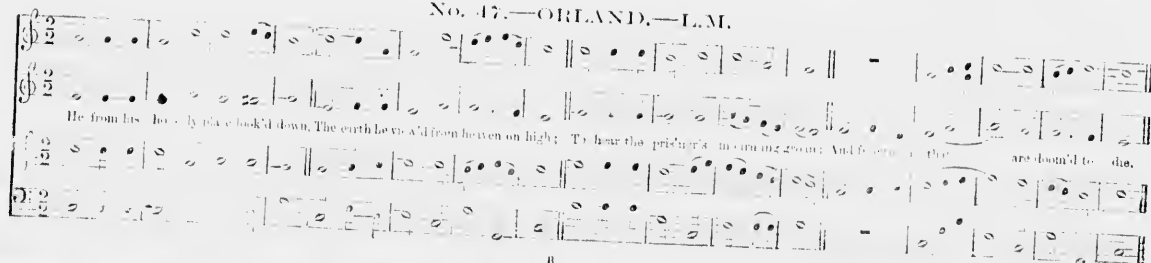
T. S. M. (Harmony revised.)



No. 46.—ROCKINGHAM.—L.M.



No. 47.—ORLAND.—L.M.



No. 48.—DEVOTION L.M.

Fl. 1

Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.
 O be-cause that we have heard of his great name, O be-fore him and re-joice.
 Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.
 Him serve with mirth, his praise forth tell, Come ye be-fore him and re-joice.

No. 49.—CANAN.—L.M.*

Russian Air.

The Lord is just in his ways all, And ho-ly in his works each one, He's near to all that on him call, Who call in truth, Who call in truth on him a-lone.

No. 50.—DALLABA.—L.M.

The king-dom hath no end at all, It doth through a-ges all re-main, The Lord up-hold-eth all that fall, The cast-down rais-eth up a-gain.

No. 51. MURDER STAIR. — L.M.

W. B. BRADBURY.

1 From every storm a warning give, From every swelling tide of woes, There is a calm and sure retreat— I seek it— find the mercy seat. I seek it— find the mercy seat.

2 There is a calm and sure retreat, Where the weary and the lowly seek, I seek it— find the mercy seat. I seek it— find the mercy seat.

3 There is a calm and sure retreat, Where the weary and the lowly seek, I seek it— find the mercy seat. I seek it— find the mercy seat.

No. 52. —MERCE.—L.M.

W. B. BRADBURY.

My days are like a shadow, which doth whole men in a swift way pass, And I am wither'd away, Men like unto the fading grass.

No. 53. —NASH.—L.M.

W. B. BRADBURY.

You in do let and cloth and shoe, You are made a fool, and he who she has no guide to point her way, No ruler chiding her delay.

No. 54. GALILEE.—L.M.

W. F. SWEET.

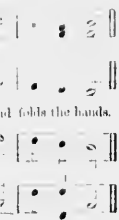
But when was sooth-told man a rise? How long shall sleep seal up his eyes? Soth more in - dulgence still demands: Soth shuts the eyes, and folds the hands.

No. 55.—COMPLAINT.—L.M.

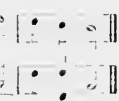
PARMETER.

Lord, in thy wrath re - take me, Nor in thy hot rage chas - ten me. Lord, pi - ty me for I am weak: Heal me, for my bones vex - ed be.

Heal me, for my bones vex - ed be. Lord, pi - ty me, for I am weak: Heal me, for my bones vex - ed be. I am weak: Heal me, for my bones vex - ed be. Lord, pi - ty me, for my bones vex - ed be.



of folds the hands.



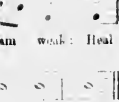
PARMETER.



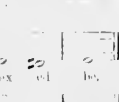
Lord,



me for



am weak: Heal



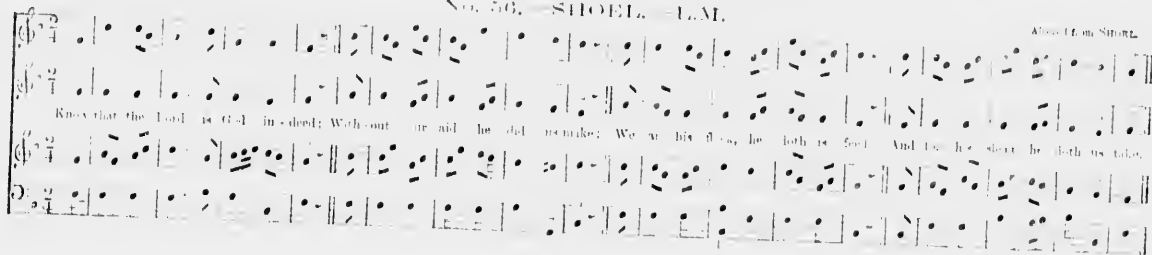
ox el,



S

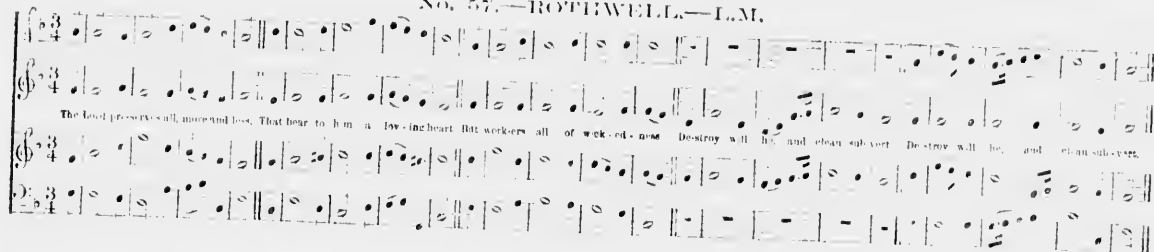
No. 56.—SIOBEL.—L.M.

ALICE FLEMING STURDIVANT.



Know that the Lord is God in deed; With-out our aid he did not make; We at his flesh, he both is soul And he has saved he both us take.

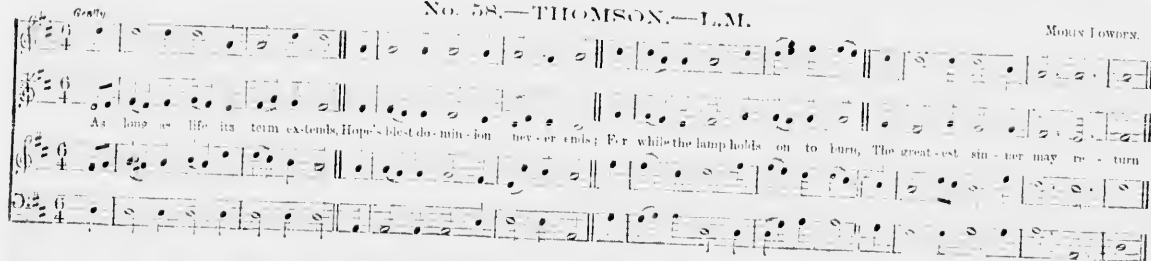
No. 57.—ROTHWELL.—L.M.



The Lord preserves all, more and less, That hear to him a true heart; But workers all of wickedness Destroy will he, and clean subvert Destroy will he, and clean subvert.

No. 58.—THOMSON.—L.M.

MORIS LOWDEN.



As long as life its term extends, Hope's blest dominion never ends; For while the lamp holds on to burn, The greatest sinner may re-turn.

No. 59. LEWISBURG. L.M.

W. F. BROTHER.

Praise the Lord our God: His mercy is for ever sure. His truth that all times firmly stood, And shall from age to age endure.

No. 60. —DEVENPORT.—L.M.

MORIS LOWMYER.

We commend thee, O Lord, to all people's praise. Thy throne is made with hands, A great High Place, thy name is great. Thy sanctuary is built upon a rock.

No. 61. SOLDAT. L.M.

Thou art our God, and our King. Yet Thou to man's sinners art so kind. Her time for favour which was set, Be hold, is now come to an end.

No. 62. COWPER. — L.M.

Not in mine own defence I trust; I bow be-fore thee in the dust,
 And through my Sa-viour's blood a-lone I look for mer-cy
 And through my Sa-viour's blood a-lone I look for mer-cy

And through my Sa-viour's blood a-lone I look for mer-cy at thy throne;
 And through my Sa-viour's blood a-lone I look for mer-cy at thy throne;
 And through my Sa-viour's blood a-lone I look for mer-cy at thy throne;

No. 63. CHEBUCTO. — L.M.

My broken body thou hast I gave for y-e all, take, eat and live. And see the sac-cred wine re-new, Thine offering was thus love to view.

No. 64.—SYMPATHY.—L.M.

A H F.

In ev'ry pang that ead the heart, The Man of sorrows had a part; He sym-pa-thi-zes with our grief, And to the suf-f'er sends re-lief.

No. 65.—MONTGOMERY.—L.M.

BRIET COLL.

Rise shall thy praise un-ter-ried, The glory sets show done by thee; I will speak of the glorious grace, And hon-our of thy ma-jes-ty.

No. 66.—NEAPOLIS.—L.M.

BRIET COLL.

The glo-ry of thy king-dom show shall thy, and of thy pow-er tell That so men's sons his deeds may know, His king-dom's grace that doth ex-cel.

No. 67.—ST LUKE.—L.M.

BUST. COLL.

Thy saints take pleasure in her stones, Her very dust to them is dear, All her then lands and king-ly thrones On earth thy glo-rious name shall fear.

BUST. COLL.

No. 68.—ROSLYN.—L.M.

BUST. COLL.

O open then his gates with praise, Approach with joy his courts in to Praise him, and bless his name al ways, For it is seem-ly so to do.

BUST. COLL.

No. 69.—ERNAN.—L.M.

BUST. COLL.

For why the Lord our God is good, His mer-cy for ev-er sure, His truth at all times true, by his And shall from age to en-dure.

No. 70.—HURSLY.—L.M.

TRIST. COLL.

Thy wondrous works I will record. By men the night shall be extol'd. Of all thy dreadful acts, O Lord: And thy greatness will unfold.

No. 71.—COMMUNION.—L.M.

Then in his hands the cup he raised, And God a new he harkland press'd; While kindness in his bosom glow'd, And from his lips sal-vation flow'd.

No. 72.—SEASONS.—L.M.

PIETEL.

Soon as the evening shades prevail, The moon takes up the wondrous tale, And nightly to the list'ning earth, Reports the story of her toil.

No. 73. — STONEFIELD. — L.M.

STANLEY.

Thy years thou hast outlived; Of old thou hast established. The earth's bound and fast firm of base. Thy mighty hands the heav'n have made.

No. 74. — EXALTATION. — L.M.

W. PURVIS.

O Lord, thou art my God and King; Thee will I magnify and praise. I will thank thee and gladly sing. In thy ho-ly name al-ways.

No. 75. — PLEYEL'S HYMN. — L.M.

Thou I do not know that they must die; But all the dead for-got-ten lie; Their men-ry and their name. A-like un-know-ing and un-known.

No. 76. — PICTOU. — L.M.

As long as life is in ex-ists, thy is-ble sto-la-chin-ion, never ends: For while the lamp holds on to burn, The greatest sun-ner may re-turn, The greatest sun-ner may re-turn.

No. 77. — BLOMIDON. — L.M.

MOON

O - pen-er then his arms with grace, Ap-pr-oh with joy his courts un - to: Praise - and, and bless his name al - ways, For it is seem-ly so to do For it is seem-ly so to do.

No. 78. — GREEN'S HUNDREDTH. — L.M.

DR GREEN.

God hea- my sup - pli - ca-tion heard, My prayer to - cow - ed gra-cious-ly, Shame and sore vex'd be all my foes, Shame and back turn-ed and - dien - ly.

No. 79. VERMONT.—L.M.

E. DUTCHER.

Thy saints take pleasure in her stone, Her very dust to them is dear. All heathen lands and king-ly thrones On earth thy glorious name shall fear.

No. 80.—BRIDGEWATER.—L.M.

EDSON. (Arranged for this Work.)

I will thee bless, and gladly sing Un-to thy ho-ly name al-ways.
O Lord, thou art my God and King. Thee will I mag-ni-fy and praise:
I will thee bless, and gladly sing Un-to thy ho-ly name al-ways.

No. 81.—WARD.—L.M.

LOWELL MASON.

Soon as the ev'ning-shades pre-vail, The moon takes up the won-d'rous tale, And, nightly to the lit-t'ning earth, Re-ports the sto-ry of her birth.

No. 82. BRIDPORT. C.M.

Acce.

A. knees up to thee O Lord, when as they from thy mouth shall be a Thy true and faith-ful word, Thy true and faith-ful word.

No. 83.—ARMENTA. C.M.

S. P. Ps. 122.

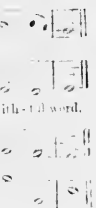
I bless the Lord, be-cause he doth By coun-sel me con-duct; And in the sev-sons of the night My reins do me in-struct.

No. 84.—GIVE.—C.M.

J. GREGG

O give up unto God the Lord; And all that in me is Be stor-ed up his ho-nor-able name To mag-ni-fy and bless.

Acce.



ful word.

S. B. P. S. B.

e in street.

J. Garros

and bless.



No. 85. — NEHEMIAH. — C.M.

Let all the ev'ning praise the name Of our al-might-y Lord, Of our al-might-y Lord, Per-la-mu-

nand-ed, and they were Cre-at-ed at his word, Cre-at-ed at his word, Cre-at-ed at his word, Cre-at-ed at his word.

No. 86. — HOWARD. — C.M.

Mrs. C. C. C. C.

Give ye the glo-ry to the Lord Tho' to his home is due; Come ye in-to his court, and bring An-of-fer-ing with you.

No. 87. CLARENDON. C.M.

TUCKER.

For God the Father, and will not His possessions countenance. Let heaven and earth, and seas him praise, And all that move in them.

No. 88. —NAZARETH. —C.M.

W. ARNOLD.

The rice that long in dark mass pined Have seen a glorious light. The people dwell in day, who dwell In death's surrounding night.

No. 89. —GLENCAIRN. —C.M.

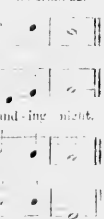
T. L. HAYES.

like as the hart for water brooks. In talent doth pant and bray, So pants my longing soul, O God, That come to thee I pray.

T. L. HARTY.



W. ARNOLD.



T. L. HARTY.



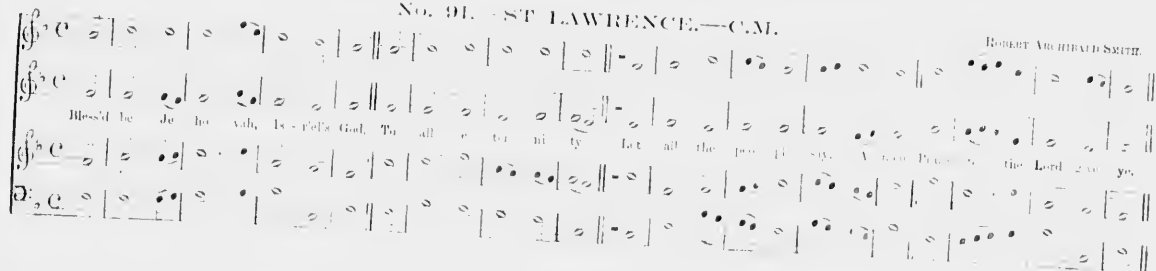
No. 90.—SHEFFIELD.—C.M.

W. MATHER.

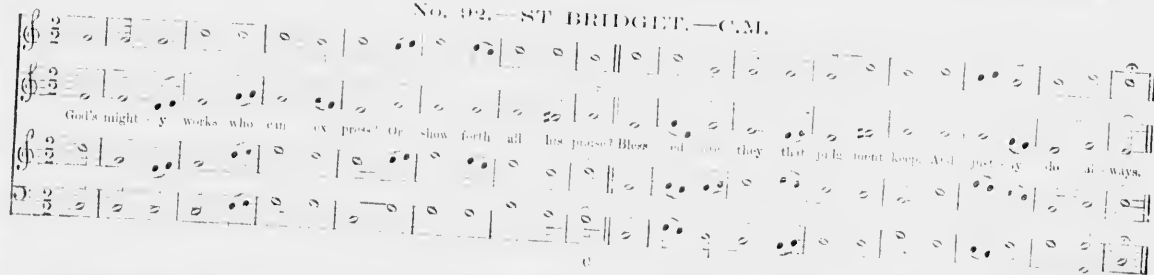


No. 91.—ST LAWRENCE.—C.M.

ROBERT ARCHIBALD SMITH.



No. 92.—ST BRIDGET.—C.M.



No. 93.—AZMON OR DENTFIELD.—C.M.

Arr. by Dr L. Mason.

O to be and see that good! Who is in him is blood. Far God has sent him that far Shave the heart up tossed.

No. 94.—NAOMI.—C.M.

Dr L. Mason.

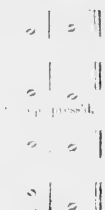
A few short years of life are past. We seek the happy shore. When our life is ended, from at last we shall meet our parting shore.

No. 95.—HARVEY'S CHANT.—C.M.

W. B. BRADLEY.

O good thy light faith and thy truth. Let there be guides to me. And here none to them fully full. Even where they dwell in a life.

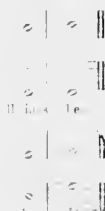
Dr L. Mason.



Dr L. Mason.



B. BRADLEY.



No. 96. EMMONS. C.M.

Adapted from BROADBENT.

The Lord is with us, and he will be with us forever. There is no end to his love, and his mercy is everlasting. We will praise him for ever and ever. Amen.

No. 97. ST JOHN'S.—C.M.

When Susan's hand God turned back, As men that would were we. Then I'd with you was our mouth, Our tongue with melody.

No. 98. GENEVA. C.M.

JOHN COLE.

Delight thyself in God, he'll give thee way to God, him thou shalt trust. Delight thyself in God, he'll give thee way to God, him thou shalt trust. Delight thyself in God, he'll give thee way to God, him thou shalt trust. Delight thyself in God, he'll give thee way to God, him thou shalt trust.

No. 99. — PALESTRINA — C.M.

Adapted from PALESTRINA.
By F. L. HAYES.

O that thy love were not so true. Then wouldst thy way be direct! Then should I not be shamed, when I Thy precepts all respect.

No. 100. — BARROW. — C.M.

American.

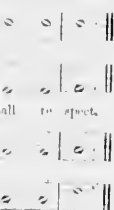
Lift up thy eyes or have grace. The doors wide open bring. Enter, ye nations, and obey. The statutes of our King.

No. 101. — HUNTINGTOWER. — C.M.

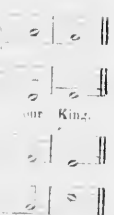
T. L. HATLEY.

Such holiness as a father hath. Let his children dear like piety dance the Lord to such. As worship him in fear.

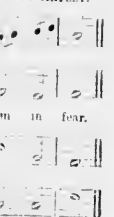
and for PAUL-TRINA
A. C. HATLEY



American.



T. L. HATLEY.



No. 102.—COUPAIR.—C.M.

From John Ross's *Psalm*
Edinburgh, 1835.

Give ear unto my words, O Lord, My meditation hath been. Hear my loud cry, my King, my God, For I am distressed.

No. 103.—CAPTIVITY.—C.M.

A. H. P.

By Babylon's streams we sat and wept, When Sion we thought on. In midst thereof we hung'd our harps. The wil- low trees up - on.

No. 104.—RIVERSIDE.—C.M.

A. H. P.

Who then can ever divide us more From Je - sus and his love, Or break the sa - cred chain that binds. The earth to heaven a - bound.

No. 105.—ARNOLD'S.—C.M.

DR. ARNOLD.

In thy sal-va-tion we will joy; In our God's name we will Des play our be- lie- vers and the Lord Thy pray- ers all ful- fil.

No. 106.—SHLOAM.—C.M.

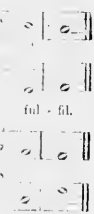
L. B. WOODBURY.

Ex- a- mine me, and do not pre- vent; Thy heart and reins, O God; For thy love is be- fore mine eyes, Thy truth's pa- thos I have trod.

No. 107.—BARBY.—C.M.

Great fear re- meet- ing of the saints is due un- to the Lord; And he of all a- bout him should With rev'- rence be a- dored.

DR. ARNOLD.



WOODBURY.



No. 108. — NORTHFIELD. — C.M.

INGALLS.

ful - fil.

En - ter, ye na - tions, who o - bey

Lit up the co - lor'd gar - ments. The shew'd in peo - ple's floor.

En - ter, ye na - tions, who o - bey

The sta - tutes of our King

En - ter, ye na - tions, who o - bey The sta - tutes of our King.

En - ter, ye na - tions who o - bey, En - ter, ye na - tions, who o - bey

No. 109. — WESTWATER. — C.M.

R. B. THOMPSON.

have true.

In life's gay morn, when spright - ly youth With vir - tu - al dour glows, And shines in all the fair - est charms Which beauty can dis - close, Which bounty can dis - close.

No. 110. — BALEMA. — C.M.

R. SIMPSON.

Mine end, and mea - sure of my days, O Lord, un - to me show What is the same; that I there - by My fal - ty well may know.

No. 111. TURNER, C.M.

M. M. M.

[illegible]

No. 112. MATTLAND.—C.M.

Western Time.

No. 112. MARYLAND.—C.M. Western Tune.

The Lord is my shield, I'll not want He makes me dwell in safety. In postures grim he cald down the spirit of waters by

No. 113. OLD ST ANN'S. — C.M.

Ps. CXXXV

Oh that my voice had been heard, I feel my eyes had shed! I had then oft-times seen such a deed, My hand would on their feet.

No. 114. MEAR. — C.M.

Let us be fore his presence come, With praise and thank-ful voice. Let us sing thus to him with joy, And make a joy-ful noise.

No. 115. CHINA. — C.M.

Swiss

Let such as feel ex-pression's load Thy ten-der pi-ty share, And let the help-less, home-less poor Be thy pe-cu-liar care.

No. 116. —WOODLAND.—C.M.

But like the cedar of Lebanon, He shall like to the cedar grow, He shall like to the cedar grow That is on Lebanon.

No. 117.—KEDRON.—C.M.

A. H. P.

Our vows, our prayers, we now present Before thy throne of grace, God of our fathers! be the God Of their encircled race.

No. 118.—BONER.—C.M.

From the Harp of Jubah.

The sons of God, from thence, With joy shall mount on high; The heavenly host, with praises loud, Shall meet them in the sky. Shall meet them in the sky.

Le - a - non,

A. H. P.

No. 119. — BEDFORD. — C.M.
 Let heaven and earth let earth and sea, and the
 At night yonder land. The heaven and earth, the earth
 At his at his word

arp of Judah •

in the sky.

No. 120. CAROLINE.—C. M.

High Wilson

Few are thy days, and full of wo, O man, of wo—man here Thy doom is written, "Dust thou art, And shalt to dust re turn, And shalt to dust re turn."

in the sky.

in the sky.

No. 121.—SUTTON (NEW).—C.M.

Like as the hart for wa-ter-holes In thirst doth pant and pray,
So pants my long-ing soul, O God, That come to thee I may.
To come to thee I may.

Go!

No. 122. — RANDOLPH. — C.M.

Sussex Melody.

Ten thousand thanks be giving thee My daily needs employ; Nor is the least dear gift to me That tastes thy gifts with joy.

No. 123. — PHUVAH. — C.M.

Bach.

Great fear the meeting of the saints Is due un to the Lord, And he of all about I should With reverence be adored.

No. 124. — ARABIA. — C.M.

PHILLIPS. New Arrangement.

Be hold the glories of the Lamb Amidst his Father's throne; Pre pare new honours for his name And songs be fore un known Pre pare new honours for his name And songs be fore un known

can Melody.

with joy.

Bass.

a - dored.

Arrangement.

fore unknown.

No. 125. — KILMARNOCK. — C.M.

N. DOWELL.

Keep silence, all ye sons of men, And hear with reverence due, The ter-
nal Wisdom from above. There sits her throne to you.

No. 126. — REFUGEL. — C.M.

N. DOWELL.

God is our re- fuge and our strength in tri-
bulation; There-fore, al- though the earth re-
volve, We will not be afraid.

No. 127. — GLASGOW. — C.M.

H. DOWELL.

So, then the year most holi-
ly Doct with thy good-ness crown, And let thy
light shine a-bundantly On us, drop fat-ness down.

X

No. 128. RHONE. — C.M.

O ye that see His lovely face, Sing praise unto the Lord, And give unto him thanks, when ye His love declare.

No. 129. — CANTERBURY. — C.M.

CALCOTT.

Lord, in the presence of Thy throne, My voice, Lord, do thou hear. Unto my supplications thou Give an attentive ear.

No. 130. — ADORATION. — C.M.

A. H. F.

Worship the Lamb that died, they cry, To be exalted thus; Worship the Lamb, let us reply, For he was slain for us.

No. 131. — FRENCH. — C.M.

RAVENSBORGH.

The Lord God almighty in the heavens Did then sit in his throne And there the Highest gave his voice, Had stones and rocks of fire.

No. 132. — SWANWICK. — C.M.

LUCAS.

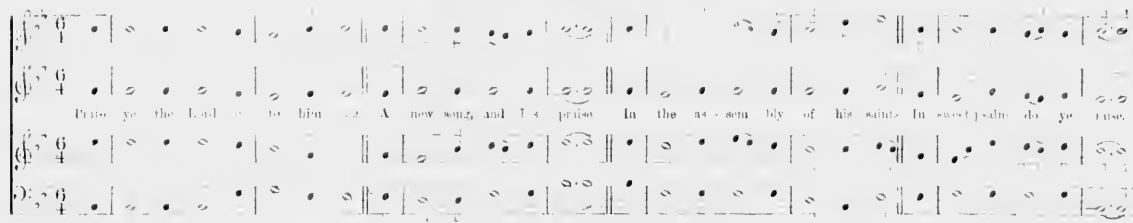
Since all this frame of things is dust and As Heaven is so uncreed, How wise our inmost thoughts to guard, And watch our every deed, What watch our every deed.

No. 133. — FOUNTAIN. — C.M.

L. MASON.

How sweet to my taste, O Lord, All the word of truth, Yea, I do find thee Than honey to my mouth, Than honey to my mouth, Than honey to my mouth, Than honey to my mouth.

No. 134. —HELENA.—C.M.



Praise ye the Lord as to him is A new song, and I as praise In the as-sembly of his saints In sweet psalms do ye raise.

No. 135. —TYRONIE.—C.M.



Thou my ser-vice art a-king, Which I will choose, O Lord: I have re-solved, and said, that I Would keep thy ho-li-ty.

No. 136. —LYDIA.—C.M.

PHILLIPS.



See na-tions hast-en to his call From ev'-ry dis-tant Is-rah-el un-known to him to-day, A Is-rah-el's God a-dore And Is-rah-el's God a-dore.

No. 137.—EARLE.—C.M.

MORIS LOWMYER

The statutes of the Lord right, And do the things which he command is: that my eyes may not depart.

No. 138. PETERBOROUGH.—C.M.

In thy salvation we will joy In our God's name we will display our honors and the Lord Thy prayers are full of.

No. 139. MARTYRDOM.—C.M.

Be merciful to me, O God; Thy mercy show to me Do thou extend; because my soul hath put her trust in thee.

No. 110. MARTYRS. -C.M.

How glad we were to see them when they came And there was none to pity them When they were slain

No. 111. -TABERNACLE. -C.M.

W. P. HYAS.

How glad we were to see them when they came And there was none to pity them When they were slain

My heart is glad to see the courts to see My heart is glad to see the courts to see

No. 112.—WALSLEY.—C.M.

O Lord, do thou hear down thine ear And hear me in my distress. Because I am afflicted and sorrowful, And have been very lowly.

No. 113.—SEYMOUR.—C.M.

In mercy with thy servant deal, Thy laws he teach and show, I am thy servant, wisdom shall I know, That I may say they know.

No. 114.—CORNWALLIS. (TOLLE IS AN HEB.)—C.M.

D. H. M.

O hap-py is the man who wars In straits and warring years, And who ge-ne-ra-l Wes-dom makes, And who ge-ne-ra-l Wes-dom makes, He shall be hap-py some day.

No. 115. WINTER.—C.M.

Repeat

How fast, like shadows, scotteth he—like woe he smiteth—give like man, sold fast for a fourth his need: Who in its cold can live?

No. 116.—ST JAMES' NEW.—C.M.

W. ARSOLD.

I to thy cross will lift mine eyes, From whence doth come mercy and—My safety cometh from the Lord, Who heaven and earth hath made.

No. 117.—DUNDEE,* or WINDSOR.—C.M.

KIRBY.

My sins are vexed and sore, but, Lord, How long stay wilt thou make?—Return, Lord, free my soul, and save Me, for thy mercies sake.

* This is the tune celebrated by Burns in his "Guitar's Saturday Night."

Read:

No. 118. COLLESHILL. — C.M.

Now, let us sing with gladness, O Lord, Thy loving-kindness great. To Thy dear name in glory. For it is very great.

W. ARSOLD.

No. 119. — JAZER. — C.M.

W. B. BRADGLEY.

I lose the fatal cause of death By coming to Thy mercy. And in the secret of the night My tears do flow in prayer.

KIRBY.

No. 150. SILEMON. — C.M.

A. H. P.

If we are thy dear ones, O Lord, of hosts, we must Thy grace receive. Thy grace, O Lord, they be!

No. 151. — TRURO. C.M.

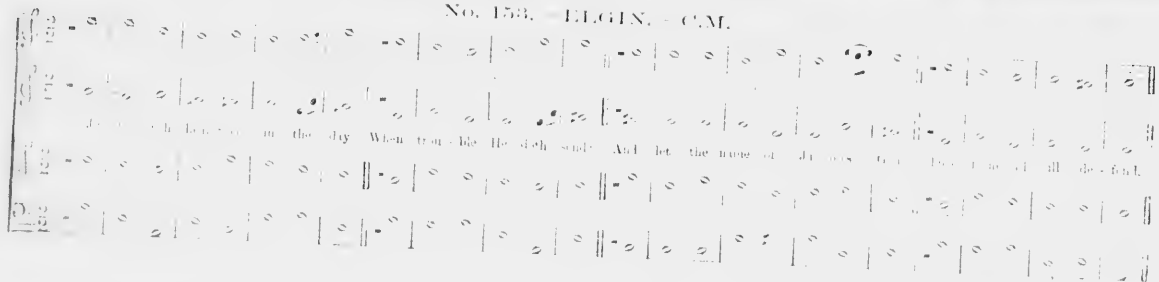
A - - - - - have - - - - - Who - - - - -

No. 152. ANTIOCH. C.M.

H - - - - - the S - - - - -

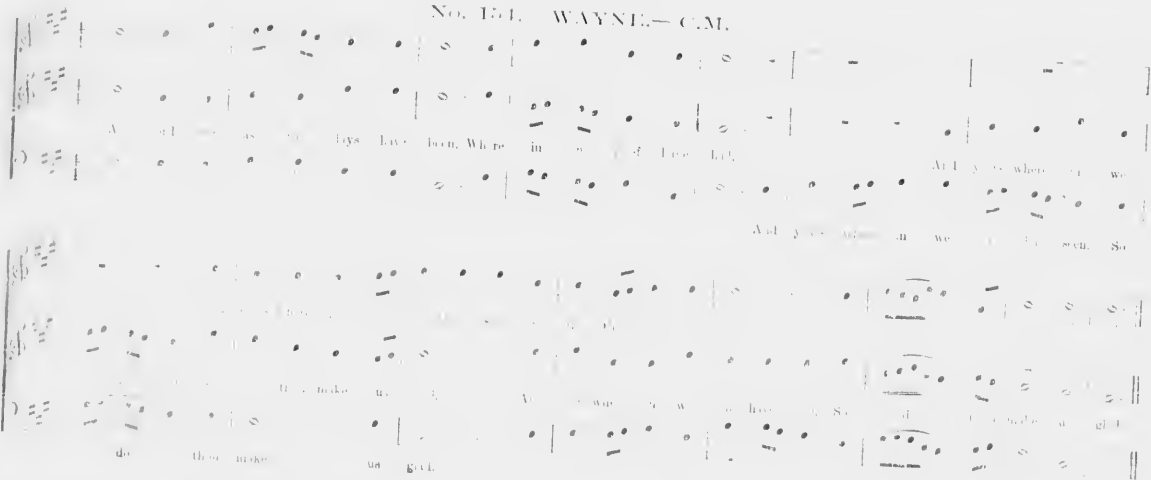
And - - - - - some - - - - -

No. 150. — ELGIN. — C.M.



Joyful children in the day When trouble doth stand And let the name of Jesus be our refuge and our aid
 And let the name of Jesus be our refuge and our aid

No. 151. — WAYNE. — C.M.



And yet as the days have been, When in our hearts we feel
 And yet as the days have been, When in our hearts we feel
 And yet as the days have been, When in our hearts we feel
 And yet as the days have been, When in our hearts we feel

No. 155. HALLOWELL. C.M.

MAJOR

In mercy, for thy good-ness' sake, In mercy, for thy good-ness' sake, O Lord, be merciful to me.

In mercy, for thy good-ness' sake, O Lord, be merciful to me. In mercy, for thy good-ness' sake, O Lord, be merciful to me. In mercy, for thy good-ness' sake, O Lord, be merciful to me.

No. 156. GAINSBOROUGH, OR ST. MARTIN'S. C.M.

For all our sins, and all our guilt, A merciful God, be merciful to me. Depress not our hearts, O Lord, The strength of our hearts is in thee.

MAXIM

No. 157. HERBER. C.M.

CHORUS

I am the way the truth the life No man can come to the Father by me

No. 158. ST MATTHEW'S. C.M.

De Chœur

The Lord is ever rich to them that call on him To them he sends his Holy Spirit That are in Christ can be

The truth has come of God that the world may believe yet the world has not believed The Lord will set him free

No. 161. —PIETY. —C.M.

Lord, thou art good with all thy wonders all thy ways are full of goodness. In

thy most High Father In the clouds He will mercifully judge And sinners thy name.

No. 162. —CANAAH. —C.M.

Behold the amazing gift of love The Father hath bestow'd On us the sin ful sons of men. Behold the amazing gift of love The Father hath bestow'd On us the sin ful sons of men. Behold the amazing gift of love The Father hath bestow'd On us the sin ful sons of men. Behold the amazing gift of love The Father hath bestow'd On us the sin ful sons of men.

No. 163. — CHESTER. — C.M.

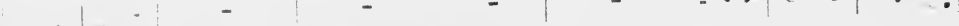
PERKOWIA

Let Christ be faithful and true to The Father of grace and love. The Lord Almighty be our friend. And when ye stand a-faith

No. 161. GABRIEL, C.M.

W. ARNOLD,

[illegible]



 In night that doth a beauty

Remember.



No. 165. — TIVERTON. — C.M.

Rev. J. GREGG

Thou art my God I'll thee ex-ult My God, I will thy praise Give thanks to God for he is good His mercy lasts al-ways.

W. ARNOLD.



No. 166. — BANGOR. — C.M.

TANBUR.

O Lord, to my prayer give ear, My cry let come to thee; And in the day of my distress, Thou not thy face from me.

No. 167. — BLACKBURN. — C.M.



May the grace be com to us The land of peace-ful rest, Whence I shall glad-ly rise at morn-ing, And num-ber with the blest.

No. 165. PSALM 31 (WILTSHIRE). C.M.

J. SIMPSON

No. 1666. *For a Four-Part Setting.*
 My soul shall boast in God: the
 God who is my strength. My mouth shall still express
 My soul shall boast in God: the
 My soul shall boast in God: the
 neck, My soul shall boast in God: the
 God: the neck shall boast in God: the
 soul shall boast in God: the
 with joyfulness. Shall I boast with joyfulness?

No. 170. COVENTRY, CML.

No. 171. LANESBOROUGH. C.M.

No. 172.—CANNING, O LAND OF REST! — C.M.

She leads the young with in me down In part time I shall tread A whiff of glory she takes Up on the lofty head



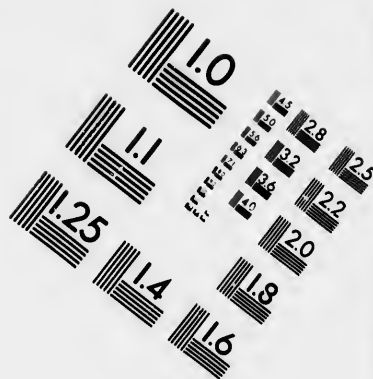
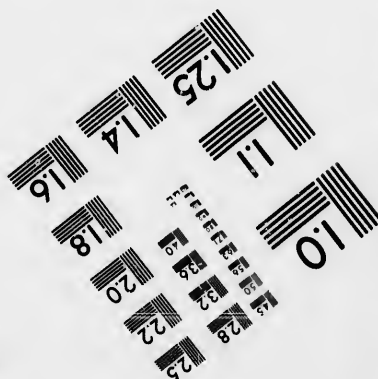
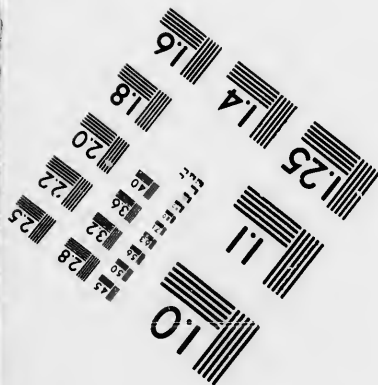
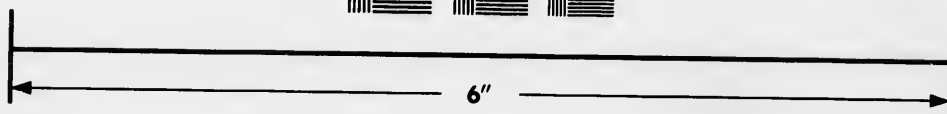
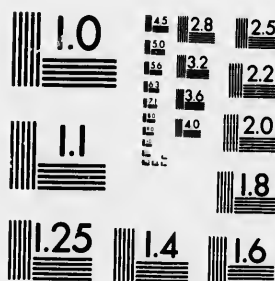


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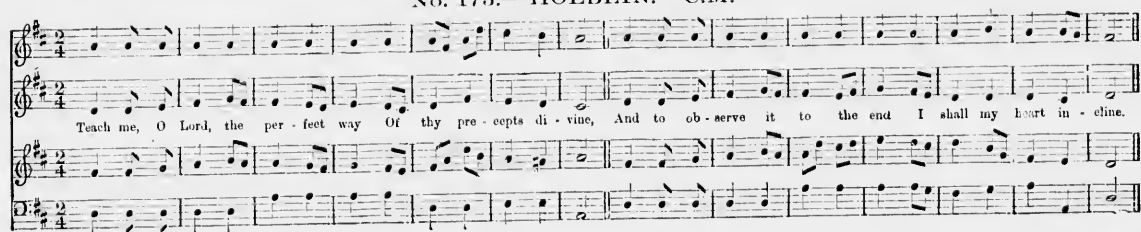


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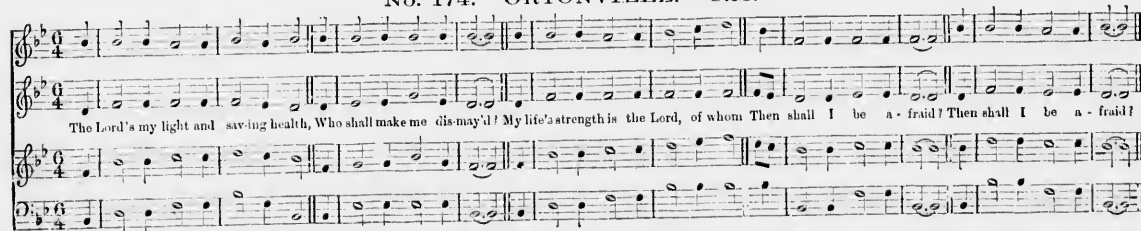


No. 173.—HOLBEIN.—C.M.



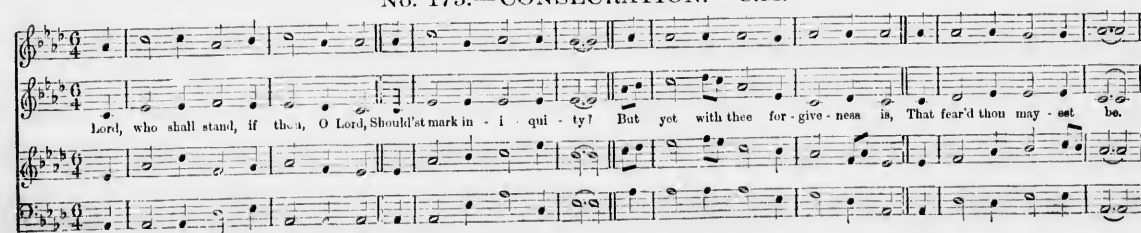
Teach me, O Lord, the per - fect way Of thy pre - cepts di - vine, And to ob - serve it to the end I shall my heart in - cline.

No. 174.—ORTONVILLE.—C.M.



The Lord's my light and saving health, Who shall make me dis - may'd! My life's strength is the Lord, of whom Then shall I be a - fraid! Then shall I be a - fraid!

No. 175.—CONSECRATION.—C.M.



Lord, who shall stand, if thou, O Lord, Should'st mark in - i - qui - ty! But yet with thee for - give - ness is, That fear'd thou may - est be.

No. 176.—HILLSIDE.—C.M.

SUMNER HILL.

Pray that Je - ru - sa - lem may have Peace and fel - i - ci - ty: Let them that love thee and thy peace Have still pros - per - i - ty

No. 177.—CANTERBURY NEW.—C.M.

It is a come-ly thing, It is a come-ly thing,
To ren - der thanks un - to the Lord. It is a come-ly thing, It is a come-ly thing, And to thy name, O
It is a come-ly thing, It is a come-ly thing,
It is a come-ly thing, It is a come-ly thing,
thou most High, Due praise a - loud to sing; And to thy name, O thou most High, Due praise a - loud to sing.
Due praise a - loud to sing.
Due praise a - loud to sing.
Due praise a - loud to sing.

No. 178.—REDEMPTION.—C.M.

Dr THOMSON.

'Tis finish'd 'tis finish'd— was his last-est voice; These sa-cred ac-cents o'er, He bow'd his head, gave up the ghost, And suf-fer'd pain no more, And suf-fer'd pain no more.

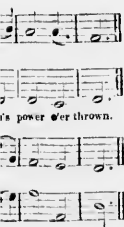
'Tis finish'd, 'tis finish'd— The Mes-si-ah dies For sin, but not his own; The great redemption is com-plete, And Sa-tan's power o'erthrown, And Sa-tan's power o'er thrown.

No. 179.—PHILLIPS.—C.M.

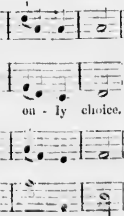
F. HUNTER.

O hap-py is the man who hears In-struction's warn-ing voice; And who ce-les-tial Wis-dom makes His ear-ly, on-ly choice.

Dr THOMSON.



F. HUNTER.

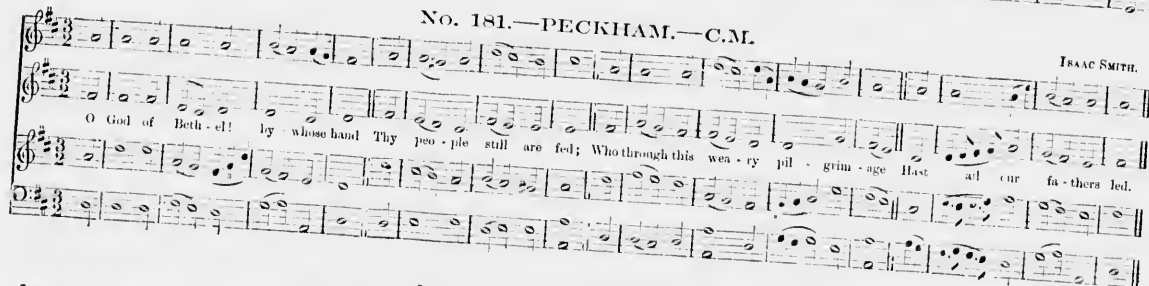


No. 180.—ZANESVILLE.—C.M.



No. 181.—PECKHAM.—C.M.

ISAAC SMITH.



No. 182.—CONWAY.—C.M.



No. 183.—ST STEPHEN'S OR NEWINGTON.—C.M.

Arranged by R. A. SMITH.

He hold th' a-maz-ing gift of love The Fa-ther hath be-stow'd On us, the sin-ful sons of men, To call us sons of God!

No. 184.—BUCKINGHAM.—C.M.

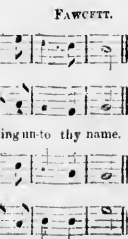
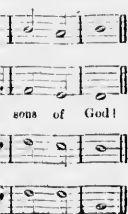
Help, Lord, be-cause the god-ly man Doth dai-ly fade a-way; And from a-mong the sons of men The faith-ful do de-cay.

No. 185.—CHARDON.—C.M.

FAWCETT.

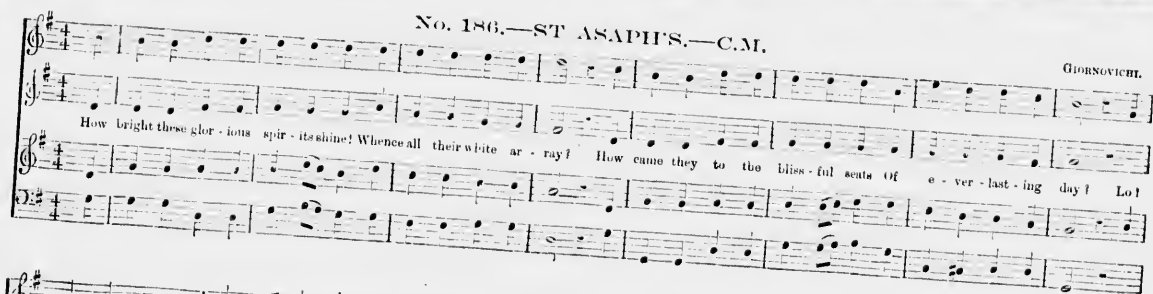
Lord, thee I'll praise with all my heart, Thy wonders all proclaim, Thy wonders all proclaim. In thee, most High, I'll greatly joy, And sing un-to thy name, And sing un-to thy name.

ed by R. A. SMITH.



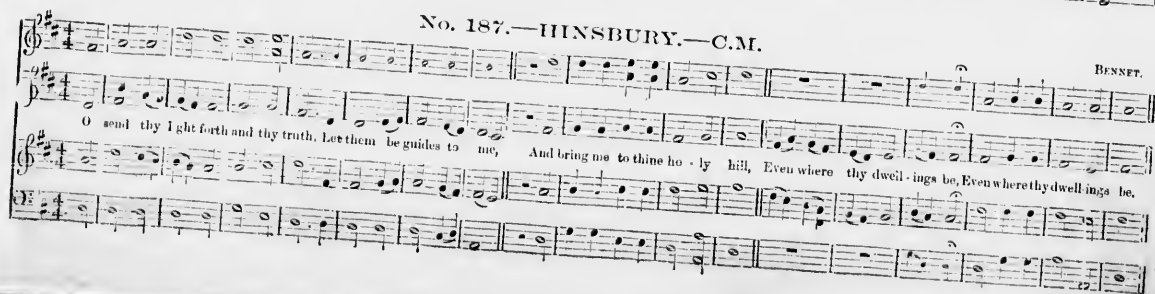
No. 186.—ST ASAPH'S.—C.M.

GIOROVICHI.



No. 187.—HINSBURY.—C.M.

BENNET.



No. 188.—WARWICK—C.M.

STANLEY.

I mer-cy will and judgment sing, Lord, I will sing to thee. With wis-dom in a per-fect way Shall my be-hav-iour be.

No. 189.—CHURCH STREET.—C.M.

O thou that art the Lord of hosts, That man is trn-ly blest Who, by as-sur-ed con-fil-ence, On thee a-lone doth rest.

No. 190.—GRAFTON.—C.M.

O Lord, un-to my prayer give ear, My cry let come to thee; And in the day of my dis-tress Hide not thy face from me.

No. 191.—NEW ST ANN'S.—C.M.

SIR GEORGE SMART.

I to the hills will lift mine eyes, From whence doth come mine aid, My safe-ty com-eth from the Lord, Who heaven and earth hath made,

No. 192.—PEMBROKE.—C.M.

CLARKE.

O sing a new song to the Lord, For won-ders he hath done: His right hand and his ho-ly arm Him vic-to-ry hath won, Him vic-to-ry hath won, Him vic-to-ry hath won,

No. 193.—SCARBOROUGH.—C.M.

SHRUBSOLE.

O sing a new song to the Lord: Sing all the earth to God, To God sing, bless his name, show still His sav-ing health a-broad,

No. 194.—MONTROSE.—C.M.

An old Scottish Melody.

God is with shouts gone up, the Lord With trumpets sound-ing high. Sing praise to God, sing praise, sing praise, Praise to our King sing ye.

No. 195.—OLDHAM.—C.M.

LEACH.

But who of glo-ry is the King? The migh-ty is this; Even that same Lord, that great in night, And strong in bat-tle is, And strong in bat-tle is.

No. 196.—WARREN.—C.M.

J. HEBURN.

Ye heav'n, send forth your song of praise! Earth, raise your voice be-low! Let hills and moun-tains join the hymn, And joy through na-ture flow.

No. 197.—NAVARIN.—C.M.

E. L. WHITE.

Trust in the Lord, for ev-er trust, And ban-ish all your fears; Strength in the Lord Je-ho-vah dwells, I-ter-nal as his years.

No. 198.—WARE.—8.6.8.4.

Hymns 308, 309, 310.

Mine my be-lov-ed is, I his; A-mong the li-lies he will feed us-til the morn-ing breaks, And sha-dows flee.

No. 199.—MERTON.—C.M.

H. K. OLIVER.

Ye gates, lift up your heads on high; Ye doors that last for aye, Be lift-ed up, that so the King Of glo-ry en-ter may.

No. 200.—HUMMEL.—C.M.

From the Choral.

The whole paths of the Lord our God Are truth and mer-cy sure, To such as keep his cov-e-nant And tes-ti-monies pure, And tes-ti-monies pure,

No. 201.—NIGHTINGALE.—C.M.

From the Pioneer.

O let the Lord, our gra-cious God, For ev-er bless-ed be, Who turn-ed not my prayer from him, Nor yet his grace from me, Nor yet his grace from me,

No. 202.—DEVIZES.—C.M.

TUCKER.

Be-hold the glor-ies of the Lamb A-midst his Fa-ther's throne, Pre-pare new hon-ours for his name, And songs be-fore un-known, And songs be-fore un-known.

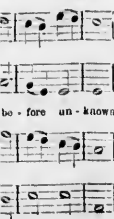
From the *Choral*.



From the *Pioneer*.



TUCKER.



No. 203.—SHILOH.—C.M.

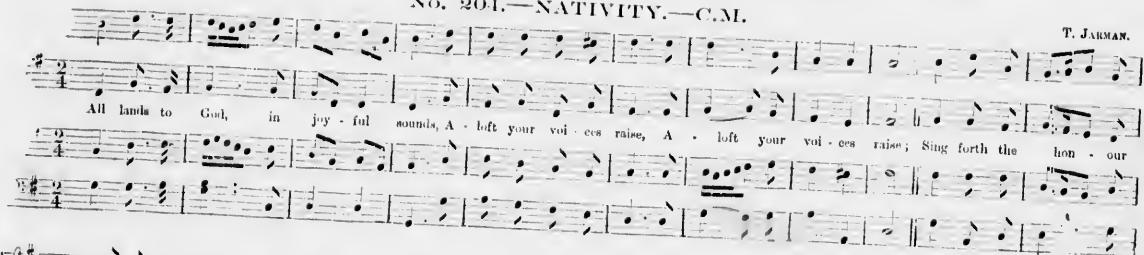
From the *Dulcimer*.



Thy mer - cy, Lord, is in the heavens, Thy truth doth reach the clouds, Thy truth doth reach the clouds; Thy jus - tice is like moun - tains great; Thy judg - ments deep as floods, Thy judg - ments deep as floods.

No. 204.—NATIVITY.—C.M.

T. JARMAN.



All lands to God, in joy - ful sounds, A - loft your voi - ces raise, A - loft your voi - ces raise; Sing forth the hon - our



And glo - rious make his praise, And glo - rious make his praise, And glo - rious make his praise.

of his name,

And glo - rious make his praise, And glo - rious make his

And glo - rious make his praise, And glo - rious make his praise, And glo - rious or

And glo - rious make his praise,

And glo - rious make his praise,

And glo - rious or

No. 205.—MOUNT PLEASANT.—C.M.

J. LEACH.

The saints of God, from death set free, With joy shall mount on high; The heavenly hosts with praises loud Shall meet them in the sky, Shall meet them in the sky.

No. 206.—SHELBURNE.—C.M.

REYNOLDS.

The Lord's my light and sav-ing health, Who shall make me dis-may'd! My life's strength is the Lord, of whom Then shall I be a - fraid! My life's strength is the Lord, of whom Then shall I be a - fraid! My life's strength is the Lord, of whom Then shall I be a - fraid! Then shall I be a - fraid! Then shall I be a - fraid!

J. LEACH.



hem in the sky.

REYNOLDS.



life's strength is the

My

Lord, of

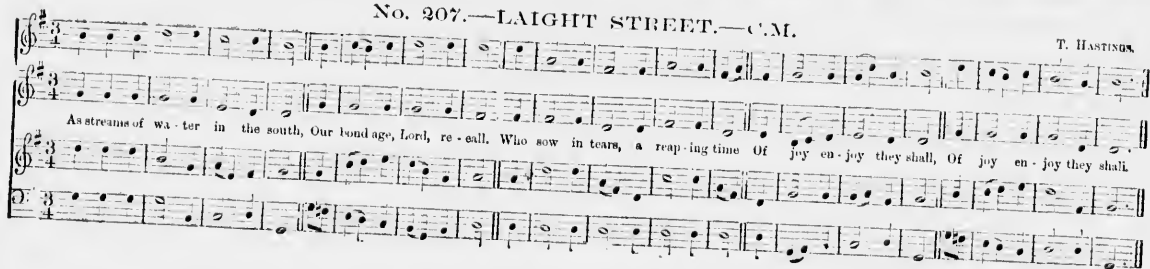
shall I



I be a - fraid'

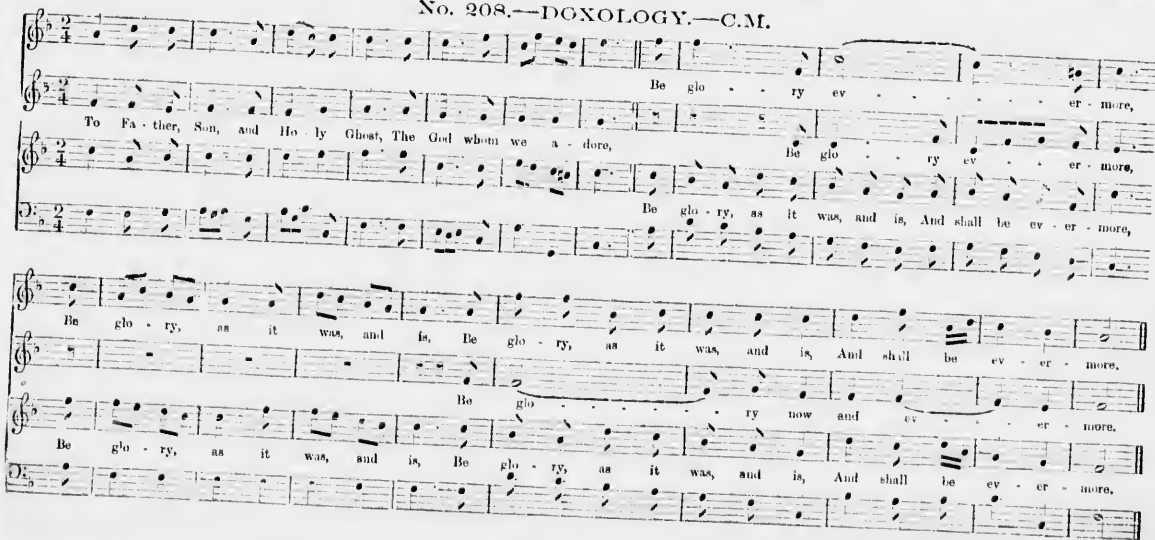
No. 207.—LAIGHT STREET.—C.M.

T. HASTINGS.



As streams of wa - ter in the south, Our bond age, Lord, re - call. Who sow in tears, a reap - ing time Of joy en - joy they shall, Of joy en - joy they shall.

No. 208.—DOXOLOGY.—C.M.



Be glo - ry ev - er - more,

To Fa - ther, Son, and Ho - ly Ghost, The God whom we a - dore,

Be glo - ry ev - er - more,

Be glo - ry, as it was, and is, And shall be ev - er - more,

Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more,

Be glo - ry now and ev - er - more,

Be glo - ry, as it was, and is, Be glo - ry, as it was, and is, And shall be ev - er - more,

No. 209.—MITCHELL'S.—C.M.

A. D. THOMSON.

The saints of God, from death set free, With joy shall mount on high; The heavenly host with praises loud Shall meet them in the sky, Shall meet them in the sky.

No. 210.—BRIXHAM.—C.M.

HANDEL (Arranged for this work).

Hark, the glad sound, the Sav-our comes! The Sav-our pro-mised long; Let ev-ry heart ex-ult with joy, And ev-ry voice be song! Let ev-ry heart ex-ult with joy, And ev-ry voice be song!

them in the sky.

arranged for this work).

ult with

ce be song!

W. D.

NO. 211.—PILGRIMS' CHURCH.—C.M.

W. & A.

O when, in kind-ness un-to me, Wilt thou be pleased to come! I with a per-fect heart will walk With-in my house at home.

See

No. 212.—NEW JERUSALEM.—C.M.

See all things now at last re-new'd, And
From heaven the new Je - ru - s'lem comes, All wor - thy of its Lord;
See
See all things now at last re-new'd And Par
See all things now at last re-new'd, And Par
Par
a - dis - e re - stor'd; See all things now at last re-new'd,
all things now at last re-new'd, And Par
a - dis - e re - stor'd, And Par - a - dis - e re - stor'd, And Par - a - dis - e re - stor'd,
a - dis - e re - stor'd; See all things now at last re - new'd,
dis - e re - stor'd; See all things now at last re new'd, And Par - a - dis - e re - stor'd,

No. 213.—UNITY.—C.M.D.

W. B. BRADBURY. Eng. Presb. Col., Hymn 210.

Come let us join our friends a-bore Who have obtained the prize, } Let all the saints ter-res-trial sing, With those to glor-y gone; For all the ser-vants of our King, In heav'n and earth are one.
And on the ea-gle wings of love, To joy ce-les-tial rise. }

No. 214.—MILBURN PORT.—C.M.

New Arrangement.

For he in his pa-vil-ion shall Me hide in e-vil days; In se-cret of his tent me hide, In se-cret of his tent me hide, In se-cret of his tent me hide, And on a rock me raise.



Heaven and earth are one.

New Arrangement.

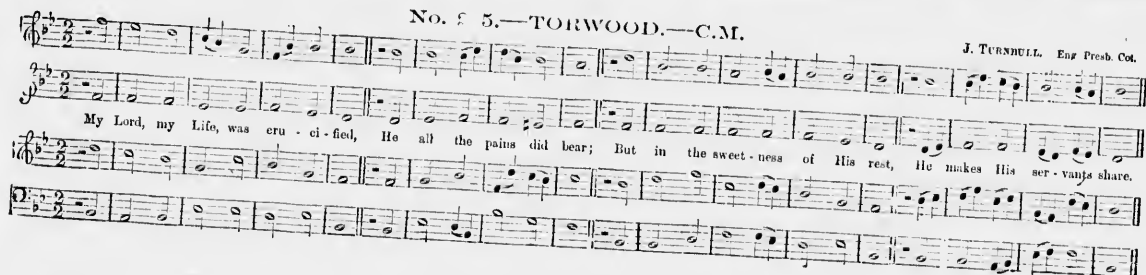


In

rock me raise.

No. 5.—TORWOOD.—C.M.

J. TURNBULL. Eng Presb. Col.



My Lord, my Life, was cru - ci - fied, He all the pains did bear; But in the sweet - ness of His rest, He makes His ser - vants share.

No. 216.—PEACE.—C.M.



Peace is the gift I leave with you; My peace to you be - queath, My peace to you be - queath; Peace that shall

com - fort you through life, Peace that shall com - fort you through life, And cheer your souls in death, And cheer your souls in death.

No. 217.—NORTHUMBERLAND.—C.M.D.

HENRY SMART. Eng. Presb. Ch. Hymns 318, 32

The Son of God goes forth to war, A king-ly crown to gain; His blood-red ban-ner streams a-far, Who fol-lows in his train!

Who best can drink his cup of woe, Tri-umph-ant ov-er pain; Who pa-tient bears his cross be-low, He fol-lows in his train.

No. 218.—NEW LONDON.—C.M.

Dr Choe

Thy mer-cy, Lord, is in the heavens, Thy truth doth reach the clouds; Thy jus-tice is like moun-tains great, Thy judg-ments deep as flow-

wa in his train!

flows in his train.

Dr Chorus

ments deep as flow

No. 219.—BAKER.—C.M.

W. F. SHERWIN.

'Tis fin-ish'd—The Mes-si-ah dies For sins, but not his own; The great re-demp-tion is com-plete, And Sa-tan's power o'er-thrown.

No. 220.—HOREB.—C.M.D.

Scottish Psalter, 1365. Ps. 30.

Lord, I will thee ex-toi, for thou hast lift-ed me on high, And ov-er me thou to re-joice mad'st not mine en-emy.

O thou who art the Lord my God, I in dis-tress to thee, With loud cries lift-ed up my voice, And thou hast heal-ed me.

No. 221.—MASON'S CHANT.—C.M.

W. B. BRADBURY.

I am the First, and I the Last, Through end-less years the same; I AM, is my me-mo-rial still, And my e-ter-nal name.

No. 222.—SUBMISSION.—8.8.8.4.

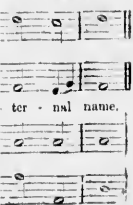
W. L. REYNOLDS. Eng. Presb Co.

My God and Fa-ther! while I stray Far from my home, in life's rough way, Oh, teach me from my heart to say, Thy will be done.

No. 223.—COESSE.—C.M.

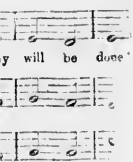
To do thy will I take de-light, O thou my God that art; Yea, that most he-ly law of thine I have with-in my heart.

W. B. BRADBURY.

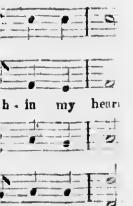


ter - nal name.

Eng. Presb Co



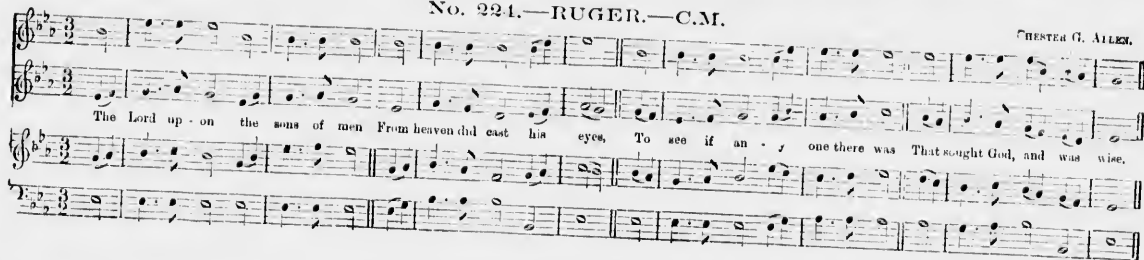
y will be done



h - in my heart

No. 224.—RUGER.—C.M.

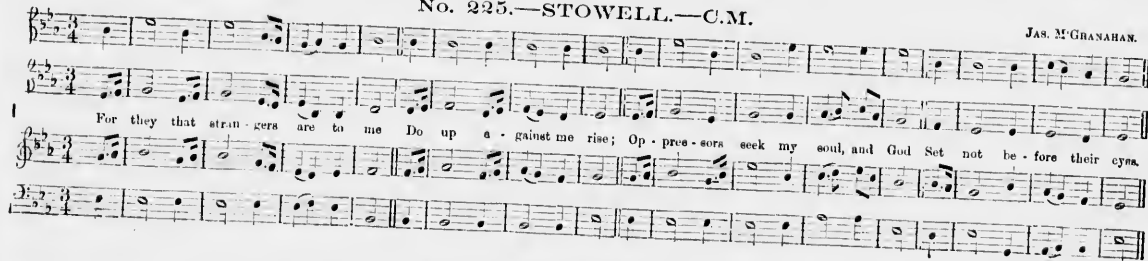
CHESTER G. ALLEN.



The Lord up - on the sons of men From heaven did cast his eyes, To see if an - y one there was That sought God, and was wise.

No. 225.—STOWELL.—C.M.

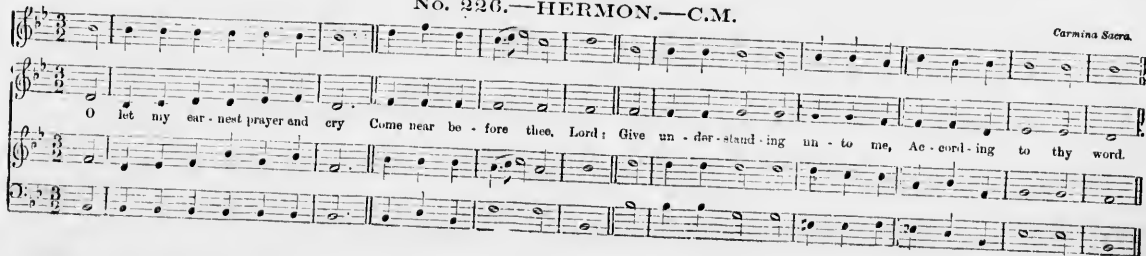
JAS. M'GRANAHAN.



For they that stran - gers are to me Do up a - gainst me rise; Op - pres - sors seek my soul, and God Set not be - fore their eyes.

No. 226.—HERMON.—C.M.

Carmina Sacra.



O let my ear - nest prayer and cry Come near be - fore thee, Lord: Give un - der - stand - ing un - to me, Ac - cord - ing to thy word.

No. 227.—ST PAUL'S.—C.M.

W. TATE.

O thou that art the Lord of hosts, That man is tru - ly blest, Who by as - sur - ed con - fid - ence On thee a - lone doth rest.

No. 228.—ARLINGTON.—C.M.

Dr ARNE.

The Lord thee keeps, the Lord thy shade On thy right hand doth stay: The moon by night thee shall not smite, Nor yet the sun by day.

No. 229.—PRESCOTT.—C.M.

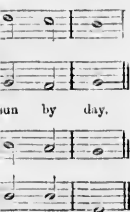
O with thy ten - der mer - cies, Lord, Us ear - ly sat - is - fy; So we re - joice shall all our days, And still be glad in thee.

W. TAYLOR.

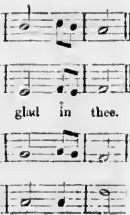


lone doth rest.

Dr ARNE.



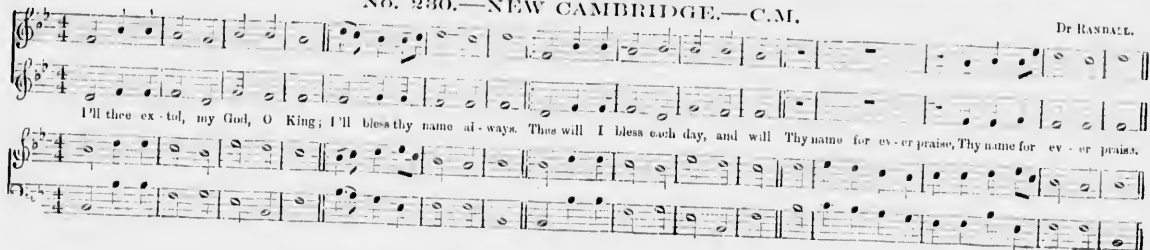
sun by day.



glad in thee.

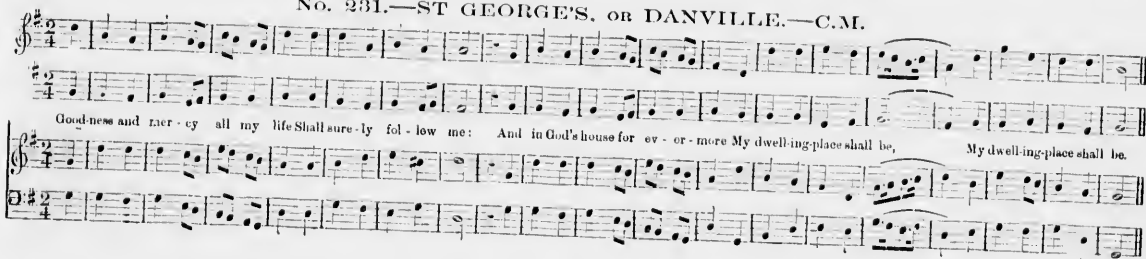
No. 230.—NEW CAMBRIDGE.—C.M.

Dr RANZALL.



I'll thee ex-tol, my God, O King; I'll bless thy name al-ways. Thou wilt I bless each day, and will Thy name for ev-er praise, Thy name for ev-er praise.

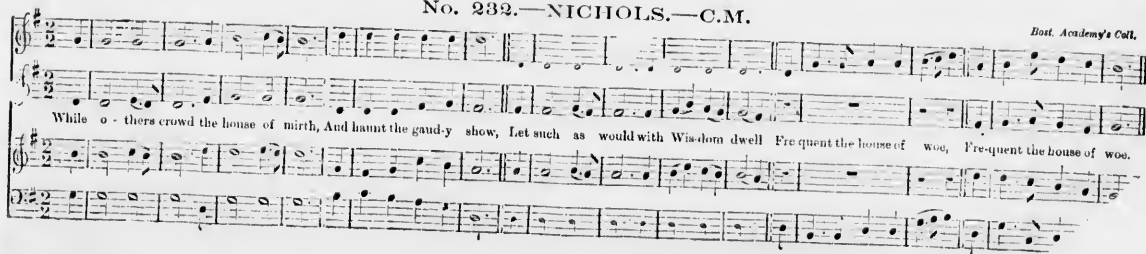
No. 231.—ST GEORGE'S, OR DANVILLE.—C.M.



Good-news and mer-cy all my life Shall sure-ly fol-low me: And in God's house for ev-er more My dwell-ing-place shall be, My dwell-ing-place shall be.

No. 232.—NICHOLS.—C.M.

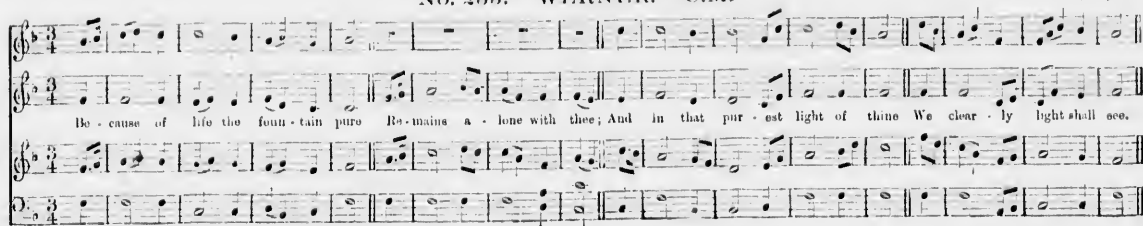
Bost. Academy's Coll.



While o - thers crowd the house of mirth, And haunt the gaud-y show, Let such as would with Wis-dom dwell Fre-quent the house of woe, Fre-quent the house of woe.

No. 233.—WERNER.—C.M.

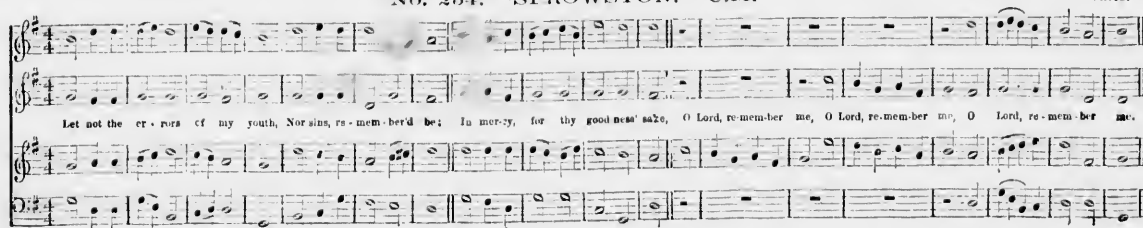
D. C. O.



Be - cause of his the foun - tain pure Re - mains a - lone with thee; And in that pur - est light of thine We clear - ly light shall see.

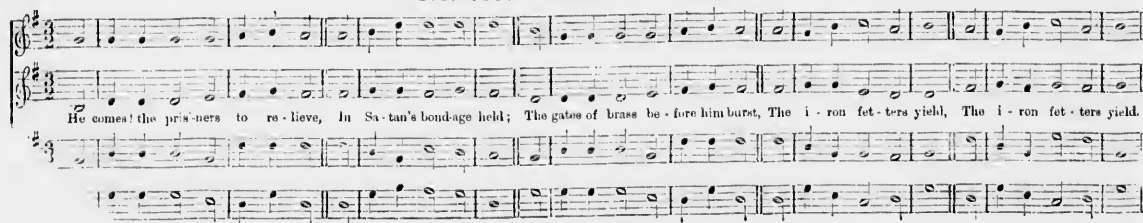
No. 234.—SPROWSTON.—C.M.

White.



Let not the er - rors of my youth, Nor sins, re - mem - ber'd be; In mer - cy, for thy good - ness' sake, O Lord, re - mem - ber me, O Lord, re - mem - ber me, O Lord, re - mem - ber me.

No. 235.—MARLOW.—C.M.



He comes! the pris - oners to re - lieve, In Sa - tan's bond - age held; The gates of brass be - fore him burst, The i - ron fet - ters yield, The i - ron fet - ters yield.

D. C. O.



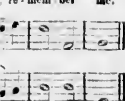
light shall see.



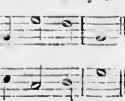
White.



re-men-ber me.

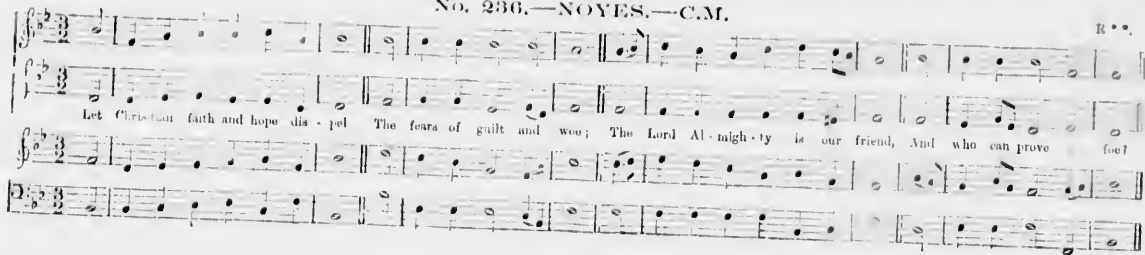


on fet-ters yield.



No. 236.—NOYES.—C.M.

R. O.

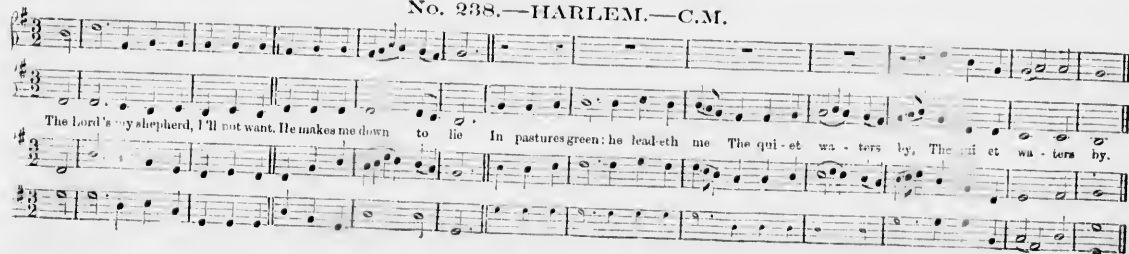


No. 237.—CONTRITION.—C.M.

W. PERVER.



No. 238.—HARLEM.—C.M.



No. 239.—DEANE.—C.M.

Harp of Judah.

Now there-fore heark-en to my words, Ye child-ren, and be wise: Hap-py the man that keeps my ways; The man that shuns them dies.

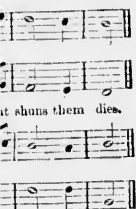
No. 240.—BABEL'S STREAMS.—C.M.

W. PURVES.

By Ba-bel's streams we sat and wept, When Si-on we thought on. In midst there-of we hang'd our harps The wil-low-trees up-on.

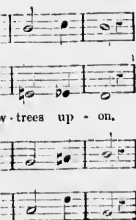
For there a song re-quir-ed they, Who did us cap-tive bring: Our spoil-ers call'd for mirth, and said, A song of Si-on sing.

Harp of Judah.

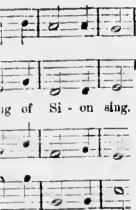


at shuns them dies.

W. Purvis.

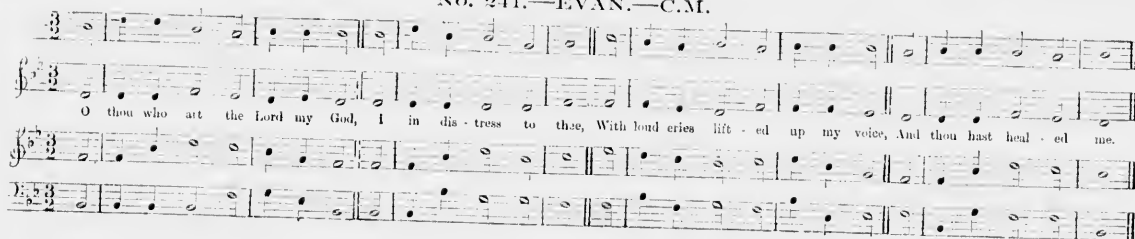


y-trees up-on.



g of Si-on sing.

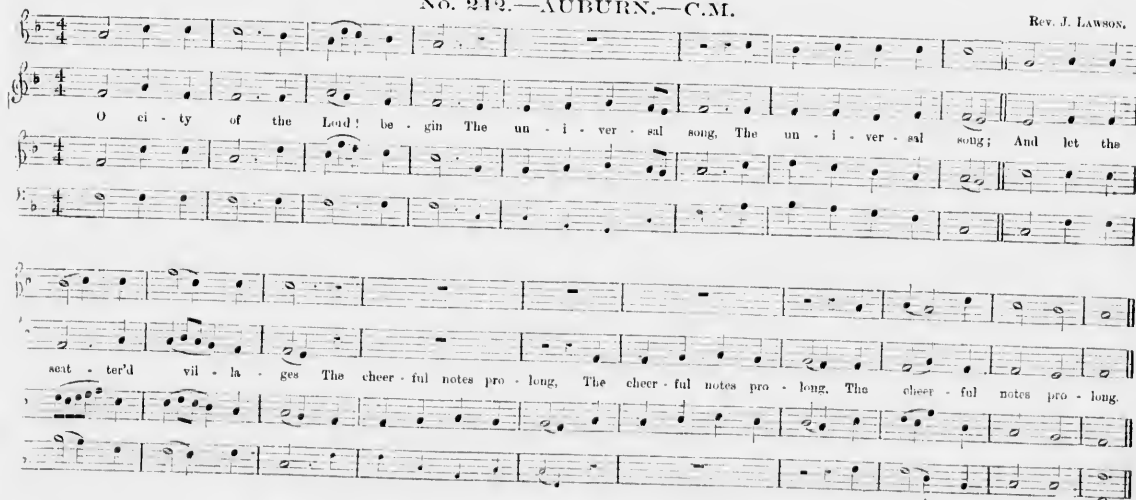
No. 241.—EVAN.—C.M.



O thou who art the Lord my God, I in dis-tress to thee, With loud cries lift-ed up my voice, And thou hast heal-ed me.

No. 242.—AUBURN.—C.M.

Rev. J. LAWSON.



O ci-ty of the Lord: be-gin The un-i-ver-sal song. The un-i-ver-sal song; And let the

ant-ter'd vil-la-ges The cheer-ful notes pro-long. The cheer-ful notes pro-long. The cheer-ful notes pro-long.

No. 243.—IRISH.—C.M.

B. MILLBOVE. Harmony by Hamilton.

With joy and peace shall then be led The glad con-vert-ed lands; The lof-ty mountains then shall sing, The for-ests clap their hands.

No. 244.—HENRY.—C.M.

S. P. FORD.

The Lord's voice on the wa-ters is; The God of ma-jest-y Doth thun-der, and on mul-ti-tudes Of wa-ters sit-teth he.

No. 245.—BETHEL.—C.M.

JAMES LEACH.

They with the fat-ness of thy house Shall be well sa-tis-fied; From riv-ers of thy plea-sure thou Wilt drink to them pro-vide.

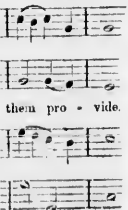
Harmony by Hamilton.



S. P. POND.

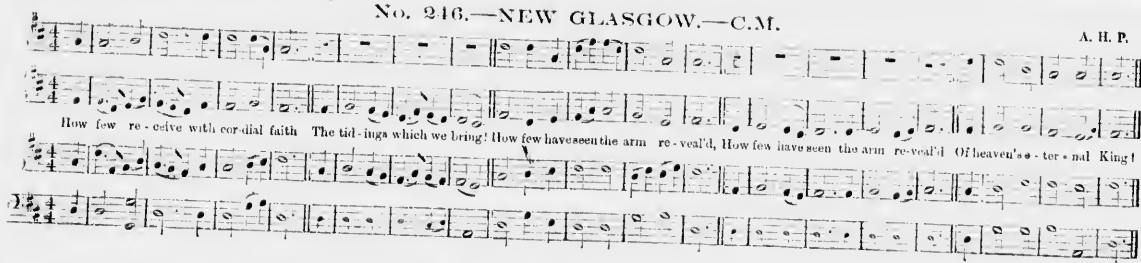


JAMES LEACH.



No. 246.—NEW GLASGOW.—C.M.

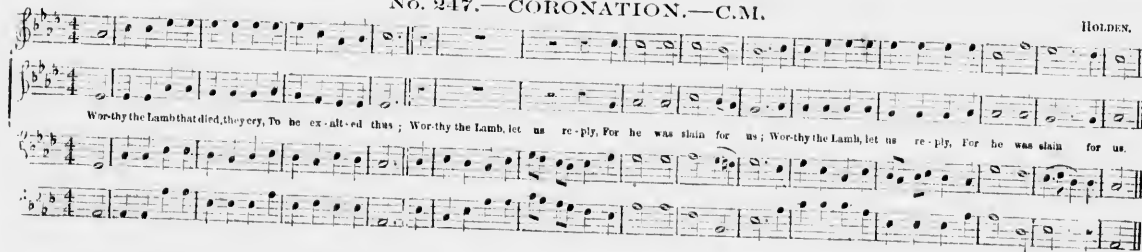
A. H. P.



How few re-ceive with cor-dial faith The tid-ings which we bring! How few have seen the arm re-veal'd, How few have seen the arm re-veal'd Of heav'n's a-bet-ter-nal King!

No. 247.—CORONATION.—C.M.

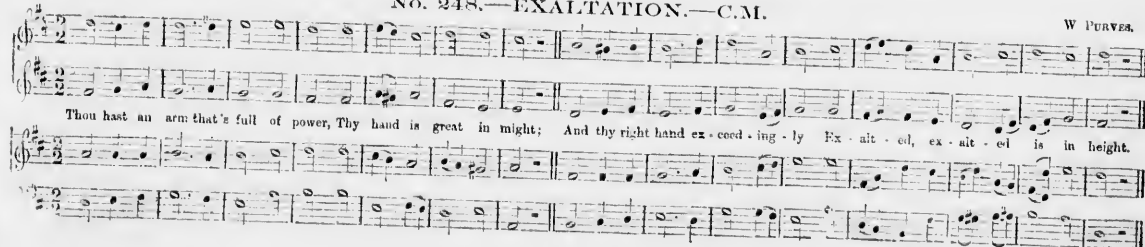
HOLDEN.



Wor-thy the Lamb that died, thy-ry, To be ex-alt-ed thus; Wor-thy the Lamb, let us re-ply, For he was slain for us; Wor-thy the Lamb, let us re-ply, For he was slain for us.

No. 248.—EXALTATION.—C.M.

W. PURVES.



Thou hast an arm that's full of power, Thy hand is great in might; And thy right hand ex-ceed-ing-ly Ex-alt-ed, ex-alt-ed is in height.

No. 249.—HUMILITY.—C.M.

W. PEARCE

Not un-to us, Lord, not to us, But do thou glo-ry take, But do thou glo-ry take Un-to thy name, even for thy truth, And for thy mer-cy's sake.

No. 250.—SHERBURNE.—C.M.

READ.

While hum-ble shep-herds watch'd their flocks In Beth-le-hem's plains by night, An an-gel sent from heaven ap-peared, And fill'd the plains with light, A'

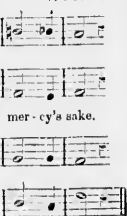
fill'd the plains with light, And fill'd the plains with light; An an-gel sent from heaven ap-peared, And fill'd the plains with light.

plains with light, And fill'd the plains with light; An an-gel sent from heaven ap-peared, And fill'd the plains with light.

fill'd the plains with light; An an-gel sent from heaven ap-peared, And fill'd the plains with light, And fill'd the plains with light.

fill'd the plains with light; An an-gel sent from heaven ap-peared, And fill'd the plains with light.

W. PURVIS



mer-cy's sake.

READ.



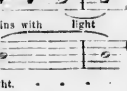
heaven ap-pears, And



he plains with light, A



light.

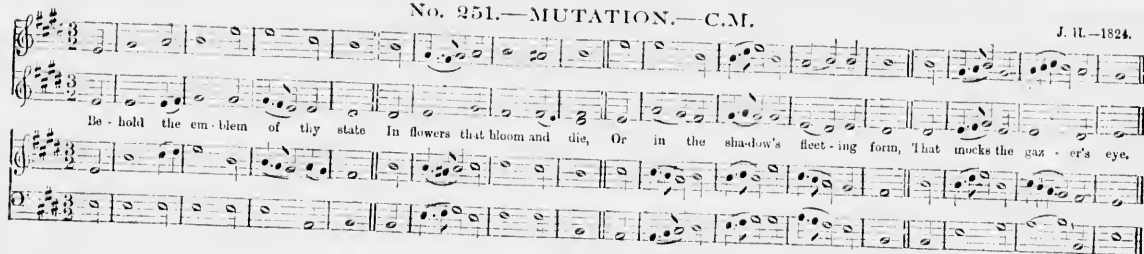


ins with light

ht.

No. 251.—MUTATION.—C.M.

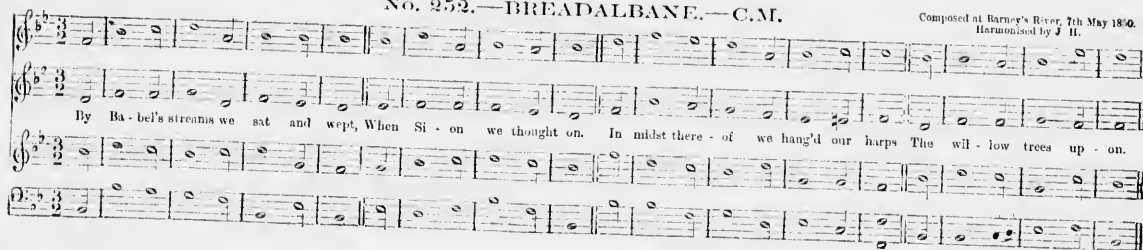
J. H. — 1824.



Be-hold the em-blem of thy state In flowers that bloom and die, Or in the sha-dow's fleet-ing form, That mocks the gaz-er's eye.

No. 252.—BREADALBANE.—C.M.

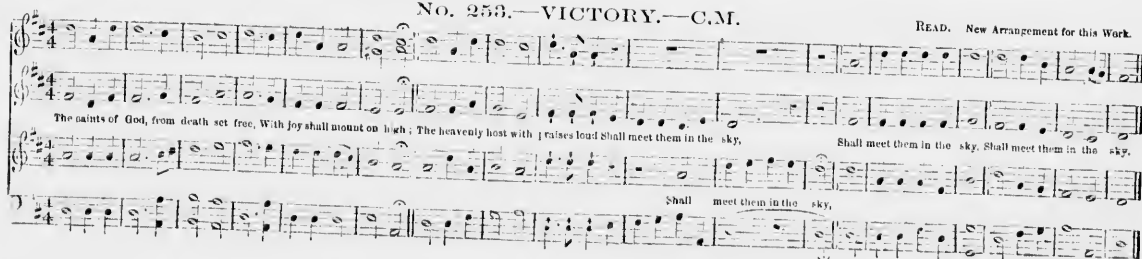
Composed at Barney's River, 7th May 1840.
Harmonised by J. H.



By Ba-bel's streams we sat and wept, When Si-on we thought on. In midst there-of we hang'd our harps The wil-low trees up-on.

No. 253.—VICTORY.—C.M.

READ. New Arrangement for this Work.



The saints of God, from death set free, With joy shall mount on high; The heavenly host with praises loud Shall meet them in the sky,

Shall meet them in the sky, Shall meet them in the sky.

Shall meet them in the sky,

No. 254.—BOYLSTON.—S.M.

L. Mason.

Lord, bless and pi - ty us, Shine on us with thy face: That th' earth thy way, and na - tions all May know thy sav - ing grace.

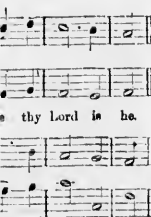
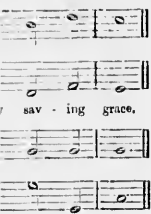
No. 255.—OZREM.—S.M.

To thee I lift my soul: O Lord, I trust in thee: My God, let me not be a - shamed, Nor foes tri - umph o'er me.

No. 256.—MECHAL.—S.M.

Thy beau - ty to the King Shall then de - light - ful be; And do thou hum - bly wor - ship him, Be - cause thy Lord is he, Be - cause thy Lord is he.

L. MASON.



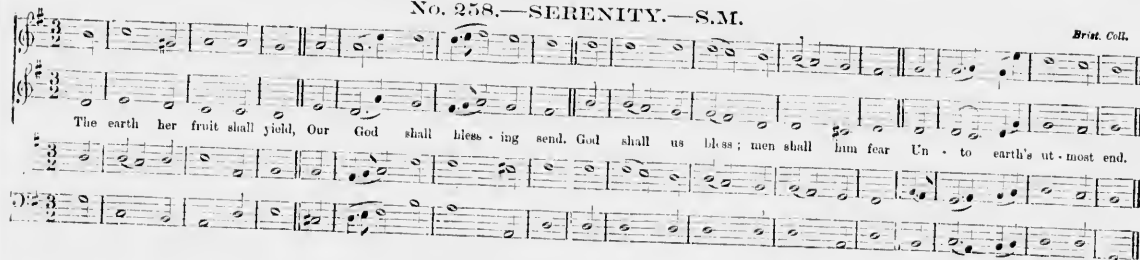
No. 257.—HUDDERSFIELD.—S.M.

Brist. C. 2.



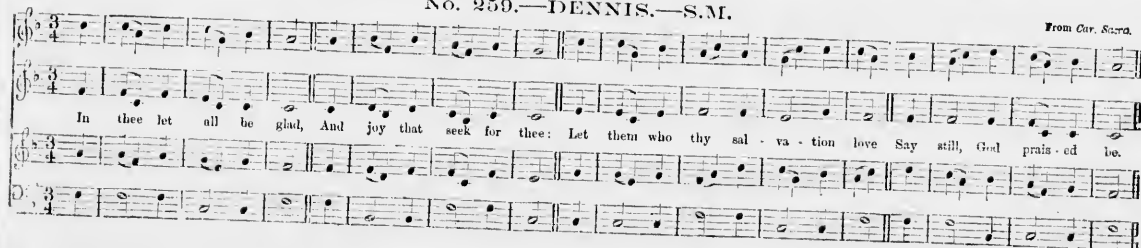
No. 258.—SERENITY.—S.M.

Brist. Coll.



No. 259.—DENNIS.—S.M.

From Car. Sara.



No. 260.—TIOGA.—S.M.

T. HAMINGS.

Our God shall sure - ly come, Keep si - lence shall not he: Be - fore him fire shall waste, great storms Shall round a - bout him be.

No. 261.—DIKEMAN.—S.M.

The might - y God, the Lord, hath spok - en, and did call The earth, from ris - ing of the sun, To where he hath his fall.

No. 262.—CLIFTON.—S.M.

J. BRADHAM, *Brist. Coll.*

My heart's griefs are in - creased: Me from dis - tress re - lieve. See mine af - flic - tion and my pain, And all my sins for - give.

T. HASTINGS.

bout him be.

e hath his fall.

y sins for - give.

No. 263.—FRANCONIA.—S.M.

Brist. Coll.

God good and up-right is: The way he'll sin-ners show. The meek in judg-ment he will guide, And make his paths to know.

No. 264.—SHAWMUT.—S.M.

Brist Coll.

Show me thy ways, O Lord; Thy paths, O teach thou me: And do thou lead me in thy truth. There-in my teach-er be,

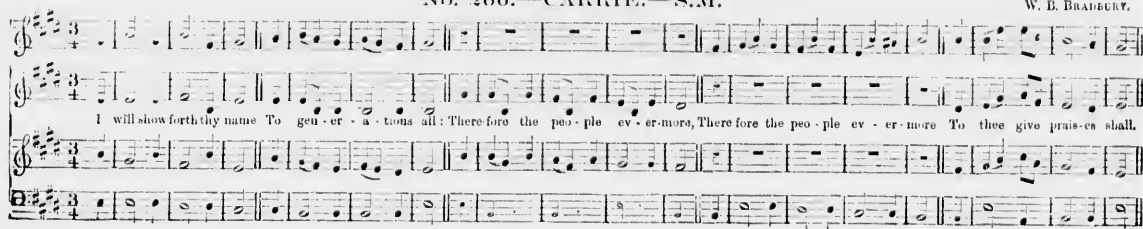
No. 265.—EL KADER.—S.M.

W. B. BRADBURY.

And do thou hum-bly wor-ship him Be-cause thy Lord is he.
Thy beau-ty to the King Shall then de-light-ful be: And do thou hum-bly wor-ship him, Be-cause thy Lord is he; And do thou hum-bly wor-ship him, Be-cause thy Lord is he.
And do thou hum-bly wor-ship him, Be-cause thy Lord is he.

No. 266.—CARRIE.—S.M.

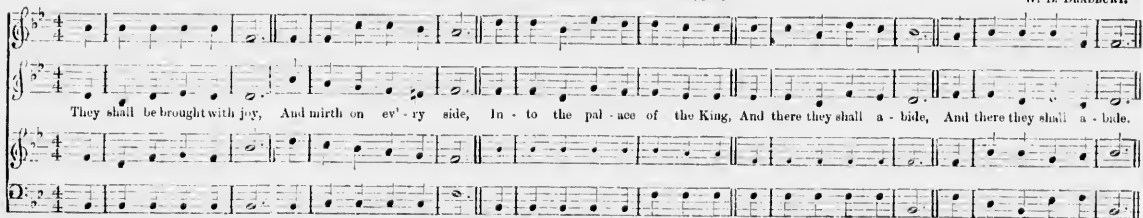
W. B. BRADBURY.



I will show forth thy name To gen-er-a-tions all: There fore the peo-ple ev-er-more, There fore the peo-ple ev-er-more To thee give prais-es shall.

No. 267.—CROSBY.—S.M.

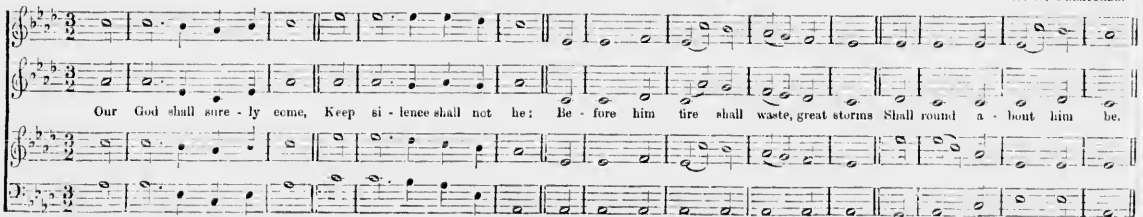
W. B. BRADBURY.



They shall be brought with joy, And mirth on ev'-ry side, In-to the pal-ace of the King, And there they shall a-bide, And there they shall a-bide.

No. 268.—LEIGHTON.—S.M.

H. W. GREATORIX.



Our God shall sure-ly come, Keep si-lence shall not he: Be-fore him fire shall waste, great storms Shall round a-bout him be.

W. B. BRADBURY.

thee give praise shall.

W. B. BRADBURY.

there they shall abide.

H. W. GREATOREX.

about him be.

NO. 269.—STANTON.—S.M.

HUBERT P. MAY.

In thee let all be glad, And joy that seek for thee: Let them who thy salvation love Say still, God praised be,

NO. 270.—WEATHERBY.—S.M.

GEO. KINGSLY.

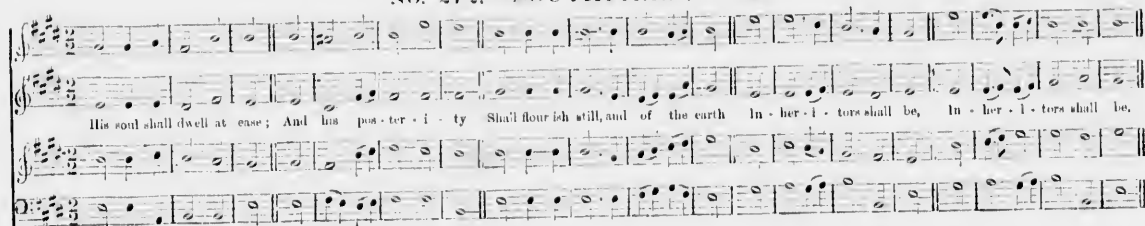
I poor and needy am; Come, Lord, and make no stay: My help thou and deliverer art; O Lord, make no delay.

NO. 271.—LORD'S DAY.—S.M.

W. B. BRADBURY.

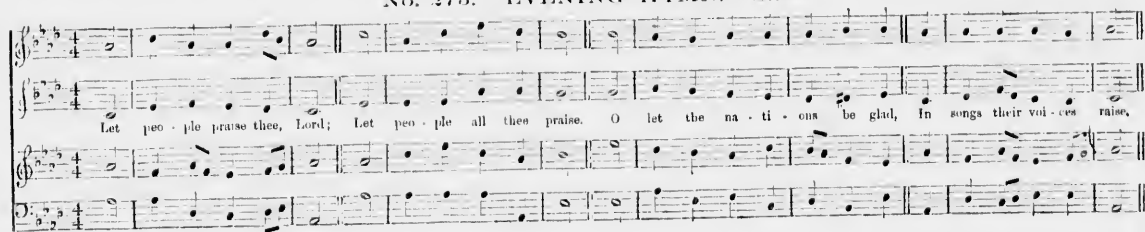
Lord, bless and pity us, Shine on us with thy face: That th'earth thy way, and nations all May know thy saving grace.

No. 272.—SOUTHFIELD.—S.M.



His soul shall dwell at ease; And his pos-ter-i-ty Sha'll flourish still, and of the earth In-her-i-tors shall be, In-her-i-tors shall be.

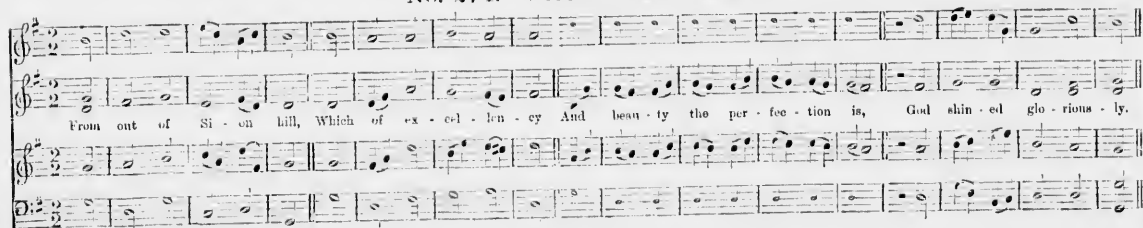
No. 273.—EVENING HYMN.—S.M.



Let peo-ple praise thee, Lord; Let peo-ple all thee praise. O let the na-ti-ons be glad, In songs their voi-ces raise.

No. 274.—SHIRLAND.—S.M.

STANLEY.



From out of Si-on hill, Which of ex-cel-len-cy And beau-ty the per-fec-tion is, God shin-ed glo-ri-ous-ly.

No. 275.—SILCHESTER.—S.M.

REV. DR. MALAN. *Brist. Coll.*

The daughter of the King All glorious is within; And with embroidery of gold Her garments wrought have been.

No. 276.—ST MARY REDCLIFFE.—S.M.

C. BRYAN. *Brist. Coll.*

O daughter, take good heed, Incline, and give good ear; Thou must forget thy kindred all, And father's house must dear.

No. 277.—ST RAPHAEL.—S.M.

P. R. SLEEMAN. *Brist. Coll.*

They shall be brought with joy, And mirth on every side, In to the palace of the King, And there they shall abide.

No. 278.—COMPASSION.—S.M.

RADIGER.

To - geth - er let my saints Un - to me ga - ther'd be, Those that by sa - cri - fice have made, Those that by sa - cri - fice have made A co - ve - nant with me.

No. 279.—LONSDALE.—S.M.

O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.

Thy beau - ty to the King Shall then de - light - ful be:

Thy beau - ty to the King Shall then de - light - ful be: And do thou hum - bly wor - ship him, Be - cause thy Lord is he,

Thy beau - ty to the King Shall then de - light - ful be:

RADIGER.

No. 280.—GLASGOW.—S.M.

They shall be brought with joy, And mirth on ev'ry side, And mirth on ev'ry side, In - to the

And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.
pal - ace of the King, And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.
And there they shall a - bide, And there they shall a - bide, And there they shall a - bide.

No. 281.—CONCORD.—S.M.

HOLDEN.

The sceptre of thy kingdom doth,
Thy roy - al seat, O Lord, For ev - er shall re - main: The scept - re of thy king - dom doth, Tha scept - re of thy kingdom doth All righteousness maintain.
The scept - re of thy king - dom doth,
The scept - re of thy king - dom doth,

No. 282.—ARDOR.—S.M.

Thou'rt fair - est of all men; Grace in thy lips doth flow: And there-fore bless-ings ev - er - more On thee doth God be - stow, On thee doth God be - stow.
And there-fore bless-ings ev - er - more,
On thee doth God be - stow,

No. 283.—FRANKLIN SQUARE.—S.M.

S. R. POND.

The earth her fruit shall yield, Our God shall bless - ing send. God shall us bless; men shall him fear Un - to earth's ut - most end.

No. 284.—ATHOL, OR CAMBRIDGE.—S.M.

H. HARRISON.

My heart in - dit - ing is God mat - ter in a song: I speak the things that I have made, Which to the King be - long.



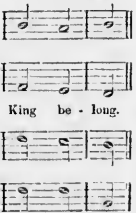
h God be - slow.

S. R. POND.



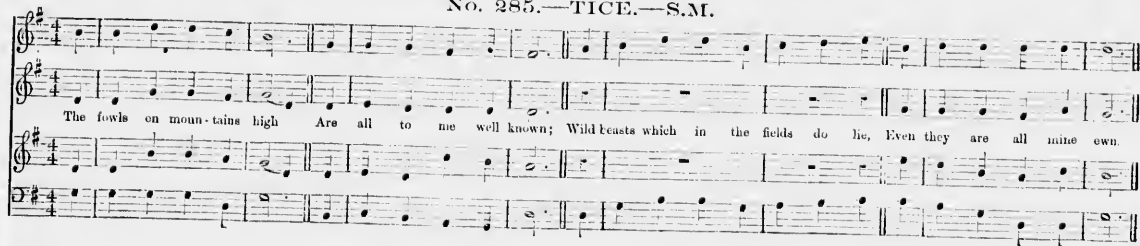
ut - most end.

H. HARRISON.



King be - long.

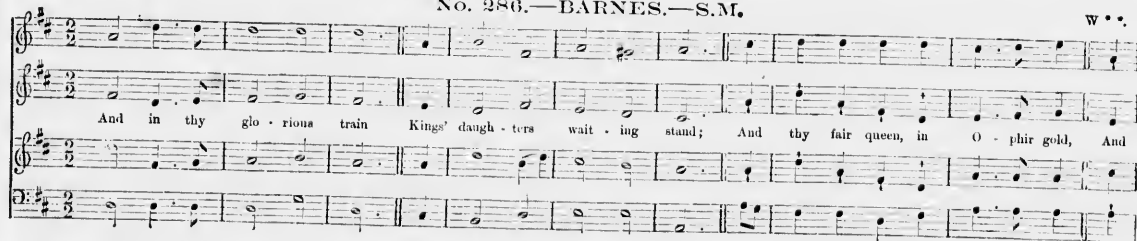
No. 285.—TICE.—S.M.



The fowls on moun - tains high Are all to me well known; Wild beasts which in the fields do lie, Even they are all mine own.

No. 286.—BARNES.—S.M.

W * *



And in thy glo - rious train Kings' daugh - ters wait - ing stand; And thy fair queen, in O - phir gold, And



Doth stand at thy right hand,

thy fair queen, in O - phir gold, Doth stand at thy right hand,

Doth stand at thy right hand.

Doth stand at thy right hand,

No. 287.—HUNTLY.—S.M.

J. H., 1824.

I will show forth thy name To gen - er - a - tions all; There - fore the peo - ple ev - er - more To thee give prais - es shall.

No. 288.—FENBURN.—S.M.

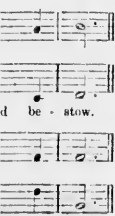
H. P. M.

The whole patha of the Lord Are truth and mer - cy sure, To those that do his cov - nant keep, And tes - ti - mo - nies pure.

No. 289.—LINWOOD.—S.M.

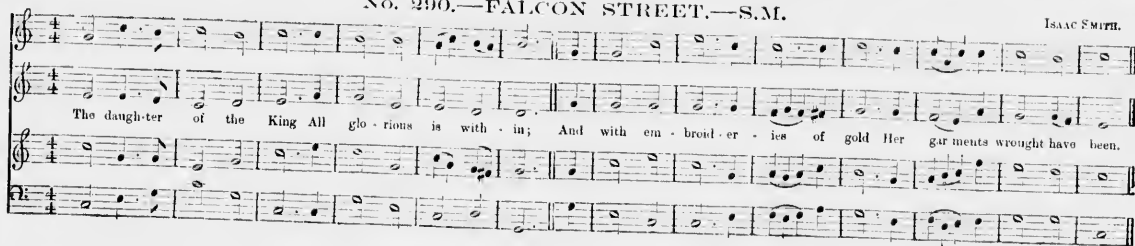
CLARK.

Thou'rt fair - est of all men; Grace in thy lips doth flow: And there - fore bless - ings ev - er - more On thee doth God be - stow.



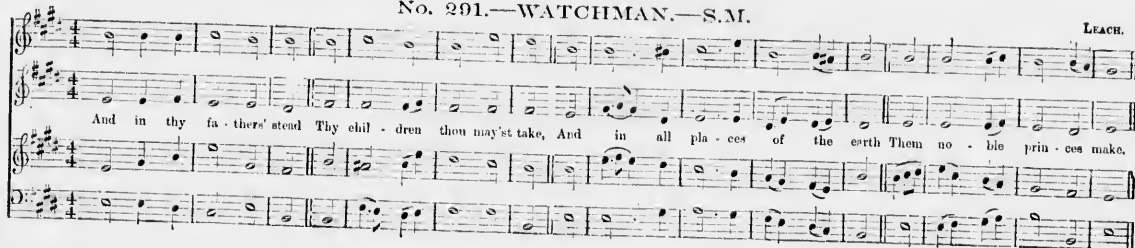
No. 290.—FALCON STREET.—S.M.

ISAAC SMITH.

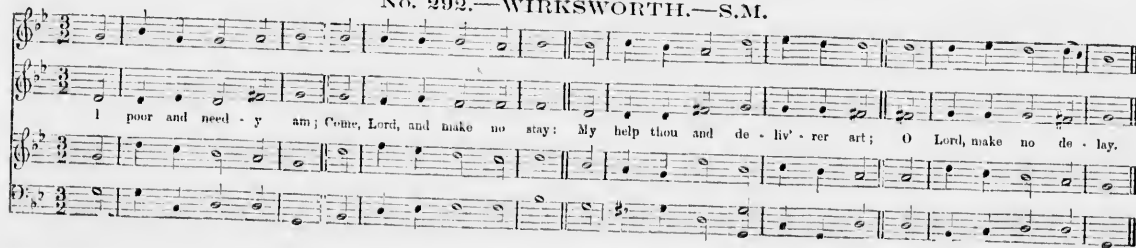


No. 291.—WATCHMAN.—S.M.

LEACH.



No. 292.—WIRKSWORTH.—S.M.



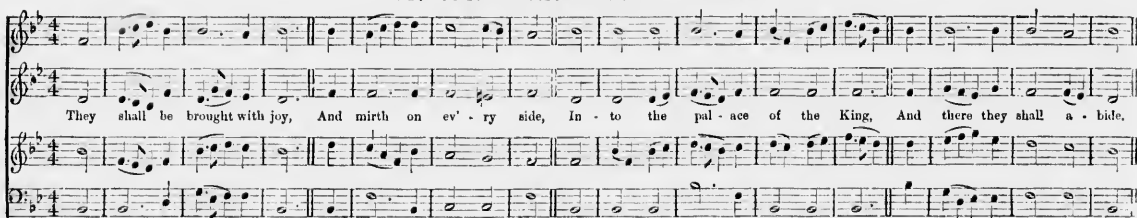
No. 293.—PECKHAM.—S.M.

I. SMITH.



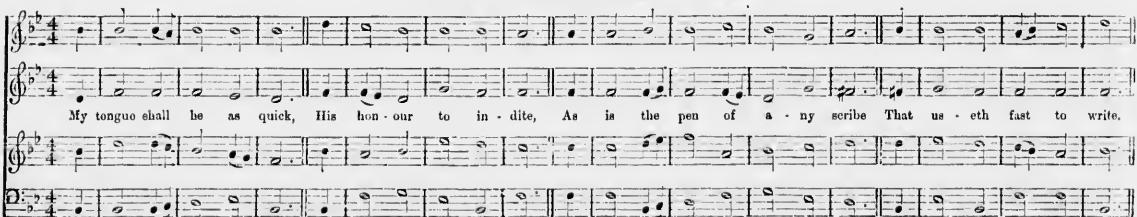
Thy roy - al seat, O Lord, For ev - er shall re - main: The sceptre of thy king - dom doth All righte - ous - ness main - tain.

No. 294.—FERNEYSIDE.—S.M.



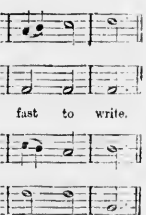
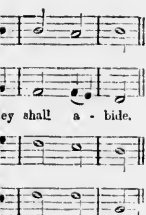
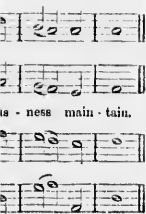
They shall be brought with joy, And mirth on ev - ry side, In - to the pal - ace of the King, And there they shall a - bide.

No. 295.—PARKFIELD.—S.M.



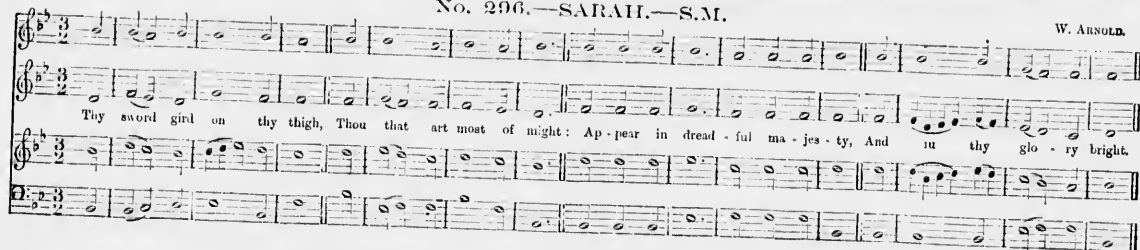
My tongue shall be as quick, His hon - our to in - dite, As is the pen of a - ny scribe That us - eth fast to write.

I. SMITH.



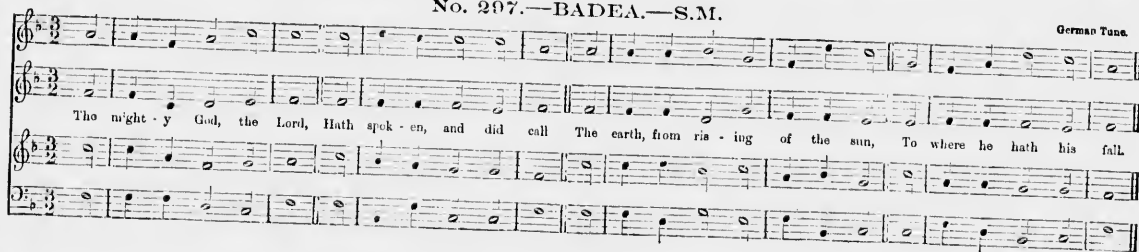
No. 296.—SARAH.—S.M.

W. ARNOLD.



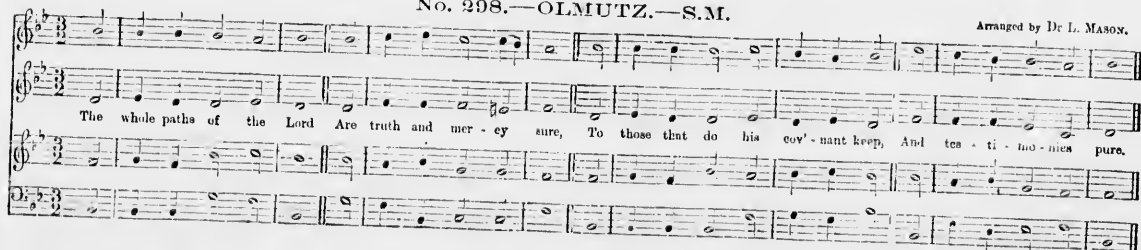
No. 297.—BADEA.—S.M.

German Tune.



No. 298.—OLMUTZ.—S.M.

Arranged by Dr L. MASON.



No. 299.—STATE STREET.—S.M.

J. C. WOODMAN.

My heart in - dit - ing is Good mat - ter in a song: I speak the things that I have made, Which to the King be - long.

No. 300.—HAVERHILL.—S.M. (No. 1.)

H. B. BOND.

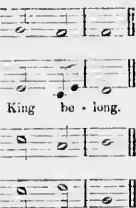
Lord, bless and pi - ty us, Shine on us with thy face: That th'earth thy way, and na - tions all May know thy sav - ing grace.

No. 301.—LAURA CHANT.—S.M.

J. HEBURN.

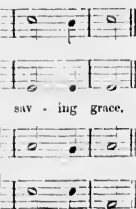
O daugh - ter, take good heed, In - cline, and give good ear; Thou must for - get thy kin - dred all, And fa - ther's house most dear.

J. C. WOODMAN.



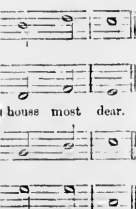
King be - long.

H. B. BOND.



say - ing grace.

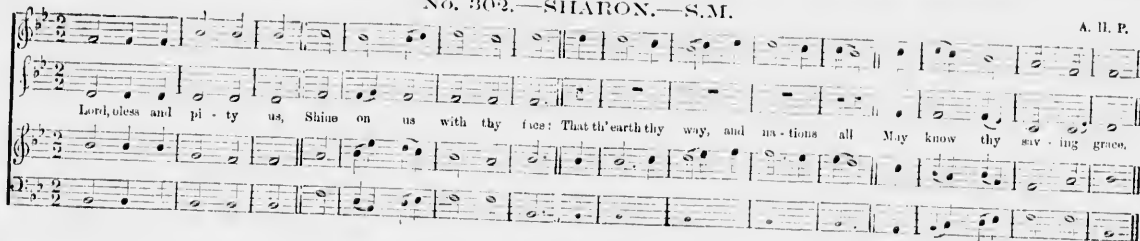
J. HERBURN.



house most dear.

No. 302.—SHARON.—S.M.

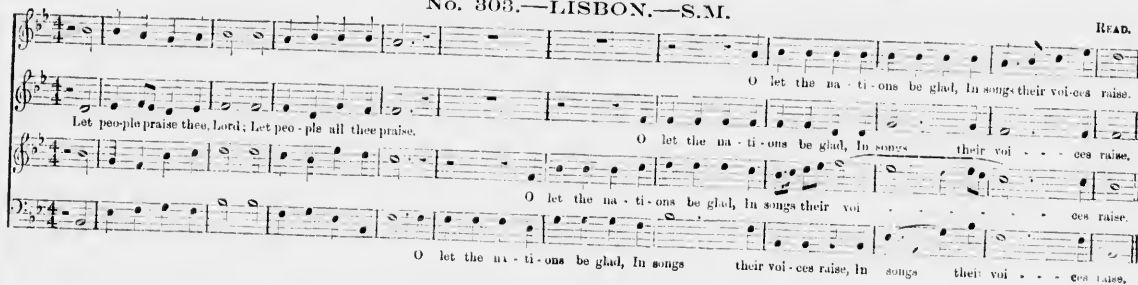
A. H. P.



Lord, less and pi - ty us, Shine on us with thy face: That th'earthly way, and na - tions all May know thy sav - ing grace.

No. 303.—LISBON.—S.M.

READ.



Let people praise thee, Lord: Let peo - ple all thee praise.

O let the na - ti - ons be glad, In song their voi - ces raise.

O let the na - ti - ons be glad, In songs their voi - ces raise.

O let the na - ti - ons be glad, In songs their voi - ces raise.

O let the na - ti - ons be glad, In songs their voi - ces raise, In songs their voi - ces raise.

No. 304.—HAVERHILL.—S.M. (No. 2.)

Dr. V. MASON.



To thee I lift my soul: O Lord, I trust in thee: My God, let me not be a - shamed, Nor foes tri - umph o'er me.

No. 305.—CORELLI.—S.M.

Eng. Irish Ch., Hymns 130-141.

A few more years shall roll, A few more sea-sons come; And we shall be with those that rest, A sleep with - in the tomb.

No. 306.—AMERICA.—S.M.

And do thou hum-bly wor-ship him, Be-cause thy Lord is he.
 Thy trou-ty to the King shall thou de-light-ful be; And do thou hum-bly wor-ship him, Be-cause thy Lord is he.
 And do thou hum-bly wor-ship him Be-cause thy Lord is he, Be-cause thy Lord is he.
 And do thou hum-bly wor-ship him, And do thou hum-bly wor-ship him, Be-cause thy Lord is he.

No. 307.—MOUTHPORT.—S.M.

Come ye that love the Lord, And let your joys be known; Join in a song with sweet ac-cord As ye sur-round the throne, As ye sur-round the throne.

No. 308.—FAIRFIELD.—S.M.

Rev. P. La Touche. *Brill. Oct.*

The daughter of the King All glo-rious is with-in; And with em-broid-er-ies of gold Her gar-ments wrought have been.

She com-eth to the King In robes with need-le wrought; The vir-gins that do fol-low her Shall un-to thee be brought.

No. 309.—JUDD.—S.M.

Hymn 15.

Sweet is the task, O Lord, Thy glo-rious acts to sing, To praise thy name and bear thy word, And grate-ful offer-ings bring.

No. 310.—PRUSSIA.—S.M.

In thee let all be glad, And joy that seek for thee: Let them who thy sal - va - tion love Say still, God prais - ed be.

No. 311.—CRANBROOK.—S.M.

The sceptre of thy king-dom
Thy roy - al seat, O Lord, For ev - er shall re - main: The sceptre of thy king-dom doth,
The sceptre of thy king-dom doth
All right-eous-ness main-tain, All right-eous-ness main-tain, All right-eous-ness main-tain.
The sceptre of thy king-dom doth
All right-eous-ness main-tain, All right-eous-ness main-tain, All right-eous-ness main-tain.
doth, The sceptre of thy king-dom doth

No. 312.—FALMOUTH.—S.M.

Yet I will thou reprove, And set be-fore thine eyes, In or-der ranked, thy misdeeds, And thine in-i-quities, And thine in-i-quities, And thine in-i-quities.

No. 313.—YARMOUTH.—S.M.

KIDBALL

The might-y God, the Lord, hath apok-en, and did call The earth, from ris-ing
The earth, from ris-ing of the sun, To
The earth, from ris-ing of the sun,
earth, from ris-ing of the sun, of the sun, The earth, from ris-ing of the sun, To where he hath his fall,
where he hath his fall, The earth, from ris-ing of the sun,

No. 314.—SOUTHAMPTON.—S.M.

E. IVES.

Sweet is the task, O Lord, Thy glo-ri-ous acts to sing; To praise thy name and hear thy word, To praise thy name and hear thy word, And grate-ful off'rings bring.

No. 315.—NICTEA.—11, 12, 11.

REV. J. B. DYKES. Eng. Presb. Cal.

Ho - ly, ho - ly, ho - ly, Lord God Al - might - y! Ear - ly in the morn - ing our song shall rise to thee.

Ho - ly, ho - ly, ho - ly, Mer - ci - ful and might - y! God in Three Per - sons, bless - ed Trin - i - ty.

E. IVRA.



to ful off-rings bring.

DYKES. Eng. Presb. Col.

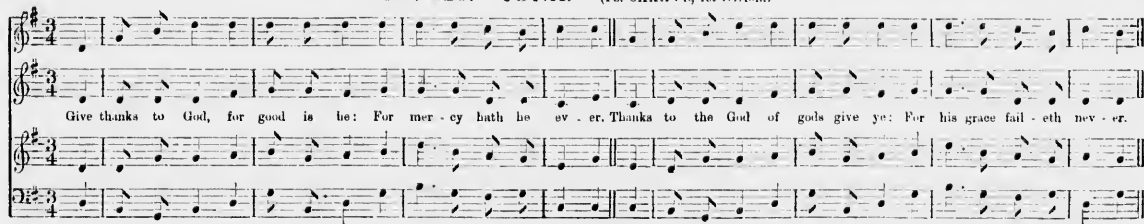


rise to thee.

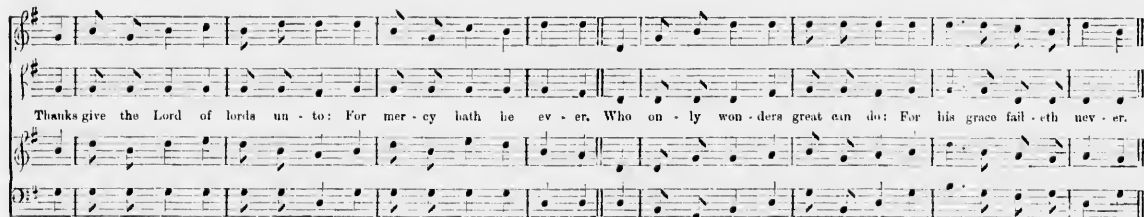


Trin - i - ty.

No. 316.—IONA.—(Ps. CXXXVI, 1st version.)



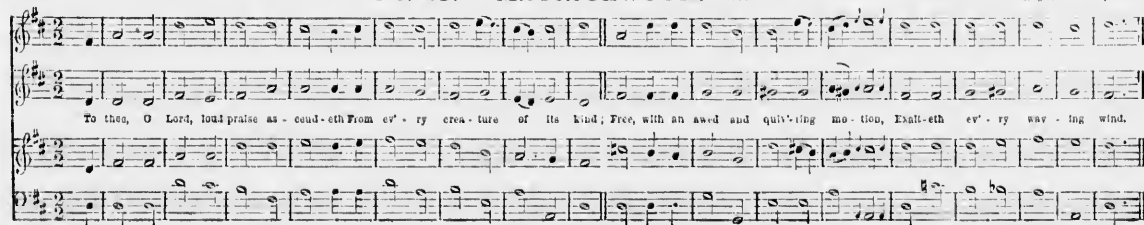
Give thanks to God, for good is he: For mer-cy hath he ev-er. Thanks to the God of gods give ye: For his grace fail-eth nev-er.



Thanks give the Lord of lords un-to: For mer-cy hath he ev-er. Who on-ly won-ders great can do: For his grace fail-eth nev-er.

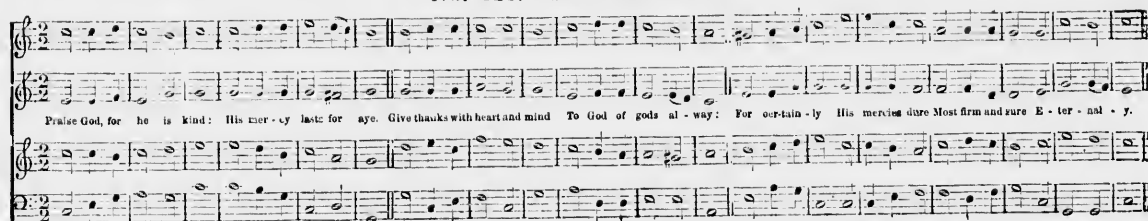
No. 317.—MAURICEWOOD.—9.8.9.8.

JAS. TUBLE. Eng. Presb. Col., 370.



To thee, O Lord, loud praise as-cend-eth From ev-ry crea-ture of its kind; Free, with an awed and quiv-ling mo-tion, Exalt-eth ev-ry way-ing wind.

No. 318.—PARAN.—H.M.



Praise God, for he is kind: His mer-cy last for aye. Give thanks with heart and mind To God of gods al-way: For cer-tain-ly His mer-cies dure Most firm and sure E-ter-nal-y.

No. 319.—CARMINA.—H.M.



The Lord of heaven con-fess, On high his glo-ry raise. Him let all an-gels bless Him all his ar-mies praise.

Him glor-i-fy Sun, moon, and stars; Ye high-er spheres, And cloud-y sky.

Ye high-er spheres,

Ye high-er spheres,

No. 320.—SPAIN.—(Ps. CXLIII, 2d version.)

Oh, hear my prayer, Lord, And un-to my de-sire To how thine ear accord, I humbly thee require; {And, in thy faithfulness,} And, in thy righteousness, Up-on me pi-ty take. {Un-to me answer make,}

No. 321.—LENEX.—H.M.

Ye tribes of A-dam, join With heaven, and earth, and seas, And of-fer notes di-vine To your Cre-a-tor's praise.

Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.

Ye ho-ly throng of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.

ho-ly throng of an-gels bright, Ye ho-ly throng of an-gels bright, In worlds of light be-gin the song.

No. 322.—ADORATION.—H.M.

The Lord of lords praise ye, Whose mercies still endure. Great wonders on - ly he Doth work by his great po - wer. For cer-tain - ly His mer-cies dare Most firm and sure E - ter - nal - ly.

No. 323.—CLAREMONT.—H.M.

From Car. Sacra.

Let ev - ry crea - ture join To bless Je - ho - vah's name; And ev - ry power u - nite To swell th' ex - alt - ed theme.

Let na - ture raise, From ev - ry tongue, A gen - ral song of grate - ful praise.

No. 324.—HAWLET.—H.M.

The Lord of heaven con-fess, On high his glo-ry raise, raise. Him glo-ri-fy Sun, moon, and stars, Ye high-er spheres And cloud-y sky.

No. 325.—HANDEL.—H.M.

Arranged from HANDEL.

Praise God, for he is kind; His mer-cy lasts for aye, Give thanks with heart and mind To God of gods al-way; For cer-tain-ly His mer-cies dure Most firm and sure E-ter-nal-ly.

No. 326.—AMHERST.—H.M.

BILLINGS. Hamilton's Arrangement.

Ye boundless realms of joy, Ex-alt your Mak-er's fame; His praise your song em-phy. A-bove the star-ry frame, Ye ha-ly throng of an-gels bright, In worlds of light be-gin the song.

No. 327.—DARWELL'S 148TH.—H.M.

The Lord of heav'n on - fess, On high his glo - ry raise. Him let all an - gels bless, Him all his ar - mies praise. Him glo - ri - fy Son, moon, and stars, Ye higher spheres, And cloudy sky.

No. 328.—PURVIS.—H.M.

The Lord Je - ho - vah reigns, His throne is bolted on high; The gar - ments he as - sures Are light and His glo - ries shine with beams so bright No mor - tal eye can bear the sight.

No. 329.—AMELIA.—H.M.

And cloudy sky.

A - rise, O Lord, and shine
 And pros-per each de-sign

In all thy sav-ing night,
 To spread thy glor-ious light,

Let heal-ing streams of mer-cy flow, That all the earth thy truth may know.

No. 330.—ROWE STREET.—H.M. (Ps. CXXI.)

1. Un-to th'e-ter-nal hills I will lift up mine eyes, From whence a-lone, I know, Doth all my help a-rise. My help is from Je-ho-vah given, From him who made the earth and heaven.

2 Thy foot he'll ever hold,
 It shall not moved be.
 He never slumber will,
 The God who keepeth thee,
 Lo, he that doth his Israel keep,
 He neither slumber shall, nor sleep.

3 Jehovah keepeth thee;
 And upon thy right hand
 Jehovah, as thy shade,
 Doth ever ever stand.
 The sun by day thee shall not smite,
 Nor hurt thee shall the moon by night.

4 From all of evil here
 Jehovah keepeth thee:
 He shall preserve thy soul,
 And govern still shall he
 Thy going, all, as heretofore,
 From this time forth for evermore.

No. 331.—LISCHER.—H.M.

The Lord of lords praise ye, Whose mer-cies still en-dure. } For cer-tain-ly His mer-cies dure.
Great won-ders on-ly he, Doth work by his great power:

Most firm and sure E-ter-nal-ly; Most firm and sure E-ter-nal-ly.
Most firm and sure

No. 332.—TRINITY.—11.0.11.10.

A. STONE, Eng. Presb. C.I., 521.

Praise ye Je-ho-vah, praise the Lord most ho-ly. Who cheers the contrite with strength the weak, Praise him who will, with glo-ry crown the low-ly. And with sal-va-tion beau-ti-fy the meek.

No. 333.—DELIGHT.—H.M.

Chor.

Thou

No burn-ing heats by day, Nor blasts of even-ing air, Shall take my health a-way, If God be with me there;

Thou art my sun, And

Thou art my sun, And thou my shade, To

art my sun, And thou my shade, To guard my head, By night or noon,

Thou art my sun, And thou my shade, To guard my head, To guard my head, By night or noon, Thou art my sun, And thou my shade, To guard my head, By night or noon.

thou my shade, To guard my head, By night or noon,

guard my head, By night or noon,

No. 334.—WILMOT.—8s & 7s.

Arranged from C. M. VON WEBER.

1. Lo! the Lord Je-ho-vah liv-eth! He's my rock, I bear his name; He, my God, sal-va-tion giv-eth; All ye lands ex-alt his fame.

2. God, Mea-si-ah's cause main-tain-ing, Shall his right-ous thrones ex-tend; O'er the world the Sav-iour reign-ing, Earth shall at his foot-stool bend.

No. 335.—HORTON.—4 line 7s.

WARTNER.

Hith-er come, for here is found Balm for ev'-ry bleed-ing wound: Peace, which ev-er shall en-dure; Rest, e-ter-nal, as-cred, sure.

No. 336.—DUNKIRK.—7s & 6s.

The time when I shall en-ter Up-on a world un-known, My help-less soul I'll ven-ture Up-on his name a-lone: Then with the saints in glo-ry, The

And chant my bliss-ful sto-ry,

grate-ful song I'll raise, And chant my bliss-ful sto-ry, In high ae-raph-ic lays, in

And chant my bliss-ful sto-ry, And chant my bliss-ful sto-ry,

No. 337.—HOLLEY.—4 line 7a.

Geo. HEWES.

Soft ly low the light of day Fades up on my sight a way; Free from care, from la bour free, Lord, I would com mune with thee.

No. 338.—ORIAD.—H.M.

W. H. DOANE.

Praise God from earth be low, Ye dra gons, and ye deeps: Fire, hail, clouds, wind, and snow, Whom in com mand he keeps. Praise ye his name, Hills great and small, Trees low and tall; Beasts wild and tame.

No. 339.—HALIFAX.—(Ps. CXXIV.)

Now Is - ra - el May say, and that tru - ly, If that the Lord Had not our cause main-tain'd; If that the Lord Had

not our right sus - tain'd, When cru - el men A - gainst us fu - rious - ly Rose up in wrath, To make of us their prey.

PSALM XXIV.—NEW VERSION.

1 Earth is the Lord's,
And all its fullness his!
This world of ours
And they who therein dwell.
For he hath laid
Upon the mighty seas
The earth, and deep
Foundations of our world;
And on the floods
Hath built it firm and well.

2 Who shall ascend
Into Jehovah's hill?
Who stand within
His holy place on high!
Of hands the clean,
The pure of heart and will;
He who hath not
Lifted to vanity
His soul nor hath
He sworn deceitfully:

3 He shall receive
The blessing of the Lord!
He shall receive
The perfect righteousness,
From him who is
To him salvation's God.
Of those who him
Do seek, such is the race
Of those who do,
O Jacob, seek thy face.

4 Lift up, O gates,
Lift up your heads on high!
Be lifted up,
Doors of eternity!
Then he, the King
Of glory, shall come in!
Who can this King—
Th's King of glory be!
Jehovah—strong
In battle, mighty he!

5 Lift up, O gates,
Lift up your heads on high;
Yea, lift them up,
Doors of eternity!
Then he, the King
Of glory shall come in!
Who can this King—
This King of glory be!
The Lord of hosts,
The King of glory he!

No. 340.—RESURRECTION.—4 line 7a.

Eng. Fresh Col.

Christ the Lord is risen a - gain; Christ hath broken ev'ry chain. Hark an - gel - ic voices cry, Sing - ing ev - er - more on high, Hal - le - lu - jah!

2 He who gave for us his life,
Who for us endured the strife,
Is our Paschal Lamb to-day;
We, too, sing for joy, and say—
Hallelujah!

3 He who bore all pain and loss,
Comfortless, upon the cross,
Lives in glory now on high,
Pleads for us, and hears our cry—
Hallelujah!

4 He who slumber'd in the grave,
Is exalted now to save;
Now through Christendom it rings,
That the Lamb is King of kings—
Hallelujah!

5 Now he bids us tell abroad
How the lost may be restored,
How the penitent forgiven,
How we too may enter heaven—
Hallelujah!

6 Thou, our Paschal Lamb indeed,
Christ, thy ransom'd people feed;
Take our sins and guilt away,
That we all may sing for aye—
Hallelujah! Amen.

No. 341.—SUPPLICATION.—4 line 7a.

R. REDHEAD. Brit. Col.

When our heads are bow'd with woe, When our bit - ter tears o'er - flow, When we mourn the lost, the dear, Je - sus, gra - cious Sav - iour, hear!

2 Thou our throbbing flesh hast worn,
Thou our mortal griefs hast borne,
Thou hast shed the human tear;
Jesus, blessed Saviour, hear!

3 Thou hast bow'd the dying head,
Thou the blood of life hast shed,
Thou hast fil'd a mortal tear;
Jesus, our Redeemer, hear!

4 When the heart is sad within,
With the thought of all its sin;
When the spirit shrinks with fear,
Jesus, mighty Saviour, hear!

5 Thou the shame, the grief, hast known,
Though the sins were not thine own;
Thou hast deign'd their load to bear;
Jesus, in thy mercy, hear!

No. 342.—ENDSLEIGH.—8 line 7s & 6s.

1. Jer - u - sa - lem the gol - den, With milk and hon - ey bless'd, Be - neath thy con - tem - pla - tion Sink heart and voice op - press'd,

3. O sweet and bless - ed coun - try, The home of God's e - lect: O sweet and bless - ed coun - try, That ea - ger hearts ex - pect!

2. I know not, O I know not, What so - cial joys are there; What ra - dian - cy of glo - ry, What light be - yond com - pare!

4. Je - sus, in mer - cy bring us To that dear land of rest, Who art, with God the Fa - ther, And Spir - it, ev - er bless'd.

No. 343.—HEATHLANDS.—6 line 7s.

H. SMART. Eng. Presb. Cd.

God of mer - cy, God of grace, Show the bright - ness of thy face; Shine up on us, Sav - our, shine.

t voice op - press'd.
 hearts ex - pect!
 yond com - pare!
 ev - er bless'd.
 H. SMART. Eng. Press. Co.
 Sav - our, shine.

HEATHLANDS--continued.

Fill thy church with light di - vine; And thy sav - ing health ex - tend, Un - to earth's re - mot - est end.

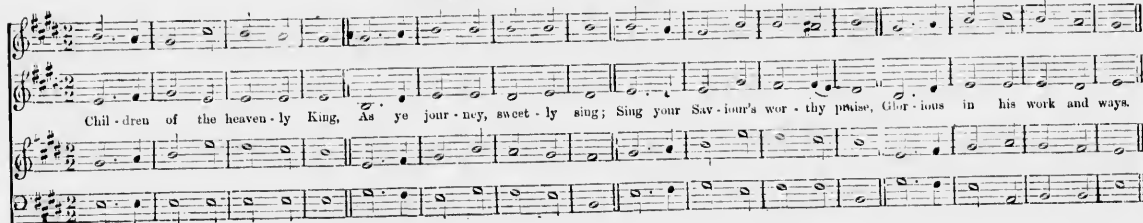
No. 344.—FORMBY.—8 line 7½

Bound up - on th'ac - curs - ed tree, Faint and bleed - ing, who is he! See his eyes, so pale and dim, Stream - ing blood, and with - ing limb;

See the face with scur - es torn; See the crown of twist - ed thorn; See the droop - ing death dew'd brow: Son of man, 'tis thou! 'tis thou!

No. 345.—INNOCENTS.—4 line 7s.

Brist. Col.



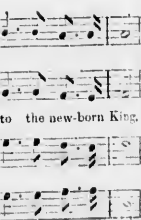
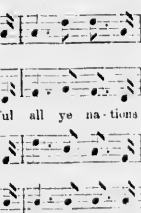
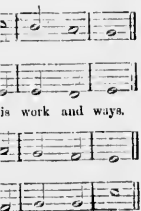
Child - ren of the heav - en - ly King, As ye jour - ney, sweet - ly sing; Sing your Sav - iour's wor - thy praise, Glor - ious in his work and ways.

No. 346.—HERALD ANGELS.—10 line 7s.

LOWELL MASON. Eng. Press Col., 7s.

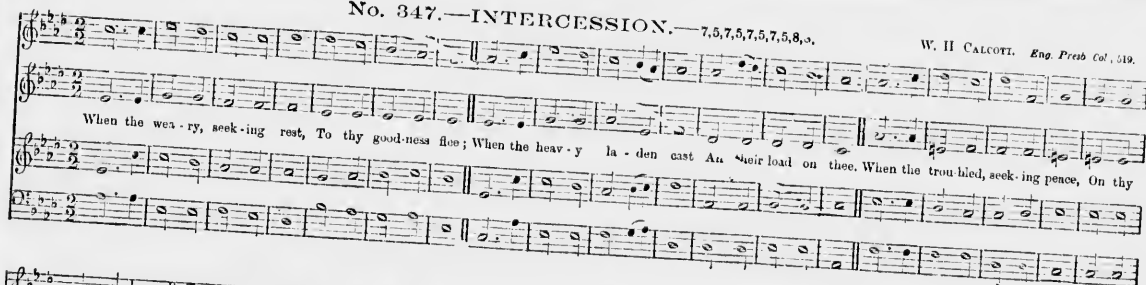


Hark! the her - ald an - gels sing, Glo - ry to the new-born King, Peace on earth, and mer - cy mild, God and sin - ners re - con - ciled. Joy - ful all ye na - tions rise, Join the tri - umph of the skies; With th'an - gel - ic host pro - claim, Christ is born in Beth - le - hem. Hark! the her - ald an - gels sing, Glo - ry to the new-born King.



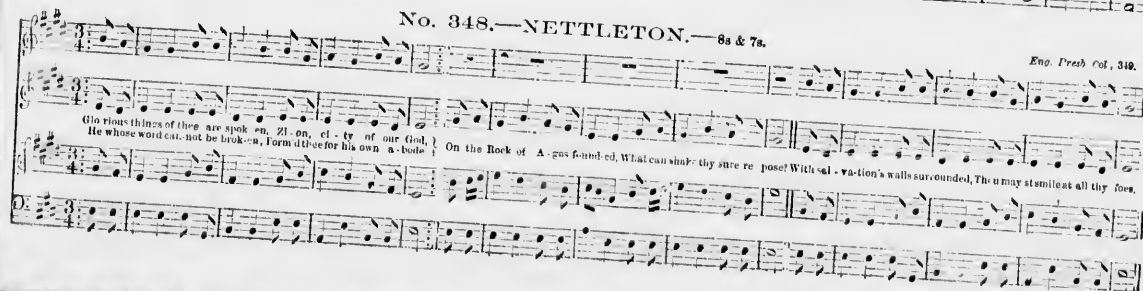
No. 347.—INTERCESSION.—7, 5, 7, 5, 7, 5, 7, 5, 8, 3.

W. H. CALCOTT. Eng. Presb Col., 119.



No. 348.—NETTLETON.—8s & 7s.

Eng. Presb Col., 310.



No. 349.—LUBECK.—4 line 7a.

Brist. Oct.

For the mer-cies of the day, For this rest up-on our way, Thanks to thee a-lone be given, Lord of earth and King of heaven.

No. 350.—WELLS.—8 line 7a.

Brist. Col.

Rock of ag-es, cleft for me, Let me hide my-self in thee. Let the wa-ter and the blood,

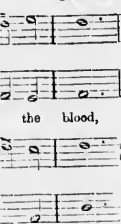
From thy wound-ed side which flow'd, Be of sin the dou-ble cure, Save from wrath, and make me pure.

Brist. Oct.



King of heaven.

Brist. Oct.



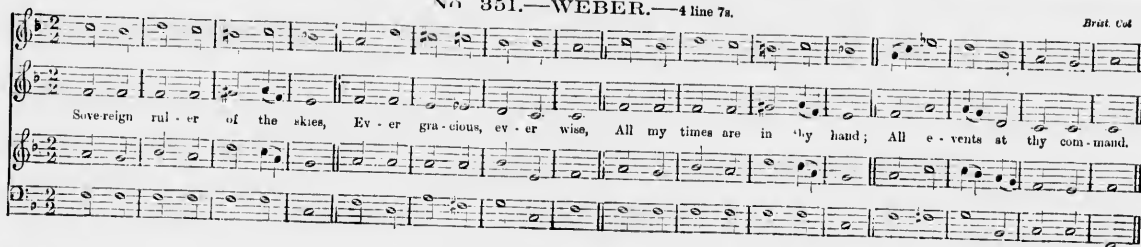
the blood,



me pure.

No. 351.—WEBER.—4 line 7a.

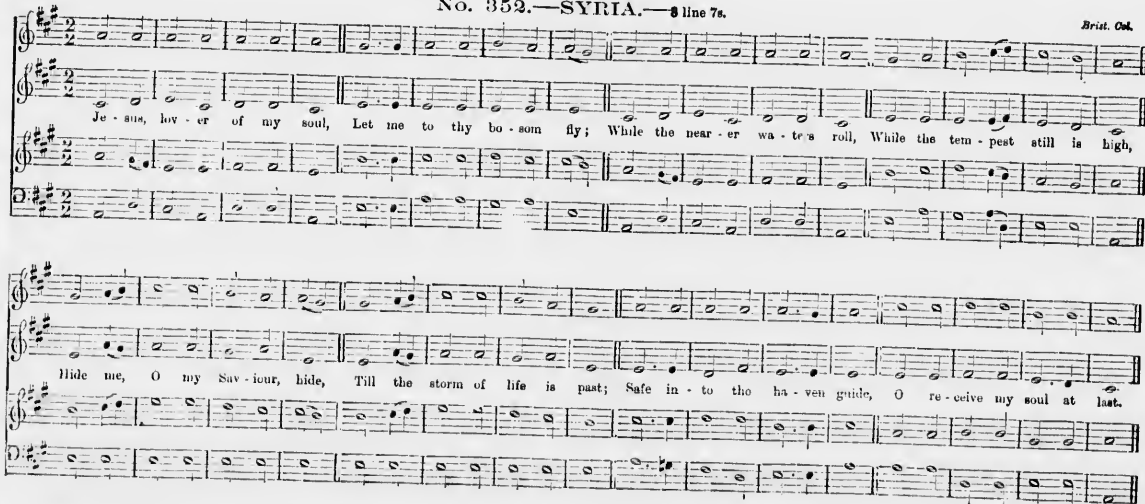
Brist. Oct.



Sove reign rul - er of the skies, Ev - er gra - cious, ev - er wise, All my times are in thy hand; All e - vents at thy com - mand.

No. 352.—SYRIA.—8 line 7a.

Brist. Oct.



Je - sus, lov - er of my soul, Let me to thy bo - som fly; While the near - er wa - ters roll, While the tem - pest still is high,

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

No. 353.—WESTMORELAND.—4 line 7s.

Dr SIEGAL. Eng. Presb. Col.

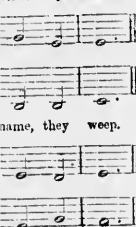
Christ the Lord is risen to-day, Sons of men and an-gels say: Raise your joys and tri-um-pha high, Sing, ye heavens! and earth re- ply, Hal-le-lu-jah!

No. 354.—EWING.—8 line 7s & 6s.

A. EWING. Eng. Presb. Col.

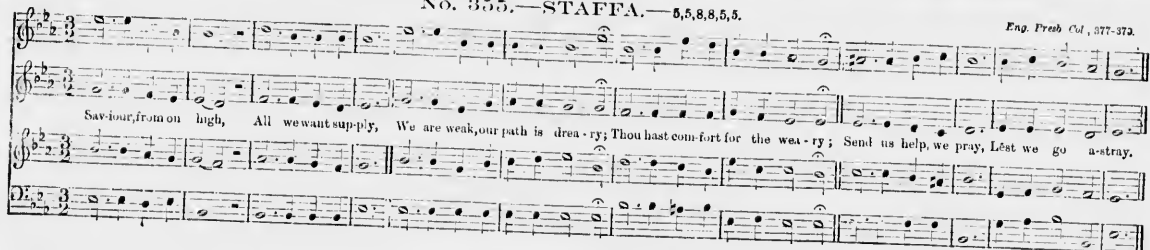
For thee, O dear, dear coun-try, Mine eyes their vi-gils keep; For ve-ry love, be-hold-ing Thy hap-py name, they weep.

The men-tion of thy glo-ry Is unsat-is-fac-tion to the breast, And me-di-cine in sick-ness, And love, and life, and rest.



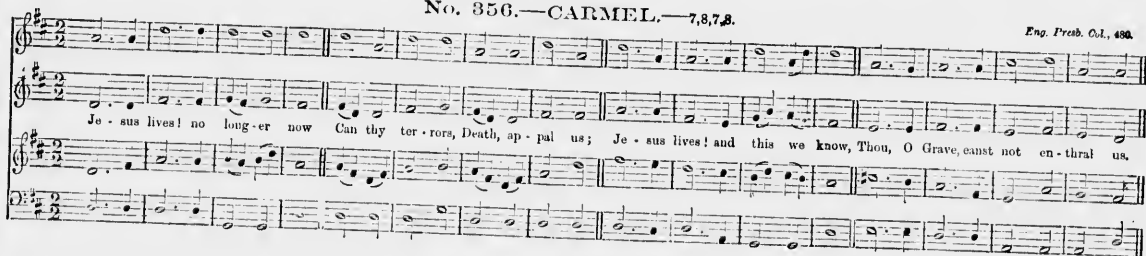
No. 355.—STAFFA.—5,5,8,8,5,5.

Eng. Presb. Col., 377-378.



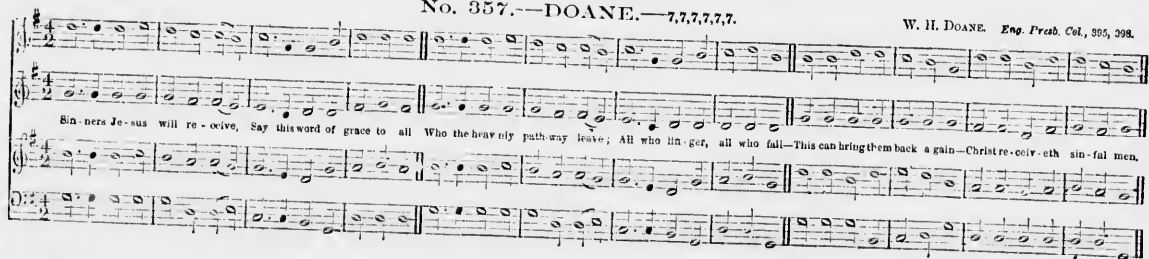
No. 356.—CARMEL.—7,8,7,8.

Eng. Presb. Col., 486.



No. 357.—DOANE.—7,7,7,7,7,7.

W. H. DOANE. Eng. Presb. Col., 395, 398.



No. 358.—ASCALON.—6, 6, 8, 6, 6, 8 (Pa. XXIII.) VERSION BY C. R.

Brill. Col.

1. The Lord my shep - herd lives, All that I need he gives; In pas - tures green I have my rest,

Where gen - tle wa - ters roll. He doth re - store my soul, In ho - ly paths with guid - ance blest.

2 For his name's sake alone
This grace to me is shown.
Yea, though through death's dark vale I go,
No evil will I fear,
For thou, my God, art near:
Thy rod and staff sweet peace bestow.

3 Before the face of those
Who have been still my foes
A table thou for me dost spread.

Thou more than fillest up
With blessings rich my cup;
With oil thou dost anoint my head.

4 For goodness manifold
And mercies still untold
Through all my days shall follow me.
And when those days are past,
Within God's house at last
For ever shall my dwelling be.

No. 359.—LOWRY.—8,7,7,7,6,7,7,7,6. (Ps. CXXX.—version by C. R.)

Rev. R. Lowry.

1. From the depths of an-guish, Un-to thee, O Lord, I cried, Hear my voice when ill be-tide; When I call, be thou my guide;

Lord, for thee I lan-guish. If thy jus-tice should de-mand Re- com-pense from sin-ners' hand, Who of all our race could stand, Or e- scape from an-guish;

2 But with thee is mercy—
Sternly thou dost not condemn;
Therefore art thou fear'd by them
Who the tide of evil stem,
Trusting in thy mercy.
For Jehovah I will wait—
True his word, his goodness great;
Pardon, in our low estate,
He in grace will grant us.

3 More than patient watchers,
Through the dark and silent night,
Long for dawn of morning light,
Longs my soul for precious sight
Of the Lord my Saviour.
In Jehovah's plenteous grace
Confidence let Israel place;
Sin and guilt he will efface,
He alone will save us.

No. 360.—SOLYMA.—8 line 7s. (Ps. XC.) VERSION BY C. R.

HAYDN.

Lord, our dwell-ing thou hast been, Since the years their course be-gan; Ere the moun-tains first were seen, Ere thou mad'st this home for man,

From e - ter - nal a - ges gone, On through a - ges yet to run, Thou art God thy - self a - lone, Ev - er still the liv - ing One. A - men.

Last verse

- 2 Life must end at thy command,
Dust to dust, we must decay:
Years untold before thee stand;
Brief, when past, as yesterday;
Brief as watch in lonesome night,
Brief as hours in slumber spent;
Borne, as if by torrents' might,
Men by thee away are sent.

- 3 As the grass that clothes the fields,
Verdant stand's at break of day,

But, when morn to evening yields,
Fallen low, it fades away:
So from thee our troubles flow,
And thine anger us consumes:
Our transgressions thou dost know,
Secret sins thy face illumines.

- 4 In thy wrath our days are pass'd,
As a tale they speed away;
Threescore years and ten they last,
Or if fourscore years we stay,

Grief and toil such strength attend,
Soon it fails, and man is gone:
Who thy wrath can comprehend?
Measured by thy fear alone.

- 5 Life's few days so teach to know,
That our hearts may wisdom learn;
Why so long our time of woe?
To thy servants, Lord, return.
With thy mercy fill us soon,
Joyful then in thee we'll live;

Gladness, as our days of gloom,
As our years of trouble, give.

- 6 Let thy work to us appear,
To our sons thy glory show;
Bring thy wondrous beauty near,
Shed on us its quick'ning glow.
May we fellow-workers be,
Lining still on strength divine;
For, Lord, our work, and we
Shall glorify in the honour thine.

No. 361.—ST OSWALD'S.—8s & 7s.

Rev. J. B. DYKEN. *Brat. Col.*

1. Lord, thy glo - ry fills the heav - en, Earth is with its ful - ness stored; Un - to thee be glo - ry giv - en, Ho - ly, ho - ly, ho - ly, Lord.

2 Heaven is still with glory ringing,
Earth takes up the angels' cry,
Holy, holy, holy, singing.
Lord of hosts, the Lord most high.

3 With his seraph train before him,
With his ransomed Church below,
Thus conspire we to adore him,
And we thus our anthem flow:

4 Lord, thy glory fills the heaven,
Earth is with its fulness stored;
Unto thee be glory given,
Holy, holy, holy, Lord.

5 Thus thy glorious name confessing,
We adopt the angels' cry,
Holy, holy, holy, blessing
Thee, the Lord of hosts most high.

No. 362.—CALEDON.—8s & 7s.

Brat. Col.

1. None but Christ: his mer - it hides me; He was fault - less—I am fa'r. None but Christ: his wis - dom guides me; He was out - cast—I'm his care.

2 None but Christ: his spirit seals me,
Gives me freedom, with control;
None but Christ: his bruising heals me,
And his sorrow soothes my soul.

3 None but Christ: his life sustains me,
Strength and song to me he is;
None but Christ: his love constrains me,
Life is mine, and I am his—

4 His while living, his when dying,
His at judgment's solemn tryal;
Even in heaven on him relying,
I will boast of "none but Christ."

No. 363.—INVITATION.—8,7,8,7,7,7.

J. SUMMERS. *arr. Ed.*

1. Come to Cal - v'ry's ho - ly moun - tain, Sin - ners ru - in'd by the fall; Here s - pure and heal - ing foun - tain,

Flows to you, to me, to all, In a full, per - pet - ual tide, O - pen'd when our Sav - iour died.

2 Come, in poverty and meanness;
Come, defiled without, within;
From infection and uncleanness,
From the leprosy of sin,
Wash your robes and make them white;
Ye shall walk with God in light.

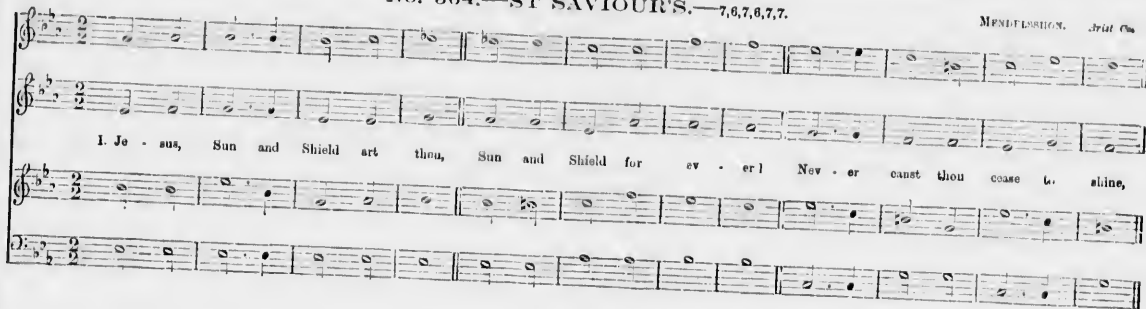
3 Come in sorrow and contrition,
Wounded, impotent, and blind;
Here the guilty, free remission,
Here the troubled, peace may find.
Health this fountain will restore;
He that drinks shall thirst no more.

4 He that drinks shall live for ever;
'Tis a soul-renewing flood.
God is faithful; God will never
Break his covenant in blood,
Sign'd when our Redeemer died,
Seal'd when he was glorified.

2 Jesus, Bre
Wine an
Never can
Or refres
Feed we st
Drink we a

No. 364.—ST SAVIOUR'S.—7, 8, 7, 8, 7, 7.

MENTION. 3rd. Ed.



live for ever;
ing flood.
d will never
at in blood,
cleanser died,
glorified.

2 Jesus, Bread and Wine art thou,
Wine and Bread for ever!
Never canst thou cease to feed,
Or refresh us never:
Feed we still on bread divine,
Drink we still this heavenly wine.

3 Jesus, Love and Life art thou,
Life and Love for ever!
Ne'er to quicken shalt thou cease,
Or to love us never:
All of life and love we need
Is in thee, in thee indeed.

4 Jesus, Peace and Joy art thou,
Joy and Peace for ever!
Joy that fades not, changes not,
Peace that leaves us never:
Joy and peace we have in thee,
Now and through eternity.

5 Jesus, Song and Strength art thou,
Strength and Song for ever!
Strength that never can decay,
Song that ceaseth never:
Still to us this strength and song
Through eternal days prolong.

No. 365.—CLIFTON.—8,8,7,8,8,7.

TROCH. Hymns 279, 280.

By the cross of Je-sus stand-ing, Love our straiten'd souls ex-pand-ing, Taste we now the peace and grace. Health from yonder tree is flow-ing, Heavenly light is on it glow-ing, From the blessed suf-f'er-er's face.

No. 366.—MELTA.—8,8,7,8,8,7.

Hymns 393, 394.

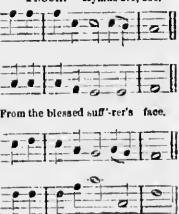
The Lord ascendeth up on high, The Lord hath triumphed gloriously, In power and might excell-ing; The grave and hell are captive led; Lo, he returns, our king-ly head To his e-ter-nal dwell-ing.

No. 367.—SUTTON.—8a & 7a.

From the Sabbath School Music Book

1. Praise the Lord! ye heavens, a-dore him; Praise him, an-gels, in the height; Sun and moon, re-joice be-fore him; Praise him, all ye stars of light!

Тропн. Hymns 279, 280.



From the blessed sufferer's face.

Hymns 393, 394.



his e - ter - nal dwell - ing.

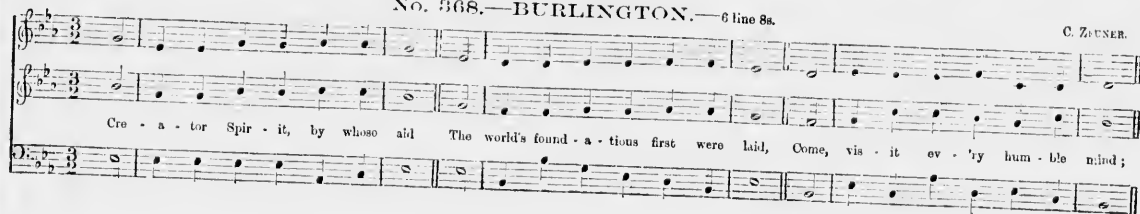
from the Sabbath School Music Book



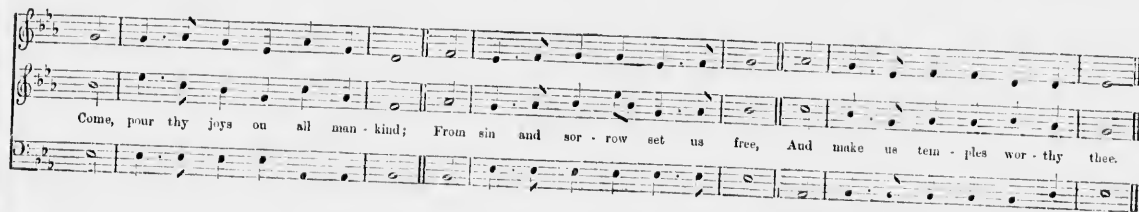
all ye stars of light!

No. 368.—BURLINGTON.—6 line 8a.

C. ZEUNER.



Cre - a - tor Spir - it, by whose aid The world's found - a - tious first were laid, Come, vis - it ev - 'ry hum - ble mind;



Come, pour thy joys on all man - kind; From sin and sor - row set us free, And make us tem - ples wor - thy thee.

No. 369.—FORGIVENESS.—6, 6, 4, 6, 6, 6, 4.

Eng. Fresh end, 45-462.



My faith looks up to thee, Thou Lamb of Cal - va - ry, Sav - iour di - vine! Now hear me while I pray, Take all my guilt a - way, O let me from this day, Be whol - ly thine.

No. 370.—CHARLES STREET.—6 line 8s.

SCHEER HILL.

When gath'ring clouds a-round I view, And days are dark, and friends are few, On him I lean, who, not in vain,

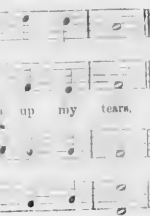
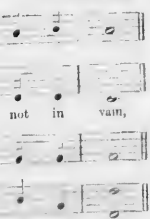
Ex-pe-rienced ev-'ry hu-man pain. He knows my wants, al-lays my fears, And counts and trea-sures up my tears.

No. 371.—PERCY.—6 line 8s.

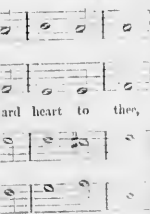
J. FOSTER. *Brat Col.*

Je-sus, thy bound-less love to me No thought can reach, no tongue de-clare; O bend my way-ward heart to thee,

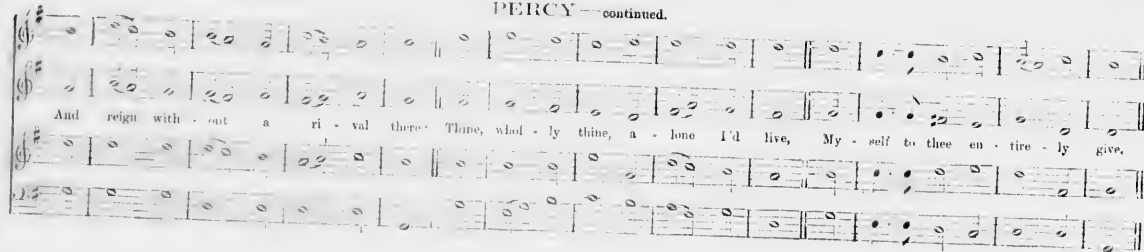
SCENER BILL



J. FOSTER. *Brist. Col.*

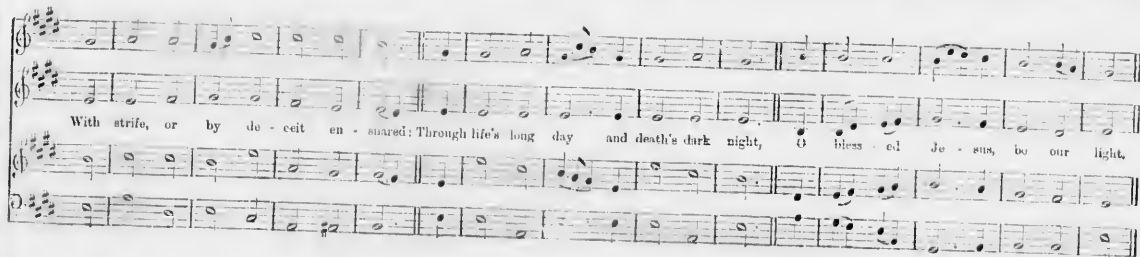
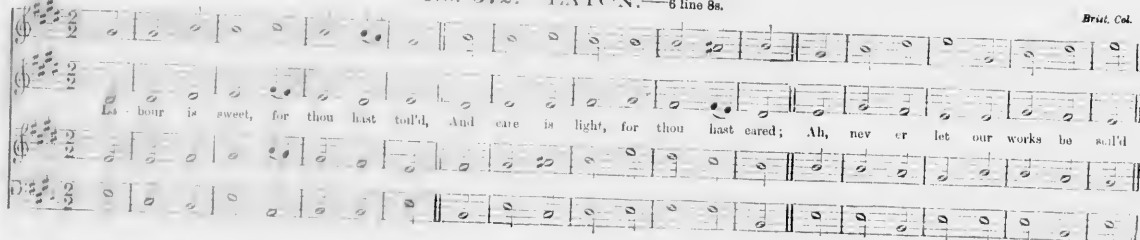


PERCY—continued.



No. 372.—EATON.—6 line 8s.

Brist. Col.



No. 373.—MELITA.—8 line 8s.

Rev. J. B. DYKES. Eng. Presb. Col.

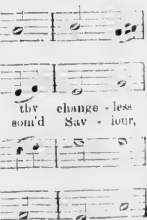
Im-mor-tal hon-our, end-less fame, At-tend th' Al-migh-ty Fa-ther's name; Let God the Son be glo-ri-fied,

Who for lost man's re-demp-tion died; And e-equal a-dor-a-tion be, E-ter-nal Com-for-ter, to thee.

No. 374.—GOTTENBURG.—8 line 8s.

J. CRUGER. Eng. Presb. Col.

Prince of Peace! how rich our trea-sure! Thine is love too deep to mea-sure! On the change-less Sav-iour,



GOTTENBURG—continued.

word re - ty - ing, } Thou on ea - gles' wings will bear us, None from thy cleft side may tear us.

No. 375.—“GOD WHO MADEST EARTH AND HEAVEN.”—8 4, 8, 4, 8, 8, 8, 4.

1. God who mad - est earth and heav - en, Dark - ness and light, Who the day for toil hath giv - en, For rest the night;

2. Guard us wak - ing, guard us sleep - ing; And, when we die, May we in Thy might keep - ing All peace - ful lie.

May thine an - gel guards de - fend us, Slom - ber sweet thy mer - cy send us, Ho - ly dreams and hopes at - tend us, The live-long night.

When the last dread call shall wake us, Do not thou, our God, for - sake us, But to reign in glo - ry take us With thee on high.

1. Thou hid-den love of God, whose height, Whose dep'h un-fa-ther'd, no man knows, I see from far thy beau-teous light,

In-ly I sigh for thy re-pose; My heart is pain'd, nor can it be At rest, till it finds rest in thee.

2 Thy secret voice invites me still
The sweetness of thy yoke to prove;
And fain I would; but though my will
Seems fix'd, yet wide my passions rove,
Yet hindrances strew all the way:
I sin at thee, yet from thee stray.

3 'Tis mercy all—that thou hast brought
My mind to seek her peace in thee;
Yet while I seek, but find thee not,
No peace my wand'ring soul shall see.
Oh, when shall all my wand'rings end,
And all my steps to thee-ward tend!

4 O Lord, thy sov'reign aid impart,
To save me from low-thoughted care;
Chase this self-will through all my heart,
Through all its latent mazes there:
Make me thy dutious child, that I
Ceaseless may "Abba, Father," cry.

2 Gr
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An
W
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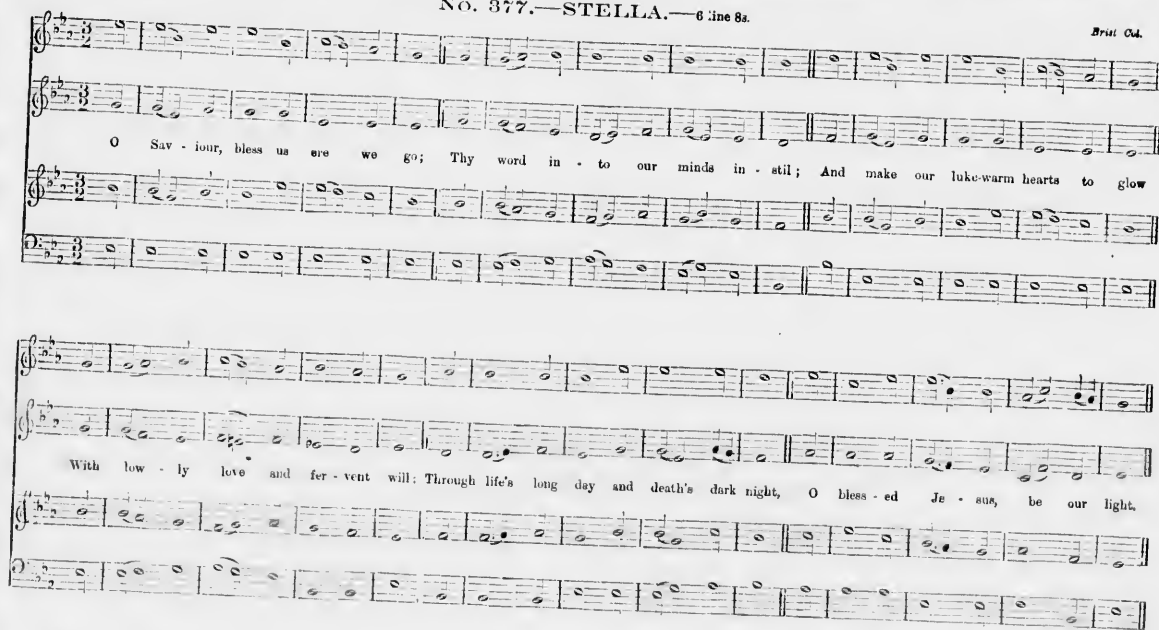
beau-tous light,

rest in thee.

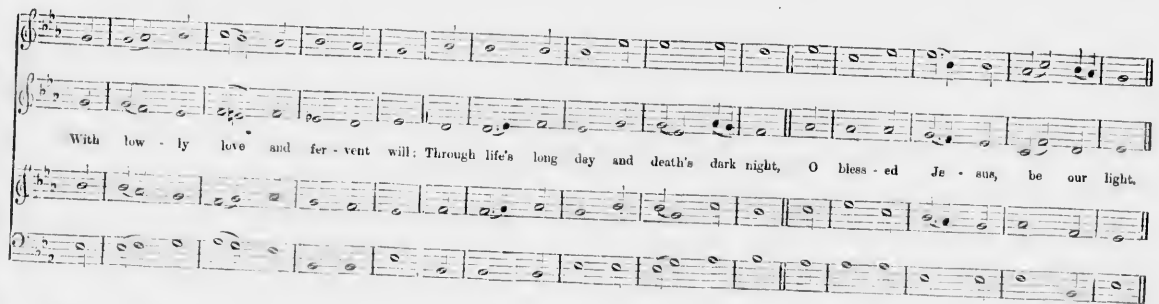
in part,
oughted cars;
h all my heart,
azes there:
ol, that I
ther," cry.

NO. 377.—STELLA.—6 line 8s.

Basil Od.



O Sav-iour, bless us ere we go; Thy word in-to our minds in-stil; And make our luke-warm hearts to glow



With low-ly love and fer-vent will: Through life's long day and death's dark night, O bless-ed Je-sus, be our light.

2 Grant us, O Lord, from evil ways,
Time absolution and release;
And bless us, more than in past days,
With purity and inward peace:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

3 Labour is sweet, for thou hast toil'd;
And care is light, for thou hast cared:
Ah! never let our works be soil'd
With strife, or ly deceit ensnared:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

4 For all we love, the poor, the sad,
The sinful, unto thee we call;
O let thy mercy make us glad;
Thou art our Saviour and our all:
Through life's long day and death's dark night,
O blessed Jesus, be our light.

378.—ST ALBAN'S.—7s & 6s.

GRAUX. *Brist. Ctd.*

1. O sa - cred head, once wound - ed, With grief and pain weigh'd down, }
How scorn - ful - ly sur - round - ed With thorns, thine on - ly crown; } How pale thou art with an - guish,

With sore a - buse and scorn; How does that vis - age lan - guish, Which once was bright as mor - n'g

2 O Lord of life and glory,
What bliss till now was thine !
I read the wondrous story,
I joy to call thee mine.
Thy grace and thy compassion
Were all for sinners' gain ;
Mine, mine was the transgression,
But thine the deadly pain.

3 What language shall I borrow
To praise thee, heavenly friend,
For this thy dying sorrow,
Thy pity without end ?
Lord, make me thine for ever,
Nor let me faithless prove ;
Oh let me never, never
Abuse such dying love.

4 Be near me, Lord, when dying,
Oh show thy cross to me ;
And for my succour flying
Come, Lord, to set me free.
These eyes, new faith receiving,
From Jesus shall not move ;
For he who dies believing
Dies safely through thy love

an - guish,

as morn!

dy-
me;
ig
o fres.
ceiving,
move:
ig
y love

No. 370.—FATHERLAND.—P.M.

MEDELSON. Eng. Prob. Col.

1. Wake, a - wake, for night is fly - ing, The watch-men on the heights are cry - ing; A - wake, Jer - u - sa - lem, at last! } The Bride-groom
Mid - night hears the wel - come voices, And at the thrill-ing cry re - joy - ces; Forth, vir - gins, haste, ere night be past, }

comes, a - wake, Your lamps with glad-ness take, Hal - le - lu - iah. And for his mar-riage feast pre-pare, For ye must go to meet him there,

2 Zion hears the watchmen singing,
And all her heart with joy is springing;
She wakes, she rises from her gloom,
For her Lord comes down all-glorious
The strong in grace, in truth - victorious,
Her star is risen, her light is coming,
Ah! come, thou blessed Lord,
O Jesus, Son of God,
Halleluiah!
We follow till the balls we see,
Where thou hast bid us sing with thee,

8 Now let all the heavens adore thee,
And men an' angels sing before thee
With harp and cymbal's clearest tone;
Of one pearl each shining portal,
Where we are with the choir immortal,
Of angels round thy dazzling throne;
Nor eye hath seen, nor ear
Hath yet attain'd to hear
What there is ours,
But we rejoice, and sing to thee
Our hymn of joy eternally.

No. 380.—SPOHR.—8a & 6a. OR C.M.

Brist Col.

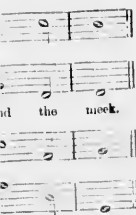
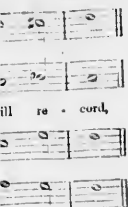
For - ev - er will I bless the Lord, Nor cease his praise to speak; My song his good - ness will re - cord,

That the op - press'd and weak May trust in him who will re - ward. The hum - ble and the meek.

No. 381.—LANDSBERG (LUTHER'S HYMN).—8,7 8,7,8,8,7.

Eng Fresh Col.

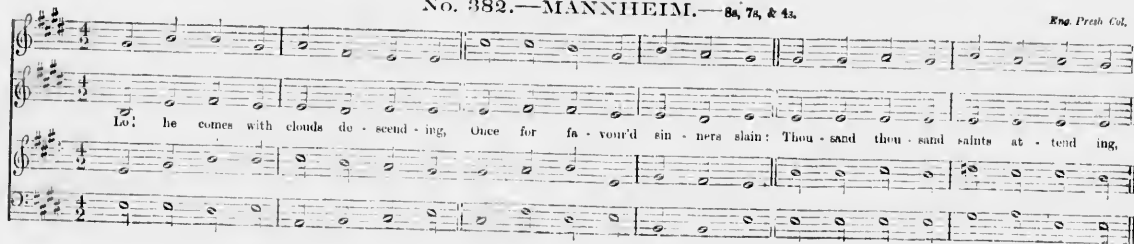
Great God, what do I see and hear! The end of things ere - a - tured! } The trum - pet
The Judge of man - kind both ap - pear, On clouds of glo - ry seat - ed!



LANDSBERG—continued.



No. 382.—MANNHEIM.—8s, 7s, & 4s.





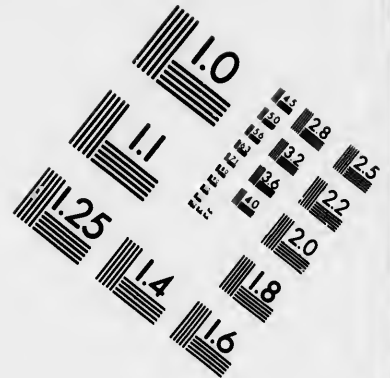
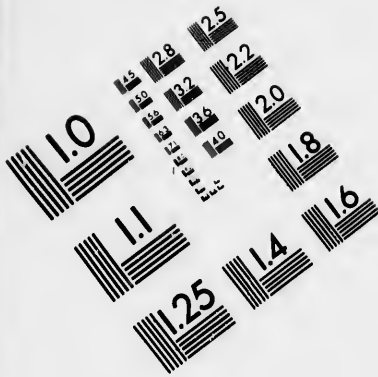
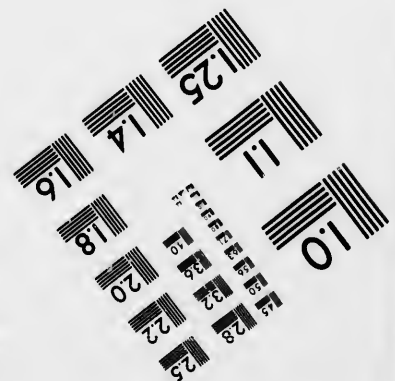
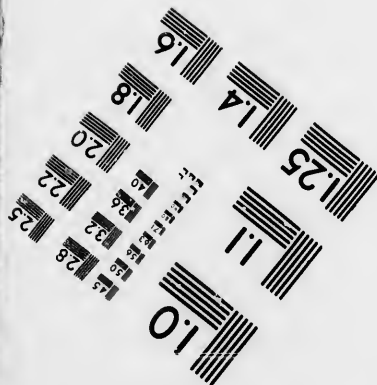
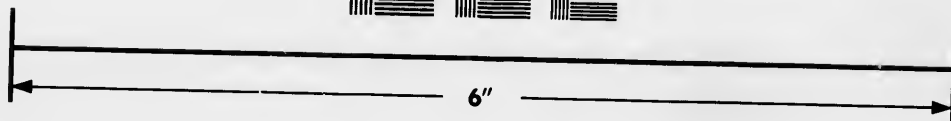
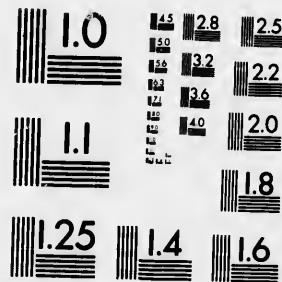


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No. 388.—SERAPHIM.—P.M.

H. SMART. Eng & Arch Col

No. 383.—SERAPHIM. 1847.

Angels ho - ly, high and low - ly, Sing the praise of the Lord! Earth and sky, all liv - ing na - ture, Man, the stamp of thy Cre - a - tor, Praise ye, praise ye God the Lord!

The musical score is written for four parts: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and 4/4 time. The lyrics are: "Angels ho - ly, high and low - ly, Sing the praise of the Lord! Earth and sky, all liv - ing na - ture, Man, the stamp of thy Cre - a - tor, Praise ye, praise ye God the Lord!" The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The lyrics are placed below the vocal staves.

No. 384.—DOXOLOGY.

Handel and Haydn Soc. Col.

No. 384.—DOXOLOG 1.

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low— Praise him a - bove,

Praise God from whom all blessings flow, Praise him, all creatures here be - low— Praise him, all crea - tures here be - low; Praise him a -

Praise God from whom all bless - ings flow, Praise him, all crea - tures here be - low— Praise him a - tove,

Praise God from whom all blessings flow, Praise him a -

Praise God from whom all blessings now,

The image shows a musical score for a hymn. It consists of four staves of music. The first staff is a vocal line with lyrics: 'Praise him a - bove, Praise him a - bove, ye heaven - ly host;'. The second staff is a vocal line with lyrics: 'a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly'. The third staff is a vocal line with lyrics: 'Praise him a - bove, Praise him a - bove, ye heaven - ly host;'. The fourth staff is a piano accompaniment line with lyrics: 'a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host;'. The music is in G major (one sharp) and 4/4 time. The lyrics are written below the staves, with hyphens indicating syllables that span across measures.

Praise him a - bove, Praise him a - bove, ye heaven - ly host;

a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host; Praise him a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly

Praise him a - bove, Praise him a - bove, ye heaven - ly host;

a - bove, Praise him a - bove, Praise him a - bove, ye heaven - ly host;

Praise him a



bove, ye heav-en-ly



DONOLOGY—continued.

DOXOLOGY—continued.

Praise Fa-ther, Son and Ho-ly Ghost,
Praise Fa-ther, Son, and Ho-ly Ghost, Praise Fa-ther, Son, and Ho-ly Ghost, Praise Fa-ther, Son, and Ho-ly Ghost,
Praise Fa-ther, Son, and Ho-ly Ghost,
Praise Fa-ther, Son, and Ho-ly Ghost,

[illegible]

Tutti.

lu - lah, Hal - le - lu - lah, Hal - le - lu - lah, A - men, A - men, Hal - le - lu - lah, A - men, Hal - le - lu - lah, A - men.

No. 385.—DISMISSION HYMN.—P.M.

Lord, dis-mis us with thy bless-ing, Bid us all de-part in peace; Sull on gos-pel man-na feed-ing, Pura ser-a-phic love in-crease. Fill each breast with

con-sol-a-tion, Up to thee our voi-ces raise, When we reach that bliss ful sta-tion, then we'll give thee no-bler praise, then we'll give thee no-bler praise. And sing hal-le-lu-lahs to

thee, our great King, for ev-er, and ev-er, for ev-er, and ev-er, Hal-le-lo-lah, hal-le-lu-lah, hal-le-lu-lah, A-men, | men.

No. 386.—FUNERAL ANTHEM.

KIMBALL.

I heard a great voice from heaven, I heard a great voice from heaven, Say-ing un-to me, say-ing un-to me, Write, from henceforth, write, from

henceforth, write, Bless-ed are the dead, Bless-ed are the dead who die in the Lord, Ev-en so, ev-en so, with the spir-it, For they

rest from their la-bours, they rest from their la-bours, they rest from their la-bours, And their work-do fol-low them, their work-do fol-low them, their work-do fol-low them.

No. 387.—ALBERT.—8,7,8,7,8,7.

KUGELMANN. Eng. Presb. Ch.

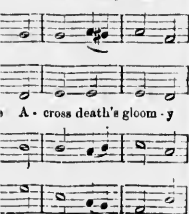
When my ap - point - ed hour is come, To pass from earth for ev - er, Lord Je - sus, guide me to my home A - cross death's gloom - y

riv - er; My soul I yield in - to thy hand, As on life's mar - gin lone I stand, Thou wilt from harm de - fend her.

No. 388.—EVENTIDE.—4 line 10s.

W. H. MONK. Eng. Presb. Ch.

A - bide with me; fast falls the ev - en - tide; The dark - ness deep - ens; Lord, with me a - bide; When o - ther help - ers fail, and com - forts flee, Help of the help - less, oh, a - bide with me.



A - cross death's gloom - y



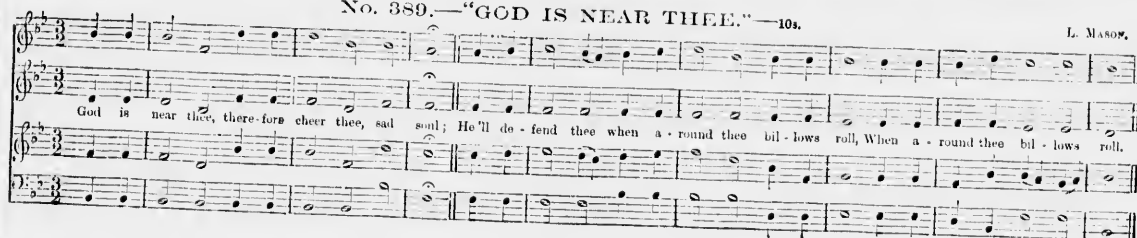
arm de - fend her.



helpless, oh, a - bide with me.

No. 389.—"GOD IS NEAR THEE."—10s.

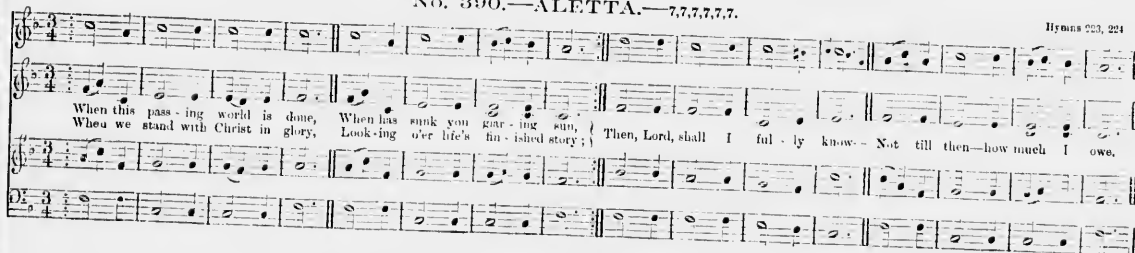
L. MASOW.



God is near thee, there-fore cheer thee, sad soul; He'll de-fend thee when a-round thee bil-lows roll, When a-round thee bil-lows roll,

No. 390.—"ALETIA."—7,7,7,7,7,7.

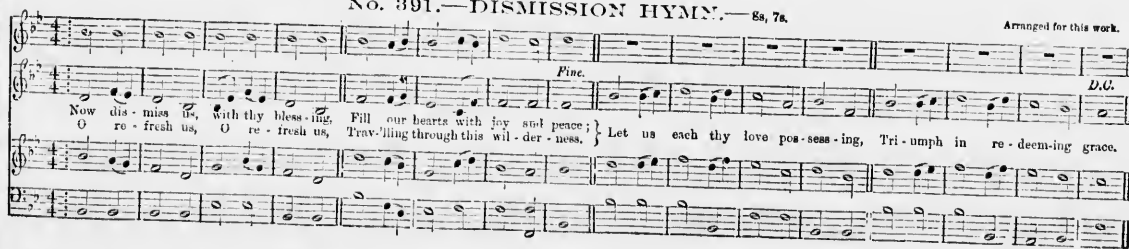
Hymns 223, 224



When this pass-ing world is done, When has sunk you gar-ing sun,
When we stand with Christ in glory, Look-ing o'er life's fin-ish'd story; } Then, Lord, shall I ful-ly know - Not till then—how much I owe,

No. 391.—"DISMISSION HYMN."—8s, 7s.

Arranged for this work.



Now dis-miss us, with thy bless-ing, Fill our hearts with joy and peace; }
O re-fresh us, O re-fresh us, Trav'ling through this wil-der-ness; } Let us each thy love pos-sess-ing, Tri-umph in re-deem-ing grace.

No. 392.—RINK.—8,8,7,8,8,7.

Eng. Fresh Cd., 277, 78.

Al - might - y Com - fort - er and Friend, E - ter - nal Spir - it, now de - scend; Fill us from thy heaven - ly store.

Thou art the Church - 's ho - ly guest, Earn - est of her e - ter - nal rest; Let us grieve thee nev - er - more.

No. 393.—BETHLEHEM.—8,6,8,8,6.

E - ter - nal Light! E - ter - nal Light! How pure that soul must be, How pure that soul must be,

BETHLEHEM—continued.

thy heaven - ly store.

When placed with - in thy search - ing sight, It shrinks not, but with calm do - light Can live and look on thee,

No. 394—REGENT SQUARE.—88, 78, 48.

H. SMART. Eng. Fresh Ed.

Glo - ry be to him who loved us, Washed us from each spot and stain; Glo - ry be to him who

soul must be,

bought us, Made us kings with him to reign. Glo - ry, glo - ry, glo - ry, glo - ry to the Lamb that once was slain.

LEDWIA HEILWIG.

Good will, good will -
f
Good will -
f
Good will -

crea.
Glo - ry to God in the
crea.
Glo - ry to God in the
men,
Good will to
will, Good will to
men,
Good will to men,

"GLORY TO GOD IN THE HIGHEST" — continued.

men, Glo - ry to God, Glo - ry to God in the high - est, in the high - est, And peace on earth, peace on earth.
men, Glo - ry to God, Glo - ry to God in the high - est, And peace on earth, peace on earth.
Glo - ry, Glo - ry to God, Glo - ry to God in the high - est, in the high - est,

No. 396. — HARMONY. — P. M.

A. ELLIS.

Wake, all ye soar-ing throug, and sing: Ye cheer-ful war-b - - lers of the spring, Harmon-i-ous an-thems raise
To him who shaped your
To him who shaped your fin - er mould, Who
him who shaped your fin - er mould, Who tipt your glitt' ring wings with gold
fin - er mould, Who tipt your glitt' ring wings with gold,
To him who shaped your fin - er mould, Who tipt your glitt' ring wings with gold, And tunel your voice to praise. | praise.
tipt your glitt' ring wings with gold, . . .

No. 397.—ADORATION.—8s & 7s.

Eng. Prob. Col. 275, 276.

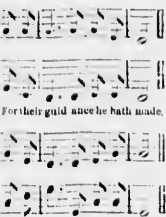
Praise the Lord, ye heav'n's adore him, Praise him angels, in the height; Praise the Lord, for he hath spoken, Worlds his mighty voice o - bey'd: Laws that nev - er shall be brok - en, For their gaid ance he hath made, sun and moon, re-joyce before him Praise him all ye stars of light

No. 398.—"FROM THE RISING OF THE SUN."

From the ris - ing of the sun, to the go - ing down of the same, My name shall be great a - mong the Gen - tiles, And in ev - 'ry place in - cense shall be of fer'd un -

Chorus.

to my name, In - cense, in - cense and a pure of - f'ring, For my name shall be great a - mong the hea - ven, Saith the Lord, the Lord of host -



For their guid'ance he hath made.

1st time Bass and Tenor.

License shall be of fer'd un-

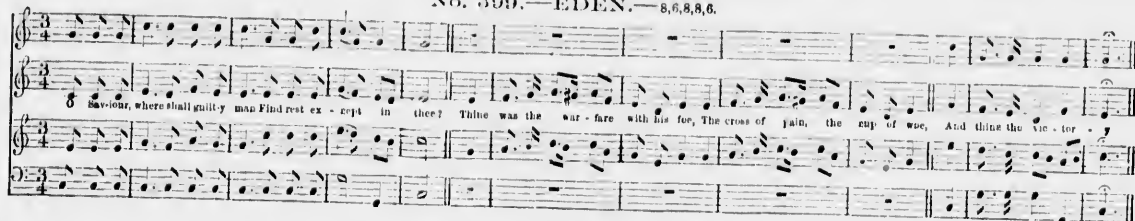
Lord of hosts.

power-ful hand; Bread of heav-en,

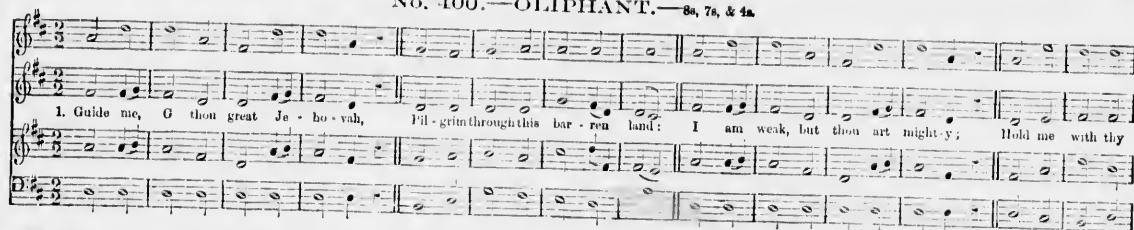
Feed me till I want no more,

Feed me till I want no more.

No. 399.—EDEN.—8, 6, 8, 8, 6.



No. 400.—OLIPHANT.—8a, 7a, & 4a



2 Open now the crystal fountain,
Where the healing streams do flow;
Let the fiery, cloudy pillar
Lead me all my journey through;
Strong Deliverer,
Be thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Bear me through the swelling current,
Lend me safe on Canaan's side;
Songs of praises,
I will ever give to thee.

Duet—Soprano and Alto.

I was
Accom.

DUET—Bass and Tenor.

Peace be with-in thy walls.

Walla, and pros - per - 1 - 4

ANTHEM FOR DEDICATION, &c.—continued

per - i - ty, pros-per - i - ty with - in thy pal - a - ces, with - in thy pal - a - ces, Pros-per - i - ty, pros-per - i - ty with - in thy pal - a - ces.

No. 402.—PSALM III.—("Come, ye Disconsolate.")

S. WEBB,

How are my trou - bles mul - ti - plied, O Lord! Ma - ny there be a - gainst me that a - rise,

Ma - ny there be that to my soul do say— For him in God no help, nor suc - cour lies.

No. 403.—DISMISSION.

Handel and Haydn Soc. Col.

Lord, dis-miss us with thy bless-ing, Bid us all de-part in peace, Still on gos-pel man-na feed-ing, Pure ser-a-phic love in crease,

Fill each breast with con-sol-a-tion, Up to thee our vol-ees raise; When we reach that bliss-ful sta-tion, Then we'll give thee do-ble praise, Then we'll give thee do-ble praise.

And we'll sing Hal-le-lu-iah, A-men, Hal-le-lu-iah, And we'll sing Hal-lo-lo-iah, A-men, Hal-le-lu-iah, to God and the Lamb. Hal-le-lu-iah for

DISMISSION—continued.

Hal-le-lu-iah for ev-er, Hal-le-lu-iah for ev-er, for ev-er and ev-er, A-men.

Hal-le-lu-iah, A-men, A-men, A-men.

ev-er, Hal-le-lu-iah for ev-er, Hal-le-lu-iah for ev-er and ev-er, A-men.

404.—LENA.—8,7,8,7,7,8,8.

W. H. DOANE. Eng. Fresh Col., 489, 490.

Sink not yet, my soul, to slum-ber; Wake, my heart, go forth and tell All the mer-cies with-out num-ber That this by-gone day be-fel:

Tell how God hath kept a-far All things that a-gaist me war, Hath up-held me and de-fen-ded, And his grace my soul be-friend-ed.

No. 405.—"SAFELY THROUGH ANOTHER WEEK."

L. Mason.

1. Safe - ly through an - o - ther week, God has brought us on our way; Let us now a bless - ing seek, Wait - ing in his courts to - day:

Day of all the week the best, Em - blem of e - ter - nal rest, Day of all the week the best, Em - blem of e - ter - nal rest.

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

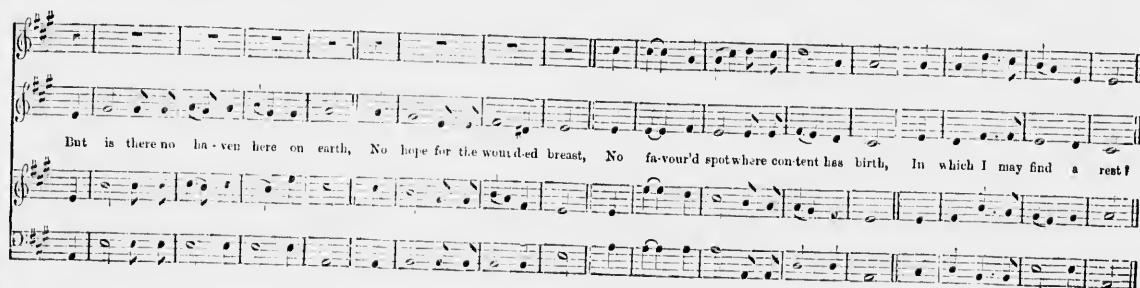
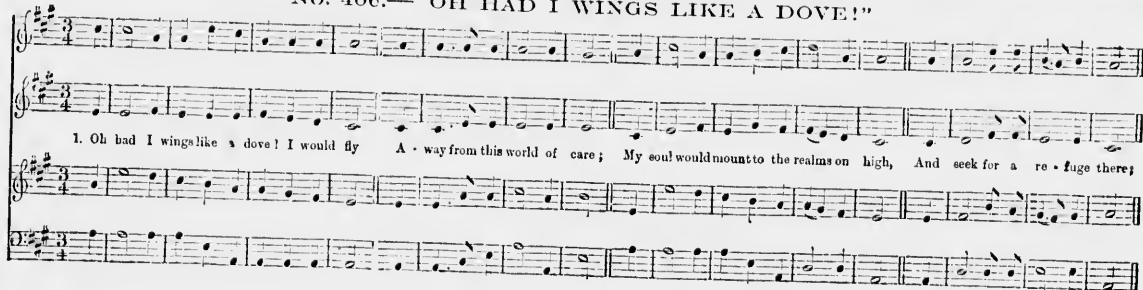
3 Here we come thy name to praise;
Let us feel thy presence near;
May thy glory meet our eyes,
While we in thy house appear:
Here afford us, Lord, a taste
Of our everlasting feast.

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



ful sound
-comfort sainte;
grace abound,
all complaints.
obaths prove,
arch above.

No. 406.—"OH HAD I WINGS LIKE A DOVE!"



2 Oh! is it not written, "Believe, and live!"

The heart by bright hope allured,
Shall find the comfort these words can give,
And be by its faith assured;
Then why should we fear the cold world's frown,
When truth to the heart has given
The light of religion to guide us on
In joy to the paths of heaven!

3 There is, there is, in thy holy Word—

Thy Word which can ne'er depart—
There is a promise of mercy stored
For the lowly and meek of heart:
"My yoke is easy, my burden light,
Then come unto me for rest;"
These, these are the words of promise stored
For the wounded and wearied breast.

No. 407.—"A HOME IN HEAVEN."

L. B. W. (Words from Select Melodies by W. H.)

Trio—Alto, Soprano, and Bass.

1. A home in heaven! what a joy - ful thought, As the poor man toils in his wea - ry lot! His heart op - pressed, and with en - gish driven

CHORUS

From his home be - low to his home in heaven. To his home in heaven, to his home in heaven: From his home be - low to his home in heaven.

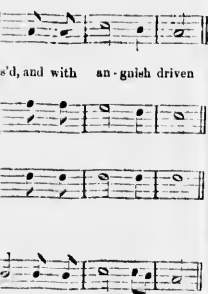
2 A home in heaven! as the sufferer lies
On his bed of pain, and uplifts his eyes
To that bright home, what a joy is given,
With the blessed thought of his home in heaven!

3 A home in heaven! when our pleasures fade,
And our wealth and fame in the dust are laid;
And strength decays, and our health is riven,
We are happy still with our home in heaven.

4 A home in heaven! when the faint heart bleeds
By the Spirit's stroke for its evil deeds;
Oh! thee what bliss in that heart forgiven,
Does the hope inspire of a home in heaven!

5 A home in heaven! when our friends are fled
To the cheerless gloom of the mouldering dead,
We wait in hope on the promise given—
We will meet up there in our home in heaven.

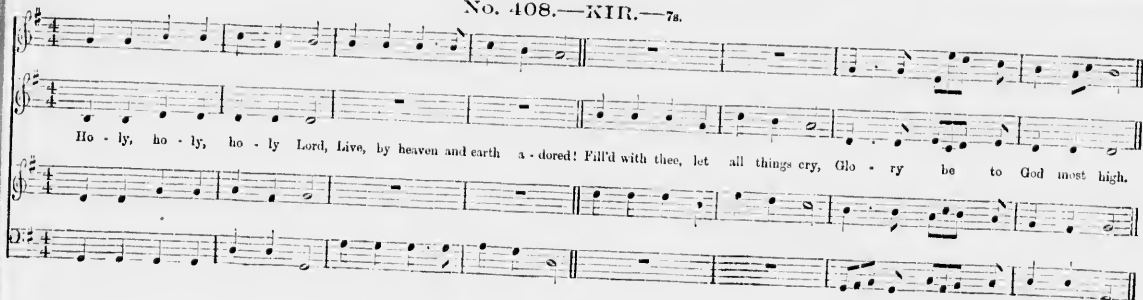
6 Our home in heaven! oh, the glorious home,
And the Spirit join'd with the bride say, "Come!"
Come seek his face, and your sins forgiven,
And rejoice in hope of your home in heaven.



hen the faint heart bleeds
for its evil deeds;
n that heart forgiven,
of a home in heaven!

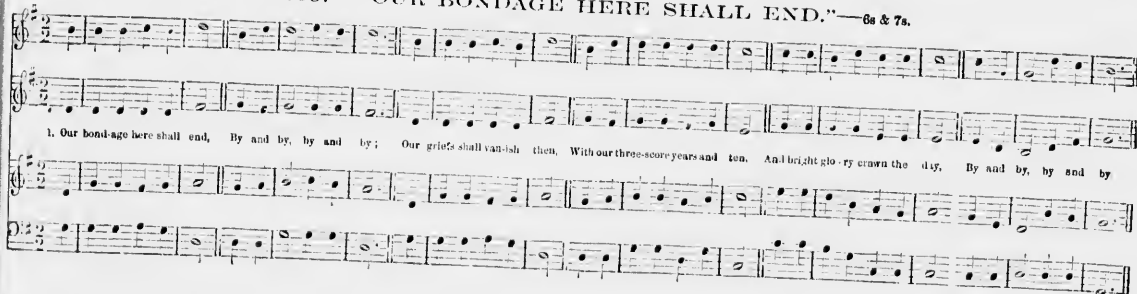
home,
y, "Come!"
ven,
even.

No. 408.—KIR.—7s.



Ho - ly, ho - ly, ho - ly Lord, Live, by heaven and earth a - dored! Fill'd with thee, let all things cry, Glo - ry be to God most high.

No. 409.—"OUR BONDAGE HERE SHALL END."—8s & 7s.



1. Our bond-age here shall end, By and by, by and by; Our griefs shall van-ish then, With our three-score years and ten. And bright glo-ry crown the day, By and by, by and by

2 When our Deliv'rer comes,
By and by, by and by;
From Egypt's yoke set free,
We will hail the jubilee,
And to Canaan all return
By and by, by and by.

3 And when to Jordan's flood
We are come, we are come;
Jehovah rules the tide,
And the waters will I ride,
While the ransom'd host shall shout,
"We are come, we are come."

4 There friends shall meet again,
Who have loved, who have loved;
Our embraces shall be sweet,
When we each other greet
At our great Redeemer's feet,
Who have loved, who have loved.

5 There with the happy throng,
We'll rejoice, we'll rejoice;
Shouting "Glory to our King,"
Till the dome of heaven shall ring,
And through all eternity
We'll rejoice, we'll rejoice.

No. 410.—HENDON.—7s.

DR MALAN.

1. To thy pas - tures fair and large, Heavenly Shepherd, lead thy charge; And my couch with ten'drest care, 'Midst the spring-ing grass I lie - pure, 'Midst the spring-ing grass I lie - pure.

2. When I faint with sum-mer's heat, Thou shalt guide my wea - ry feet To the stream that still and slow, Through the ver-dant mea-dows flow, Through the ver-dant mea-dows flow.

No. 411.—VESPER.—8s & 7s.

Brist. Col.

Sweet the mo-ments, rich in bless-ing, Which be-fore the cross we spend; Life and health and peace pos-sess-ing, From the sin-ner's dy-ing Place.

Here we rest, in won-der view-ing All our sins on Je-sus laid; Here we see re-demp-tion flow-ing From the sac-ri-fice he made.

DR MALAN.



Brist. Col.



NO. 412.—SICILIAN MARINERS' HYMN.—81 & 74.



NO. 413.—MARTYN.—8 line 74.

S. B. MARSH. From Man. Col.



No. 414.—DALLAS.—7s.

Subject from CHERUBINI.

Keep me, Sav-iour, near thy side, Let thy coun-sel be my guide; Nev-er let me from thee rove, Sweet-ly draw me by thy love.

No. 415.—LYTE.—4 line 11s.

From the *Halleluiah*, by DU MARON.

1. My rest is in hea-ven, my rest is not here, Then why should I mur-mur when tri-als are near!

Be hush'd, my dark spir-it, the worst that can come But short-ens my jour-ney, and hast-ens me home.

2 The thorn and the thistle around me may grow,
I would not lie down upon roses below;
I ask for no portion, seek not to be blest,
Till I find in my Saviour my joy and my rest.

3 Afflictions may grieve me, but cannot destroy,
One glimpse of his love turns them all into joy;
And bitterest tears, if he smile but on them,
Like dew in the sunshine, grow diamond and gem.

4 A scarp on my back, and a staff in my hand,
I march on in haste through an enemy's land;
The road may be rough, but it cannot be long,
I'll smooth it with hope, and I'll cheer it with song.

Subject from CHERUBINI.



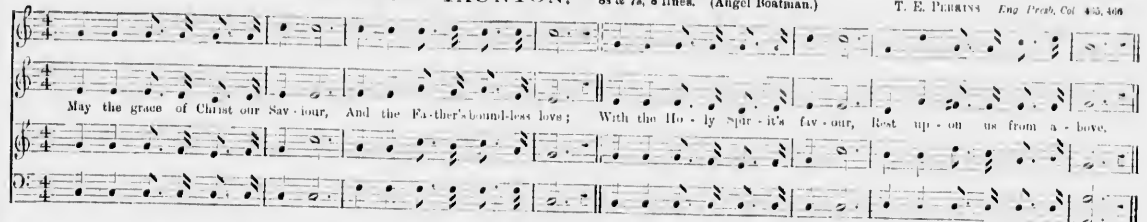
the Halleluiah, by DR. MARSH.



a staff in my hand,
ugh an enemy's hand;
but it cannot be long,
and I'll cheer it with song.

No. 416—TAUNTON.—8s & 7s, 8 lines. (Angel Boatman.)

T. E. PERRINS Eng. Press, Col. 43, 466

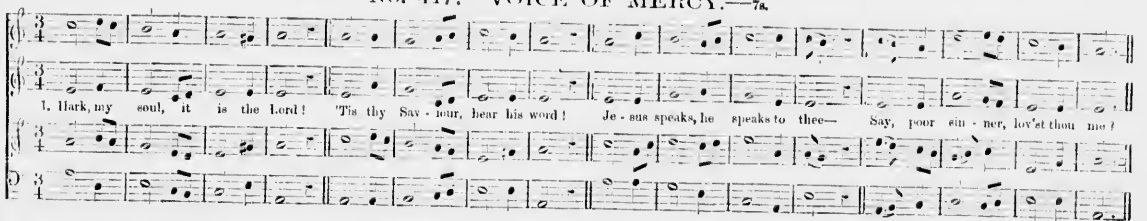


May the grace of Christ our Sav-our, And the Fa-ther's bound-less love; With the Ho-ly Spir-it's fav-our, Rest up-on us from a-bove.



Thus may we a-bide in un-ion With each oth-er, and the Lord; And pos-sess, in sweet com-mu-nion, Joys, which earth can-not af-ford.

No. 417.—VOICE OF MERCY.—7s.



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

2 I deliver'd thee when bound,
And when bleed-ing, heal'd thy wound,
Sought thee wand'ring, set thee right,
Turn'd thy darkness into light.

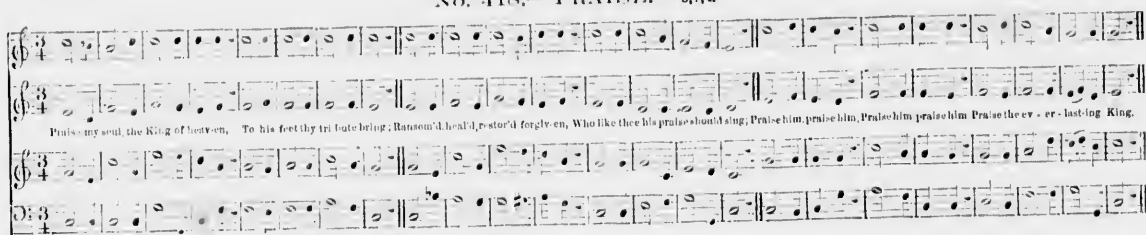
3 Mine is an unchang-ing love,
Higher than the heights above,
Deeper than the depths be-neath,
Free and faith-ful, strong as death.

4 Thou shalt see my glory soon,
When the work of faith is done,
Partner of my throne shalt be—
Say, poor sinner, lov'st thou me?

5 Lord, it is my chief complaint,
That my love is still so faint;
Yet I love thee, and adore—
Oh for grace to love thee more!

No. 418.—PRAISE.—8,7,4.

Eng. Presb. Col., 432, 438.



Praise my soul, the King of heaven, To his feet thy tribute bring; Ransom'd head, he sto'd to forgive us, Who like thee his praise should sing, Praise him praise him, Praise him praise him Praise the ev-er-last-ing King.

No. 419.—RIPLEY.—8,7,8,7,7,7.

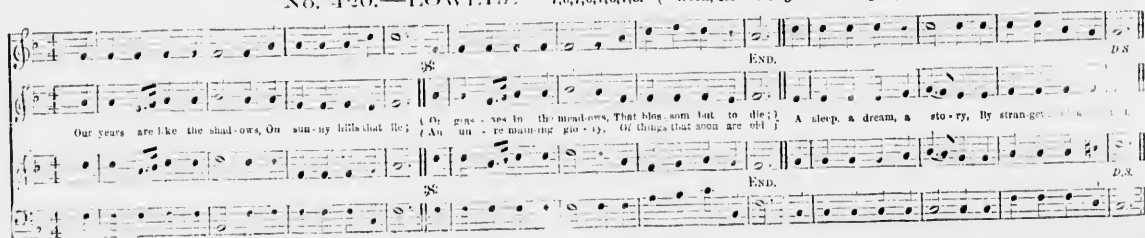
Eng. Presb. Col., 154, 155, 403, 464.



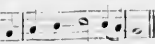
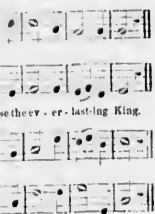
What is life? 'tis but a va-pour, Soon it van-ish-es a-way; Life is like a dy-ing ta-per; Oh, my soul, why wilt thou stay? Why not spread thy wings and fly, Straight to yon-der world of joy?

No. 420.—LOWELL.—7,6,7,6,7,6,7,8. ("Work, for the Night is Coming!")

Eng. Presb. Col., 443, 444.



Our years are like the shad-ows, On sun-ny hills that lie; (Oh, gone - ves in the mead-ows, That blos-som but to die;) A sleep, a dream, a sto-ry, By stran-ger hands to write; (An - un - re-main-ing gio-ry,) Of things that soon are o'er.



No. 421.—MOUNT VERNON.—8s & 7s

L. M.



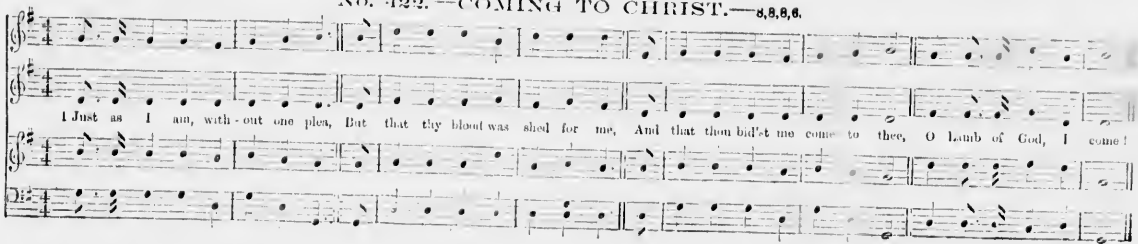
1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze, Pleas - ant as the air of even - ing When it flows a - mong

2 Peaceful be thy silent slumber,
Peaceful in the grave so low;
Thou no more wilt join our number,
Thou no more our songs shalt know.

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

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

No. 422.—COMING TO CHRIST.—s, s, s, s.



1 Just as I am, with - out one plea, But that thy blood was shed for me, And that thou bid'st me come to thee, O Lamb of God, I come!

2 Just as I am, and waiting not
To rid my soul of one dark blot
To thee, whose blood can cleanse each spot,
O Lamb of God, I come!

3 Just as I am, though tess'd about,
With many a conflict, many a doubt,
Fightings within, and fears without,
O Lamb of God, I come!

4 Just as I am,—poor, wretched, blind,
Darkness, riches, healing of the mind,
Yea, all I need in thee to find,
O Lamb of God, I come!

5 Just as I am, thou wilt receive,
Wilt welcome, pardon, cleanse, relieve;
Because thy promise I believe,
O Lamb of God, I come!

6 Just as I am—thy love unknown
Has broken every barrier down,
Now to be thine, yea, thine alone,
O Lamb of God, I come!

No. 423.—SELENA.—6 line 8s.

From the *Dulcener*.

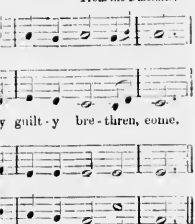
Come, O my guilt-y bre-thern, come, Groom-ing be-neath you load of sin; } He calls you now, in-vites you home: Come, O my guilt-y bre-thern, come. { His blees-ing heart shall make you room, His o-pen sole shall take you in.

No. 424.—IEA.—4 line 11s.

From the *Halleluch*, by DR MASON.

1. I would not live al-way, I a-k not to stay Where storm af-ter storm ri-ses dark o'er the way.
2. I would not live al-way, thus fet-ter'd by sin, Temp-ta-tion with-out, and eur-rup-tion with-in:
The few lu-cid morn-ings that down on us here, Are e-nough for life's woes, full e-nough for its cheer.
Ev'n the rap-ture of par-don is ming-led with fears. And the cup of thanks-giv-ing with pen-i-tent tears.

From the *Dulcimer*.



From the *Haltelisch*, by Dr MARON.



No. 425.—CHASE.—8,7,8,7,4,7.

From the *Pioneer*.

1. Yes, my na-tive land, I love thee, All thy scenes, I love them well; }
 { Friends, con-nect-ions, hap-py coun-try, Can I bid you all fare-well? } Can I leave you, Can I leave you, Far in hea-then lands to dwell?

2. Home, thy joys are pass-ing love-ly, Joys no stranger's heart can tell; }
 { Hap-py home, in-deed I love thee! Can I, can I say, "Fare-well?" } Can I leave thee, Can I leave thee, Far in hea-then lands to dwell?

No. 426.—HADDAM.—6,6,6,6,6,6.

L. MARON.

1. The Lord Je-ho-vah reigns, His throne is built on high; The gar-ments he as-sumes Are light and ma-jes-ty;

2. And can this migh-ty King Of glo-ry con-de-scend? And will he write his name, "My fa-ther and my friend?"

I love his name! I love his word! Join all ye powers and praise the Lord.

No. 427.—EDINBURGH.—12s & 11s.

Eng Presb. Co., 435, 436.

Re-joice in Je-hov-ah, re-joice, O ye righte-ous, For praise to the un-right is come-ly and fair; With harp and with psal-t'ry give thanks to Je-hov-ah,

Hal-le-lu-iah, A-men,

Your ten-string-ed lyre in his hon-our pre-pare. Hal-le-lu-iah, A-men, Hal-le-lu-iah, A-men, Hal-le-lu-iah, Hal-le-lu-iah, Hal-le-lu-iah, A-men. Hal-le-lu-iah, A-men,

No. 428.—LYONS.—10s & 11s.

HAYES.

1. Ye ser-vants of God, your Mas-ter pro-claim, And pub-lish a-broad his won-der-ful name; The name all vic-tor-ious of Je-sus ex-cel-sol; His king-dom is glo-ri-ous, he rules o-ver all.

2. Come, let us a-new our jour-nay pur-sue, Roll round with the year, roll round with the year, And nev-er stand-still till the Mas-ter ap-pear, And nev-er stand-still till the Mas-ter ap-pear.

No. 429.—PORTUGUESE HYMN.—P.M.

Eng. Presb. Col., 1-5.

O come all ye faith-ful, Joy-ful-ly tri-um-phant, To Beth-lehem has-ten now with glad ac-cord; Lo! in a man-ger
Lies the King of an-gels, O come let us a-dore him, O come let us a-dore him, O come let us a-dore him, Christ the Lord.

HAYES.

No. 430.—ZION.—8s, 7s, & 4s.

1. (On the mount-ain's top ap-pear-ing, Lo! the sac-red her-ald stands!) (Welcome news to Zi-on bear-ing, Zi-on long in his tile hands,) Mourn-ing cap-tive! God him-self shall loose thy hands, Mourn-ing cap-tive! God him-self shall loose thy hands.
2. Lo thy son is risen in glo-ry! God him-self ap-pears thy friend; (All thy foes shall see he face thee, Here their boasted tri-umphs end;) Great de-liv-erance, Zi-on's King vouch-safes to send, Great de-liv-erance, Zi-on's King will sure-ly send.

NO. 431.—MILLENNIAL DAWN.—7s & 6s.

G. J. WENN.

1. The morn - ing light is break - ing, The dark - ness dis - ap - pears, The sons of earth are wak - ing To pen - i - ten - tial tears;

Each breeze that sweeps the o - cean, Brings tid - ings from a - far Of na - tions in com - mo - tion, Pre - par'd for Zi - oo's war.

2 Rich dews of grace come o'er us
In many a gentle shower,
And brighter scenes before us
Are opening ev'ry hour;
Each cry to heaven going
Abundant answers brings,
And heavenly gales are blowing,
With peace upon their wings.

3 See heathen nations bending
Before the God we love!
And thousand hearts ascending
In gratitude above;
While sinners now confessing,
The gospel call obey,
And seek the Saviour's blessing,
A nation in a day.

4 Blest river of salvation,
Pursue thy onward way!
Flow thou to ev'ry nation,
Nor in thy richness stay.
Stay not, till all the lowly
Triumphant reach their home,
Stay not, till all the holy
Proclaim, "The Lord has come."

No. 432.—MISSIONARY HYMN.—7s & 6s.

L. Mason.

1. From Green-land's i - cy moun-tains, From In-dia's cor-al strand, Where A-fric's sun-ny foun-tains Roll down their gold-en sand;

From many an an-cient riv-er, From many a palm-y plain, They call us to de-liv-er Their land from er-ror's chain.

2 What though the spicy breezes
Blow soft o'er Ceylon's isle—
Though every prospect pleases,
And only man is vile!—
In vain, with lavish kindness,
The gifts of God are strown;
The heathen in his blindness,
Bows down to wood and stone.

3 Shall we, whose souls are lighted
By wisdom from on high—
Shall we to man benighted
The lamp of life deny?
Salvation!—oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learnt Messiah's name.

4 Waft—waft, ye winds, his story;
And you, ye waters, roll,
Till, like a sea of glory,
It spreads from pole to pole;
Till o'er our ransomed nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

No. 433.—"O TASTE AND SEE."

HASTINGS.

O taste and see that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see, taste and see, taste and see that the

Lord is good, that the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good, that the Lord is good, that the

O taste and see that the Lord is good.

O taste and see that the

taste and see, taste, O taste and see; O taste and see, taste and see that the Lord is good.

Lord is good, that the Lord, the Lord is good; Bless-ed is the man that trust-eth in thee. O taste and see that the Lord is good.

see, taste and see, and see; O taste and see that the Lord is good.

Lord is good, that the Lord is good; O taste and see, taste and see that the Lord is good.

QUARTETTE OR CHORUS.

No. 434.—"COME UNTO ME."

W. B. BRADLEY.

First system of the musical score. It consists of four staves (Soprano, Alto, Tenor, Bass) in G major (one sharp) and 2/2 time. The lyrics are: "Come un - to me, all ye that la - bour and are hea - vy la - den, and I will give you rest, I will give you rest. Take my yoke up -"

Second system of the musical score. It continues with four staves. The lyrics are: ". on you, and learn of me, Take my yoke up - on you, and learn of me; For I am meek and low - ly of heart; and ye shall find me, and learn of me; Take my yoke up - on you,"

Third system of the musical score. It consists of four staves. The lyrics are: "rest un - to your souls. For my yoke is eas - y, and my bur - den is light; His yoke is eas - y, and his bur - den is light, light; His bur - den is light. His yoke is eas - y, and his bur - den is light."

No. 435.—"JERUSALEM! MY GLORIOUS HOME!"

LOWELL MASON.

Jer - u - sa - lem! my glo - ri - ous home! Name ev - er dear to me! When, when shall my la - bors have an end, In joy, - - In joy and peace, In joy, - - In joy and peace, lo

Oh, when shall I thy courts, thy courts as - cend,
joy - - - and peace, and thee. Oh, when, thou ci - ty of my God, Shall I thy courts as - cend, Where con - gre - ga - tions ne'er break
Oh, when shall I thy courts, thy courts as - cend,

Oh, when shall I thy courts, thy courts as - cend. There hap - pier bowers than E - den's bloom, nor sor - row know.
up, And Sab - batha nev - er end. There hap - pier bowers than E - den's bloom, No sin nor sor - row know.
Oh, when shall I thy courts, thy courts as - cend. There hap - pier bowers than E - den's bloom, nor sor - row know.

LOWELL MASON.

"JERUSALEM! MY GLORIOUS HOME!"—continued.

joy, - In joy and peace, In

end,
There, con - gre - gations ne'er break,
end,

nor sor - row know,
or sor - row know,
nor sor - row know.

I on - ward press to you, I on - ward press to you,
Best seats! thro' rude and stor - my scenes I on - ward press to you, I on - ward press to you, I on - ward press to you, Jer - u - sa - lem! Jer - u - sa - lem! Name ev - er
I on - ward press to you, I on - ward press to you,

dear to me. Why should I shrink at pain and woe, Or feel at death dis - arm? I've Ca - naan's good - ly land in view, And realms of
I've Ca - naan's good - ly land in view, And realms of end - less

My soul still pants for thee, Then, When I thy joys thy
end - less day. Jer - u - sa - lem! my glorious home! My soul still pants, my soul still pants for thee; Then, then shall my in - burns have an end, When I - - - thy joys - - -
day - - -
My soul still pants for thee, Then, When I thy joys, thy

"JERUSALEM! MY GLORIOUS HOME!"—continued.

Joys shall see, When I . . . thy joys shall see, thy joys shall see.

When I . . . thy joys shall see, thy joys shall see. Jer - u - sa - lem! Jer - u - sa - lem! Name ev - er dear to me! Name ev - er dear to me!

Joys shall see.

No. 436.—BROADLANDS.—8 lines 6s.

Eng Fresh, Vol. 1, 437, 438.

Thy way, not mine, O Lord, How - ev - er dark it be! Lead me by thine own hand, Choose out the path for me.

Smooth let it be, or rough, It will be still the best, Wind - ing or straight, It leads Right on - ward to thy gate.

same ev - er dear to me!

Eng. Presb. Col., 437, 438.

the path for me.

ward to thy

No. 437.—GREENVILLE.—83 & 74.

ROSTAD.

{ For from mor - tal cures re - treat - ing, Ser - did hopes and van do - sires; }
 { Here, our will - ing foot - steps meet - ing, Ev - 'ry heart to heav'n as - pres. }

From the fount of glo - ry beam - ing,

Light ce - les - tial cheers our eyes; Mer - cy from a - bove pro - claim - ing, Peace and par - don from the skies.

No. 438.—"WAKE THE SONG OF JUBILEE."

W. B. BRADBURY.

Wake the song, the song of Ju - bi - lee, let it e - cho o'er the sea; Now hath come the pro - mised hour, Je - sus reigns with sov'rain power.

Wake the song, the song of Ju - bi - lee,

"WAKE THE SONG OF JUBILEE"—continued.

Let it e - cho o'er the sea, Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea. All ye na - tions, join and sing, Christ of lords and kings is King; Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more.

Je - sus reigns for ev - er - more, Je - sus reigns for ev - er - more. shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more. Let it sound from shore to shore, Je - sus reigns for ev - er - more.

Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea. ev - er - more. Wake the song, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea; Wake the song, the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it e - cho o'er the sea, Let it e - cho o'er the sea, Let it e - cho o'er the sea,

and kings is King; Let it sound from
and kings is King.

From shore to shore, Je - sus reign: for
From shore to shore, Je - sus reign: for

Je - su - ble, Let It e - cho
Let It

and kings is King; Let it sound from
and kings is King.

from shore to shore, Je-sus reign for

Marsden

No. 439.—"THE LORD IS KING."

J. CHAPPEL

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). The bottom three staves are a piano accompaniment with a 4/4 time signature, featuring a bass line and two inner staves. The lyrics are distributed across the staves: "The Lord is King," "The earth may be glad," and "The Lord is King, The".

The second system of the musical score consists of four staves. The top staff continues the vocal line. The bottom three staves continue the piano accompaniment. The lyrics are: "earth may be glad, The earth may be glad, The earth may be glad, may be glad there-of; Yea, the mul-ti-tude of isles, the mul-ti-tude of isles, the mul-ti-tude of".

The third system of the musical score consists of four staves. The top staff continues the vocal line. The bottom three staves continue the piano accompaniment. The lyrics are: "isles may be glad there-of, The earth may be glad, The Lord is King, The earth may be glad, The Lord is King. The Lord is King, The Lord is King".

J. CHAPPEL

The earth may be glad,
King. The
The earth may be glad,
tude of isles, the mul-ti-tude of
King, The Lord is King

"THE LORD IS KING"—continued.

SOLO—Bass.

Clouds, clouds, clouds and dark-ness, Clouds and dark-ness, are
round a-bout him. Right-eous-ness and judg-ment, Right-eous-ness and judg-ment are the ha-bi-ta-tion
of his seat; Right-eous-ness and judg-ment, Right-eous-ness and judg-ment are the ha-bi-ta-tion of his seat.

CHORUS. Tenor.

The heavens have de-clared his right-eous-ness, The heavens have de-clared his right-eous-ness, and all the peo-ple have seen his glo-ry,
and all the

"THE LORD IS KING"—continued.

and all the peo - ple - - have seen his glo - ry,

have seen his glo - ry, have seen his glo - ry, and all the peo - ple, and all the peo - ple have seen his glo - ry, The heavens have de -

peo - ple have seen his glo - ry,

have seen his glo - ry,

- clared his right - eous - ness, and all the peo - ple have seen his glo - ry, and all the peo - ple have seen his glo - ry, all, all have seen his glo - ry

DUET—Two Trebles.

Si - on heard of it, Si - on heard of it, Si - on heard of it, and re - joiced, The daugh - ters of Ju - dah, of Ju - dah were glad, ho

"THE LORD IS KING"—continued.

be - cause of thy judg - ments, thy judg - ments, O Lord. Si - on heard of it, and re - joiced. The daugh - ters of Ju - dah, of Ju - dah were glad, be

be - cause of thy judg - ments, be - cause of thy judg - ments, thy judg - ments, O Lord, be - cause of thy judg - ments, thy judg - ments, O Lord

be - cause of thy judg - ments,

Re - joice, re - joice, re - joice in the Lord, Re - joice in the Lord, ye right - eous, Re - joice in the Lord, ye right - eous, Re - joice, and give thanks, Re -

"THE LORD IS KING"—continued.

Re-joice, and give thanks for a re-mem-brance of his ho-li-ness, for a re-mem-brance of his ho-li-ness; and give thanks, Re-joice, and give thanks, Re-joice, and give thanks, and give thanks,

and give thanks for a re-mem-brance of his ho-li-ness, Re-joice, give thanks for a re-mem-brance of his ho-li-ness. Re-joice, and give thanks, and give thanks, and give thanks for a re-mem-brance of his ho-li-ness,

No. 440.—"THE STAR OF BETHLEHEM."

C. W. BANNISTER.

f The glit-tring host be-stud the sky, The glit-tring host be-stud the sky, When mar-shal'd on the glit-ly plain, The glit-tring host, The glit-tring host be-stud the sky, One star a- One star a- The glit-tring host be-stud the sky, The glit-tring host be-stud the sky, One star a-one of all the The glit-tring host be-stud the sky,

"THE STAR OF BETHLEHEM"—continued.

Can fix the sin - ner's wan-d'ring eye, Can fix the sin - ner's wan - d'ring

and give thanks, lone, One star a - lone of all the train Can fix the sin - ner's wan - d'ring eye, *Cres.* Can

and give thanks, Bo - train Can fix the sin - ner's wan-d'ring eye, One star a - lone of all the train Can fix the sin - ner's

and give thanks, Can fix the

Con anima

eye, Can fix the sin - ner's wan-d'ring eye. Hark! hark! to God the cho - rus breaks, to God the cho - rus breaks, to God the cho - rus breaks From

fix, Can fix the sin - ner's wan-d'ring eye. f Hark! hark! to God, to God the cho - rus breaks, the cho - rus breaks, From ev - 'ry host, from

wan-d'ring eye, the sin - ner's wan-d'ring eye to God the cho - rus breaks,

sin - ner's wan-d'ring eye, the sin - ner's wan-d'ring eye, Hark! hark! to God, the cho - rus breaks, to God the cho - rus breaks, From

ev - 'ry host, to God the cho - rus breaks, to God the cho - rus breaks, From ev - 'ry

ev - 'ry gem, to God the cho - rus breaks, to God the cho - rus

to God the cho - rus breaks from ev - 'ry host, to God the cho - rus breaks, to God the cho - rus breaks, From ev - 'ry

ev - 'ry host, to God the cho - rus breaks, to God the cho - rus

"THE STAR OF BETHLEHEM"—continued.

host,

p *Lento tempo*

breaks from ev - ry host, From ev - ry host, from ev - ry gem, from ev - ry gem, From ev - ry host, from ev - ry gem; But one a - lone, the Sav - iour, speaks. It

host,

breaks from ev - ry host,

It is the star of

is the star, It is the star of Beth - le - hem,

It is the star of Beth - le - hem, It is the star of Beth - le - hem, It is the

It is the star of Beth - le - hem,

Beth - le - hem,

It is the star of Beth - le - hem,

It is the star of Beth - le - hem, It is the star of Beth - le - hem.

star, It is the star of Beth - le - hem, It is the star of Beth - le - hem,

It is the star of Beth - le - hem,

"THE STAR OF BETHLEHEM"—continued.

Solo—Tenor. *Largo.*

Once on the rag-ing sea, Once on the

P *Le a'o.* *Rit.*

rag-ing sea I rode, The storm was loud, the night was dark, The storm was

ff *p p p* *ff*

loud, the night was dark, The o - ceen yaw'd. And rude-ly blow'd the wind that toss'd my found-ling task, And rude-ly blow'd the wind that toss'd my

p *Cres.*

"THE STAR OF BETHLEHEM"—continued.

p *Grave*

found - ring lark, Deep hor - ror then my vi - tals froze, Death struck, I ceased the tide to stem, Death struck, I ceased the tide to stem.

f *Allegretto animato*

It was the star of Beth - le - hem, It was the star of Beth - le - hem, It was the star of Beth - le - hem, It was the star, It was the

When sud - den - ly a star, a star - a - rose; It was the star of Beth - le - hem, It was the star, It was the

It was the star of Beth - le - hem,

Gravioso

It was the star of Beth - le - hem, *p*

It was the star of Beth - le - hem, It was the star of Beth - le - hem, It was the star of Beth - le - hem; It was my guide, my

star of Beth - le - hem, It was the star of Beth - le - hem, *p*

It was the star of Beth - le - hem,

"THE STAR OF BETHLEHEM"—continued.

light, my all; it bade my dark fore-bod-ings cease. And through the storm and dan-ger's thrall, it led me to the port of peace. Now safe-ly mor-d, my per-ils o'er, I'll

For ev-er-more, *f* The star of Beth-le-hem,
sing first in night's di-a-dem, For ev-er and for ev-er, ev-er-more, For ev-er and for ev-er-more, The star, The star of Beth-le-hem,
For
For ev-er and for ev-er-more, The star, The star of Beth-le-hem,

For ev-er-more I'll sing, I'll sing the star of Beth-le-hem,
For ev-er-more I'll sing, I'll sing the star of Beth-le-hem,
ev-er and for ev-er-more, I'll sing the star of Beth-le-hem, I'll sing the star of Beth-le-hem, I'll sing the star of Beth-le-hem, I'll sing the star of Beth-le-hem,
For ev-er-more I'll sing the star of Beth-le-hem, I'll sing the star of Beth-le-hem,

"THE STAR OF BETHLEHEM"—continued.

Adagio.

Beth - le - hem, The star, the star of Beth - le - hem, The star, the star of Beth - le - hem, star of Beth - le - hem, of Beth - le - hem, The star, the star of Beth - le - hem, The star, the star of Beth - le - hem.

No. 441.—"ARISE, O LORD!"

Wm. B. BRADBURY.

A - rise, A - rise, O Lord, in - to thy rest, in - to thy rest, Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, Thou and the strength; A - rise, O Lord, in - to thy rest, in - to thy rest, A - rise, O Lord, in - to thy rest, in - to thy rest, A - rise, O Lord, in - to thy rest, in - to thy rest, ark of thy strength, Thou and the ark of thy strength; A - rise, O Lord, in - to thy rest, in - to thy rest, in - to thy rest, Thou that dwellst between the A - rise, O Lord, in - to thy rest, in - to thy rest, A - rise, O Lord, in - to thy rest, in - to thy rest.

the star of Beth - le - hem,

in - to thy rest,
Thou and the
to thy rest,
in - to thy rest,

Thou that dwell'st be - tween the

"ARISE, O LORD!"—continued.

cher - u - bins, Shine forth, Shine forth, Thou that dwell'st be - tween the cher u - bins, Shine forth, Shine forth, Shine forth, Shine forth!

CHANT, QUARTETTE, OR SEMI-CHORUS.

Behold the Most High dwelleth not in temples made with hands; { If - a - ven is my throne, and } earth is my foot-stool. { What house will ye build for me, saith the } Lord, Or what is the place of my rest?

Solo—Alto.
Tenor.
I will not give sleep to mine

Treble.
Alto.
Bass.

eyes, nor slum - ber to mine eye - lids, un - til I find out a place for the Lord, a ha - bi - ta - tion for the God of Ja - cob; I will not give sleep to mine

A - rise, O Lord, in - to thy rest, lo - ta thy rest;
A - rise, O Lord, in - to thy rest, in - to thy rest, in - to thy rest.

Solo—Bass.
Tenor.
Treble.
Alto.
Bass.

"ARISE, O LORD!"—continued.

CHORUS—Tenor. *Allegro*

eye, nor slum-ber to mine eye-lids, un-till I find out a place for the Lord; A ha-bi-ta-tion for the God of Ja-cob.

Alto.

A-rise, O Lord, in-to thy rest, in-to thy rest, in-to thy rest. We will

Treble.

Chorus of Basses.

We will go in-to his ta-ber-na-cle,

Sing to the first double bar, and return here "Arise, O Lord!"

D.C.

We will go in-to his ta-ber-na-cle,

wor-ship at his foot-stool, We will wor-ship at his foot-stool. { God is a spirit, and they that } spirit and in truth.
worship him must worship him in }
D.C.

Solo—Soprano. *Allegro Moderato*.

SOLO OR CHORUS—Tenor.

Oh wor-ship the Lord in the beau-ty of ho-li-ness, in the beau-ty, the beau-ty of ho-li-ness. Blessed are they that dwell in thy house, They will still be prais-ing thee.

Tenor. *Allergo*

We will
Bless-ed are they that dwell in thy house, They will still be prais-ing thee, still prais-ing thee,
to his la-ber-na-cle,

rest, Here will I dwell, This is my rest, Here will I dwell, Here will I dwell,
Thou and the ark of thy strength, A - rise, O Lord, in - to thy rest, in - to thy rest, Thou and the ark of thy strength, Glo - ry be to the
that him in } spirit and in truth.

will still be prais-ing

"ARISE, O LORD!"—continued.

Solo—Bass. *Tempo primo.*

Tenor. *This is my*
Suprano. O Lord, in - to thy rest, in - to thy rest,
Alto. A - rise, O Lord, A - rise. O Lord, in - to thy rest, in - to thy rest

Tenor. *Allergo moderato*
Alto. A -
rest, in - to thy rest,
Thou and the ark of thy strength, Shine forth, shine forth, World with-out end A - men.
Fa - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be - ginning, is now, and ev - er shall be, World with-out end. A - men.

rise, A - rise, O Lord, in - to thy rest, Thou and the ark of thy strength, Shine forth, shine forth, World with-out end A - men.
Fa - ther, and to the Son, and to the Ho - ly Ghost, As it was in the be - ginning, is now, and ev - er shall be, World with-out end. A - men.

No. 442.—"WAKE THE SONG OF JUBILEE."

HAYDN.

All gro.

Let it e-cho o'er the sea.

Wake, wake, wake the song of Ju-bi-lee, Wake, wake, wake the song of Ju-bi-lee, Let it e-cho o'er the sea.

Let it e-cho o'er the sea.

ff

Wake the song of Ju-bi-lee,

sea, Wake the song of Ju-bi-lee, the song of Ju-bi-lee, the song of Ju-bi-lee, Let it e-cho o'er the sea, Let it e-cho o'er the sea.

the song of Ju-bi-lee,

Wake the song of Ju-bi-lee, the song of Ju-bi-lee, the song of Ju-bi-lee,

f

of lords.

Now is come the promised hour, Je-sus reigns with sov-er-ign power, All ye na-tions join and sing, Christ of lords and kings is King, Chink

HAYDN.

cho o'er the sea.

cho o'er the

cho o'er the sea.

he sea.

of lords

is King, Christ

"WAKE THE SONG OF JUBILEE"—continued.

lords and kings is King, Christ of lords and kings is King! Let it sound from shore to shore, Je - sus re - joice for ev - er - more, for

Union

ev - er - more, for ev - er - more,

Now the de - sert lauds re - joice, And the is - lands join their

And the is - lands join their

And the is - lands join their voice, the is - lands join their

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

voice; Yea, the whole cre - a - tion sings, Ju - bi - lee is the King of kings,

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee,

kings,

"WAKE THE SONG OF JUBILEE"—continued.

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho o'er the sea, Let it

Wake the song of Ju - bi - lee, Wake the song of Ju - bi - lee, Let it e - cho, e - cho o'er the sea,

Wake the song of Ju - bi - lee,

e - cho o'er the sea, e - cho, e - cho o'er the sea, Let it e - cho, e - cho o'er the sea, Wake the song of Ju - bi -

Wake the song of Ju - bi - lee,

Let it e - cho, e - cho, e - cho, Let it e - cho o'er the sea, Wake the song of Ju - bi - lee,

Let it e - cho, e - cho, e - cho, Let it e - cho o'er the sea, Wake the song of Ju - bi - lee,

"WAKE THE SONG OF JUBILEE"—continued.

pp Wake the song of Ju - bi-lee—

ff Wake the song of Ju - bi-lee, the song of Ju - bi-lee, the song of Ju - bi-lee—

Wake, Wake.

No. 443.—"SOON, AND FOR EVER."—P.M.

C. R. Eng. Presb. Col., 28.

TREBLE and ALTO.

1. "Soon, and for ev - er!"—such pro - mise our trust, . . . Though ash - es to ash - es, and dust un - to dust:

2. When the sins and the sor - rows of time shall be o'er, . . . Its pang and its part - ings re - mem - ber'd no more— Where

TENOR and BASS.

Song, and for ev - er, our un - son shall be sev - er— Made per - feet, our glor - ious Re - deem - er, in thee.

life can not fall, and where death can not be sev - er— Chris - tians with Christ shall be soon, and for ev - er.

No. 444.—GRATITUDE.—6,7,6,7,6,6,6.

Eng. Presb. Col., 304, 305.

Now thank we all our God, With heart, and hands, and voice — ex, } Who, from our moth-er's arms, Hath bless'd us on our way With count-ess gifts of love, And still is ours to - day.
Who won-drous things hath done— In whom his world re - joice — en;

No. 445.—SHEERBORNE.—7,7,7,7.

Eng. Presb. Col., 113, 144.

In the dark and sil-ent night, Ere has broke the lone-ly light, We a - rise, to thee to pay, Lord, the serv-ice of this day.

No. 446.—BETHANY.—6,4,6,4,6,6,4.

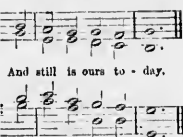
Eng. Presb. Col., 400, 407.

Near-er, my God, to thee, Near-er to thee! E'en though it be a cross That rais-eth me, Still all my songs shall be, Near-er, my God, to thee— Near-er, my God, to thee— Near-er to thee!

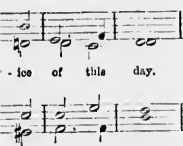
No. 447.—LEBANON.—6,6,4,6,6,6,4.

Eng. Presb. Col., 164, 165.

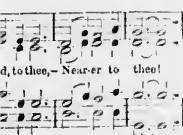
Glo-ry to God on high! Let earth to heav'n re-ply—Praise ye his name! His love and grace a-dores, Who all our sor-rows bore; A-dore him ev-er more; Wor-thy the Lamb!



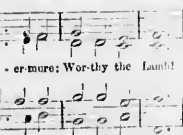
And still is ours to - day.



ice of this day.



d, to then, - Near - er to thee!



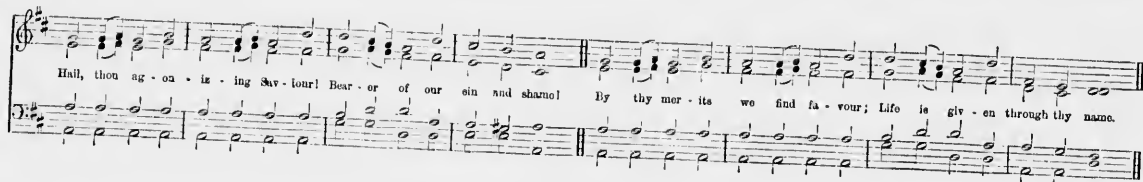
er - more; Wor - thy the laud!

No. 448.—INVOCATION.—8,7,8,7,8,7,8,7.

Eng. Presb. Col., 348.



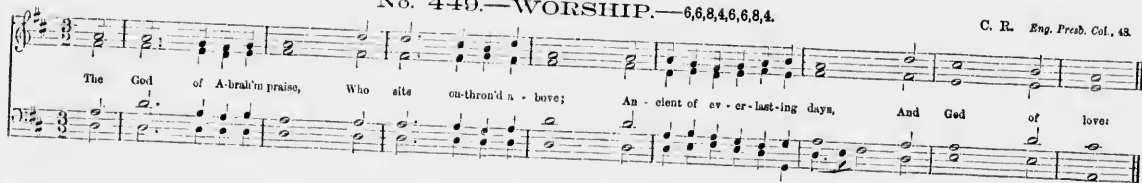
Hail, thou once de - spis - ed Je - sus! Hail, thou Ga - li - le - en King! Thon didst suf - fer to re - lease us; Thon didst free sal - va - tion bring.



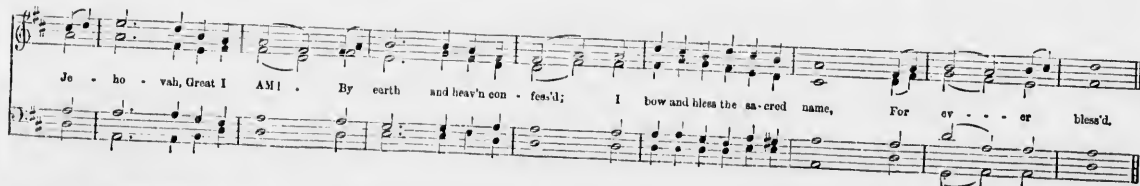
Hail, thou ag - oa - iz - ing Sav - iour! Bear - or of our sin and shame! By thy mer - its we find fa - vour; Life is giv - en through thy name.

No. 449.—WORSHIP.—6,6,8,4,6,6,8,4.

C. R. Eng. Presb. Col., 48.



The God of A - bra - ham's praise, Who sits on - thron'd a - bove; An - el - ent of ev - er - last - ing days, And God of love;



Je - ho - vah, Great I AM! By earth and heav'n con - fes'd; I bow and bless the sa - cred name, For ev - er - or bless'd.

No. 450.—COMFORT.—8,6,8,6,8,8,6.

C. R. Eng. Presb. Col., 293, 294.



An - oth - er year hath fled! re-new, Lord, with our days thy love: . Our days are e - vil here, and few— We look to live a - bove. .



We will not grieve, though day by day We pass from earth - ly joys a - way— Our joy a - bides in thea. .

No. 451.—CARLTON.—S.M.

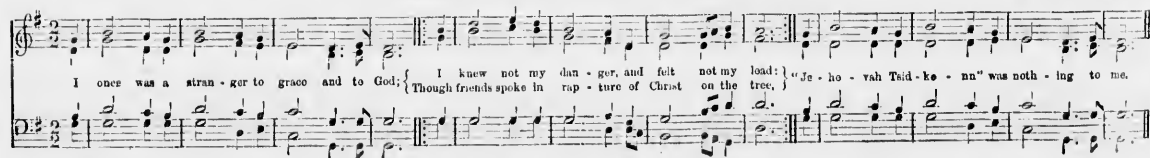
Moderato.



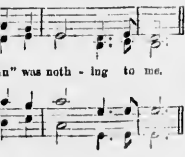
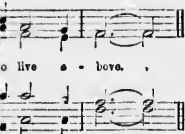
Let peo - ple praise thee, Lord; Let peo - ple all thee praise; O let the na - tions be glad, In songs their voic - es raise— In songs their voic - es raise.

No. 452.—EXPOSTULATION.—11,11,11,11.

Eng. Presb. Col., 467, 468.

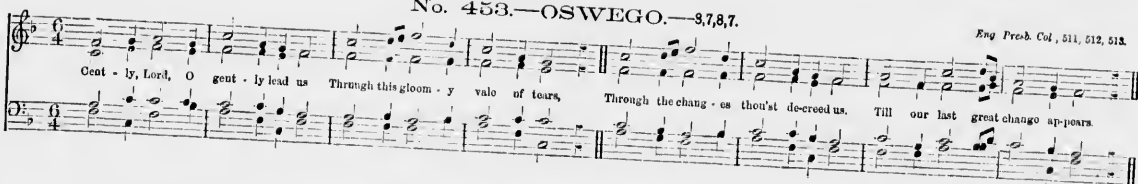


I once was a stran - ger to grace and to God; { I knew not my dan - ger, and felt not my load; } Je - ho - vah Teld - ke - nn" was noth - ing to me. { Though friends spoke in rap - ture of Christ on the tree, }



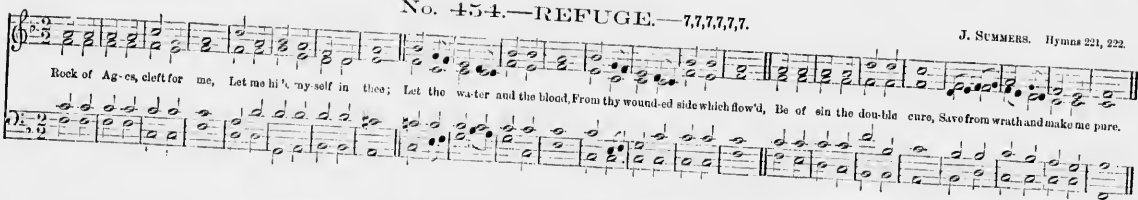
No. 453.—OSWEGO.—3,7,8,7.

Eng. Presb. Col., 511, 512, 513.



No. 454.—REFUGE.—7,7,7,7,7,7.

J. SUMMERS. Hymns 221, 222.



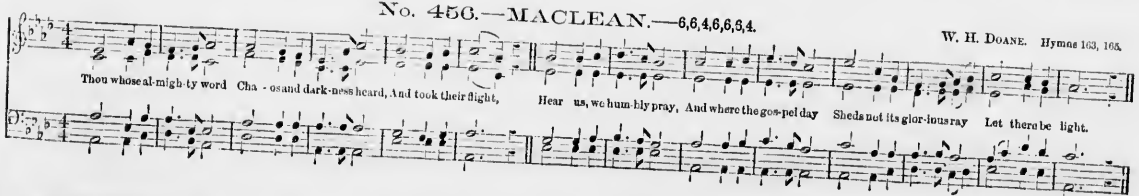
No. 455.—BETHSAIDA.—9,8,9,8.

Dr. PEARSE. Hymn 375.



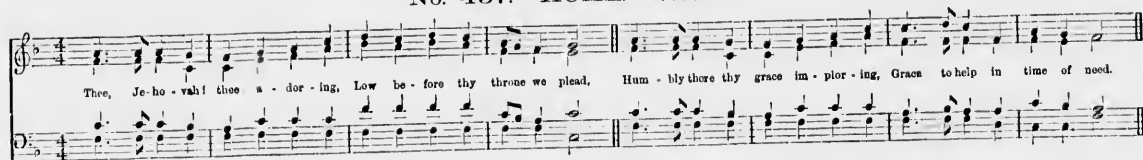
No. 456.—MACLEAN.—6,6,4,6,6,5,4.

W. H. DOANE. Hymns 163, 165.

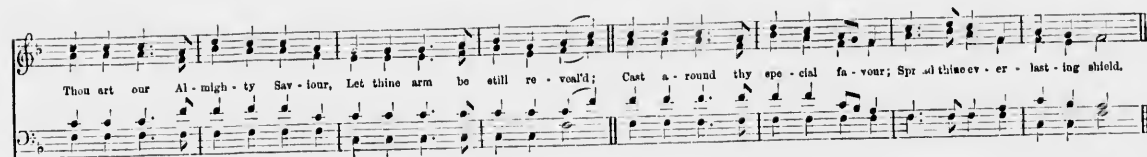


No. 457.—HOME.—8,7,8,7,8,7.

T. E. PERKINS. Hymns 176, 467, 468.



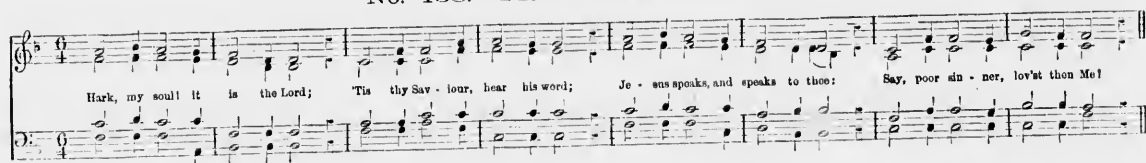
Thee, Je-ho-vah! thee a-dor-ing, Low be-fore thy throne we plead, Hum-bly there thy grace im-por-ing, Grace to help in time of need.



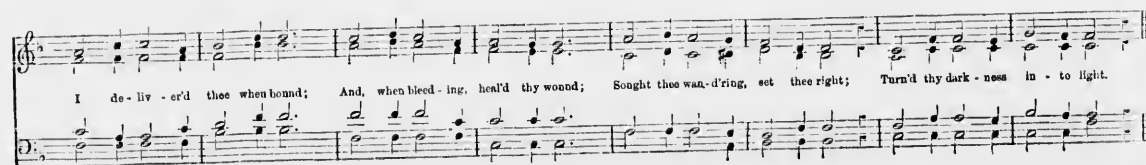
Thou art our Al-migh-ty Sav-iour, Let thine arm be still re-veal'd; Cast a-round thy spe-cial fa-vour; Spr-ing al-thine ev-er-last-ing shield.

No. 458.—PRINCETON.—7,7,7,7,7,7.

W. H. DOANE. Hymn 140.



Hark, my soul! It is the Lord; 'Tis thy Sav-iour, hear his word; Je-sus speaks, and speaks to thee: Say, poor sin-ner, lov'st thou Me!



I de-liv-er'd thee when bound; And, when bleed-ing, heal'd thy wound; Sought thee wan-d'ring, set thee right; Turn'd thy dark-ness in-to light.

INS. Hymns 176, 467, 468.

in time of need.

er - last - log shield.

W. H. DOANE. Hymn 146.

ner, lov'at thou Me!

ness in - to light.

No. 459.—EVANGELIST.—8,8,8,8,6,6,6,8.

R. GEO. HALLS, Halifax. Hymn 329.

Send out thy light and truth, O God, With sound of trumpet from a - love; Break not the na-tions with thy rod, But draw them with the cords of love.

Jus - tice and mer-cy meet— The work is well be - gun; Through ev-ry clime their feet, Who bring glad tid - ings, run: Here, as in heav'n, thy will be done.

No. 460.—BLESSING.—10,10,10,10.

Rev. R. LOWNY. Hymn 269.

Bless - ing and hon - our, and glo - ry and pow'r, Wis - dom and rich - es, and strength ev - er - more, Give ye to Him who our

bat - tle hath won— Whose are the king - dom, the crown, and the throne— Whose are the king - dom, the crown, and the throne.

No. 461.—WATCHMAN.—P.M.

R. GEO. HALLS, Halifax. Hymn 71.

ff Wake! a - wake! the night is fly - ing, The watch-men on the heights are cry - ing—A - wake, Je - ru - sa - lem, at last! *mf* Mid - night hears the wel - come vo - ces,

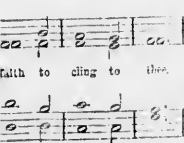
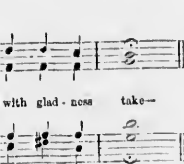
And at the thrill - ing cry re - joice. Forth, vir - gins, haste, ere night be past! *f* The bride-groom comes: a - wake! Your lamps with glad - ness take—

ff Hal - le - lu - jah! *p* And for his mar - riage feast pre - pare, For ye must go and meet him there—For ye must go and meet him there. *f* For ye must go

No. 462.—ST. FABIAN.—8,8,8,6.

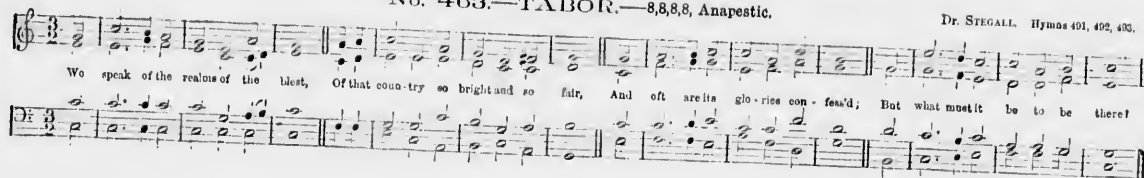
J. SUMMERS. Hymn 103.

O ho - ly Sav - iour, Friend un - seen! The faint, the weak, on thee may lean; Help me, through-out life's vary - ing scene, By faith to cling to thee.



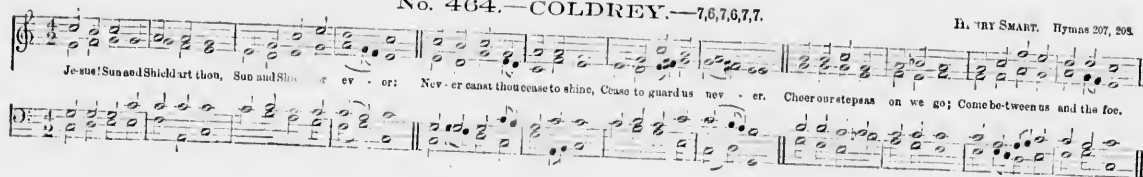
No. 463.—TABOR.—8,8,8, Anapestic.

Dr. FREGALL. Hymns 491, 492, 493.



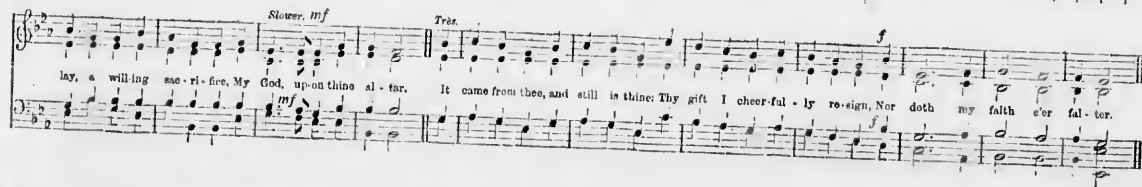
No. 464.—COLDREY.—7,6,7,6,7,7.

H. TRY SMART. Hymns 207, 208.



No. 465.—CONSECRATION.—P.M.

R. GEO. HALLS, Halifax. Hymn 101.



No. 466.—JESUS, LOVER OF MY SOUL.—7,7,7,7,7,7.

M. LOWDER.

Je - sus, lov - er of my soul, let me to thy bo - som fly, While the near - er wa - ters roll, Whilo the tem - pest still is high!

Hide me, O my Sav - iour, hide, Till the storm of life is past: Safe in - to the ha - ven guide; O re - ceive my soul at last!

No. 467.—SANCTUS.

Largo. *Piu allegro.* *full* of thy glo - ry—
Ho - ly, ho - ly, ho - ly Lord God of Sa - ba - oth: heav'n and earth are full, heav'n and earth are full of thy glo - ry— heav'n and earth are full of thy glo - ry— heav'n and

earth are full of thy glo - ry. Glo - ry, glo - ry, glo - ry be to thee— glo - ry, glo - ry, glo - ry be to thee, O Lord, O Lord . . . most high

No. 408.—CREATE IN ME A CLEAN HEART.

W. B. BRAIDSBURY.

Slow.

Cre - ate in me a clean heart, O God; and re - new a right spir - it with - in me. Cast me not a - way, cast me not a - way from thy pres - ence, Cast me not a - way, cast me not a - way from thy pres - ence; and Cast me not a - way from thy pres - ence.

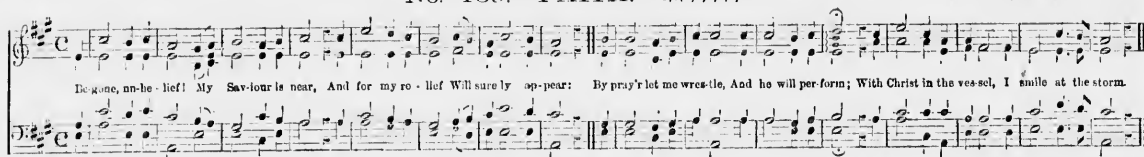
Re - store un - to me *ff* re - store un - to me
take not thy ho - ly spir - it, take not thy ho - ly spir - it from me. Re - store un - to me the joy of thy sal - va - tion re - store un - to me the
Re - store un - to me *ff* re - store un - to me

Then will I teach *Allegro.* Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - verted to
joy of thy sal - va - tion; and up - hold me, and up - hold me with thy free spir - it. and up - hold me

and sin - ners shall be con - verted un - to thee, un - to thee— and sin - ners shall be con - verted, *ritard.*
thee. Then will I teach trans - gres - sors thy ways; and sin - ners shall be con - verted un - to thee, con - vert - ed, con - verted un - to thee.
Then will I teach trans - gres - sors thy ways; con - vert - ed un - to thee— and sin - ners shall be con - verted.

No. 469.—FAITH.—5,5,5,5,6,5,5.

R. GEO. HALLS, Halifax. Hymn 27.



Be gone, un-belief! My Sav-iour is near, And for my re-lief Will surely ap-pear: By pray'r let me wrec-tle, And he will per-form; With Christ in the ves-sel, I smile at the storm.

No. 470.—DEPARTURE.—S.M.

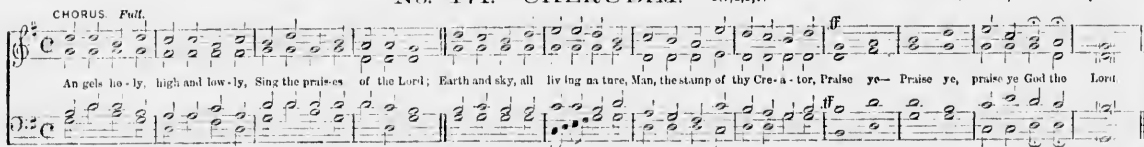
R. GEO. HALLS, Halifax. Hymn 191.



For ev-er with the Lord! A-men, so let it be: Life from the dead is in that word—Tis im-mor-tal-ity.

No. 471.—CHERUBIM.—8,7,8,8,7.

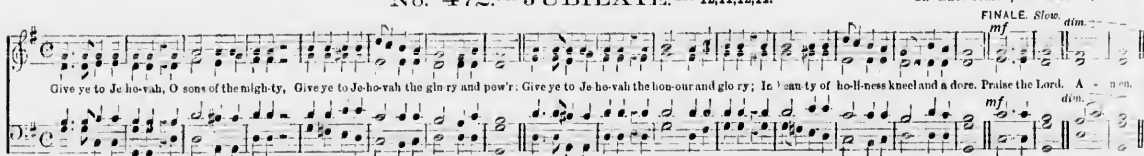
R. GEO. HALLS, Halifax. Hymn 177.



CHORUS. Full.
An-gels ho-ly, high and low-ly, Sing the praises of the Lord! Earth and sky, all liv-ing na-ture, Man, the stamp of thy Cre-a-tor, Praise ye—Praise ye, praise ye God the Lord.

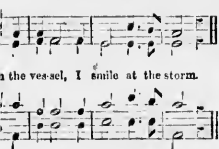
No. 472.—JUBILATE.—12,11,12,11.

R. GEO. HALLS, Halifax. Hymn 194.



Give ye to Je-ho-rah, O sons of the high-ty, Give ye to Je-ho-rah the glo-ry and pow'r. Give ye to Je-ho-rah the hon-our and glo-ry; In van-ty of ho-li-ness kneel and a-dore. Praise the Lord. A-men.

GEO. HALLS, Halifax. Hymn 27.



GEO. HALLS, Halifax. Hymn 101.



GEO. HALLS, Halifax. Hymn 177.

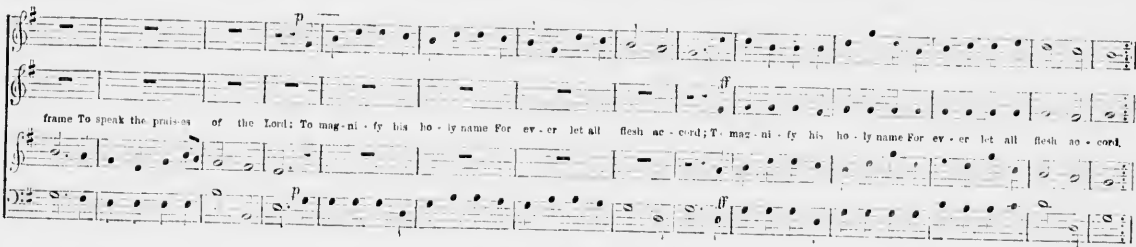
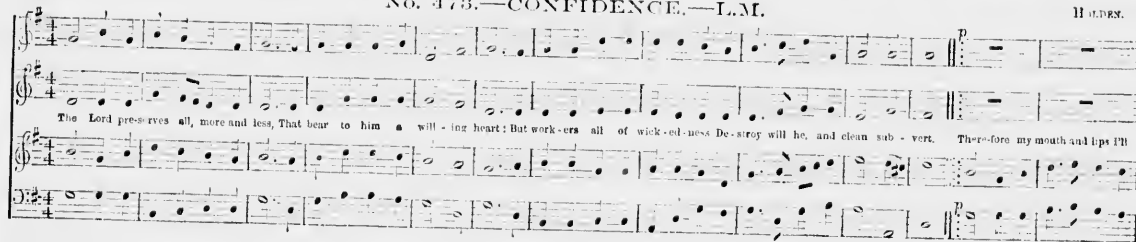


GEO. HALLS, Halifax. Hymn 194.



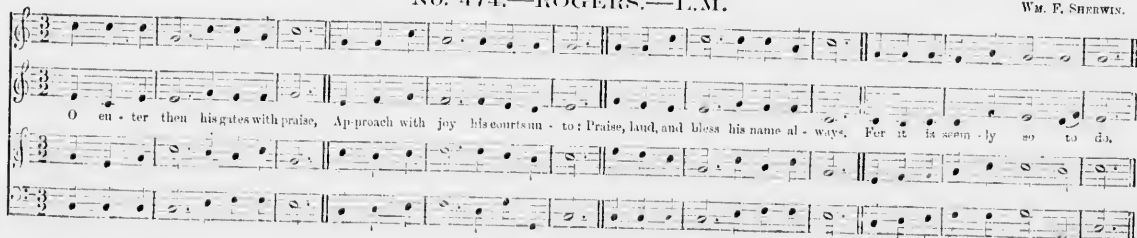
No. 473.—CONFIDENCE.—I.M.

H. HENRY.



No. 474.—ROGERS.—I.M.

WM. F. SHERWIN.



No. 475.—SAXONY.—L.M.

The hour of my de-par-ture's come; I hear the voice that calls me home: At last, O Lord! let trou-ble cease, And let thy ser-vant die in peace.

No. 476.—ZEPHON.—L.M.

God in his glo-ry When shall he Un-to the need-y's
 God in his glo-ry shall ap-pear, When shall he build and re-pair, He shall re-gard and lend his ear Un-to the need-y's hum-ble pray-ers, Un-to the need-y's hum-ble pray-ers.
 God in his glo-ry When shall he Un-to the need-y's
 God in his glo-ry shall ap-pear, When shall he build and re-pair, He shall re-gard and lend his ear Un-to the need-y's hum-ble pray-ers, Un-to the need-y's hum-ble pray-ers.

* This line may be sung as a duet, by Tenor and Bass, or by Treble and Alto, or by both together in octaves.

No. 477.—DESIRE.—C.M.

Arranged from T. FOWLER.

Thy name, O Lord, shall still en-dure, And thy me-mo-ri-al With hon-our shall con-tinued be To gen-er-a-tions all, To gen-er-a-tions all, To gen-er-a-tions all.

ty ser-vant die in peace,

to the need-y's
Unto the need-y's hum-ble pray-ers
to the need-y's
Unto the need-y's

Arranged from T. FOWLER.

na all, To gen-er-a-tions all,

No. 478.—CONQUEST.—C.M.

CHESTER G. ALLEN.

He comes! the pris'-ners to re-lieve, In Sa-tan's bond-age held; The gates of brass be-fore him burst, The

i-ron fet-ters yield, The i-ron fet-ters yield; The gates of brass be-fore him burst, The i-ron fet-ters yield.

No. 479.—WISDOM.—C.M.

W. B. BRADBURY.

Let heaven a-rise, let earth ap-pear, Said the Al-might-y Lord; } Thick dark-ness brood-ed o'er the deep: God said, "Let there be light:"
The heaven a-rose, the earth ap-pear'd, At his cre-at-ing word. }
The light shone forth with smil-ing ray, And seat-er'd an-cient night.

No. 480.—JERUSALEM.—C.M.

Air from a National Dutch Melody.
D.C.

Fine.

Pray that Jer-u-sa-lem may have Peace and fe-li-ci-ty: } Have still pros-per-i-ty. There-fore I wish that peace may still With-in thy walls re-main, D.C.
Let them that love thee and thy peace [OMIT] } Pros-per-i-ty re-tain.
And ev-er may thy pa-la-ces [OMIT]

No. 481.—OLMSTED.—C.M.

How glo-ri-ous Si-on's Courts ap-pear, The ci-ty of our God! The ci-ty of our God! His throne he hath e-stab-lish'd here, Here fix'd his loved & bode, Here fix'd his loved & bode.

No. 482.—SHEFFIELD.—C.M.

Af-ter thy lov-ing kind-ness, Lord, Have mer-cy up-on me: For thy com-pas-sions great, blot out All mine in-i-qui-ty.

from a National Dutch Melody.
D.C.

in thy walls re-main,
D.C.

bole, Here fix'd ab' - sta - bole.

ine in - i - qui - ty.

No. 483.—GOLDEN HILL.—S.M.

Western Tune

The daugh - ter of the King All glo - rious is with - in; And with em - broid - er - ies of gold Her gar - ments wrought have been.

No. 484.—LITTLE MARLBORO'.—S.M.

Turn un - to me thy face, And to me mer - cy show; Be - cause that I am do - so - late, And am brought ver - y low.

No. 485.—MY FATHER'S HOUSE.—S.M.

H. H. HAWLEY.

1. My Fa - ther's house on high! Home of my soul! how near, At times, to faith's fore - see - ing eye, Thy gold - en gates ap - pear.
2. I hear at morn and even, At noon and mid - night hour, Tho' elo - ral har - mon - ies of heaven Ser - aph - ic mus - ic pour.
3. Oh then my spu - rit faints To reach the land I love, The bright in - her - it - ance of saints, My glo - rious home a - bove.

No. 486.—TENDERNESS.—S.M.

O do thou keep my soul, Do thou do - liv - er me: And me nev - er be a - sham'd, Be - cause I trust in thee.

No. 487.—BENJAMIN.—6 line 7s.

W. ARNOLD.

O dis - close thy love - ly face, Quick - en all my droop - ing powers, Gasps my faint - ing soul for grace,
As a thirst - y land for showers; Hast, my Lord, no more de - lay, Come, my Sav - iour, come a - way.

No. 488.—ALPS.—6a.

Once more, be - fore we part, Bless tho Ro - deem - er's name; Let ev - 'ry tongue and heart Praise and a - dore the same.

W. ARNOLD,

No. 489.—HAPPY DAY.—L.M.

Walcyan Sacred Harp.

O hap - py day that fix'd my choice On thee, my Sav - iour and my God! }
 Well may this glow - ing heart re - joice, And tell its rap - tures all a - broad. } Hap - py day, hap - py day, When Je - sus wash'd my sins a - way!

He taught me how to watch and pray, And live re - joice - ing ev - 'ry day. Hap - py day, hap - py day, When Je - sus wash'd my sins a - way.

No. 490.—HAVEN.—8 line 7s.

Je - sus, lov - er of my soul, Let us to thy bos - om fly; While the wa - ters near me roll, While the tem - pest still is high,

Hide me, O my Sav - iour, hide, Till the storm of life is past; Safe in - to the ha - ven guide, O re - ceive my soul at last.

No. 491.—WANSTED.—4 line 7s.

Carmine Sacra.

Je - sus, hear our hum - ble prayer: Ten - der sheep - herd of thy sheep, Let thy mer - cy and thy care All our souls in safe - ty keep.

No. 492.—HEMANS.—8, 6, 8, 6, 8, 8.

still is high,
He kneel—the Sav—our kneel and pray'd, When but his Fa—ther's eye }
Look'd through the lone—ly gar—den's shade On that dread a—gon—y. } The Lord of all a—bove, be—neath, Was bow'd with sor—row un—to death.

No. 493.—ROSELAND.—8s & 7s.

Je—sus, I my cross have tak—en, All to leave and fol—low thee; Nak—ed, poor, des—pis'd, for—sak—en, Thon from hence my all to be.

Cumina Sacra.

Per-ish, ev—'ry fond am—bi—tion, All I've sought, or hop'd, or known; Yet how rich is my con—di—tion, God and heaven are all my own.

No. 494.—ITALIAN HYMN.—8 & 4s.

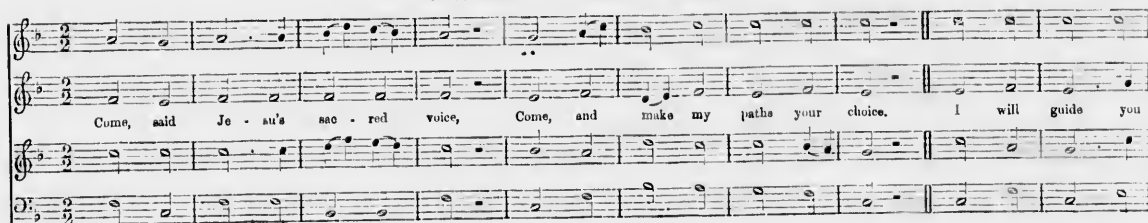
GIARDINI.



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 vi-to-ri-ous, Come and reign o-ver us, An-cient of Days.

No. 495.—TURIN.—4 line 7s.

GIARDINI.



Come, said Je-su's sac-red voice, Come, and make my path your choice. I will guide you



to your home: Wea-ry pil-grim, hith-er come, Wea-ry pil-grim, hith-er come.

GIARDINI.

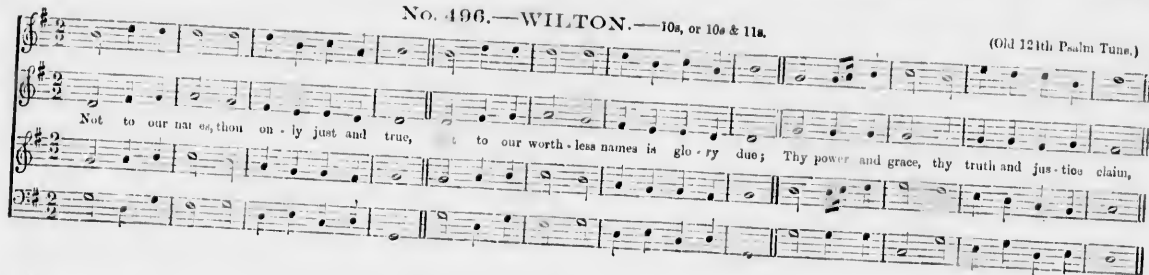


GIARDINI.



No. 496.—WILTON.—10s, or 10s & 11s.

(Old 124th Psalm Tune.)



No. 497.—ZURICH.—(Pa CXXXVI., 1st version.)

GESANGBUCH. Zurich, 1823.



No. 498.—"COME, YE DISCONSOLATE."

S. WINNA.

1. Come, ye dis-cons-o-late, woe-er you lan-guish, Come, at the shrine of God fer-vent-ly kneed;
2. Joy of the des-o-late, light of the stray-ing, Hope, when all o-thers die, false-ness and pain;

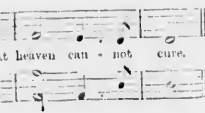
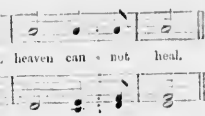
Here bring your wound-ed hearts, here tell your an-guish, Earth hath no sor-row that heaven can-not heal.
Here speaks the Com-fort-er, in mer-cy say-ing, Earth hath no sor-row that heaven can-not cure.

No. 499.—PENITENCE.—7s, 6s, & 8s.

W. H. OAKLEY.

Jesus, let thy pity-ing eye Call back a wand'ring sheep; (False to thee like Pe-ter, I Would fain like Pe-ter weep; Let me be by grace re-stored, On me be all long-suffer-ing shown; Turn and look up-on me, Lord, And break my heart of stone.)

S. WINDS.

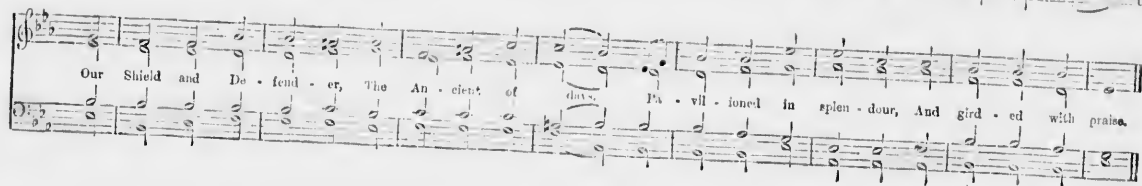
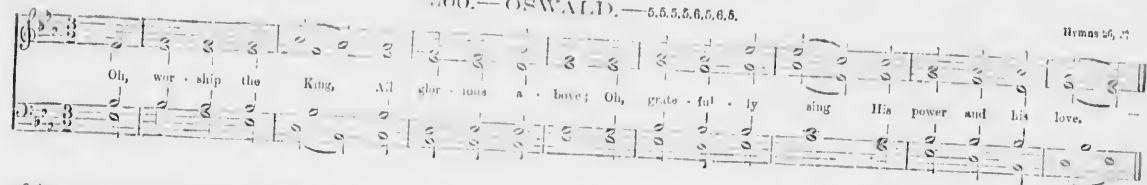


W. H. OAKLEY.



500.—OSWALD.—5,5,5,5,5,6,6,6,5.

Hymns 56, 57



501.—PALMYRA.

