NATIONAL

CHURCH HARMONY,

DESIGNED

FOR PUBLIC AND PRIVATE DEVOTION,

IN TWO PARTS.

MUSIC ARRANGED FOR THE ORGAN AND PIANO FORTE,

BY INTRODUCING SMALL NOTES.

EDITED BY N. D. GOULD.

SECOND EDITION.

BOSTON:

LINCOLN AND EDMANDS.

J. NOURSE, BANGOR · GLAZIER & Co., HALLOWELL; S. HYDE & Co. AND S. COLEMAN, PORTLAND; DORR & HOWLAND, WORCESTER; S. BUTLER AND SON, NORTHAMPTON; A. S. BECKWITH, PROVIDENCE; D. F. ROBINSON & Co., HARTFORD; COLLINS & HANNAY, AND D. FELT, NEW YORK; BENNETT & BRIGHT, UTICA; FRENCH & PERKINS, PHILADELPHIA, CUSHING & SONS, & J. JEWETT, BALTIMORE; WM. RILEY, CHARLESTON; HUBBARD & EDMANDS CINCINNATI.

1832.

1832 Go

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YORK UNIVERSITY MUSIC DEPARTMENT

3 Forgotten Tunes of 1769 Are Sought

BUFFALO, Feb. 28. (AP)—Wanted: Three forgotten tunes, which Washington may have hummed when he went courting, so a musical grandfather's clock built about 1769 may be restored.

The tunes are "Address to Sleep," "Seaman's Hymn" and "Lady Anthem." The Library of Congress searched for them in vain and if you know anything about them, the Grosvenor Library of Buffalo wants to hear from you.

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Entered, according to act of Congress, in the year, 1832, by
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PREFACE.

In presenting this work to the public, the Editor believes that its improvements and additional music, justify him in adding it to the valuable collections of music now in use. He wishes simply to mention a few of the merits of the book, sensible that on them will depend the success of the volume, in a christian and enlightened community.

1st. As the use of the Organ and Piano Forte is becoming common in houses of public worship, and in families; and as few have the opportunity to become so versed in the science of Music, as to be able to play the harmony, even of plain psalmody, from *figures*, it is deemed necessary to devise some method of placing it before the performer on the staff, in such a manner as to be plain and familiar; and this too without confusing the vocal parts. It is believed that the new plan here adopted, of introducing harmony on the Base and Treble staff, in *small notes*, will meet with general approbation, and that this improvement alone, is sufficient to ensure the book a grateful reception.

2d. The metrical tunes are so arranged, that on most of the pages will be found two of different character, on such relative keys as will enable Choirs to pass readily from one to the other, when the sentiment of the words of the same hymn require music of different characters. This convenience must be very obvious.

3d. The conciseness and clearness of the Rudiments—the adaptation of additional words to the common tunes, to give variety, and prevent Scholars from learning Time, Accent, Tune, Words, &c. by rote,—must be an advantage readily perceived by teachers and choristers.

4th. The book is divided into two parts, for the purpose of distinctly introducing occasional pieces, peculiarly calculated to interest singers in cultivating skill in execution, time, expression, &c. which owing, to the necessary sameness in psalmody, cannot be exercised to the degree which is requisite to perform even plain church music with decision and independence. In selecting the common tunes for the *First Part* we have had regard to *quality*, rather than *quantity*,—believing that a multiplicity of them tends rather to confuse than assist the leader of singing; and that frequently in attempting to learn too many tunes, few are learned so thoroughly, that they can be properly applied to other words than those set to the music.

5th. The publishers by stereotyping the work have determined that the music in this collection shall remain subject to no change except the addition of tunes and correction of mistakes which may possibly occur.

6th. It is believed that there is in this collection a larger proportion of music which has never before been published, than has been inserted in any other compilation of the kind now in use.

In the selection of the Tunes, it has been our object to accommodate the whole to the wants not only of the city, but of the country in general. Whether the selection and arrangements be judicious or not, the public must decide. The great labor of preparing the work in its present form, and the liability to have typographical errors escape the eye, owing to the multiplicity of notes, must be obvious to every one.

Tunes that have long been treated as public property, and harmonized differently by different compilers, and even by the same compilers, have been published in the form in which we thought they had by long practice become most familiar to the public,—and we would gladly give credit to every individual who claims the harmony, we have quoted, if we knew positively where it was due. We perfectly agree in regard to the alteration of correct familiar tunes, with a celebrated European musician, when he says, "That the alteration of a single note even in the Base, in a tune made familiar to the ear and memory, by long practice, will instantly disturb, if not dissipate the devotion of a whole choir, and congregation." And experience has taught us, that in common choirs, without an organ, it requires moro labor to unlearn one such note, and substitute another, than to learn an entire new tune.

The Editor with pleasure acknowledges his obligations to Messrs. Hansen, Heinrich, Zeuner*, Webb and Paddon,—Professors of Music in Boston, for their contributions to these pages; for these compositions and others heretofore presented by these gentlemen to the American public, the friends of Music cannot but feel grateful.

The Music in the *Second Part* is generally presented as written by the authors themselves. In a few instances words have been changed for the purpose of making them useful, and appropriate on particular occasions.

Chants have been omitted in this work; not because we do not admire this species of music, but because we know that almost every book published of late, has contained more or less of them. If, however, other editions of this volume should be called for, the public may expect an additional part of this species of Music.

It is our hope, that the arrangement of rudiments and tunes, and the selection and style of the Music, will give the volume a place among the many valuable works already published. We also trust that it will assist in exciting an interest in the pleasing and important part of public worship, for which it is designed; and be instrumental in preparing many to continue this revealed employment of singing praises to God and the Lamb in heaven.

Boston, May, 1832.

* This gentleman has lately published a volume of Original Music, consisting principally of Anthems and Chants, which will be found a rich treat to the lovers of refined Music.

NOTICE TO THE SECOND EDITION.

The Publishers' anticipations of the sale of this work have been more than realized. Fifteen hundred copies have been sold in two months. The Editor has corrected this Second edition,—which is now presented to the public, with his thanks, and with the determination of the Publishers to render the style of the work equal to the patronage it is receiving.

Boston, Aug. 1832.

STEREOTYPED BY LYMAN THURSTON & CO.
NO. 18 WATER STREET, BOSTON.

INTRODUCTORY RULES.

I shall first give a definition of certain words used in Music, that they may be understood when they occur in these introductory rules. On account of different words being used by different authors, and sometimes by the same authors, to convey the same meaning, it seems to be necessary that every compiler should give information what he means by the terms he uses.

Staff,—Five parallel lines.

Notes,—Characters written on the Staff, to represent sound.

Tone,—The distance from one note to the next, above or below. sometimes implies quality of voice, as good and bad tone.

Whole Tone,—The greatest distance from one note to another.

Semi-Tone,—Half the distance of a Tone.

Pitch,—Implies the degree of depth, or height of a sound.

Octave or Eighth,—Is eight successive notes either rising or falling.

Time,—Implies the duration of a single sound, or a succession of any number of sounds.

Interval,—Is the distance, reckoned either by tones or semitones, from any given note to another.

Unison,—Two notes on the same letter and pitch sounded at the same time.

Consonants,—Are notes situated on different parts of the octave, which when sounded together, are pleasing to the ear.

Dissonants,—The reverse of Consonants.

Melody,—Is the succession of sounds on the Staff, so as to make a Tune.

Part,—Includes the notes, &c. written on a Staff.

Harmony,—Is the combination of different parts.

Diatonic,—Scale, regular rising or falling of the Octave.

Chromatic,—The Octave rising or falling by Semi-tones.

Air,—Is the leading or governing part of Harmony, sometimes called Melody or Soprano.

Transposition,—Is the removal of the notes of a part or tune higher or lower on the Staff.

Gamut,—Shews the situation of notes and letters on the Staff.

Rest,—Is a character valued in *time*, but not in *sound*.

Key note,—Is a note which determines the spirit of the tune

Mode,—Is applied to time and Key.

Intonation,—Is the making sounds correct, and correct intervals

Solfagio or Solfaing,—Is the application of certain syllables to notes in singing.

Governing Note,—One from which all others are reckoned.

Base,—The lowest male voice.

Tenor,—Medium, male voice.

Treble,—Highest female voice.

2d Treble,—Lowest female, or highest male voice.

Strain,—A line or sentence of a piece of Music.

Solo,—A single part.

Duet,—Two parts.

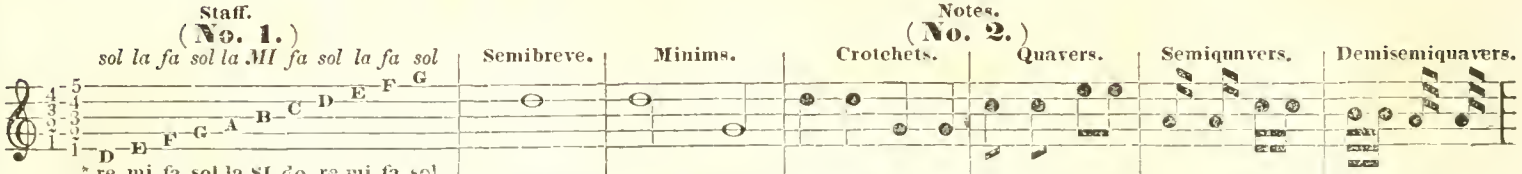
Trio,—Three parts.

Round,—Two or more voices commencing a word or line after each other, and following at the same distance.

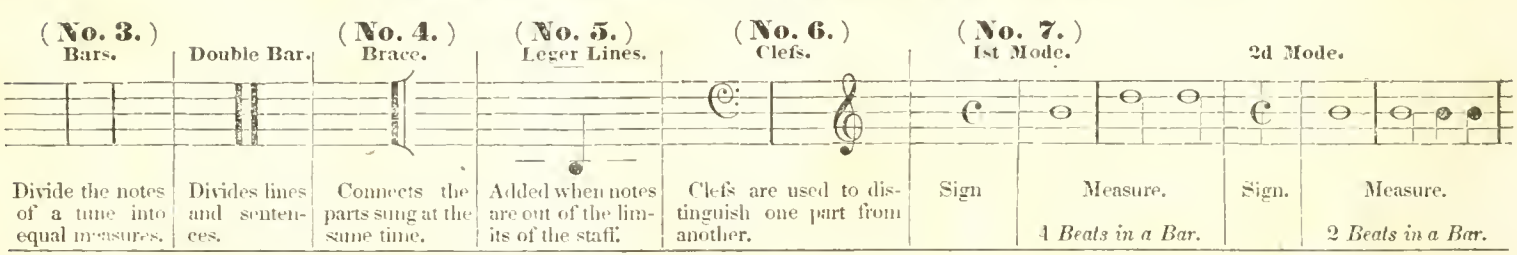
Tonic,—Applied to the Major and Minor Key.

Plate I. INDISPENSABLE CHARACTERS USED IN WRITING MUSIC,

WITH A CONCISE EXPLANATION.



CHARACTERS and MODES OF TIME.



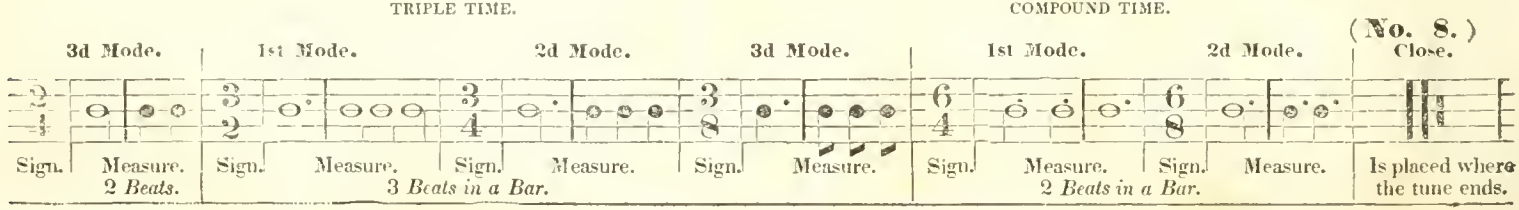
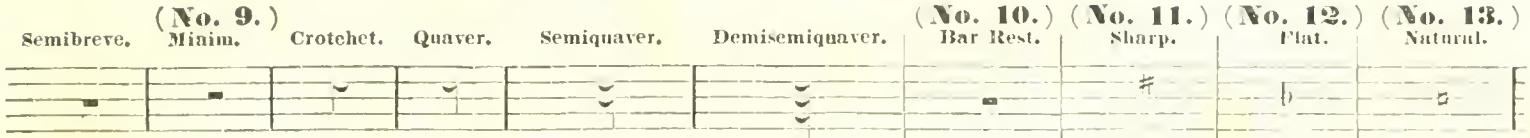


Plate II. OCCASIONAL CHARACTERS.



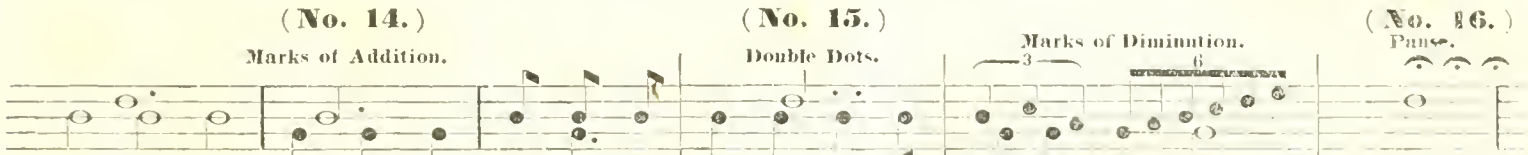
In the division of the time by bars, Rests have the same value, as the notes they represent.

Fills a measure in all modes of time.

Placed before a note raises it half a tone.

Lowers a note half a tone.

Restores a note that has before been flatted or sharped.

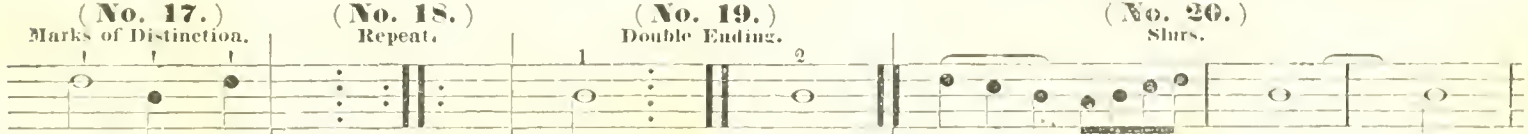


Dots placed after notes add one half to their original length.

Add three fourths.

Figures 3 and 6 placed over the same number of notes, reduce 3 to the time of 2 of the same kind.

Suspension of time and prolongation of sound.

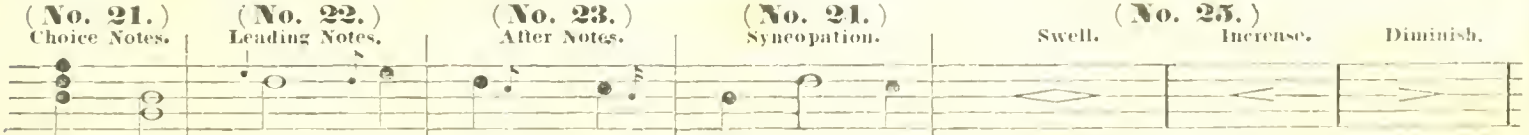


Notes under them to be sounded short and with energy.

Placed at the beginning and end of the music to be sung twice.

Note under 1, to be sung before repeating; under 2 at repeating.

Connect notes that are sung at one word or syllable.



Either or all may be sung at the same time.

Small notes that take their time from the following note.

Take their time from the preceding note.

Note commencing on the unaccented part of the bar.

Their form shews the manner of sounding notes, and expressing sentences.

Plate III. GAMUTS. SIGNATURES and EXPLANATORY SCALES.

No. 26.

Treble Gamut.	Bass Gamut.
A—1st Leger above.	C 1st Leger above.
G 1st Space above.	B 1st Space above.
F—5th Line.	A—5th Line.
E 4th Space.	G 4th Space.
D—4th Line.	F—4th Line.
C 3d Space.	E 3d Space.
B—3d Line.	D—3d Line.
A 2d Space.	C 2d Space.
G—2d Line.	B—2d Line.
F 1st Space.	A 1st Space.
E—1st Line.	G—1st Line.
D 1st Space below.	F 1st Space below.
C—1st Leger below.	E—1st Leger below.

No. 27.

Names of the NOTES on the Staff for the G and F Clef, when the different SIGNATURES are applied.

Treble or G Clef.	♯	♯♯♯♯ or ♭♭♭♭	♭♭	♮	♯♯	♯♯♯♯♯ or ♭♭♭♭	♯♯♯♯ or ♭♭♭♭
♭							
—*fa*—do—	—*MI*—SI—	—*la*—la—	—*la*—la—	—*sol*—sol—	—*fa*—fa—	—*la*—mi—	—*sol*—re—
MI SI	*la* la	*sol* sol	*sol* sol	*fa* fa	*la* mi	*sol* re	*fa* do
—*la*—la—	—*sol*—sol—	—*fa*—fa—	—*fa*—fa—	—*la*—mi—	—*sol*—re—	—*fa*—do—	—*MI*—SI—
sol sol	*fa* fa	*la* mi	*la* mi	*sol* re	*fa* do	*MI* SI	*la* la
—*fa*—fa—	—*la*—mi—	—*sol*—re—	—*sol*—re—	—*fa*—do—	—*MI*—SI—	—*la*—la—	—*sol*—sol—
la mi	*sol* re	*fa* do	*fa* do	*MI* SI	*la* la	*sol* sol	*fa* fa
—*sol*—re—	—*fa*—do—	—*MI*—SI—	—*MI*—SI—	—*la*—la—	*sol* sol	*fa* fa	—*la*—mi—
fa do	*MI* SI	*la* la	*la* la	*sol* sol	*fa* fa	—*la*—mi—	*sol* re
—*MI*—SI—	—*la*—la—	—*sol*—sol—	—*sol*—sol—	—*fa*—fa—	—*la*—mi—	*sol* re	—*fa*—do—
Bass Clef,	*sol* sol	*fa* fa	*re* mi	♯♯	*sol* re	—*la*—mi—	*MI* SI
♯♯♯ or ♭♭♭♭	♭♭	♮	♯♯	♯♯♯♯♯ or ♭♭♭♭	♭	♯	

No. 28.

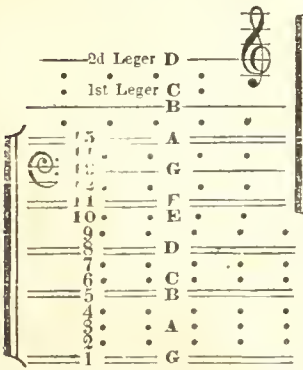
Signatures.

MI or SI* is on B when there are neither Flats or Sharps.

If B be ♭ *MI* or SI is	on E
B & E	on A
B E & A	on D
B E A & D	on G
If F be ♯ *MI* or SI is	on F
F & C	on C
F C & G	on G
F C G & D	on D

Scales to explain Semitones, Relative situation of the Clefs, Effects of Flats, Sharps, &c.

No. 29.

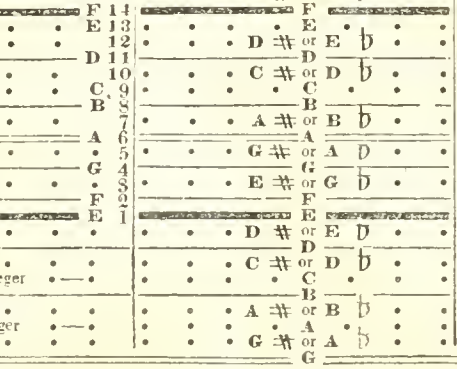


Base Staff divided into Semitones.

No. 30.

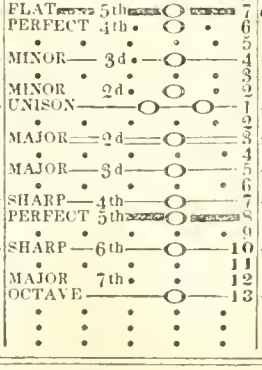
Relative situation of the F and G Clef.

No. 31.



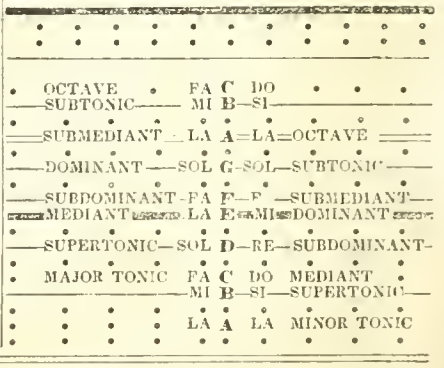
Treble and Tenor Staff divided into Semitones

No. 32.



Scale of referenee to shew the effect of Flats and Sharps. **No. 32.**

No. 33.



Names of the several intervals in an octave above and below B. **No. 33.**

No. 34.

Technical appellations to the several distances from the Major and Minor Tonic in the Diatonic Scale

Plate IV. The Governing Note, Major and Minor Tonic, as removed by Flats and Sharps.

G Clef. ♮	♯	♯♯	♭	♭♭	♯♯♯ or ♭♭♭	♯♯♯♯ or ♭♭♭
F			Major F	F	F	F
fa			*MI* or SI			Major E
E *la* mi	E	E	E	E	E	*MI* or SI D E Major
D	D	Major D	Minor D	D	D	D *MI* or SI
sol		*MI* or SI C			C D	Minor C
re				C	C	C Minor
Major C *fa* do	C		C			
B	B	Minor B			B	B
MI or SI			B	Major B		
Minor A *la* la	A	A	A	*MI* or SI A	Major A	A
					Minor SI G A Major	G A
G	Major G	G	G	Minor G	G	G
sol	*MI* or SI F				*MI* or SI	
sol		F			Minor F	F
F *fa* fa			Major F	F	F Minor	F
E	Minor E	E	*MI* or SI E		E	Major E
la				F		
mi					E	Minor SI D E Major

Examples of Errors in Singing.

Luton. *Sound without articulation.*

With all my pow'rs of heart and tongue.
With all my pow'rs of heart and tongue.

Brentford.—*Consonants misplaced.*

Bu - rie - din sha - dows of the nigh - - twe &c. Once more my soul the ri - i - si - ing day
Bu - ried in shadows of the night We &c. Once more my soul the ri - - sing day

Peterboro'.—*Improper after notes.*

Old Hundred. *2d. Line, Improper loading and after notes*

A-and a-as thy-e glo-o - re-e-e fi-lls the ski
And as thy glo - - ry fills the sky

Luton. *1st. Line. Double accent*

With aw-all my pow-ours of hea-art and to-ongue
With all my pow - 'rs of heart and tongue

Meriden. *Forced accent by the situation of notes.**

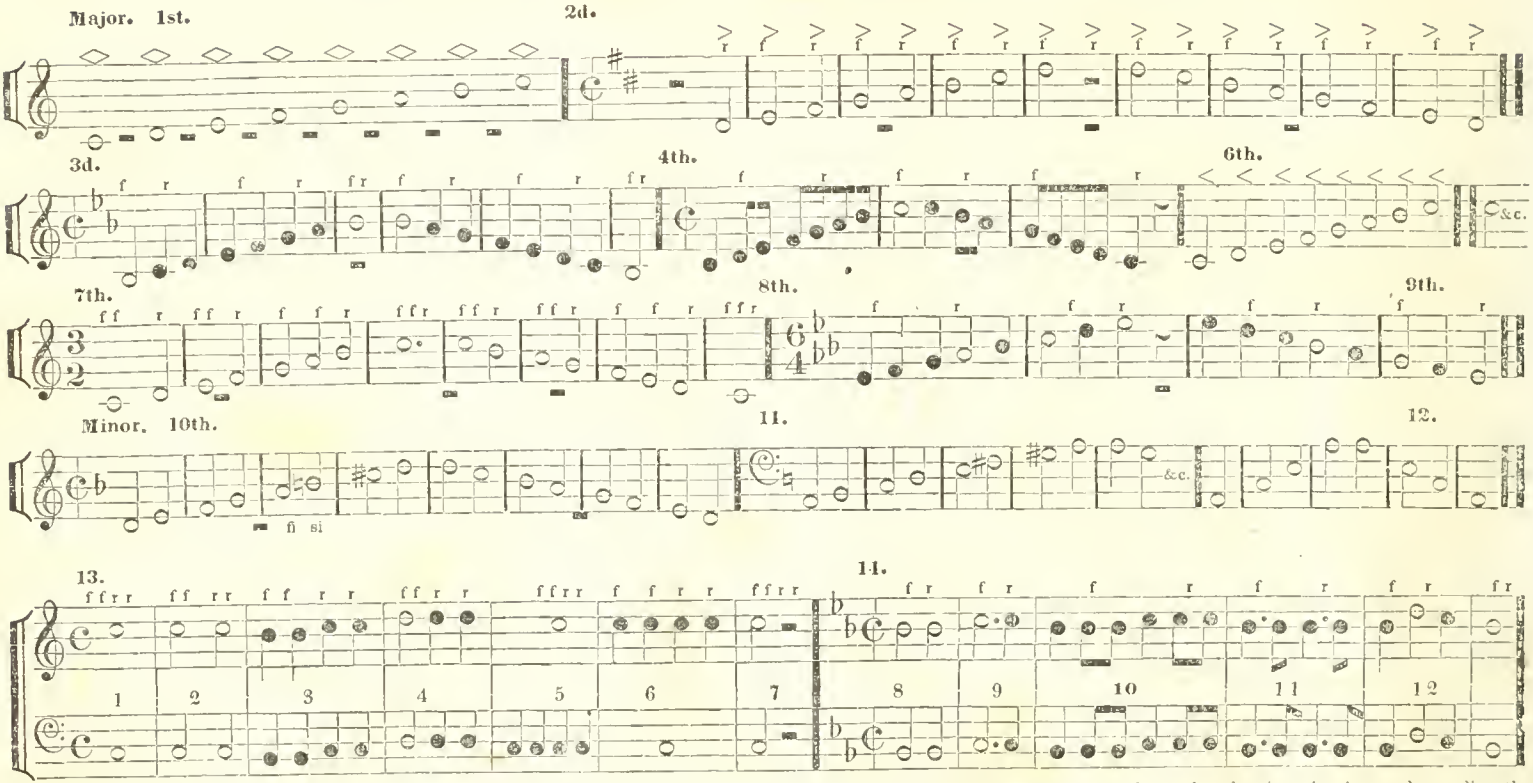
Oh for the eye *of* faith di vine, *To*
*Words *of* and *to*

Uxbridge.—*Notes and syllables divided into couplets.*

A tanchor - laidre - motefrom - home - - Toi - - lingI crysweet spir - it come
At anchor laid, re - mote from home, Toi - ling, I cry, sweet spir - it come

PLATE V.

EXERCISES FOR THE VOICE, AND BEATING TIME.



The school may be divided into two divisions, each taking the part most convenient for their respective voices, and proceed together, beating the time and sounding the notes on the staff he commences with. Either of the bars of the 13th or 14th Lesson may be taken to commence an octave on some convenient pitch, keeping the same number of notes each degree rising and falling.

N. B. f—*for the falling, and* r—*for the rising beat,* ▬ *where to take breath.*

No. 1. Staff.

Question. What are musical characters written upon? *Answer.* Five lines and four spaces, called a Staff.

Q. What is the use of these lines and spaces? *A.* They determine the pitch of sound, or notes, by their situation on the Staff.

No. 2. Notes.

Q. How many kinds of Notes are there? *A.* Six.

Q. What are they called? *A.* Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver.

Q. Which is sounded the longest? *A.* A Semibreve.

Q. How many Minims is a Semibreve equal to? *A.* Two.

Q. Is the relative proportion the same between each note, in the order they are mentioned? *A.* It is—2 Minims, or 4 Crotchets, or 8 Quavers, or 16 Semiquavers, or 32 Demisemiquavers, being equal in value to one Semibreve.

Q. What is meant by value? *A.* The duration of time the note is sounded.

Q. How is its length known? *A.* By its form.

Q What Letters are applied to the Octave? *A.* The first seven of the alphabet, A, B, &c.

Q. What is the use of these Letters? *A.* In vocal music they are used as references, in regard to the pitch of notes, they being always on the same lines and spaces. For players on Instruments, they direct to holes, strings or keys to be used.

No. 3. Bars.

Q. How many kinds of Bars are there? *A.* Two; Single and Double.

Q. What is a Bar? *A.* Perpendicular lines drawn through the Staff.

Q. What is the use of a Single Bar? *A.* It divides the notes of a tune into equal Measures.

Q. What is Measure? *A.* It is the division of notes or rests of different value, so that the space between every two bars shall contain an equal value to some given note, which is called a *Measure* note.

Q. What is the use of a Thick or Double Bar? *A.* It is placed at the end of a line of Poetry, and of a Sentences in Prose.

No. 4. Brace.

Q. Where is a Brace placed? *A.* At the beginning of a tune, connecting the parts sung at the same time.

Q. How many parts are generally connected in Psalm Tunes? *A.* Four.—Base, Treble, Second Treble, and Tenor, placed in the foregoing order, beginning at the lowest.

No. 5. Leger Lines.

Q. For what purpose are Leger Lines used? *A.* To preserve the order and distances of notes placed out of the compass of the Staff, their distances above and below being the same as the lines of the Staff.

Clefs.

Q. What is the use of a Clef? *A.* Clefs, placed at the beginning of a tune, are used to distinguish one part from another.

Q. How many kinds of Clefs are used in Psalmody? *A.* Two.

Q. What are they called? *A.* Base and Treble, or F and G Clef.

Q. Why termed F and G? *A.* Because they are placed on those letters. Treble voices sound a note on a given line an octave higher, than a Tenor voice, and thus the harmony is arranged.

Q. Are these Clefs stationary? *A.* They are.

Q. Do you find any other Clefs used in Music? *A.* The C Clef was formerly used for the Alto,—and is now frequently used in secular music, in the body of tunes, where the notes used would go far out of the compass of the Staff.

Q. Why is it then used? *A.* Because by removing the Clef, or placing it above or below its usual place C, it carries the whole body of the notes on the Staff along with it, for instance; several notes in the Base are placed on C, D, E, which would be above the Staff on

the first and second leger line—by introducing the G Clef, it would place the same notes and pitch on the 3d space, 4th line, and 4th space; and this principle may explain the F Clef being used for voices on a low pitch, that notes within the compass of the voice may be brought within the compass of the Staff; that is, a note on the first space in the Bass would with a G Clef, be on the 2d leger below the Staff.

No. 7. Modes of Time.

Q. What is the use of Modes of Time? *A.* They denote the value of the notes between the Bars; the time or movement of the tune, and the method of regulating the time, and accent.

Q. How many kinds of Time? *A.* Three.—Common, Triple, and Compound.

Q. How are they measured? *A.* Common by even numbers. Triple by odd numbers, having three notes to fill a bar, and three beats in a bar. Compound Time is so called, because it partakes of the Common and Triple, having even beats to a bar, but odd notes to a beat.

Q. How many Modes of Common Time? *A.* Three.

Q. What are the Characters used to designate them? *A.* 1st, C; 2d, C with a bar through it; 3d, the figures $\frac{2}{4}$.

Q. What is the Measure Note, or value of notes, between the bars in Common Time? *A.* Two first a Semibreve, the third a Minim.

Q. What is the Measure Note in each Mode? *A.* 1st, dotted Semibreve; 2d, dotted Minim; 3d, dotted Crotchet.

Q. How many Beats in a Bar? 1st, four; 2d and 3d but two.

Q. What do you understand by the Figures which are used to represent Modes of Time? *A.* The lower figure shows how many parts the Semibreve is divided into, and the upper one how many of those parts fill a Bar, that is $\frac{2}{4}$ 4 Crotchets are equal to a Semibreve, and 2 of the same fill the Bar.

Q. How many Modes of Triple Time? *A.* Three· 1st, $\frac{3}{2}$; 2d, $\frac{3}{4}$; 3d, $\frac{3}{8}$.

Q. How do you know the two Modes of Compound Time? *A.* By the figures $\frac{6}{4}$ and $\frac{6}{8}$.

Q. What is the measure notes in these two Modes? *A.* 1st, a dotted Semibreve; 2d, a dotted Minim.

Q. What are the motions of the hand in keeping time where there are four beats? *A.* 1st, the ends of the fingers rested; 2d, the whole hand; 3d, hand raised to the ends of the fingers; 4th, the whole hand raised. (See Plate No. V.)

No. 8. Close.

Q. Does a tune always end where the Close is placed? *A.* Not always; the letters D. C. or *Da Capo*, or some other directions may be given at the close, to repeat and end with some other strain of the tune Rounds, end where a hold or pause is placed over the notes.

OCCASIONAL CHARACTERS. Plate II.

Q. Rests are characters which bear the same proportion in the time as the notes they represent, and are always used to fill the Bars of those parts that are occasionally silent, in the performance of a tune.

Q. What Rest fills a Bar in all Modes of Time? *A.* The Semibreve Rest is called the Bar Rest.

No. 10, 11, 12. Sharp, Flat, & Natural.

Q. What is the use of a Sharp? *A.* When set before a note raises it a semitone.

Q. What effect has a Flat? *A.* Set before a note lowers it a semitone.

Q. How far does a Flat or Sharp have influence when set before a note? *A.* On the notes which follow in the same bar, on the same line or space.

Q. What their effect, and what are they called, when placed at the beginning of a tune? *A.* They are called the Signature, and have effect on all the notes on the line or space on which they are placed, through the tune.

Q. Have they any other effect? *A.* Yes, they remove the *Mi*

or SI, one of which is the governing note in Music, according to the syllables made use of by the learner—See No. 1. Plate I.

Q. Where do you find the governing note in the several Signatures? *A.* Where there are neither Flats nor Sharps *MI* or SI is on B. If B be Flat *MI* or SI is on E, &c. (See Plate III. No. 26.)

Q. Where, in the Octave, are Flats and Sharps introduced? *A.* The Sharp on the upper, and the Flat on the lower note of a semitone.

Q. Why? *A.* Because if you reverse it, the order destroys the interval, by running two [illegible], and leaving an interval of three semitones, either above or below it.

Q. What is the use of the Natural? *A.* It restores a note made flat or sharp to its original sound.

No. 14, 15, 16. Marks of Addition, &c.

Q. What is a mark of Addition? *A.* A Dot or Period.

Q. How much does a Dot add to a note or rest? *A.* One half its original length.

Q. What is a dotted Semibreve equal to? *A.* Three Minims.

Q. How much does a double dot add to a note. *A.* Three fourths to its original value.

Q. What is the mark and use of the character that diminishes the time of notes? *A.* Figures 3 or 6, placed over as many notes reduces three notes to the time of two, and six notes to the time of four.

No. 17, 18, 19, 20. Choice Notes, Pause, Staccato, &c.

Q. How are notes sung which have a Staccato Mark placed over them? *A.* Distinctly—making the note shorter than the usual time, and a short rest after, to make up the time.

Q. What the use of a Hold? *A.* It gives liberty to the performer to protract the sound of the note beyond its usual length.

Q. Does the hand continue its motion while the sound is protracted? *A.* No—the motion is suspended, or the hand rests for the voice; but Staccato'd notes may be made shorter than their true time, and a rest substituted for sound, while the time is kept regular.

Q. What is the use of a Hold in music called Rounds? *A.* It shews where the parts end together.

Q. Are there any notes in Psalm tunes which performers take the liberty to make a Hold, when the mark [illegible] placed over the note? *A.* Yes, the last note to each line of the [illegible].

Q. Are there any exceptions? *A.* Where a rest follows the last note in a line, and where the sense forbids it.

Q. Where is a Repeat placed? *A.* At both ends of the part of a tune to be sung twice.

No. 21, 22. Double Ending and Slur.

Q. What is a Double Ending? *A.* Figures 1 and 2, placed over the last notes of a tune that repeats.

Q. How are they sung? *A.* The note or notes under figure 1, are sung before repeating, and those under figure 2, at repeating, omiting the note under the figure 1, unless connected by a slur,—when both are sung the last time.

Q. What is the use of a Slur? *A.* It connects notes which are to be sung at one word or syllable.

Q. Is there any other method of connecting notes? *A.* A straight mark connecting the feet or stems of the notes, answers the same purpose.

Q. How are notes performed connected by a Slur, which stand on the same line or space? *A.* As one note.

No. 23, 24, 25. Formation of Sounds.

Q. What do you understand by the Swell, &c. *A.* Their forms represent the manner in which the notes under them, should be sounded; the Swell being proper for all notes of any considerable length.

Q. On what part of a bar is an Appogiature placed? *A.* The Appogiature on the accented part, and the After Note on the unaccented.

Q. What proportion of time do they occupy? *A.* They borrow their time from the note to which they are connected, and are divided between the two at the pleasure of the performer.

Q. What do you understand by Syncopation? *A.* It is when notes in a bar are so situated, that a note commences on the unaccented, and ends on the regular accented part of it.

Q. What is a Trill? *A.* It is the making of a note many shorter ones on the same line or space, and the next above or below. It is classed among the graces in musick—unnecessary in psalmody, not easily executed so as to be graceful, nor described or taught but by example.

No. 26. Natural or Diatonic Scale.

Q. What do you understand by the Diatonic Scale? *A.* It is a succession of sounds, which nature seems to have produced.

Q. Are the seven notes at equal distances one from another, in the progress of rising and falling the octave? *A.* Two of the seven are but half the distance, of the other five. (See Scale of Reference Plate III. No. 30.)

Q. What are the distances called? *A.* Semitones.

Q. What letters are applied to these notes? *A.* The first seven of the alphabet.

Q. In solmization or solfaing, what words or syllables are used? *A.* Formerly the following syllables were applied to the seven letters, fa, sol, la, fa, sol, la, mi; but the modern and more convenient method is by applying the syllables do, re, mi, fa, sol, la, si; pronounced doe, rae, mee, faw, sole, law, see.

Q. Why the better method? *A.* Because a different syllable is applied to each of the seven notes, so that from any given letter or syllable, above or below, when the same letter or syllable occurs again, another octave is known to commence.

Q Are the Letters always on the same lines and spaces in each part? *A.* They are,—although by the application of a flat or sharp, we say the letter is raised or flatted a semitone; but the letter remains stationary, while the pitch of the note only on the line or space with it is removed.

Q. In solfaing, are the same syllables always applied to the same lines and spaces? *A.* They are not, but are removed on the staff by flats and sharps, called the signature, placed at the beginning of a tune.

Q. Do these syllables always stand in the same relative situation? *A.* Always—The signature removing the governing note, all the notes in the octave follow it.

Q Which is the governing note *A.* *MI* or SI.

Q. When there are neither flats nor sharps at the beginning of a tune, where is the governing note. *A.* (See Scale Plate III, No. 28.)

Q. What are the names of the notes above the governing note? *A.* Do, re, mi, fa, sol, la—or (fa, sol, la, fa, sol, la.)

Q. What below? *A.* The same syllables reversed, la, sol, &c.

Q. Where are the Semi or half tones found? *A* Between the letters B, C, and E, F. (Plate IV.)

Q. Are they always found between these letters? *A.* They are not, but are liable to be removed by Flats and Sharps, to any other letters.

Q. On what letter does the octave in the Major Scale commence? *A.* On C. (Plate V.)

Q. Where in the Minor? *A.* On A.

Q. In rising an octave, are the letters permitted to remain natural? *A.* All in the Major, but in the Minor the 6th and 7th are raised a semitone ascending, but descending assume their original tones and names. (See Plate V. No. 10.)

Q. Are the names of the notes changed in any instance? *A.* The notes that are raised in the Minor Scale are usually called Fi and Si.

Q. Why? *A.* Because in using those syllables the right tone is more readily produced than by calling them their usual names.

Q. If there are but seven letters used, how do they form an eighth or octave? *A.* By adding the first note of the next octave; that is, when passing to any extent above or below any given note, every eighth note is the same as the first—therefore when we have sounded seven notes we have made all the different notes, and when the eighth is sounded, it is rather the commencement of another octave, than the conclusion of the first.

Q. How do you count distances or degrees? *A.* From any given note or Tonic, count that and the lines and spaces between, including also the last note.

Q. What is the distance from a line to a space, or a space to a line? *A.* A Second.

Q. What is a Second called? *A.* The Super-tonic, from its being next above the Tonic. (See Plate III. No. 34.)

Q. How do you know the other distances, and what are they called? *A.* From one line or space on which the Tonic's found, to the next, is a Third, called Mediant.

Q. Is this an important interval? *A.* It is; because on it depends the nature of the mode, reckoning from the Major or Minor Tonic.

Q. Repeat the other distances in the Octave from any given Tonic. *A.* From a line to second space, or space to second line, is a Fourth, called the Subdominant. From line to third line, or space to third space, is a Fifth, called the Dominant. From line to third space, or space to third line, is a Sixth, called the Submediant. From line to fourth line, or space to fourth space, is a Seventh, called the Subtonic or Leading Note. (See Plate III. No. 34.)

Q. Why is the Sixth and Seventh, in the Minor Mode or Key, sharped? *A.* The seventh is the leading note to the octave, and requires but a semitone between them: the seventh being sharp'd, leaves three semitones between the sixth and seventh, which is not admissible; therefore the sixth is only raised a semitone, which before being rais'd, was but a semitone from the 5th.

Q. Are all the thirds, fifths, &c. at equal distances? *A.* They are not—a third that includes a semitone as from A to C, is called a Minor or lesser third,—including but one whole tone, and one semitone, while from C to E, are two whole tones, which is called a Major, and so with other distances—the 3d, 5th, 6th, &c. that contain the greatest number of semitones are called Major, or sharp, or greater, or perfect; and the less number, Minor, or Flat. (Plate III. No. 33.)

Q. What are we to understand by the Major and Minor Tonic or Key, and how are they known? *A.* By the last note in the Base, if it is below *MI* or SI it is Minor, if above, it is Major.

Q. What makes the difference? *A.* It is because the first third above the last note in the Minor Tonic, contains one semitone less, than when it ends above *MI* or SI—and these Tonics or thirds being a key to the harmony of the whole tune or strain, the spirit or character of the music is influenced thereby.

Q. Where do the Semitones occur in the Minor Scale? *A.* Between the 2d and 3d, and 5th and 6th, from *MI* or SI.

Q. Where in the Major? *A.* Between the 3d and 4th, and 7th and 8th, from *MI* or SI.

Q. How many Semitones are there in an Octave? *A.* Thirteen.

Q. How can that be, when we say an octave contains but five whole, and two half tones? *A.* When we speak of intervals or semitones from one given note to another, we reckon those *between*; but when speaking of notes, tones, or semitones, *contained* in any given distance; we count the first given sound one, and the next note two, &c. whereas between those notes there is but one interval.

Q. How are intermediate notes in an octave counted? *A.* The intermediate note is reckoned in the distance, both from the upper and lower note. See Octave from C to C. (Plate III. No. 32.)

Q. Supposing a note placed a fourth above the Tonic, what would be the distance from that to the octave above? *A.* A Fifth.

Q. Are other distances reckoned in the same manner? *A.* They are, so that the two distances from any given note to the last notes in the eighth or octave, make nine, the same principle is observed in counting other distances.

Chromatic Scale, or the Staff Semitones.

Q. How is the Staff divided? *A.* Into semi or half tones. See No. 29.

Q. What Scale does this form? *A.* The Chromatic Scale.

Q. Of what use is this Scale? *A.* Its principal use is, that each Semitone may form a Tonic, and retain the natural scale entire.

Q. By what means is this effected? *A.* By the introduction of flats or sharps—by which the *MI*, or governing note, may be removed to any place on the Staff, and the whole scale with it; differing only in tone or pitch. (See Plate VI.)

Q. By what number of degrees are the sharps introduced? *A.* By fifths from the *MI*, counting upwards, and fourths counting downwards.

Q. Why is F the first letter that is sharped? *A.* Because by sharping or raising this letter one semitone it gives place to the governing note *MI* or SI, and thus the scale becomes perfect, F being five degrees above the natural *MI* or SI.

Q. What is the next letter to be sharped? *A.* C.

Q. Why? *A.* Because this is the first fifth above the last *MI* or SI, it then becomes *MI* or SI, and again the scale is perfect, and thus through the whole of the introduction of sharps—retaining the sharp on every preceding letter.

Q. How are the flats regularly introduced? *A.* By fourths counting upwards, and by fifths counting downwards.

Q. Why is B the first letter flatted? *A.* Because it is five degrees below F, which is to be considered as SI or *MI* in the introduction of flats and sharps. F sharp taking the place of SI or *MI* in sharps, and E a semitone below F natural, taking the place of SI or *MI* in the introduction of flats,—thus every fourth becomes *MI* or SI, in flats, and *MI* or SI, is flatted at every regular introduction, and the next fourth up or fifth down becomes SI or *MI*.

Q. What is the difference between a tune with four flats and three sharps, or four sharps and three flats, the names of the notes being the same? *A.* The pitch and every note of the tune with flats is a semitone lower, than the one with sharps. (See Plate IV.)

Q. Why? *A.* Because four of the seven letters being flatted in one signature, and the three remaining left natural, in the next, being sharped in the other, makes the difference of a semitone in the whole.

Accidental Flats or Sharps in Solmization.

Q. Where accidental Flats or Sharps occur, do the notes retain their names? *A.* In order to produce correct intonation or sound so essential to good singing, it is necessary to change the syllables applied to the notes.

Q. Why do you call the note immediately after the introduction of an additional Flat, Fa, or Fa or Do? *A.* For two reasons, first, to remedy the difficulty of making a whole tone, in passing down from Fa or Do, and calling the next *MI*. Second, because when a Flat is regularly introduced, *MI* or SI of the preceding signature, always becomes Do or Fa in the one which follows.

Q. What is the name of a note following an additional sharp to the signature? *A.* Si or Fi.

Q. Why is the syllable Si or Fi used, when sharps are introduced? *A.* Where the change has but a momentary effect, the right sound is easily made by substituting one of those syllables, and less likely to confuse the learner, as the other notes may generally retain their place and name.

Q. What do you do when a Natural occurs? *A.* If it is to raise a note, it is treated as a Sharp, if to depress, as a Flat.

Q. Is there no other method? *A.* There is, where the Key or Signature is changed and continues so for a considerable time, it is well to change the names of the whole of the notes, to the signature assumed.

Explanation of Musical Terms.

Kinds of Music.

Anthem,—Music set to Prose.
Chorus,—Music for a full Choir.
Duetto or *Duett*,—Two parts.
Fugue or *Fuge*,—Music in which one part falls in after another, in a similar melody.
Interlude,—Instrumental passage in a tune.
Quartetto,—A piece of music of several parts, each of which occasionally takes the leading melody.
Quintetto,—Music containing 5 parts, (see quartetto.)
Solo,—For a single voice.
Symphony or *Sym.*—For Instruments.
Tasto Solo or *T. S.*—No Chords but Unisons.
Trio,—A composition for three voices.
Tutti,—All together.
Verse,—One voice to a part.

Movement.

Adagio,—The slowest movement.
Allegretto,—Rather quick.
Allegro,—Brisk.
Andante,—Rather slow and distinct.
Andantino,—Quicker than Andante
Con Spirito,—With spirit.
Da Capo, or *D. C.*—Close with the first strain.
Fine,—The end.
Largo, or *Lento*,—Slow.
Larghetto,—Quicker than Largo.
Legato,—Notes performed close and gliding
Moderato,—Between Andante and Allegro.
Spirituoso,—With spirit.
Vigoroso,—With energy.
Vivace,—In a brisk and lively manner.

Expression.

Affettuoso,—With tenderness.
Crescendo or *Cres.*—With an increasing sound.
Diminuendo or *Dim.*—With a decreasing sound.
Divoto,—In a solemn manner.
Dolce,—Sweet and soft.
Forte or *For.*—Loud.
Fortissimo, *Fortis*, or *FF.*—Very loud.
Grave, (see Adagio,)—With deep emotion.
Mezza Forte, or *MF.*—Rather loud.
Mezza Piano, or *MP.*—Rather soft.
Mezza Voce,—Moderation of voice.
Maestoso,—With majesty.
Piano, *Pia.* or *P.*—Soft.
Pianissimo, *Pianiss*, or *PP.*—Very soft.
Tacit—Be silent.

PRACTICAL OBSERVATIONS.

It is deemed inexpedient, in a work designed for the Church, to enter minutely into the science of Music.

The theory and practice of Music cannot be separated; we have therefore introduced all the rules necessary to perform the Music in this and similar books, and nothing that is not absolutely necessary to be learned and understood. A celebrated vocalist once said, that "to be a good singer, a hundred requisites were necessary, and one that had a good voice, had ninety-nine of them, and the hundredth, was *sublime conception*:" which implies comprehending the musical composition, and the sentiment of the words, so as to give expression to both. How many are there who have sung the most sentimental words, time after time, without even thinking of any thing more than to sing the tune. Separate from this consideration, there are habits contracted in the manner of singing, which we are perfectly unconscious of; and are strangely unwilling to believe, or even to hear exposed, or our perfection questioned. And we are so blind, or rather deaf to them, that we are ready to see and condemn that in others, which needs repeated evidence, to satisfy us that we practise them ourselves. To detect our own inaccuracies, we should occasionally sing alone, and be candid hearers of our own performance, and we shall probably find much to condemn. If singers were not generally too proud to be told their faults, they might often correct bad habits, before they become fixed.

It is a mistaken notion, that seems to prevail among those that are about learning to sing, that if they attend school one quarter, and learn the rules well, they can then read or sing music at sight; but to acquire the art of sounding notes placed promiscuously on the staff, the voice must be directed by the eye, and nothing but long and persevering practice can accomplish it: and the earlier in life, the practice is commenced, the better. Besides the art of making the sounds of different notes, there are many other things to be attended to, which, if neglected, neither the music nor sentiment will have any effect: such are TONE, INTONATION, TIME, ACCENT & EMPHASIS, ENUNCIATION, EXPRESSION, ADAPTATION, &c.: which I shall endeavor to explain in a familiar manner.

Q. TONE. What is understood by this term? *A.* It is the making vocal sounds, which may either be good or bad.

Q. What is good tone? *A.* That which proceeds from the chest—free, open, round and clear.

Q. Are all capable of making sounds in this manner? *A.* All who have an ear for Music, may avoid bad tones, though all cannot make equally good ones.

Q. What constitutes bad tone? *A.* Harsh, rough, jerking, squeaking, nasal or monotonous sounds.

Q. What is the cause of these? *A.* Want of proper instruction, self-complacency, and a foolish ambition to make a noise rather than music.

Q. INTONATION. What is understood by intonation? *A.* It is the art of making and sustaining perfectly, a given sound, and to pass from that to other notes of a tune, making the distances perfect, from one note to another. This is called singing in tune.

Q. Do all persons who sing tunes, sing in tune? *A.* They do not; very many may be said to sing tunes, and are called good singers by those who value singing according to the degree of noise made: while their intonation is such, that they never can be said to sing in tune.

Q. What is the cause of this? *A.* It may have been caused by hearing incorrect singing, untuned instruments, carelessness, want of strength; but the most probable cause, is a disposition and attempt to make more noise than the organs are able to sustain, determined to be heard at all events, till the voice and ear become vitiated.

Q. What is the consequence of having such voices in a Choir? *A.* Intolerable singing.

Q. Does this make all the bad singing? *A.* There may be singing out of time, or want of experience in the tune, but it is presumed that three fourths of the horrid gratings of Music, has arisen from false intonation.

Q. May not a whole Choir sing so as to drown or absorb such voices? *A.* Probably not, because if all but one or two of these powerful voices, have correct ears, (rather than bear the discord of the falling voices,) they will conform to them, *i. e.* of the two evils, they will choose the least.

Q. Do imperfect voices always *fall* from the Key? *A.* There may be an instance (of one to a thousand,) of a voice being sharp, but it is so rare, that we do not look upon it as a fault.

Q. Is the falling of voices gradual, or on some particular notes? *A.* Usually on the highest notes, but sometimes a gradual fall from the first to the last note.

Q. If individuals are unconscious of their fault, and have so much confidence in their powers of voice, how shall they be convinced? *A.* Let them take a pitch from an instrument, then sing a tune through without it, then let the instrument sound the same letter they commenced with, and if they cannot before perceive their gradual descent, and find they have lost a whole note somewhere, it may satisfy them of their error.

Q. Are not some voices treacherous, sounding notes far away from the one intended? *A.* They are. But voices that occasionally step out of the way, and return immediately, are not so much to be dreaded, as those that are continually sliding down.

Q. TIME. What is meant by time? *A.* It is the regulator of Music, but requires neither musical genius nor ear; still it is one of the most essential acquirements in the performance of Music; without it, there can be no harmony: in it all who hear participate; and, in the midst of a performance of a piece of music, confusion of time will, in an instant, change the countenances, and put in consternation a whole audience.

ACCENT & EMPHASIS. These terms may be applied to Music, or words.

Q. How is accent made? *A.* By sounding the accented note full, and the unaccented note softer; not, to sound every note loud, and laboring to sound the accented note still louder, and in this way destroying the voice as well as the music.

Q. Are Accents always regular, either in Music or words? *A.* They are not; sometimes the lines of Music commence on an accented, and sometimes on an unaccented part of the bar, and it is the same in regard to poetry. (See Plate IV.)

Q. How are these things reconciled? *A.* Whatever the situation of a note may be in the bar, if the word that applies to it requires an emphasis, it must be given. To lead learners to a consideration of this subject, in some of the tunes on the first pages of the book, some words are printed in ROMAN CAPITALS, to receive emphasis, some in *ITALIC CAPITALS*, Emphatic words on unaccented notes, and some in *small Italics* unaccented words.

Q. Does the relative situation of notes ever lead to an accent, where you would wish to avoid it? *A.* It is so where a note, which is applied to an unaccented word or syllable, is a considerable number of degrees higher than the preceding note, (See Plate IV.)

Q. Should there ever be two accents on one note? *A.* Never. (See plate IV.)

Q. Articulation, or Accentuation. How are we to articulate words in singing? *A.* So far as we can, we should conform to the strictest rules of pronunciation in reading.

Q. Why can we not in all cases? *A.* It is owing to the suspension of the voice on long notes, slurs, &c. *Q.* On what letters of words or syllables, should the principal sound of the note be made? *A.* On the vowel or vowels, and the mouth closed suddenly, to articulate a consonant at the end of a word, both in slurs and long notes; for, if the mouth is closed to pronounce the consonant, before the note or slur is completed, nothing but a nasal sound can follow.

Q. What causes bad articulation? *A.* Performers are generally so intent on the notes, time, &c., that they seem to leave the words to take care of themselves, sometimes dividing the notes and words into couplets, (See Plate IV.) sometimes by carelessly joining the last letter of a word to the following word, and various other ways, as may be seen (Plate IV.) In short, it is because they merely make use of the words to *sing* the *tune*, as they do *fa sol la*, instead of making use of the *notes*, to sing the *words*.

Q. Why are singers so frequently in contention? *A.* The enemy of souls, if he can preach and pray, cannot sing; nothing, therefore, he so much dreads, as *harmony*, either of voice, or feeling, among a company of singers; and if a Choir have no higher motives in singing, than to *amuse* themselves and hearers, depend upon it, some false reasoning will be presented, to excite jealousies and animosities among them; and even the most frivolous circumstances, such as the good sense of the individual is ashamed to relate, will be exaggerated into tremendous abuses.

Q. Teachers. Can any precise rules be given to Teachers or scholars, so that they can learn or teach without example? *A.* If it is hardly possible for a man to become an accomplished orator without a tutor, it can hardly be supposed he will be able to sing well, when, in addition to good reading, he has to attend to all the requisites for good singing, before mentioned.

Q. Is it necessary that a man should be a good reader in order to be a good singer or Teacher? *A.* A person may read well, and not be a good singer: a man may teach *Music*, in itself considered, well, without noticing the words: but it cannot be expected, that any one can give expression, to the sentiment of the words, unless he understands language.

Q. In teaching, should leading notes, unprinted and unauthorized, be permitted, such as are found in (Plate IV.) *A.* By no means, if you want to have them spoken distinctly: this style of singing, belongs to secular Music, if anywhere, but such as are usually added, are those arising from false taste, or an indolent habit, making these unseen notes merely to slide from one note to another, instead of promptly speaking the note and word.

Q. Should teachers and leaders of Choirs, either with voice or instrument, move so much forward as to be distinctly heard before others? *A.* By no means; it is possible to dictate *sound* and expression, and still keep the voice in apparent time with others; and this is the grand secret of leading and teaching sacred Music.

Q. As you have not given directions what Music to apply to words that are Doctrinal, Didactic, or Historical, permit me to ask the question? *A.* Until those who read them, learn that it is not *reason*, but *passion*, that sings, and that no additional force can be given to facts, after they are once well read, by drawling them through a tune—I can only say, sing them in the tune you can sing with the greatest ease.

Q. If a whole psalm or hymn is read, the greater part of which is cheerful and the remainder plaintive, and I select a tune for the cheerful, and just as all are prepared to commence, direction is given to omit the only words applicable to the tune selected, what is then to be done? *A.* Much can be done to accommodate tunes to words, by the manner of singing them, but if those who read them cannot tell before they commence reading, what is to be sung, and what omitted, I must refer you to them for an answer.

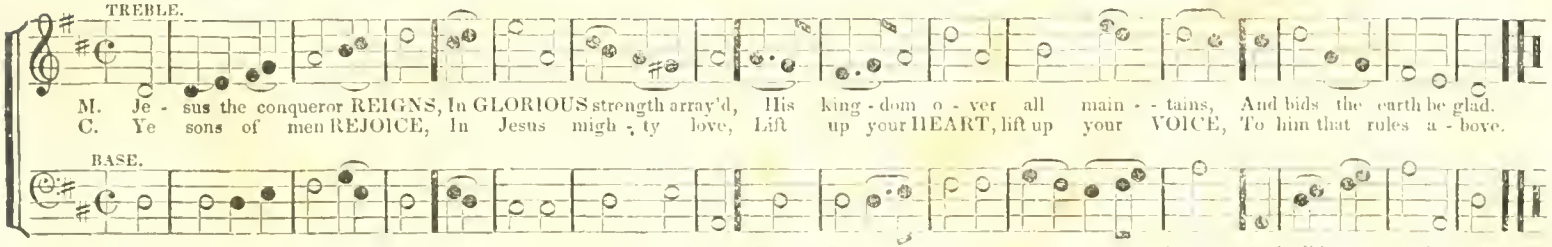
Q Why do those who have learned to sing, so soon relinquish it? *A.* Because they probably say, or think—"I have done my part; I will let young people do the singing." But would the same individual dare to say the same in regard to any other religious duty? We leave this for our readers to answer.

Q. Perhaps you will say, I sing in my pew, will not that answer my obligations? *A.* If you and others sincerely believe you can render equal assistance there, then you are excusable.

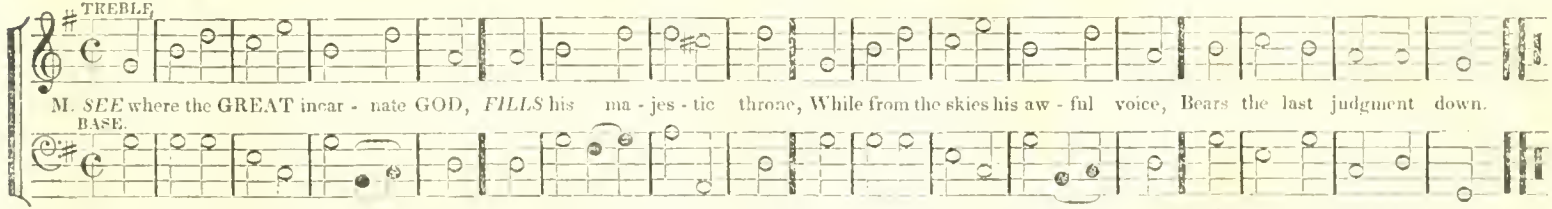
Q. But is singing in the pews, no assistance to a Choir? *A.* Never; but often an annoyance, especially where those that sing do not know enough about it to desist where a solo or duet is sung.

And now, to conclude, an all important question arises, especially to the friends of Religion.—Has the practice of Sacred Music any tendency to influence those youth who are engaged in it, in preparing the heart for the reception of Religious Truth? To this I can only make the following statement, and leave the subject for the public to make their own inference. In the course of the last thirty years, I have attempted to instruct more than five thousand different individuals, in Sacred Music, and from information which I have been able to collect I can say with confidence, that more than one half of that number, are, or have been *professors of religion.*

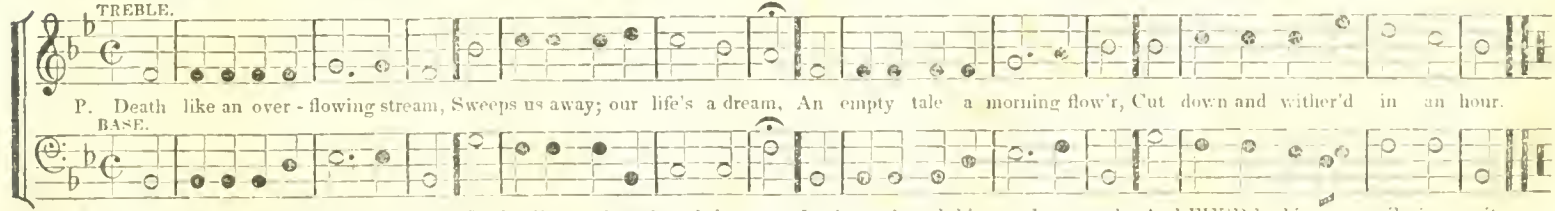
Eastburn. S. M.



York. C. M.



Ware. L. M. **(Chant Style.)**



In the above lessons it is designed that the females should sing the Treble, and the males the Base. Each part to be learned by note, and then applying the words, paying particular attention to the Emphatical words, stops, and marks; varying the time, tone and spirit of each tune, to accommodate the music to the different character of the words. I have omitted marks to dictate the expression, &c., knowing that if a teacher has not judgment to dictate, and skill to teach by example; written directions will be of little use. In varying tunes to express words, the feelings must be brought to bear on the subject; or it will only be variation without expression.

CONTENTS OF THE INTRODUCTORY LESSONS.

Page 5. Explanation of the meaning of certain words and phrases made use of in Writing and performing Sacred Music.

Plate I. Page 6th. The characters which are indispensable in Writing Music, with a concise explanation of their uses.

Plate II. Page 7. Occasional characters used in Music.

Plate III. Page 8. Gamuts, Signatures, and Explanatory Scales. No. 26. The letters applied to the Staff, in the G Clef. No. 27. Shewing the names of the notes on the Staff, when the different Signatures are applied; the Signatures for the Tenor and Treble being above the Staff, and those of the Base below; so that the eye may assist the memory in learning the names of the notes. No. 28. The letters that transfer the MI or SI, to different lines and spaces. No. 29, 30, 31, 32, 33, and 34, a Scale to explain the Semitones, contained in the G and F Clefs, the relative situation of the two Clefs, —names of distances from one given note to another, and names of the relative distances in the Octave, reckoning upward from the Major and Minor Tonic.

Plate IV. Page 9. Shows the different situations of the governing note, as removed by Flats and Sharps,—and the situation of each Major and Relative Minor Tonic or Key, as removed by the Signatures. Also some of the errors frequently heard among performers of Sacred Music, exposed and illustrated by examples.

Plate V. Page 10. Lessons for exercising the voice, on the Major and Minor Key,—and for forming correct sounds, making accent, and keeping time.

Page 11. Particular explanation of the Staff, Bars, Brace, Leger Lines, Clefs, Modes of Time, and Close.

Page 12. Occasional Characters. The Flat, Sharp, Natural, &c.

Page 13. Marks of Addition, Diminution, Staccato, Hold, Repeat, Double Ending, Swell, &c.

Page 14. Diatonic Scale, Solmization, Major and Minor Tonic, or Key.

Page 15. Distances—Staff divided into Semitones; Chromatic Scale; order of introducing Flats and Sharps.

Page 16. Definition of words used to direct in the performance of Music; viz. Movement, Expression, number of voices employed, &c.

Page 17. Observations explanations, and directions in regard to the requisites to good singing; viz. Tone, Intonation, Time, Accent or Emphasis, Punctuation, Pronunciation, &c.

Page 18. Expression. A few hints to Teachers, Singers, &c.

Page 19. Lessons for practice; calculated to assist the learner, in adapting words to Music, and Music to words.

The following Letters placed at the beginning of Tunes, in the first part of this work are used to explain the character of the Music and Words.

P. Music adapted to *Plaintive* words expressive of pity, grief, &c.
M. *Majestic* expressive of Power, Majesty, Wonder, &c.
C. *Cheerful*, adapted to words of Joy, Praise, &c.
V. Music best calculated to be *Varied*, so as to give expression to words of different character, and easiest to sing when words have no character for Music.

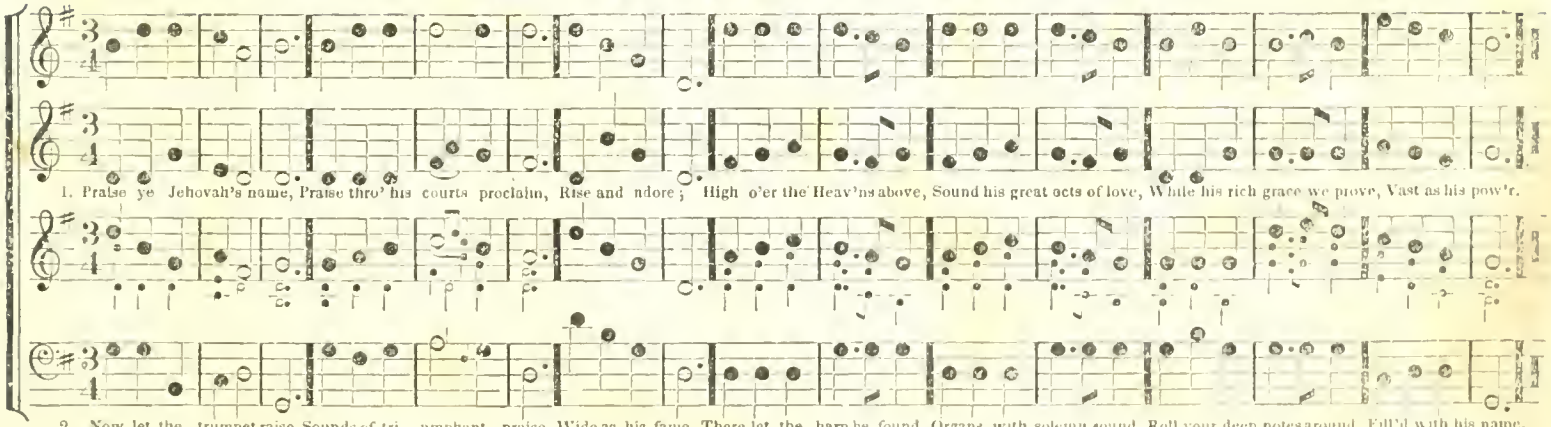
We are aware that in regard to the character of familiar tunes much depends on association. If we have been accustomed to sing or hear a tune sung to particular words, whether applicable to the Music or not, we associate the tune with the words; hence it will not be strange if some should differ with us in opinion in regard to the application of the above letters.

CHURCH HARMONY.

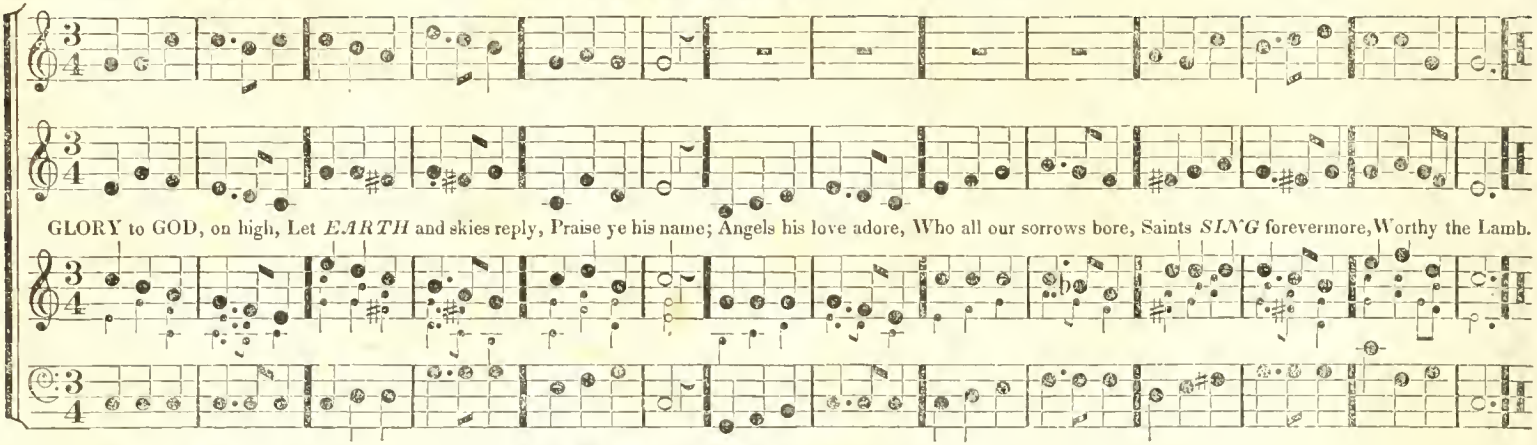
PART I.

MUSIC ADAPTED TO SACRED POETRY.

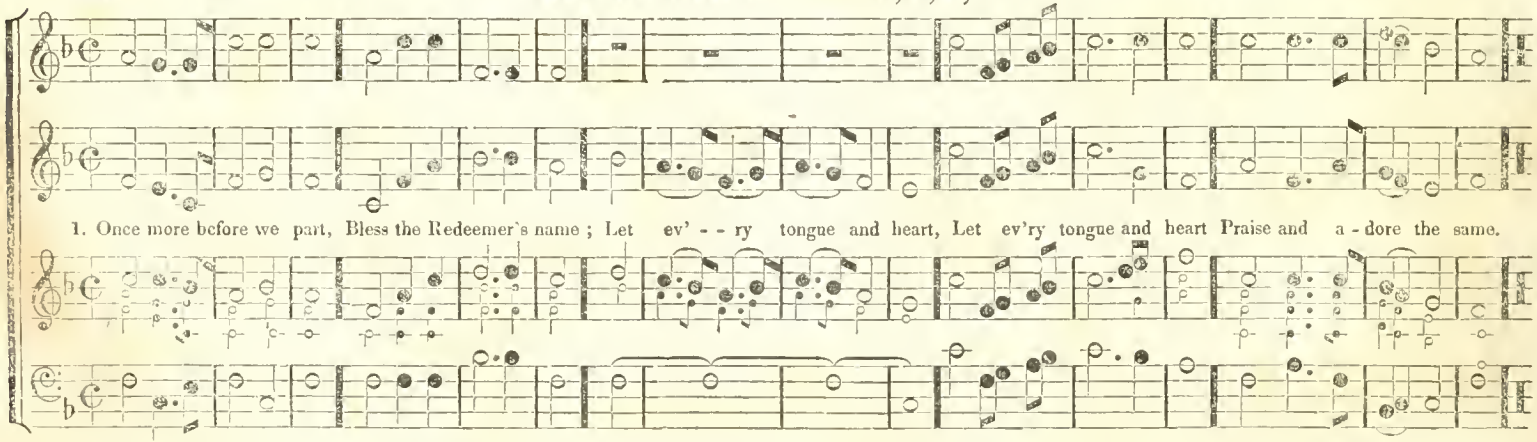
C. No. 1. ITALIAN HYMN. 6's & 4's. Giardini.

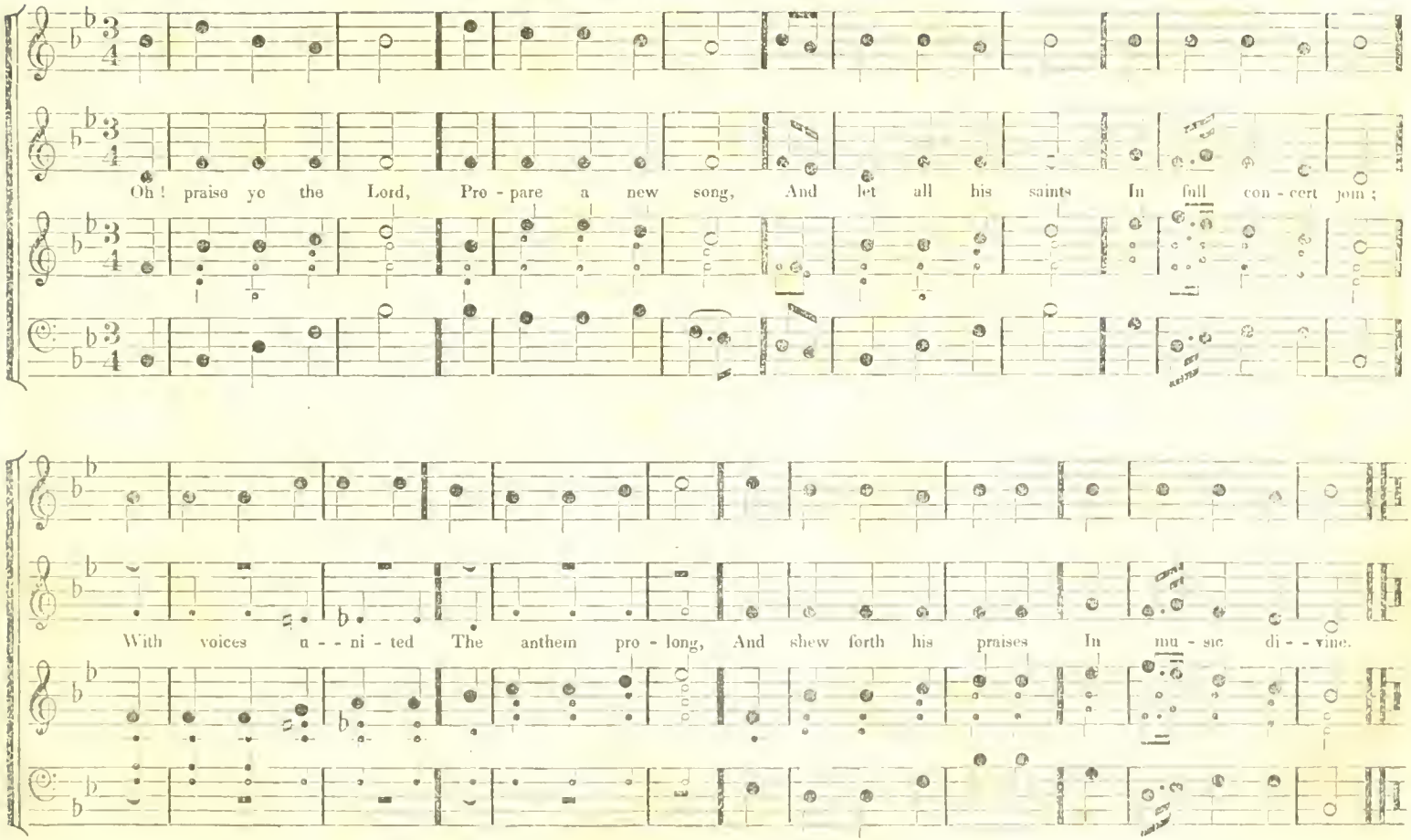


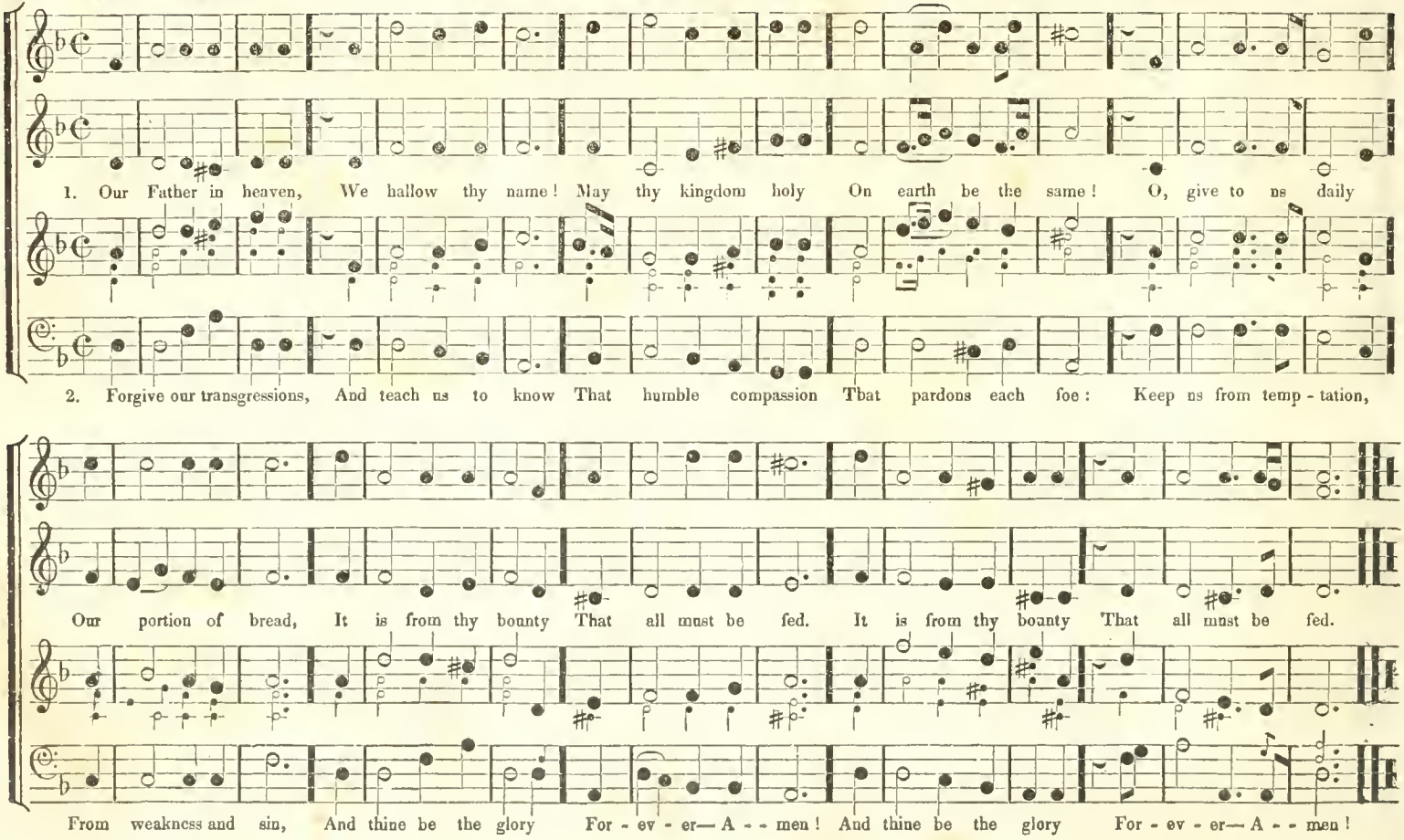
M. No. 2. **SOUTHAMPTON.** 6's & 4's. Holyoke.

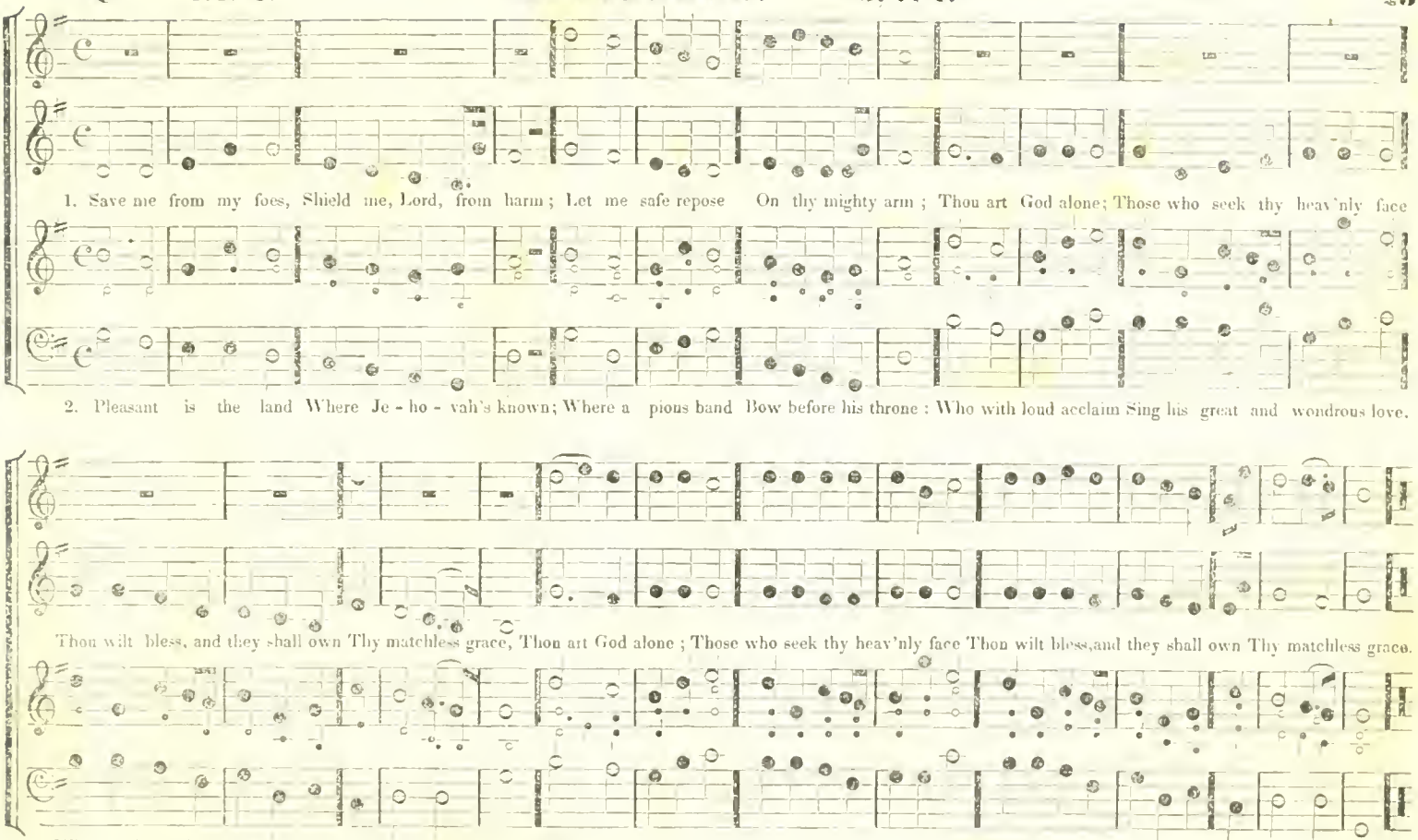


C. No. 3. **DEVOTION.** 6, 6, 6, 6.

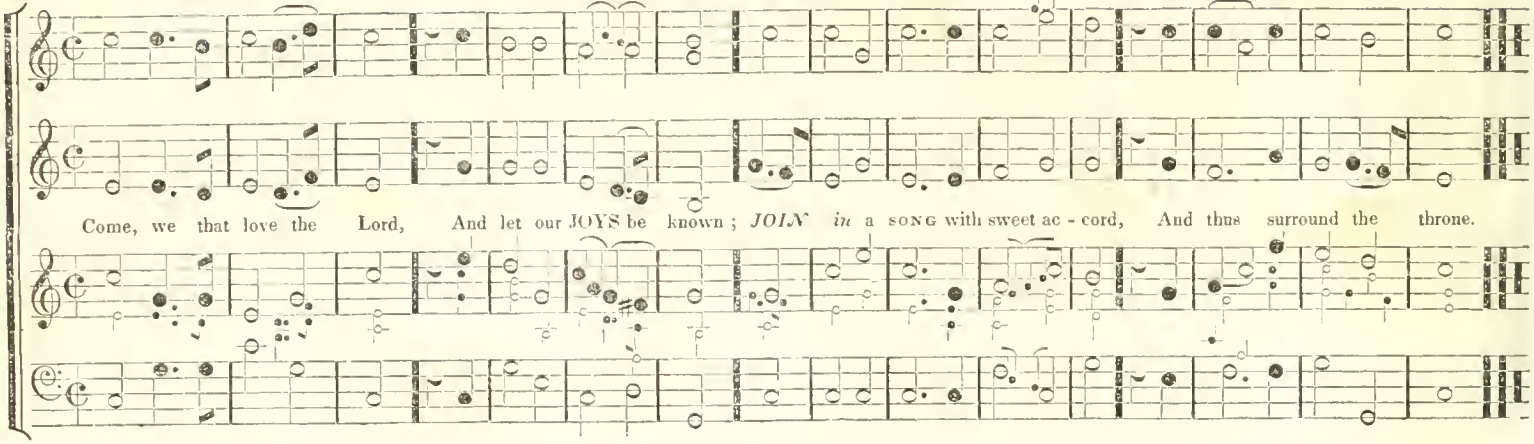



Oh! praise ye the Lord, Pre - pare a new song, And let all his saints In full con - cert join;
With voices u - - ni - ted The anthem pro - long, And shew forth his praises In mu - sic di - - vine.


1. Our Father in heaven, We hallow thy name! May thy kingdom holy On earth be the same! O, give to us daily
2. Forgive our transgressions, And teach us to know That humble compassion That pardons each foe: Keep us from temp - tation,
Our portion of bread, It is from thy bounty That all must be fed. It is from thy bounty That all must be fed.
From weakness and sin, And thine be the glory For - ev - er— A - - men! And thine be the glory For - ev - er— A - - men!


1. Save me from my foes, Shield me, Lord, from harm; Let me safe repose On thy mighty arm; Thou art God alone; Those who seek thy heav'nly face
2. Pleasant is the land Where Je - ho - vah's known; Where a pious band Bow before his throne: Who with loud acclaim Sing his great and wondrous love.
Thou wilt bless, and they shall own Thy matchless grace, Thou art God alone; Those who seek thy heav'nly face Thou wilt bless, and they shall own Thy matchless grace.
Who ere long shall praise his name With saints a - bove, Who with loud acclaim Sing his great and wondrous love, Who ere long, &c,

C. No. 7. **SILVER STREET.** S.M. Smith.



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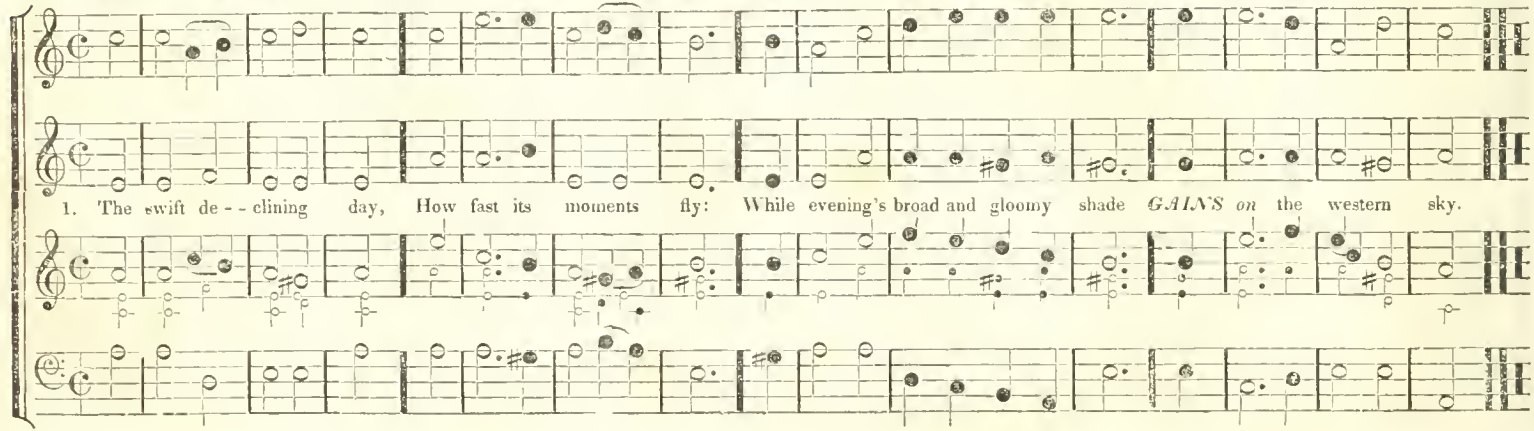

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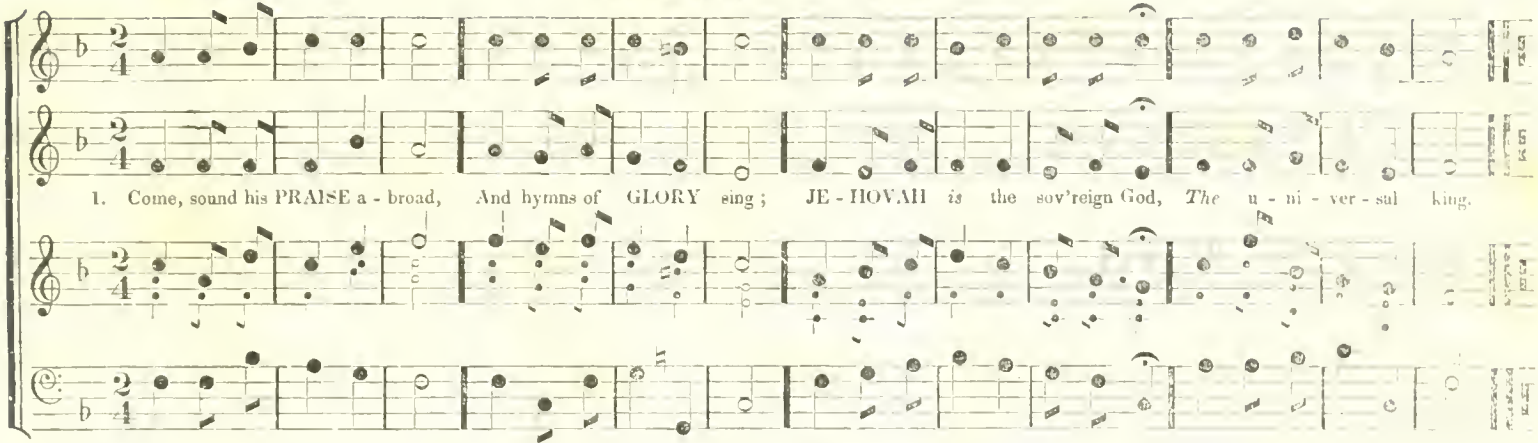
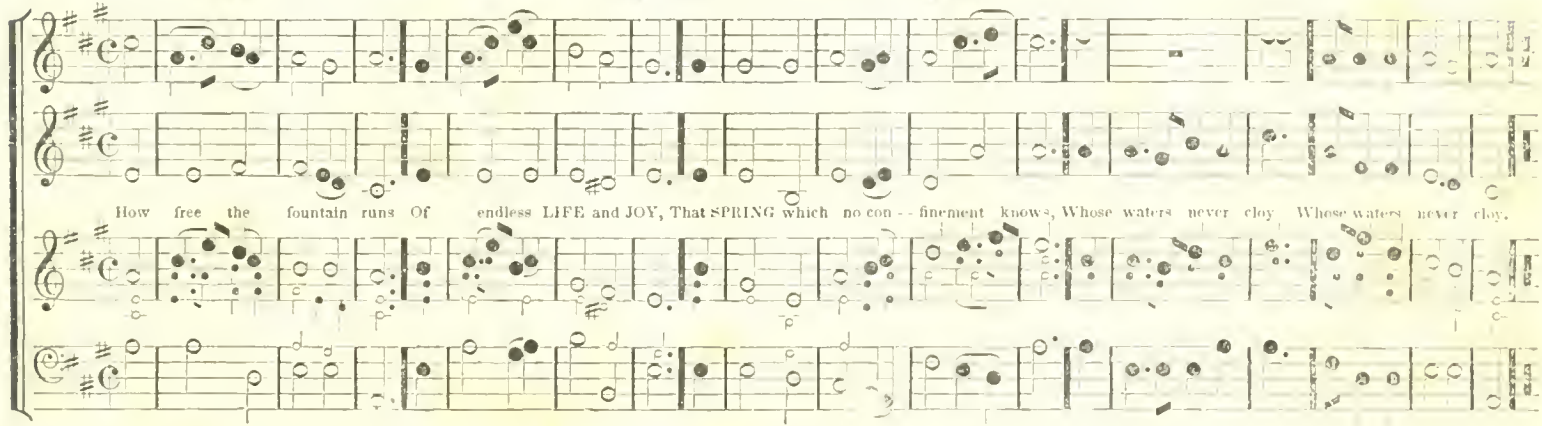
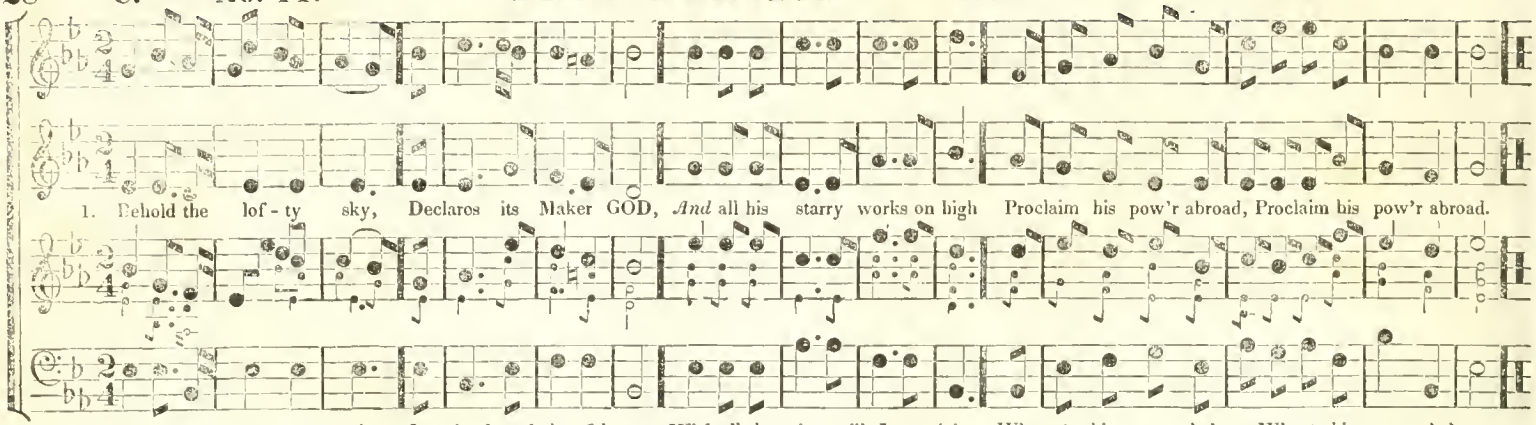


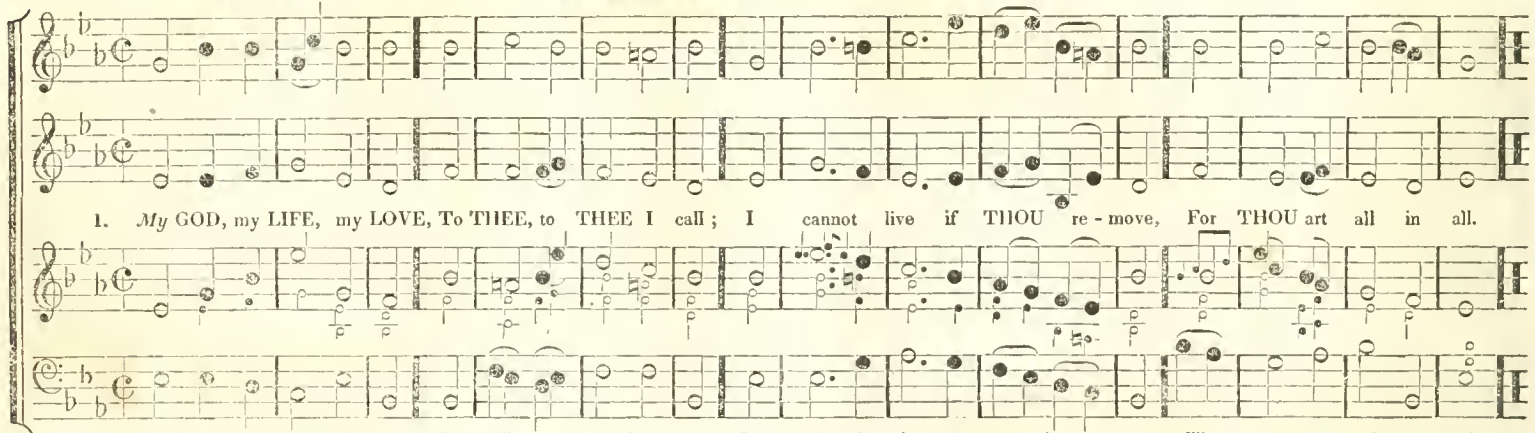
V. No. 10. FOUNTAIN. S. M. Fawcett.

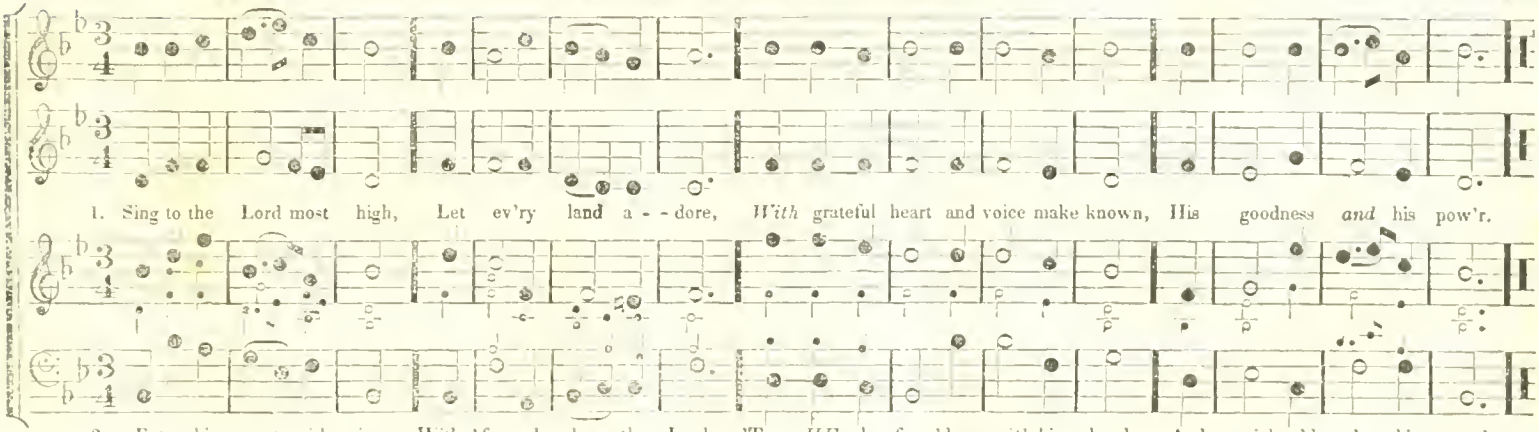


C. No. 11. **PROCLAMATION.** S. M. Fawcett.

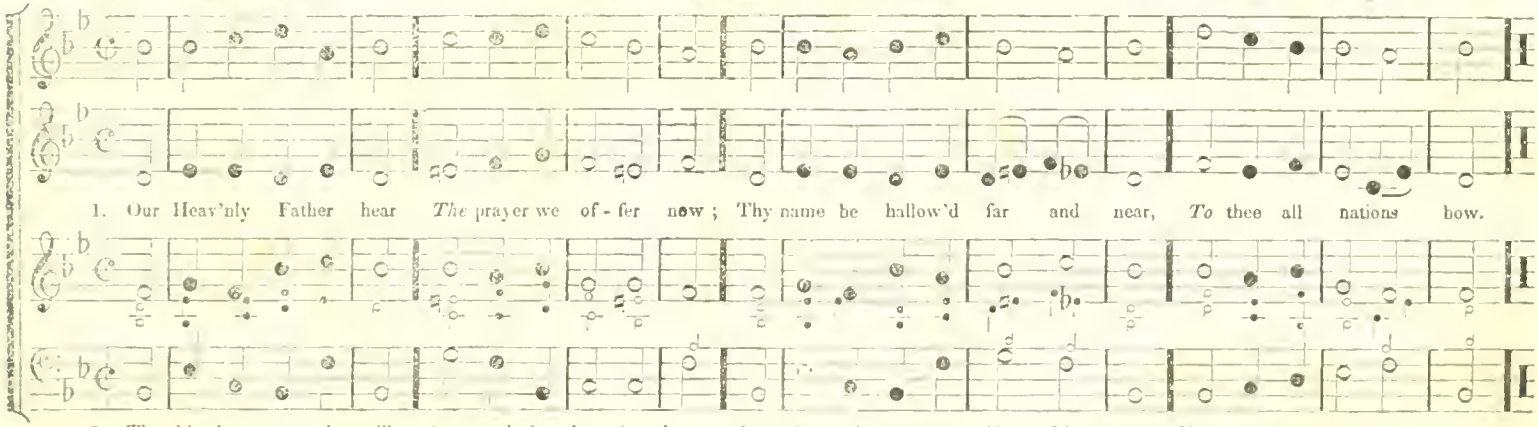


V. No. 12. **WATCHMAN.** S. M. Leach.

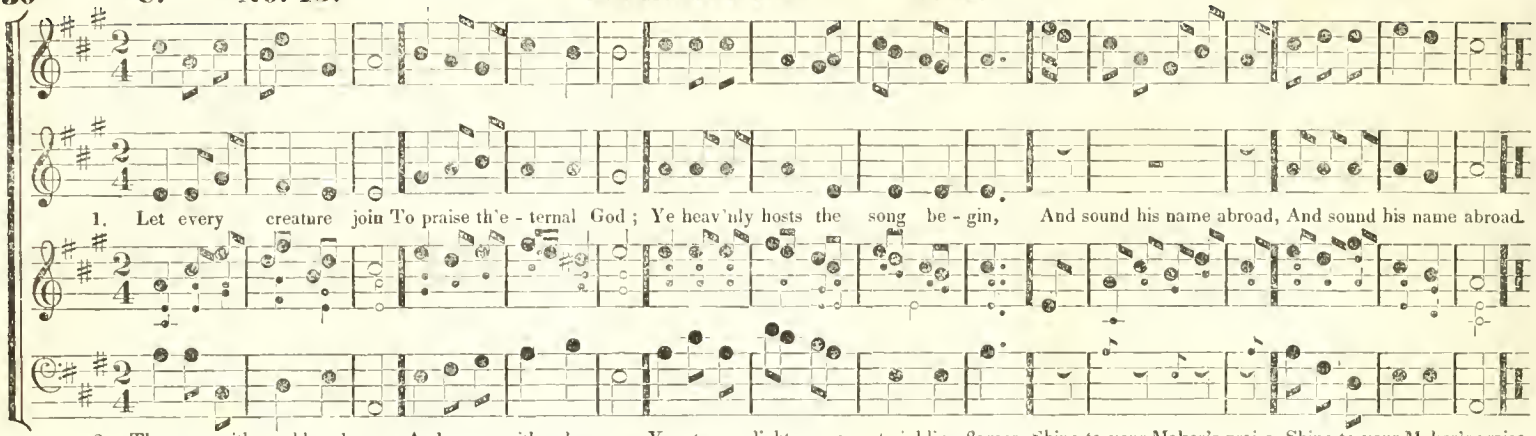




V. No. 14. OLMUTZ. S. M. Gregorian Chant "Magnificat."



C. No. 15. **MILLBURY.** S. M. Fawcett.



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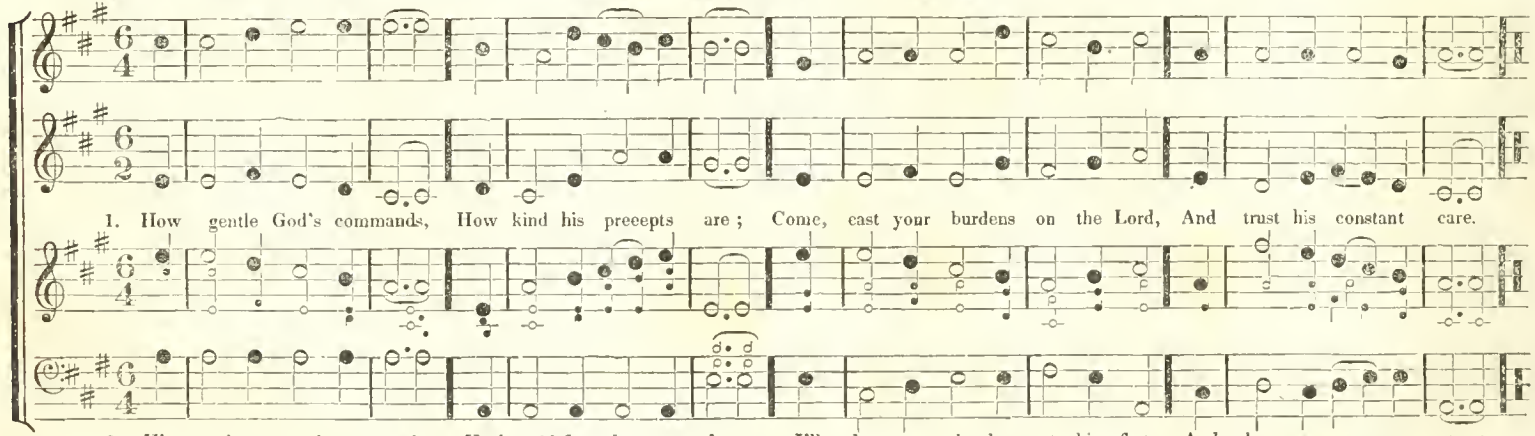

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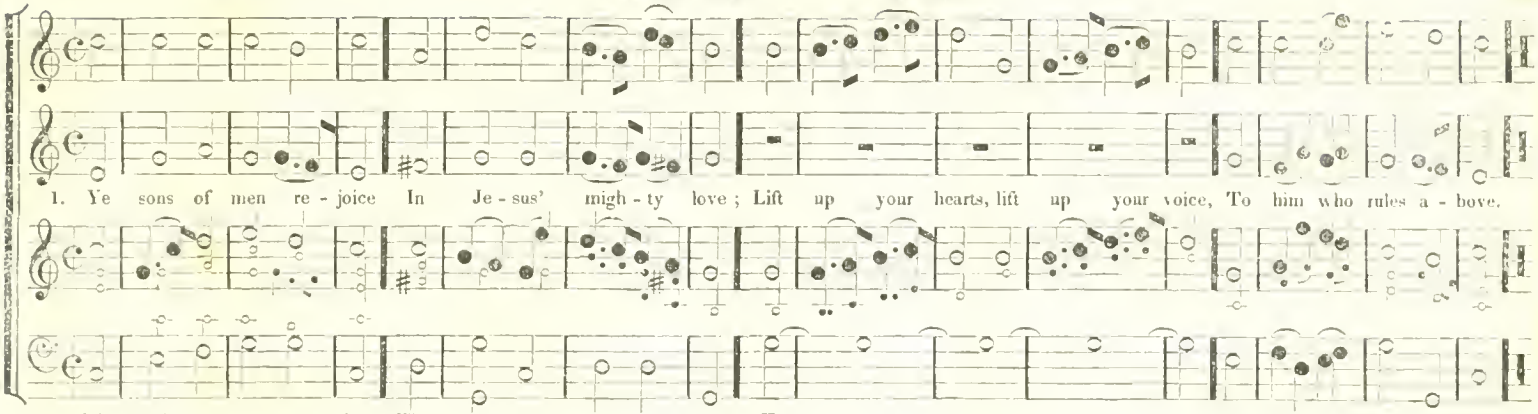
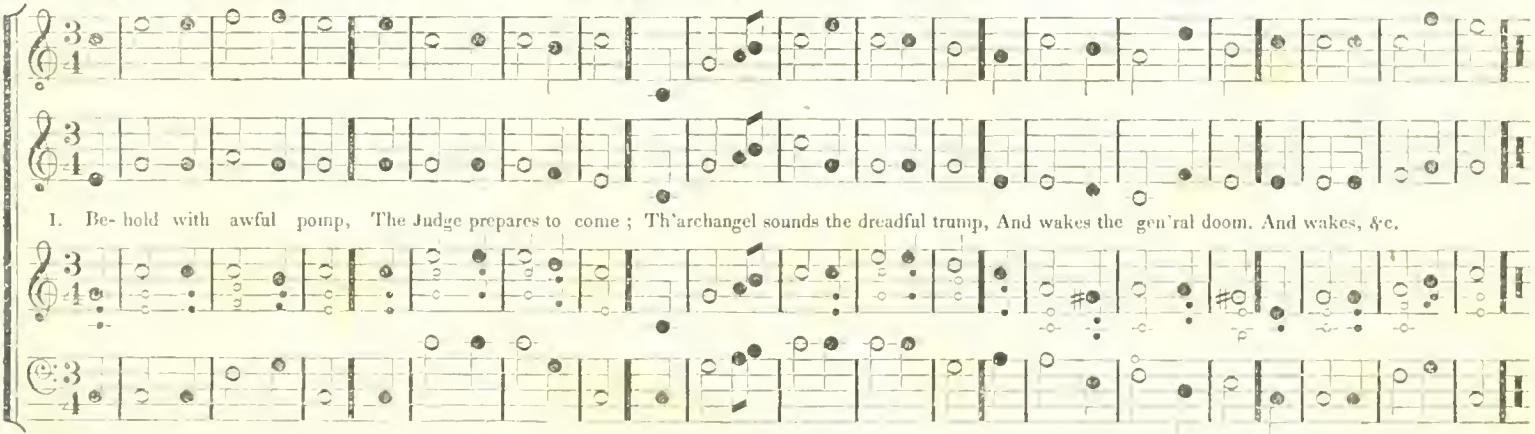
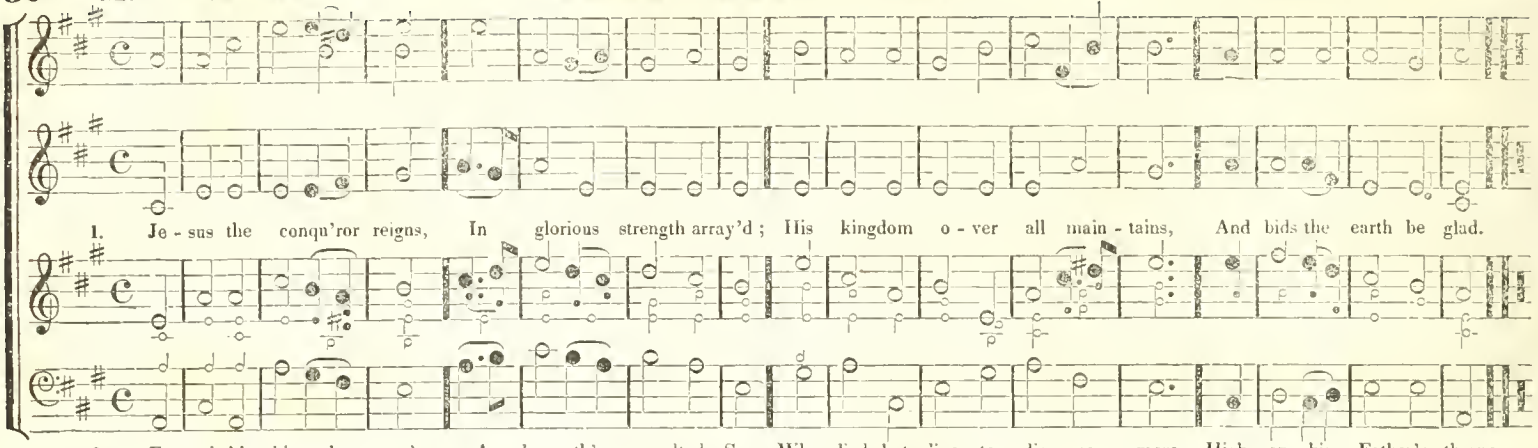


M. No. 18. DOOMSDAY. S. M.



M. No. 19. **St. THOMAS.** S. M. A. Williams.



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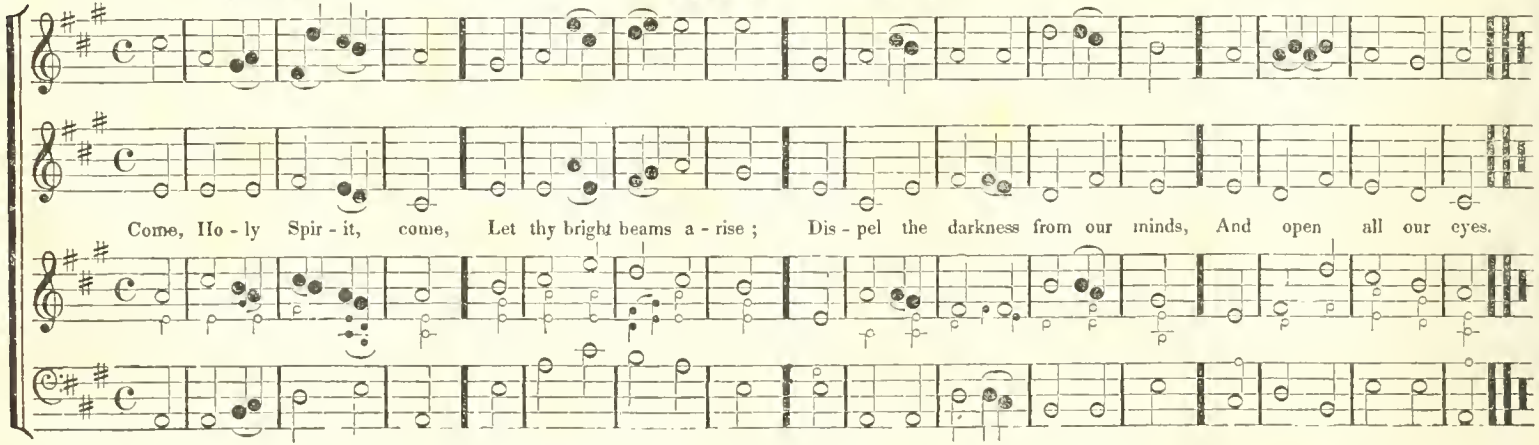

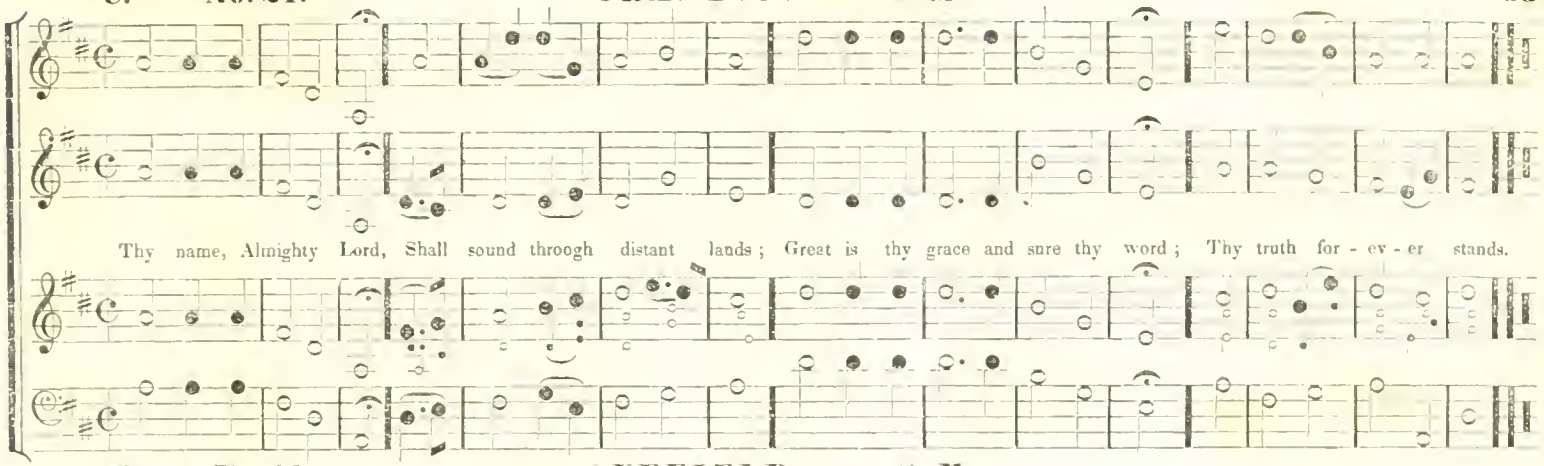

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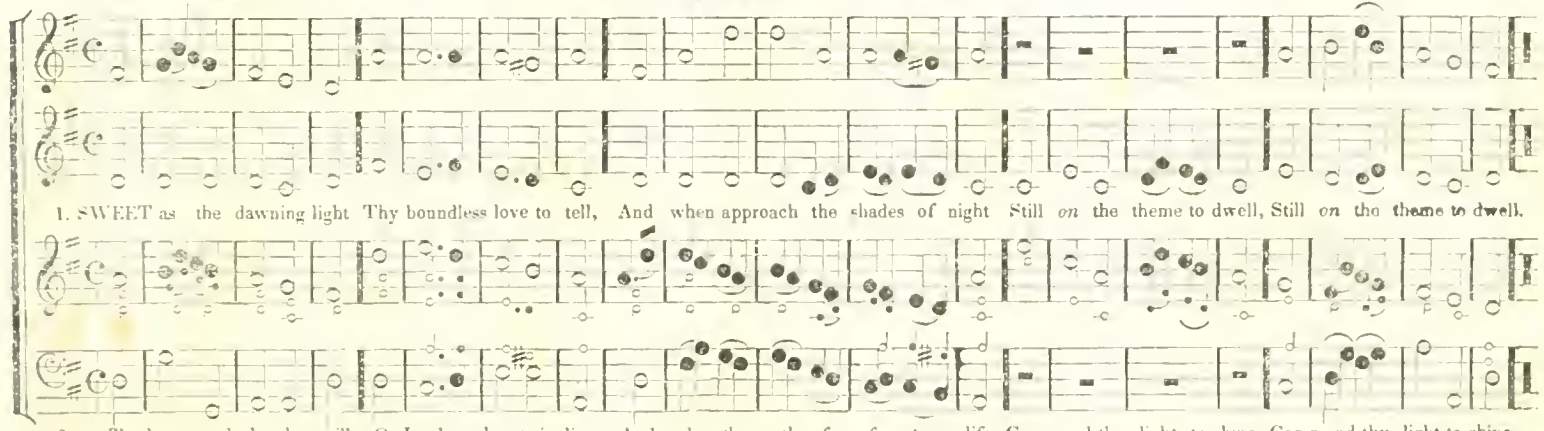

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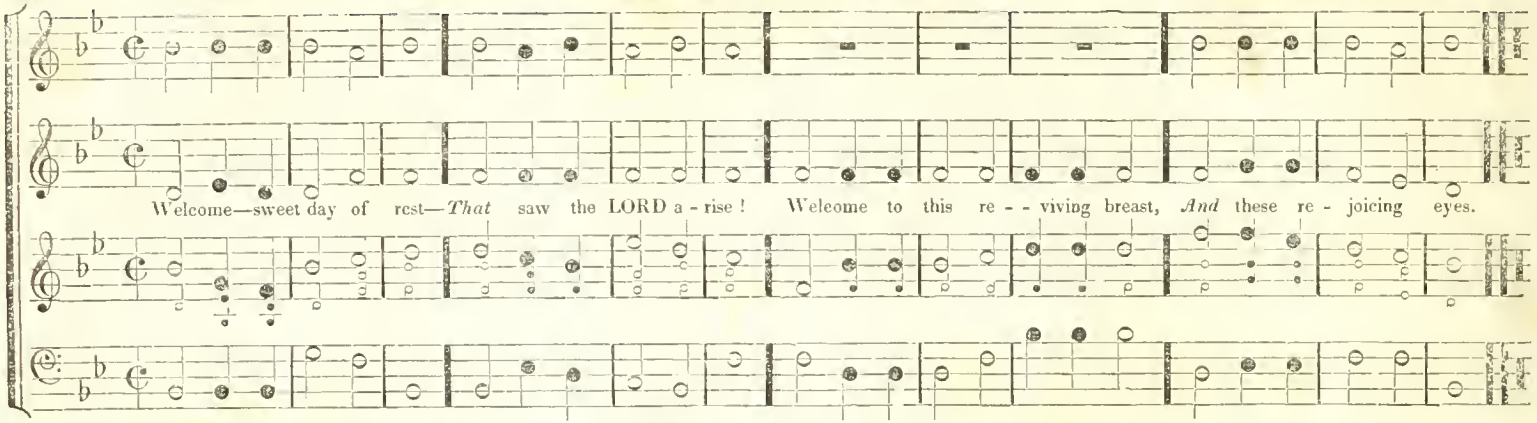

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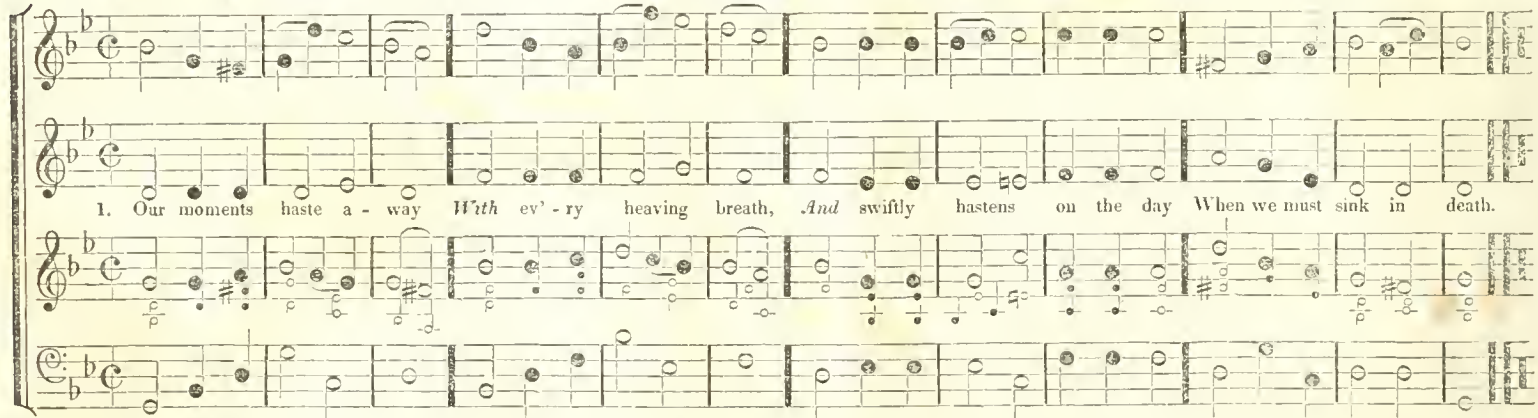

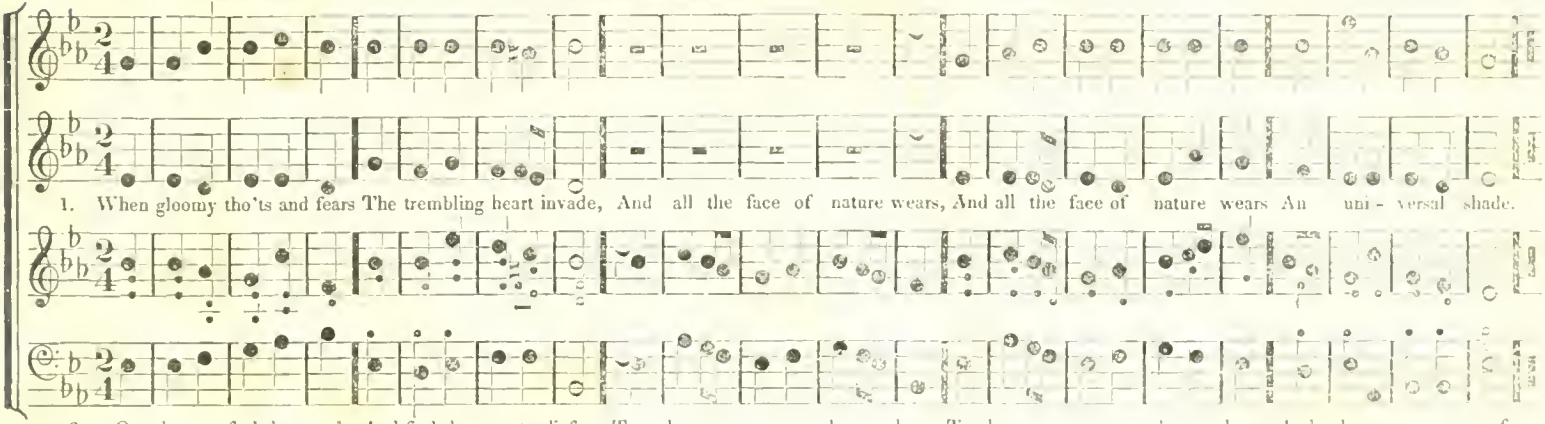

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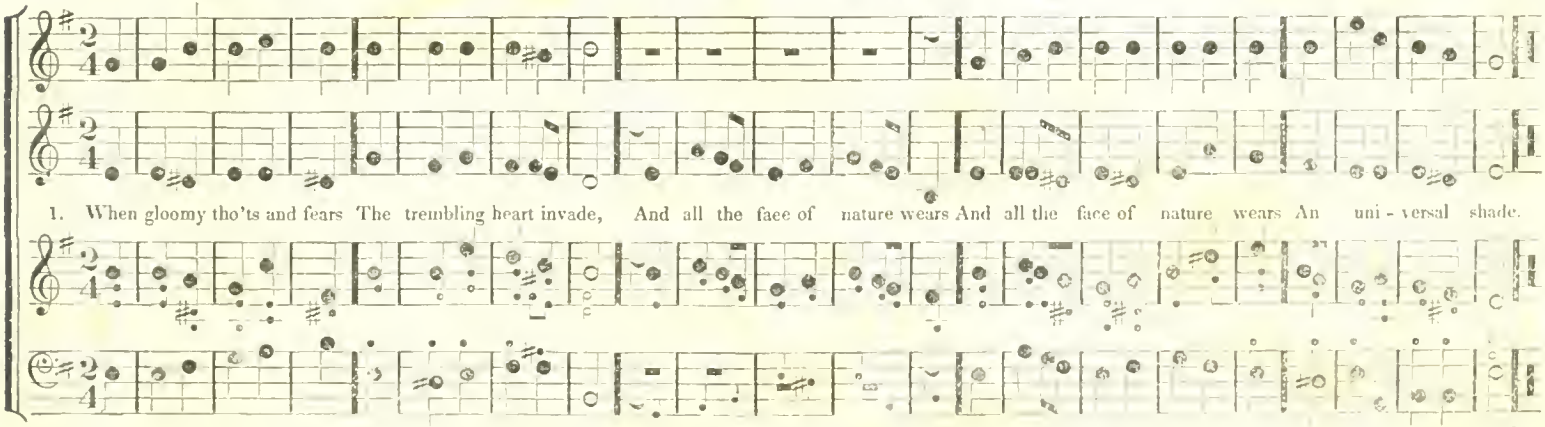

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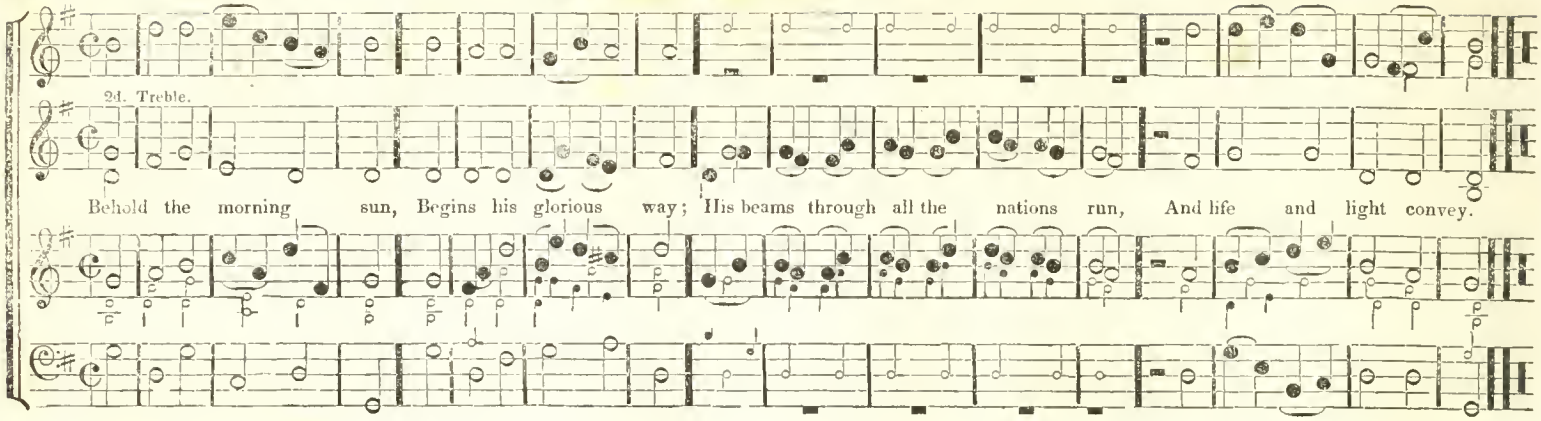

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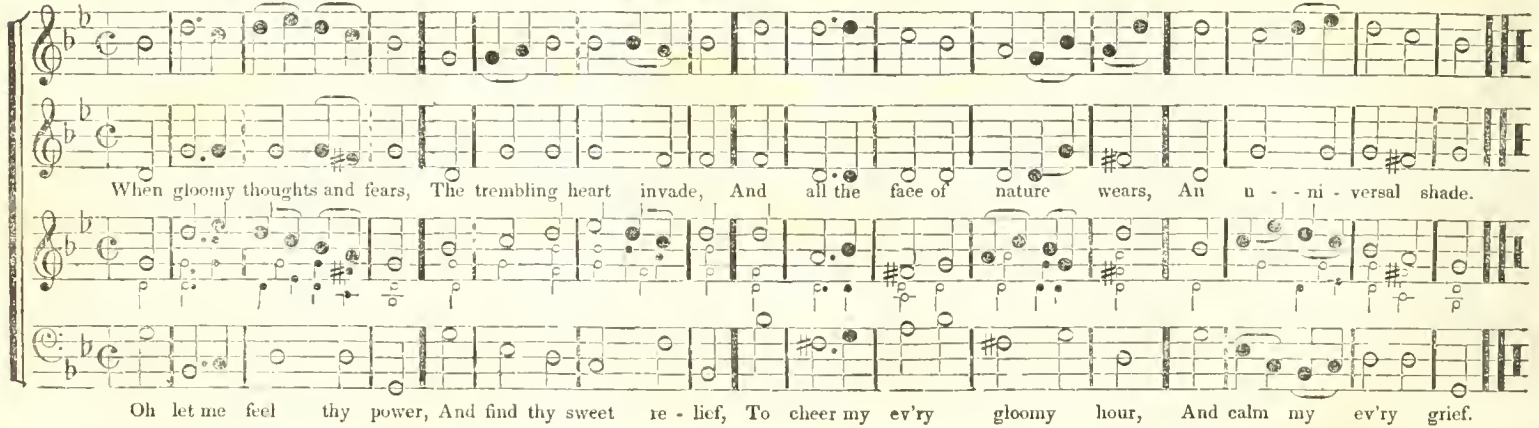
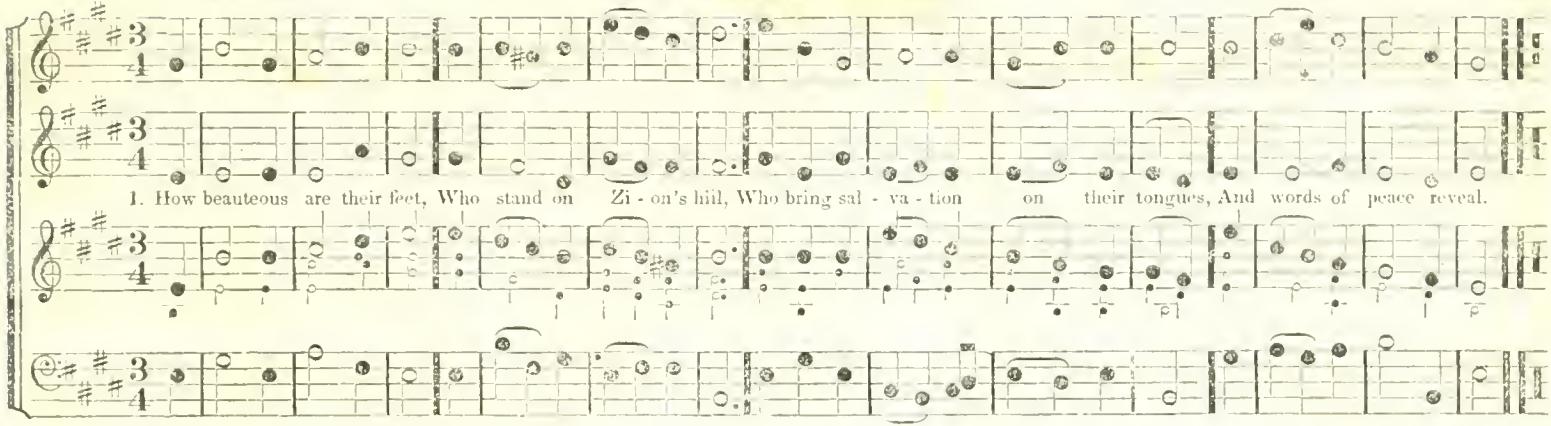
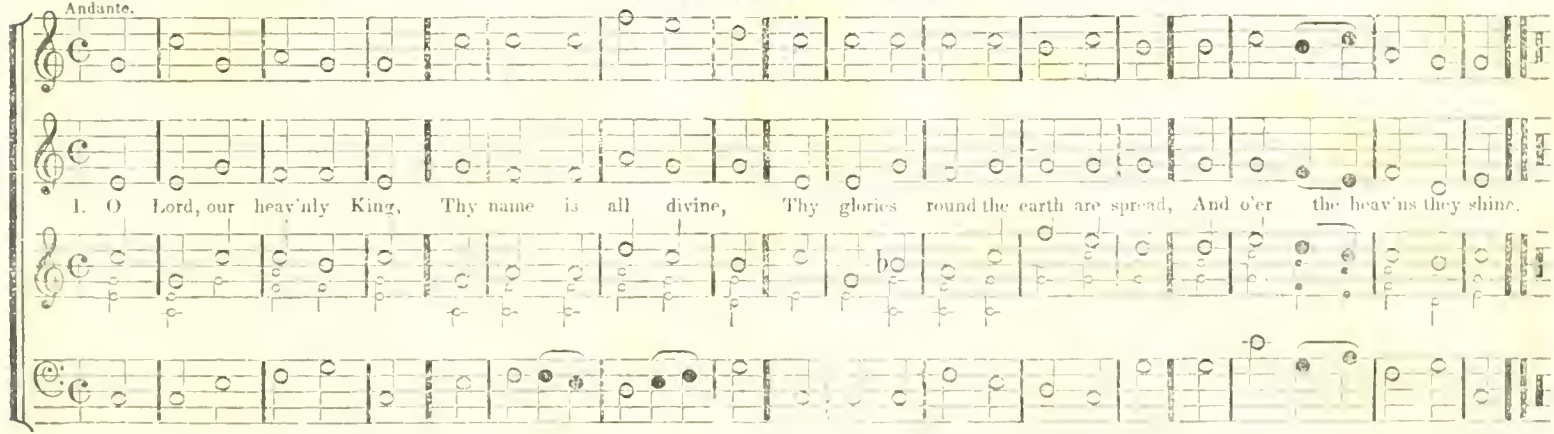
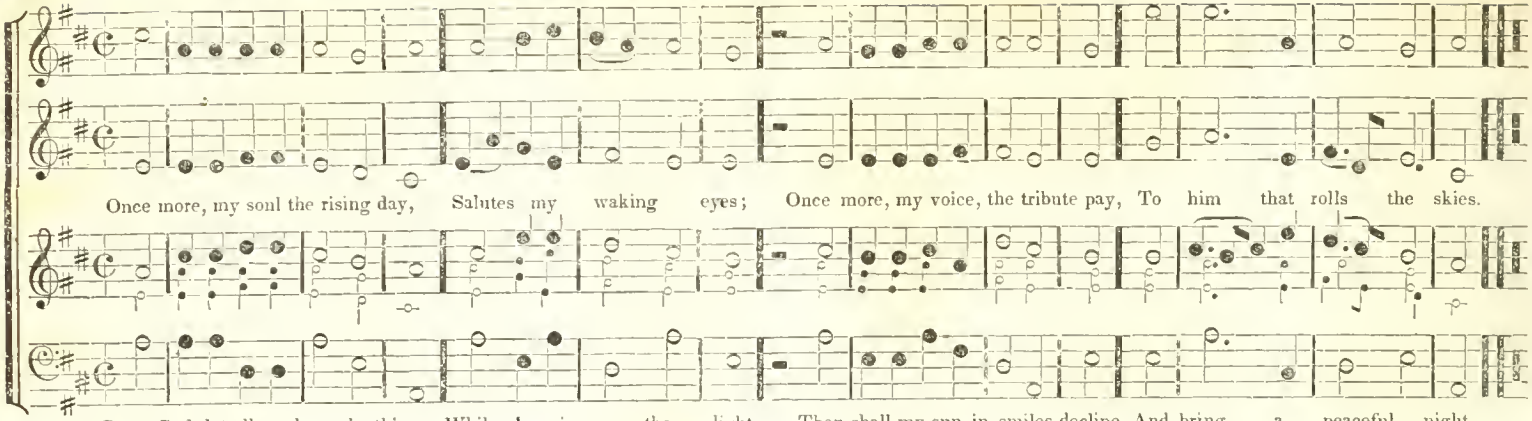




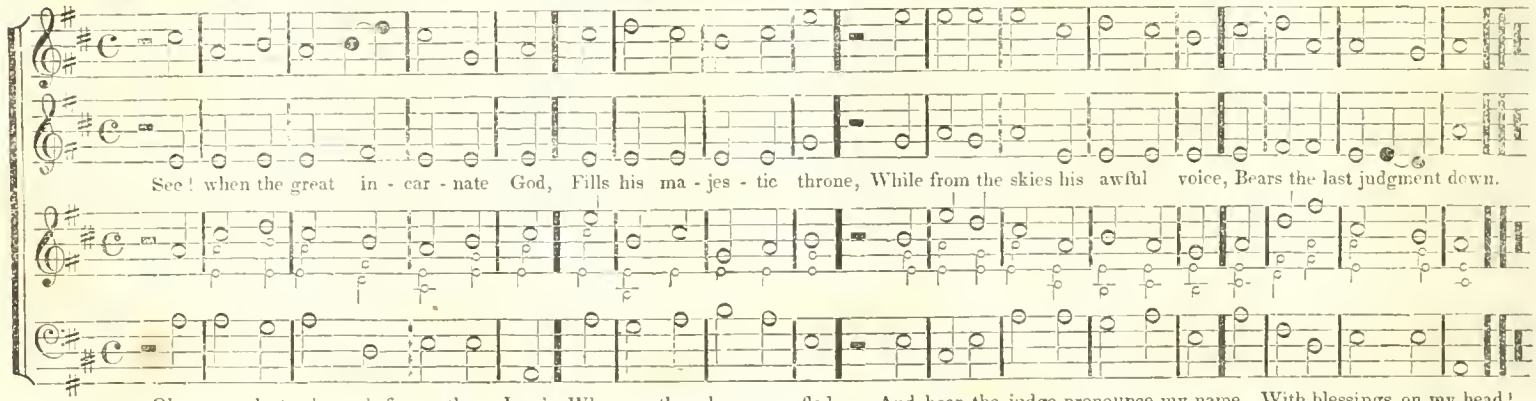
M No. 30. LOUDON. S. M. T. Olmsted.

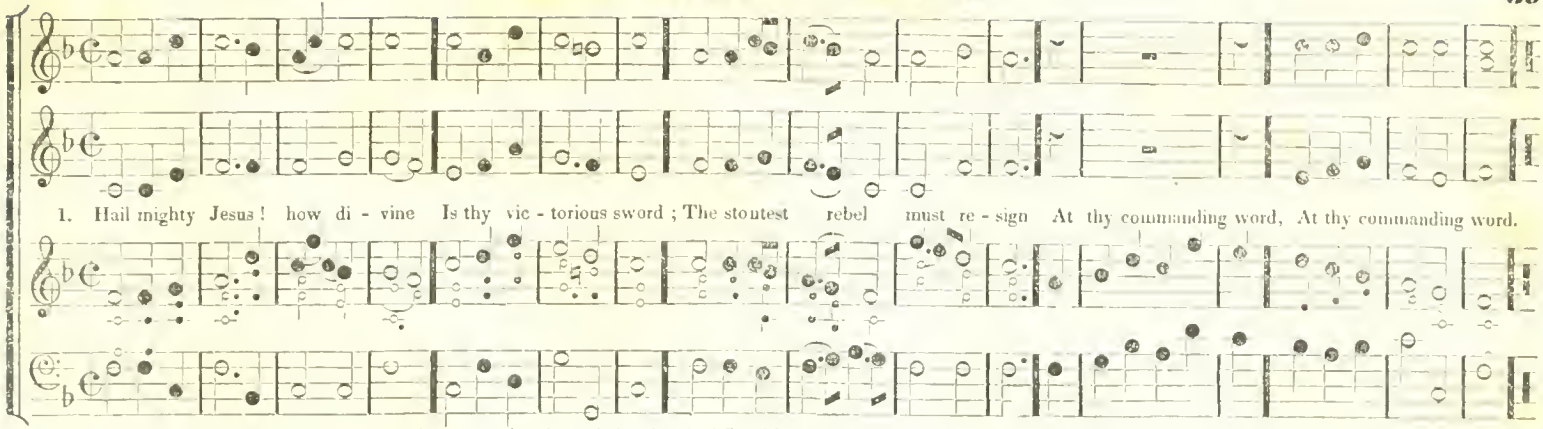


C. No. 31. **PETERBOROUGH.** C. M.



M. No. 31. **RESIGNATION.** C. M. T. Clark.





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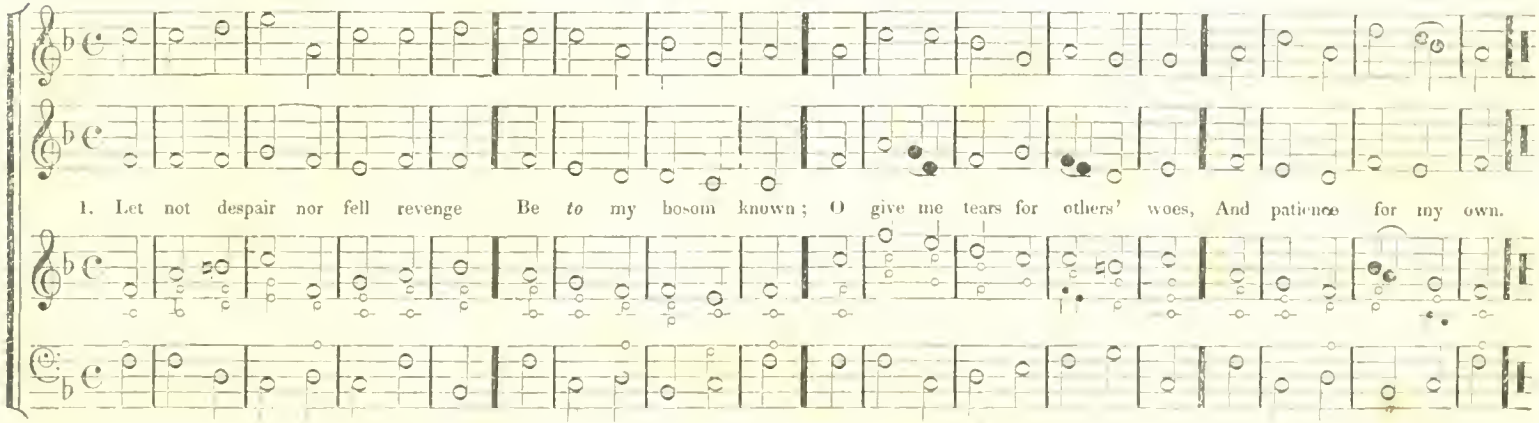

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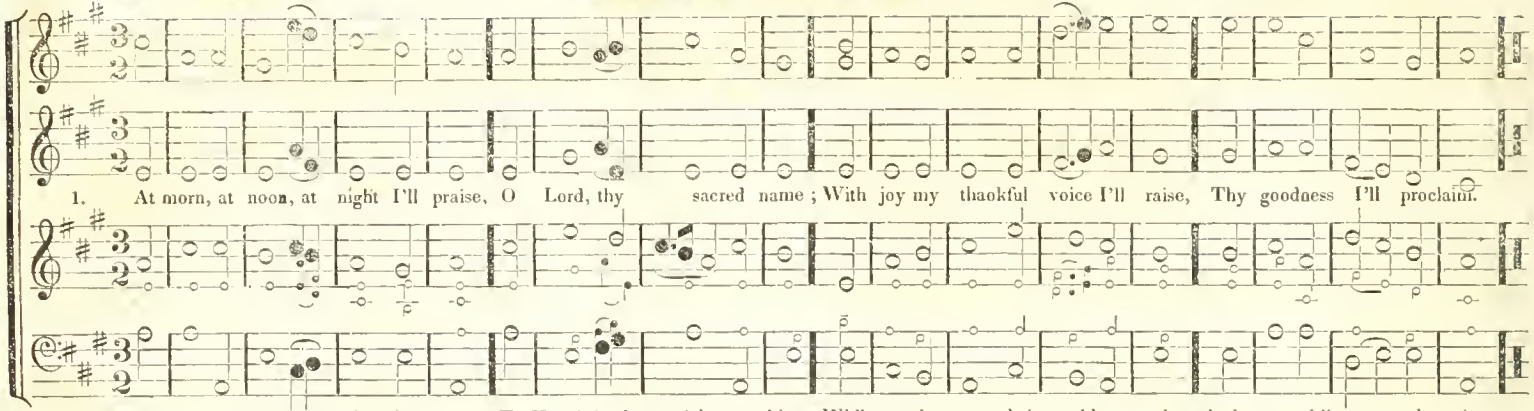

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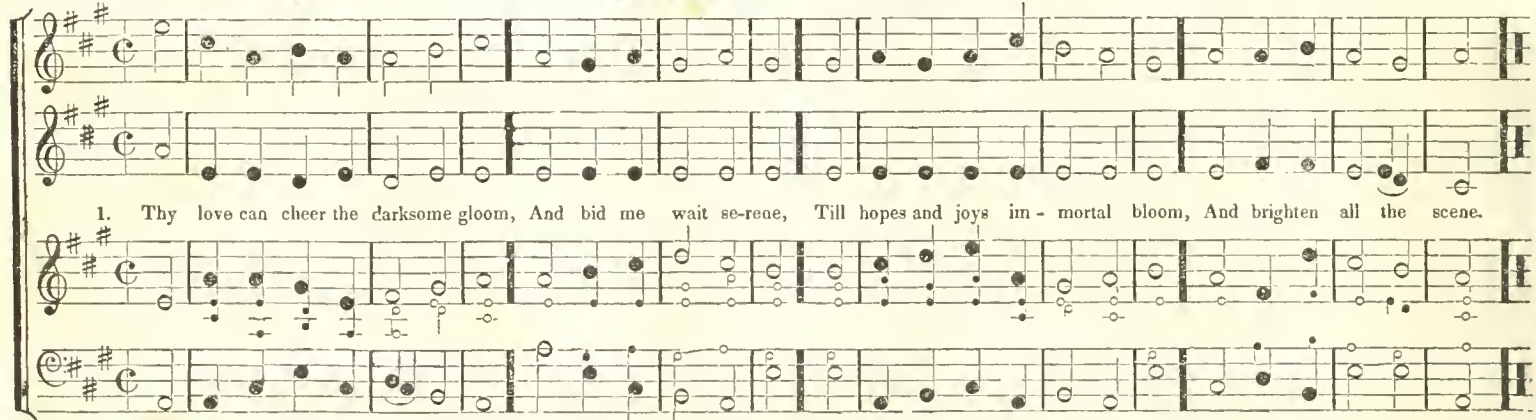
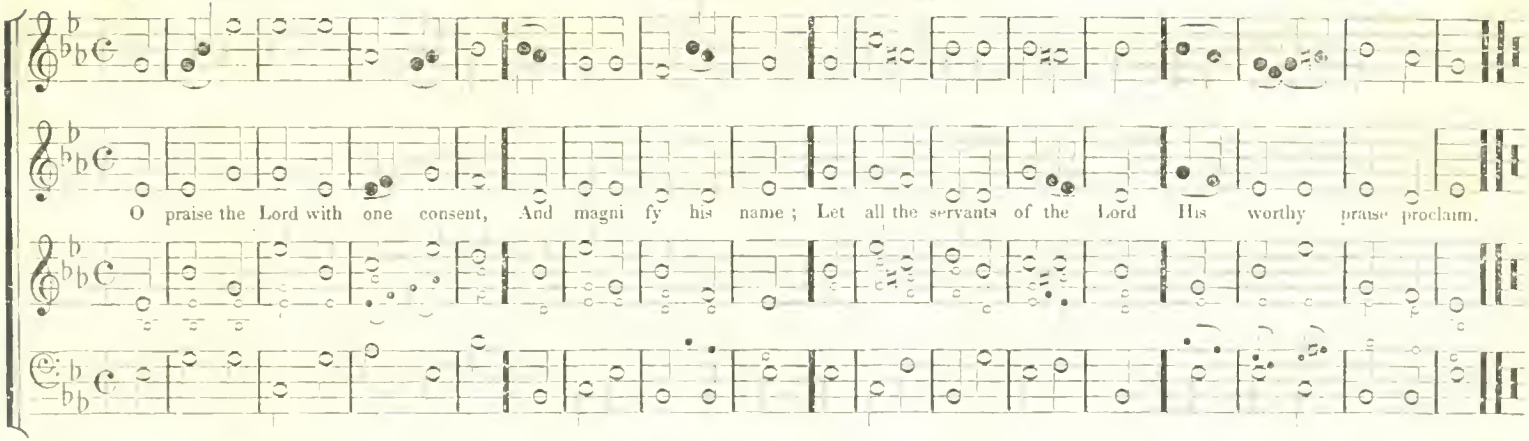
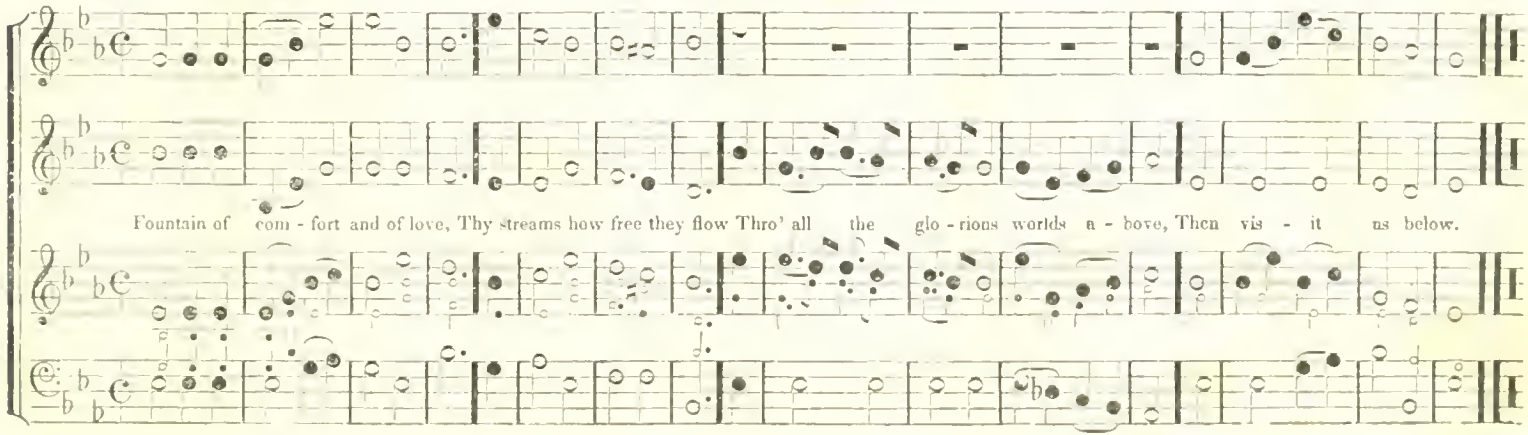
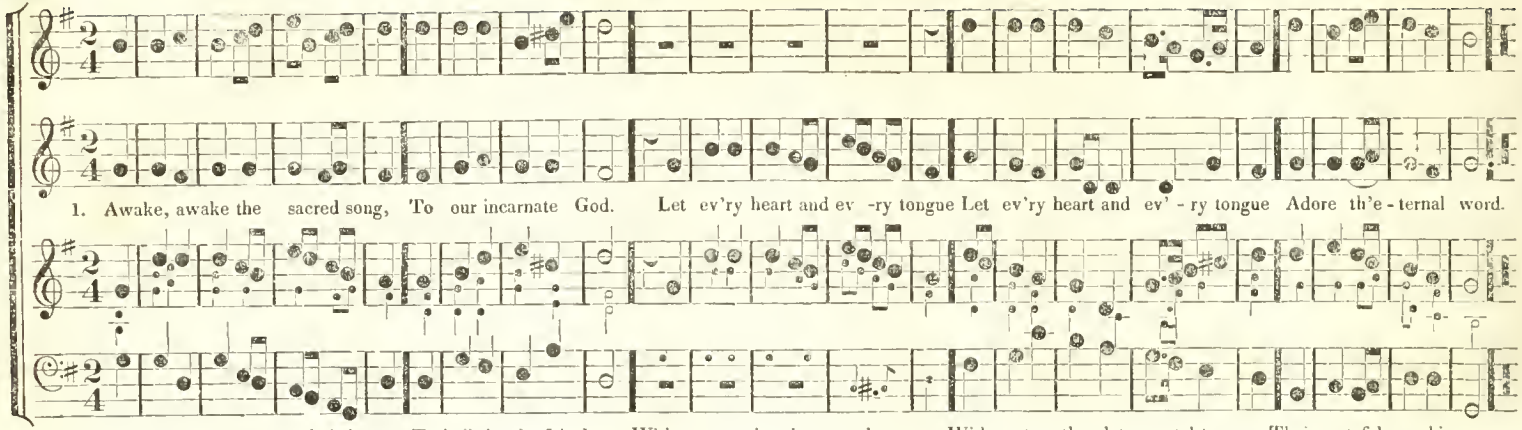




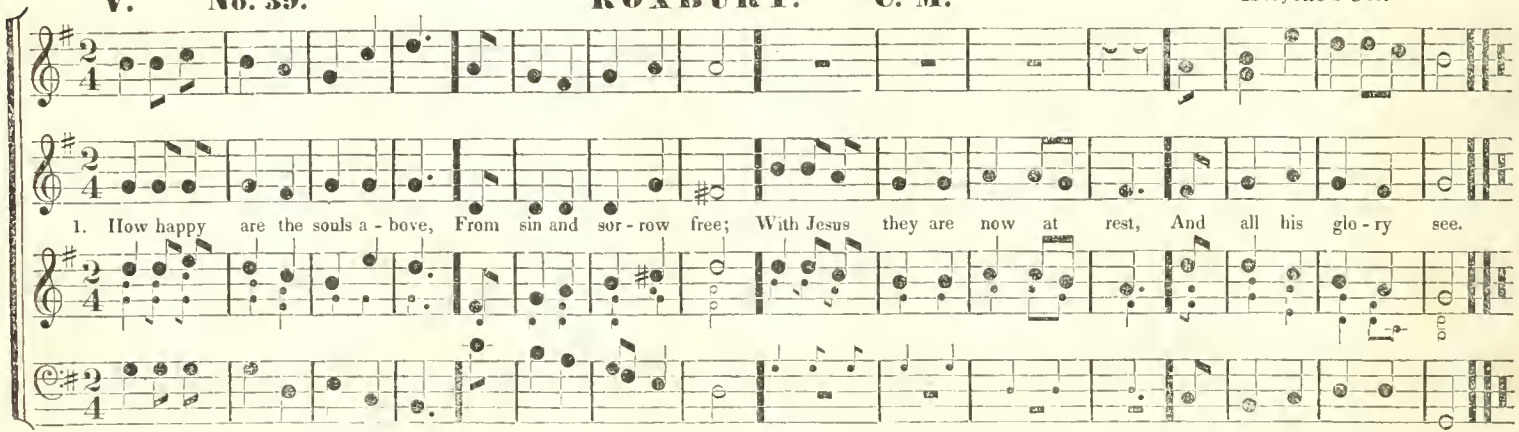
V. No. 37. GORHAM. C. M. Fawcett.

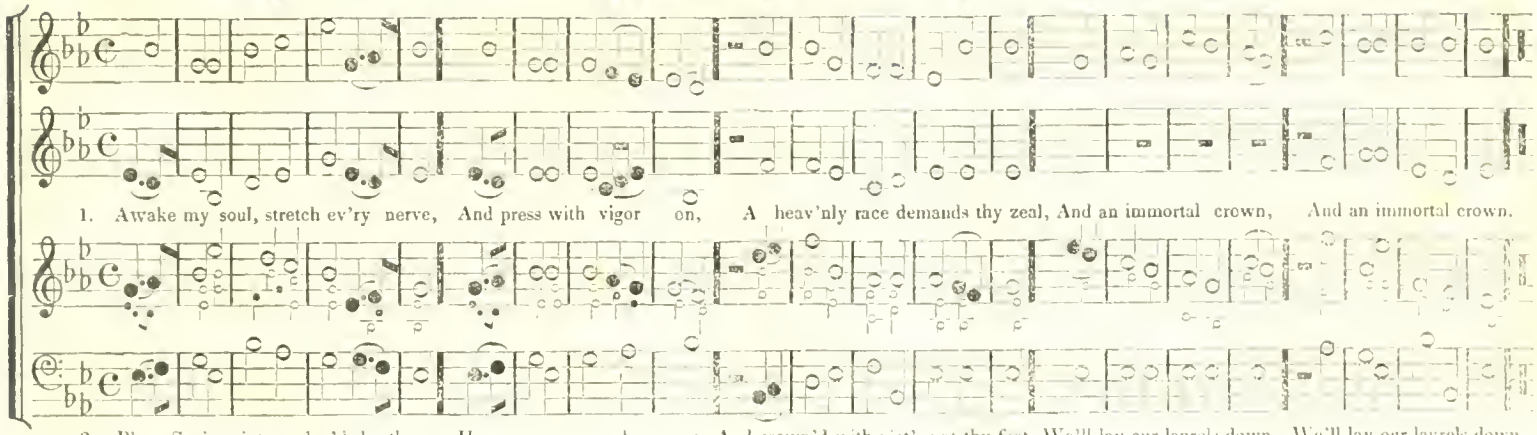


C. No. 38. **BRAY.** C. M. Williams Col.

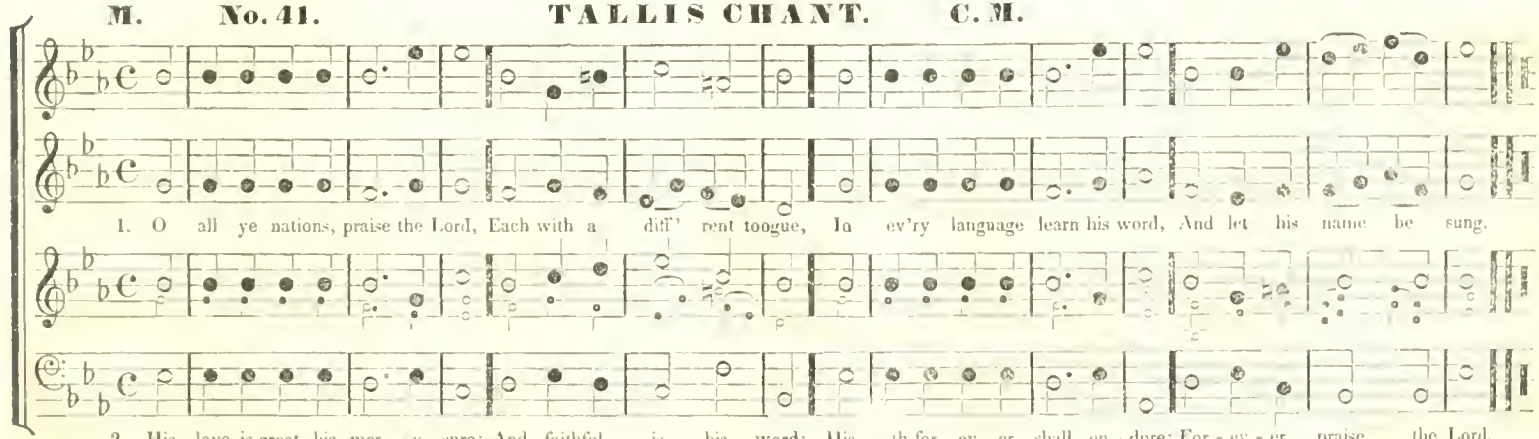


V. No. 39. **ROXBURY.** C. M. Holyoke's Col.

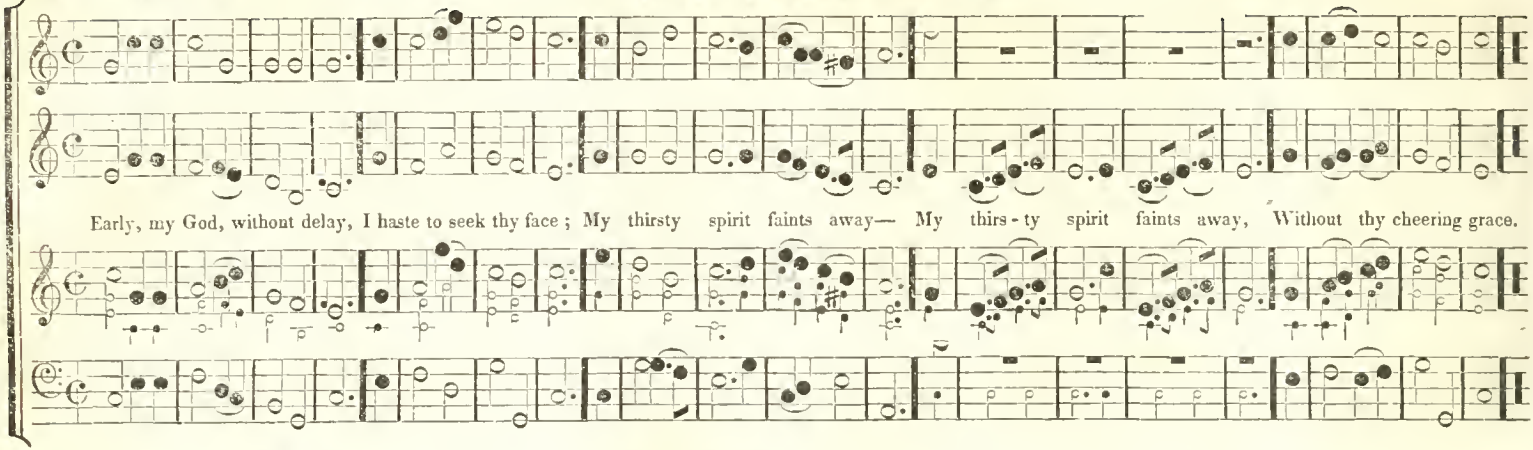




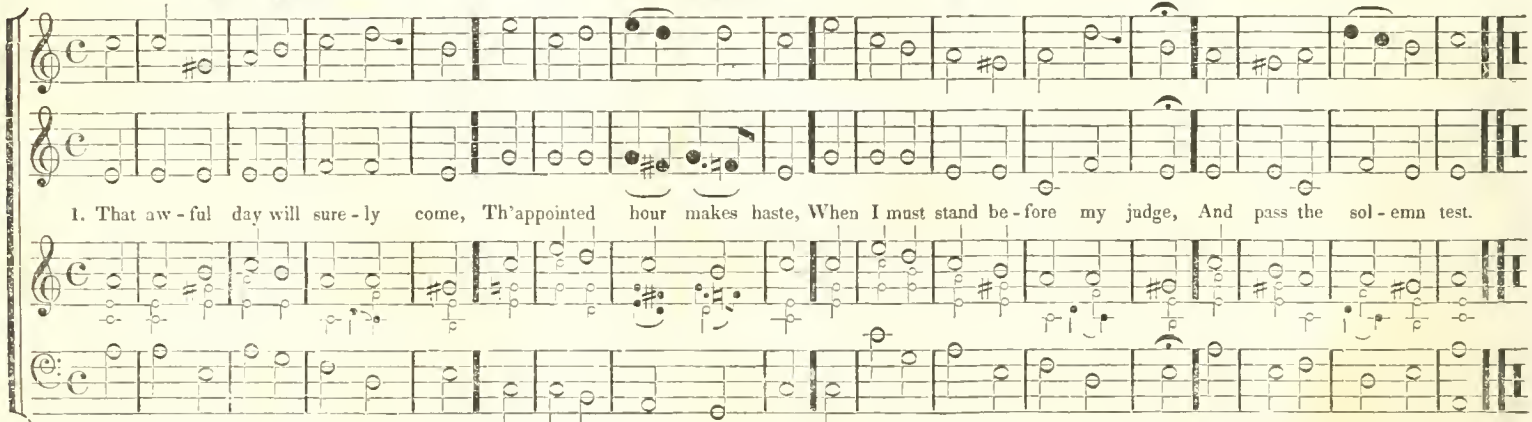
M. No. 41. TALLIS CHANT. C. M.

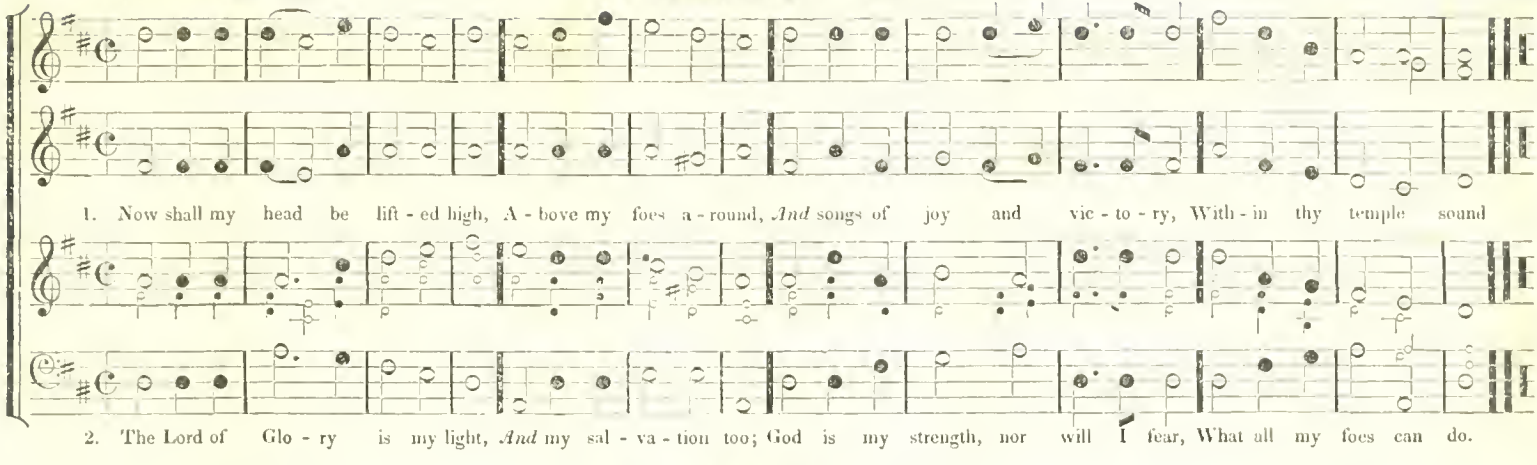


No. 42. LANESBORO'. C. M.

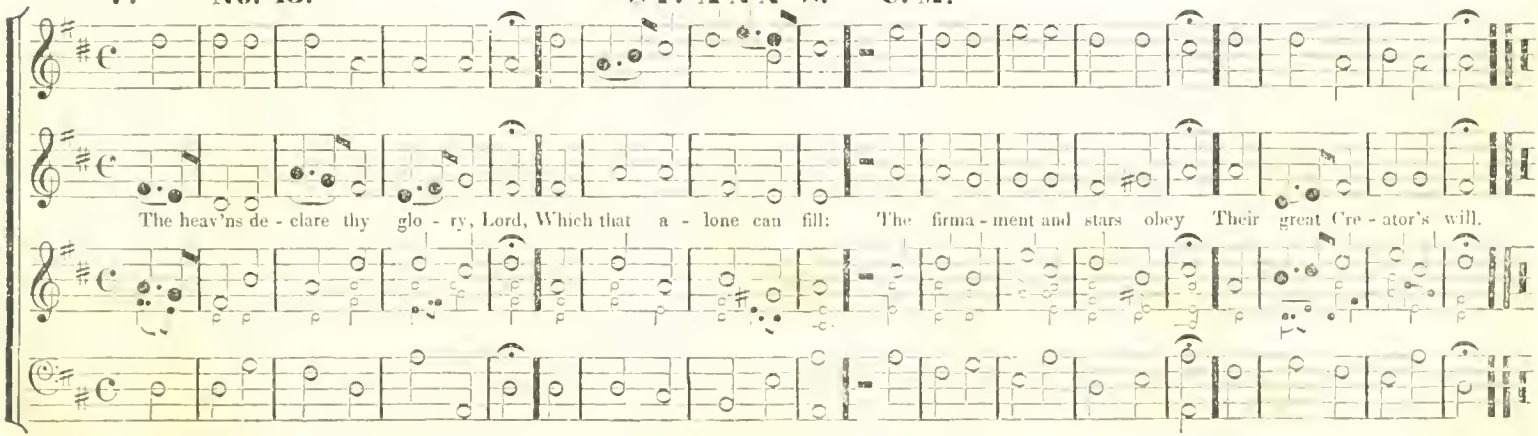


P. No. 43. WINDSOR. C. M. Kirby.

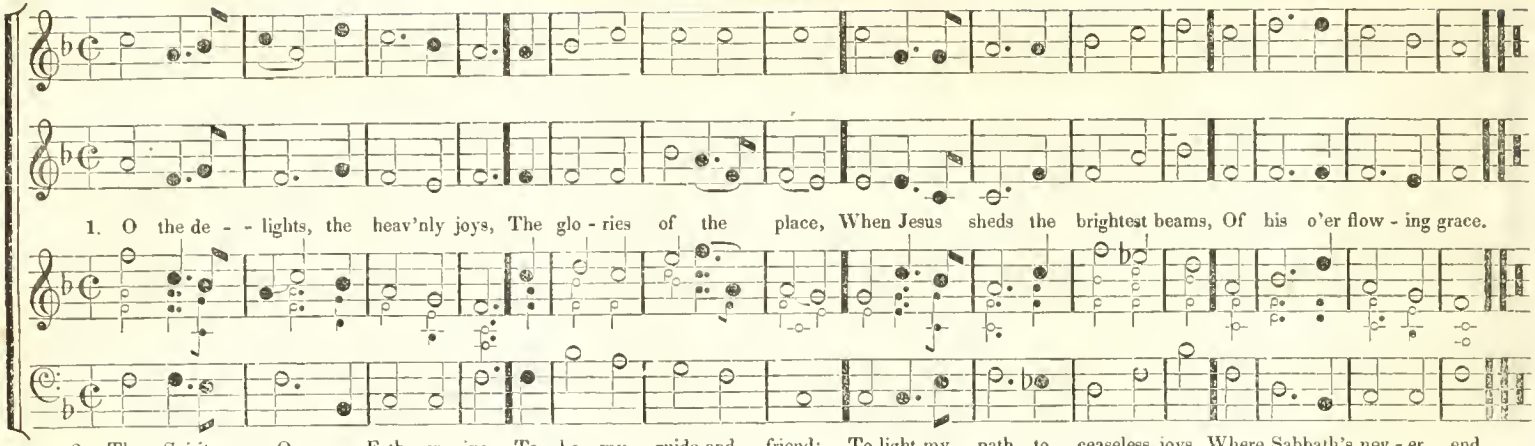




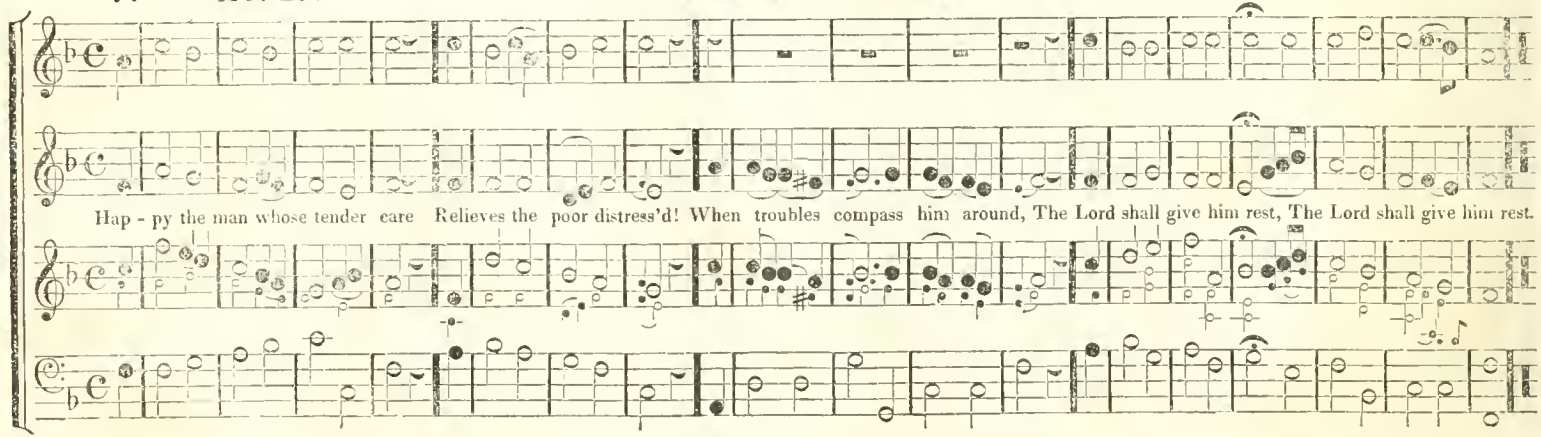
V. No. 45. ST. ANN'S. C. M. Dr. Croft.



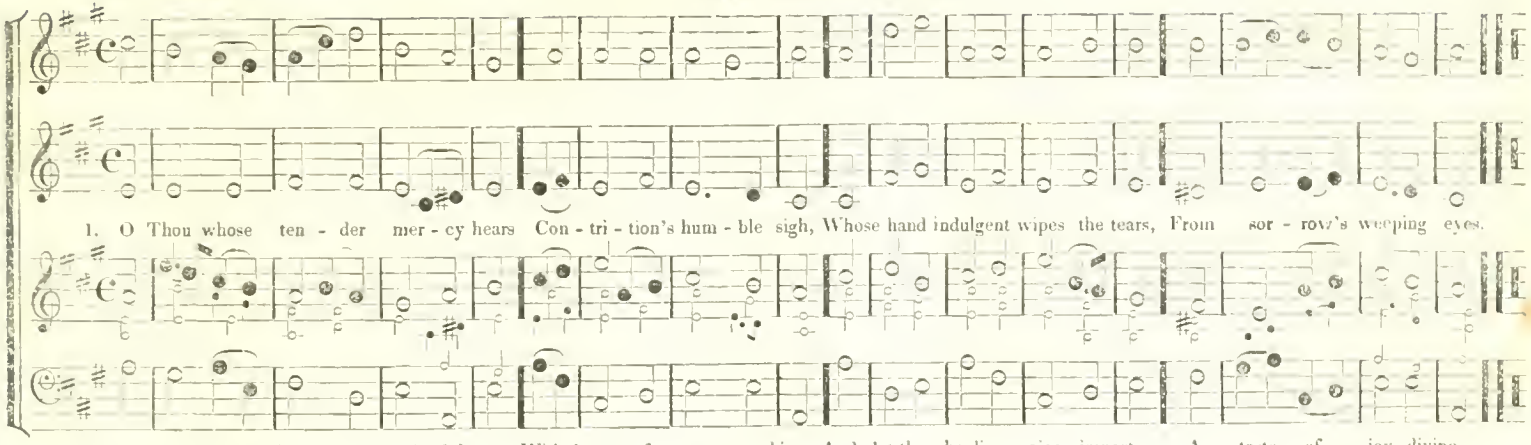
C. No. 46. **COHASSET. C. M.** Fawcett.



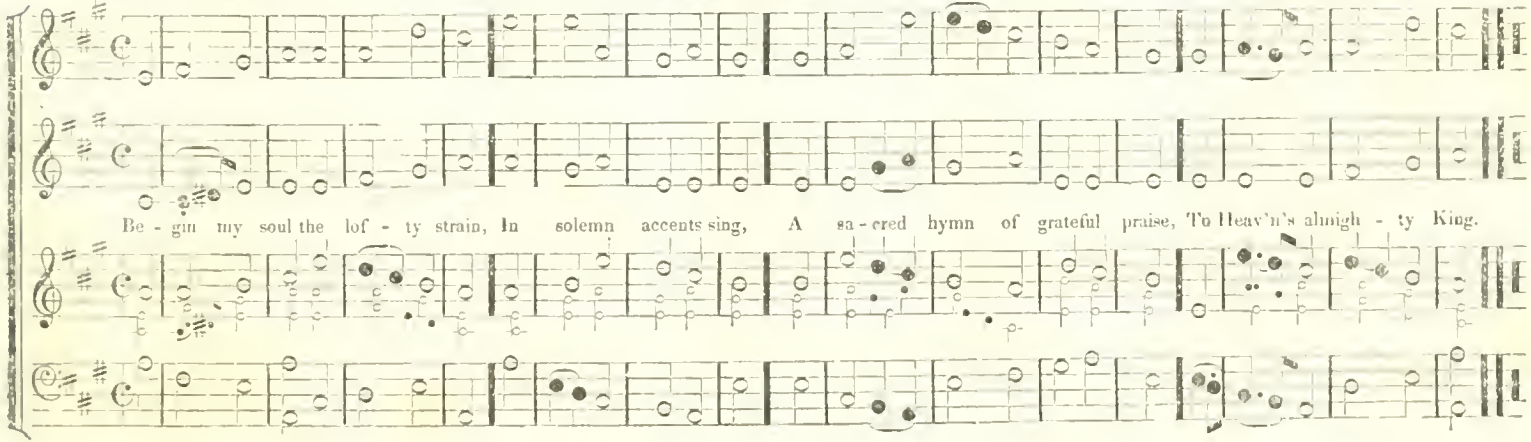
V. No. 47. **ST. MARK'S. C. M.** Twining.



V. No. 48. **STEPHENS.** C. M. Jones.

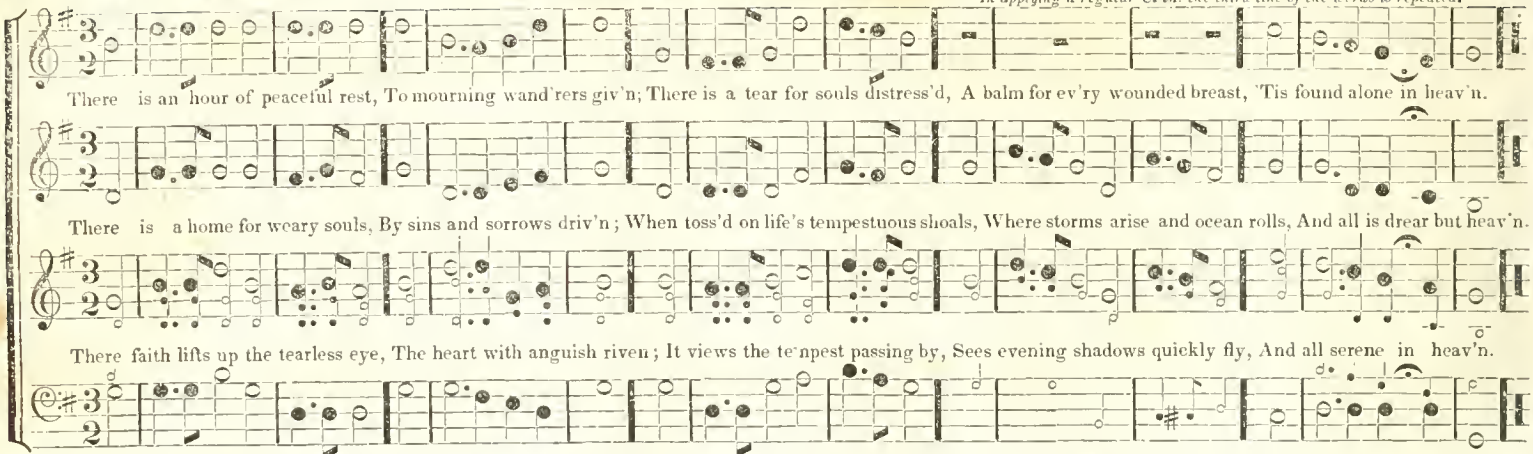


VI. No. 49. **STAMFORD.** C. M. Tansur.



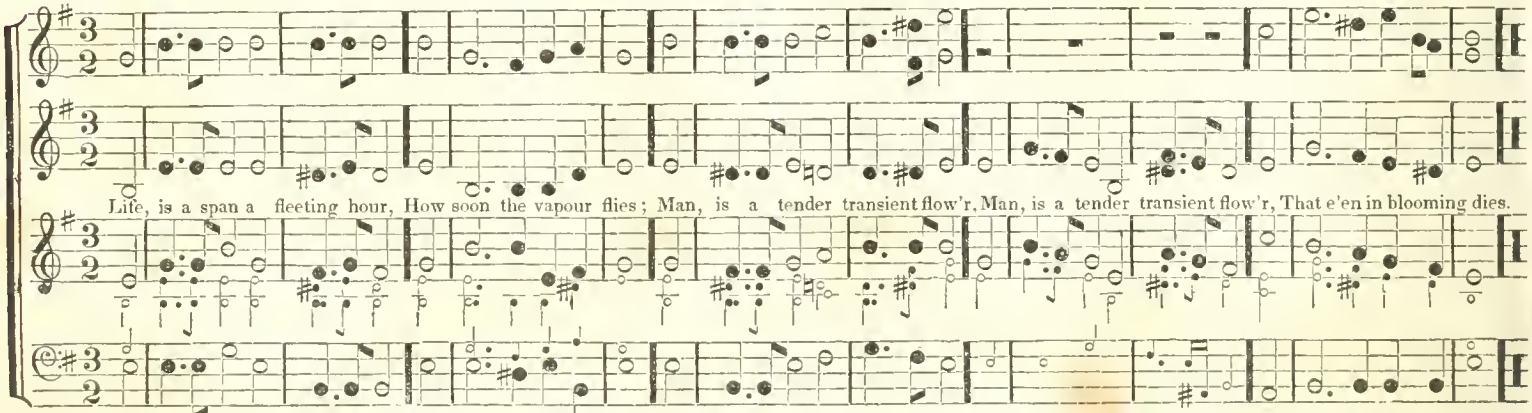
WOODLAND. C. M. Peculiar. Major.

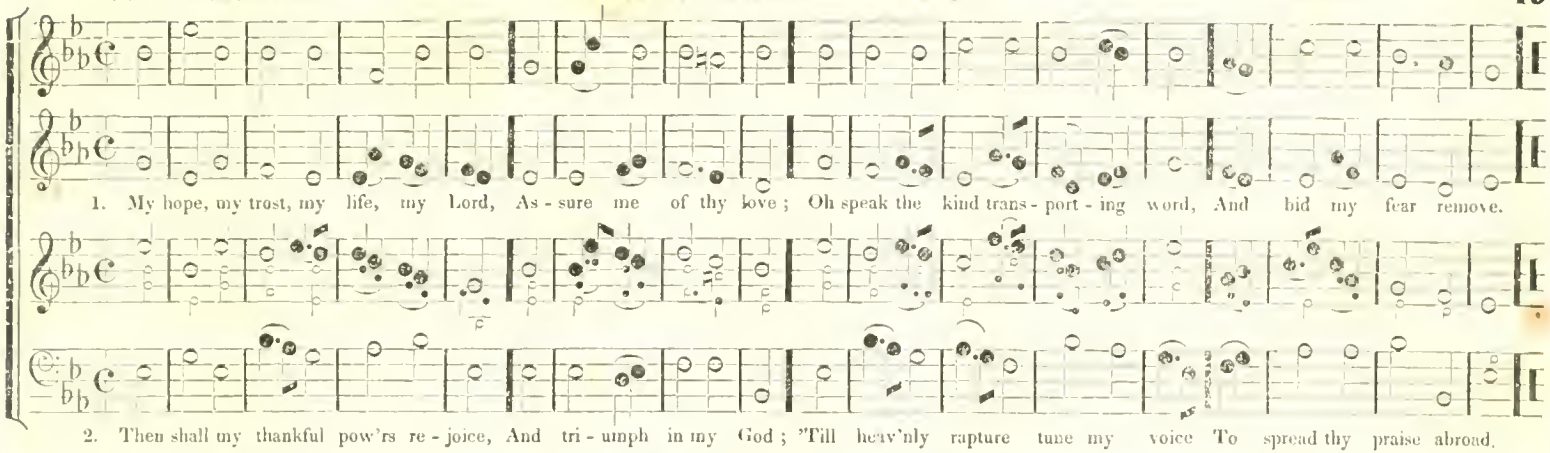
In applying a regular C. M. the third line of the words is repeated.



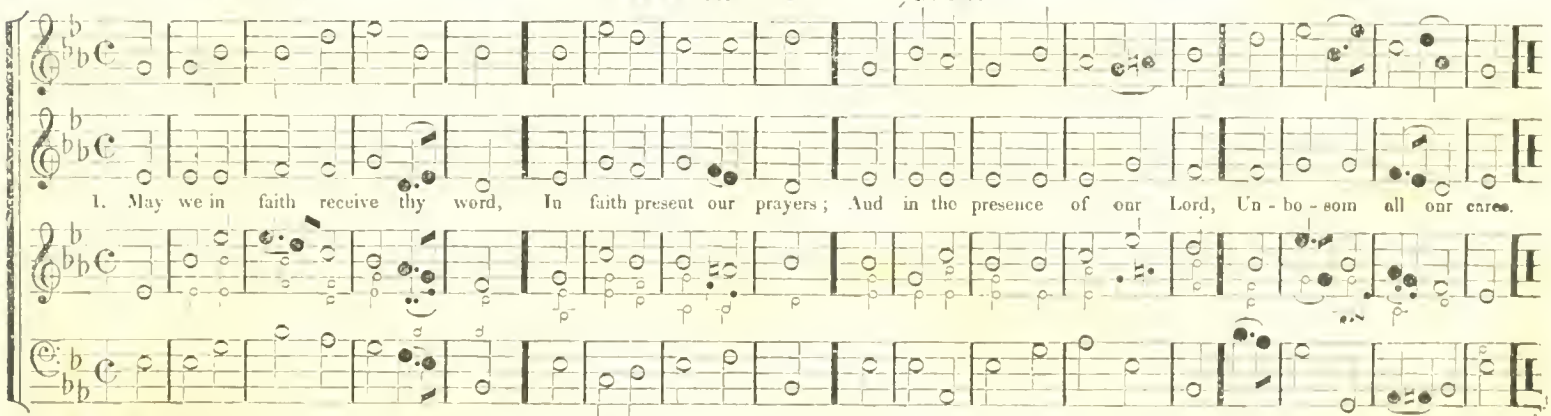
P. No. 51.

WOODLAND. C. M. Minor.

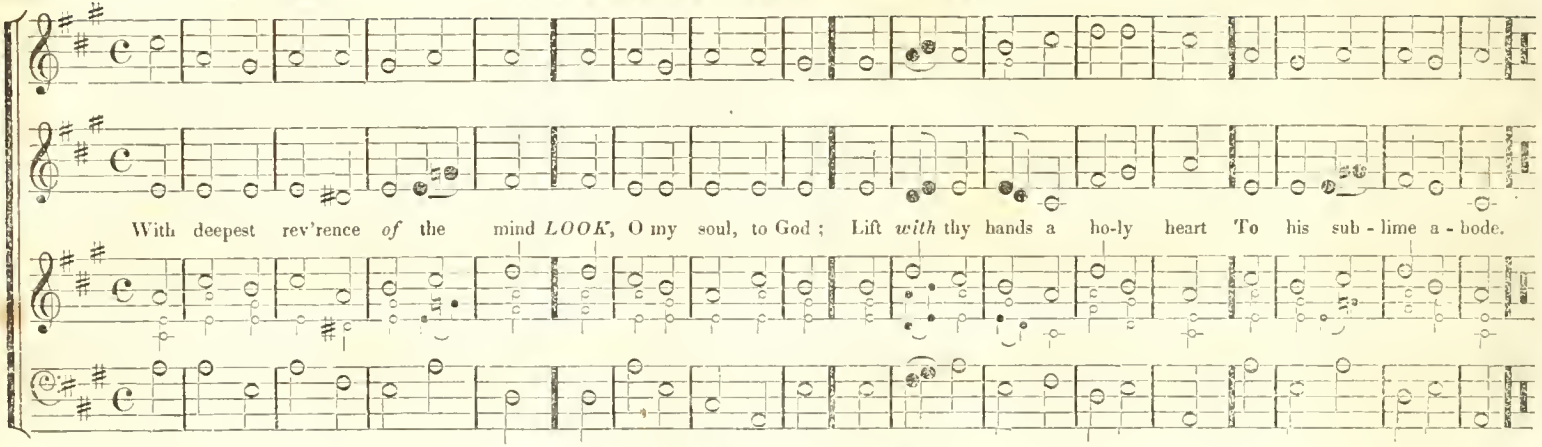




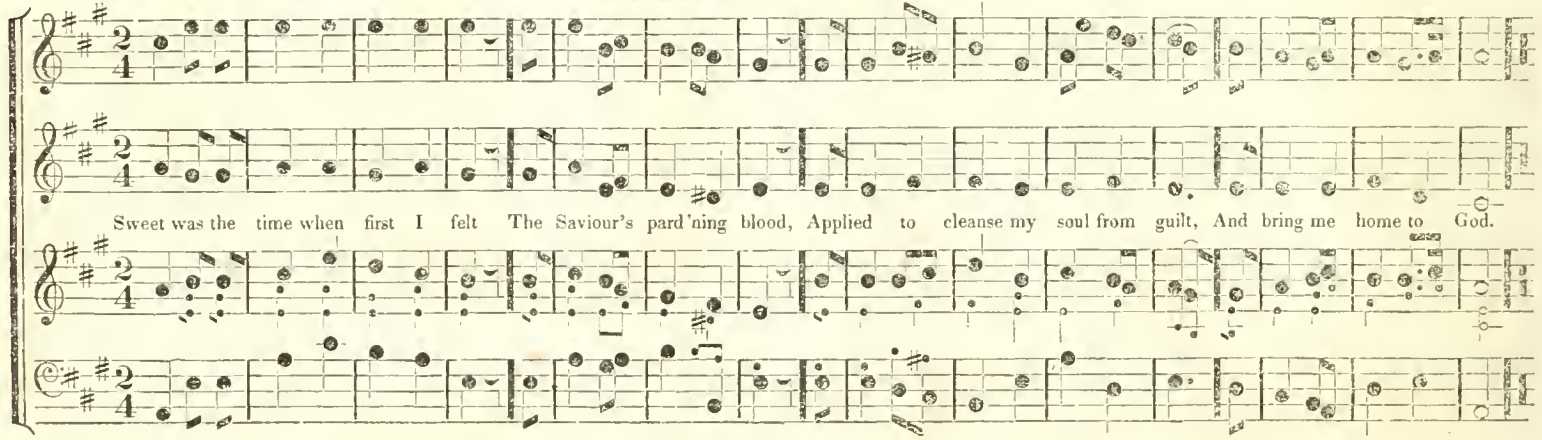
V. No. 53. ABRIDGE. C. M. I. Smith.



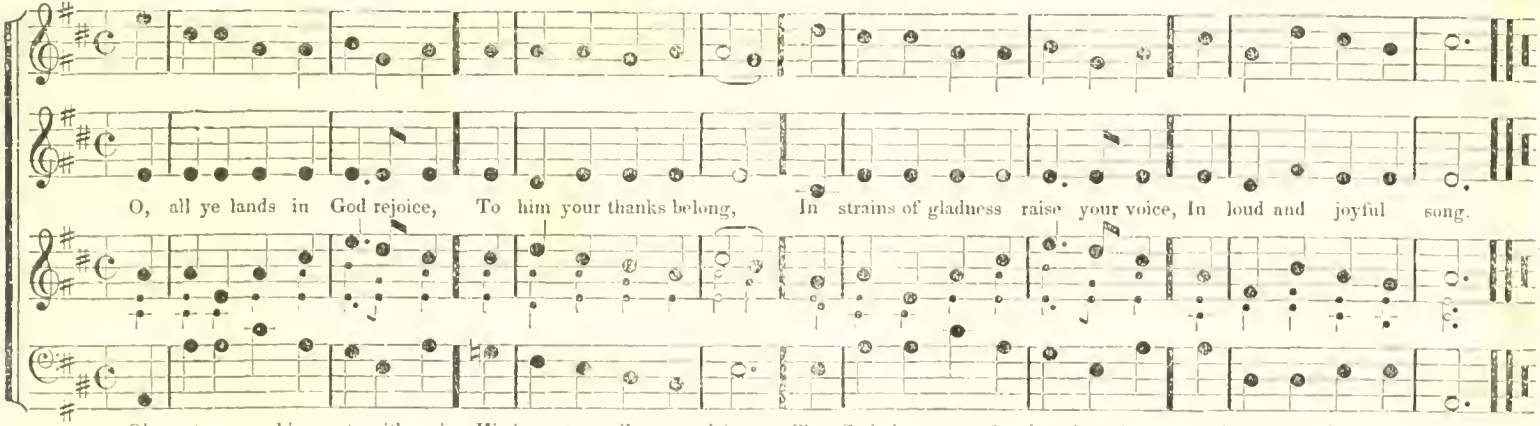
S. No. 54. **CANTERBURY.** C. M. Ravenscroft.



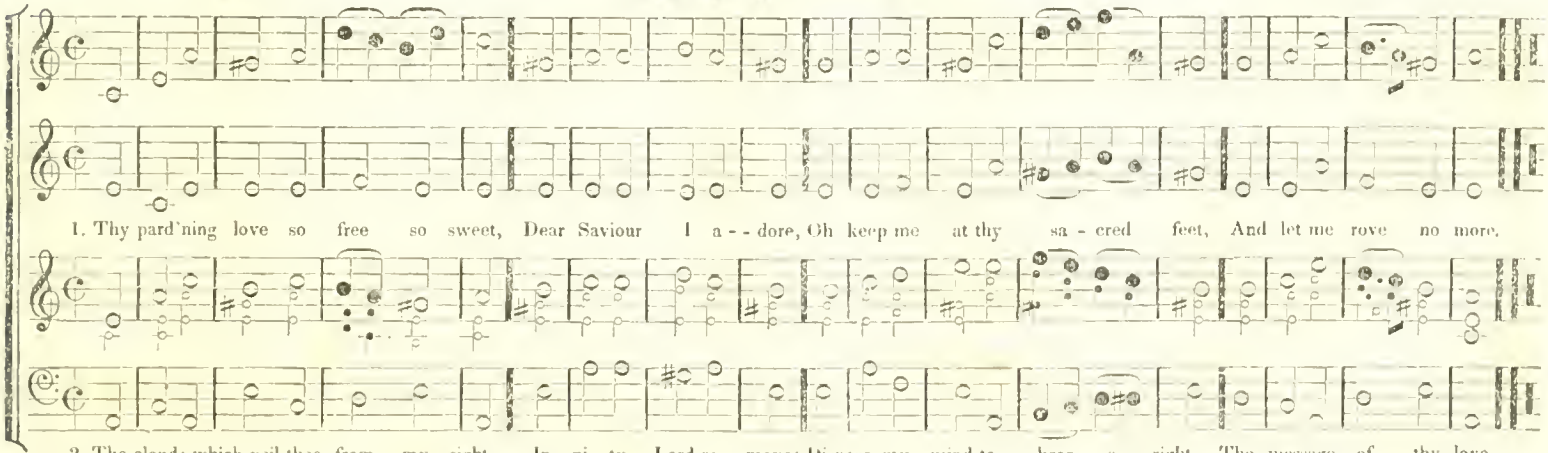
V. No. 55. **DEDHAM.** C. M.



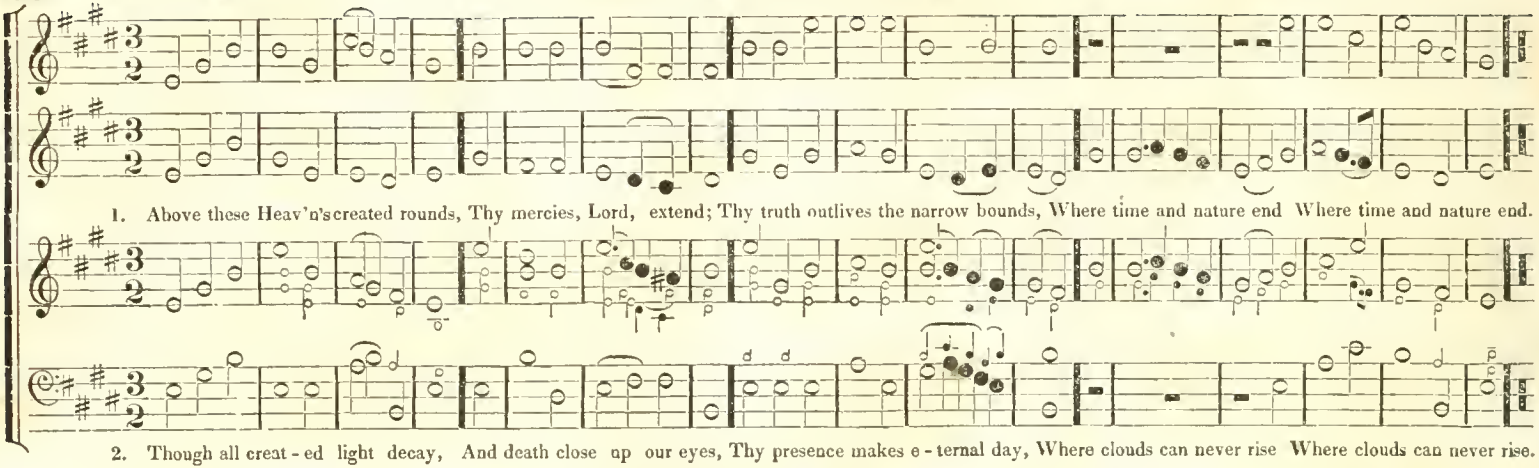
C. No. 56. **NORWAY.** C. M.



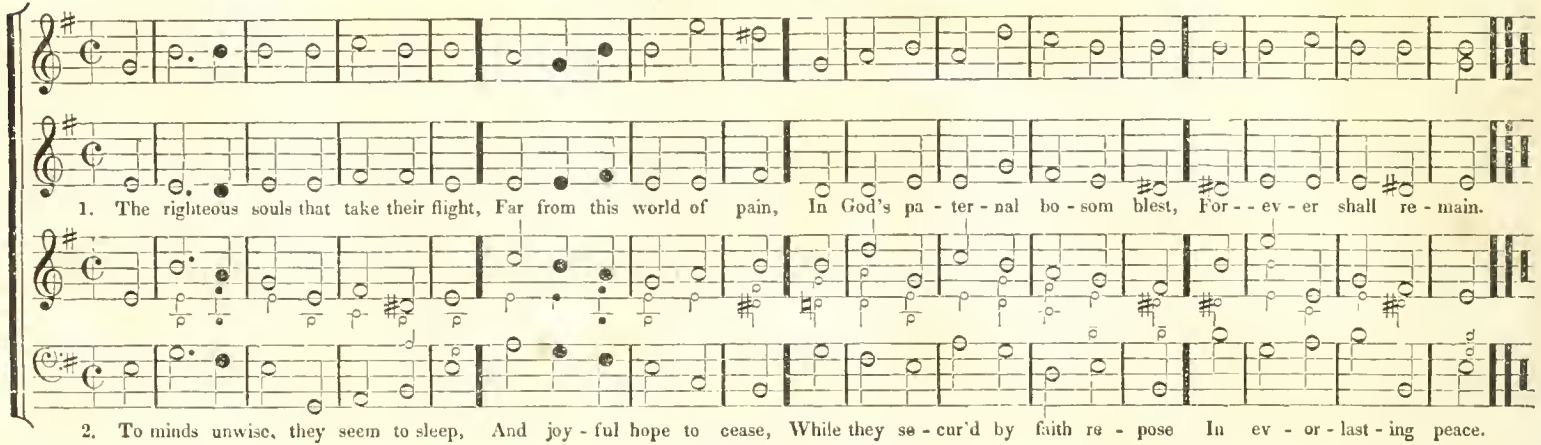
P. No. 57. **MENTZ.** C. M. Holyoke.

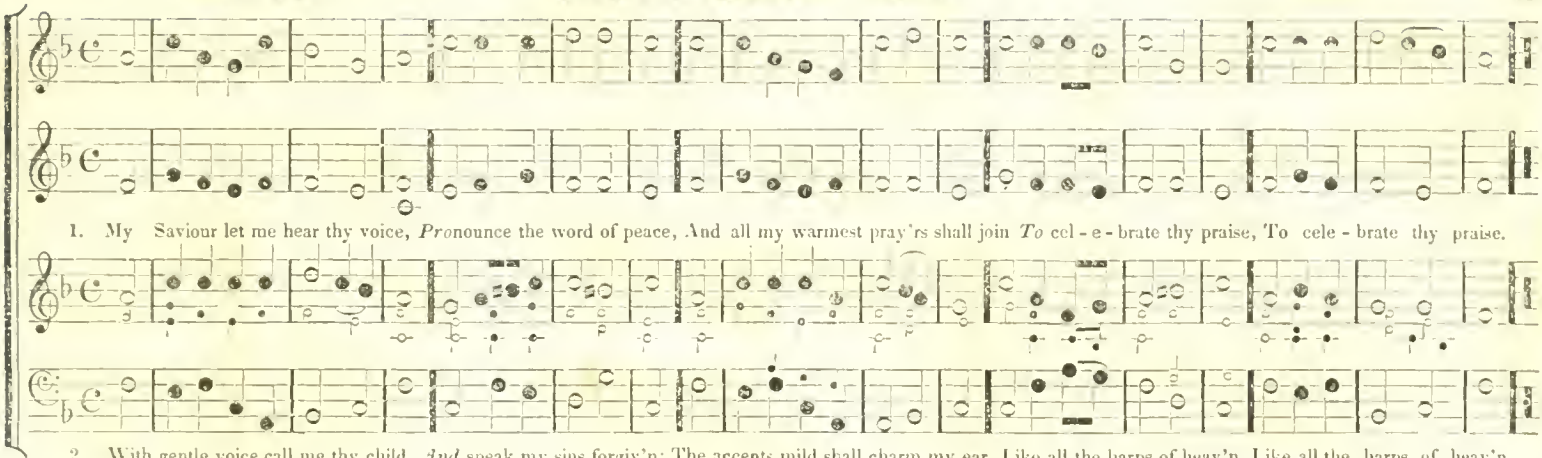


V. No. 58. **HARTLAND.** C. M. Fawcett.

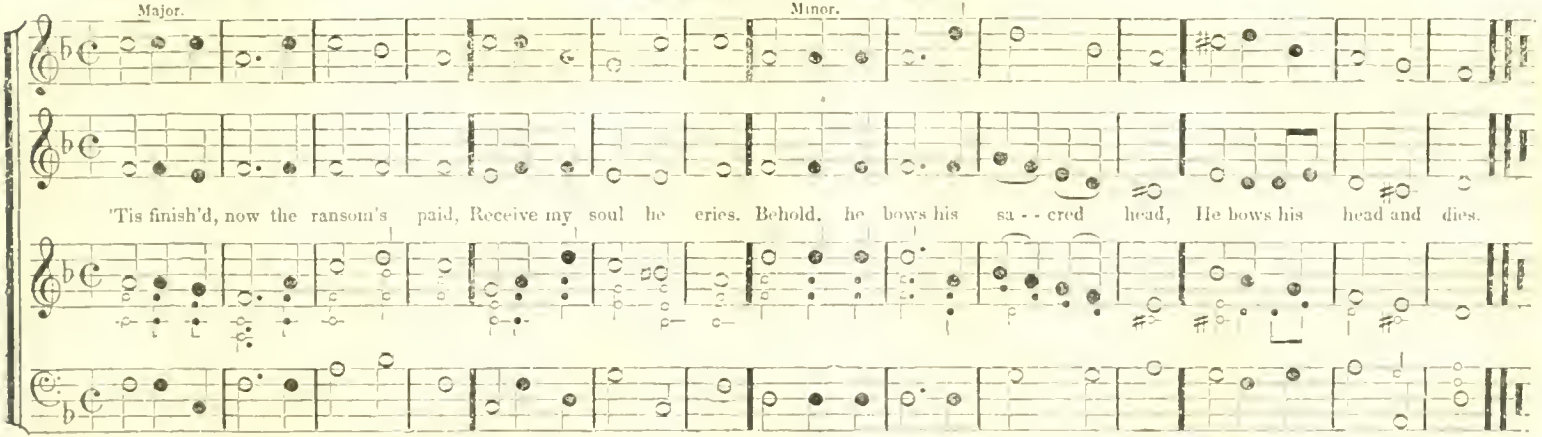


P. No. 59. **FUNERAL HYMN.** C. M. Miller.

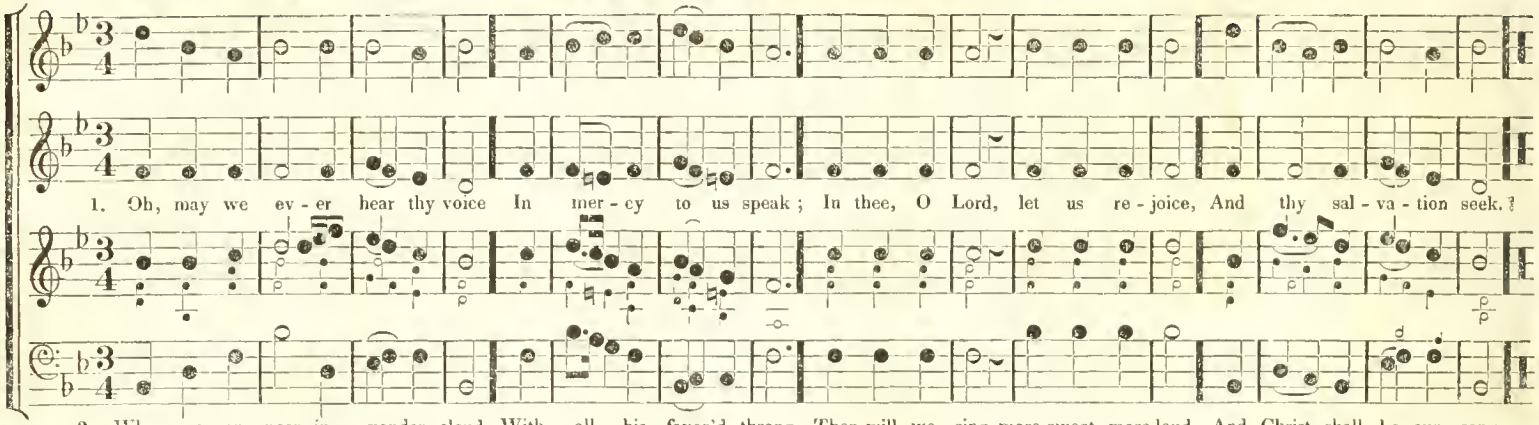




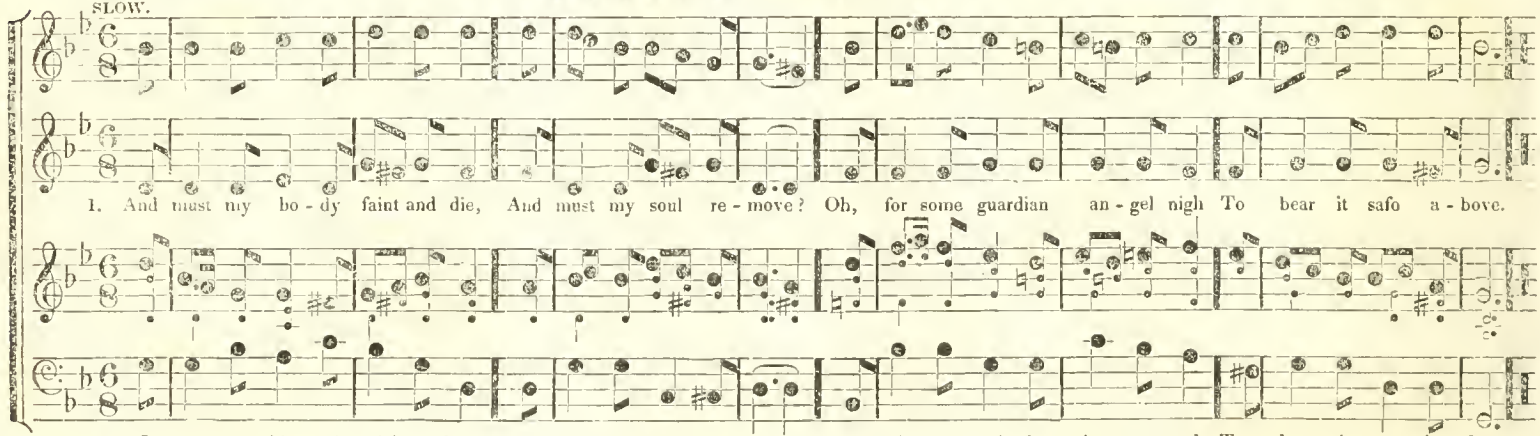
V. No. 61. NORMAN. C. M.



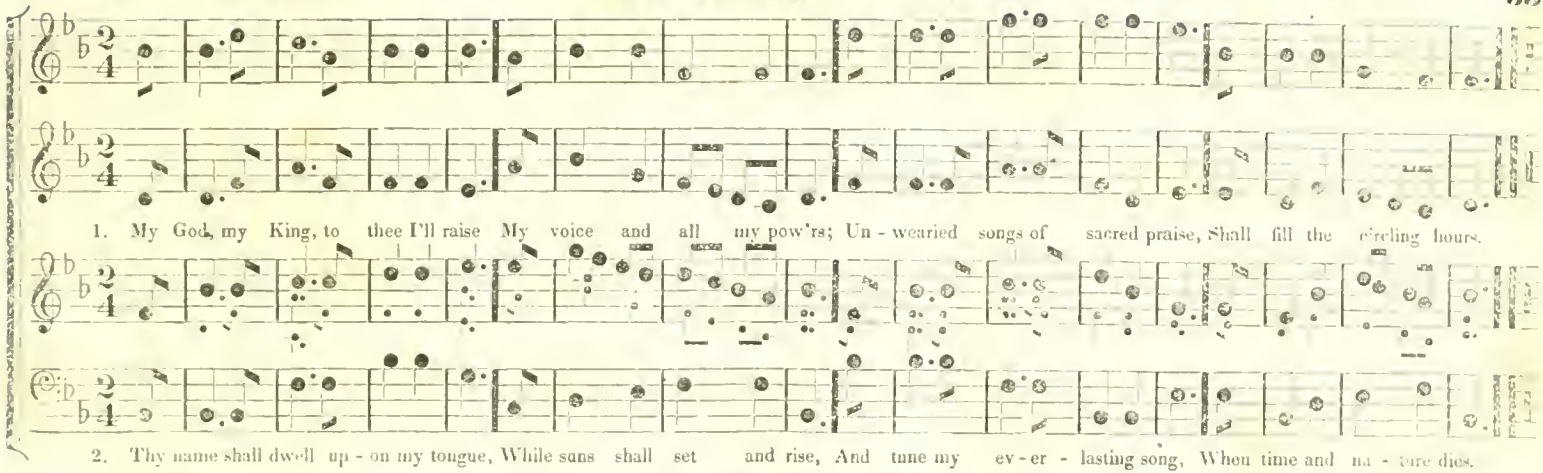
No. 62. C. ARUNDEL. C. M.



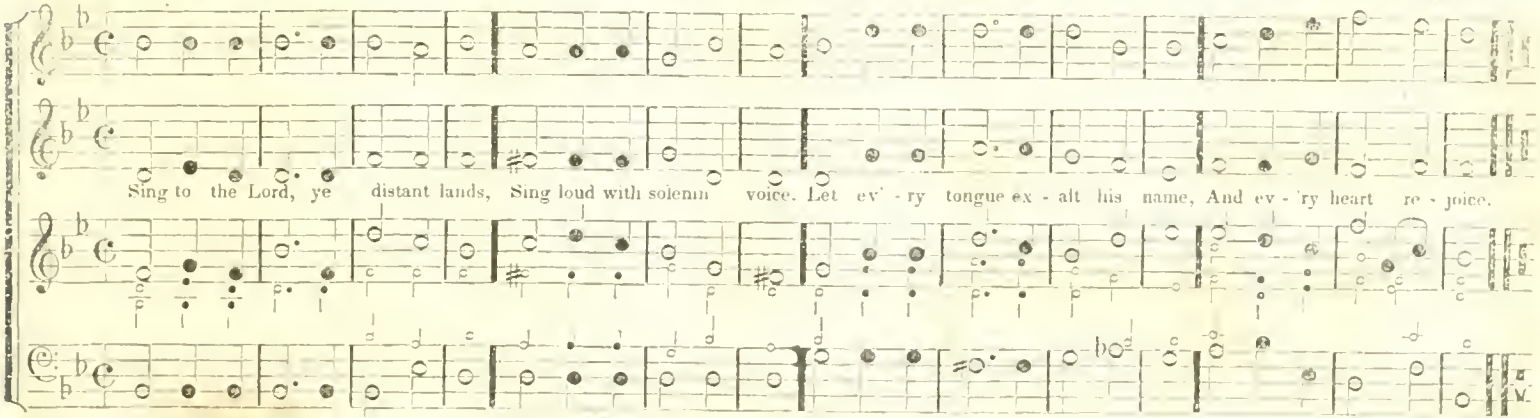
No. 63. P. CAMDEN. C. M. Handel.



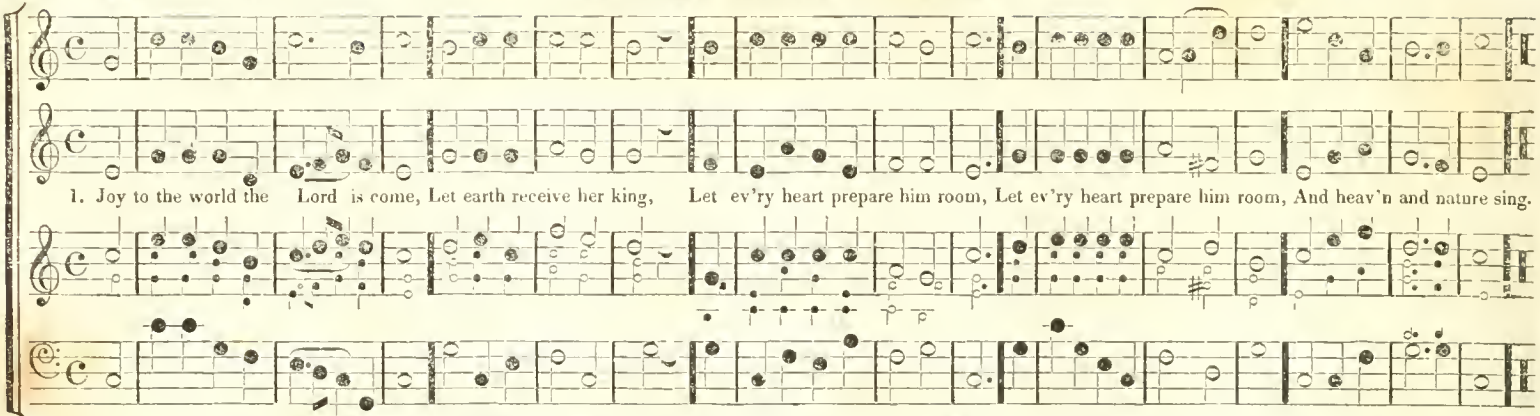
C. No. 64. **AMHERST.** C. M. Mozart.



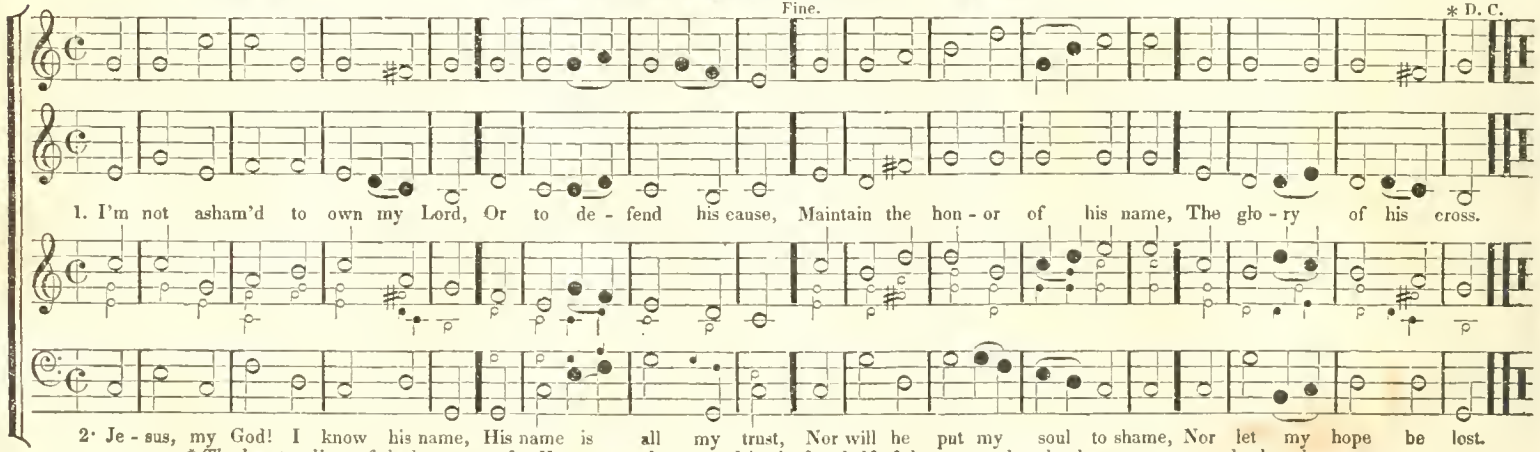
V. No. 65. **SAMOS.** C. M. Hansen.



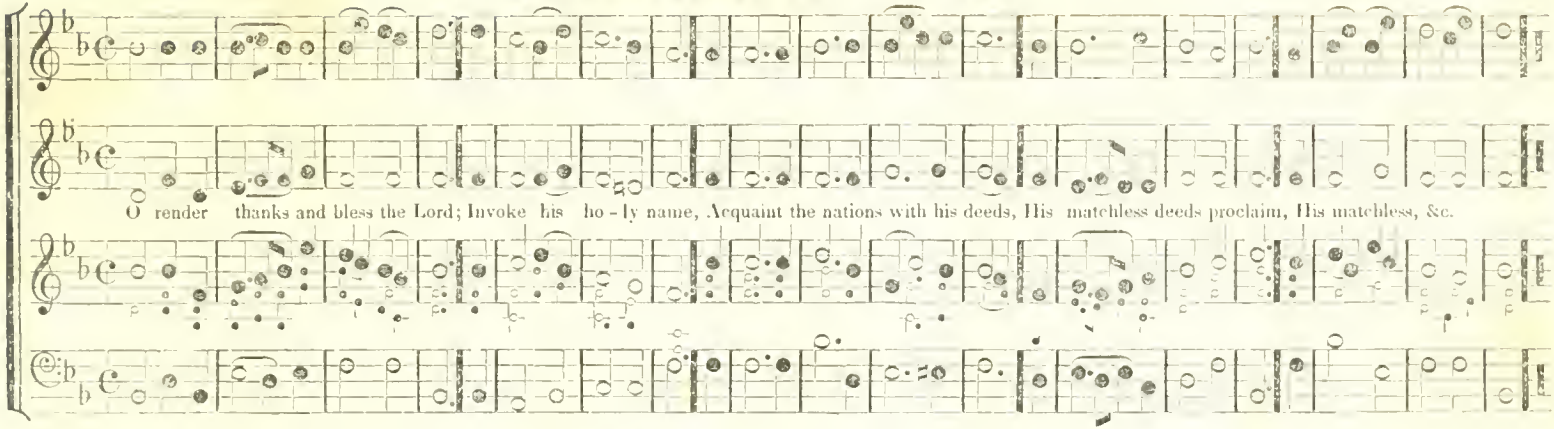
C. No. 66. **STEVENSON.** C. M. Altered from Stevenson.



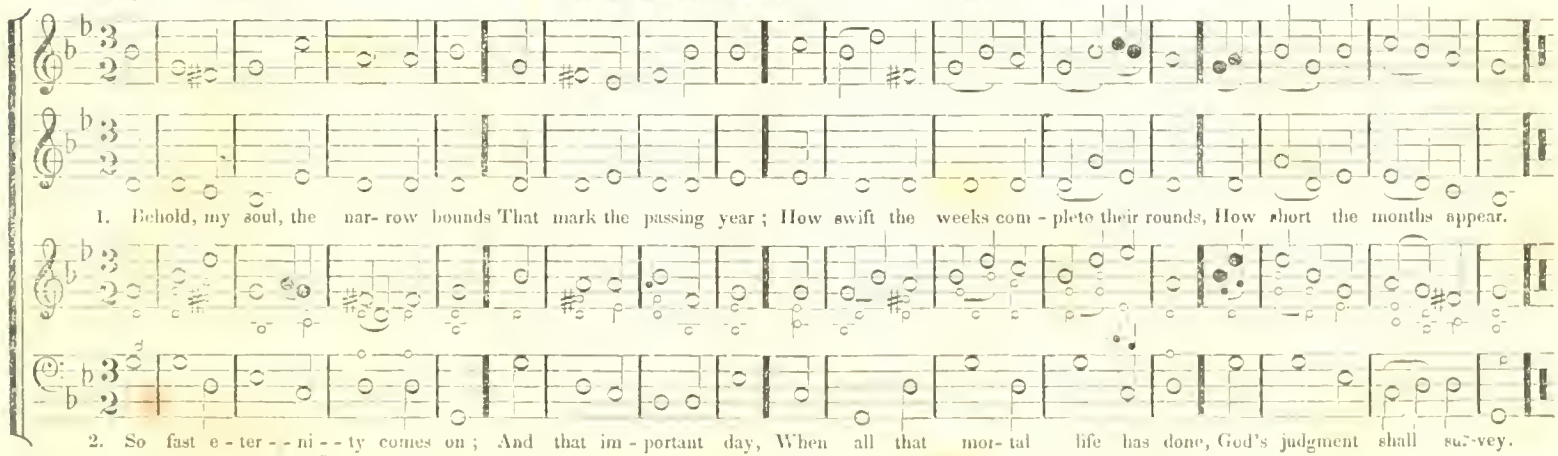
M. No. 67. **WESTMORELAND.** C. M.



* *The last two lines of the last verse of a Hymn, must be repeated in the first half of the tune, and such other verses as may be thought proper.*

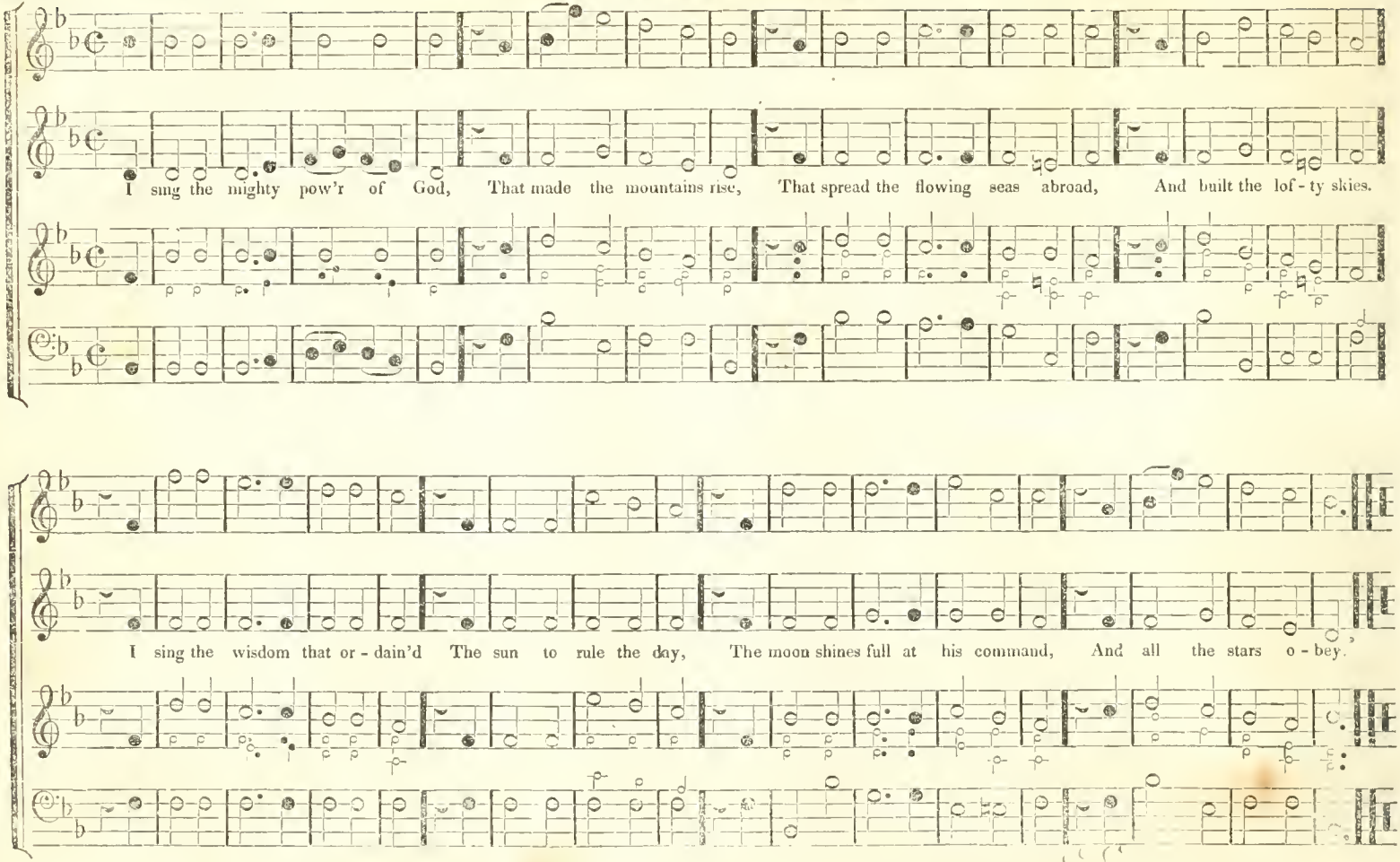


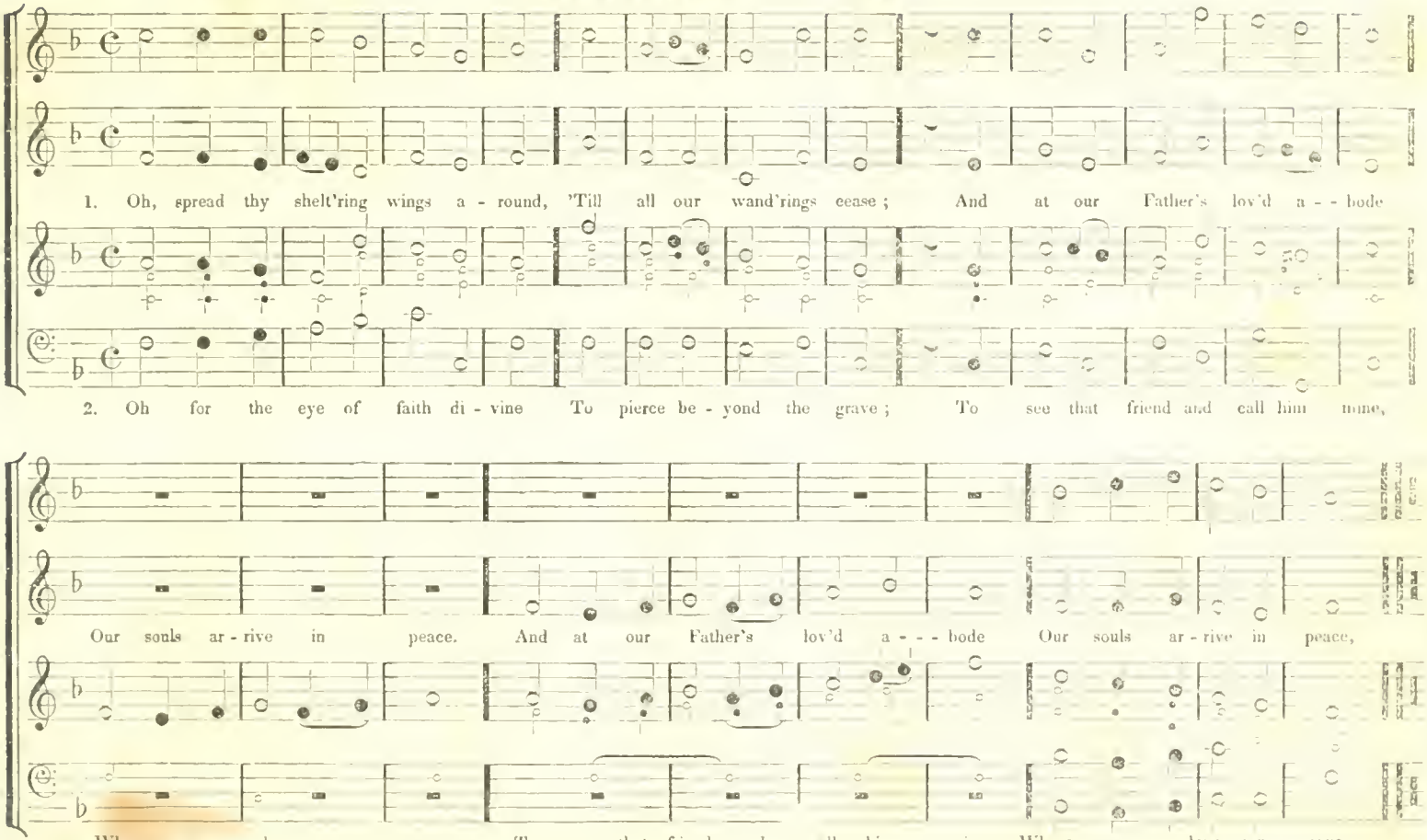
P. No. 69. LYNNFIELD. C. M. King.



No. 70. TOLLAND. C. M.

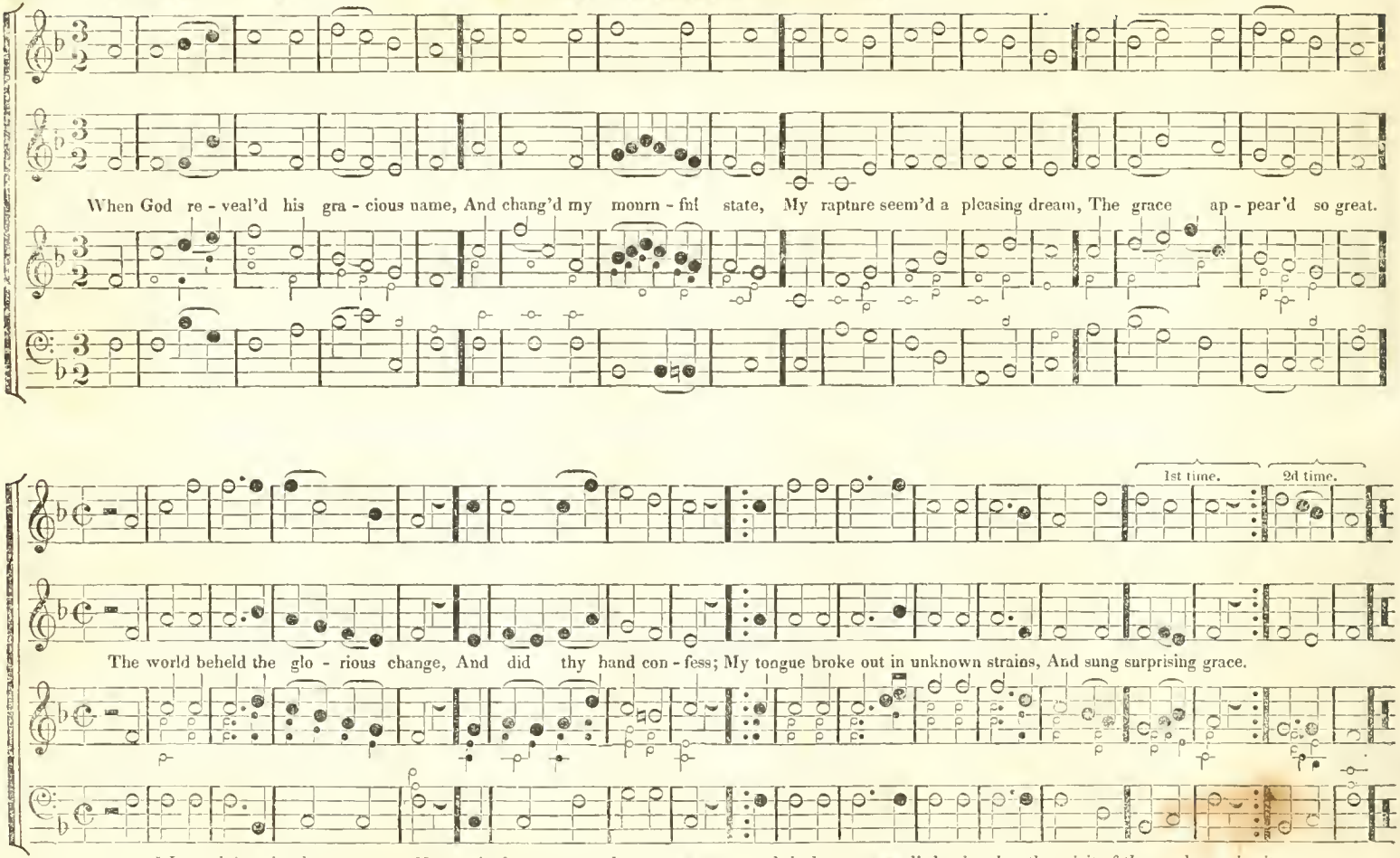
Reginald Spofforth.



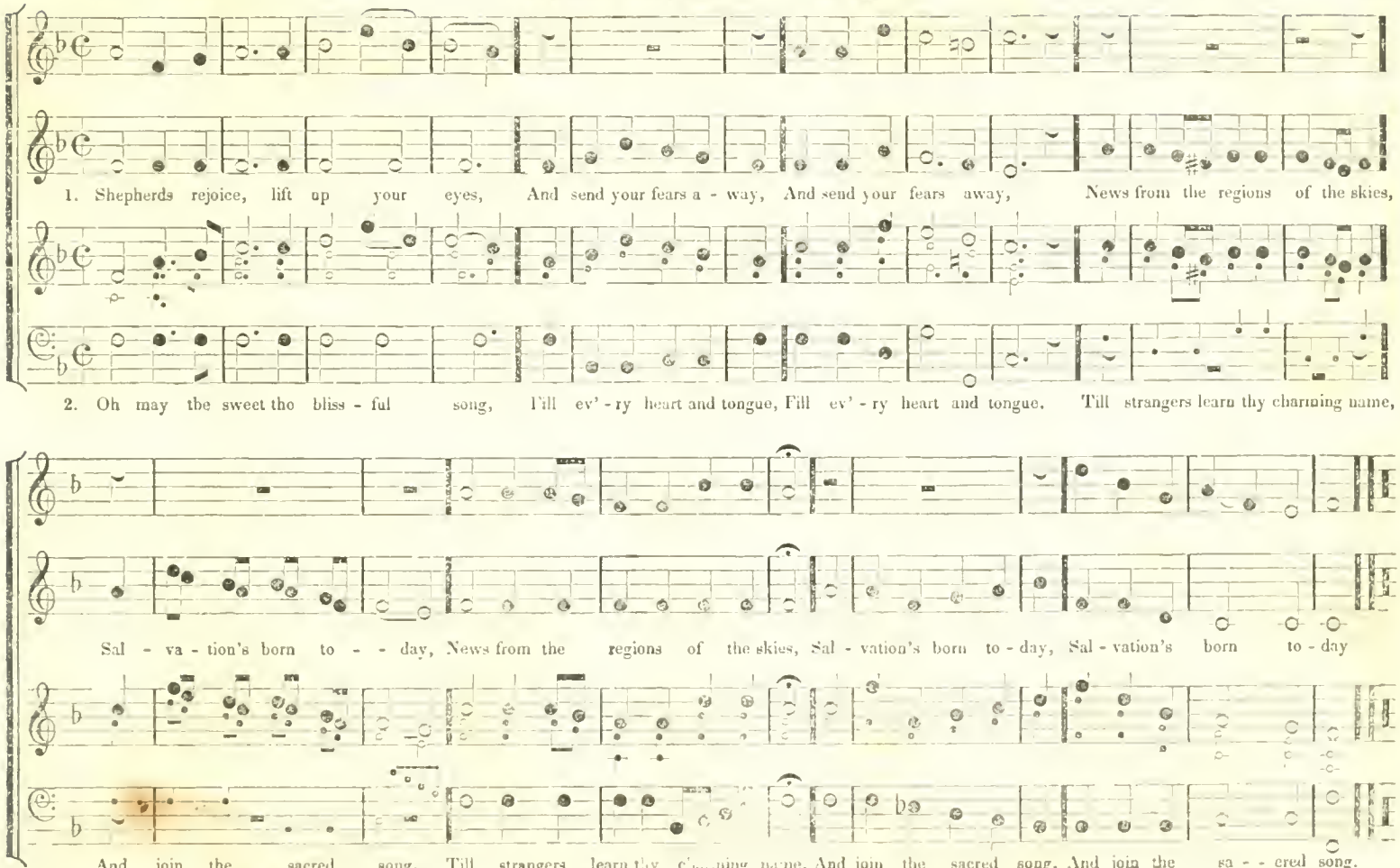

1. Oh, spread thy shelt'ring wings a - round, 'Till all our wand'rings cease; And at our Father's lov'd a - - bode
2. Oh for the eye of faith di - vine To pierce be - yond the grave; To see that friend and call him mine,
Our souls ar - rive in peace. And at our Father's lov'd a - - - bode Our souls ar - rive in peace,
Whose arm a - lone can save. To see that friend and call him mine, Whose arm a - lone can save.

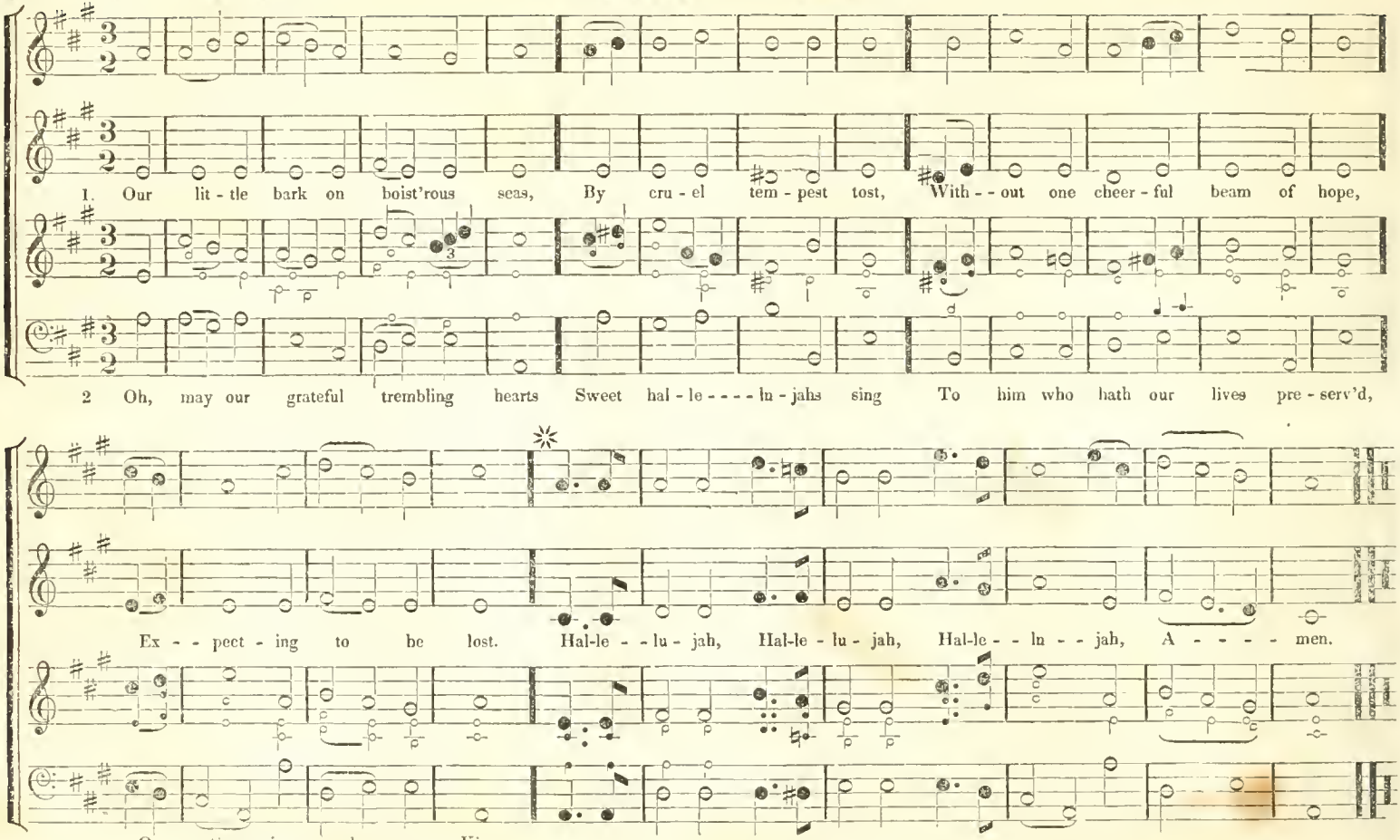
ARCHDALE. C. M.

A. Law.

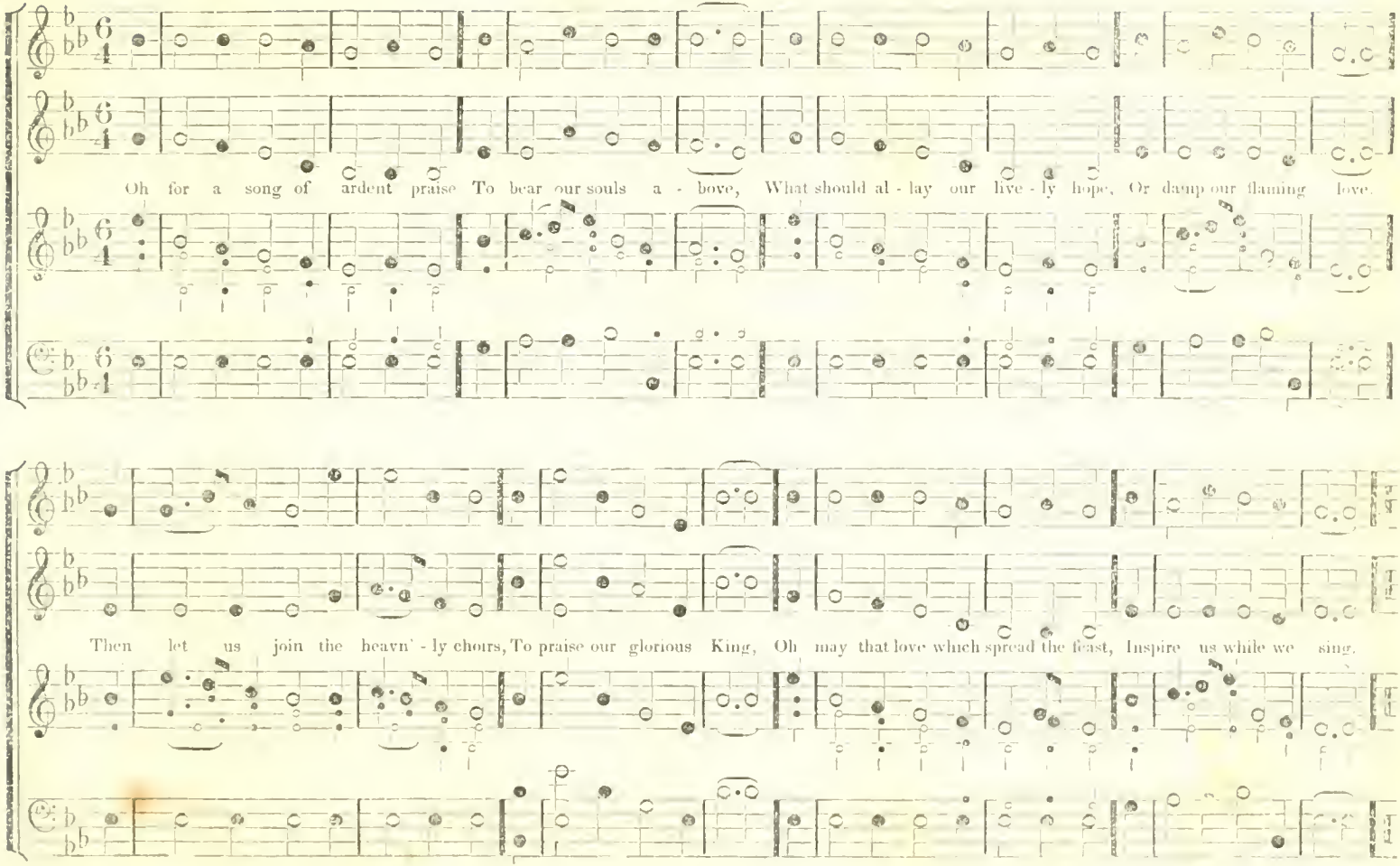


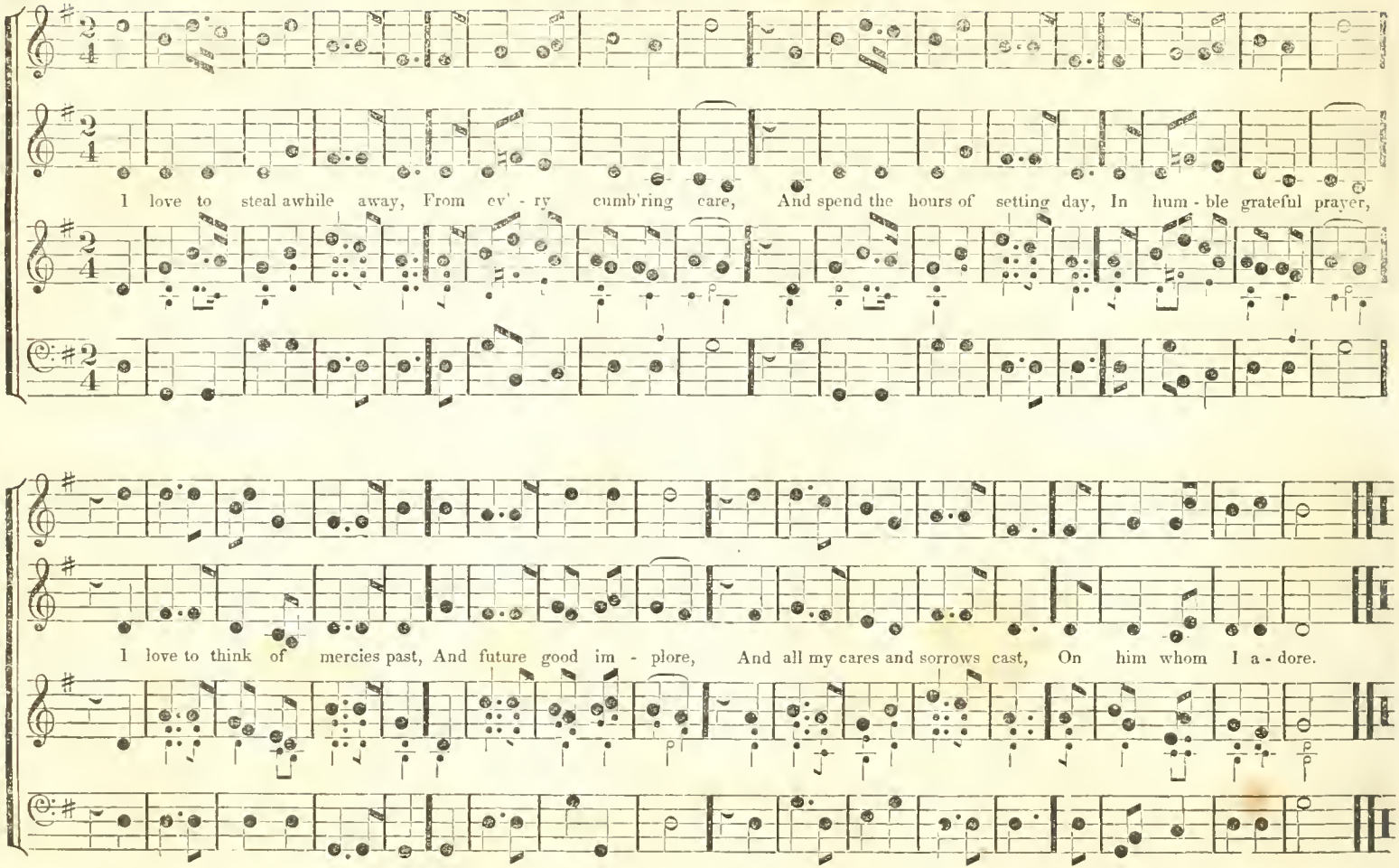
* *In applying the above tune to a Hymn, the first part may be sung separate, and the last part applied only when the spirit of the words require it.*

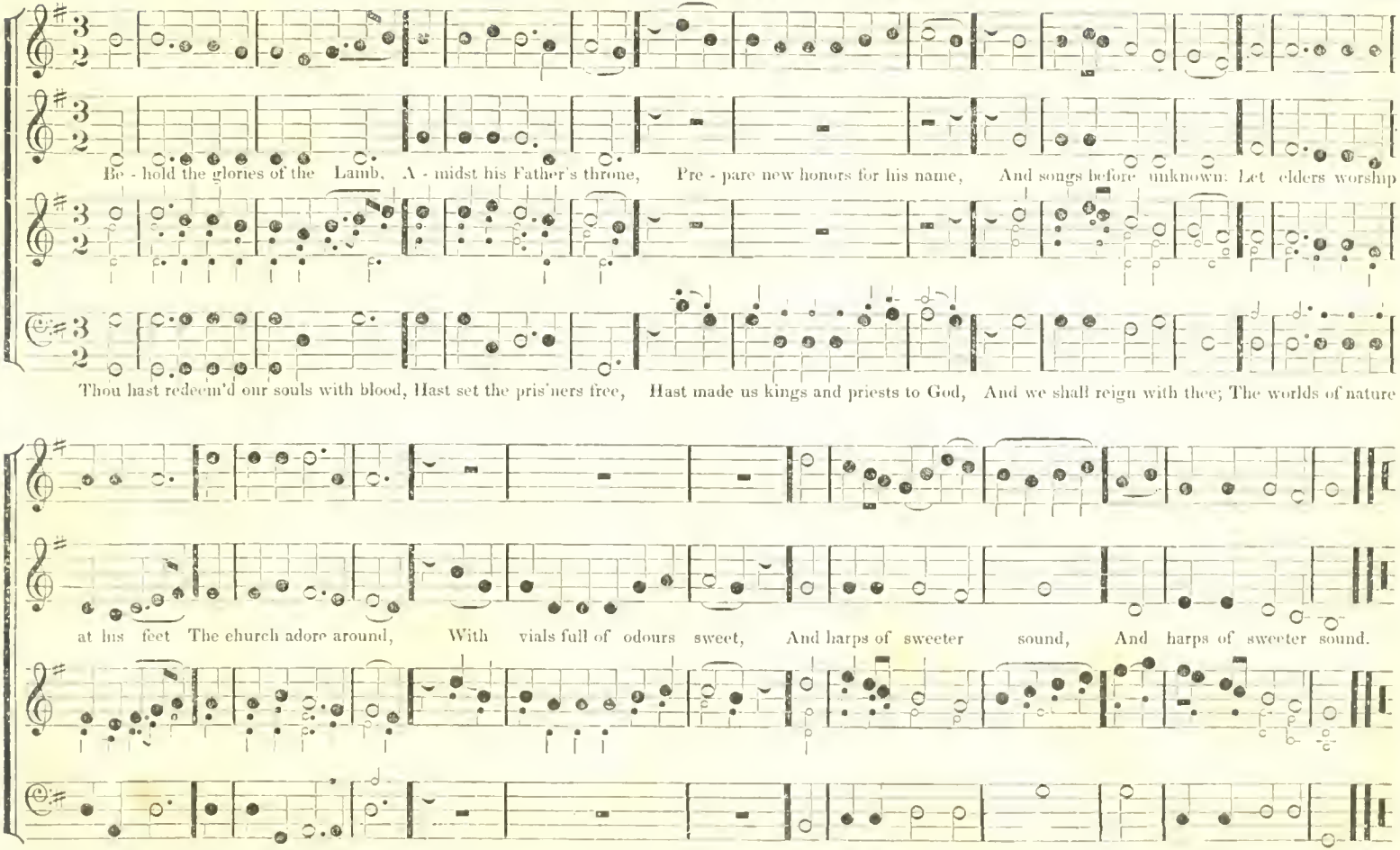

1. Shepherds rejoice, lift up your eyes, And send your fears a - way, And send your fears away, News from the regions of the skies,
2. Oh may the sweet tho bliss - ful song, Fill ev' - ry heart and tongue, Fill ev' - ry heart and tongue. Till strangers learn thy charming name,
Sal - va - tion's born to - - day, News from the regions of the skies, Sal - vation's born to - day, Sal - vation's born to - day
And join the sacred song, Till strangers learn thy charming name, And join the sacred song, And join the sa - - cred song.



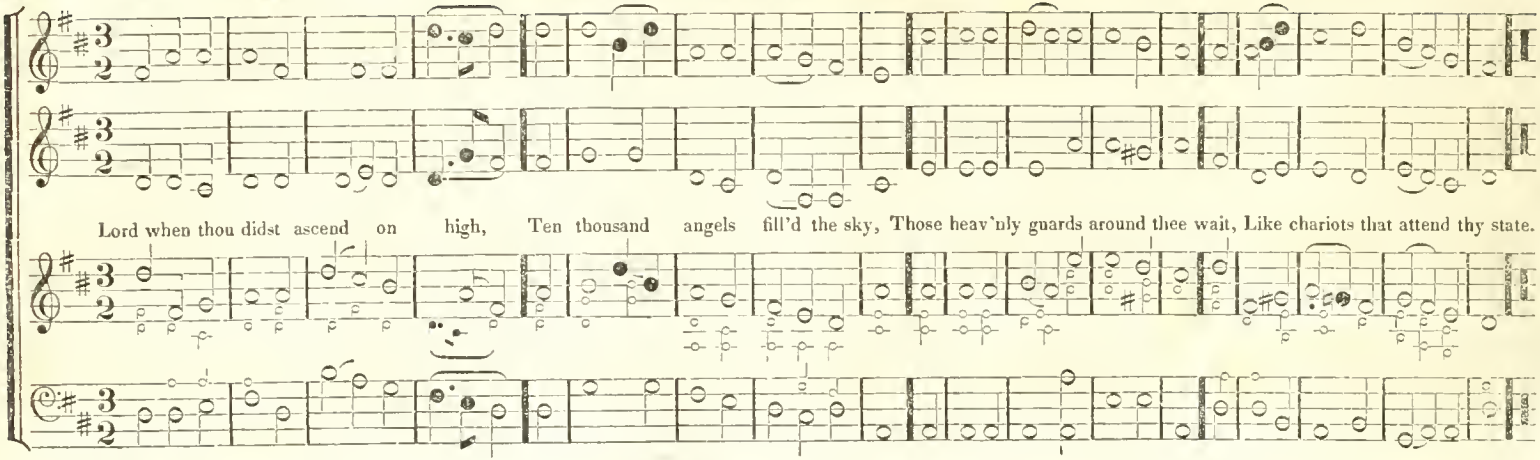
* *The hallelujah to be sung to the last verse set to this tune—and to the last verse of a hymn where the subject of the words renders it proper.*


Oh for a song of ardent praise To bear our souls a - bove, What should al - lay our live - ly hope, Or damp our flaming love.
Then let us join the heavn' - ly chours, To praise our glorious King, Oh may that love which spread the feast, Inspire us while we sing.

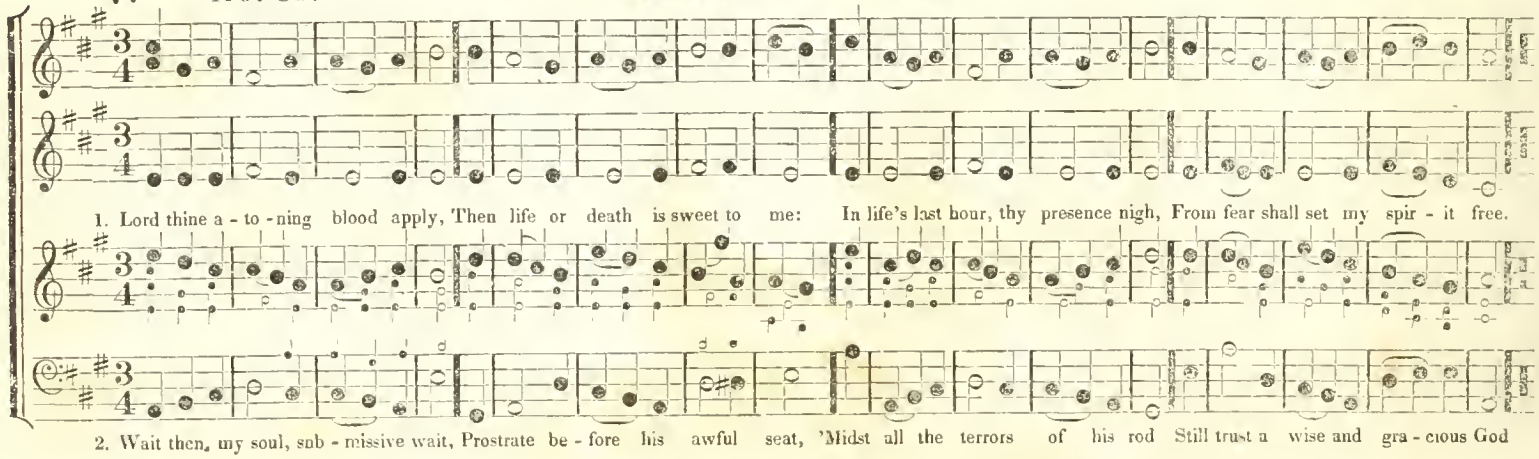

I love to steal awhile away, From ev' - ry cumb'ring care, And spend the hours of setting day, In hum - ble grateful prayer,
I love to think of mercies past, And future good im - plore, And all my cares and sorrows cast, On him whom I a - dore.

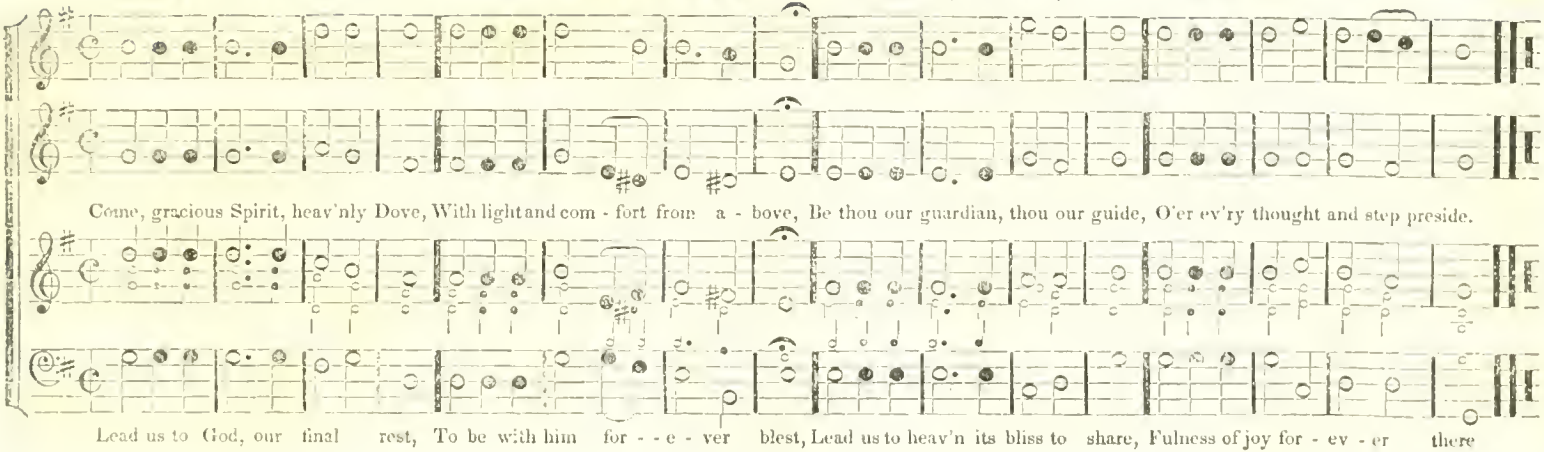

Be - hold the glories of the Lamb, A - midst his Father's throne, Pre - pare new honors for his name, And songs before unknown: Let elders worship
Thou hast redeem'd our souls with blood, Hast set the pris'ners free, Hast made us kings and priests to God, And we shall reign with thee; The worlds of nature
at his feet The church adore around, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.
and of grace, Are put beneath thy pow'r, Then shorten these delaying days, And bring the promis'd hour, And bring the promis'd hour.

M. No. 79. **BLENDON.** L. M. Giardini.

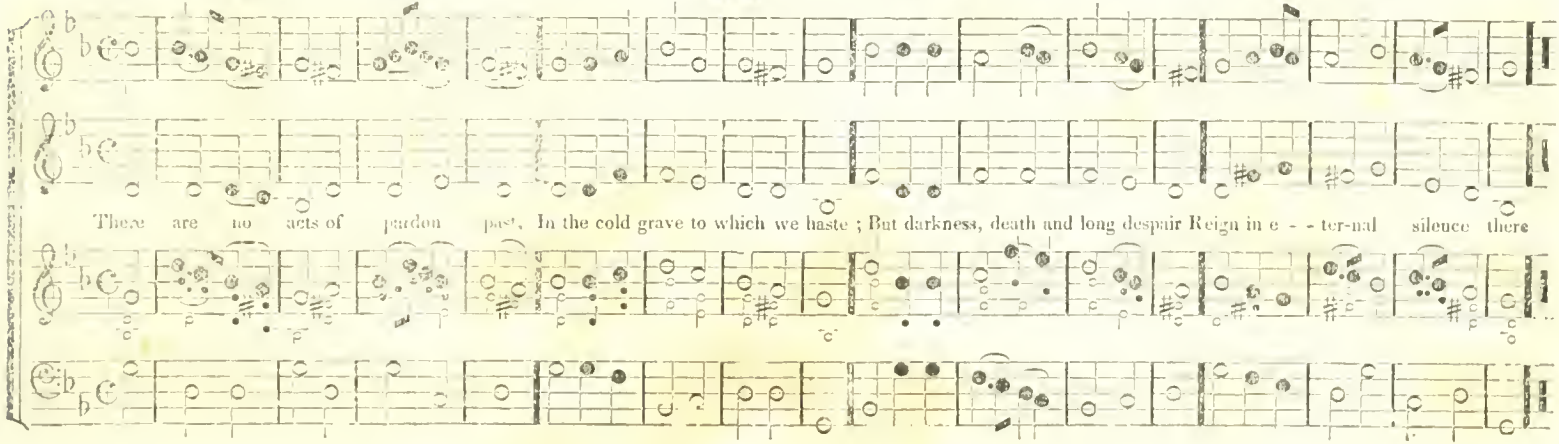


V. NO. 80. **ADDISON.** L. M. Mozart.

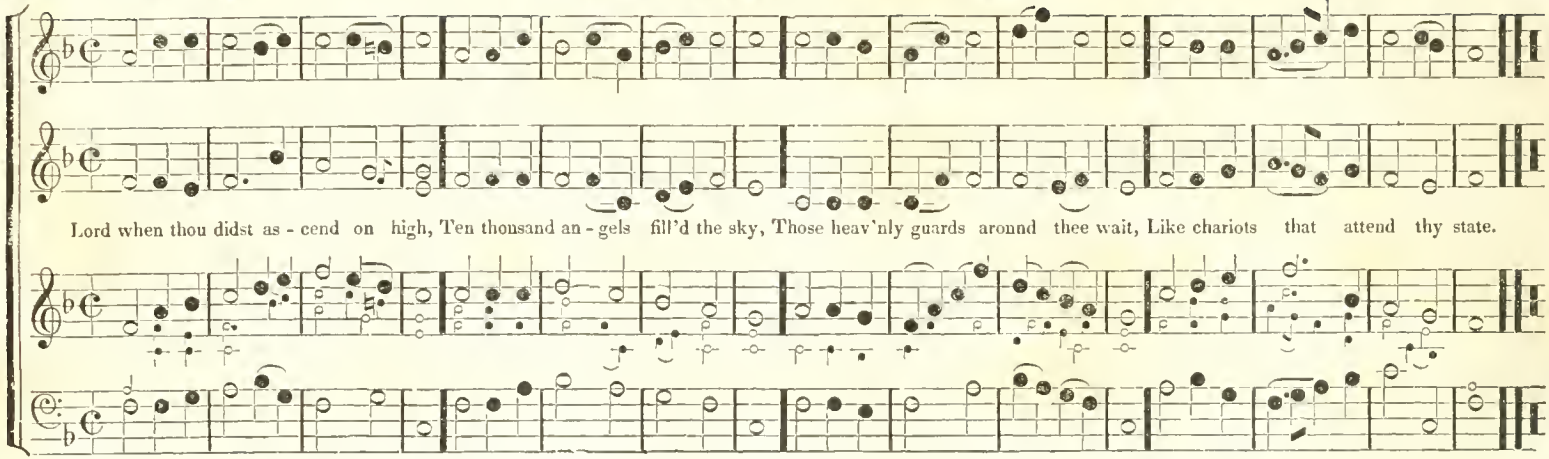




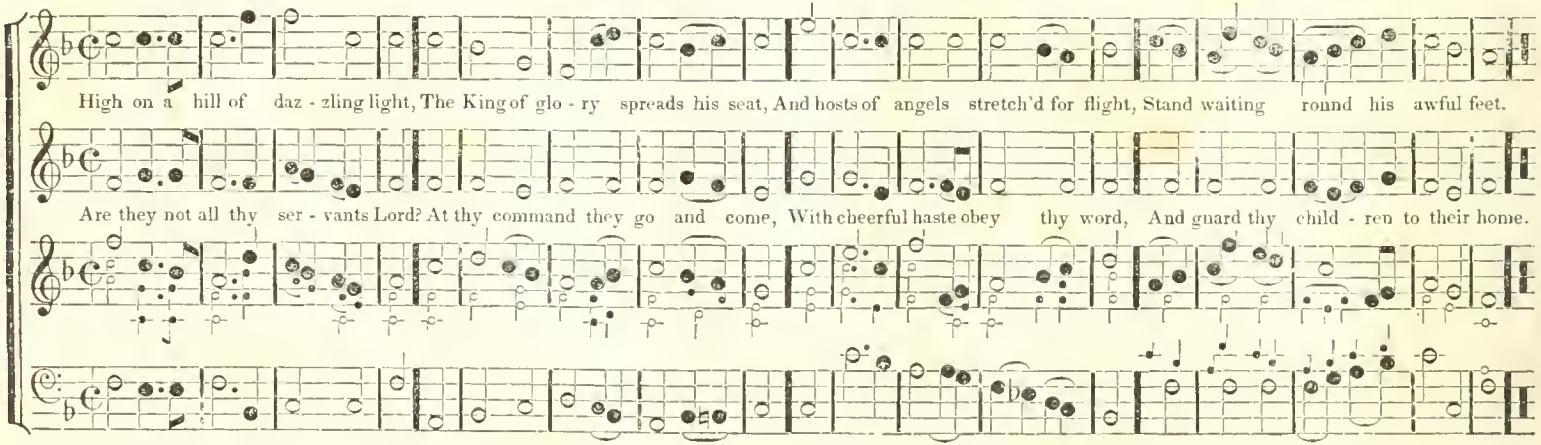
P. No. 82. ANNAN. L. M. Fawcett.

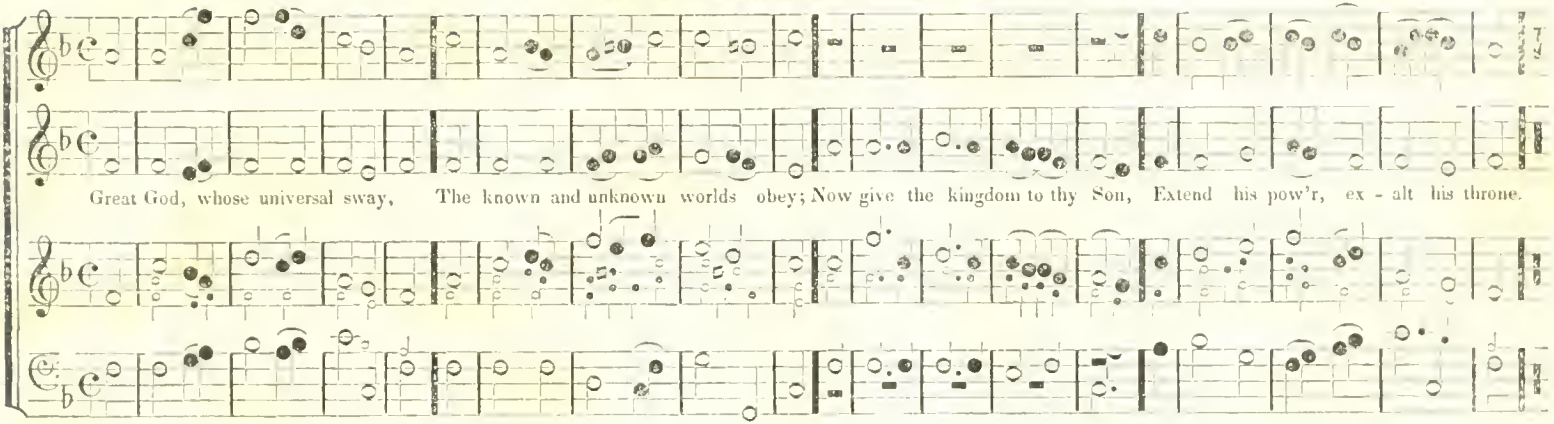


No. 83. DUKE STREET. L. M. Hatton.

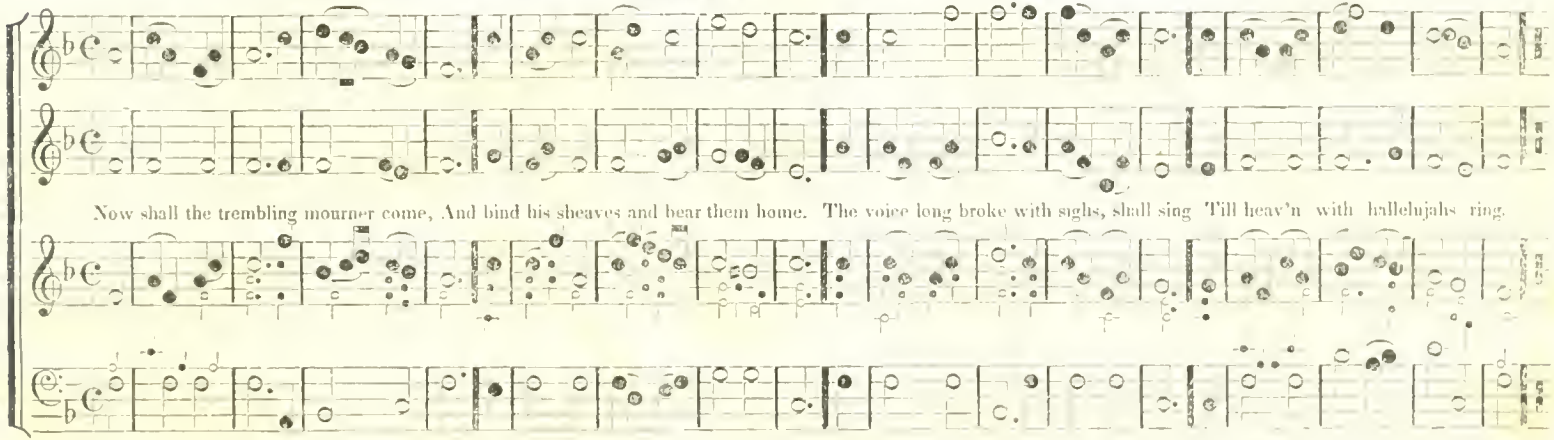


C. No. 84. WAREFIELD. L. M.

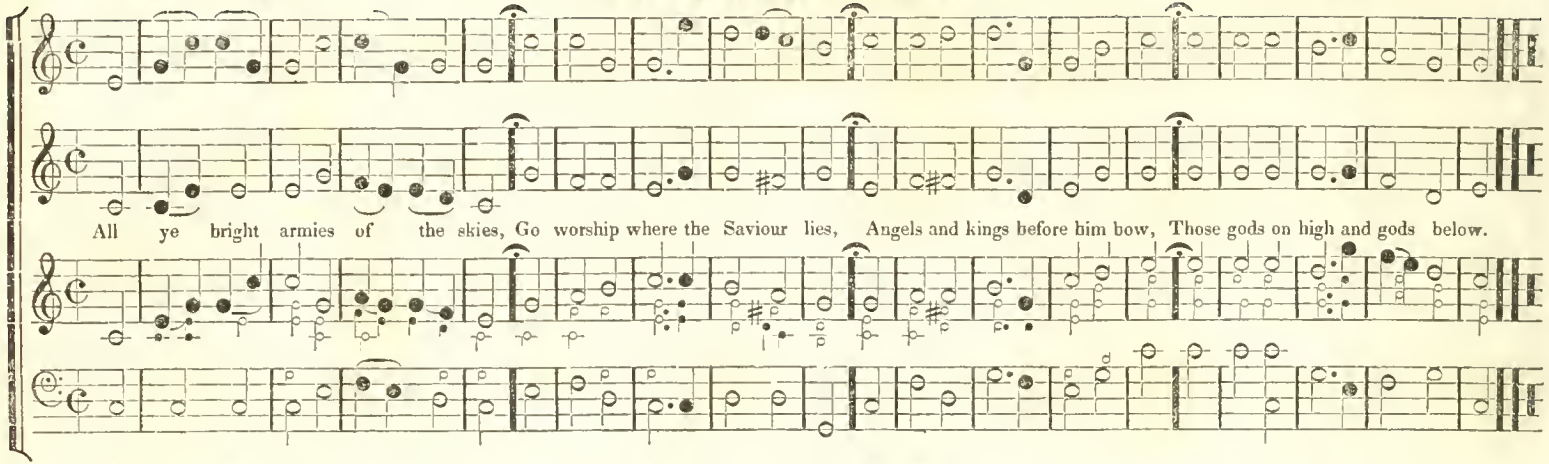




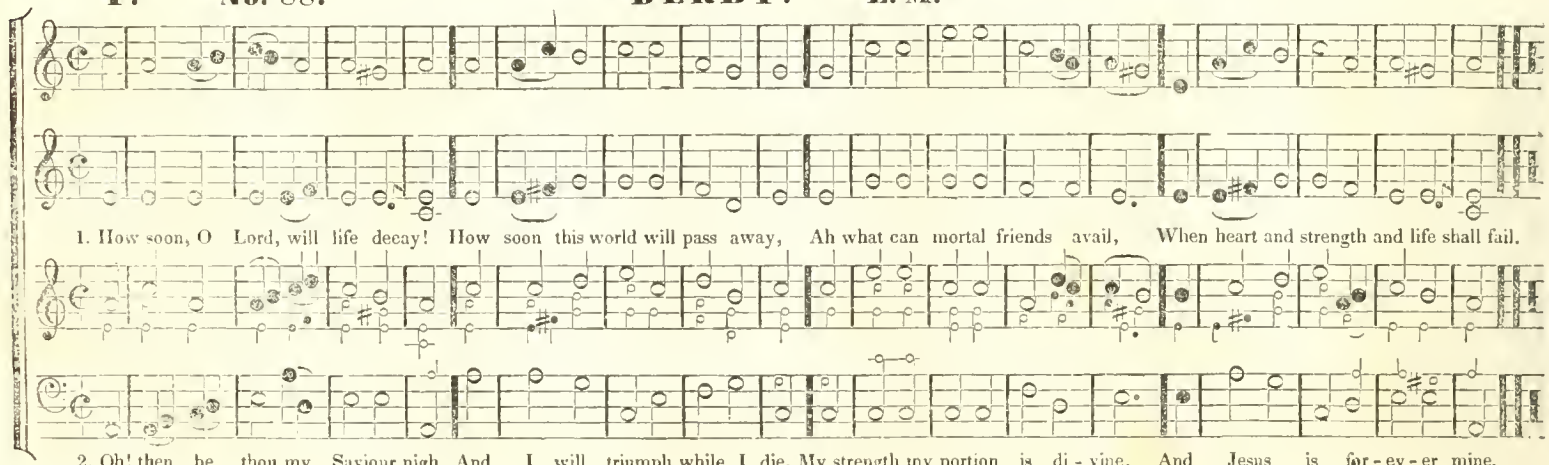
V. No. 86. SHOEL. L. M. Shoel.

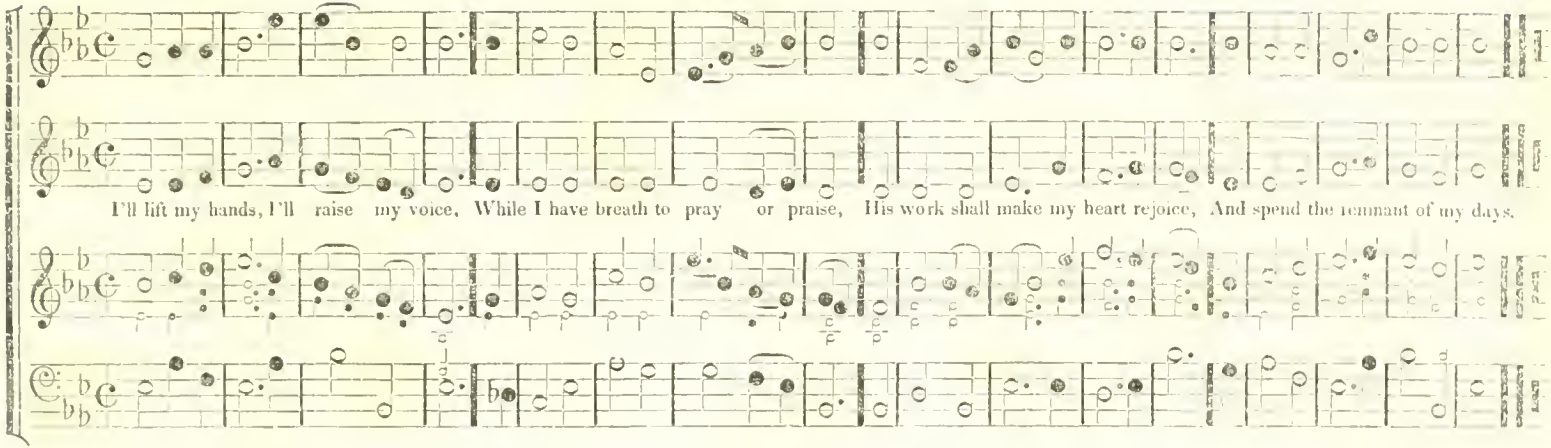


M. No. 87. **ARNHEIM.** L. M. Holyoke.

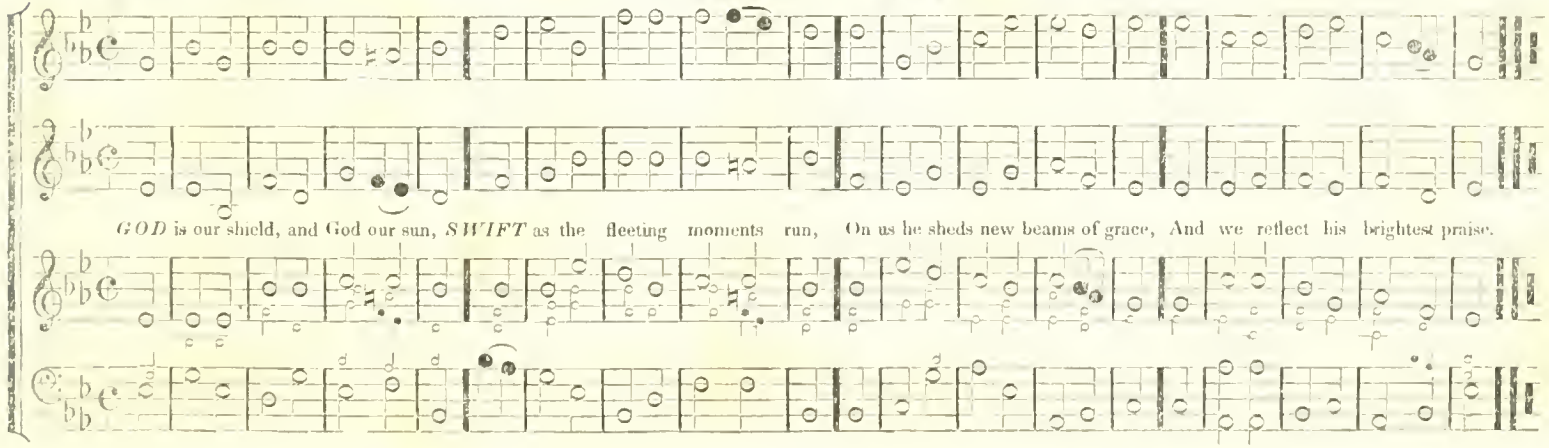


P. No. 88. **DERBY.** L. M. Harwood.

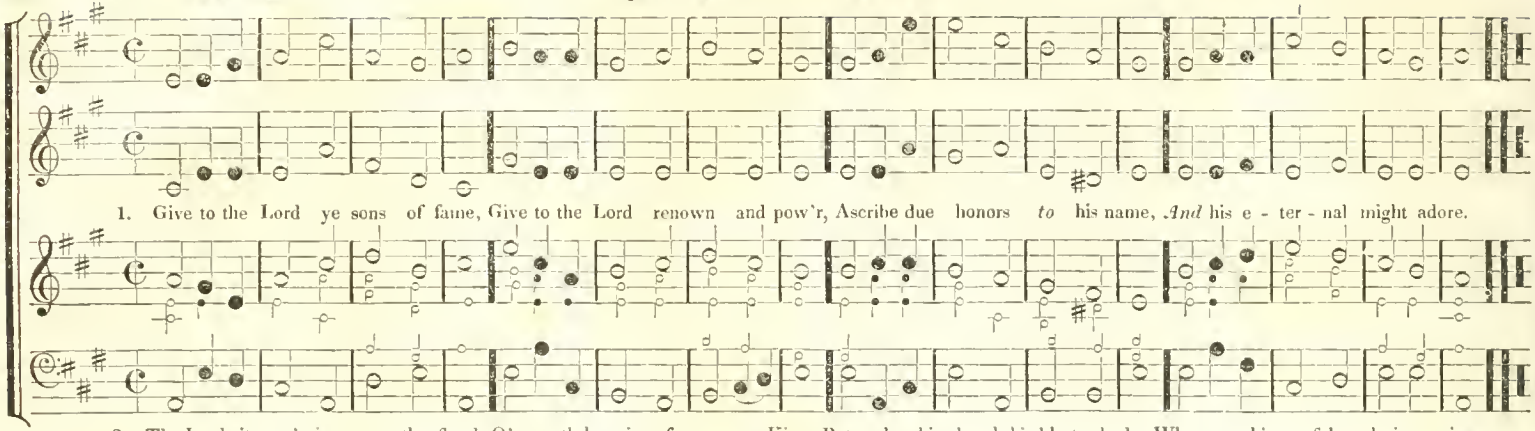




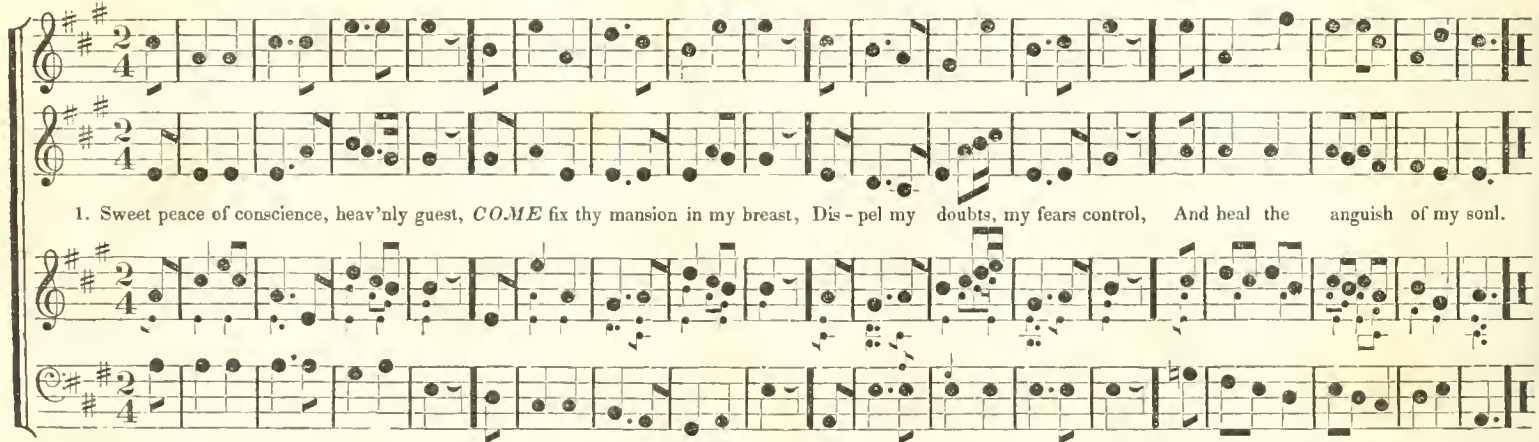
M. No. 90. GROTON. L. M. Zinck.

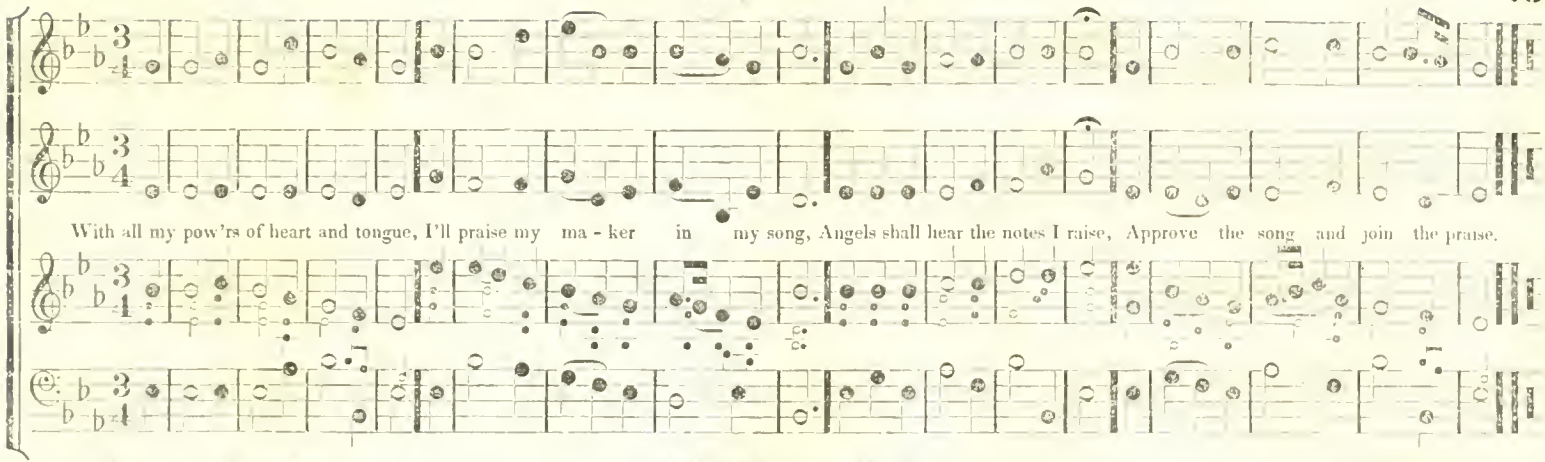


C. No. 91. **QUINCY.** L. M. Zinck.

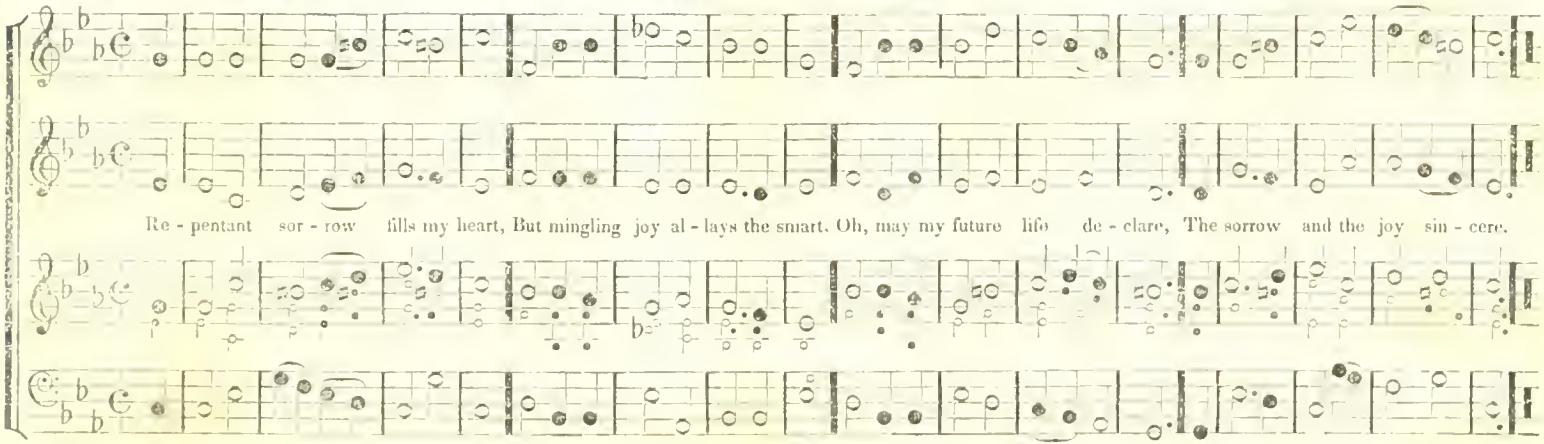


V. No. 92. **OTIS.** L. M. Handel.

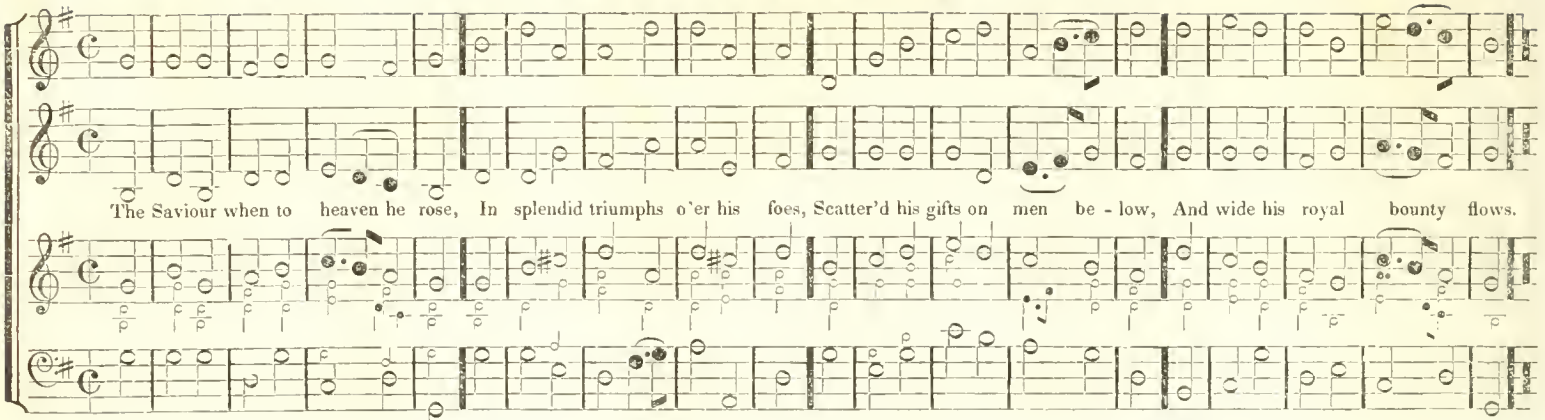




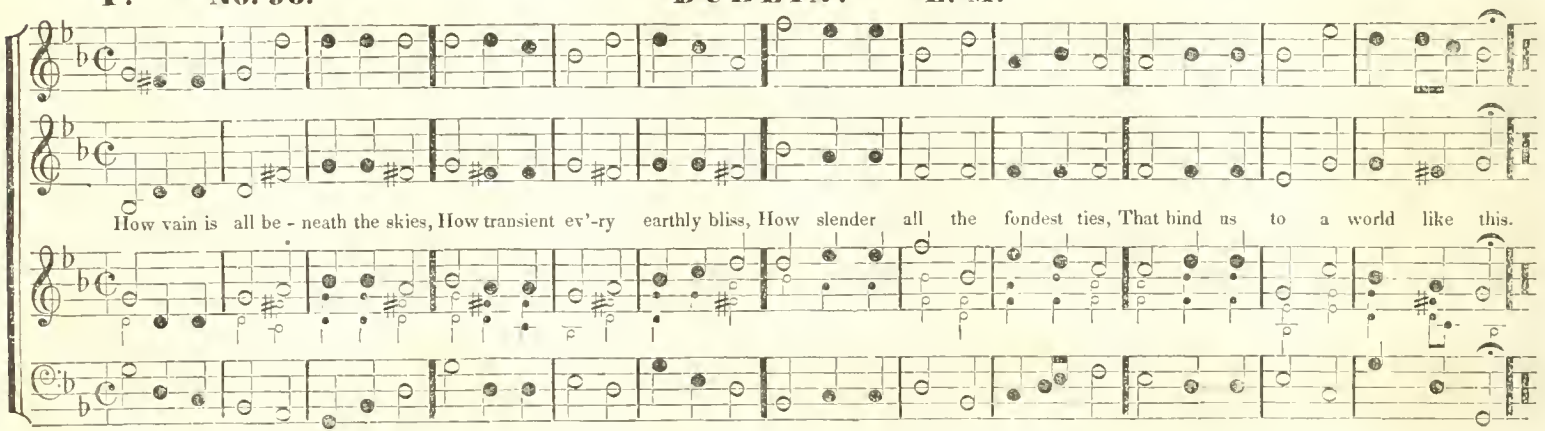
P. No. 94. ACTON. L. M. Zinck.



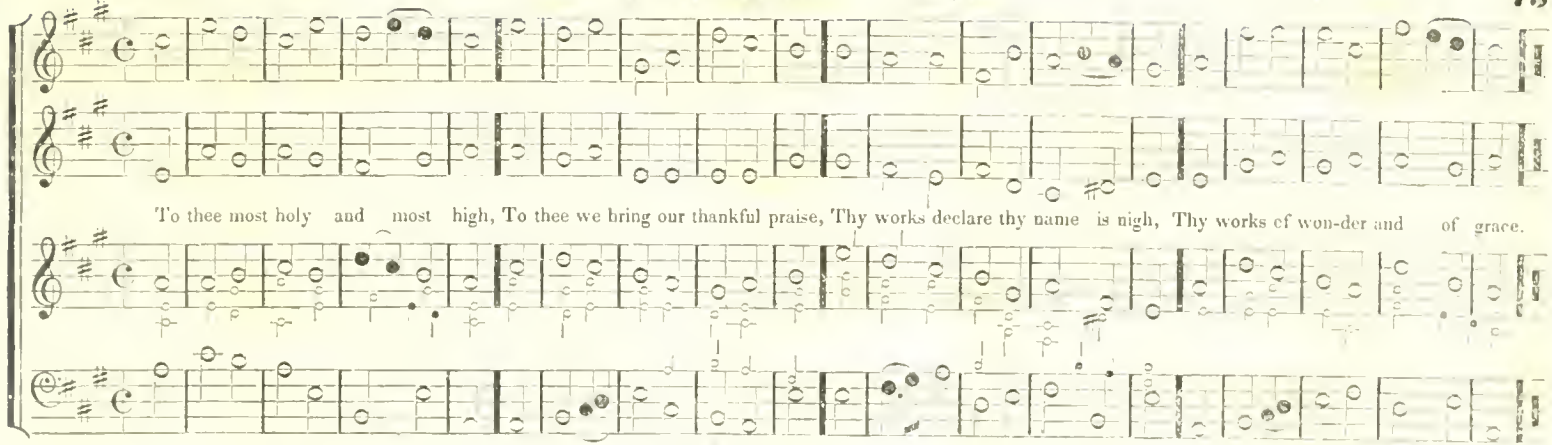
M. No. 95. **ANGEL'S HYMN.** L. M.



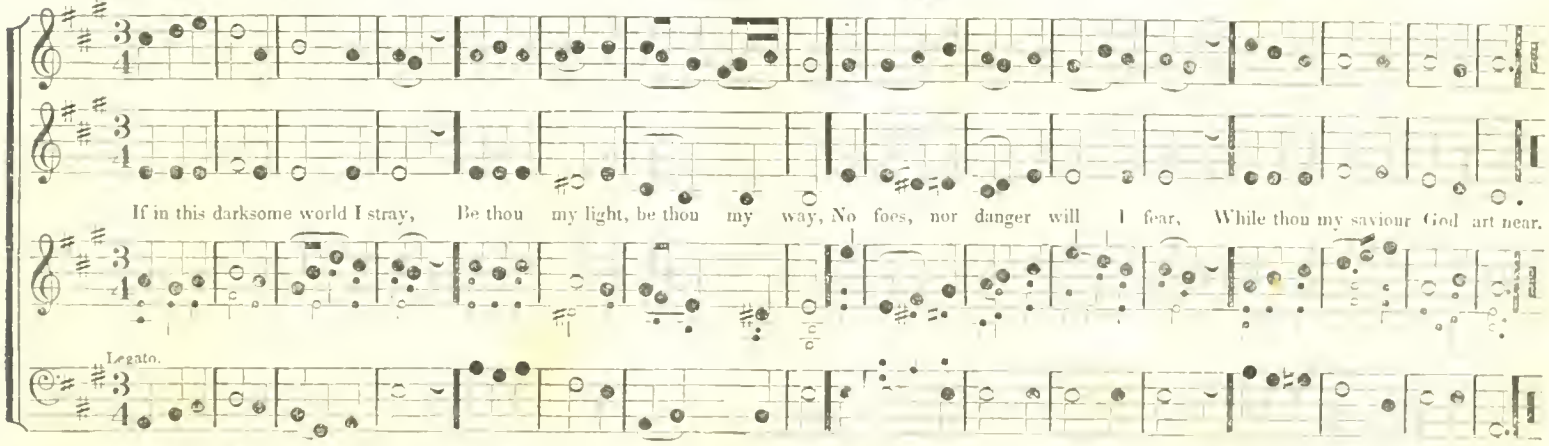
P. No. 96. **DUBLIN.** L. M. Zinck.



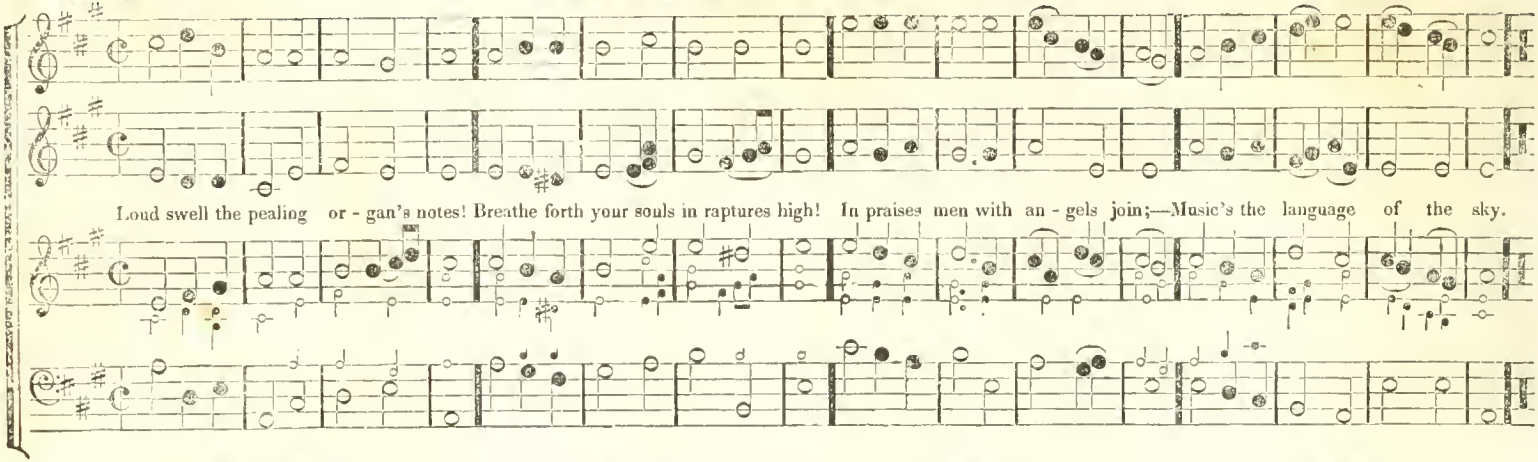
No. 97. M. EDGARTON. L. M. German Air.



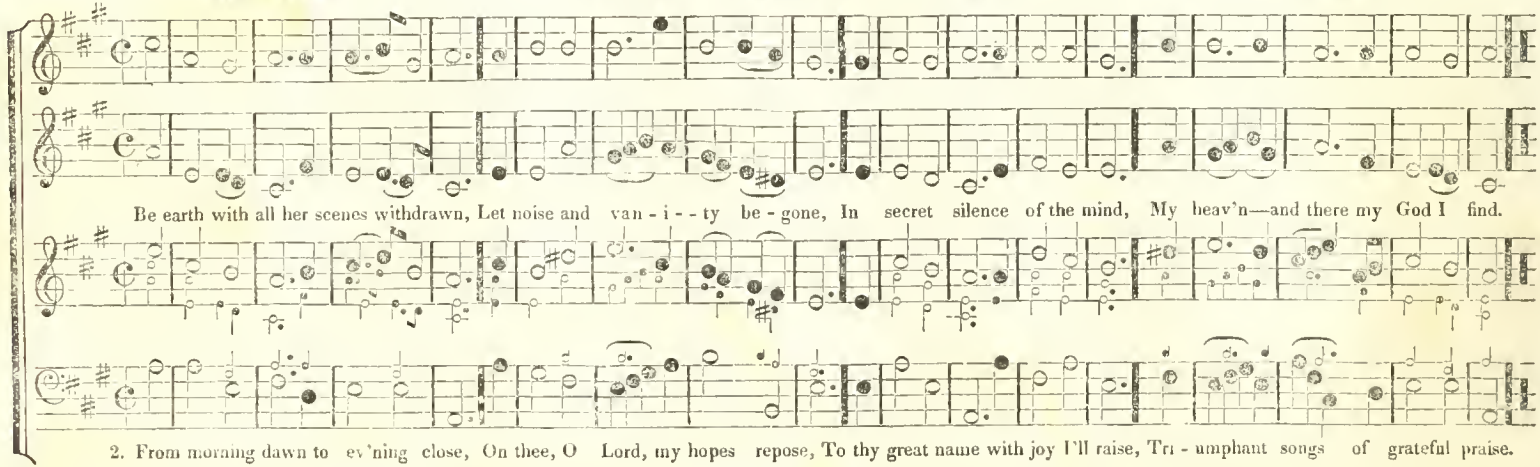
No. 98. B. BOWEN. L. M. Haydn.

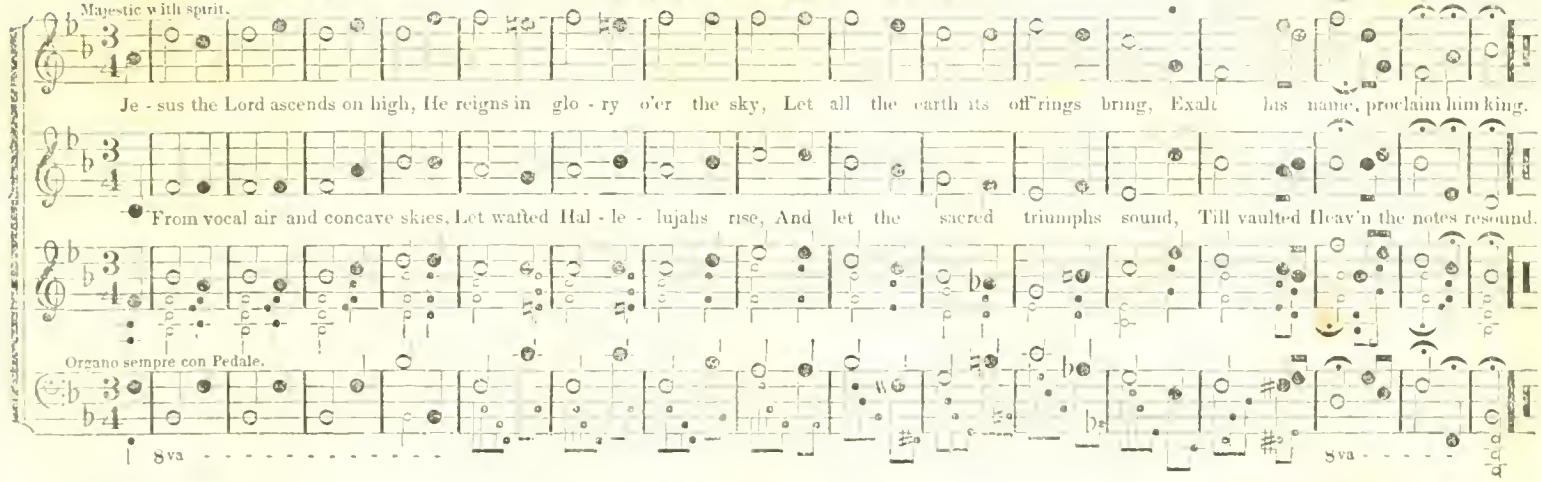


76 M No. 99. **ELLENTHORPE.** L. M. Linley.

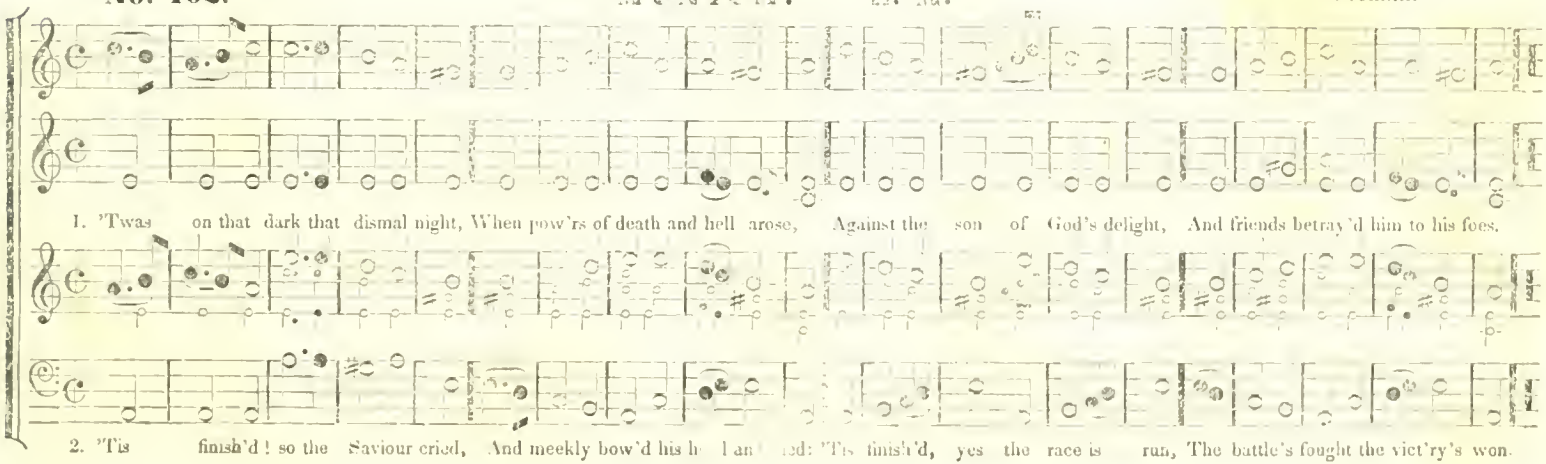


V. No. 100. **COSTELLOW.** L. M. Costellow.

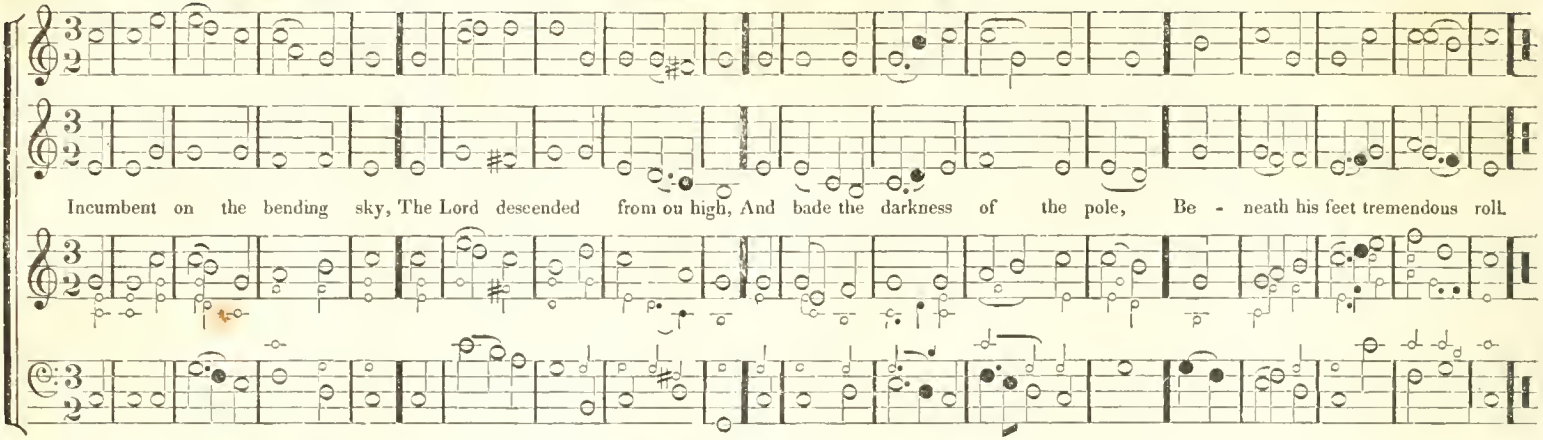




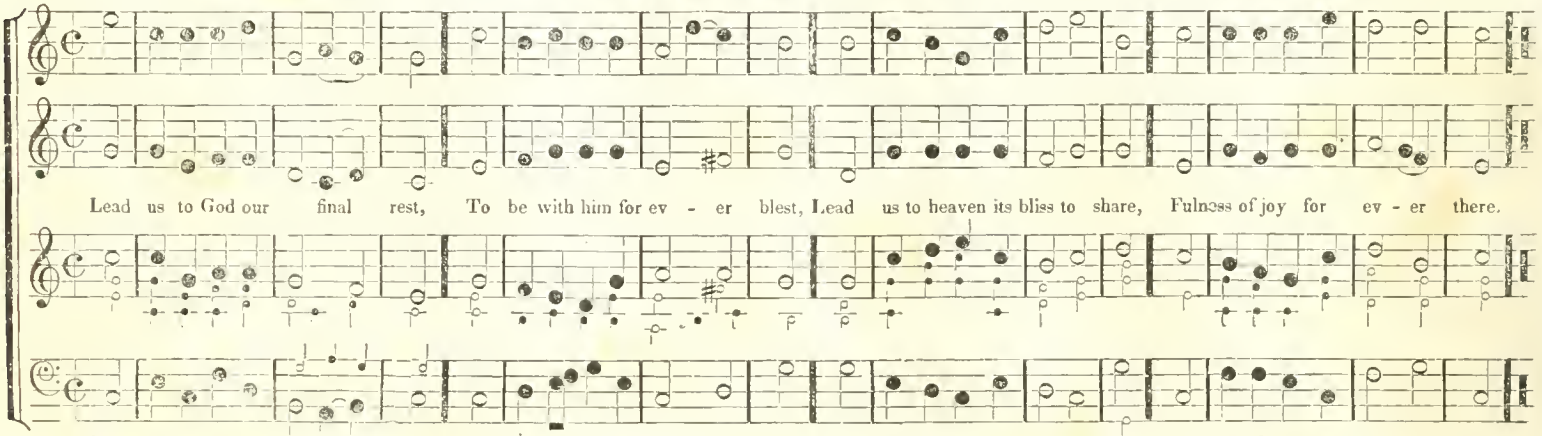
No. 102. MUNICH. L. M. German.



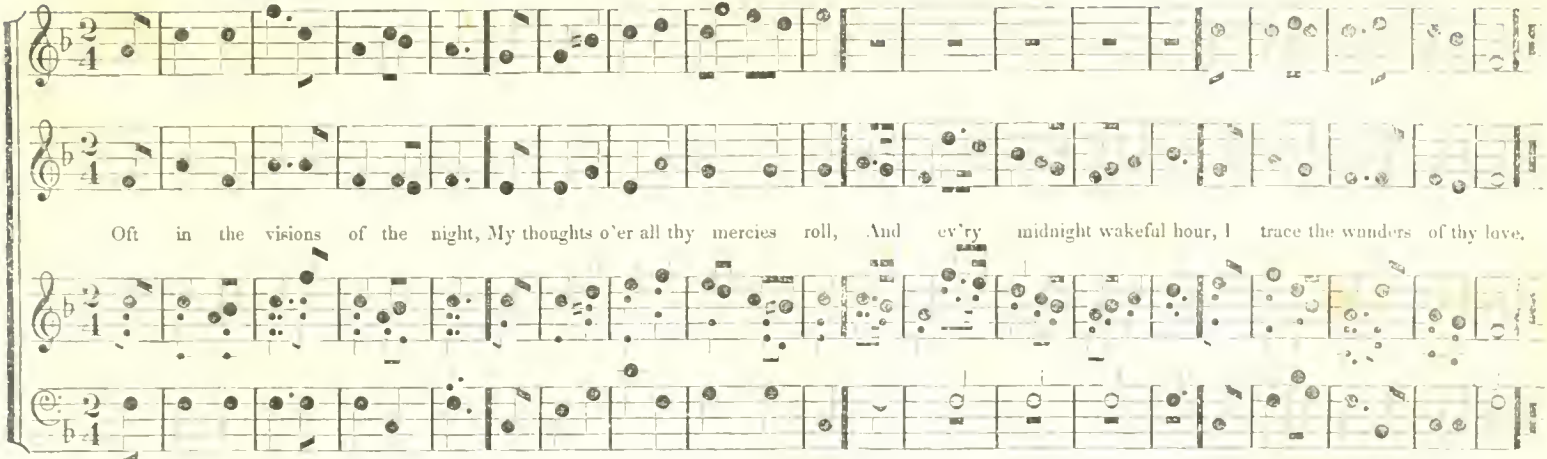
M. No. 103. **WINCHELSEA.** L. M. Prelleur.



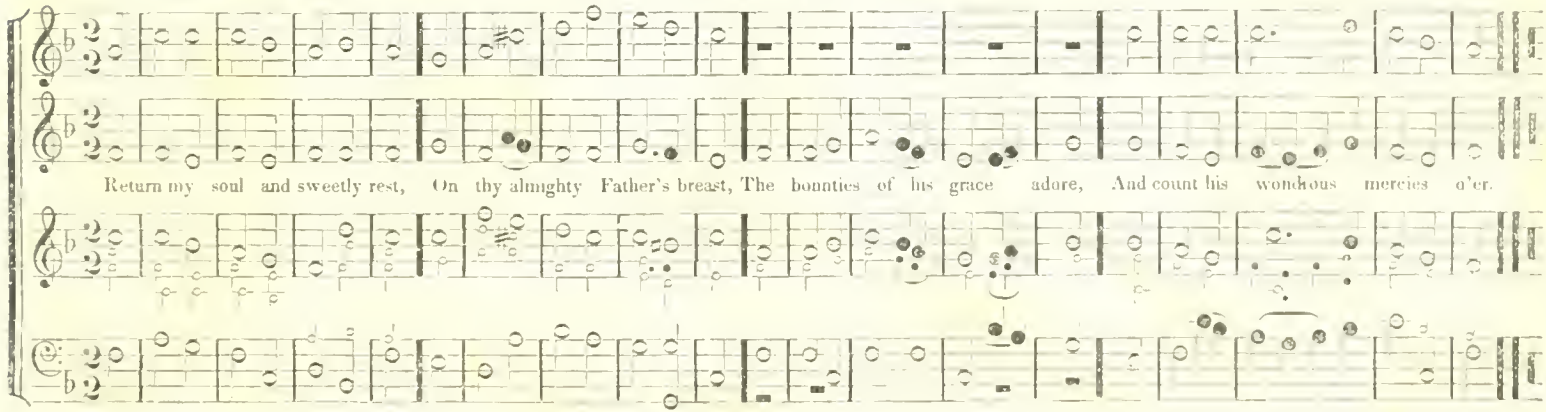
C. No. 104. **VERNON.** L. M. German.

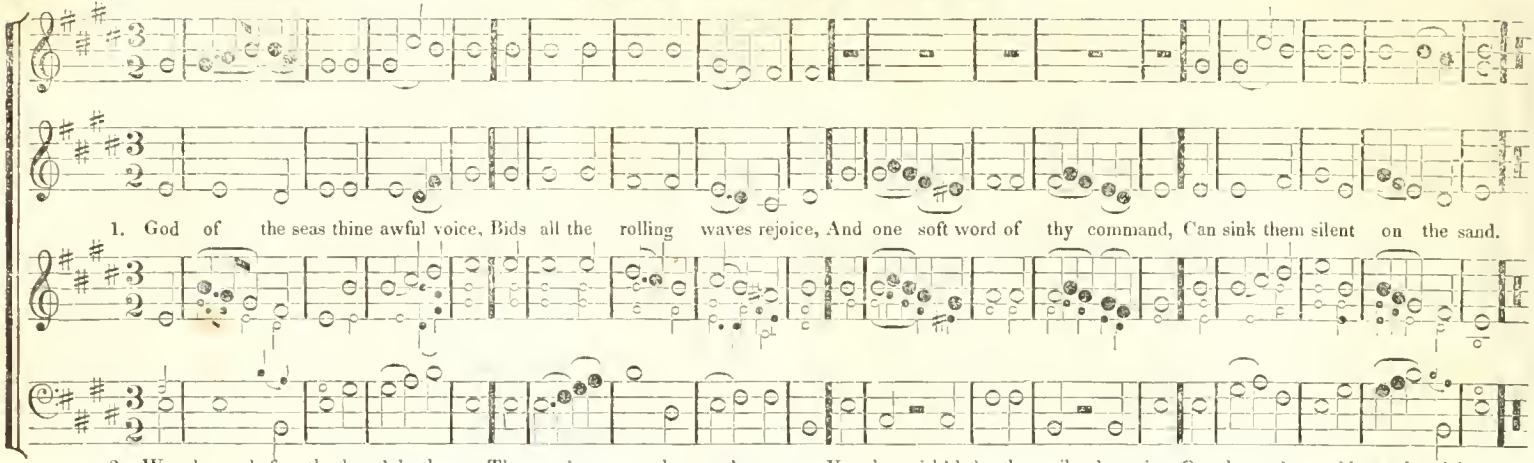


C. No. 105. **TOWNSEND.** L. M.

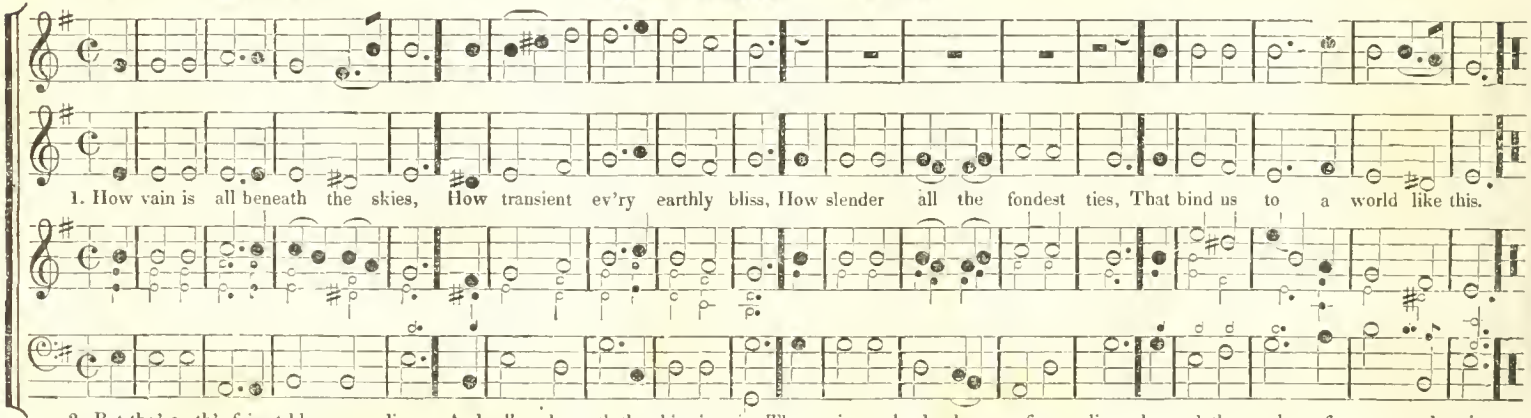


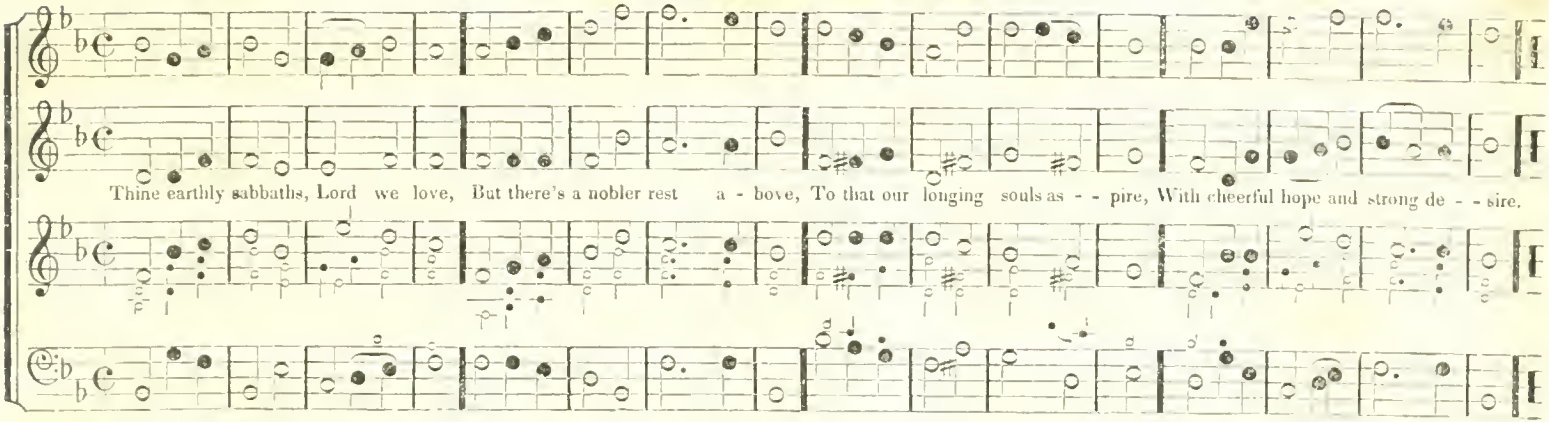
V. No. 106. **NAZARETH.** L. M. Webbe.



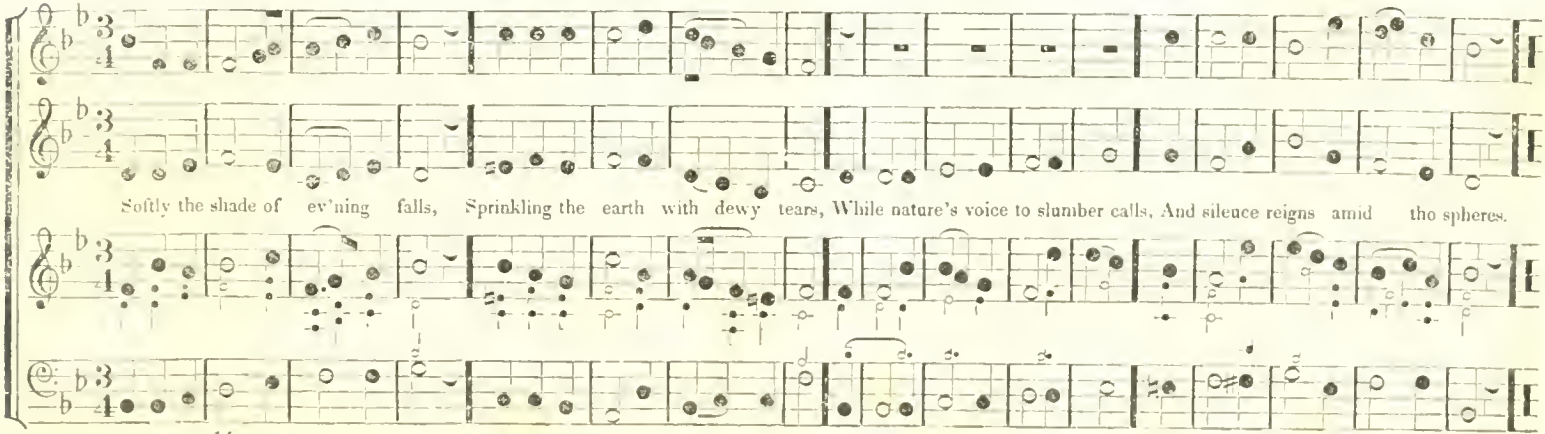


P. No. 108. AVERNO. L. M. Dr. Hayes.

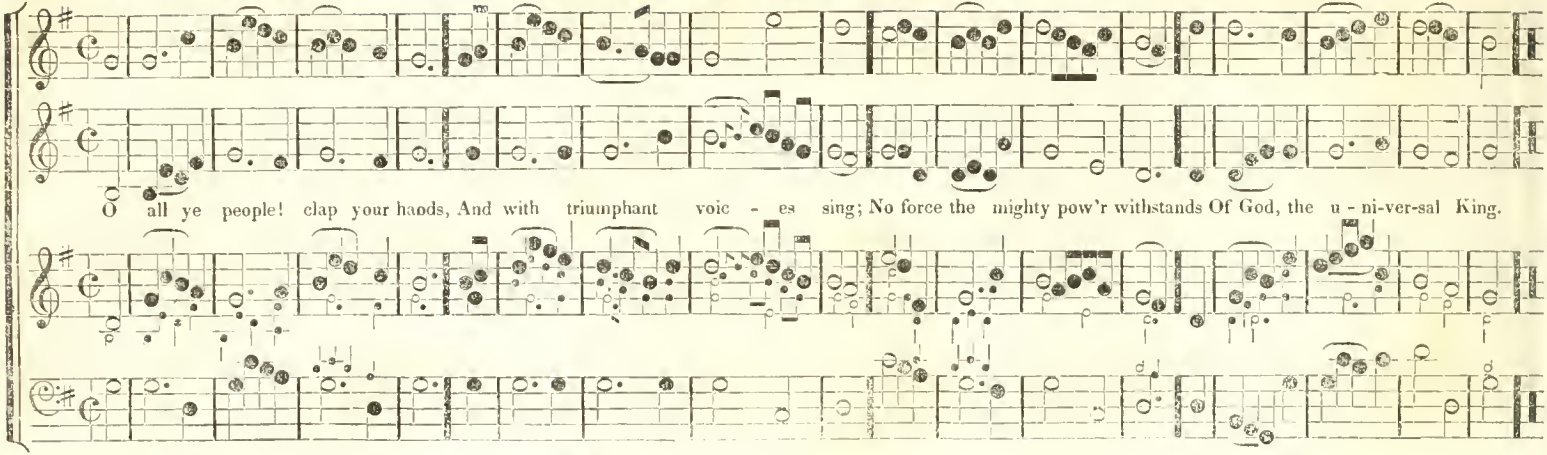




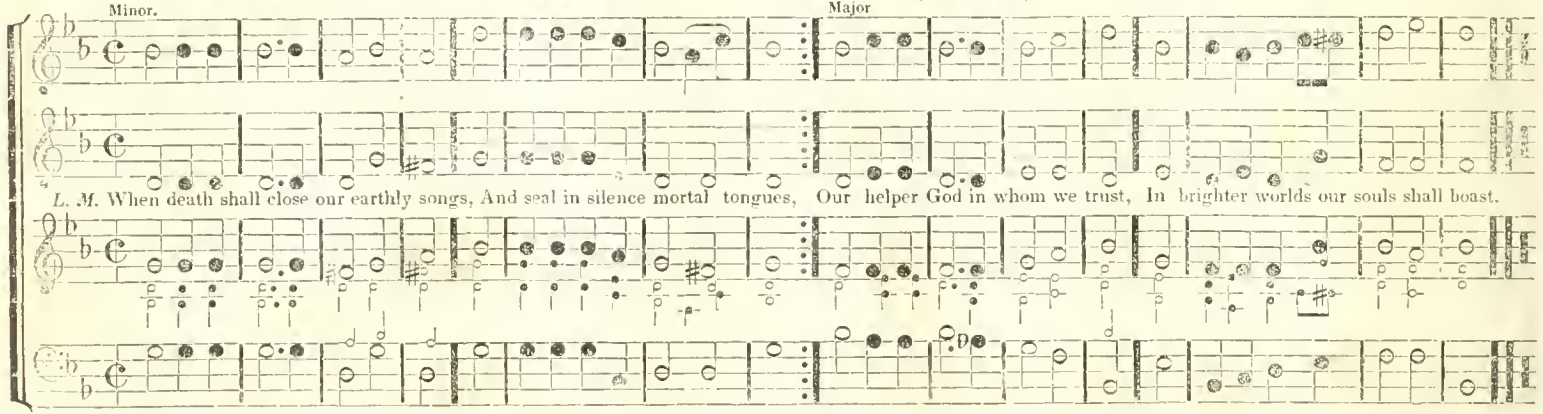
V. No. 110. GERMANY. L. M. Beethoven.

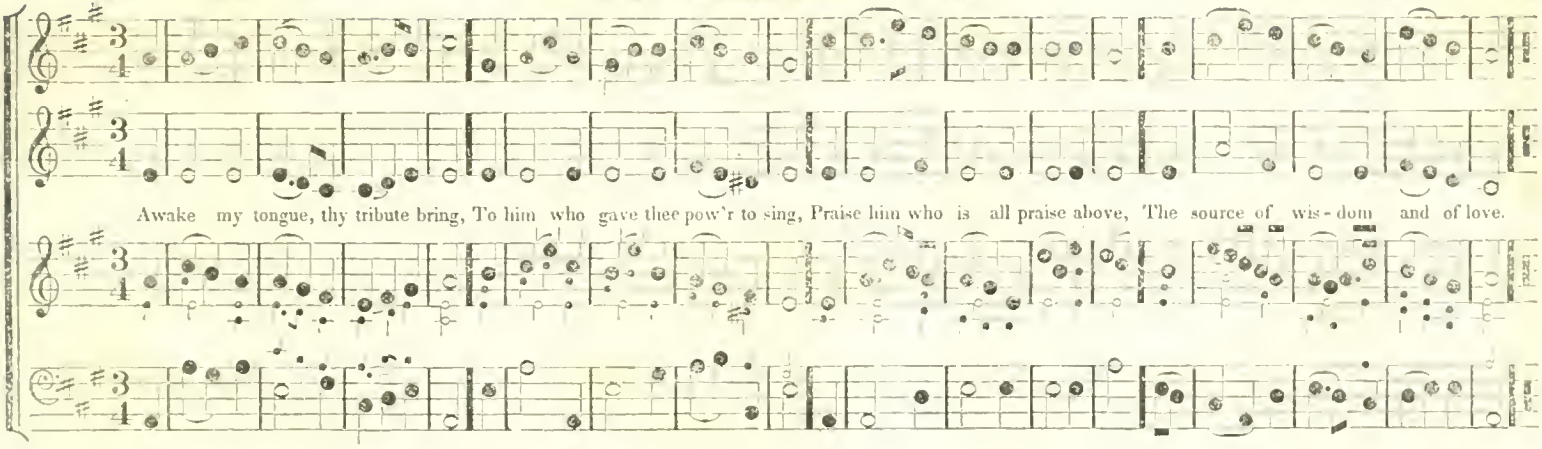


C. No. 111. SABAOTH. L. M. R. Taylor.

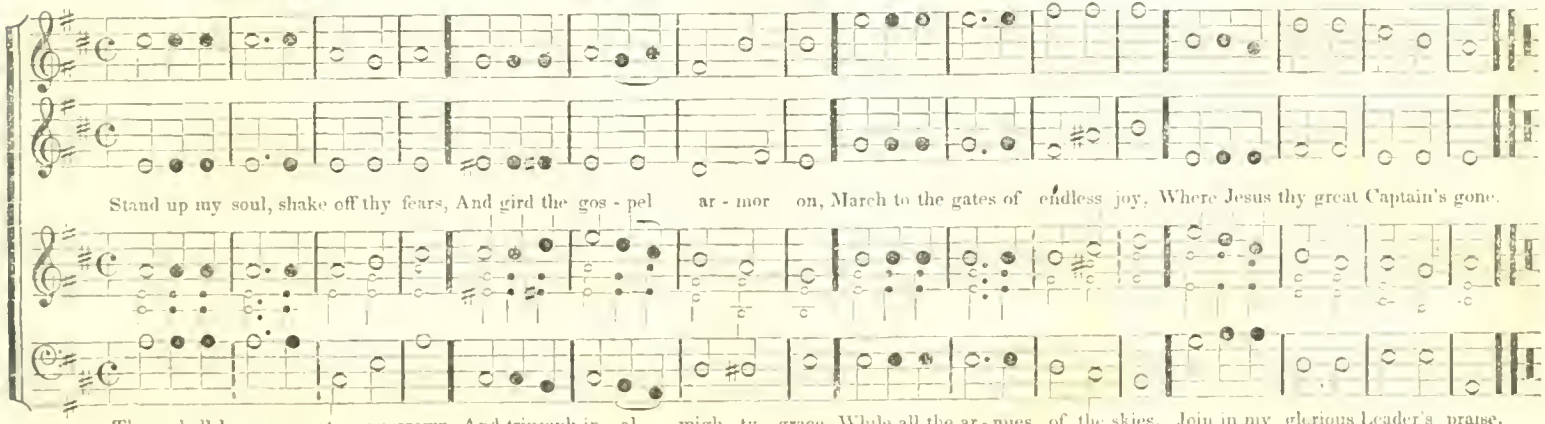


V. No. 112. ALDEN. L. M. (Chant.)

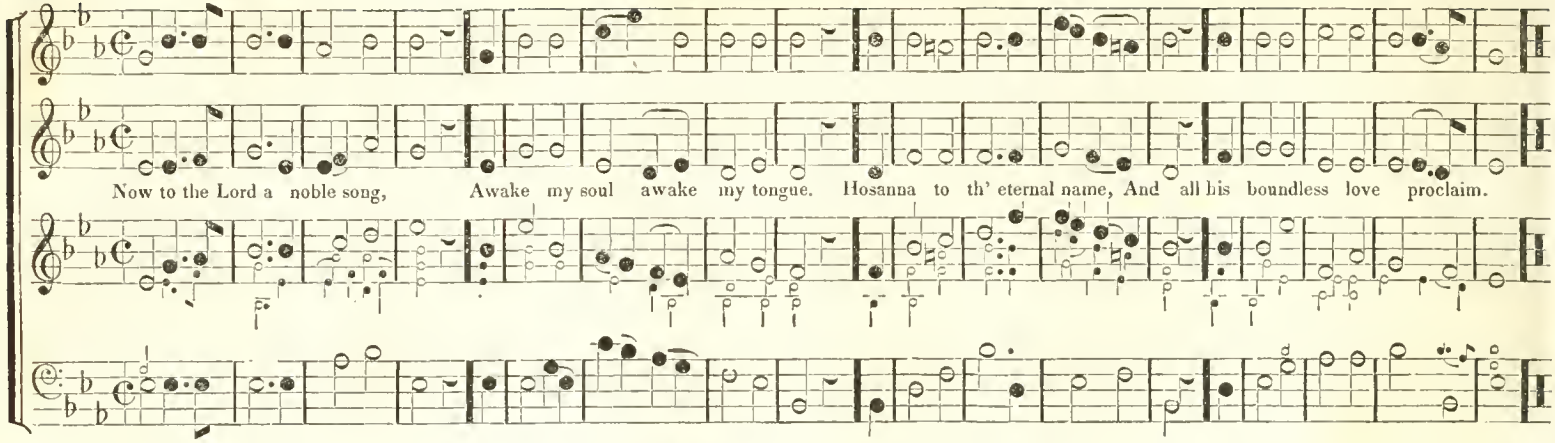




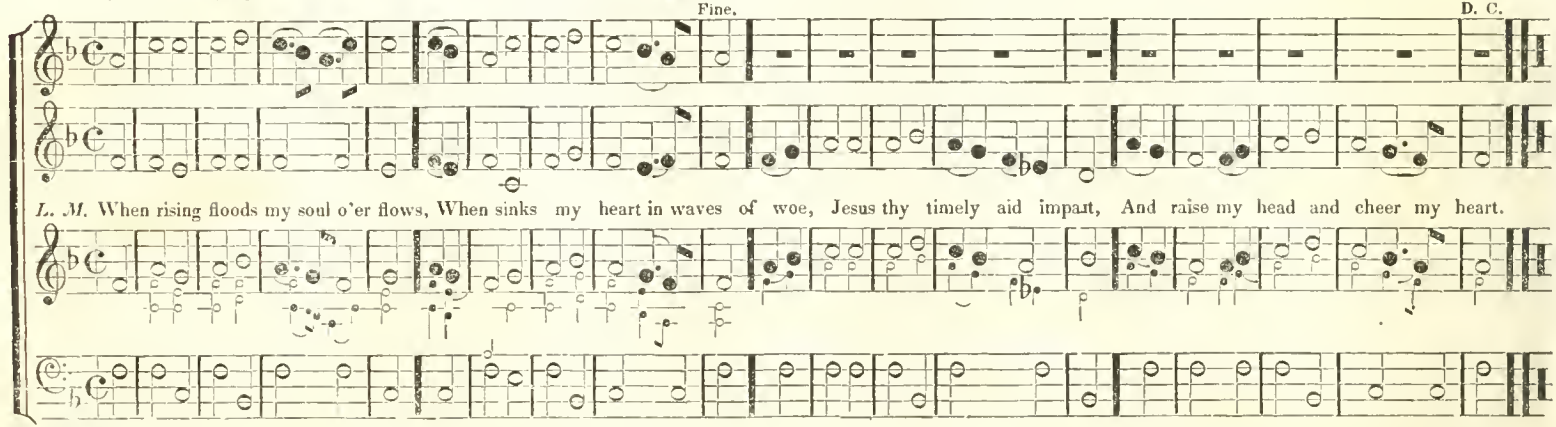
V. No. 114. HEBER. L. M. (Chant.)



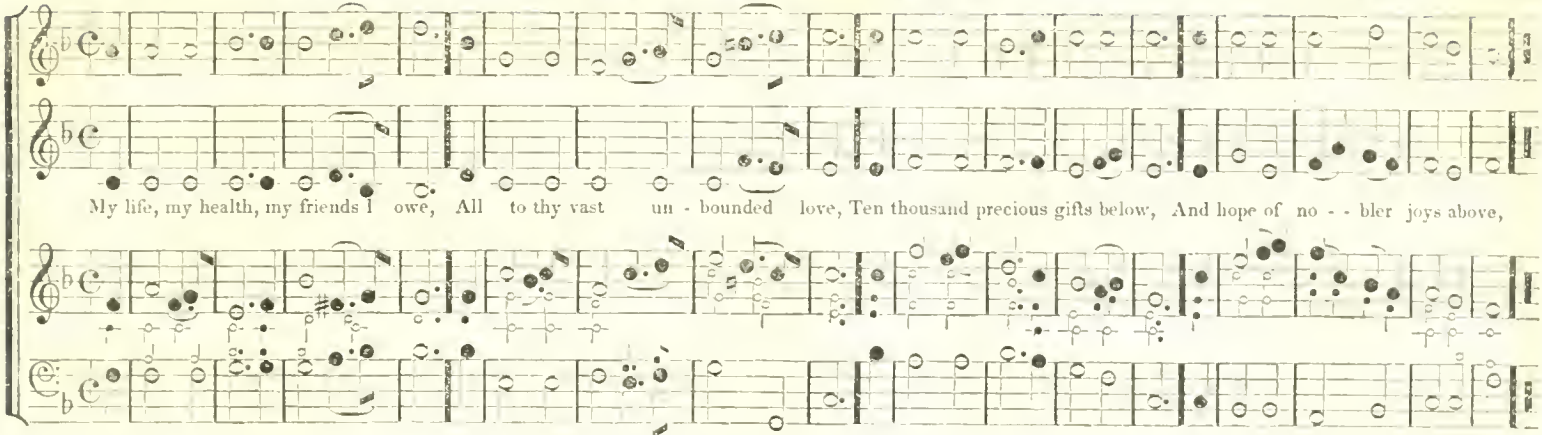
C. No. 115. **TRURO.** L. M. Dr. C. Burney.



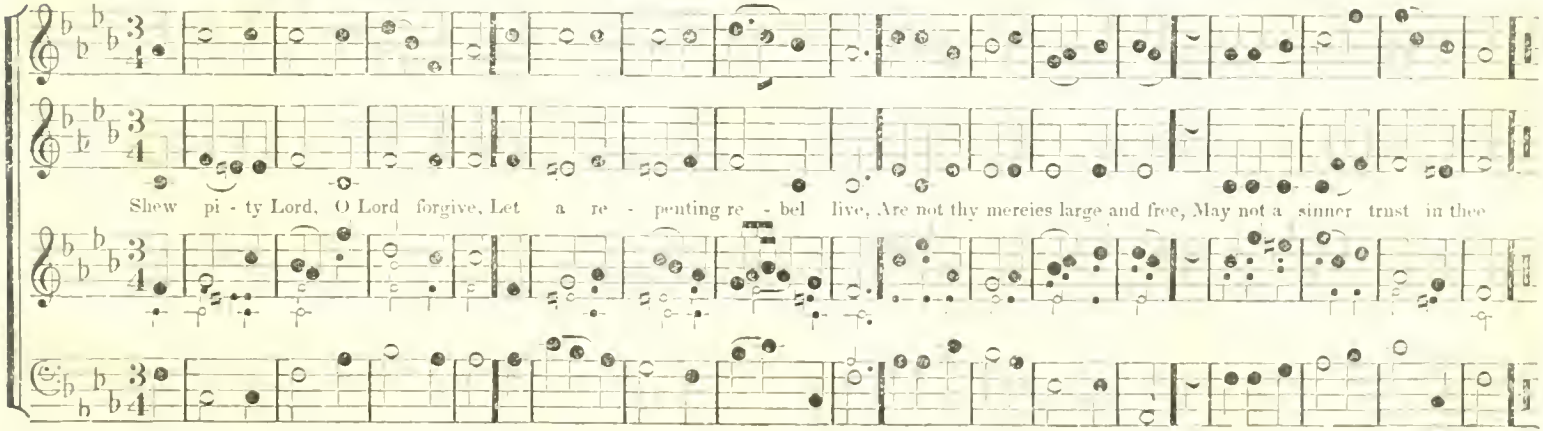
P. No. 116. **DRESDEN.** L. M. or L. P. M.

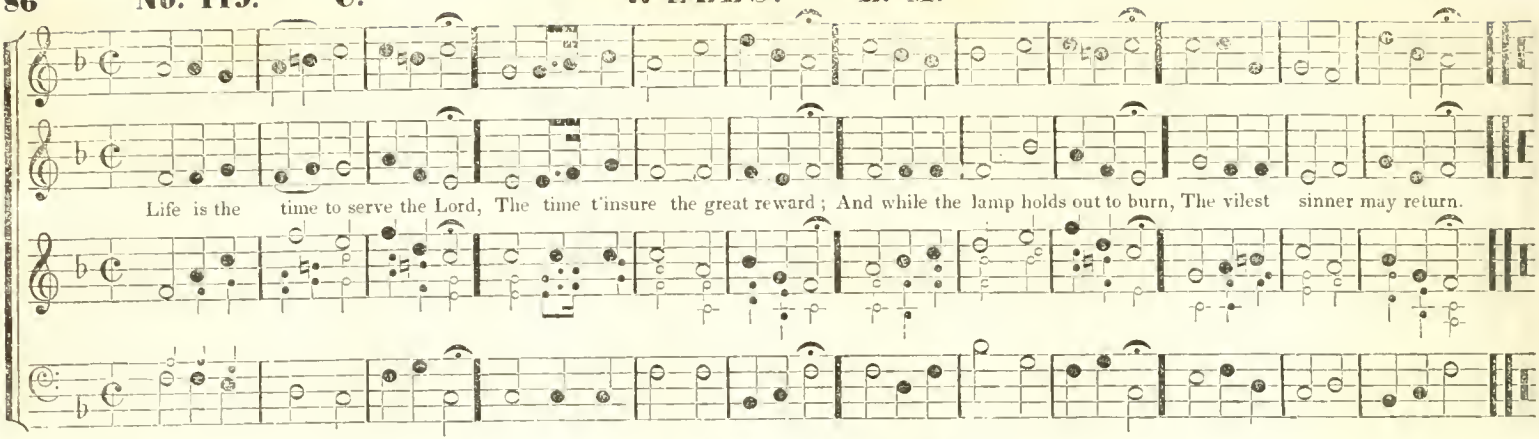


V. No. 117. **STODDARD.** L. M. Stevenson.

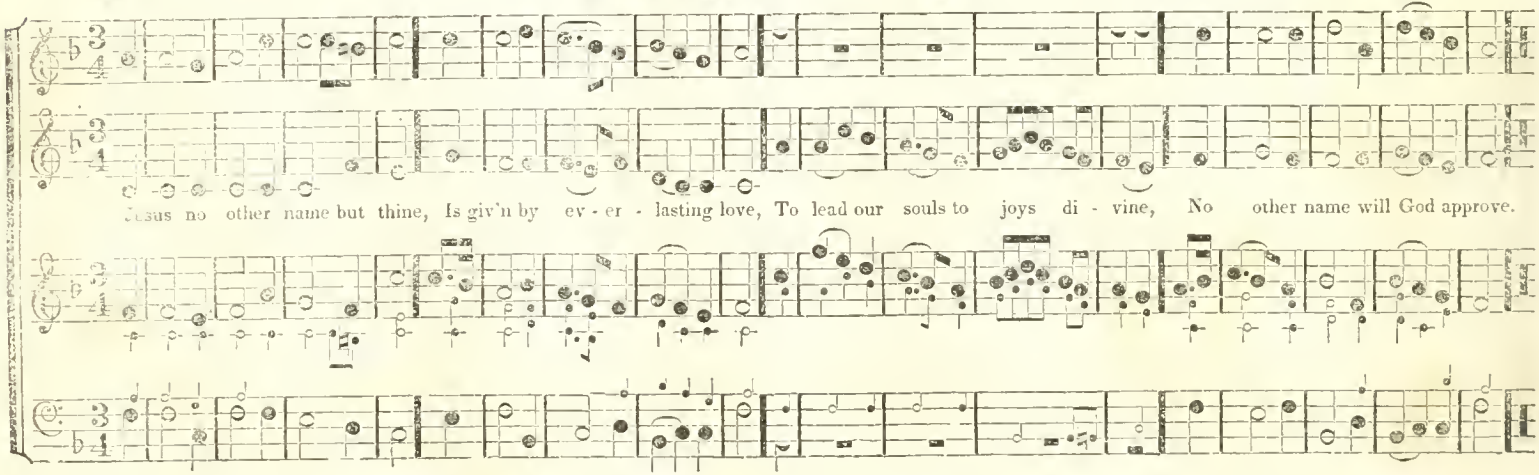


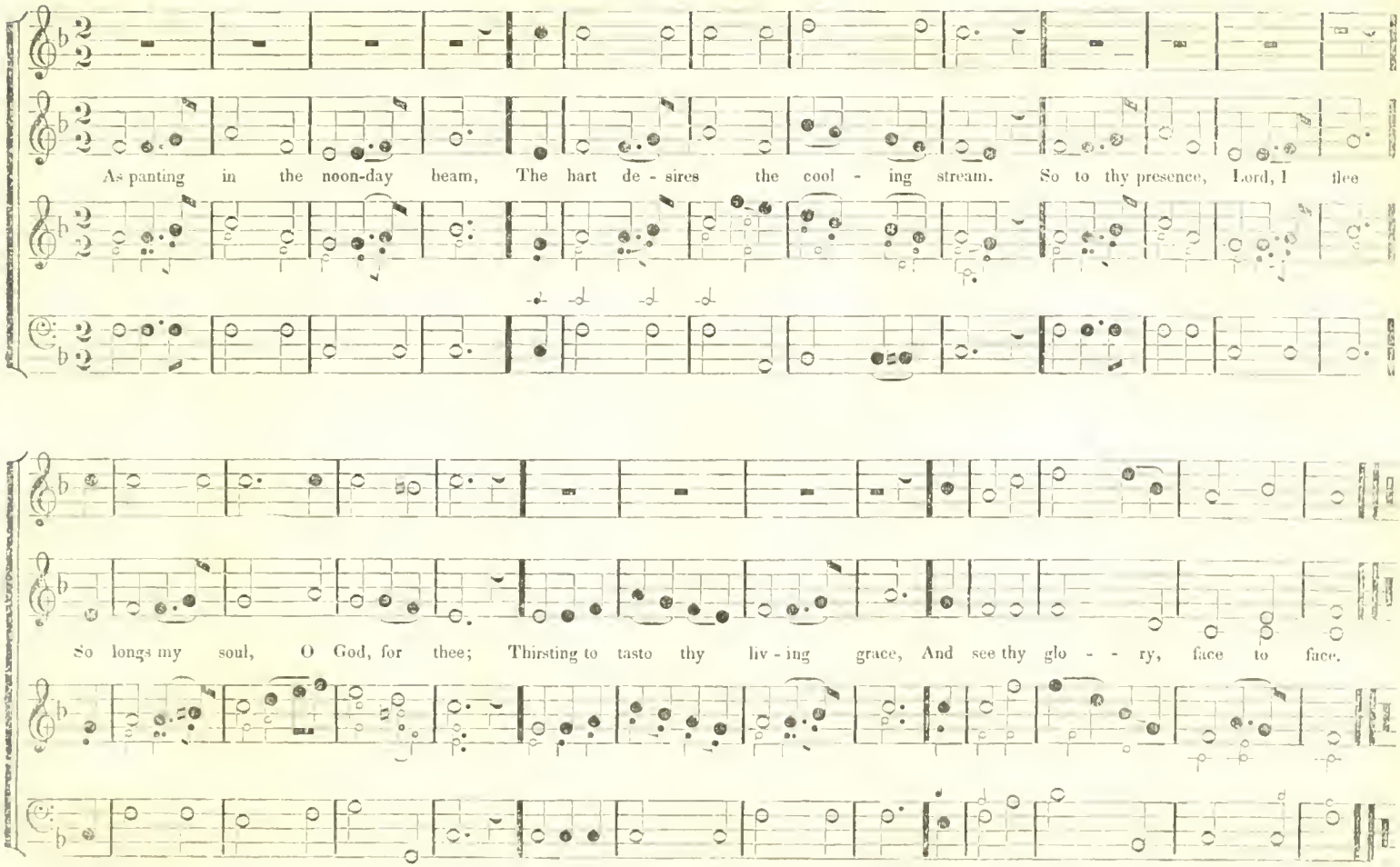
P. No. 118. **FULTON.** L. M. C. Meineke.

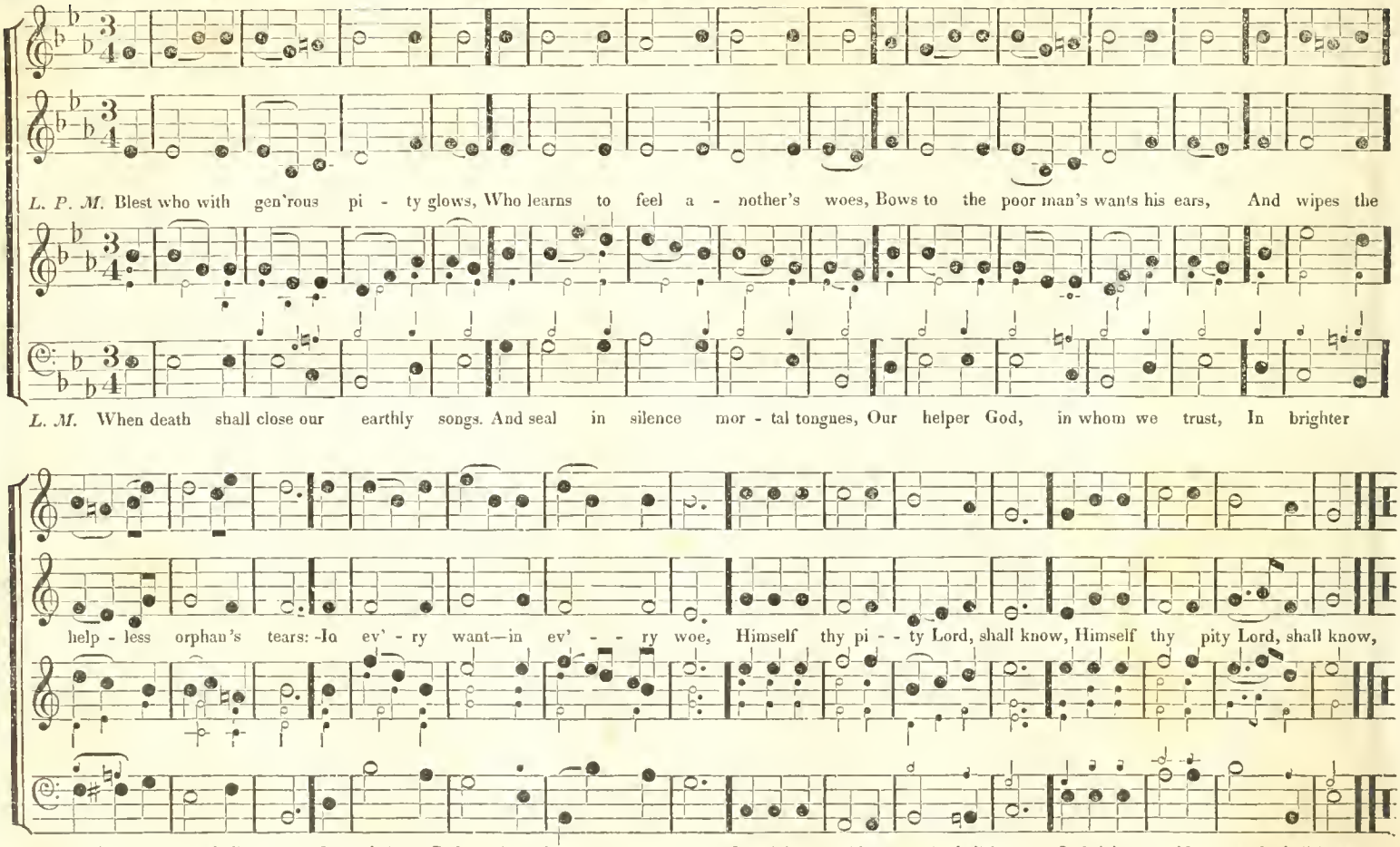


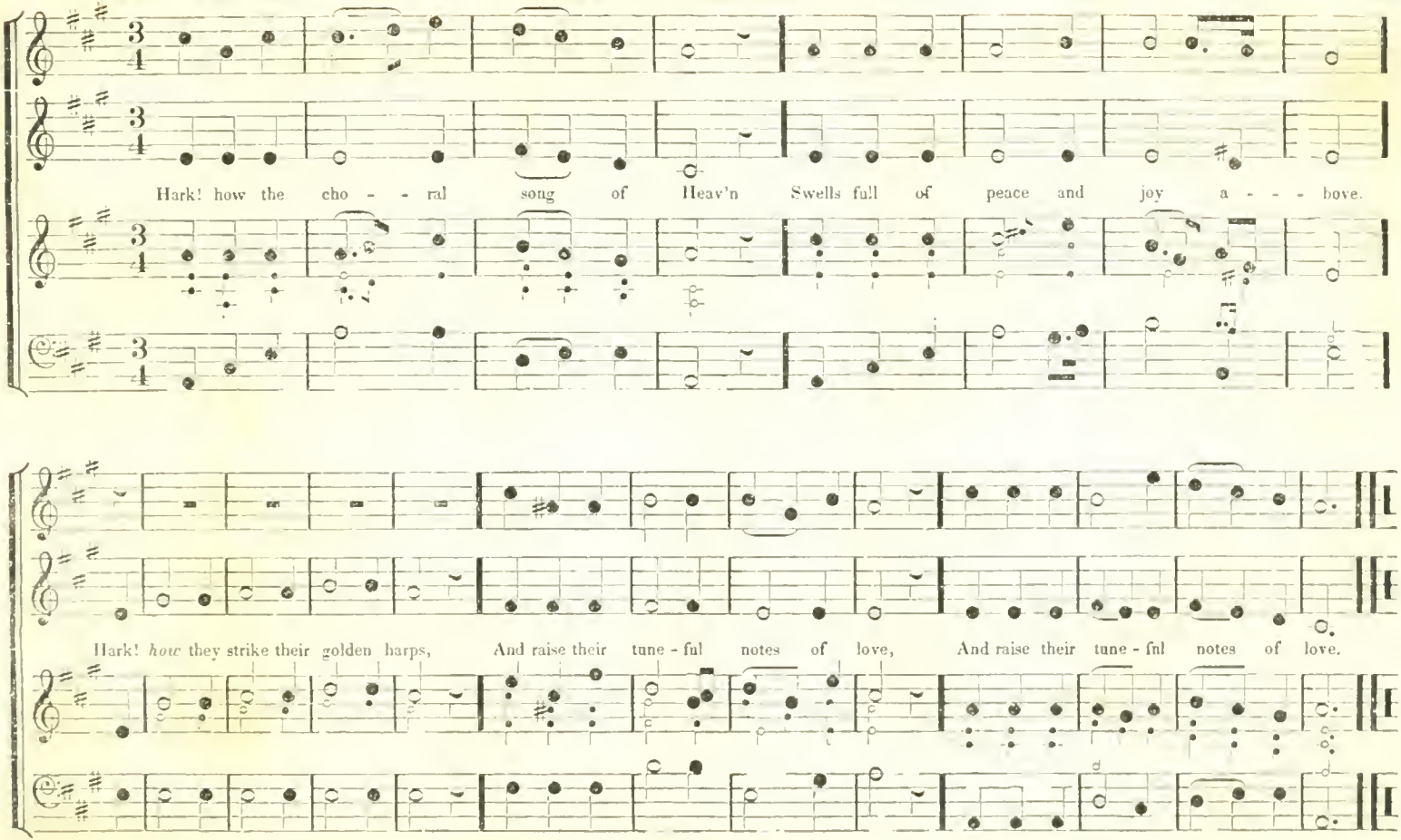


V. BRENTFORD. L. M.



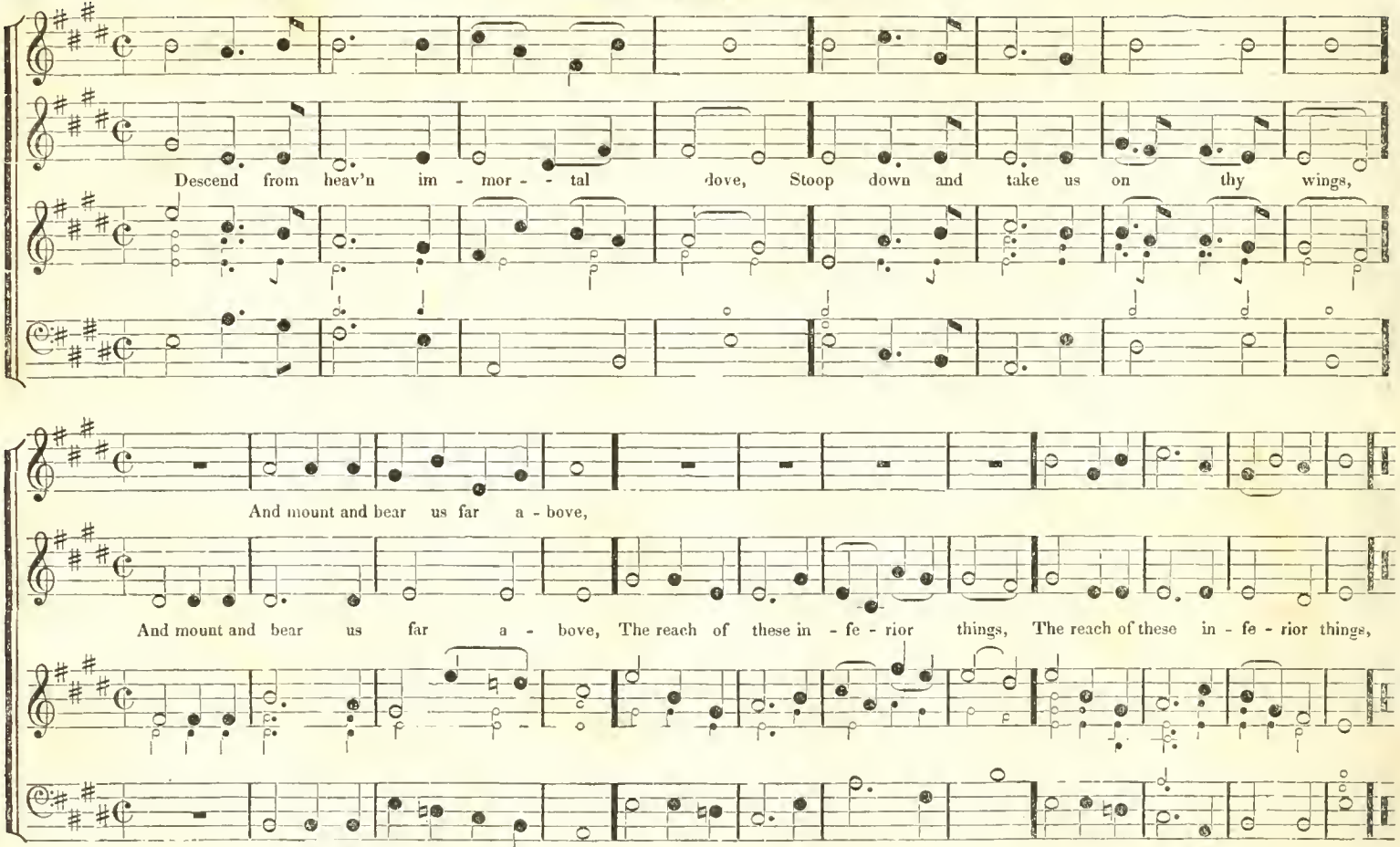

As panting in the noon-day beam, The hart de - sires the cool - ing stream. So to thy presence, Lord, I flee
So longs my soul, O God, for thee; Thirsting to tasto thy liv - ing grace, And see thy glo - - ry, face to face.

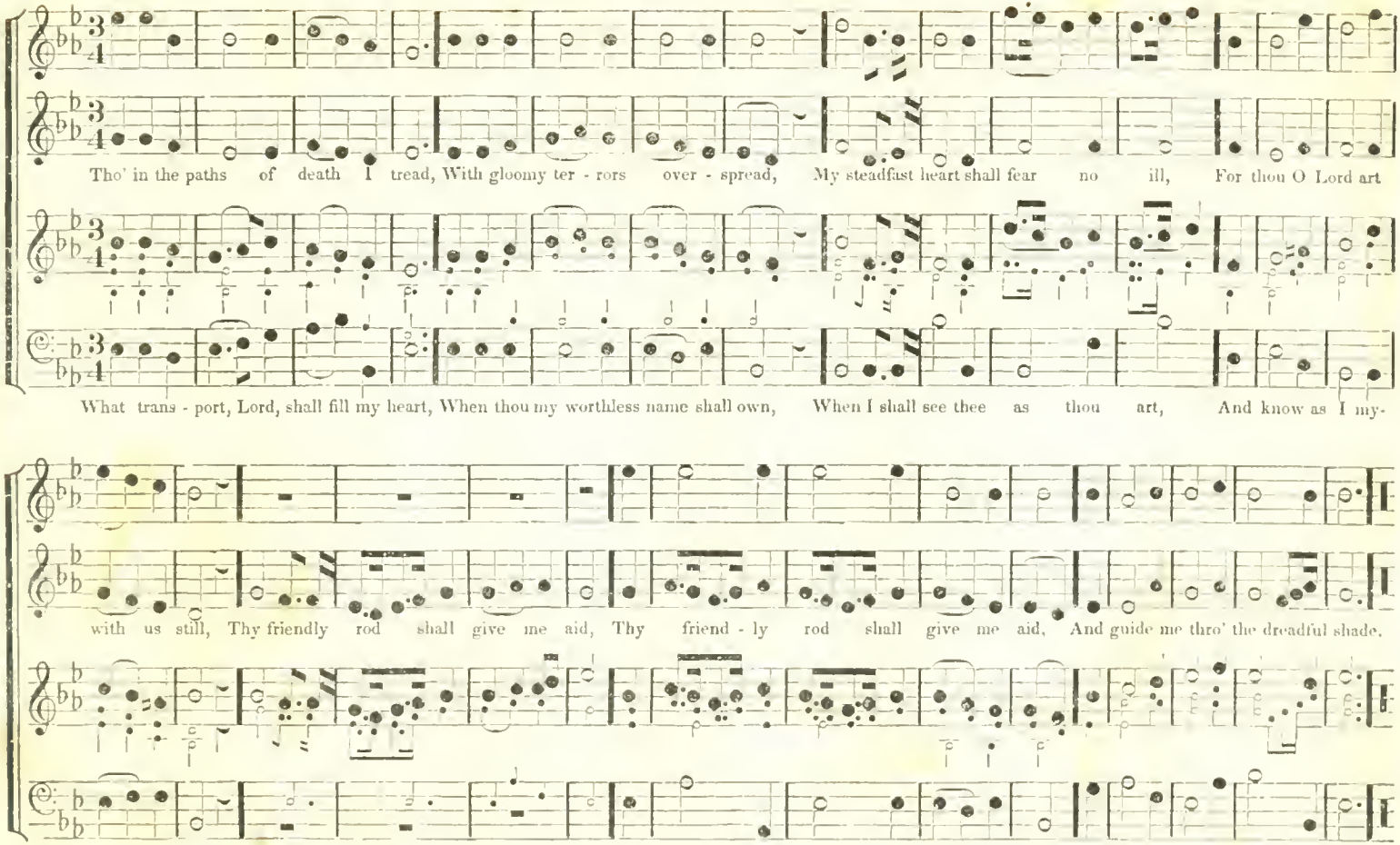

L. P. M. Blest who with gen'rous pi - ty glows, Who learns to feel a - nother's woes, Bows to the poor man's wants his ears, And wipes the
L. M. When death shall close our earthly songs. And seal in silence mor - tal tongues, Our helper God, in whom we trust, In brighter
help - less orphan's tears: -In ev' - ry want—in ev' - - - ry woe, Himself thy pi - - ty Lord, shall know, Himself thy pity Lord, shall know,
worlds our souls shall boast, Our helper, God, in whom we trust, In brighter worlds our souls shall boast, In brighter worlds our souls shall boast.

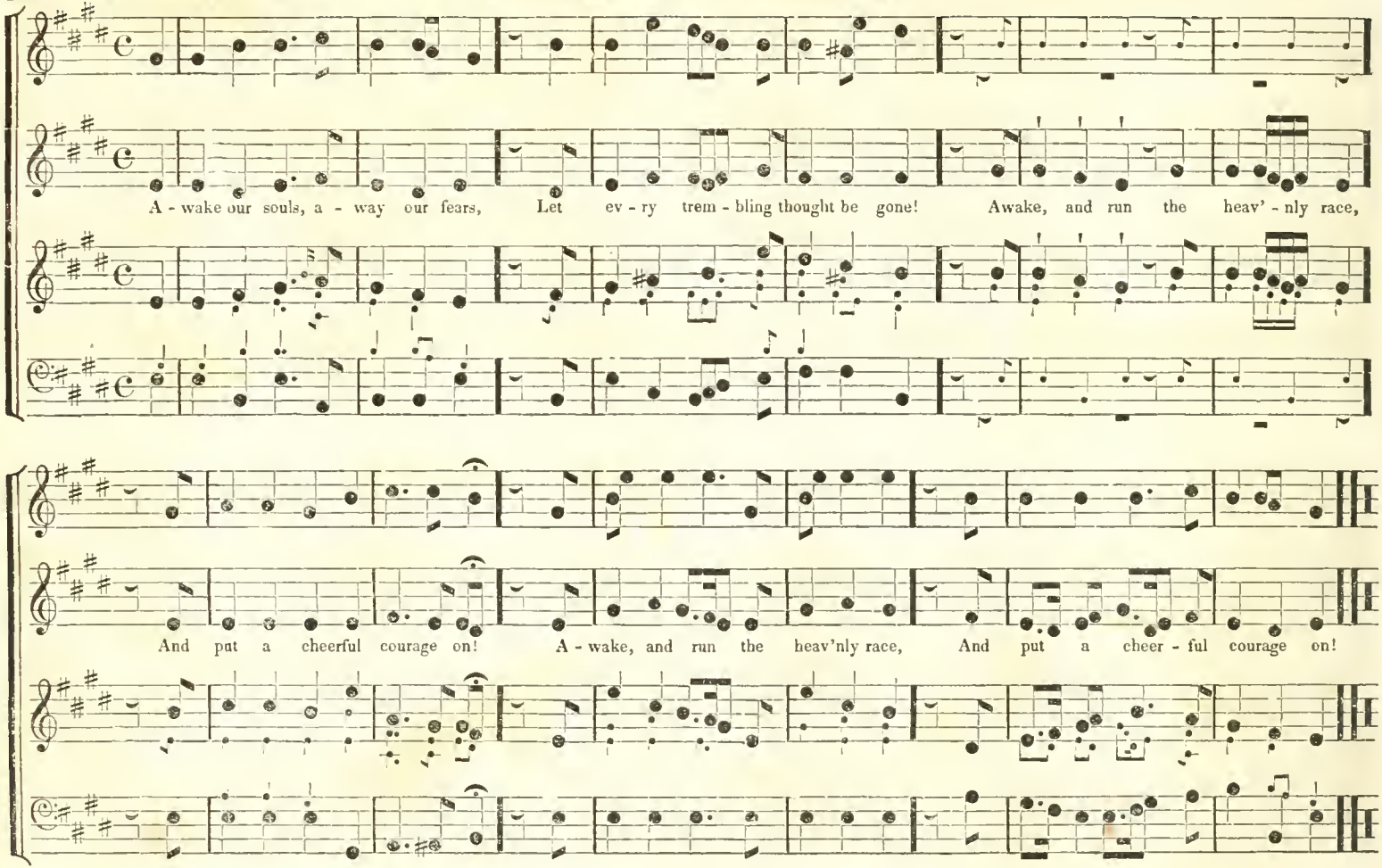

Hark! how the cho - - ral song of Heav'n Swells full of peace and joy a - - - bove.
Hark! how they strike their golden harps, And raise their tune - ful notes of love, And raise their tune - ful notes of love.

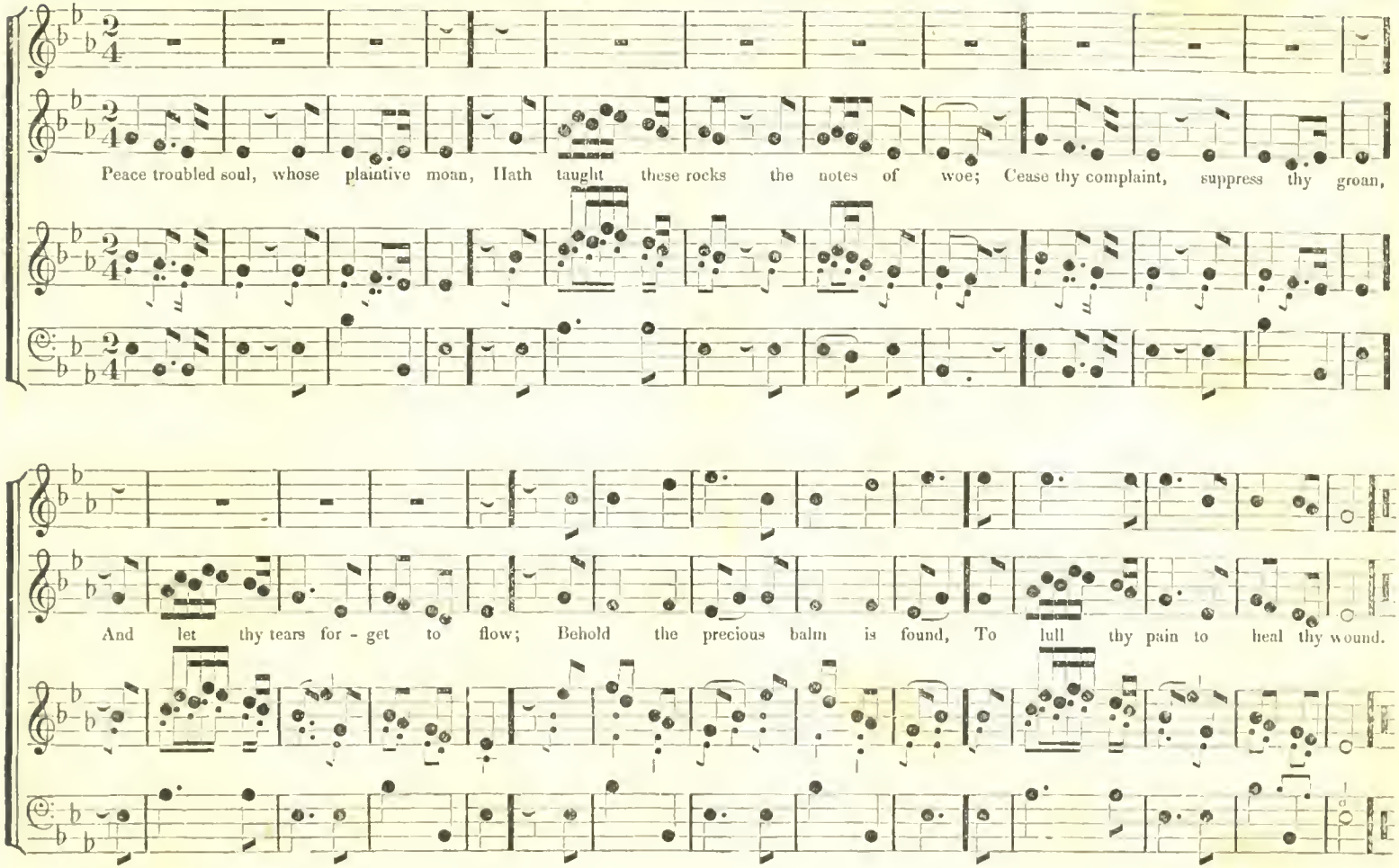
BRISTOL. L. M.

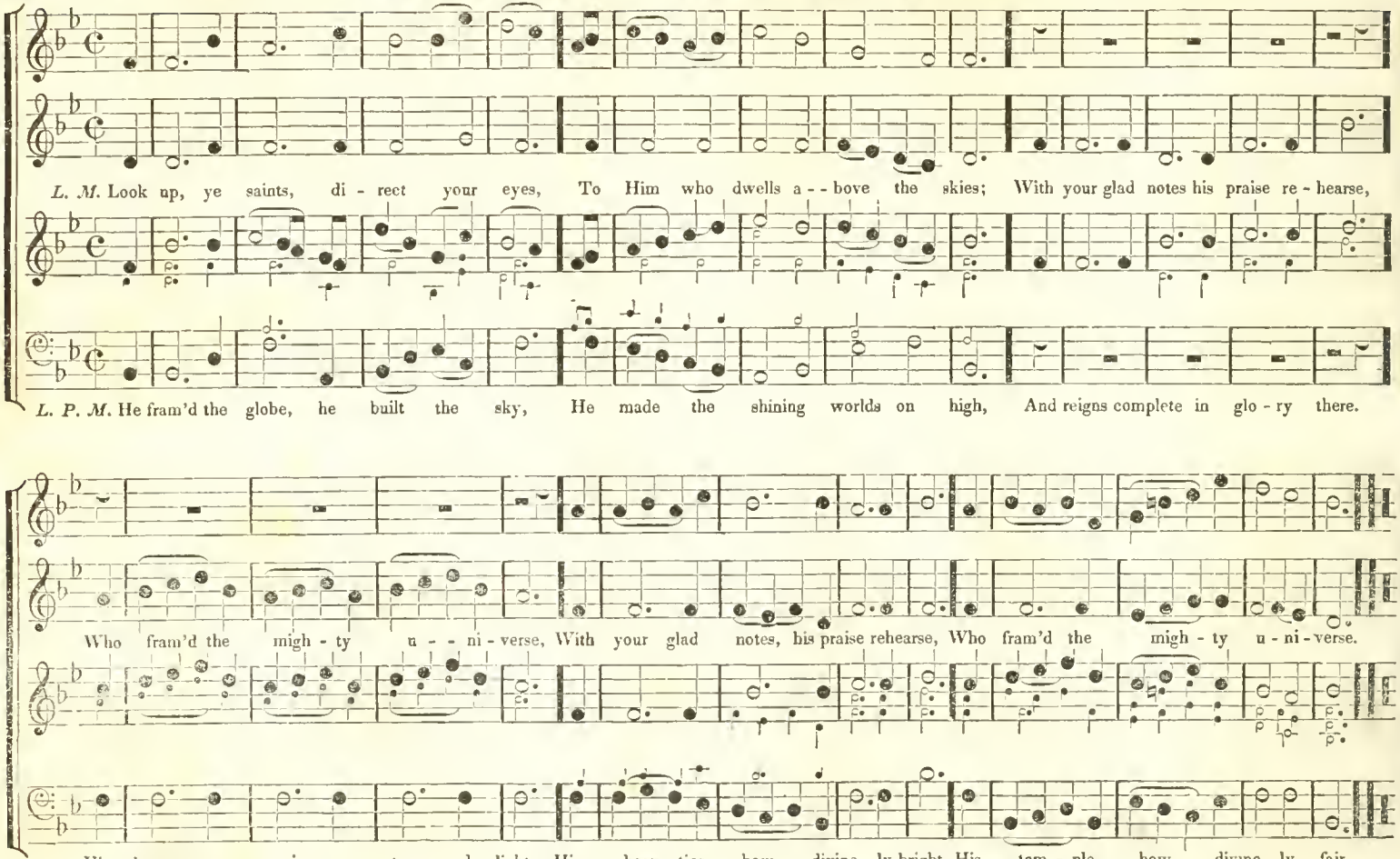
Fawcett.

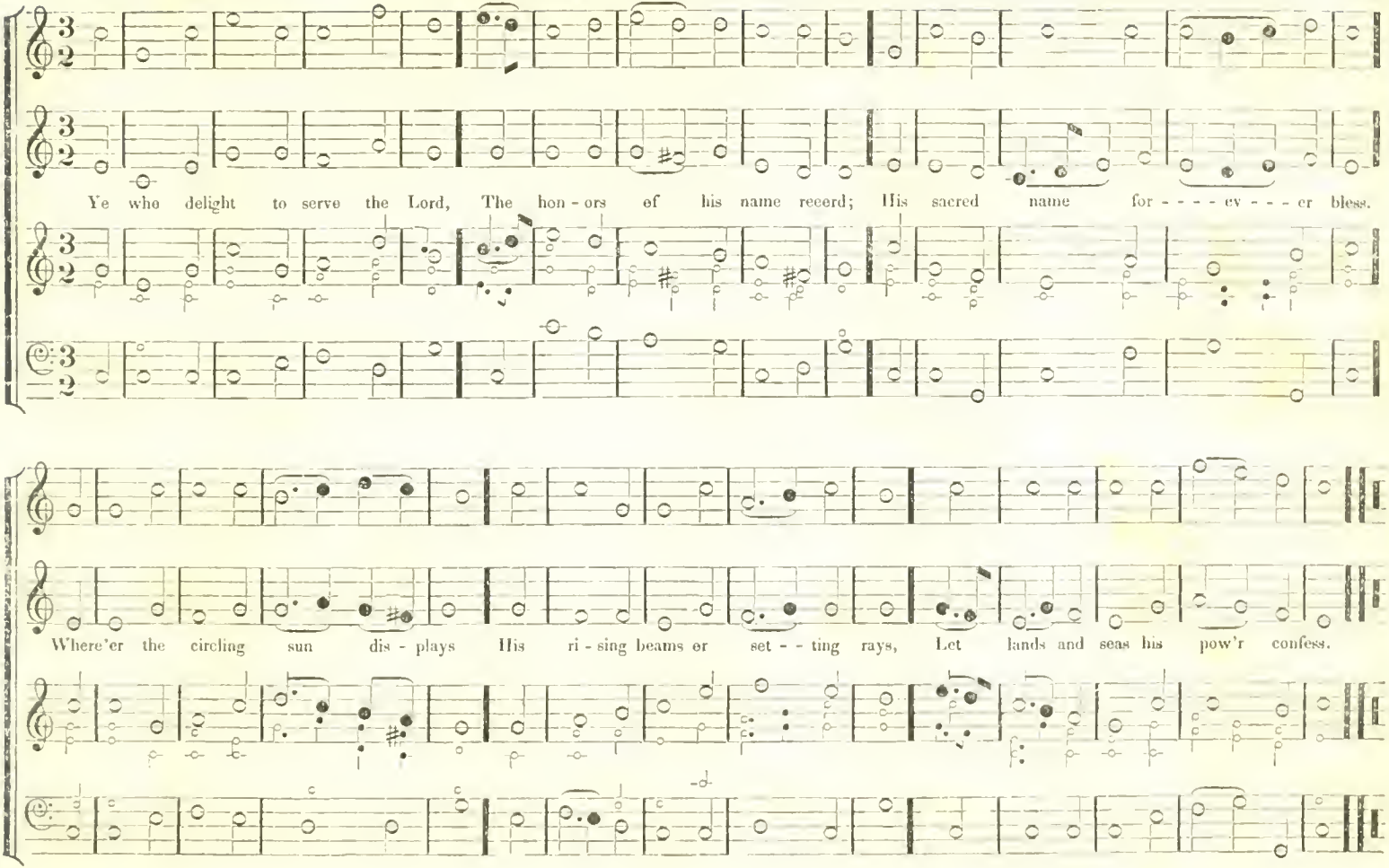


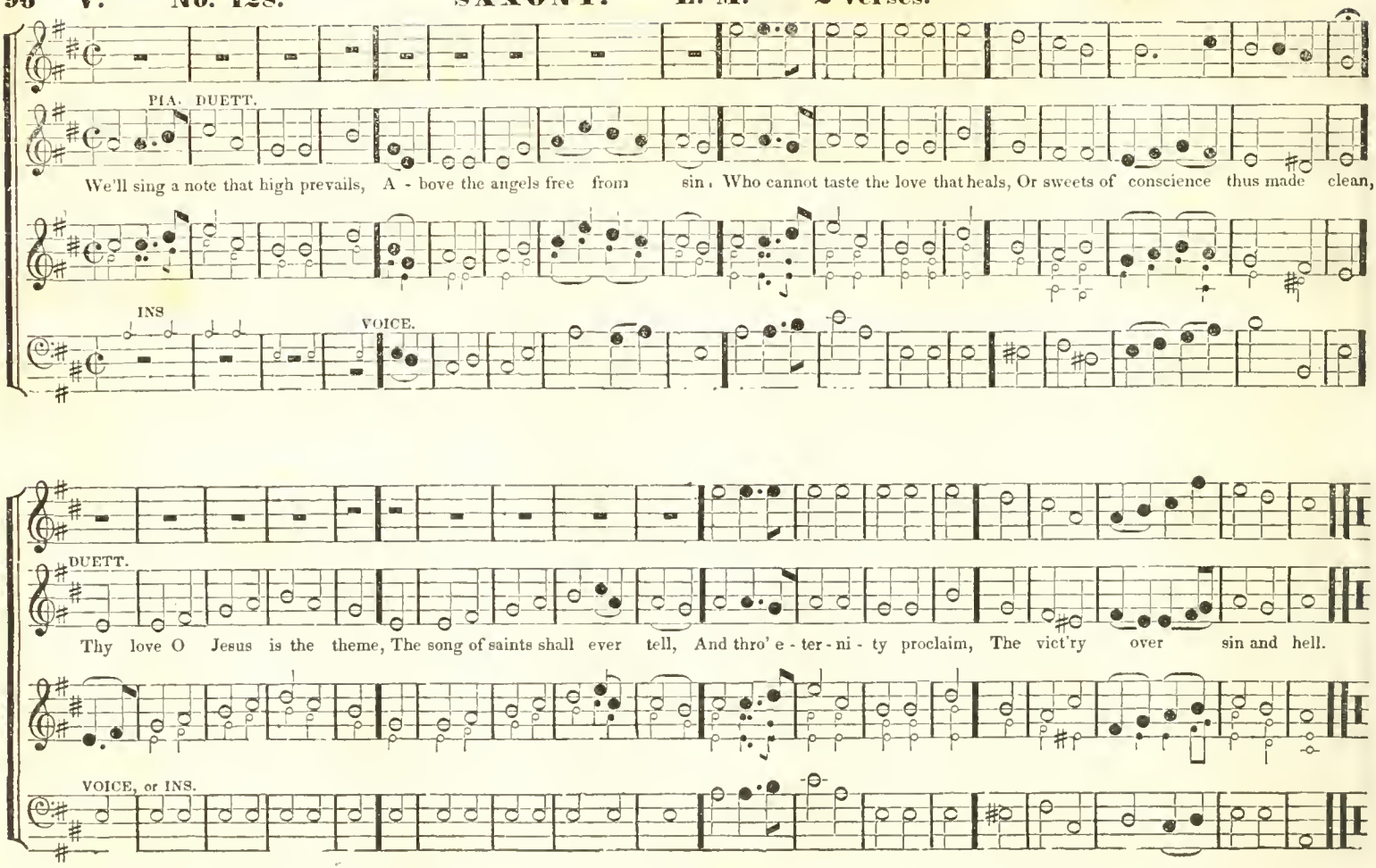

Tho' in the paths of death I tread, With gloomy ter - rors over - spread, My steadfast heart shall fear no ill, For thou O Lord art
What trans - port, Lord, shall fill my heart, When thou my worthless name shall own, When I shall see thee as thou art, And know as I my-
with us still, Thy friendly rod shall give me aid, Thy friend - ly rod shall give me aid, And guide me thro' the dreadful shade.
self am known, From sin and fear and sor - row free, From sin and fear and sor - row free, My soul shall find its rest in thee

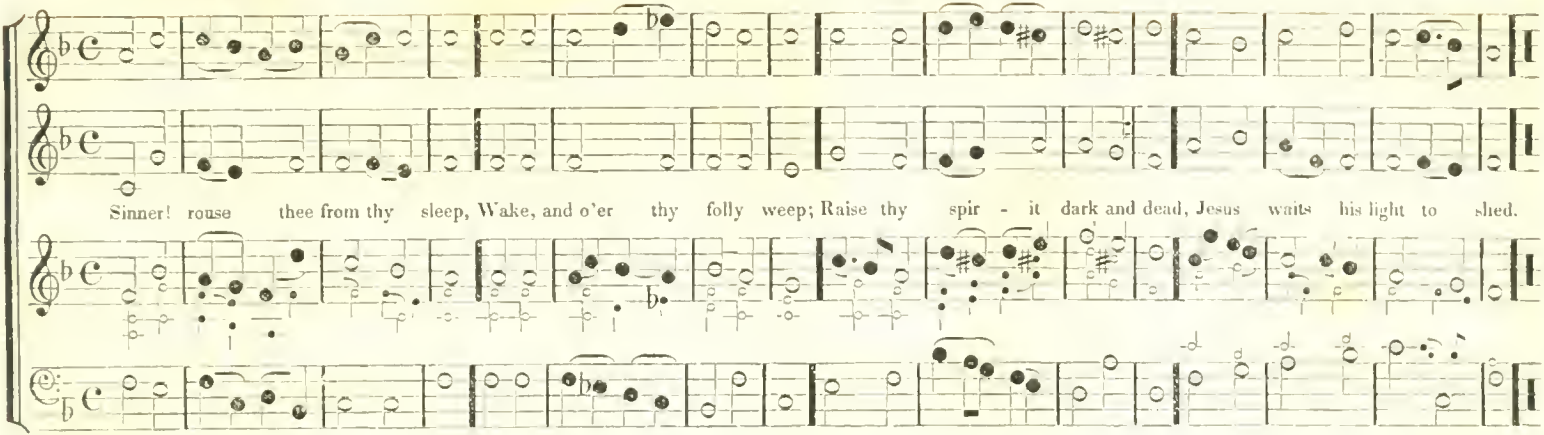

A - wake our souls, a - way our fears, Let ev - ry trem - bling thought be gone! Awake, and run the heav' - nly race,
And put a cheerful courage on! A - wake, and run the heav'nly race, And put a cheer - ful courage on!


Peace troubled soul, whose plaintive moan, Hath taught these rocks the notes of woe; Cease thy complaint, suppress thy groan,
And let thy tears for - get to flow; Behold the precious balm is found, To lull thy pain to heal thy wound.

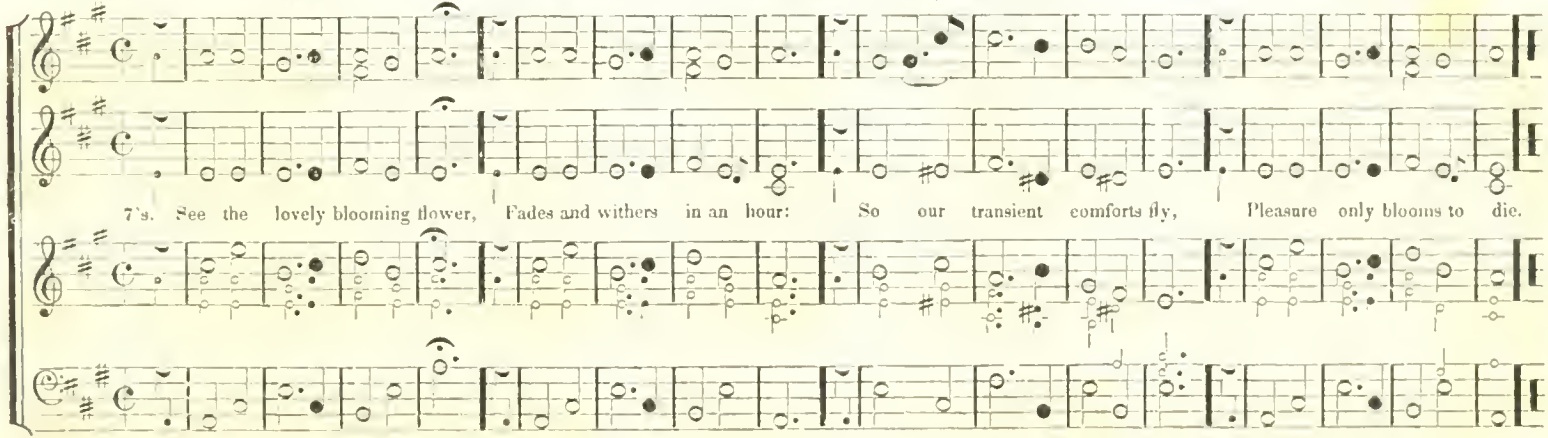

L. M. Look up, ye saints, di - rect your eyes, To Him who dwells a - - bove the skies; With your glad notes his praise re - hearse,
L. P. M. He fram'd the globe, he built the sky, He made the shining worlds on high, And reigns complete in glo - ry there.
Who fram'd the migh - ty u - - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse.
His beams are maj - es - - ty and light, His beau - ties how divine - ly bright, His tem - ple how divine - ly fair.


Ye who delight to serve the Lord, The hon - ors of his name record; His sacred name for - - - - ev - - - er bless.
Where'er the circling sun dis - plays His ri - sing beams or set - - ting rays, Let lands and seas his pow'r confess.

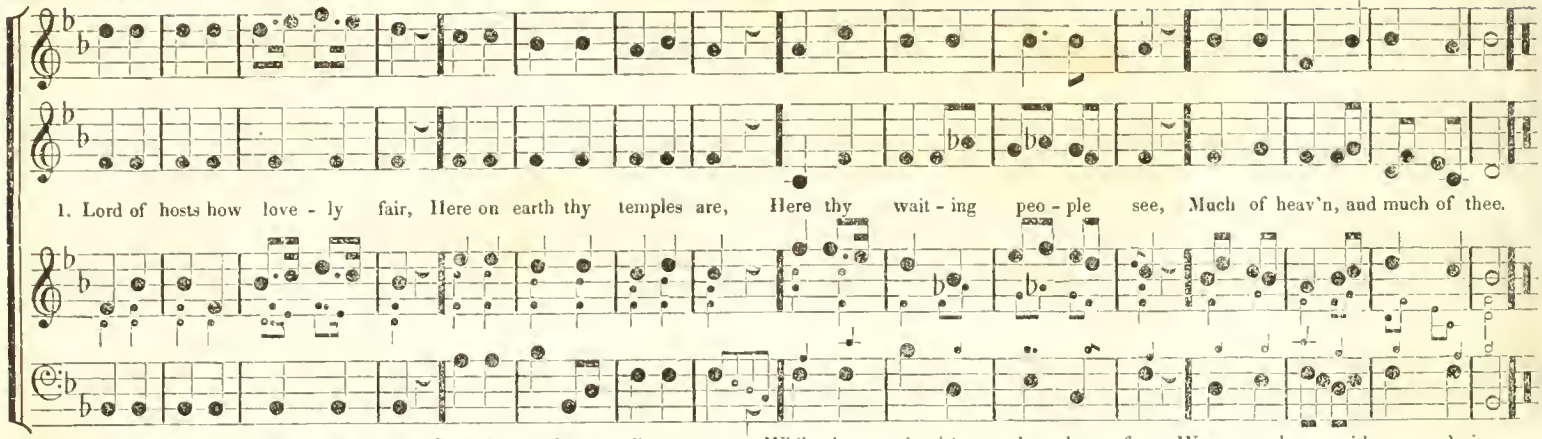

PIA. DUETT.
We'll sing a note that high prevails, A - bove the angels free from sin. Who cannot taste the love that heals, Or sweets of conscience thus made clean,
INS
VOICE.
DUETT.
Thy love O Jesus is the theme, The song of saints shall ever tell, And thro' e - ter - ni - ty proclaim, The vict'ry over sin and hell.
VOICE, or INS.



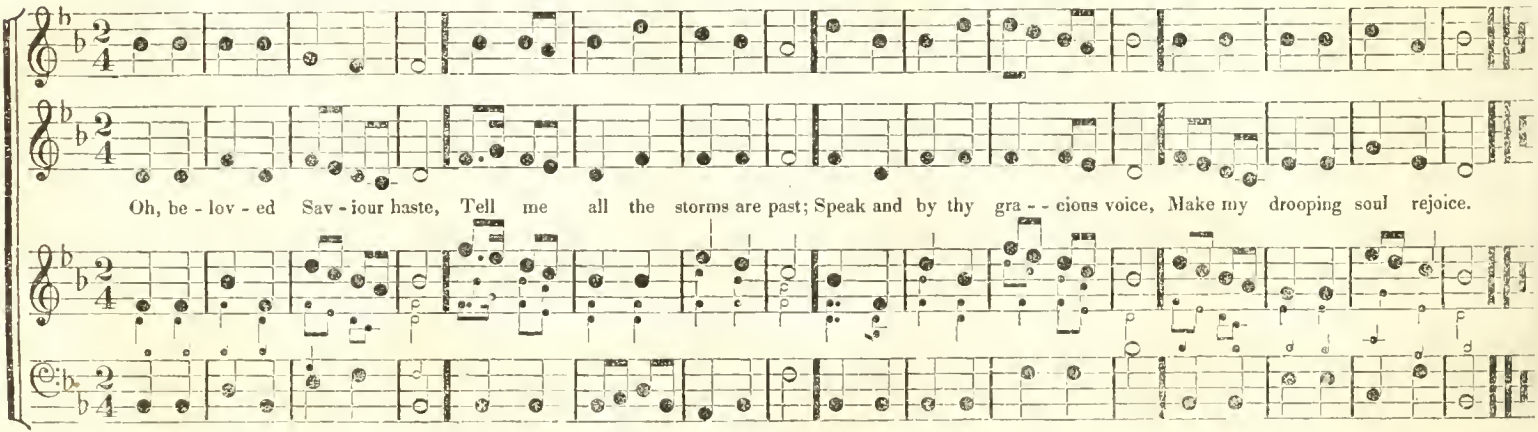
V. No. 130. GERMAN HYMN. 7's, or L. M. Pleyel.

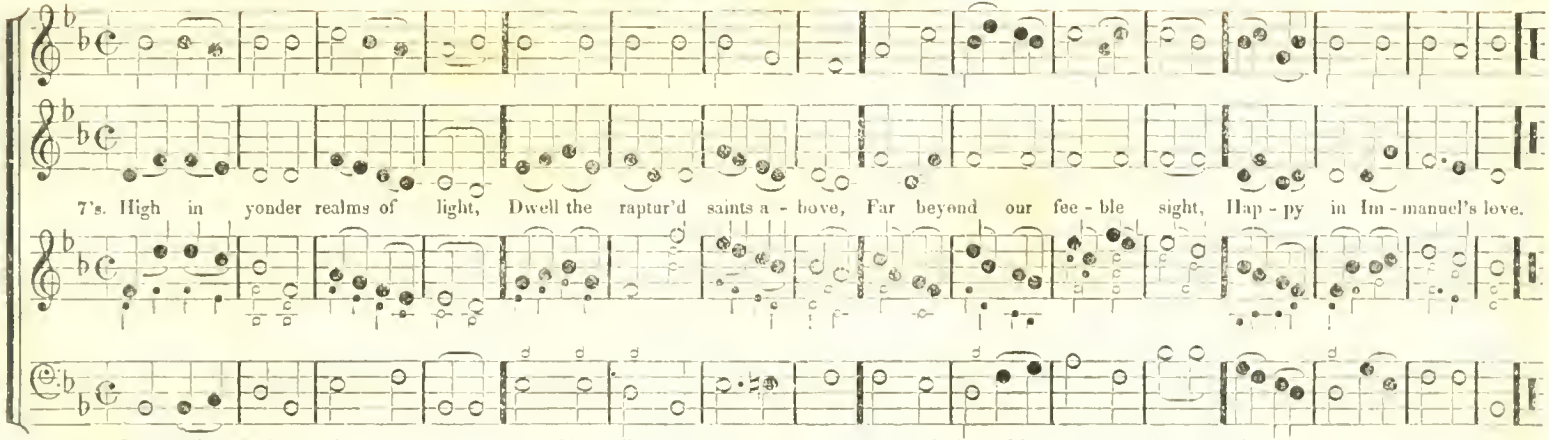


C. No. 131. **NELSON.** 7's. Moore.

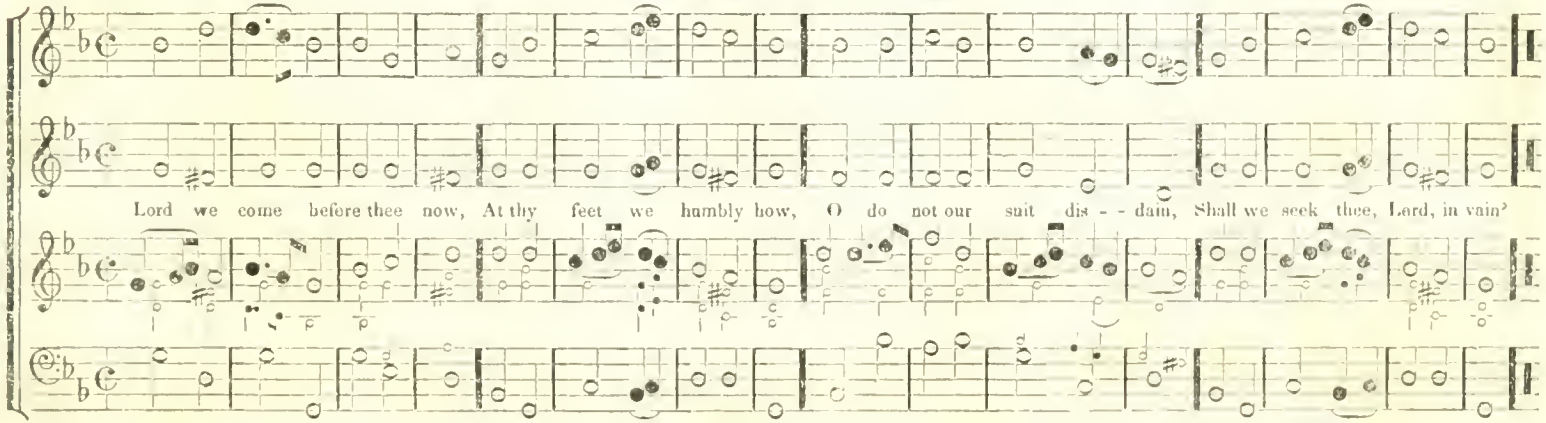


C. NO. 132 **SPRING.** 7's.





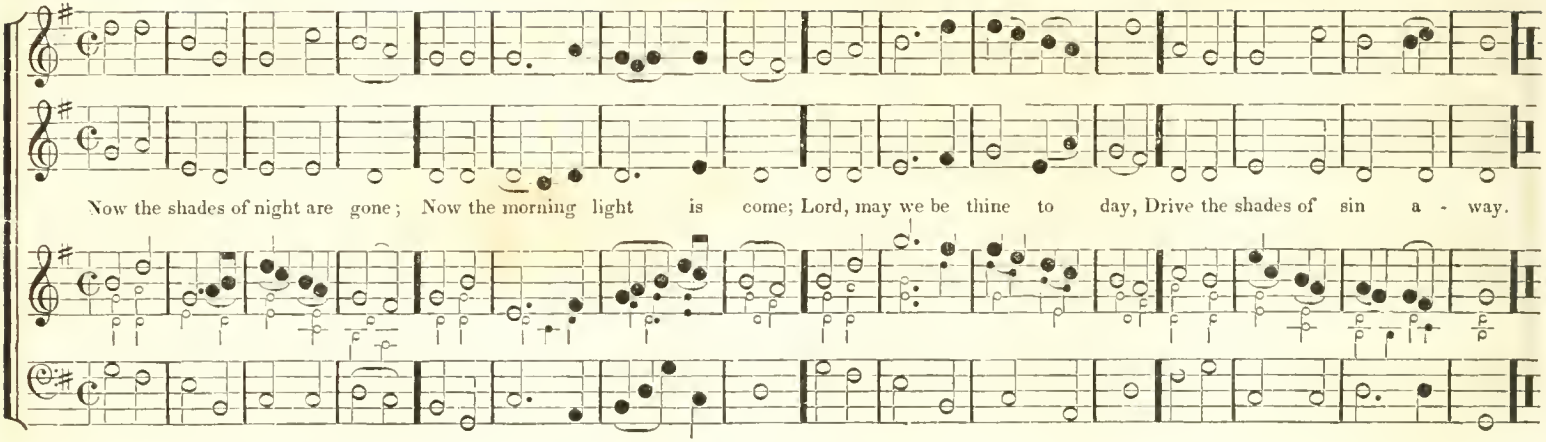
P. No. 134. FAIRFAX. 7's.



* *Omit the slurs.*

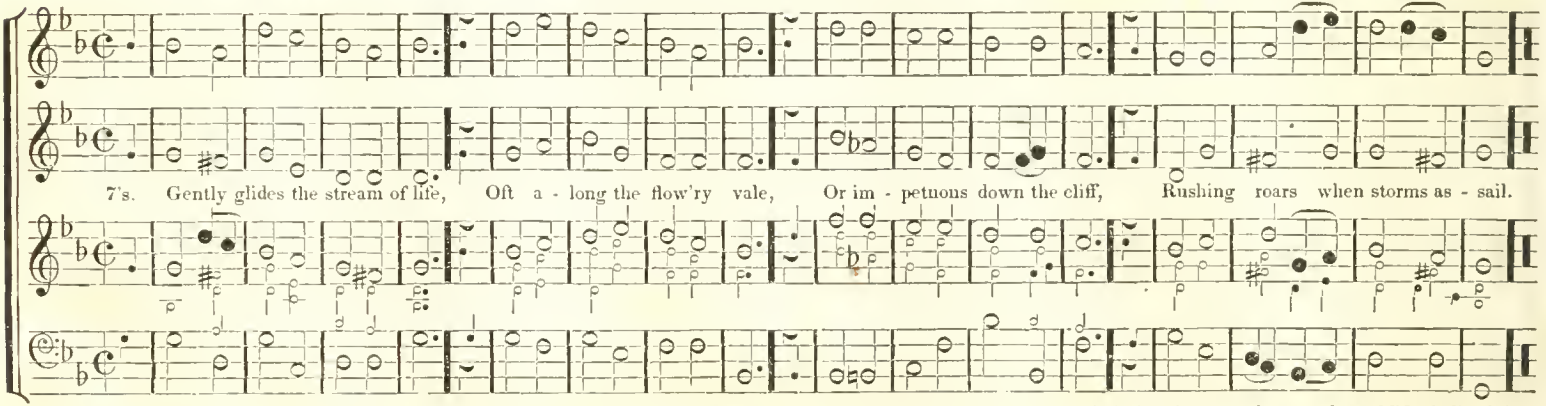
No. 135. AUSTRIA. 7's.

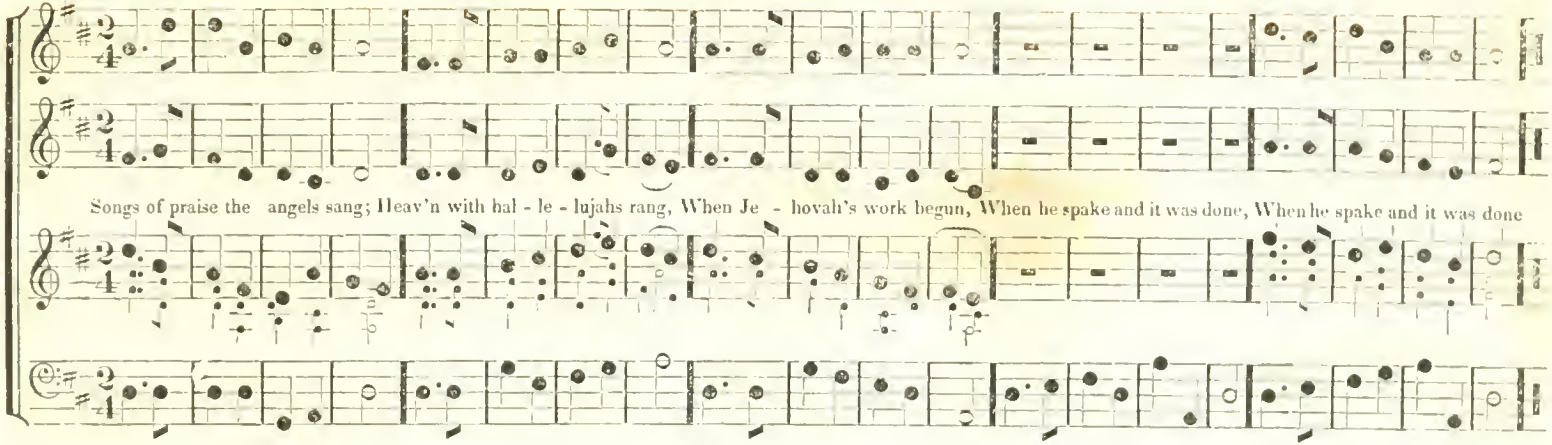
Mozart.



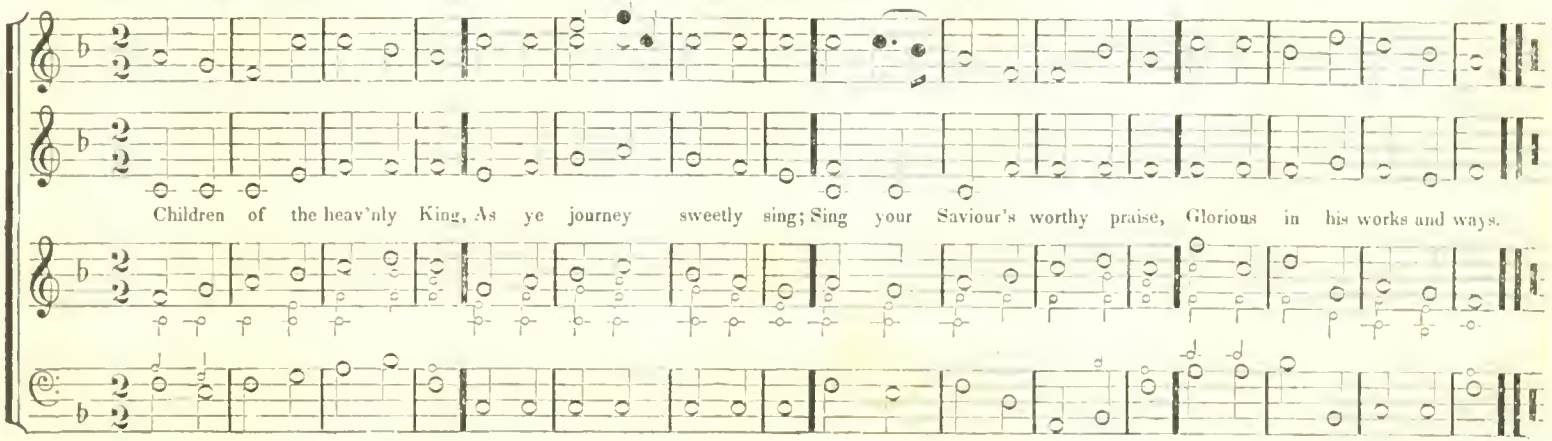
P. No. 136. WARREN. 7's, or L. M.

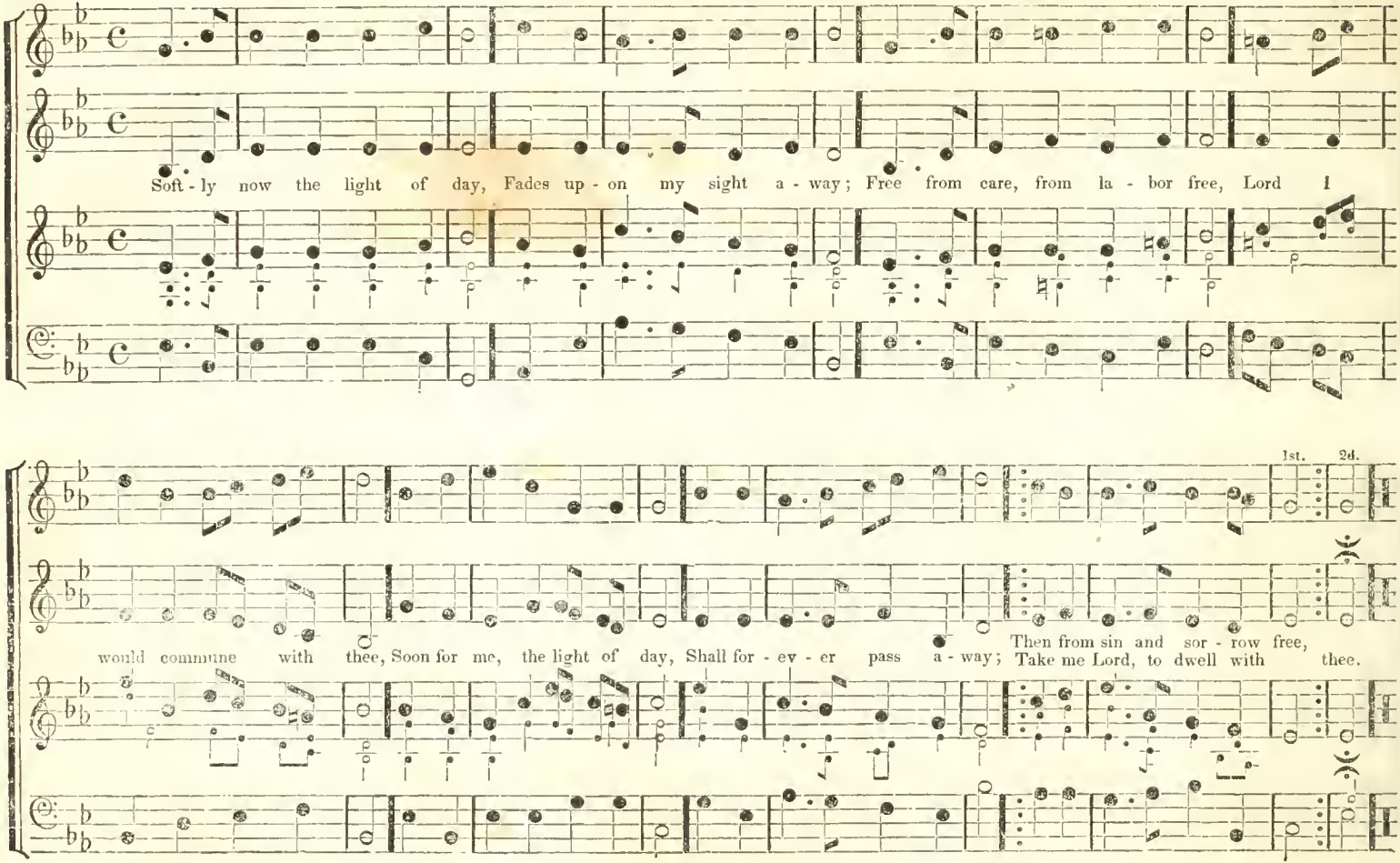
German.

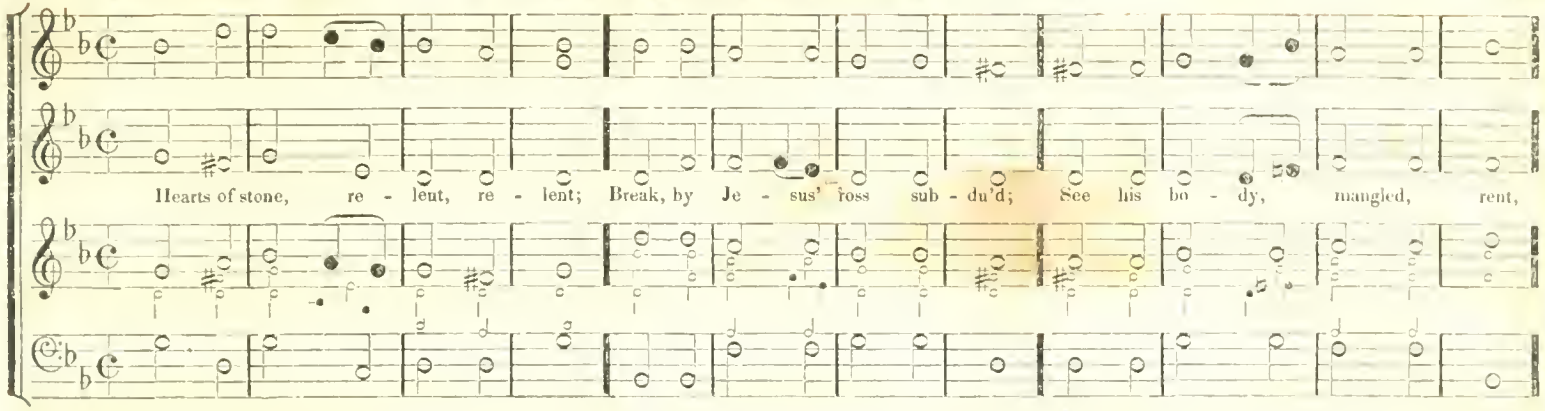


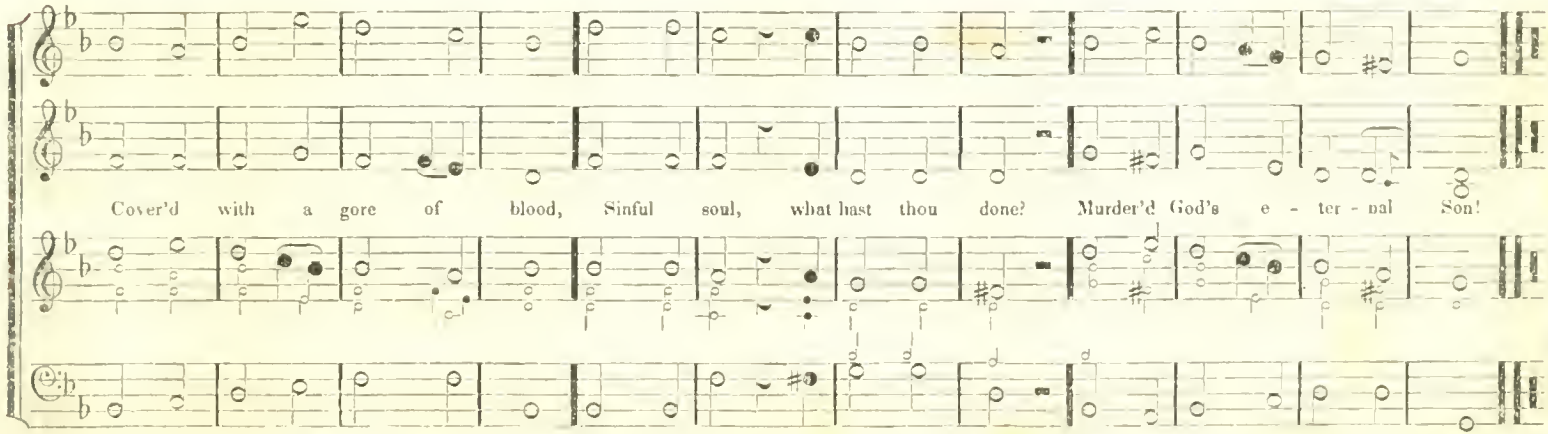


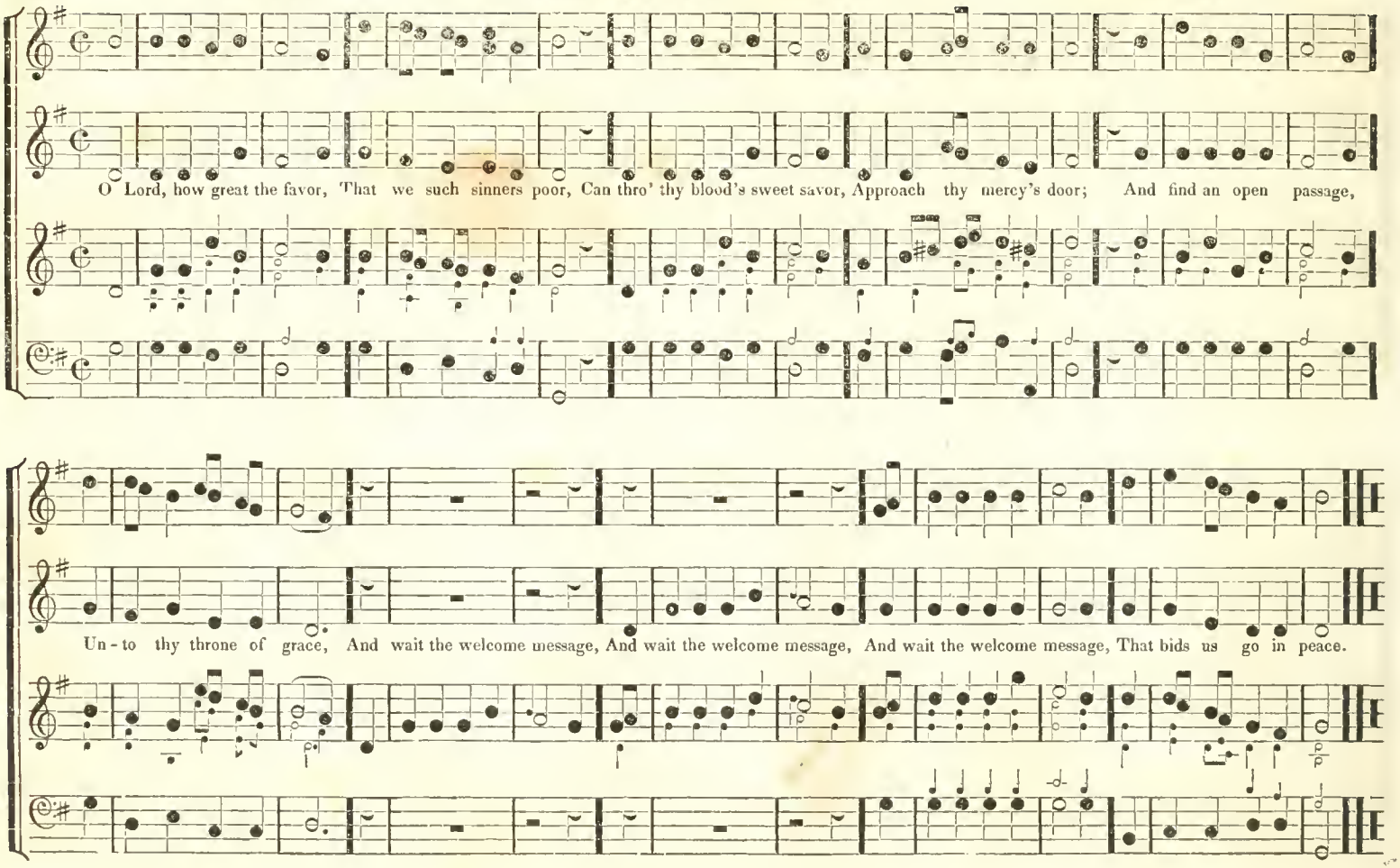
V. No. 138. PILGRIM. 7's.

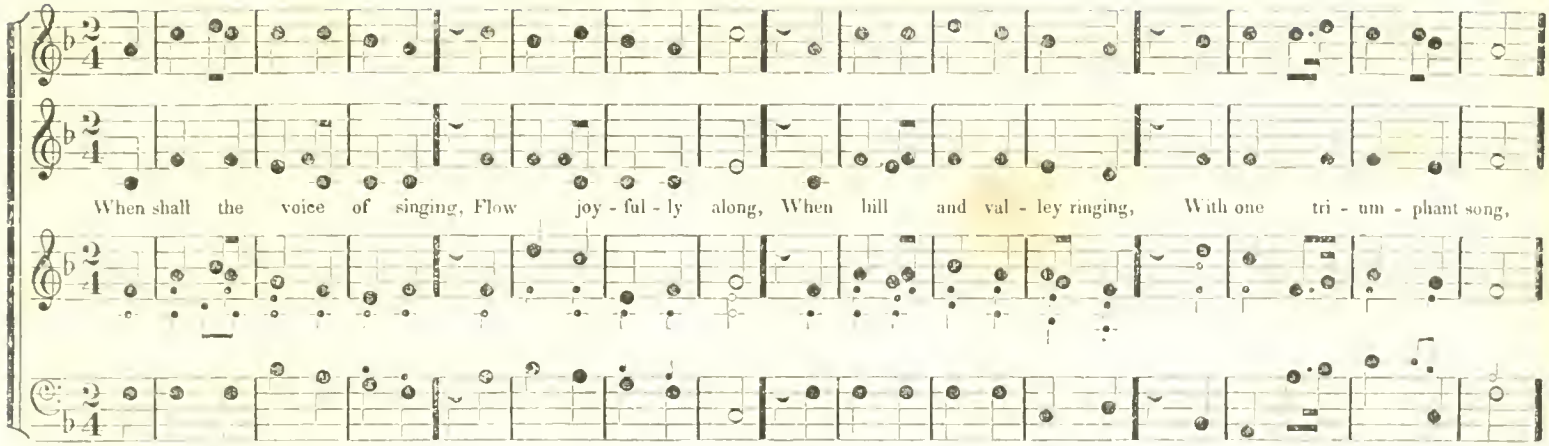


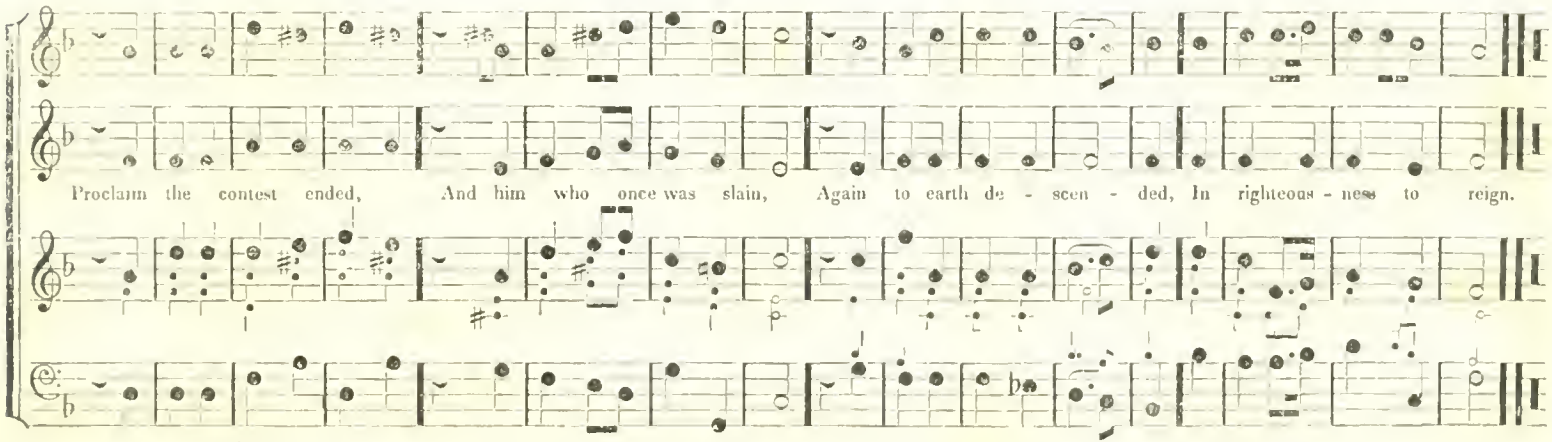

Soft - ly now the light of day, Fades up - on my sight a - way; Free from care, from la - bor free, Lord I
1st. 2d.
would commune with thee, Soon for me, the light of day, Shall for - ev - er pass a - way;
Then from sin and sor - row free,
Take me Lord, to dwell with thee.

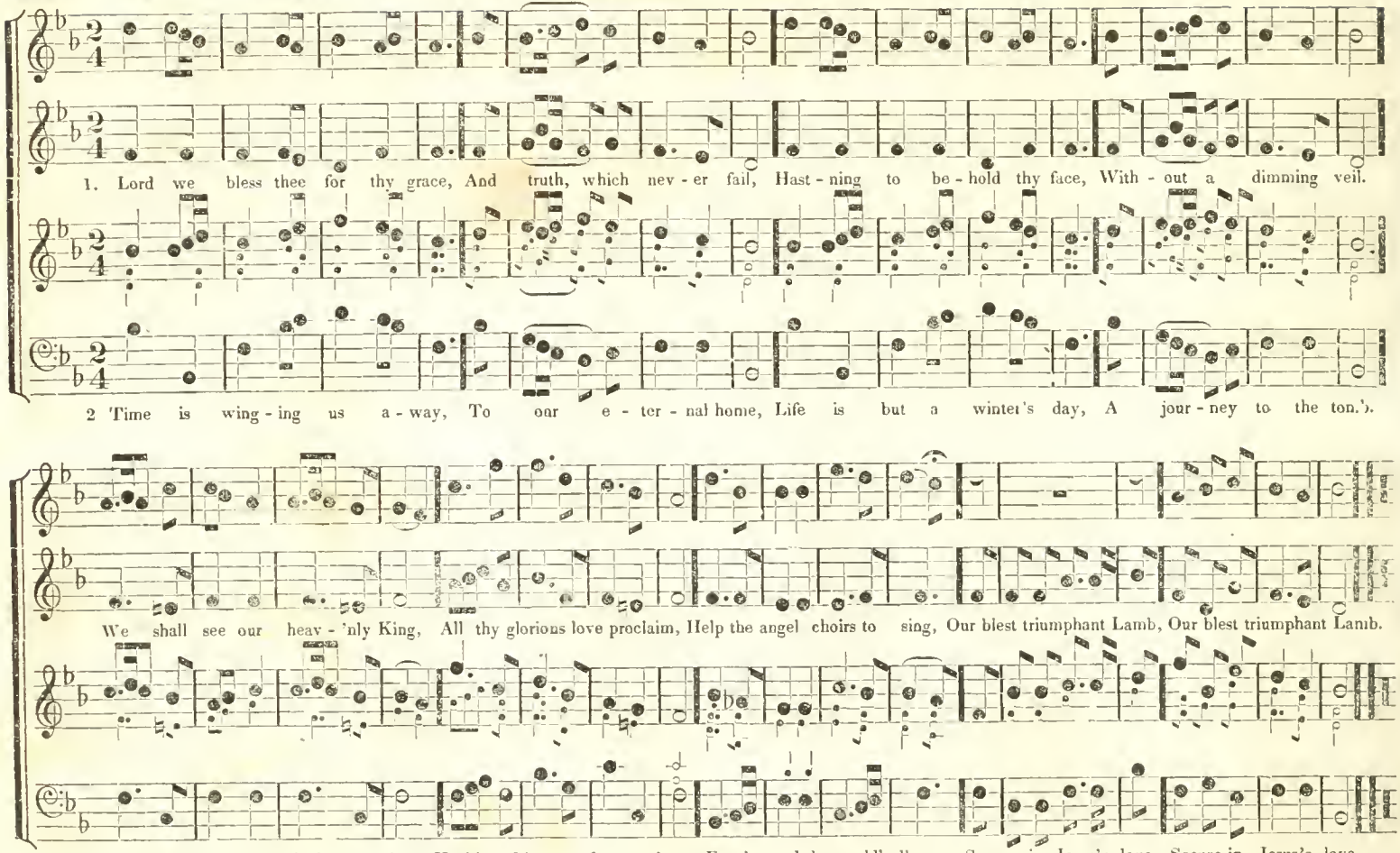

Hearts of stone, re - lent, re - lent; Break, by Je - sus' cross sub - du'd; See his bo - dy, mangled, rent,
Will you let him die in vain? Still to death pur - sue your Lord? O - - pen tear his wounds a gain?

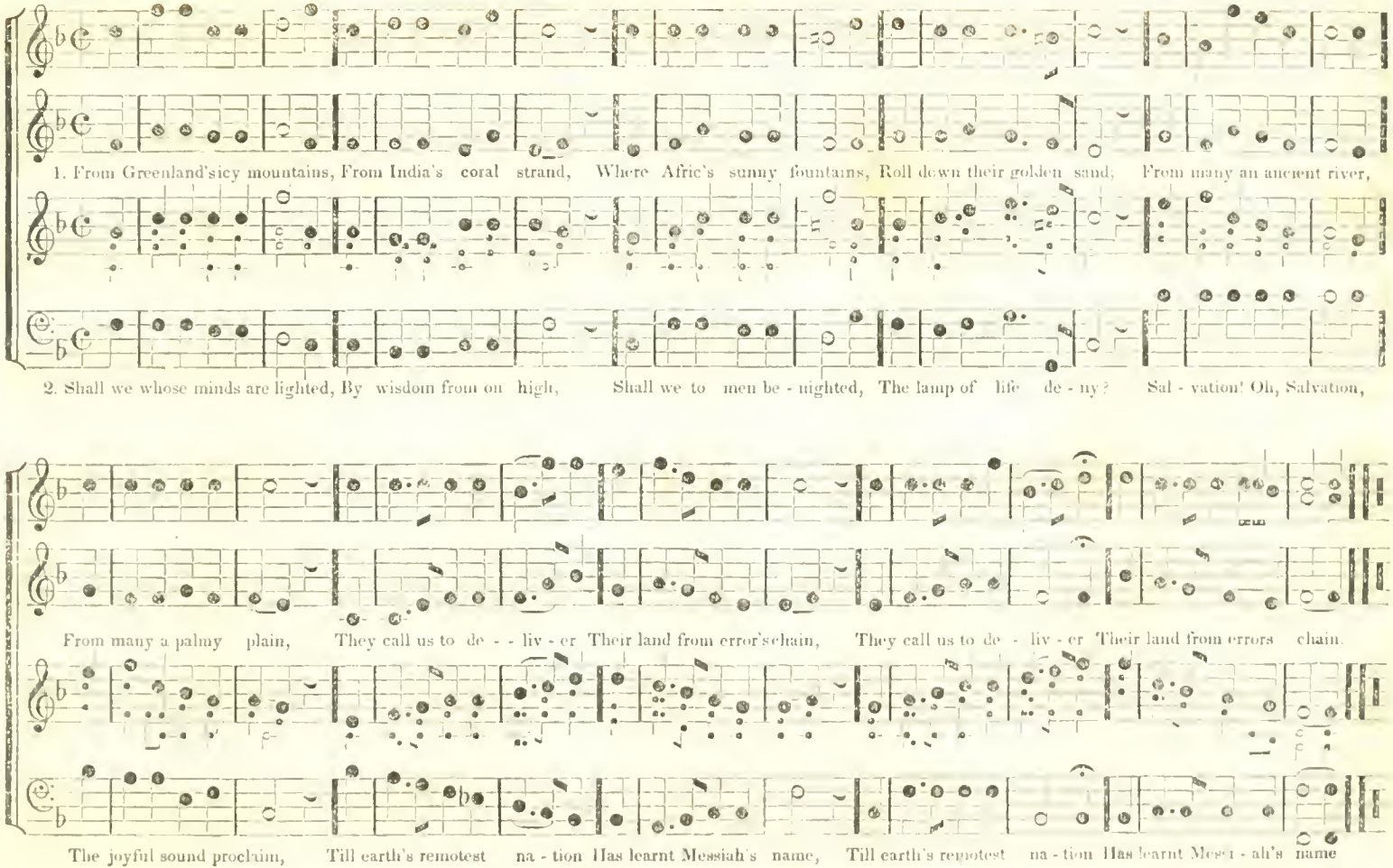

Cover'd with a gore of blood, Sinful soul, what hast thou done? Murder'd God's e - ter - nal Son!
Trample on his precious blood? No! with all my sins I'll part; Saviour, take my broken heart.


O Lord, how great the favor, That we such sinners poor, Can thro' thy blood's sweet savor, Approach thy mercy's door; And find an open passage,
Un-to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

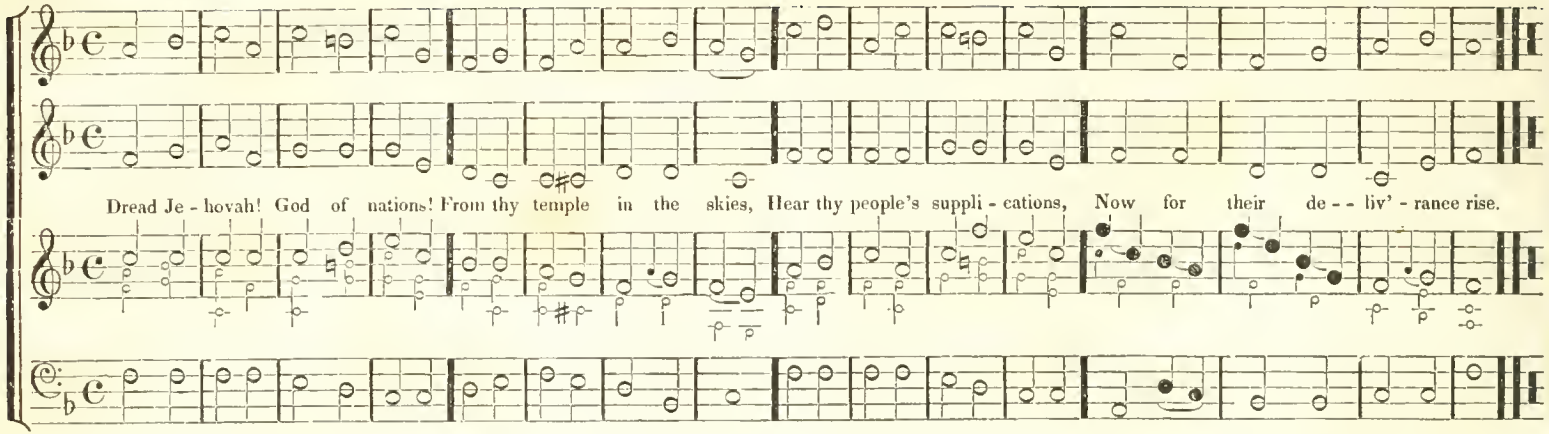

When shall the voice of singing, Flow joy - ful - ly along, When hill and val - ley ringing, With one tri - um - phant song,


Proclaim the contest ended, And him who once was slain, Again to earth de - scen - ded, In righteous - ness to reign.

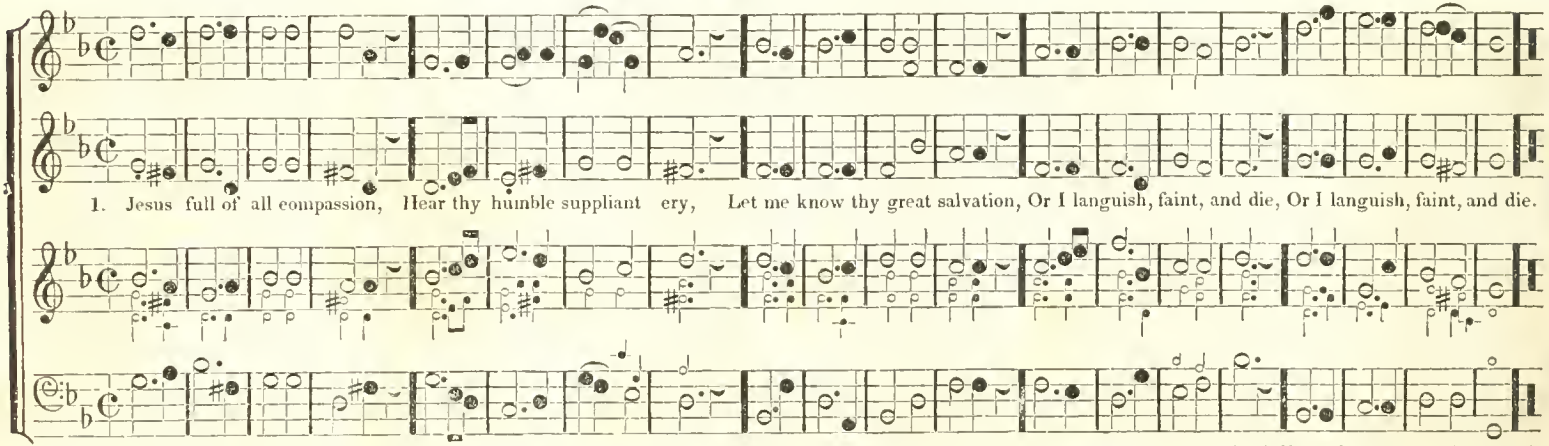

1. Lord we bless thee for thy grace, And truth, which nev - er fail, Hast - ning to be - hold thy face, With - out a dimming veil.
2 Time is wing - ing us a - way, To our e - ter - nal home, Life is but a winter's day, A jour - ney to the ton.).
We shall see our heav - 'nly King, All thy glorious love proclaim, Help the angel choirs to sing, Our blest triumphant Lamb, Our blest triumphant Lamb.
But the christian shall en - joy, Health and beauty from a - bove, Far, beyond the world'salloy. Secure in Jesus's love, Secure in Jesus's love.

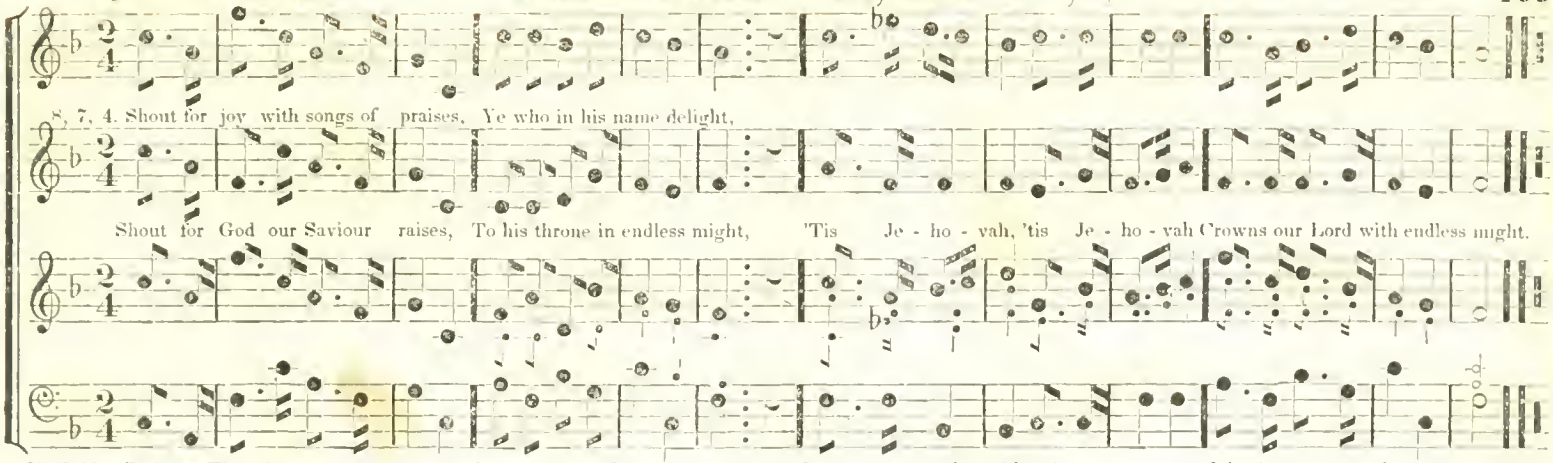

1. From Greenland'sicy mountains, From India's coral strand, Where Afric's sunny fountains, Roll down their golden sand; From many an ancient river,
2. Shall we whose minds are lighted, By wisdom from on high, Shall we to men be - nighted, The lamp of life de - ny? Sal - vation! Oh, Salvation,
From many a palmy plain, They call us to de - - liv - er Their land from error'schain, They call us to de - liv - er Their land from errors chain.
The joyful sound proclaim, Till earth's remotest na - tion Has learnt Messiah's name, Till earth's remotest na - tion Has learnt Messi - ah's name

M. No. 145. **HOMER.** 8's & 7's. Rev. M. H. Havergal.

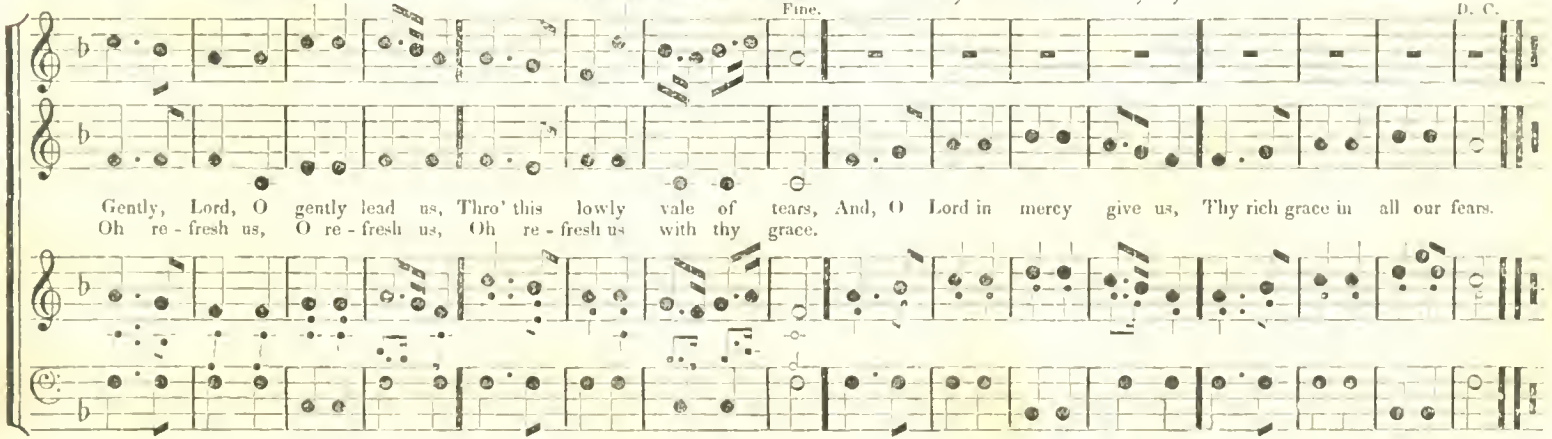


P. No. 146. **SUPPLIANT.** 8's, & 7's. German.

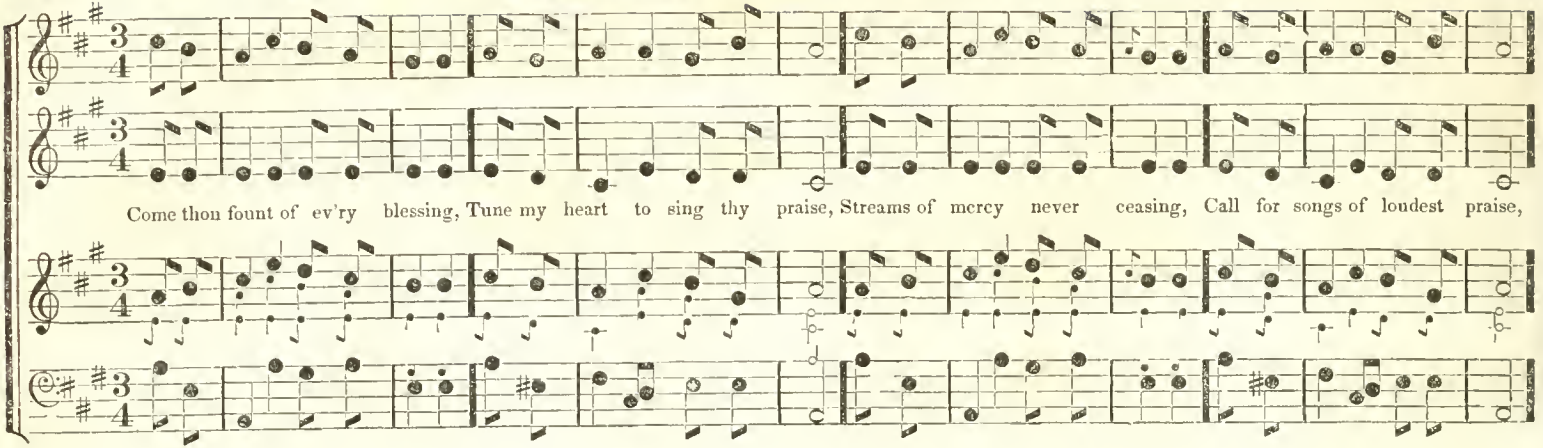


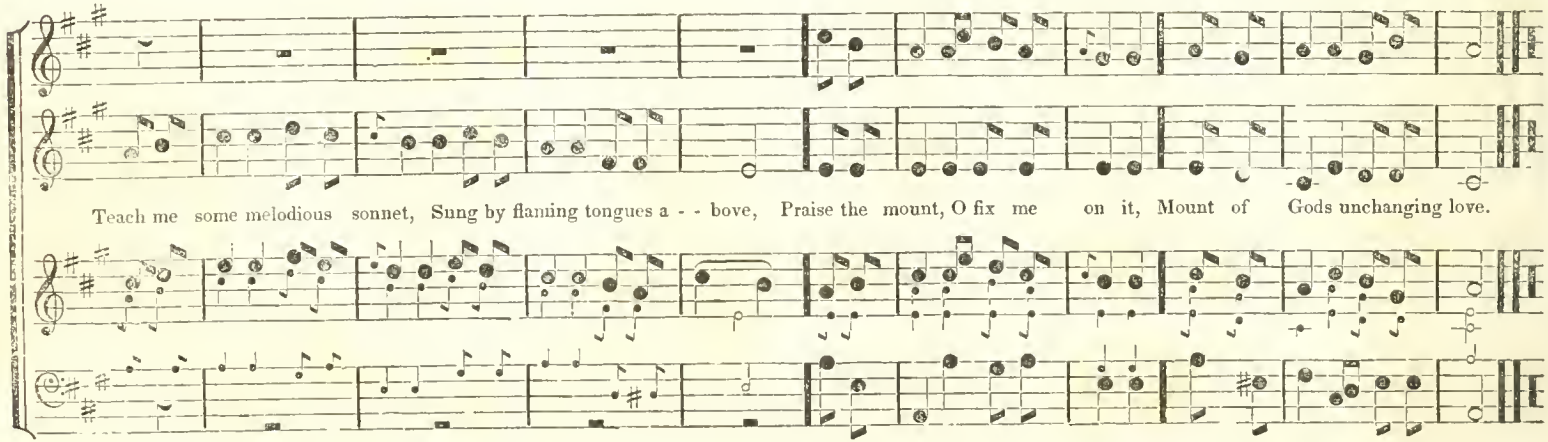


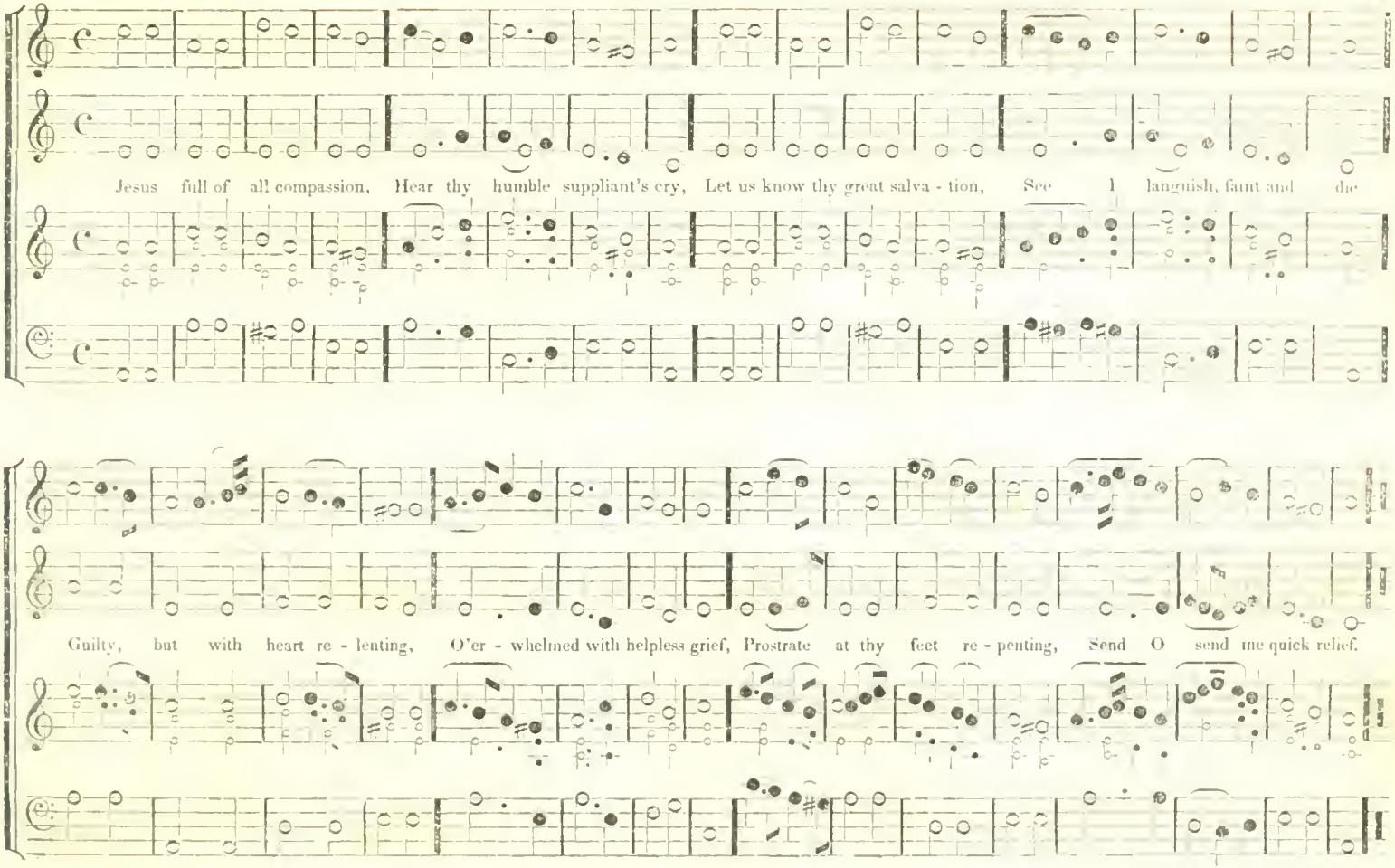
V. No. 148. GREENVILLE. 8's, & 7's. or 8, 7, 4. Rousseau.

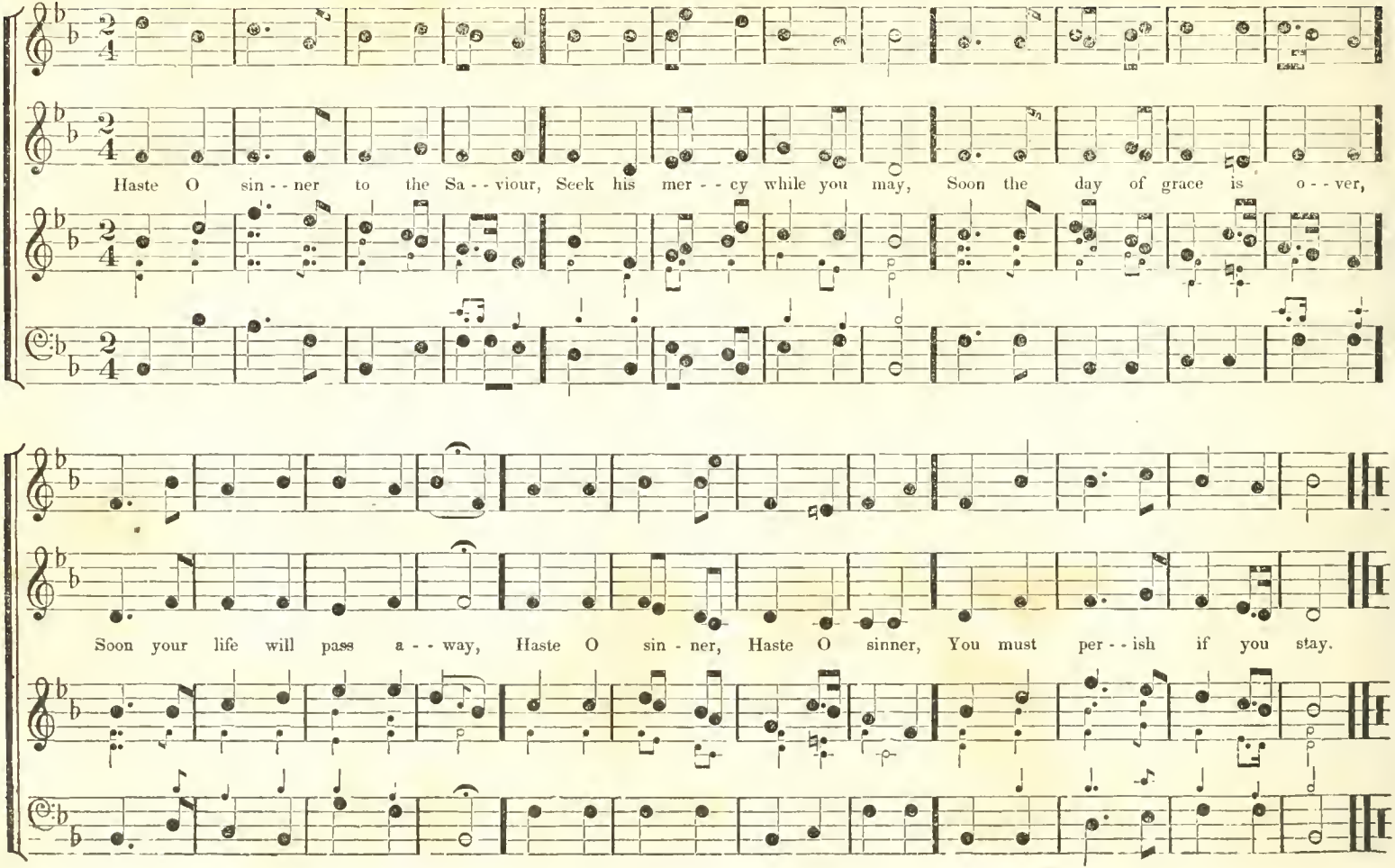


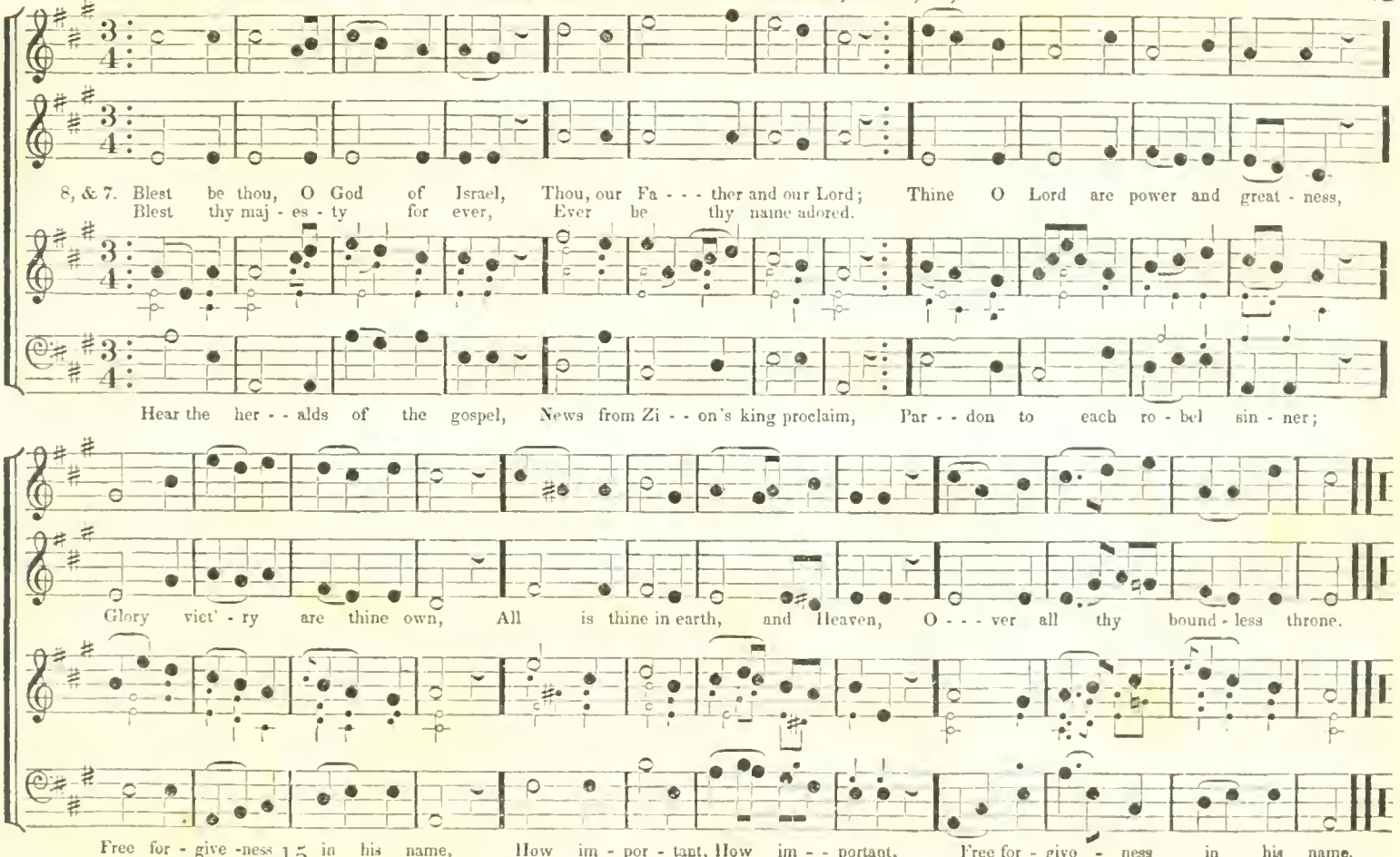
 No. 149. **BAVARIA.** .S, & 7's. 8 lines. German Air.

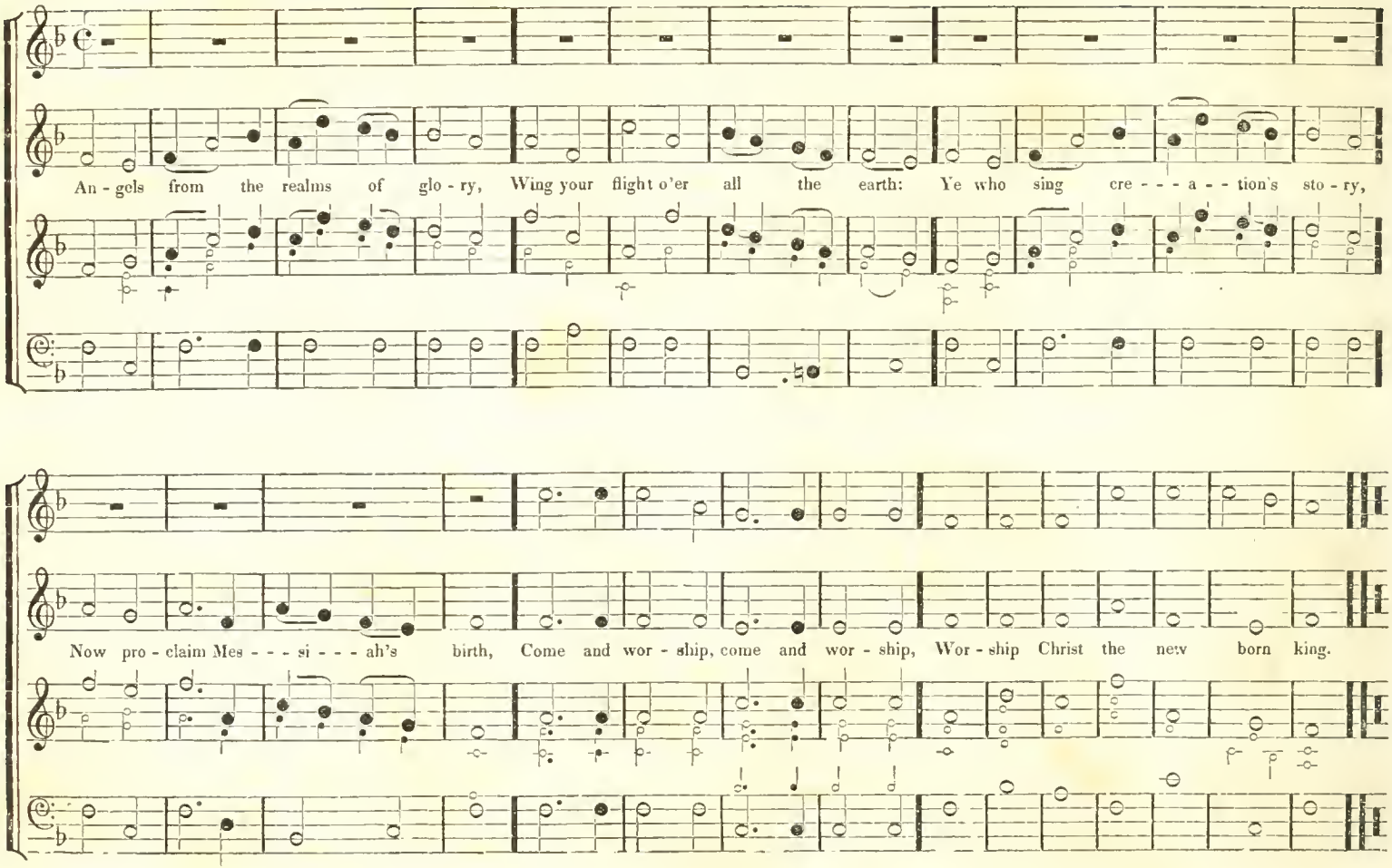


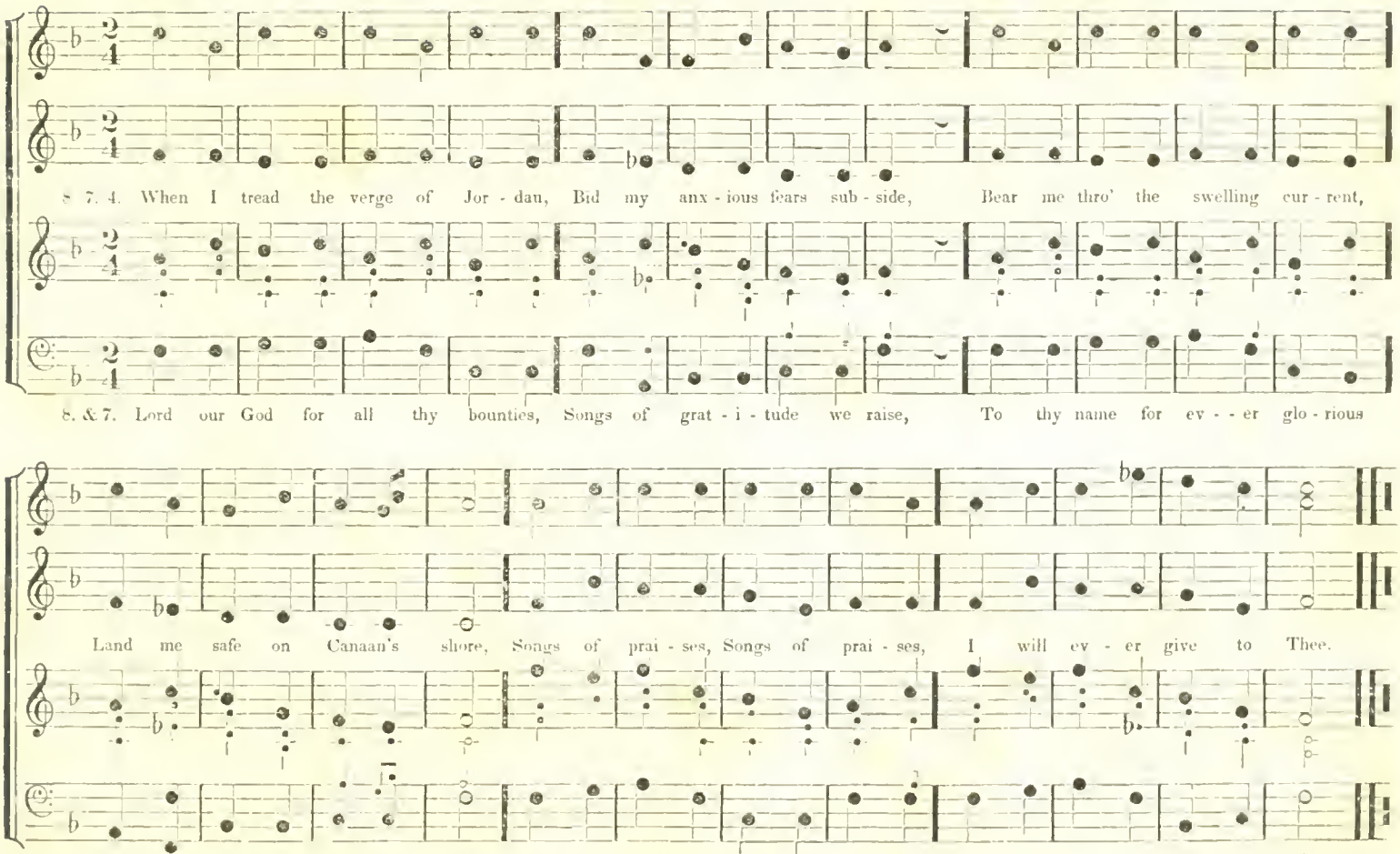



Jesus full of all compassion, Hear thy humble suppliant's cry, Let us know thy great salva - tion, See I languish, faint and die
Guilty, but with heart re - lenting, O'er - whelmed with helpless grief, Prostrate at thy feet re - penting, Send O send me quick relief.

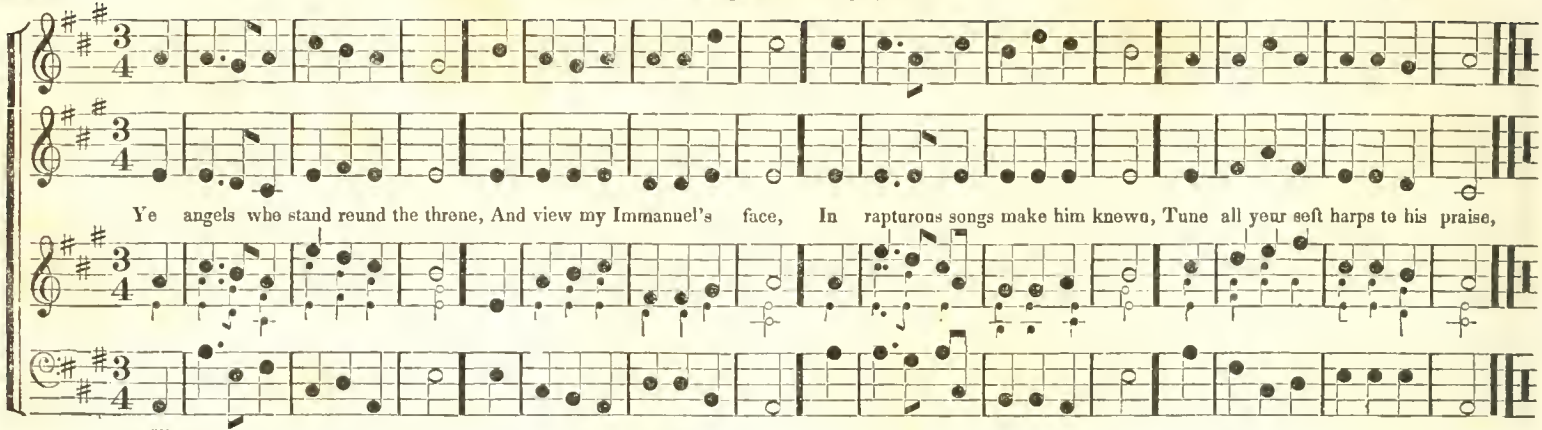

Haste O sin - - ner to the Sa - - viour, Seek his mer - - cy while you may, Soon the day of grace is o - - ver,
Soon your life will pass a - - way, Haste O sin - ner, Haste O sinner, You must per - - ish if you stay.


8, & 7. Blest be thou, O God of Israel, Thou, our Fa - - - ther and our Lord; Thine O Lord are power and great - ness,
Blest thy maj - es - ty for ever, Ever be thy name adored.
Hear the her - - alds of the gospel, News from Zi - - on's king proclaim, Par - - don to each ro - bel sin - ner;
Glory viet' - ry are thine own, All is thine in earth, and Heaven, O - - - ver all thy bound - less throne.
Free for - give -ness 15 in his name, How im - por - tant, How im - - portant, Free for - givo - ness in his name.

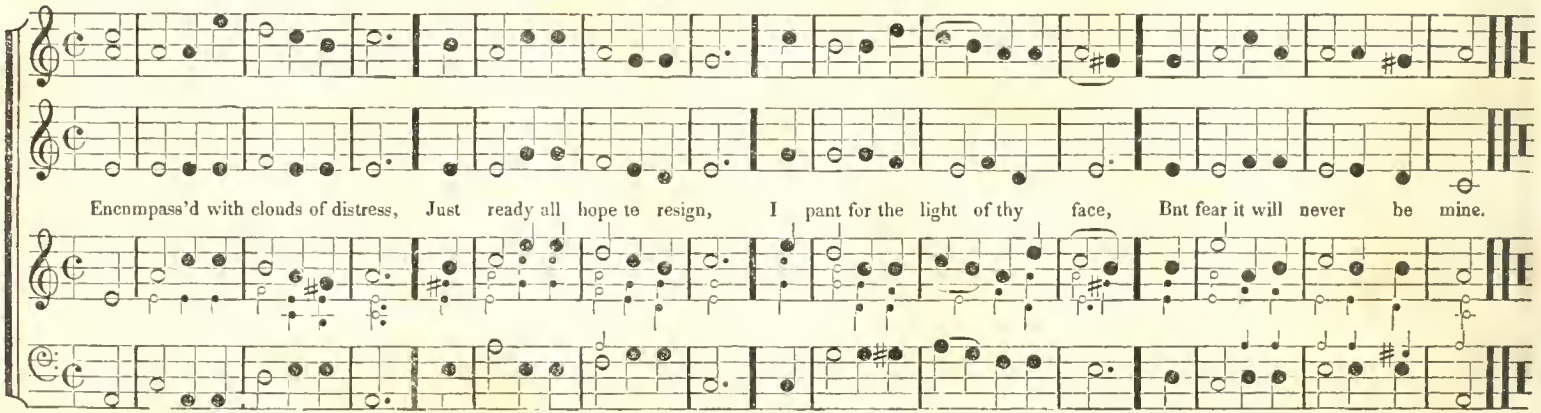

An - gels from the realms of glo - ry, Wing your flight o'er all the earth: Ye who sing cre - - - a - - tion's sto - ry,
Now pro - claim Mes - - - si - - - ah's birth, Come and wor - ship, come and wor - ship, Wor - ship Christ the new born king.

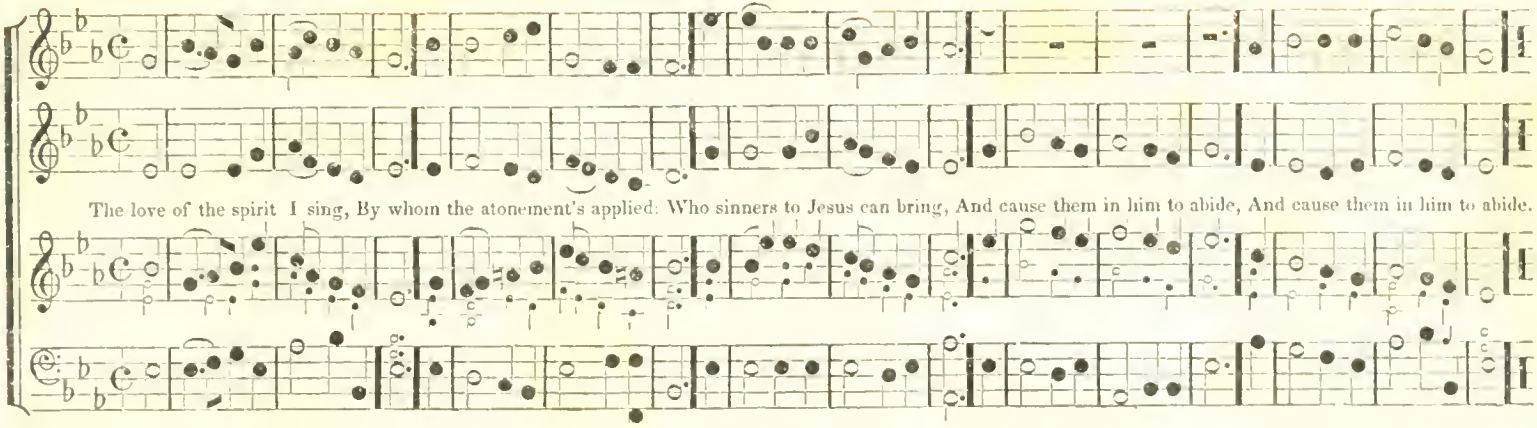

8. 7. 4. When I tread the verge of Jor - dan, Bid my anx - ious fears sub - side, Bear me thro' the swelling cur - rent,
8. & 7. Lord our God for all thy bounties, Songs of grat - i - tude we raise, To thy name for ev - - er glo - rious
Land me safe on Canaan's shore, Songs of prai - ses, Songs of prai - ses, I will ev - er give to Thee.
Ev - er we ad - dress our praise, To thy name for ev - er glo - rious, Ev - er we address our praise

C. No. 155. **NASHUA.** 8's. Handel.

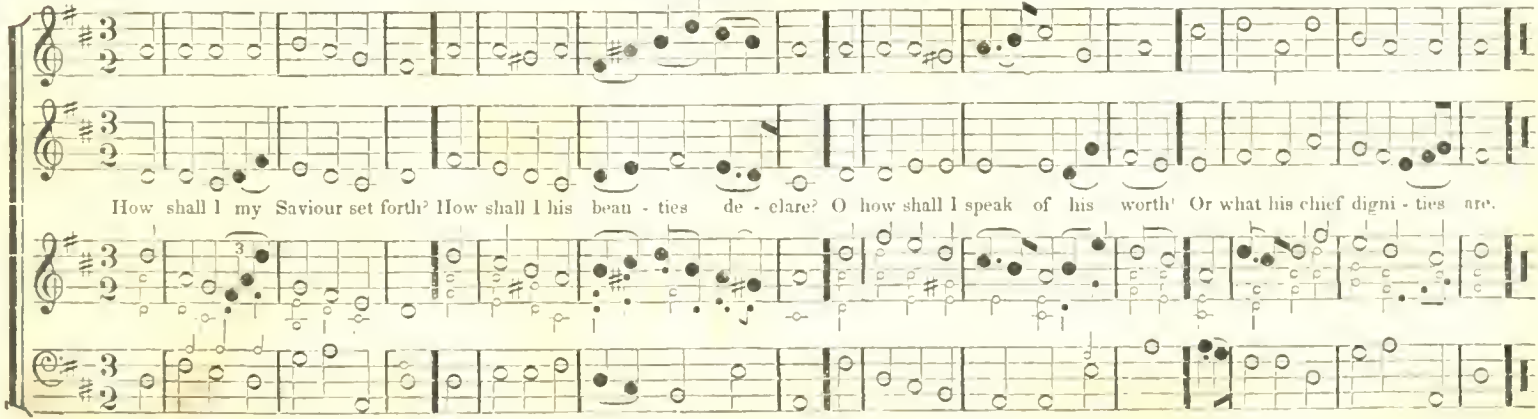


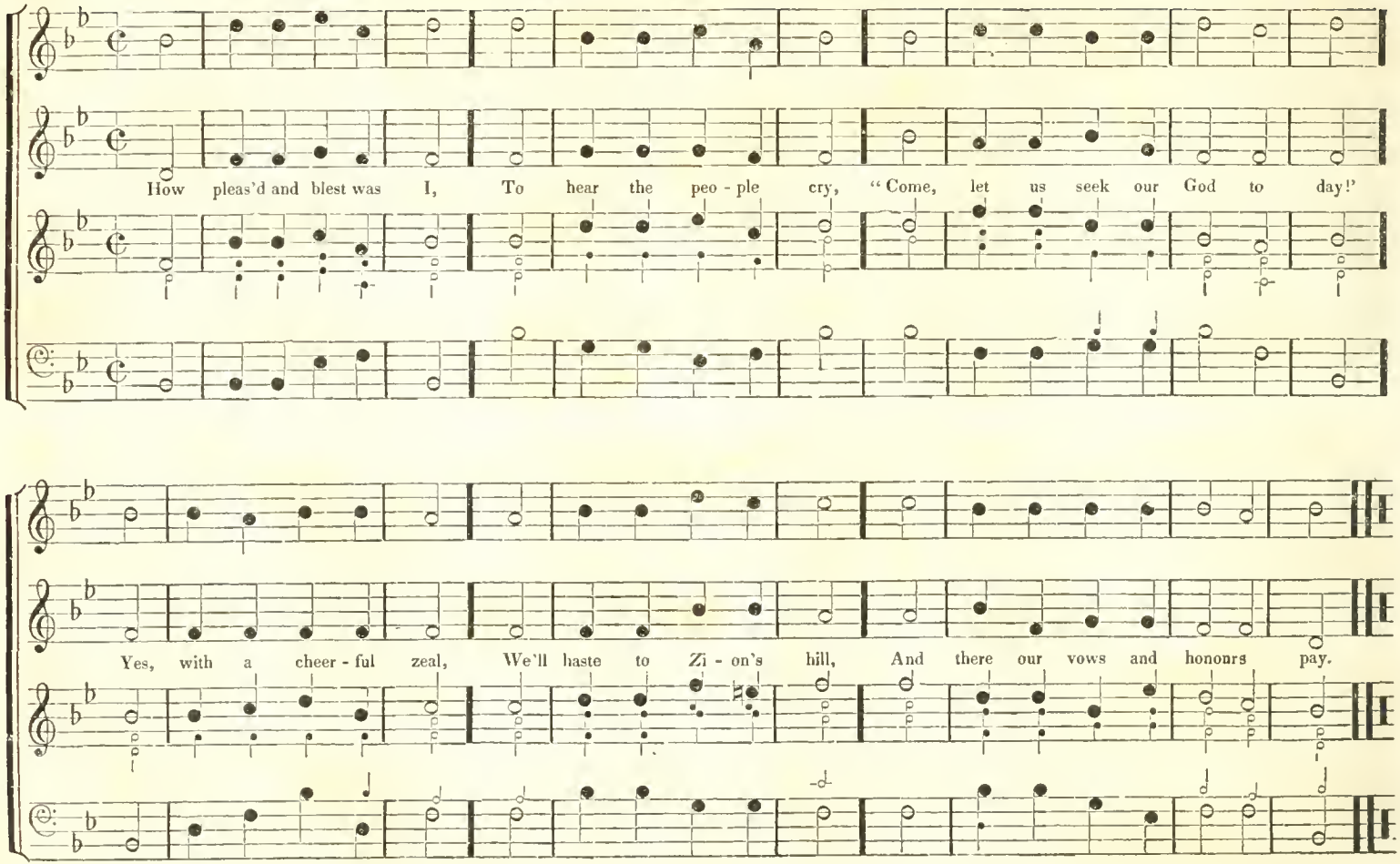
P. No. 156. **SHARON.** 8's.

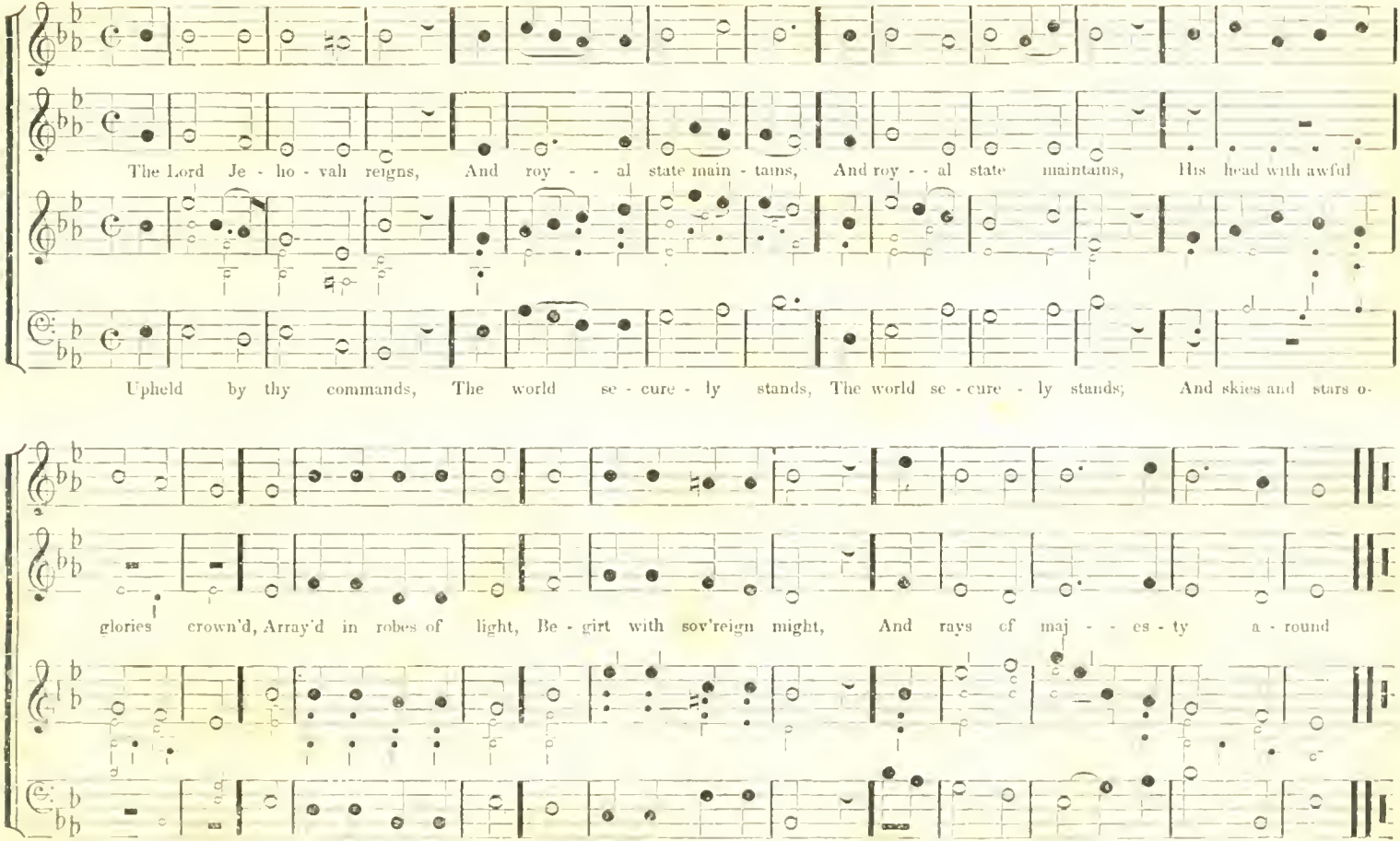


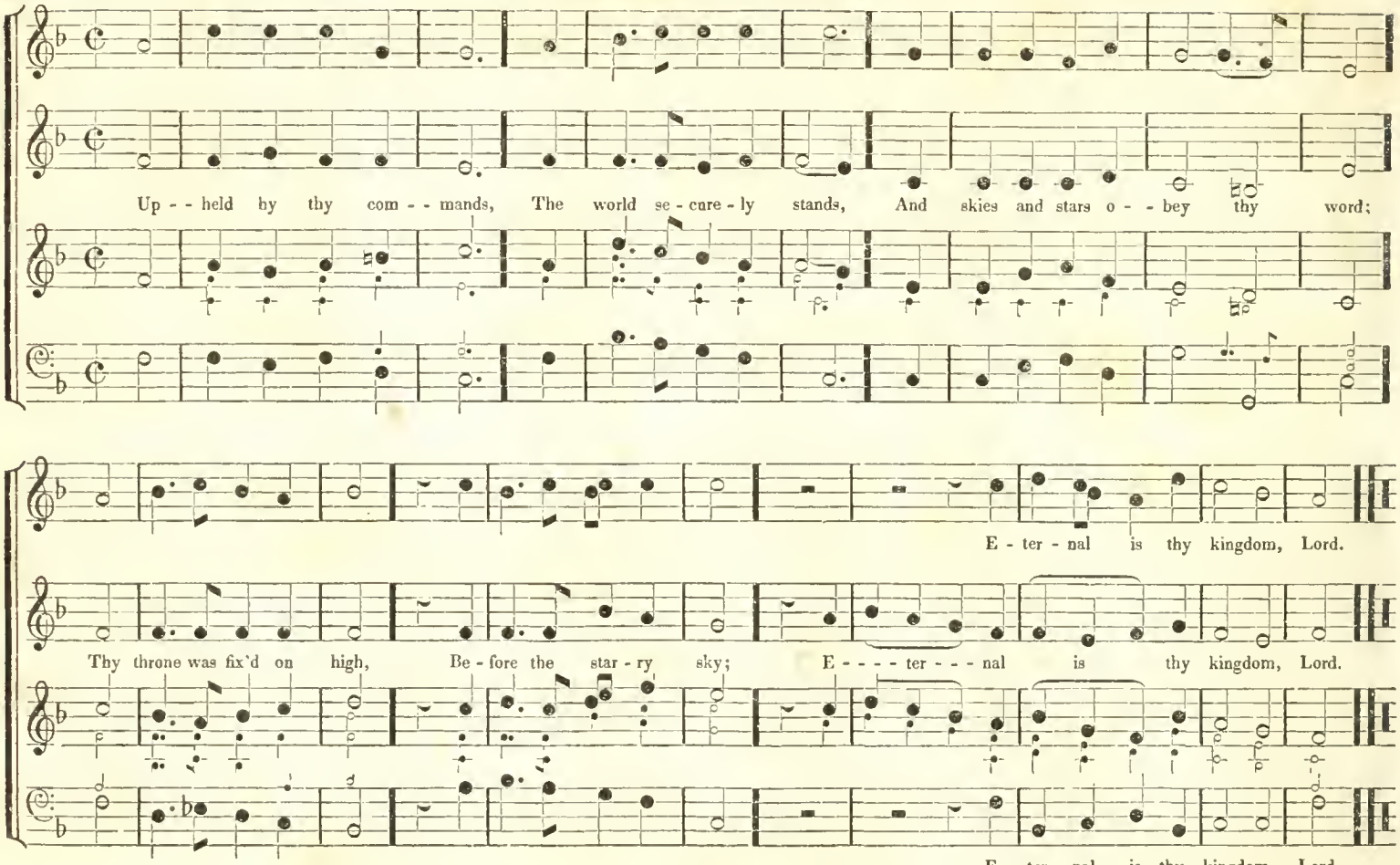


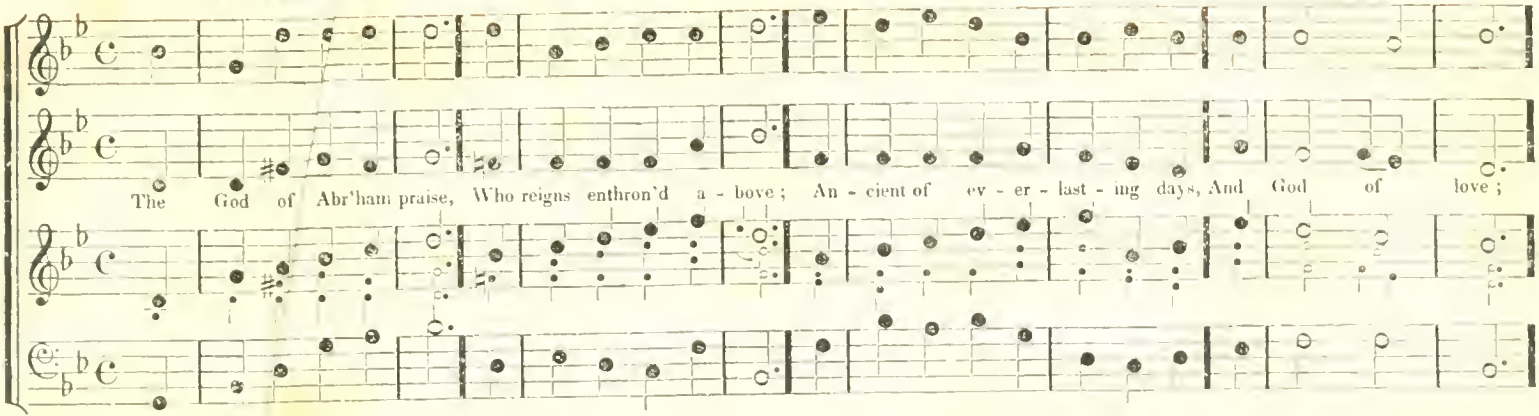
M. No. 158. OAKHAM. 8's. I. Smith.

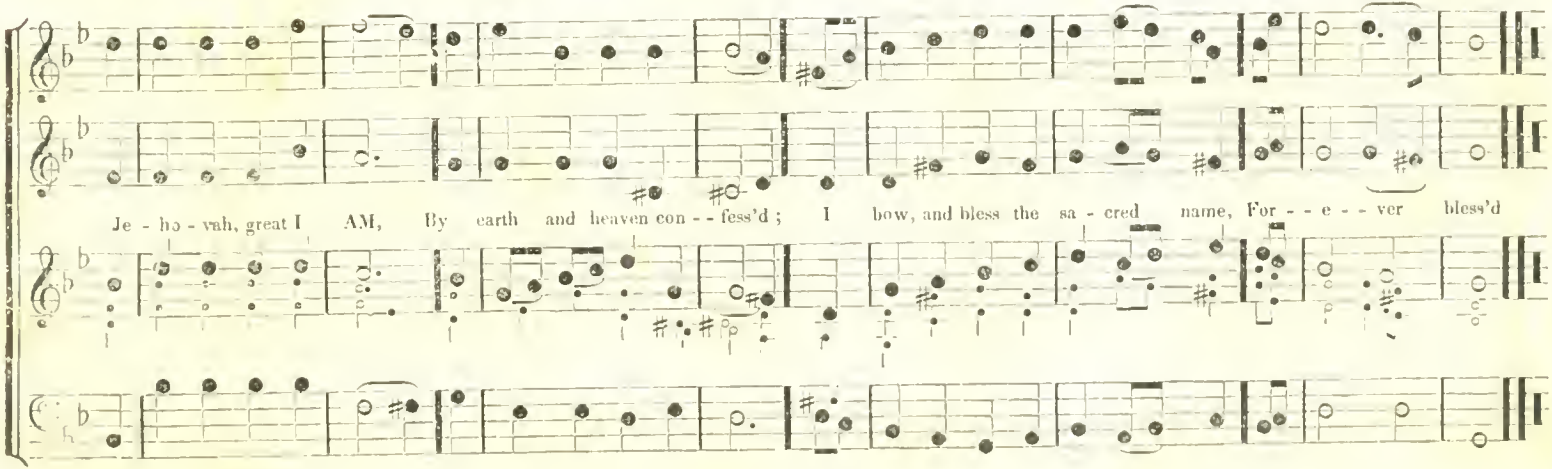


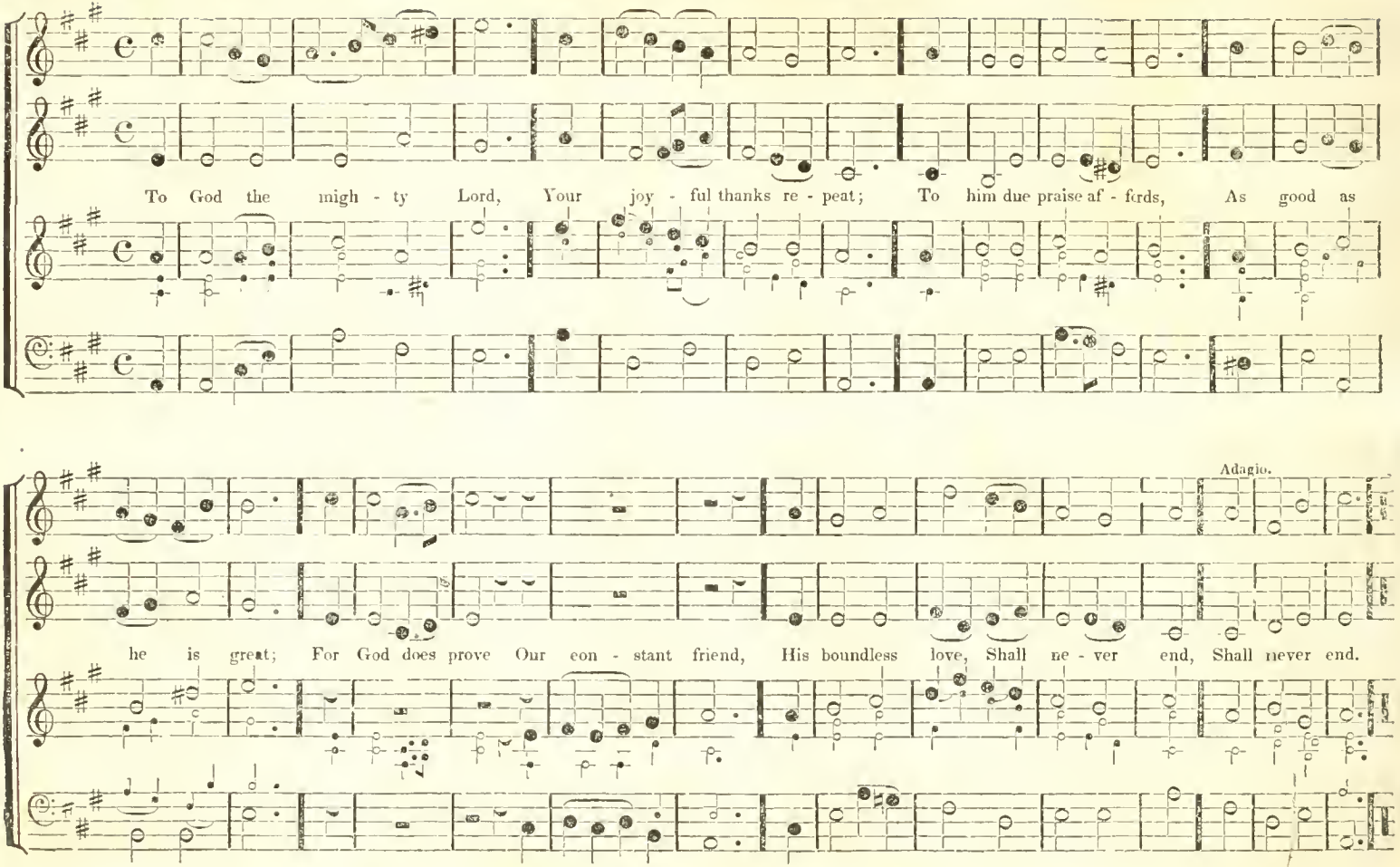

How pleas'd and blest was I, To hear the peo - ple cry, "Come, let us seek our God to day!"
Yes, with a cheer - ful zeal, We'll haste to Zi - on's hill, And there our vows and honours pay.

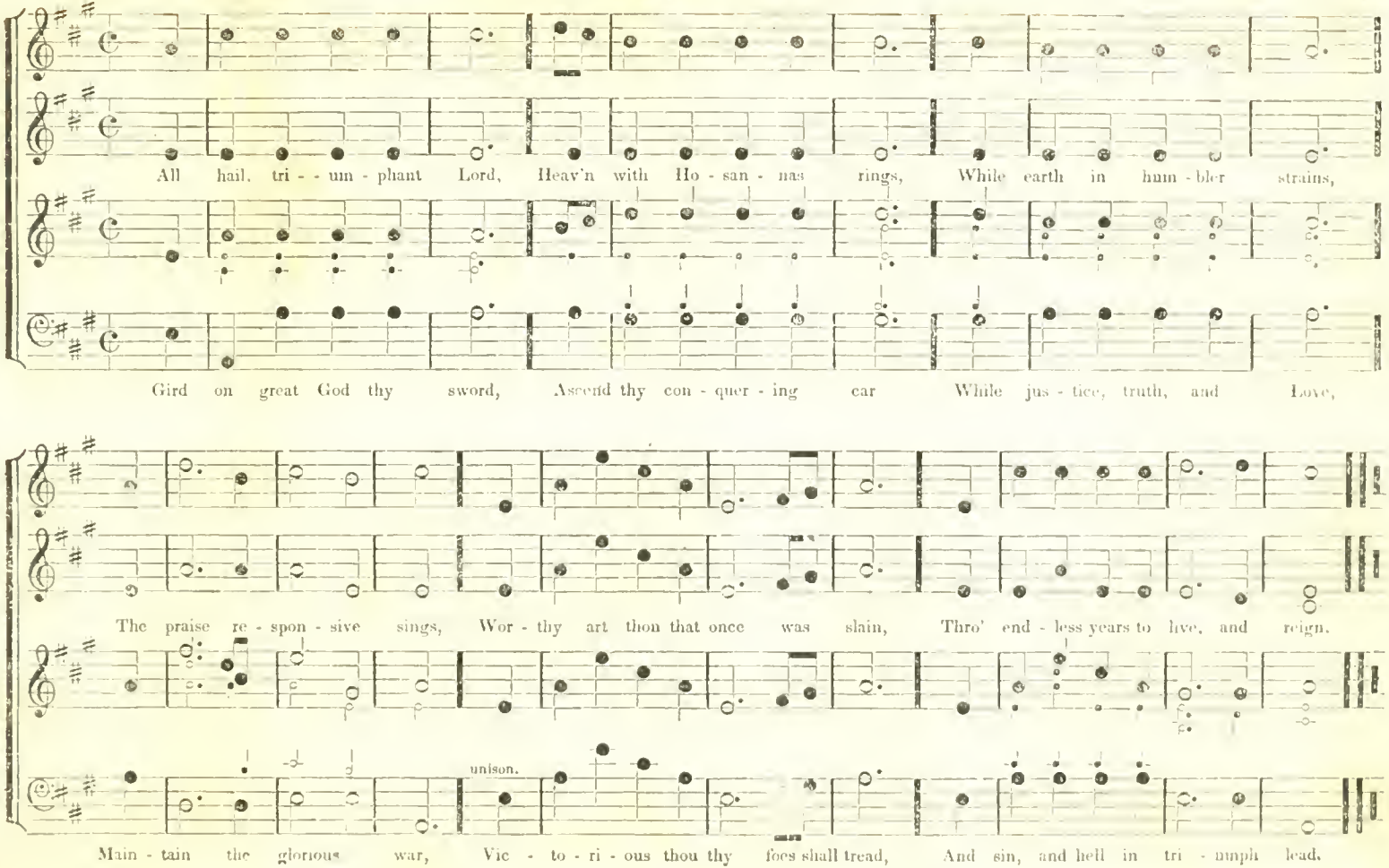

The Lord Je - ho - vah reigns, And roy - - al state main - tains, And roy - - al state maintains, His head with awful
Upheld by thy commands, The world se - cure - ly stands, The world se - cure - ly stands; And skies and stars o-
glories crown'd, Array'd in robes of light, Be - girt with sov'reign might, And rays of maj - - es - ty a - round
ley thy word, Thy throne was fix'd on high, Ere stars adorn'd the sky: Eter - nal is thy king - dom Lord.

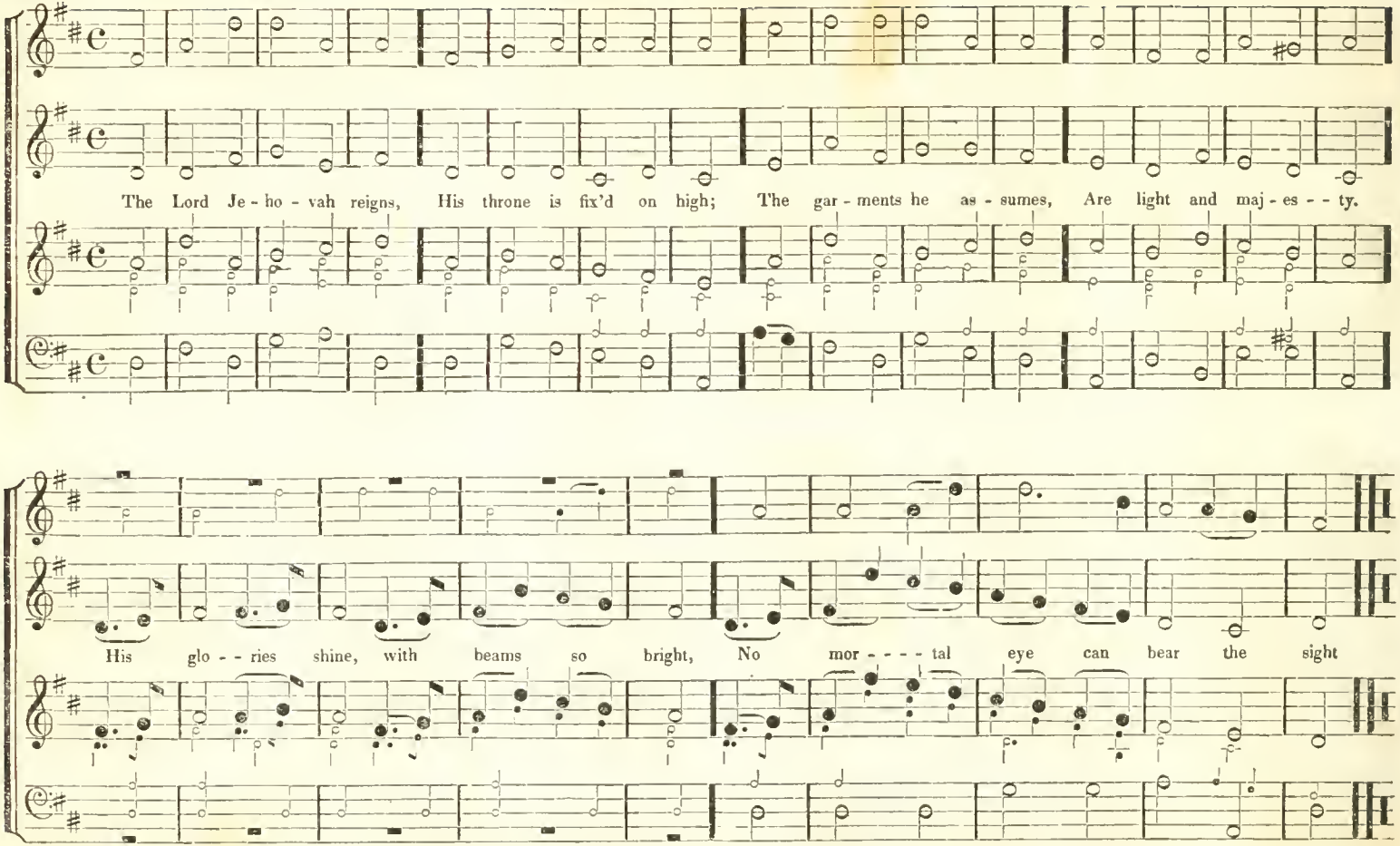

Up - - held by thy com - - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;
E - ter - nal is thy kingdom, Lord.
Thy throne was fix'd on high, Be - fore the star - ry sky; E - - - - ter - - - nal is thy kingdom, Lord.
E - ter - nal is thy kingdom, Lord.


The God of Abr'ham praise, Who reigns enthron'd a - bove; An - cient of ev - er - last - ing days, And God of love;

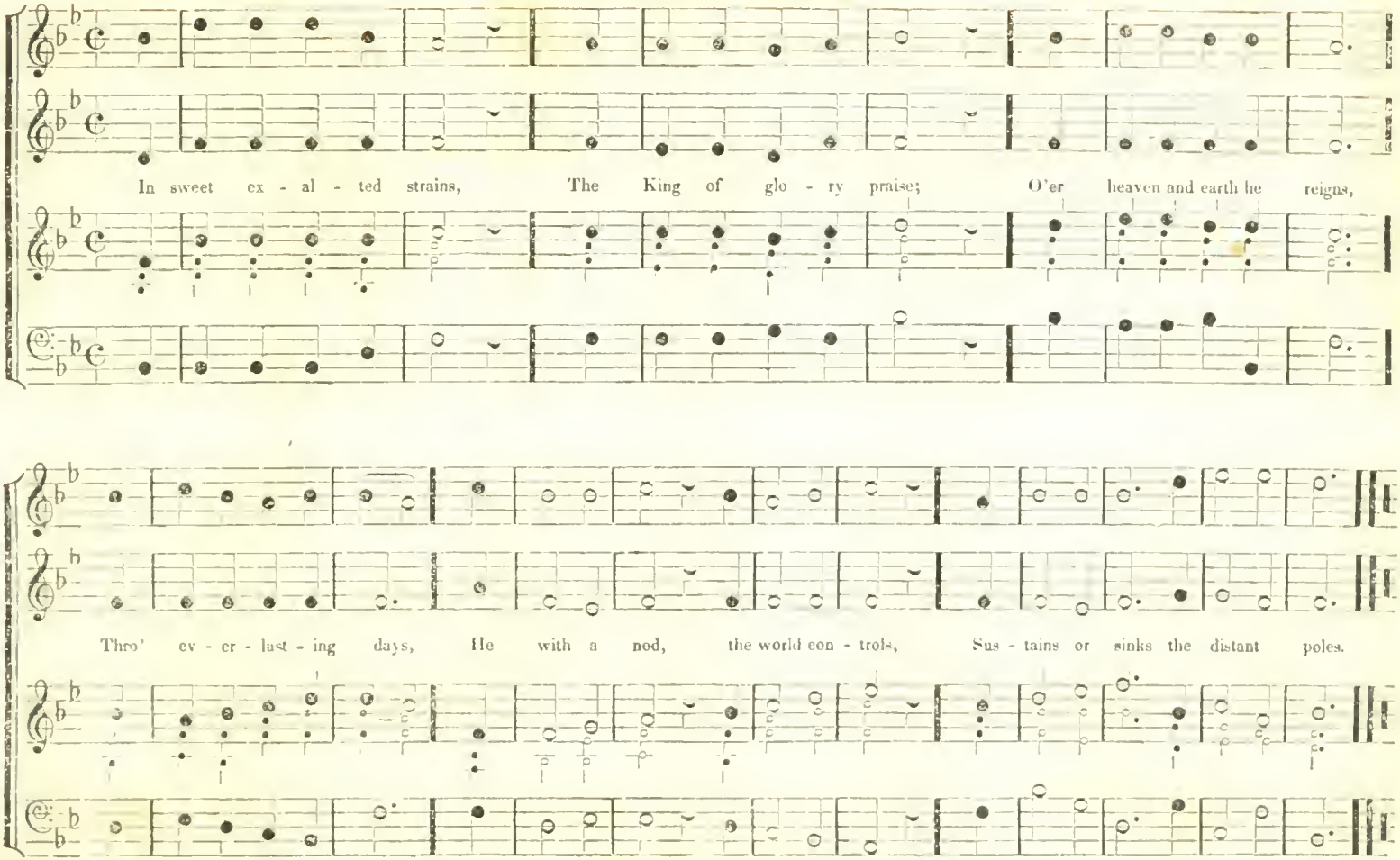

Je - ho - vah, great I AM, By earth and heaven con - - fess'd; I bow, and bless the sa - cred name, For - - e - - ver bless'd

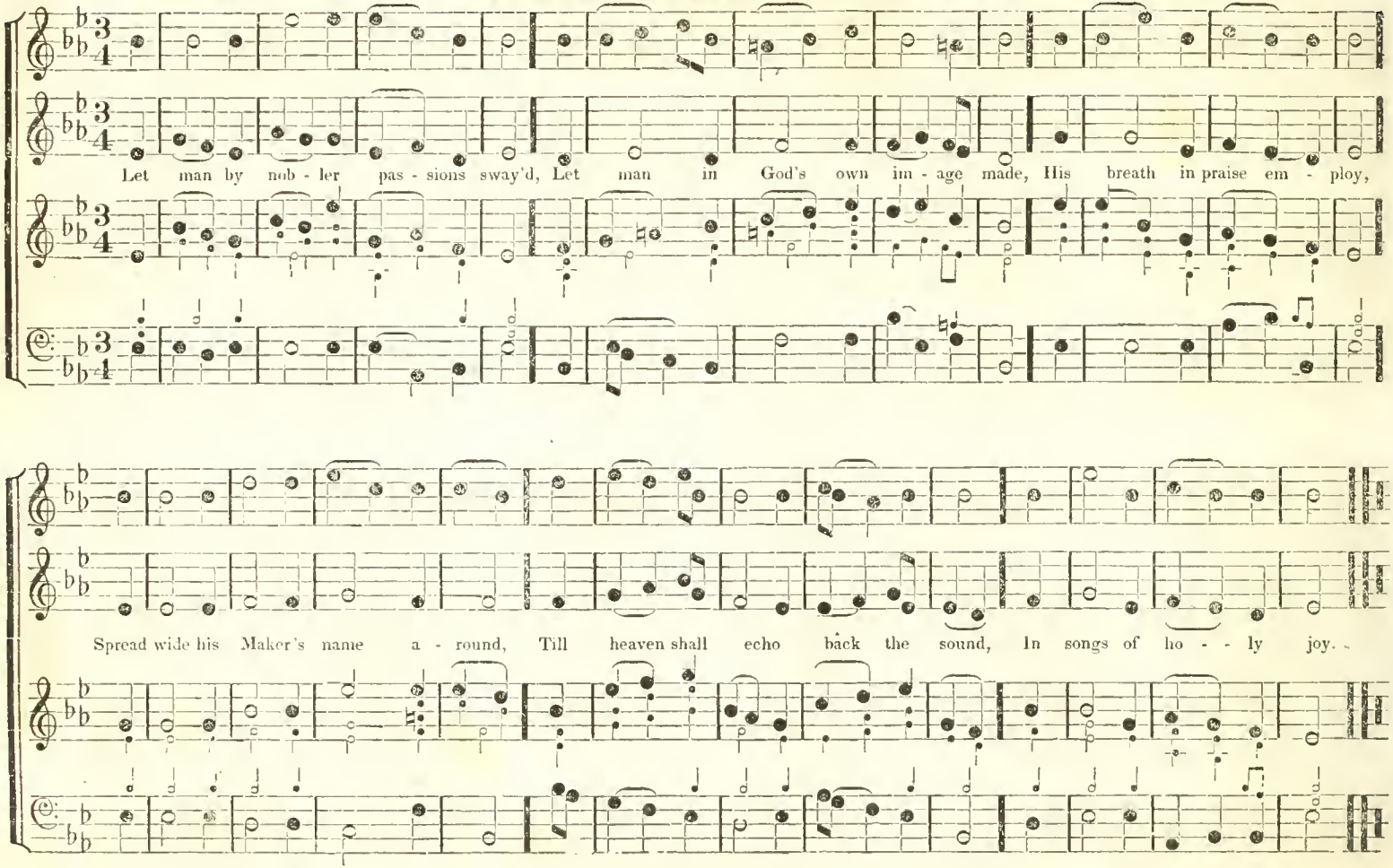

To God the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - fords, As good as
Adagio.
he is great; For God does prove Our con - stant friend, His boundless love, Shall ne - ver end, Shall never end.

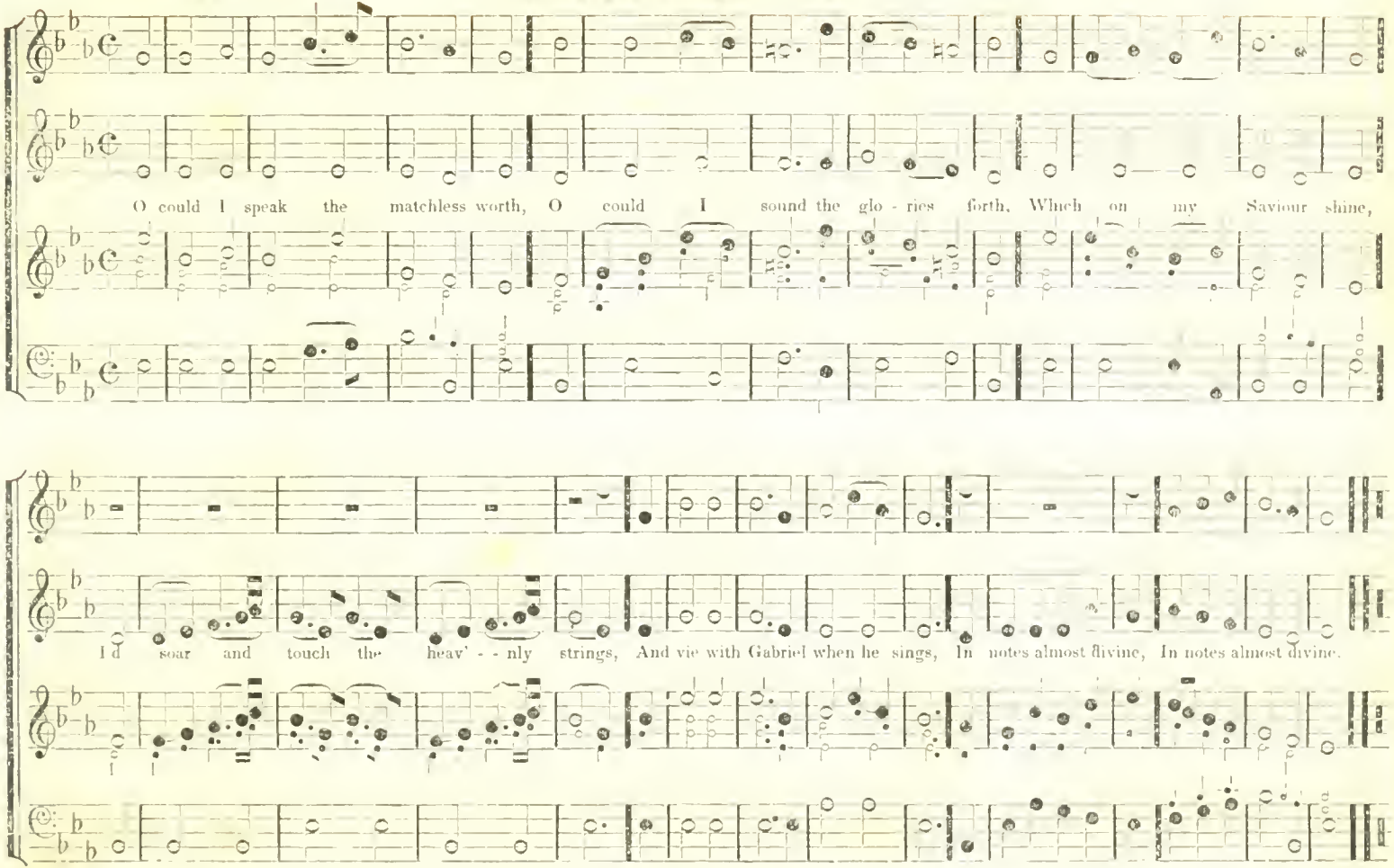

All hail, tri - - um - phant Lord, Heav'n with Ho - san - nas rings, While earth in hum - bler strains,
Gird on great God thy sword, Ascend thy con - quer - ing car While jus - tice, truth, and Love,
The praise re - spon - sive sings, Wor - thy art thou that once was slain, Thro' end - less years to live, and reign.
unison.
Main - tain the glorious war, Vic - to - ri - ous thou thy foes shall tread, And sin, and hell in tri - umph lead.

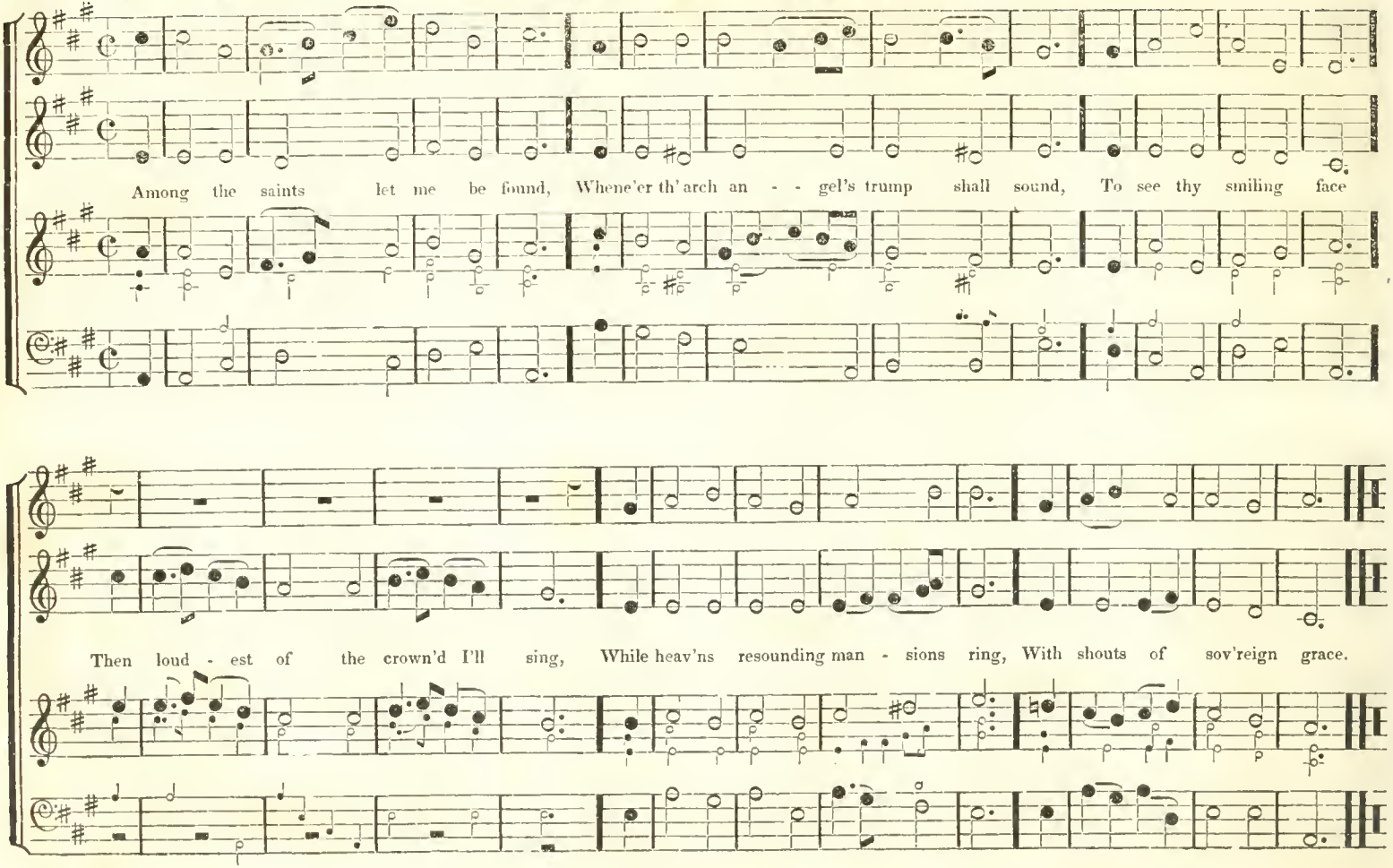


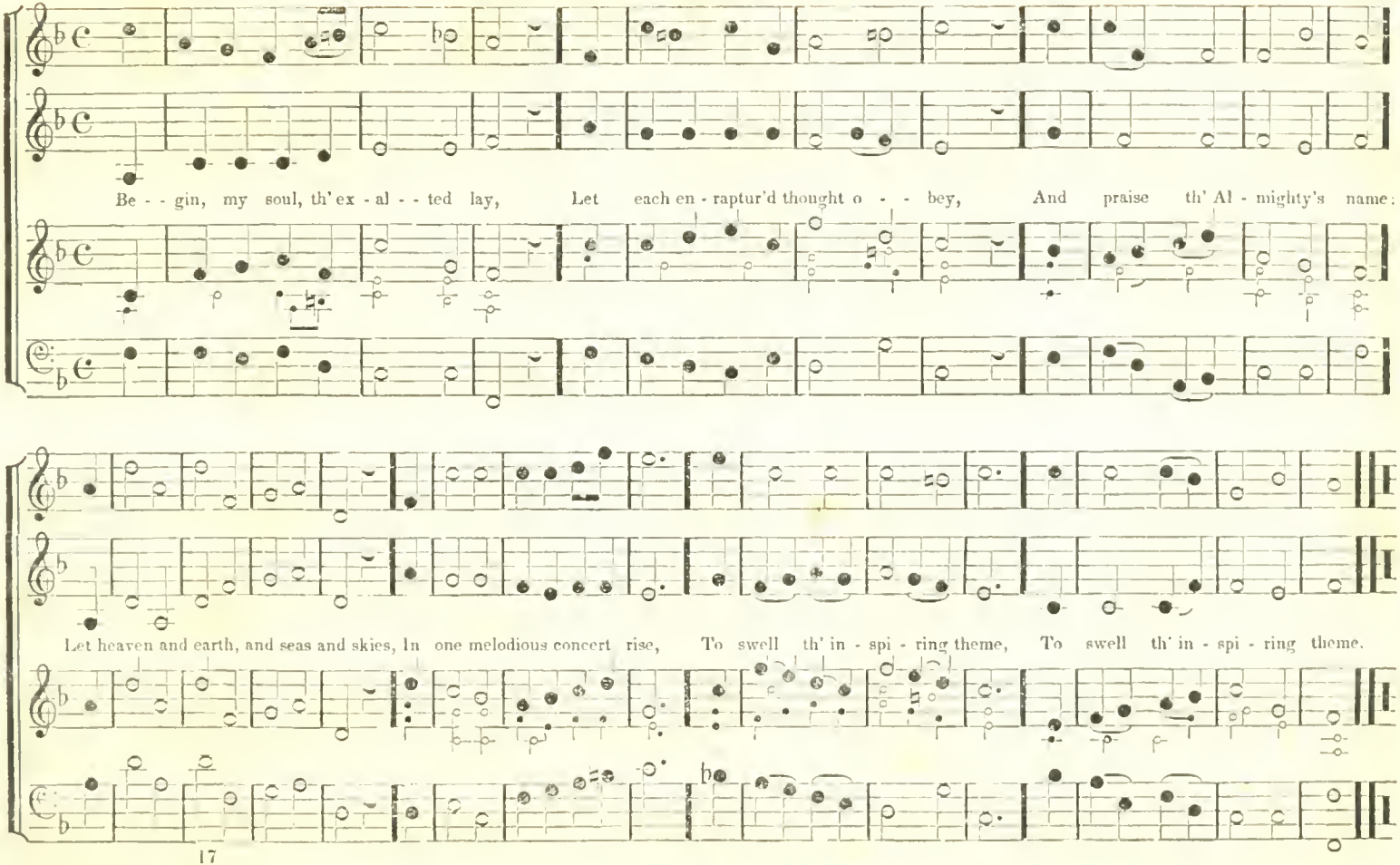
The small notes in the Tenor and Bass, may be sung or omitted.


In sweet ex - al - ted strains, The King of glo - ry praise; O'er heaven and earth he reigns,
Thro' ev - er - last - ing days, He with a nod, the world con - trols, Sus - tains or sinks the distant poles.

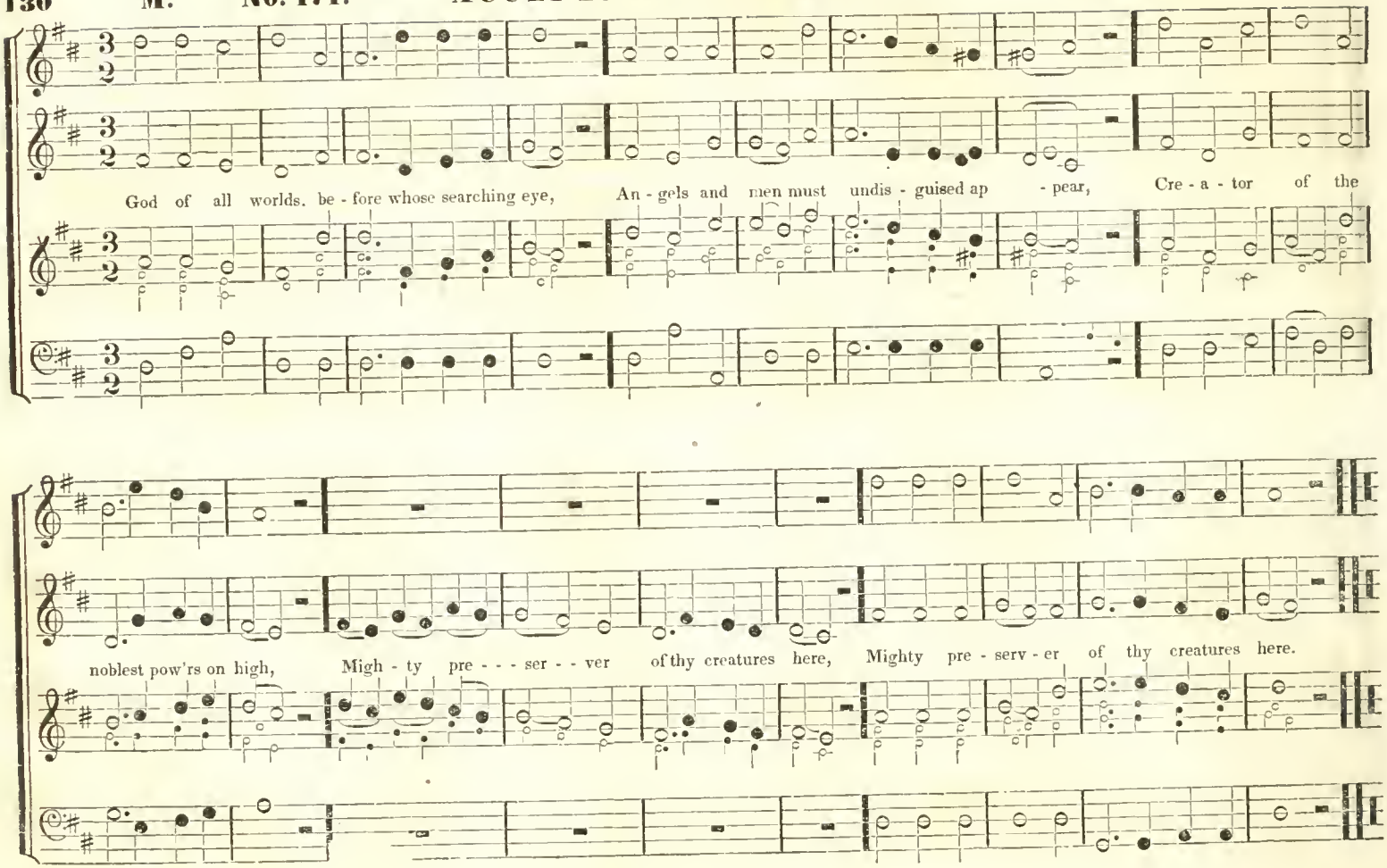

Let man by nob - ler pas - sions sway'd, Let man in God's own im - age made, His breath in praise em - ploy,
Spread wide his Maker's name a - round, Till heaven shall echo back the sound, In songs of ho - - ly joy.

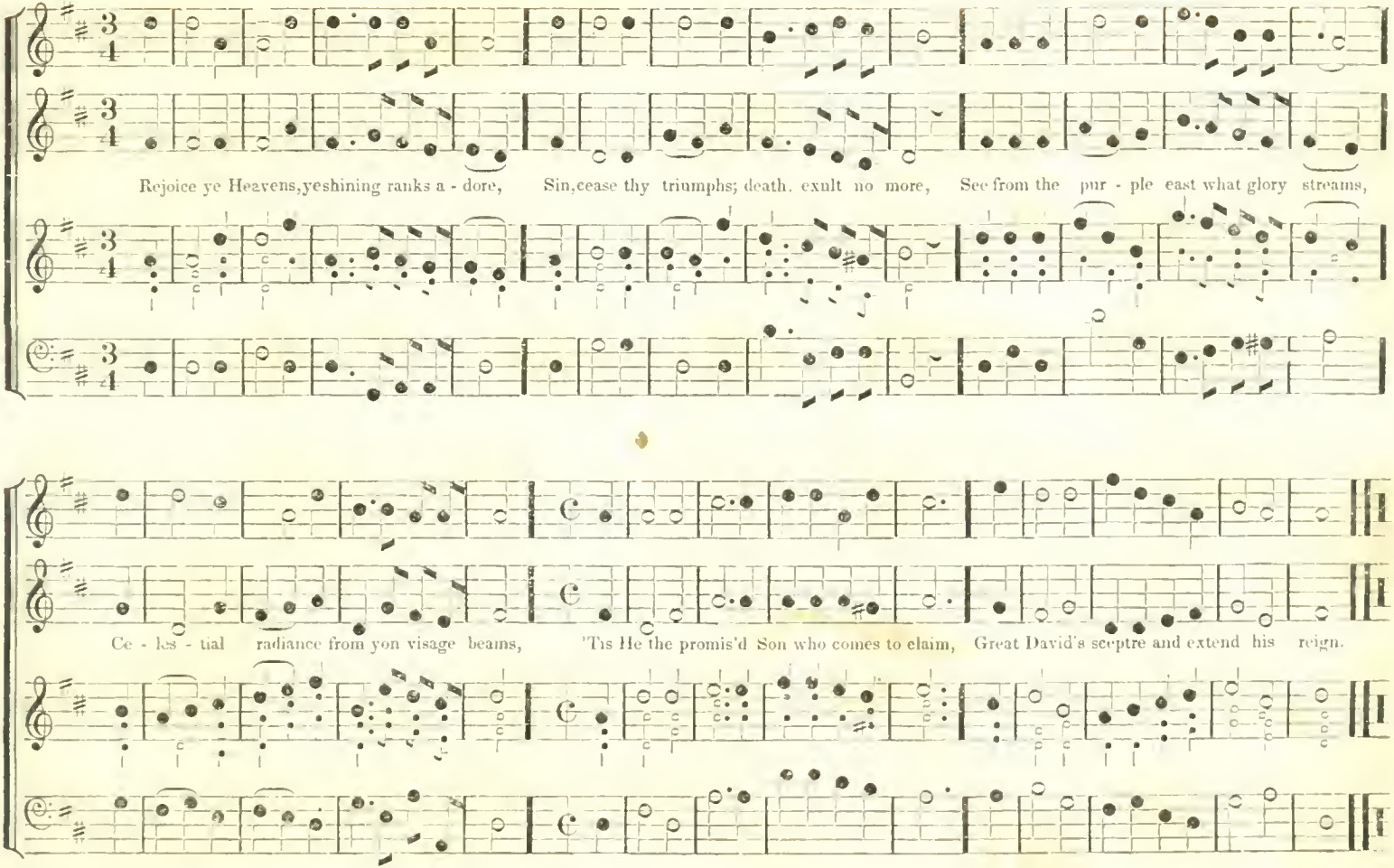

O could I speak the matchless worth, O could I sound the glo - ries forth, Which on my Saviour shine,
I'd soar and touch the heav' - - nly strings, And vie with Gabriel when he sings, In notes almost divine, In notes almost divine.

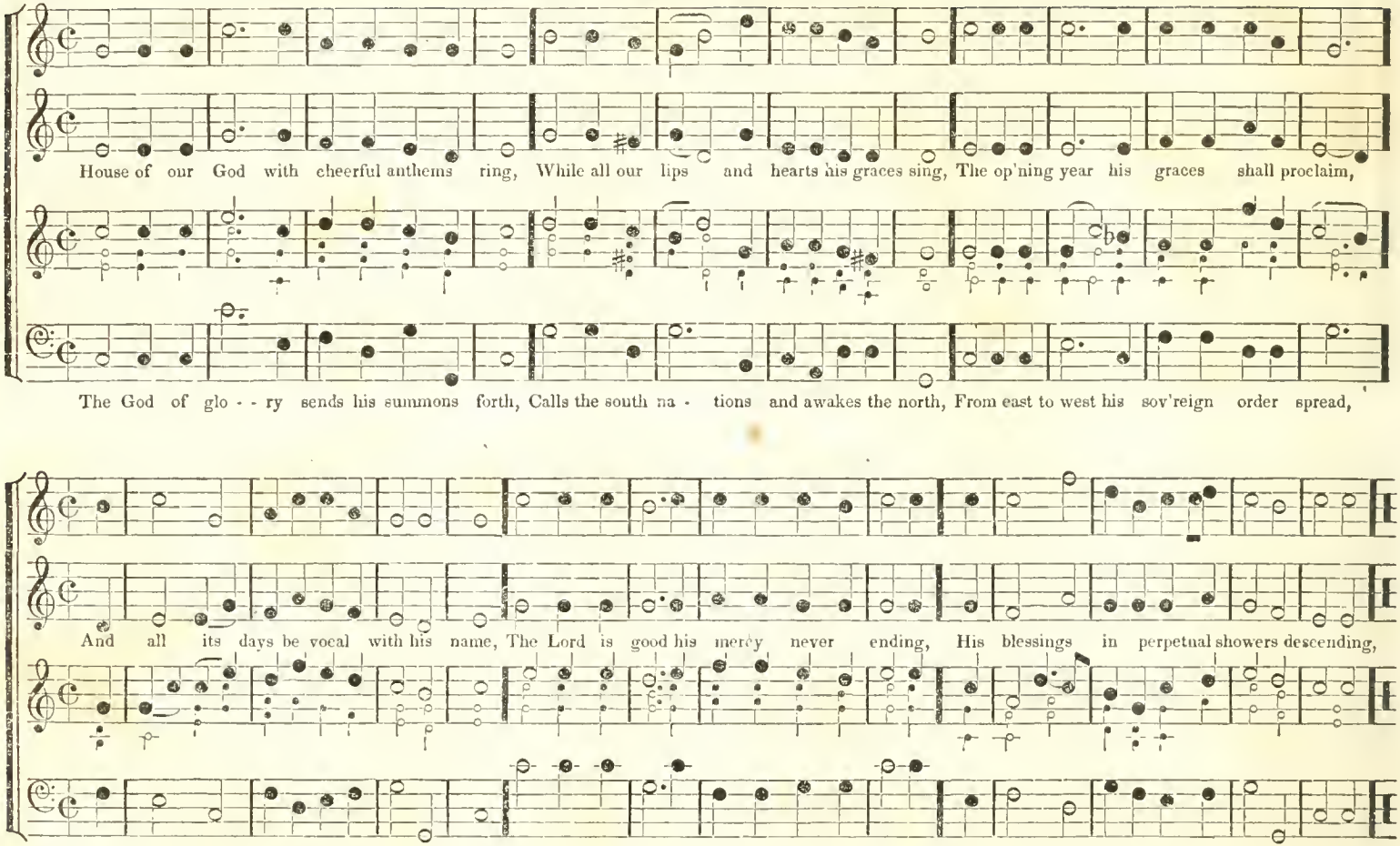

Among the saints let me be found, Whene'er th'arch an - - gel's trump shall sound, To see thy smiling face
Then loud - est of the crown'd I'll sing, While heav'ns resounding man - sions ring, With shouts of sov'reign grace.

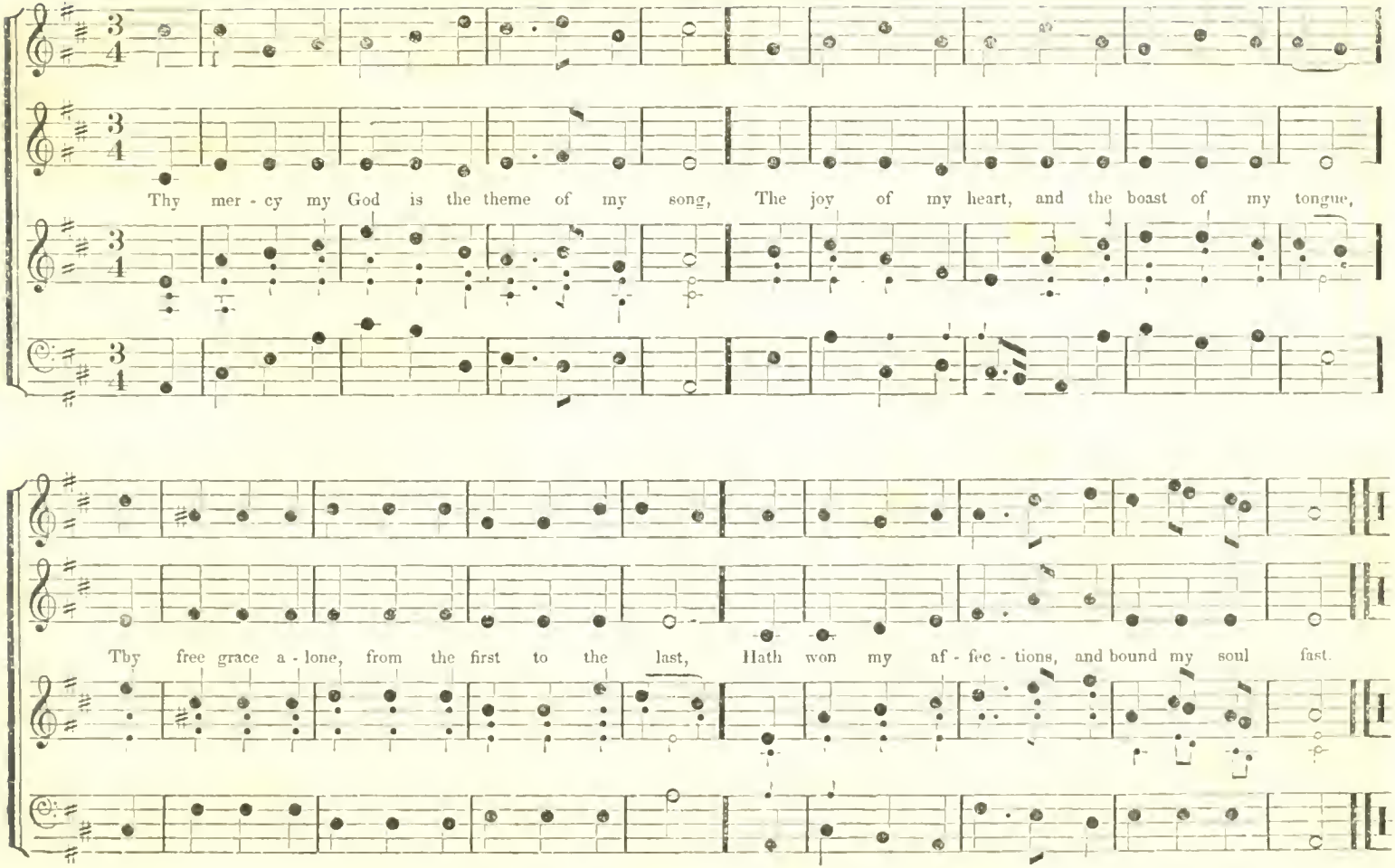

Be - - gin, my soul, th' ex - al - - ted lay, Let each en - raptur'd thought o - - bey, And praise th' Al - mighty's name:
Let heaven and earth, and seas and skies, In one melodious concert rise, To swell th' in - spi - ring theme, To swell th' in - spi - ring theme.
17

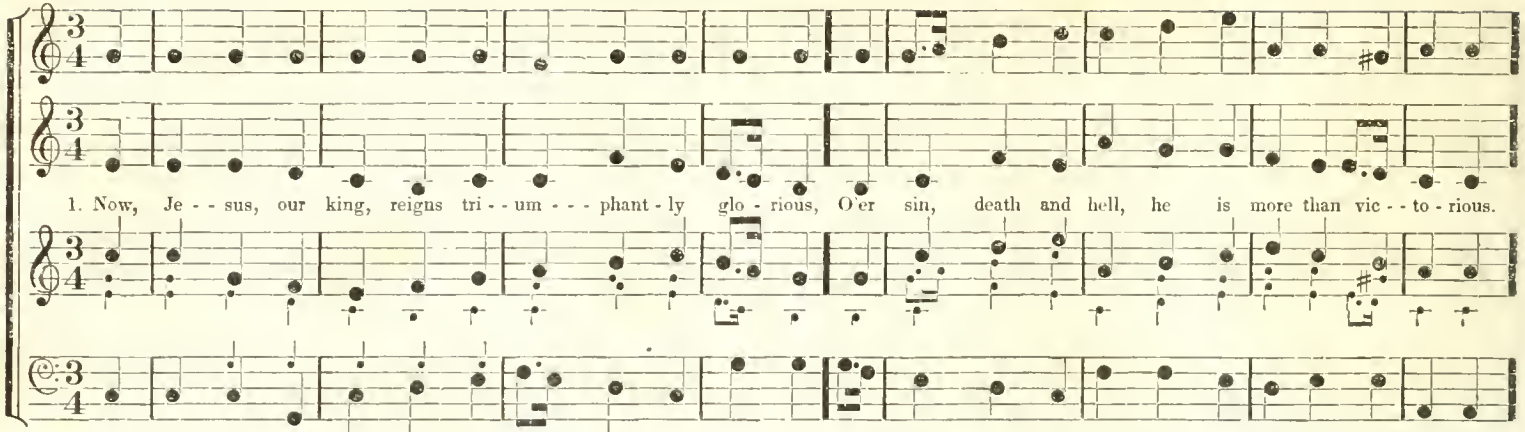
M. No. 171. **ACCEPTANCE.** 10's. 4 lines.

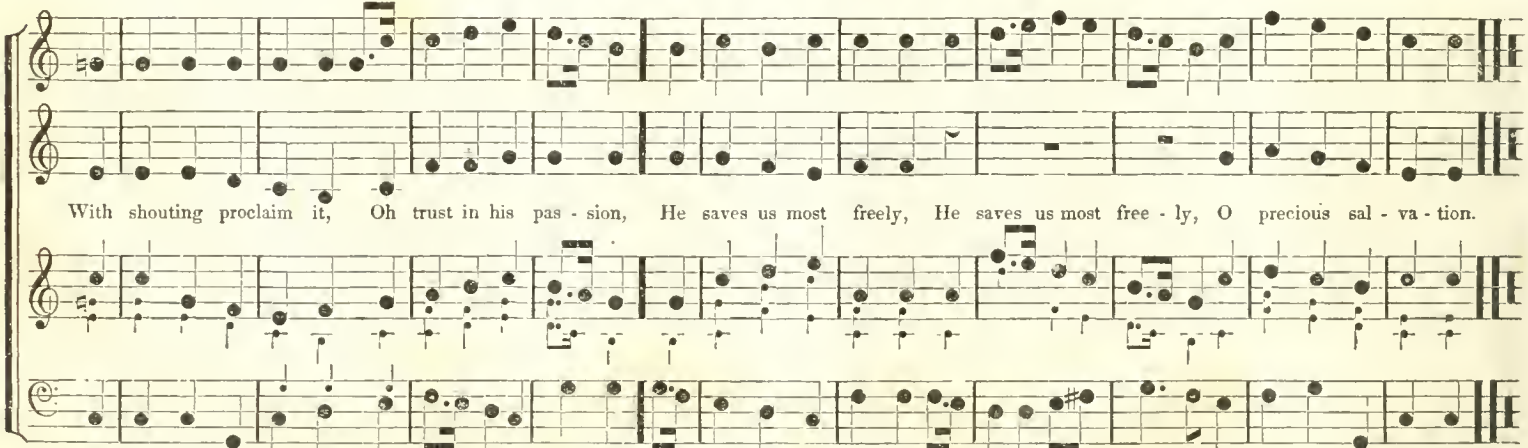


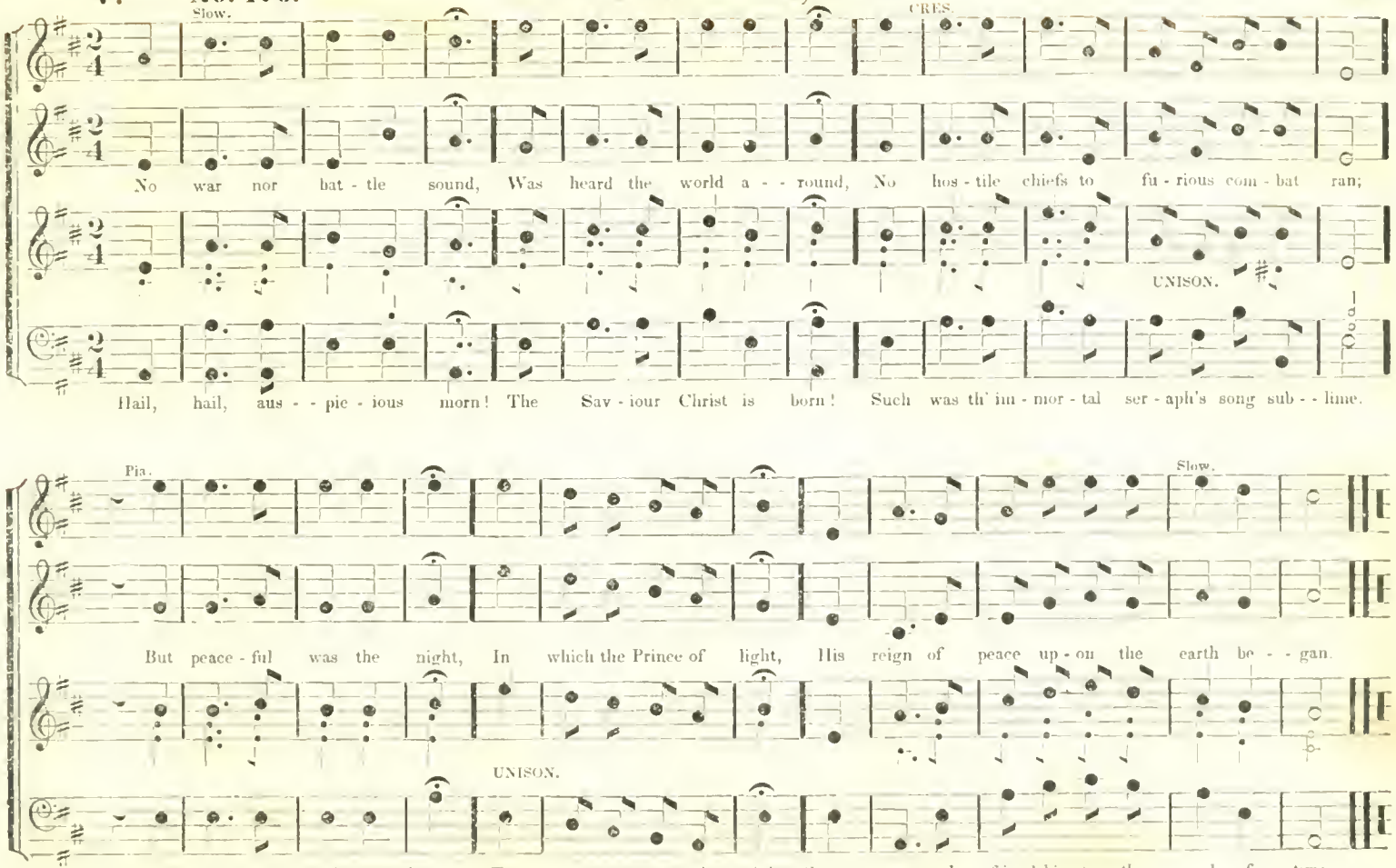

Rejoice ye Heavens, ye shining ranks a - dore, Sin, cease thy triumphs; death, exult no more, See from the pur - ple east what glory streams,
Ce - les - tial radiance from yon visage beams, 'Tis He the promis'd Son who comes to claim, Great David's sceptre and extend his reign.


House of our God with cheerful anthems ring, While all our lips and hearts his graces sing, The op'ning year his graces shall proclaim,
The God of glo - - ry sends his summons forth, Calls the south na - tions and awakes the north, From east to west his sov'reign order spread,
And all its days be vocal with his name, The Lord is good his mercy never ending, His blessings in perpetual showers descending,
Thro' dis - tant worlds and regions of the dead, The trumpet sounds; hell trem - bles Heav'n rejoices, lift up your heads ye saints with cheerful voices


Thy mer - cy my God is the theme of my song, The joy of my heart, and the boast of my tongue,
Thy free grace a - lone, from the first to the last, Hath won my af - fec - tions, and bound my soul fast.

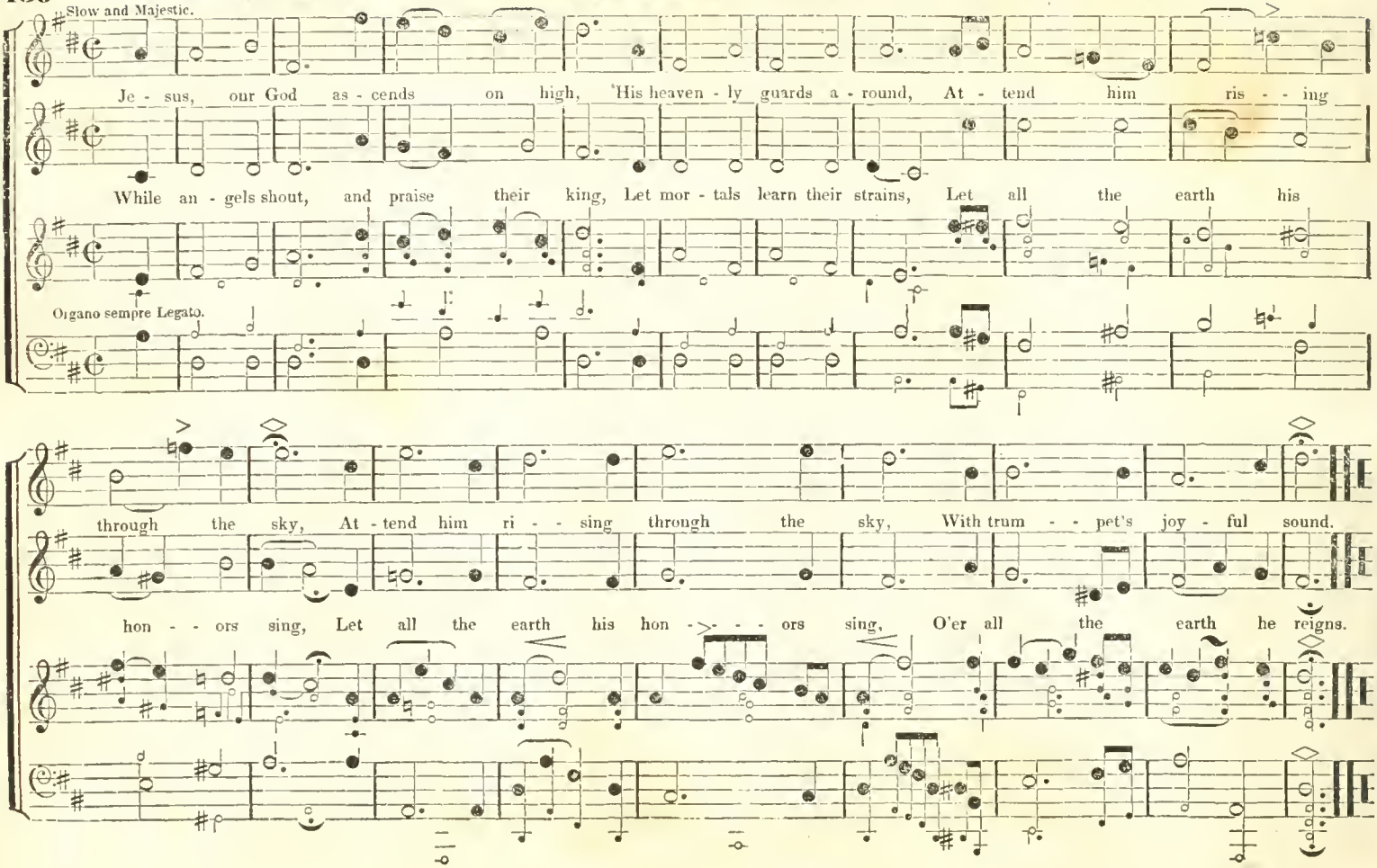

1. Now, Je - - sus, our king, reigns tri - - um - - - phant - ly glo - rious, O'er sin, death and hell, he is more than vic - - to - rious.
2. Our Je - sus his name now pro - claims all vic - - to - - rious, He reigns o - - ver all, and his kingdom is glorious.


With shouting proclaim it, Oh trust in his pas - sion, He saves us most freely, He saves us most free - ly, O precious sal - va - tion.
To Je - sus we'll join with the great congre - ga - tion, And triumph, as - crib - ing, And triumph, as - - - crib - ing, to him our sal va - tion


Slow.
CRES.
No war nor bat - tle sound, Was heard the world a - - round, No hos - tile chiefs to fu - rious com - bat ran;
UNISON.
Hail, hail, aus - - pic - ious morn! The Sav - iour Christ is born! Such was th' im - mor - tal ser - aph's song sub - - lime.
Pia.
Slow.
But peace - ful was the night, In which the Prince of light, His reign of peace up - on the earth be - - gan.
UNISON.
Glo - ry to God in heav'n, To man sweet peace be giv'n, Sweet peace and friendship to the end of time.

M. No. 177. ANTONIA. C. M. or S.6.

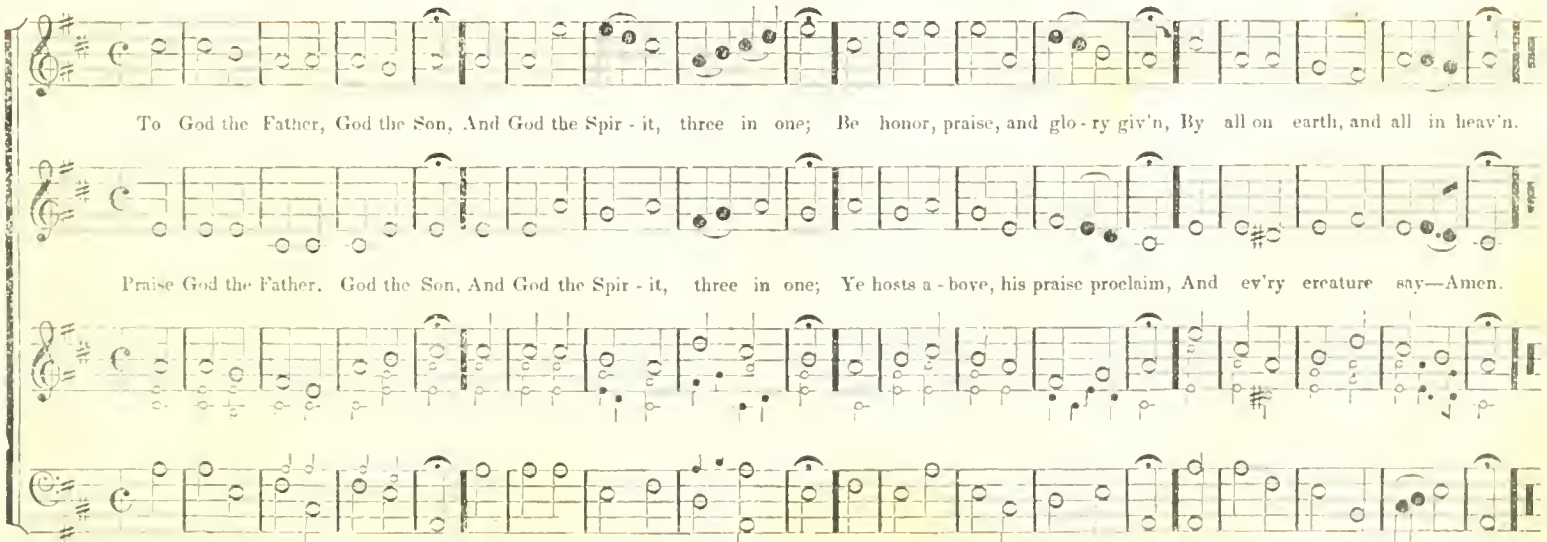
A. P. Heinrich.



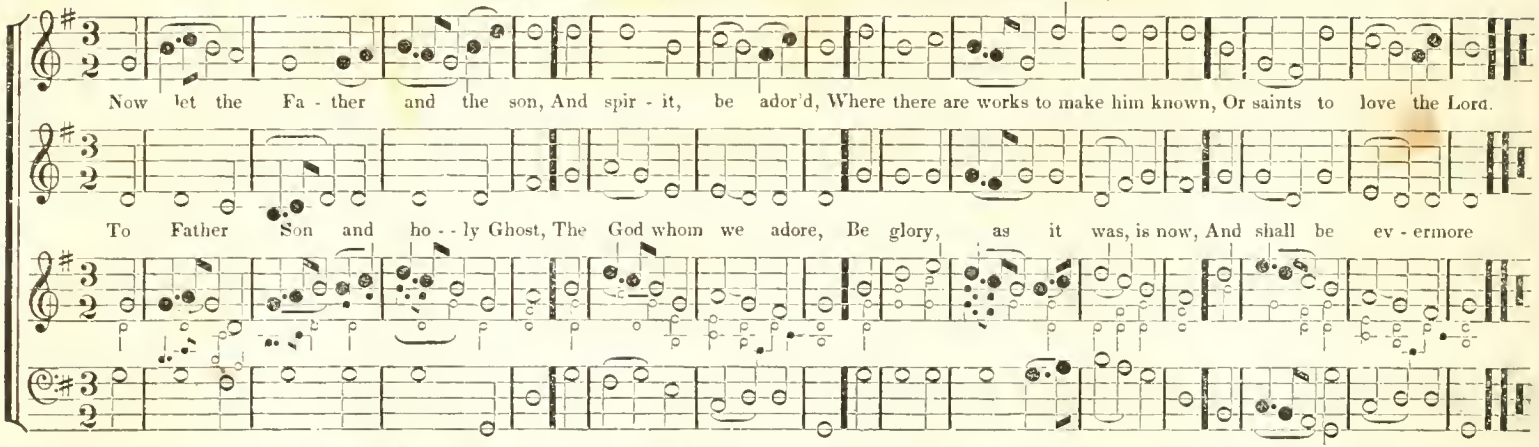
PART II.

DOXOLOGY. L. M. (Old Hundred.)

M. Luther.

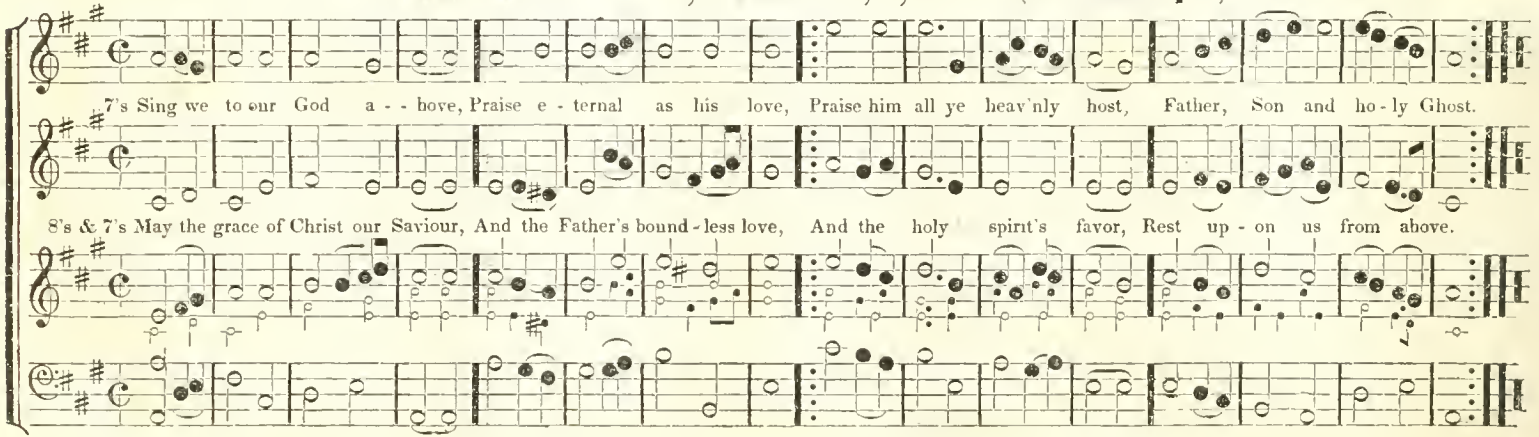


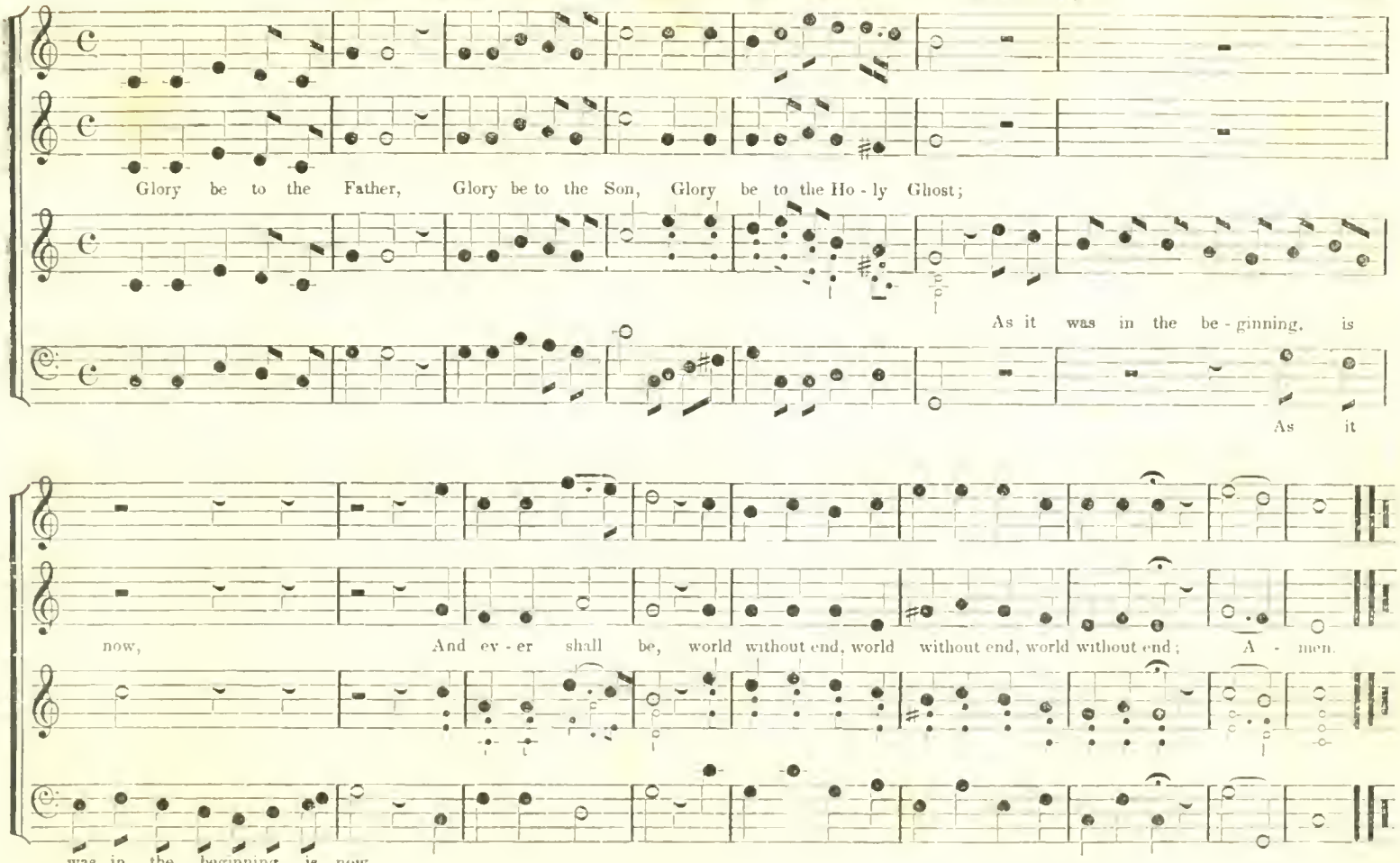
DOXOLOGY. C. M. (St. Martins.)



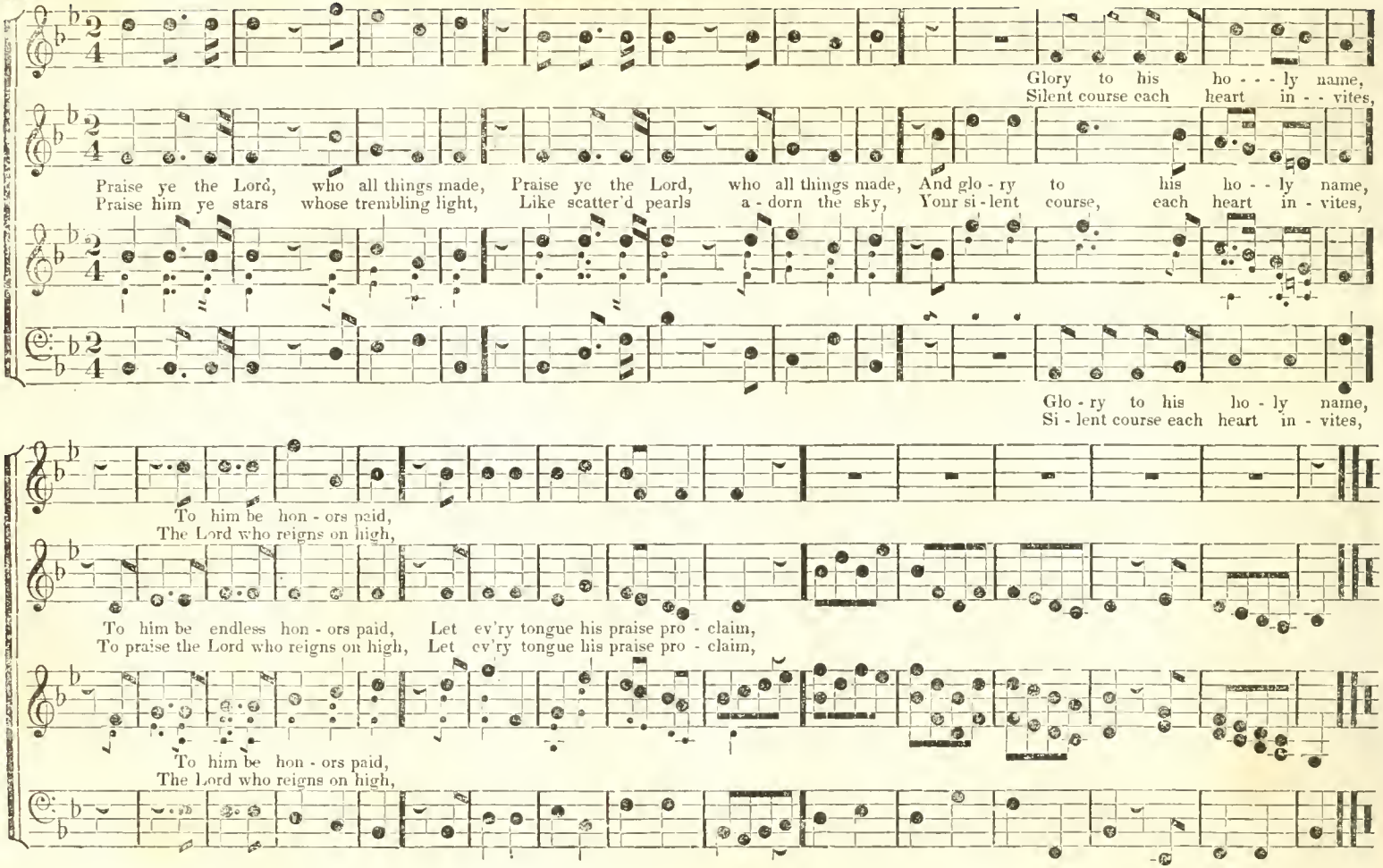
DOXOLOGY. 7's, 8's & 7. 8, 7, 4. (Ellenthorpe.)

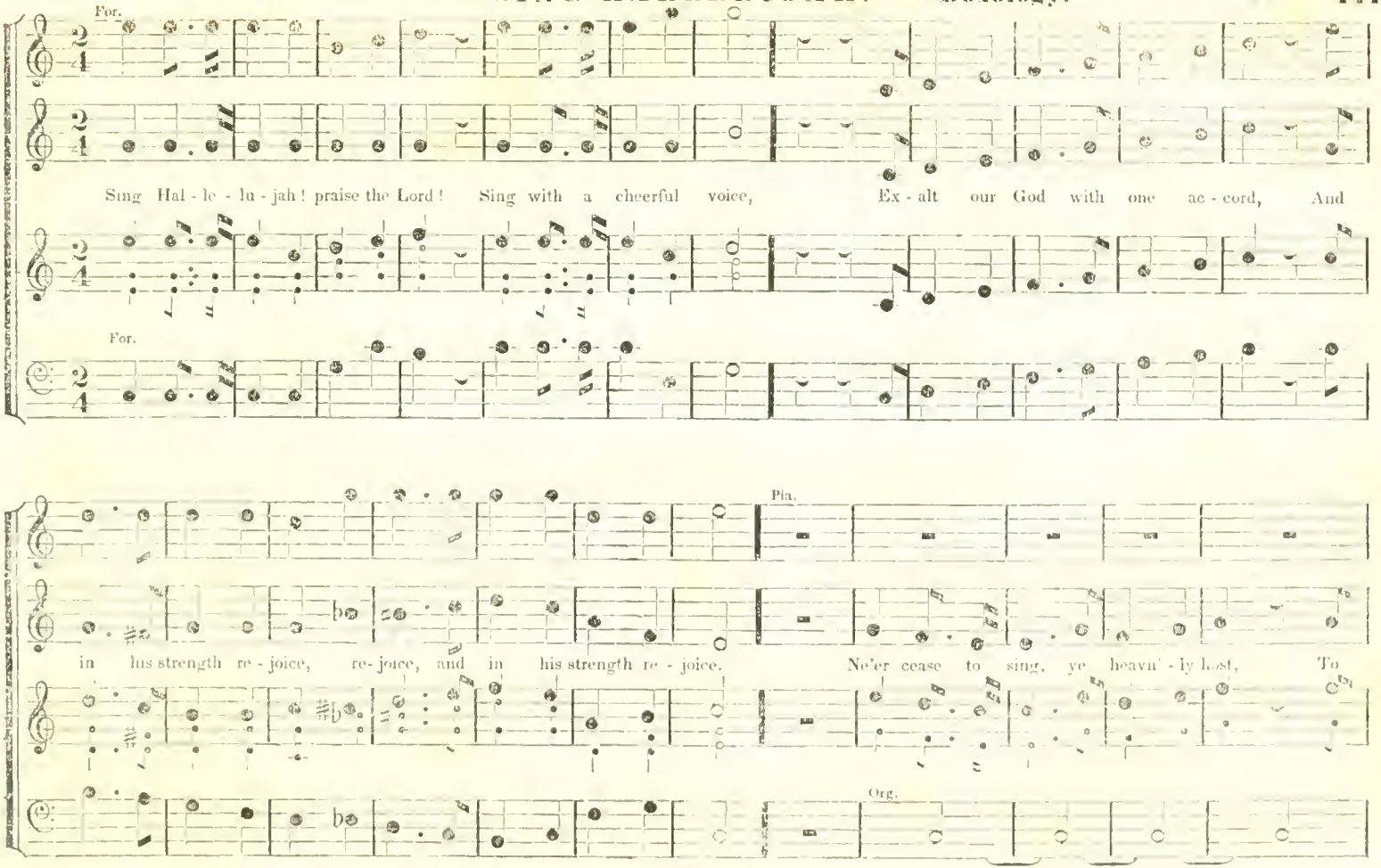
Linley.



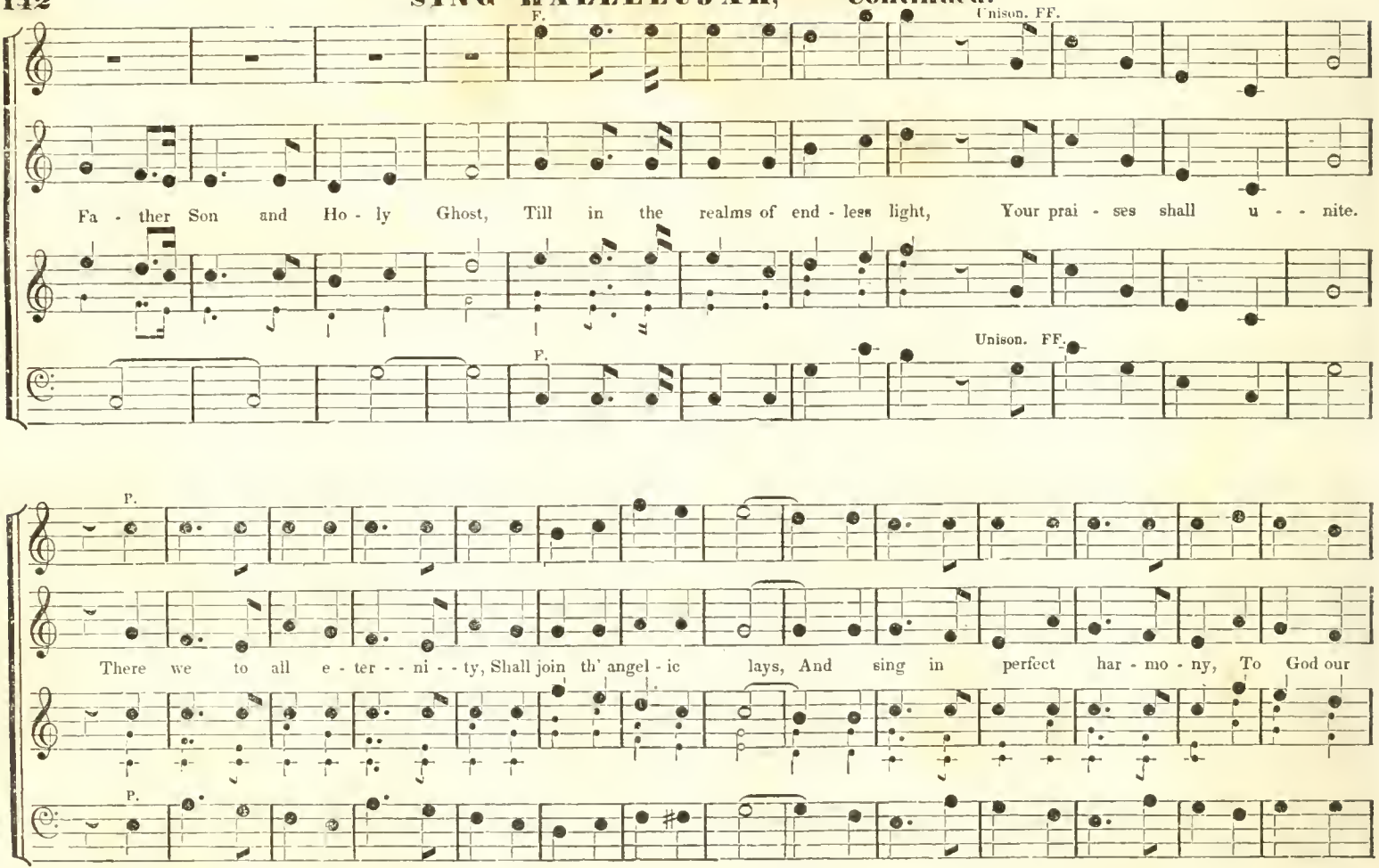

Glory be to the Father, Glory be to the Son, Glory be to the Ho - ly Ghost;
As it was in the be - ginning, is
As it
now, And ev - er shall be, world without end, world without end, world without end; A - men.
was in the beginning is now,

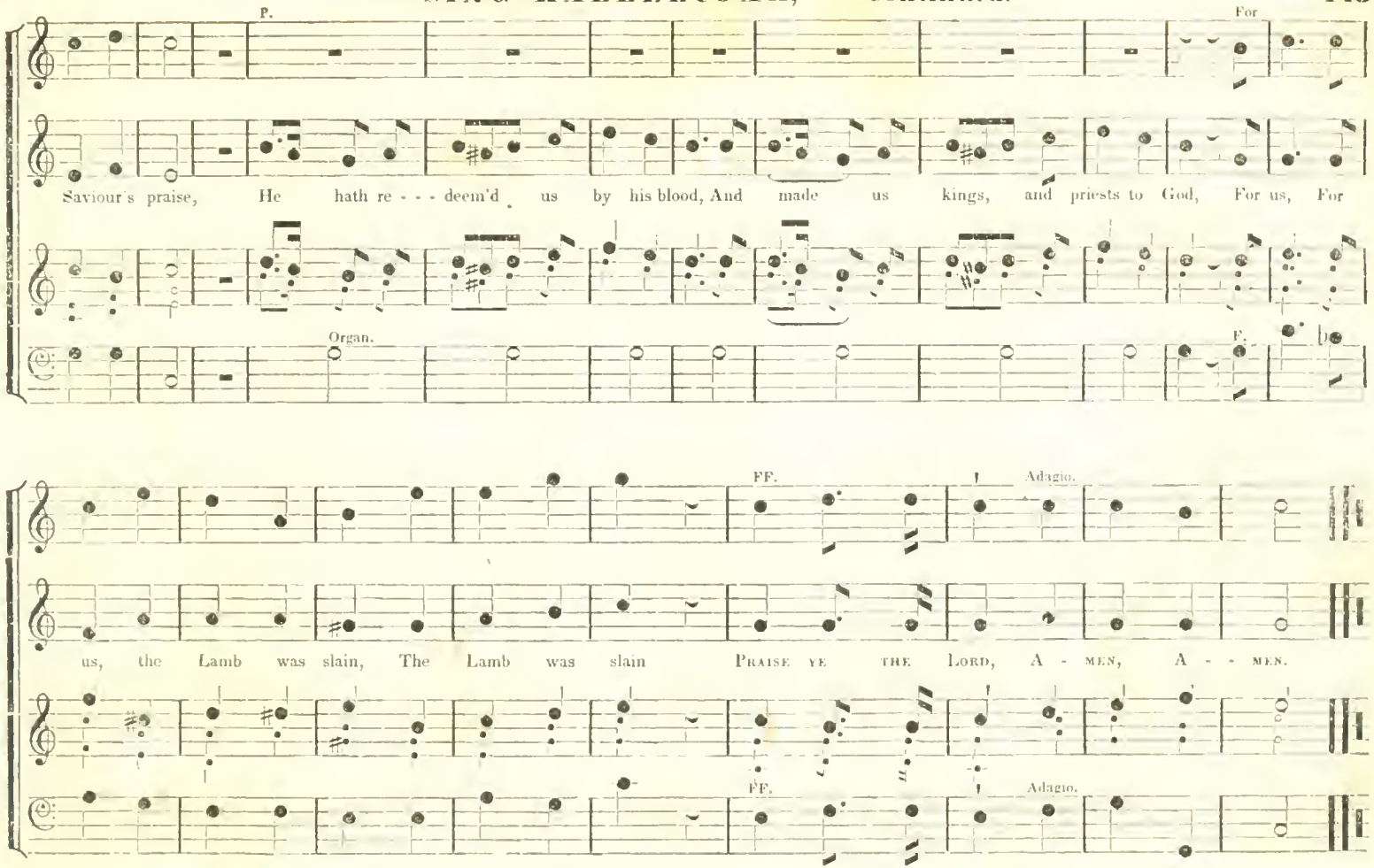
DOXOLOGY. L. M.


Glory to his ho - - - ly name,
Silent course each heart in - - vites,
Praise ye the Lord, who all things made, Praise ye the Lord, who all things made, And glo - ry to his ho - - ly name,
Praise him ye stars whose trembling light, Like scatter'd pearls a - dorn the sky, Your si - lent course, each heart in - vites,
Glo - ry to his ho - ly name,
Si - lent course each heart in - vites,
To him be hon - ors paid,
The Lord who reigns on high,
To him be endless hon - ors paid, Let ev'ry tongue his praise pro - claim,
To praise the Lord who reigns on high, Let ev'ry tongue his praise pro - claim,
To him be hon - ors paid,
The Lord who reigns on high,


For.
Sing Hal - le - lu - jah! praise the Lord! Sing with a cheerful voice, Ex - alt our God with one ac - cord, And
For.
Pia.
in his strength re - joice, re - joice, and in his strength re - joice. Ne'er cease to sing, ye heavn' - ly host, To
Org.

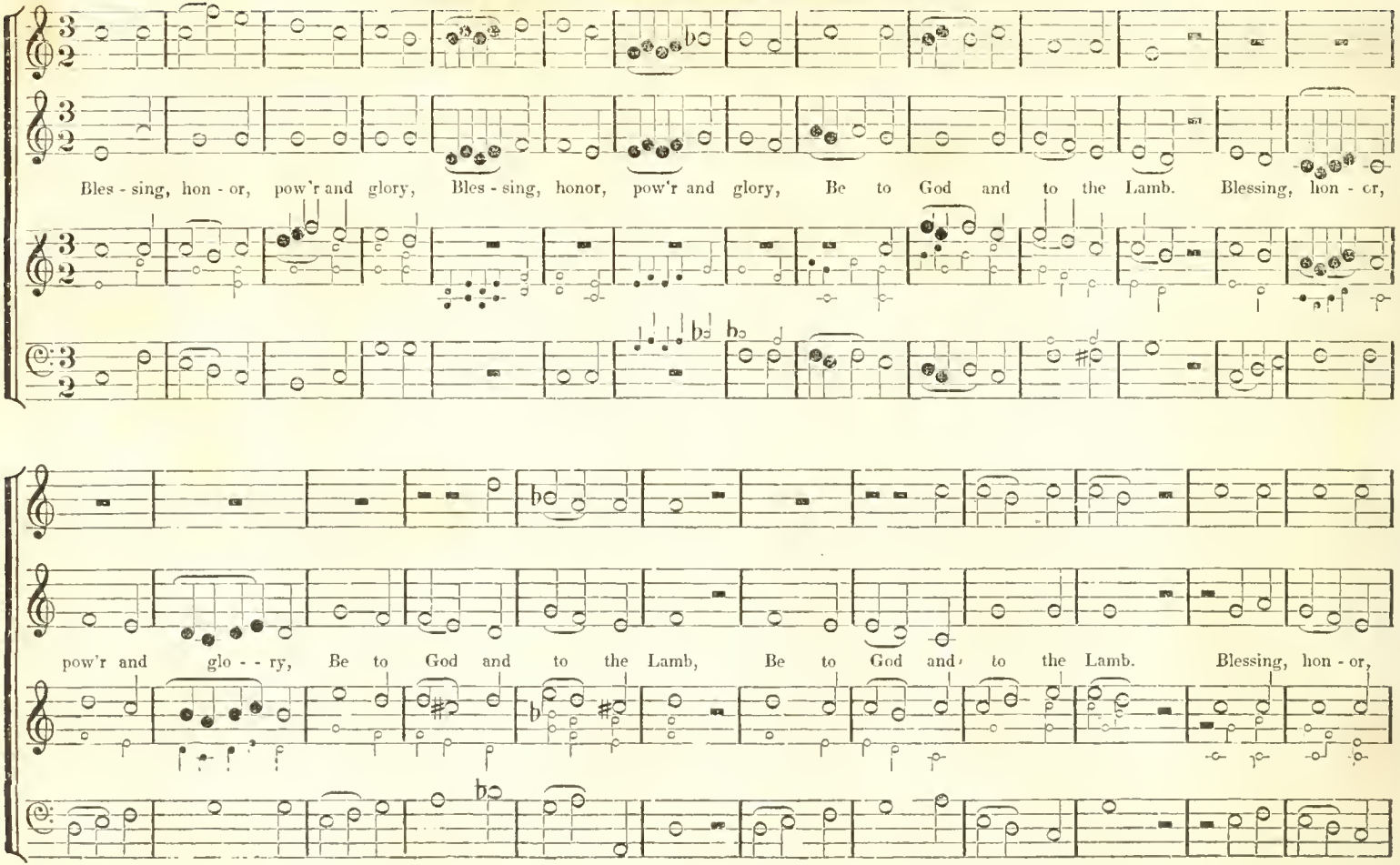
SING HALLELUJAH, Continued.

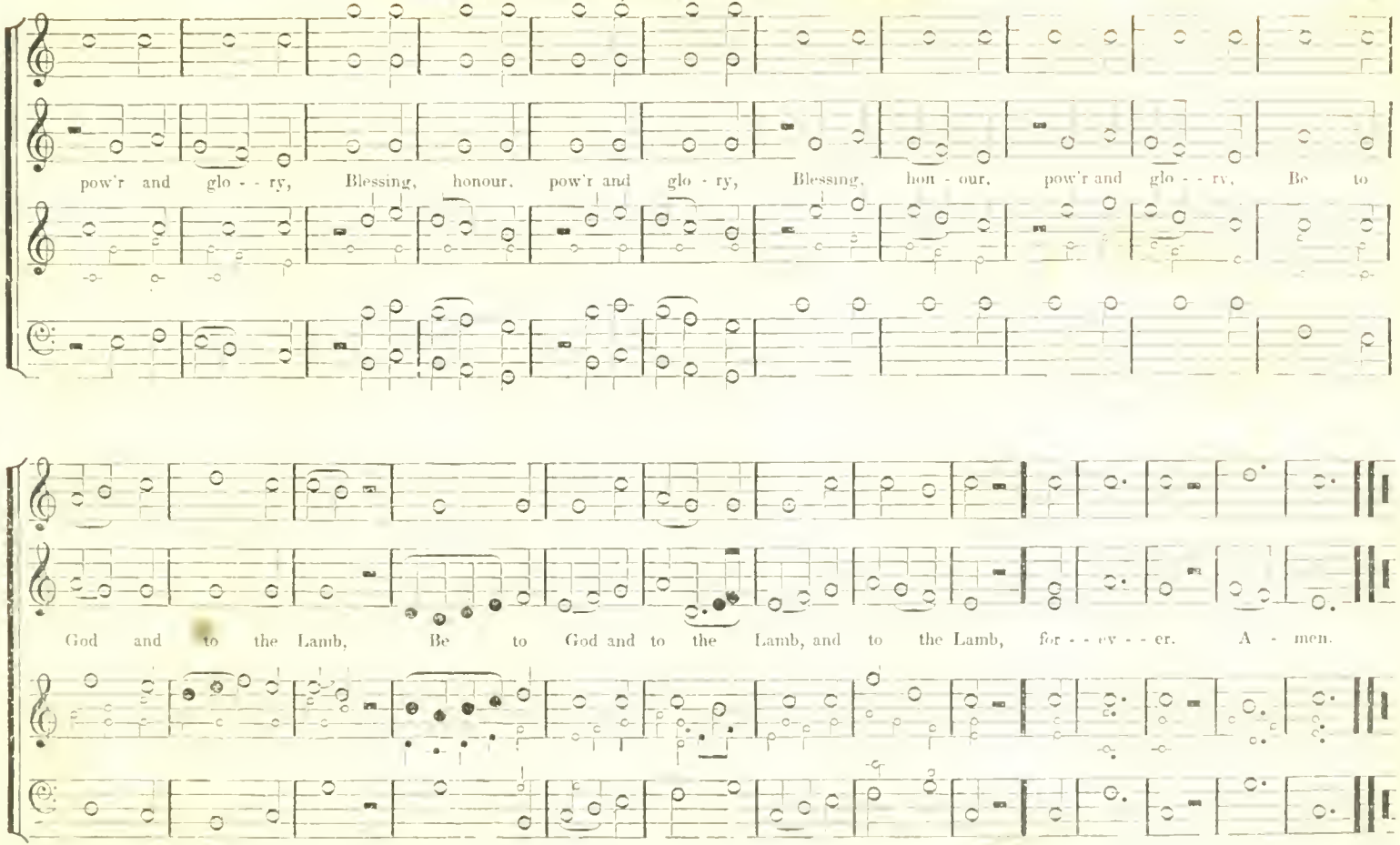



P.
For
Saviour's praise, He hath re - - - deem'd us by his blood, And made us kings, and priests to God, For us, For
Organ.
F.
FF.
Adagio.
us, the Lamb was slain, The Lamb was slain PRAISE YE THE LORD, A - MEN, A - - MEN.
FF.
Adagio.

BLESSING, HONOR. (Chorus.)

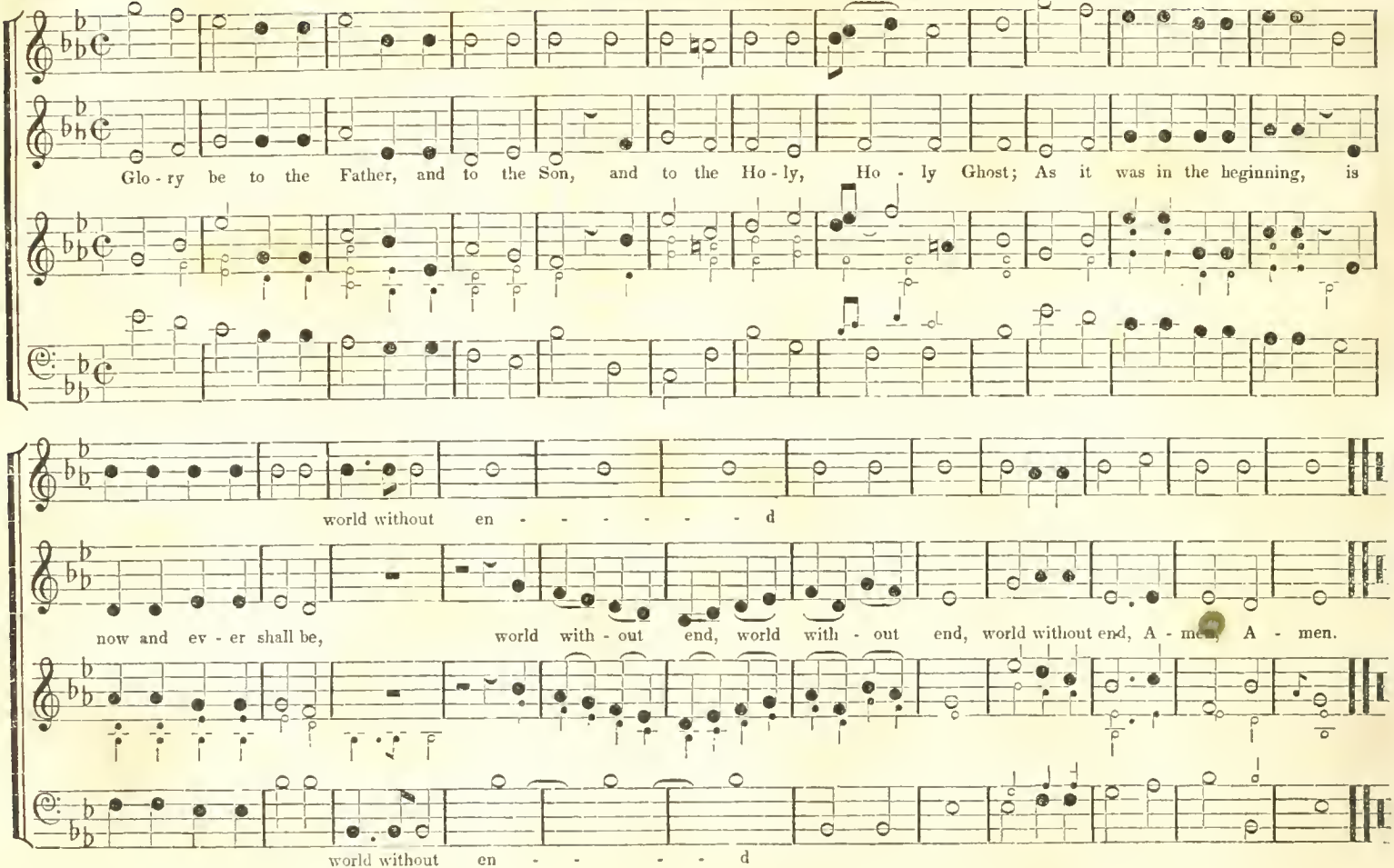
J. Kent.

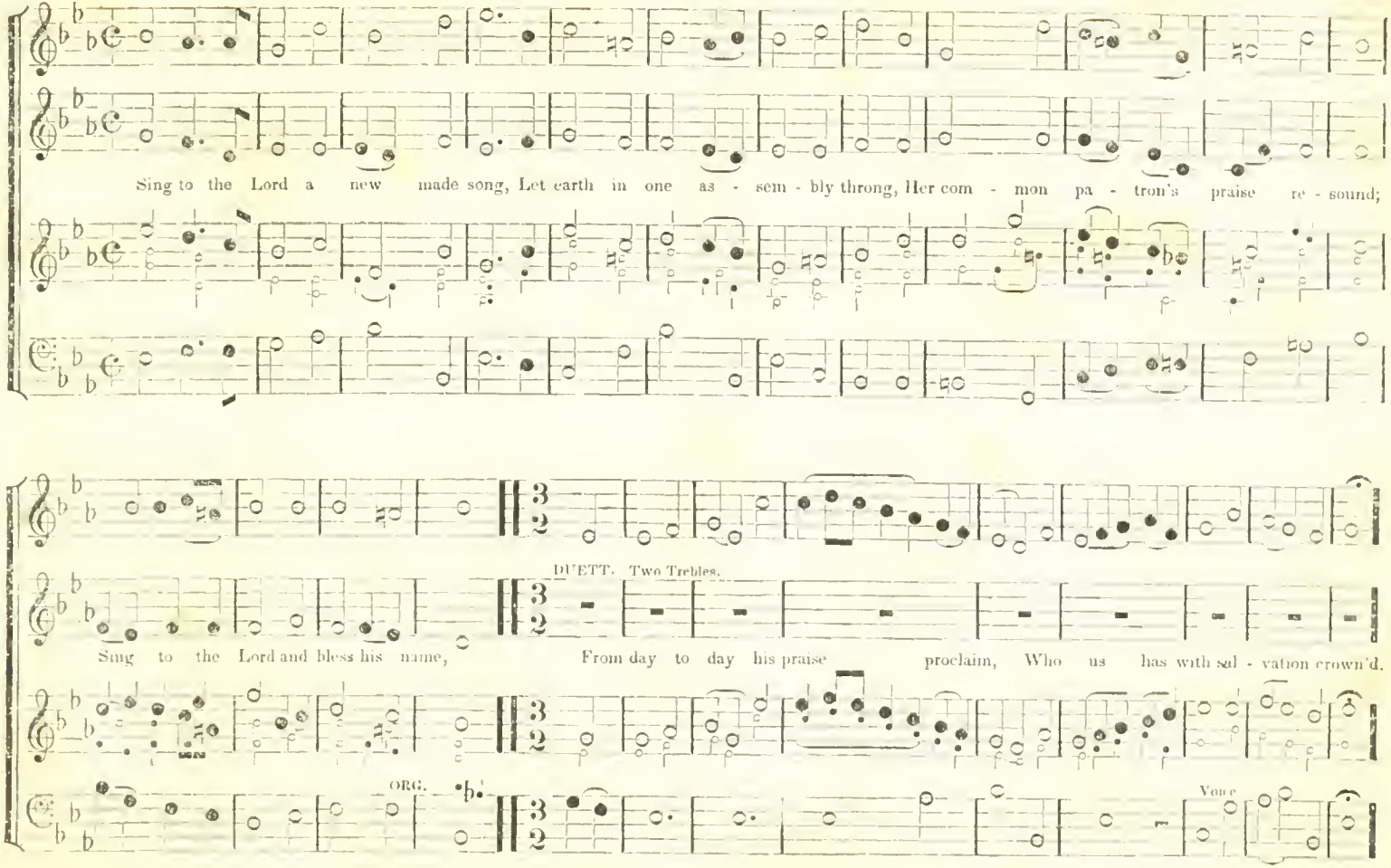



pow'r and glo - - ry, Blessing, honour, pow'r and glo - ry, Blessing, hon - our, pow'r and glo - - ry, Be to
God and to the Lamb, Be to God and to the Lamb, and to the Lamb, for - - ev - - er. A - men.

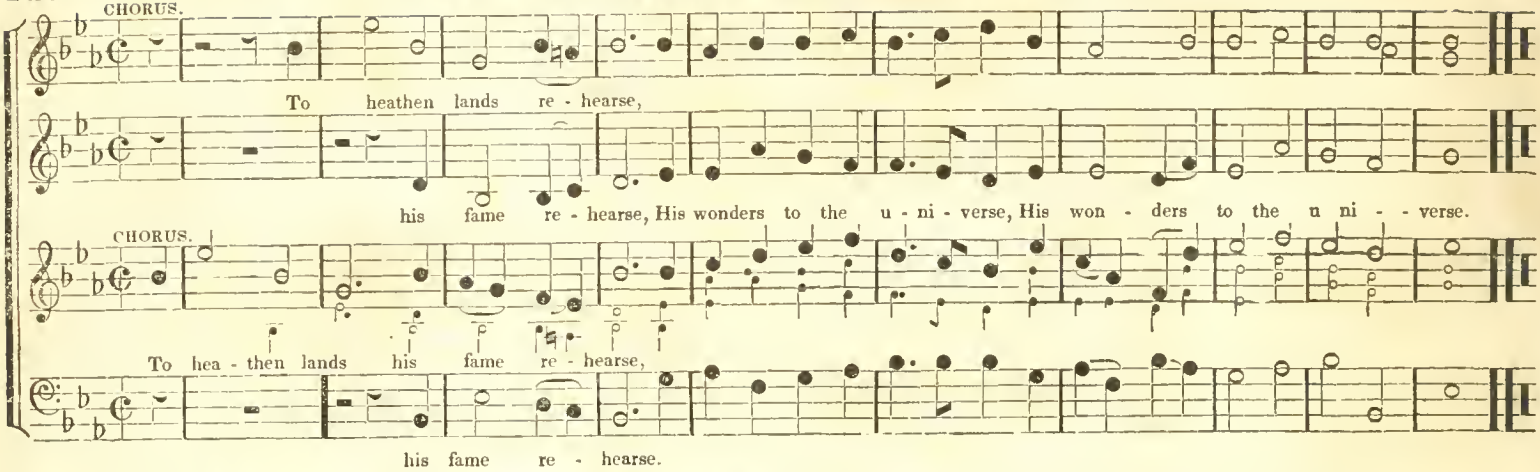
GLORY BE TO THE FATHER. (Doxology.)

Dr. Jackson.



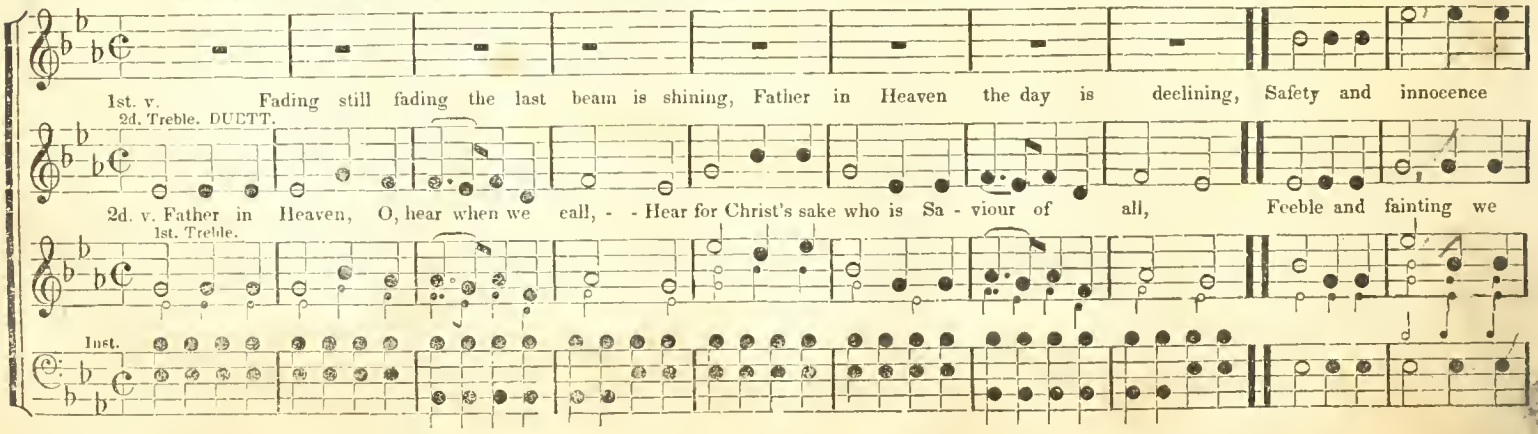

Sing to the Lord a new made song, Let earth in one as - sem - bly throng, Her com - mon pa - tron's praise re - sound;
DUETT. Two Trebles.
Sing to the Lord and bless his name, From day to day his praise proclaim, Who us has with sal - vation crown'd.
ORG.
Voice

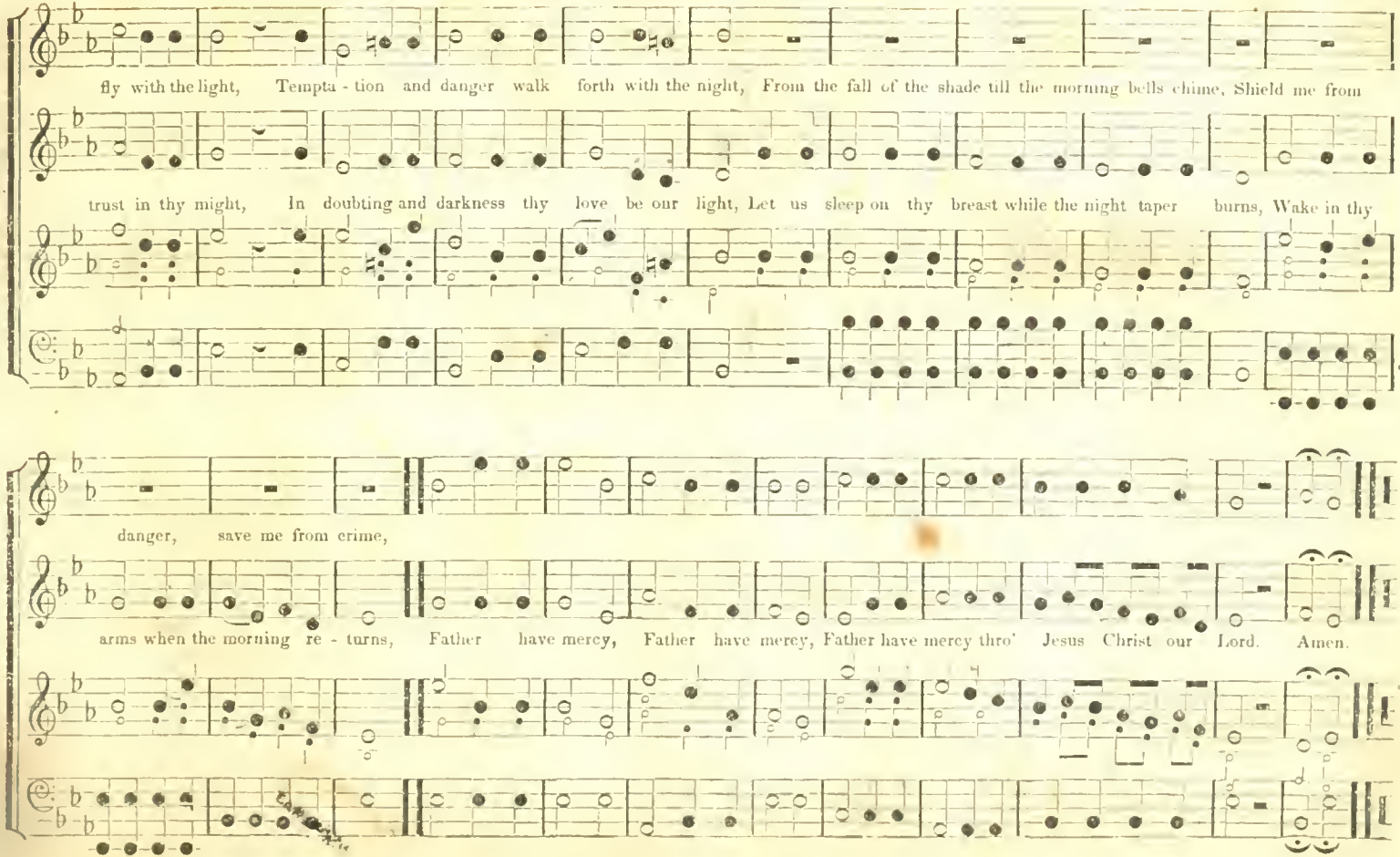
SING TO THE LORD. Continued.



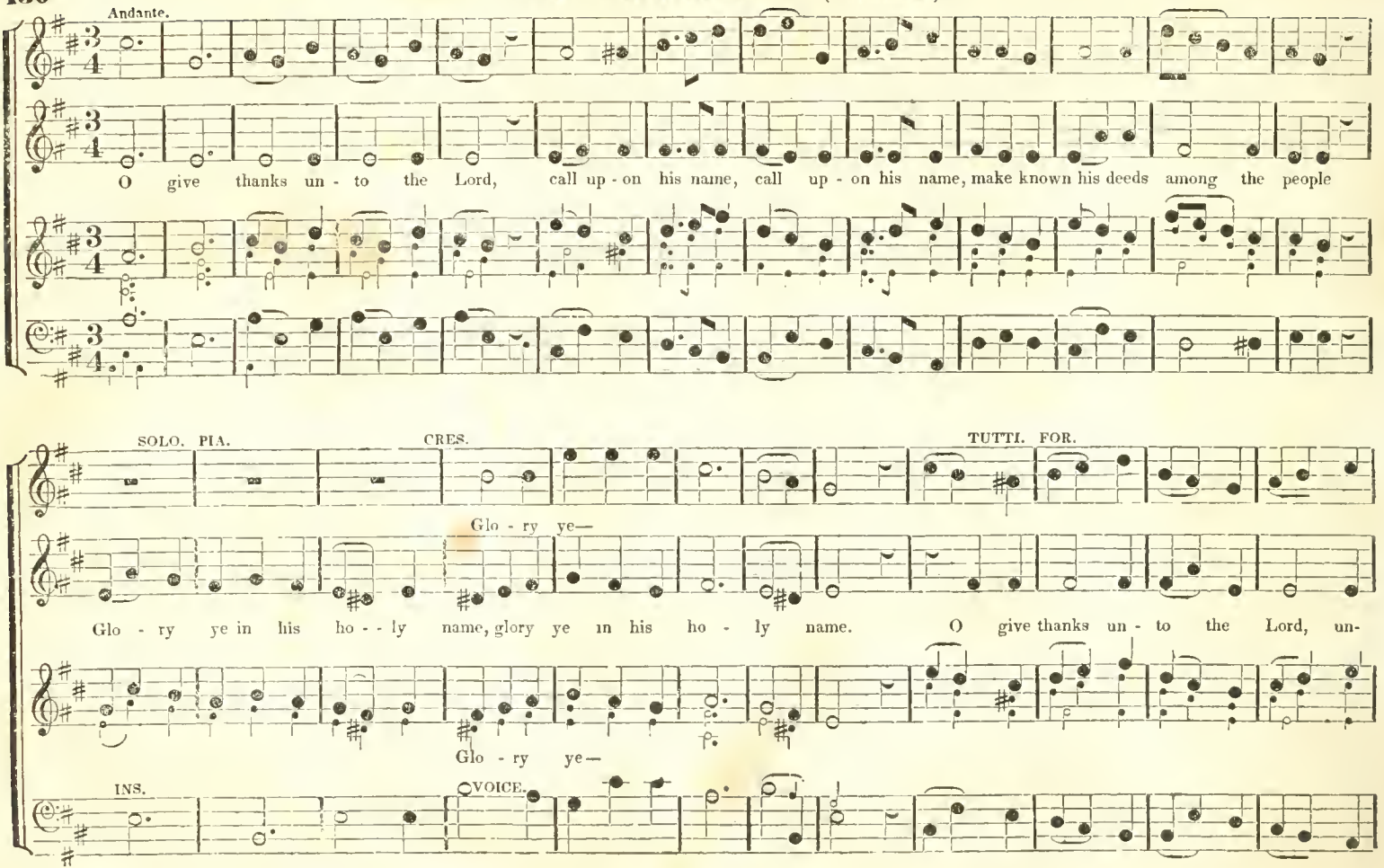
THE LAST BEAM IS SHINING. (Evening Hymn.)

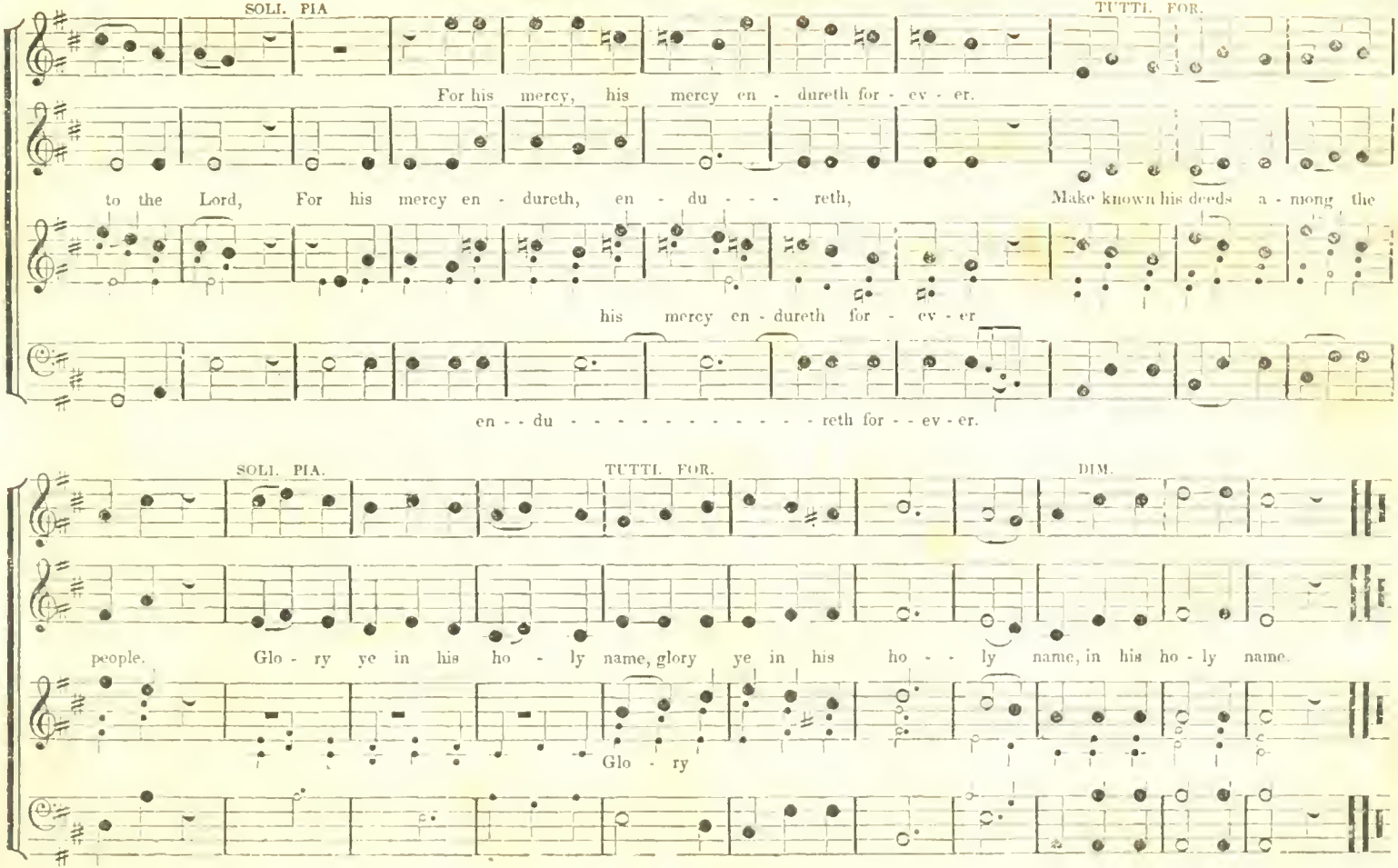
Altered from a Portuguese Hymn.




fly with the light, Tempta - tion and danger walk forth with the night, From the fall of the shade till the morning bells chime, Shield me from
trust in thy might, In doubting and darkness thy love be our light, Let us sleep on thy breast while the night taper burns, Wake in thy
danger, save me from crime,
arms when the morning re - turns, Father have mercy, Father have mercy, Father have mercy thro' Jesus Christ our Lord. Amen.

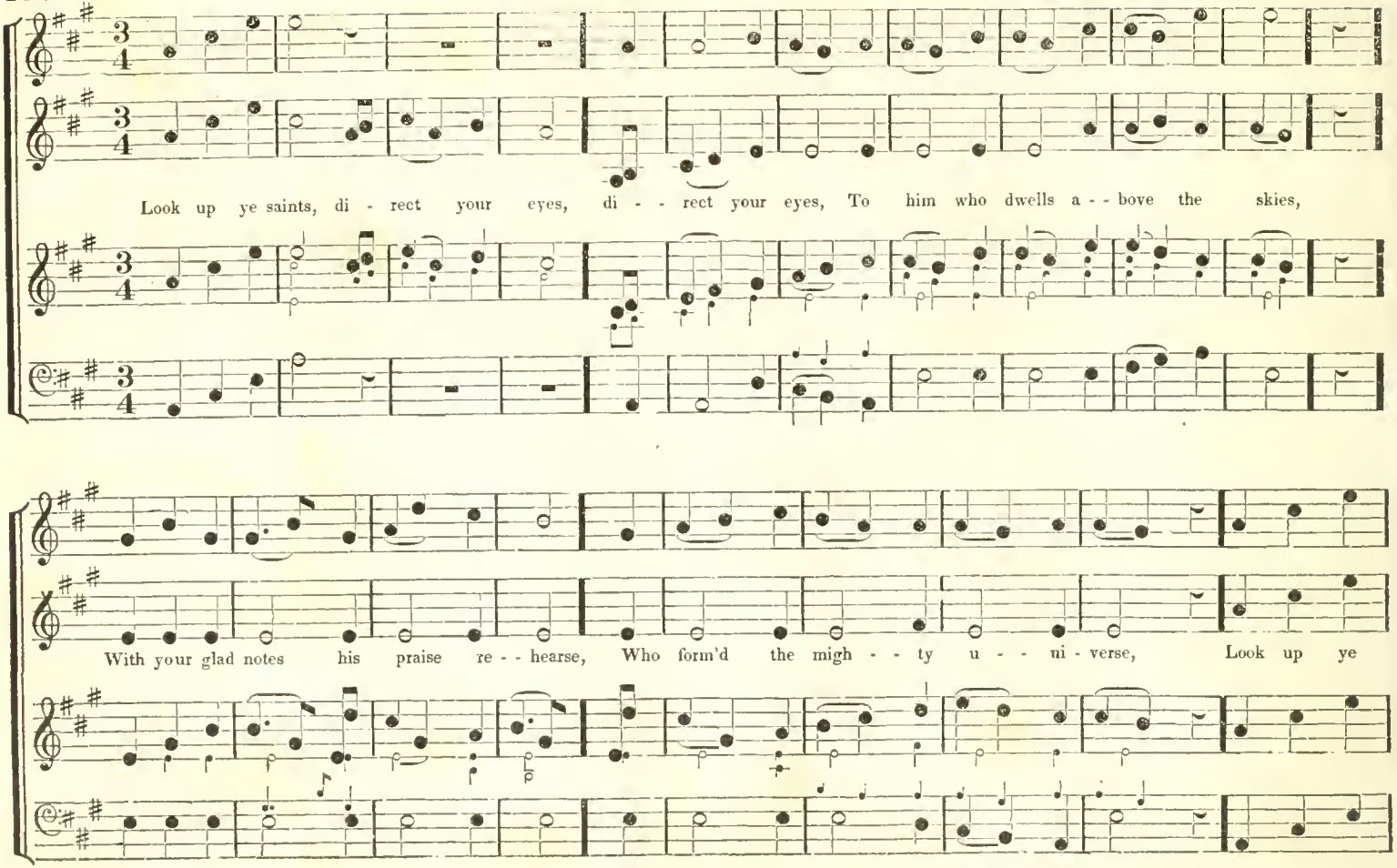
O GIVE THANKS. (Chorus.)

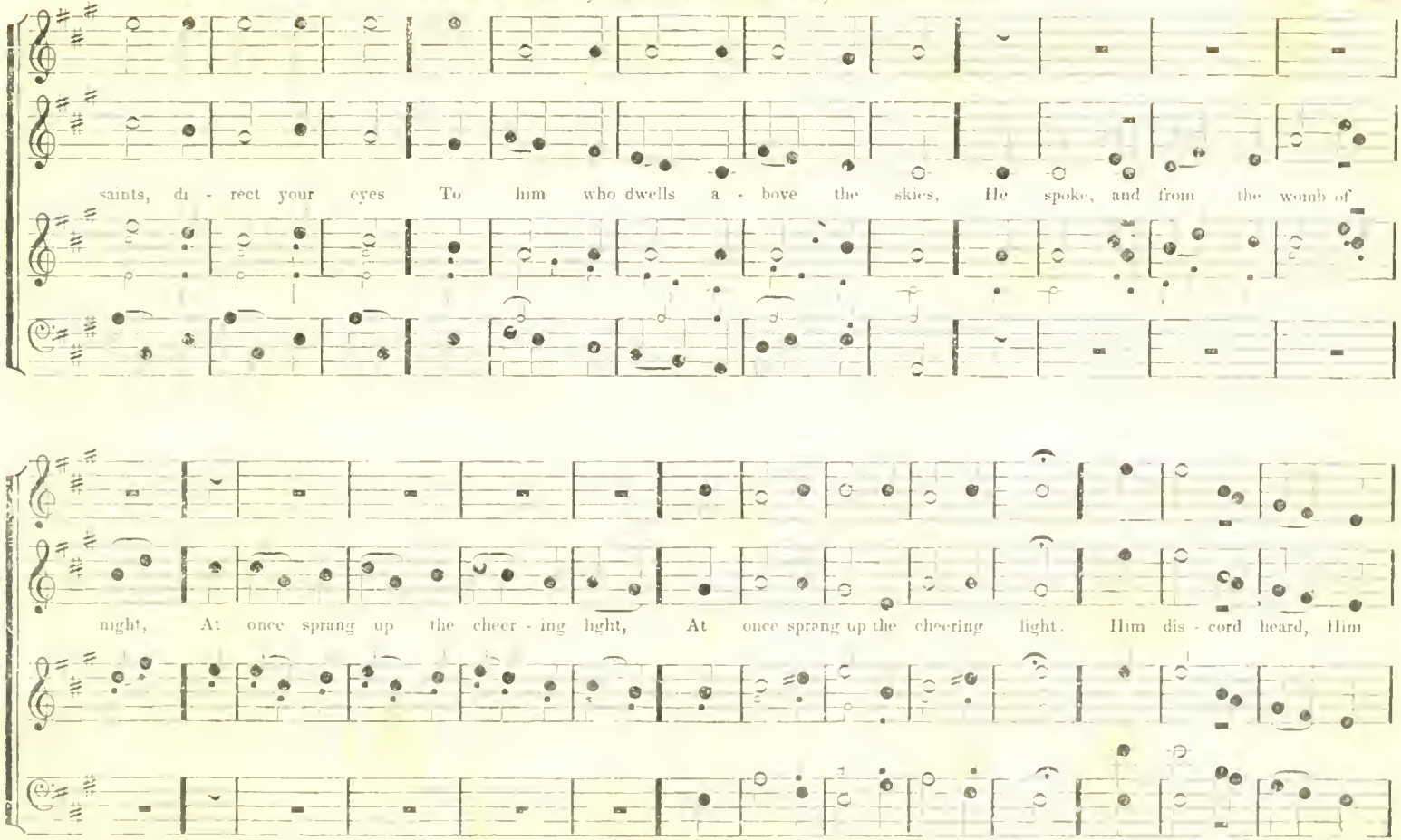



SOLI. PIA
TUTTI. FOR.
For his mercy, his mercy en - dureth for - ev - er.
to the Lord, For his mercy en - dureth, en - du - - - reth, Make known his deeds a - mong the
his mercy en - dureth for - ev - er
en - - du - - - - - - - - - - - reth for - - ev - er.
SOLI. PIA.
TUTTI. FOR.
DIM.
people. Glo - ry ye in his ho - ly name, glory ye in his ho - - ly name, in his ho - ly name.
Glo - ry

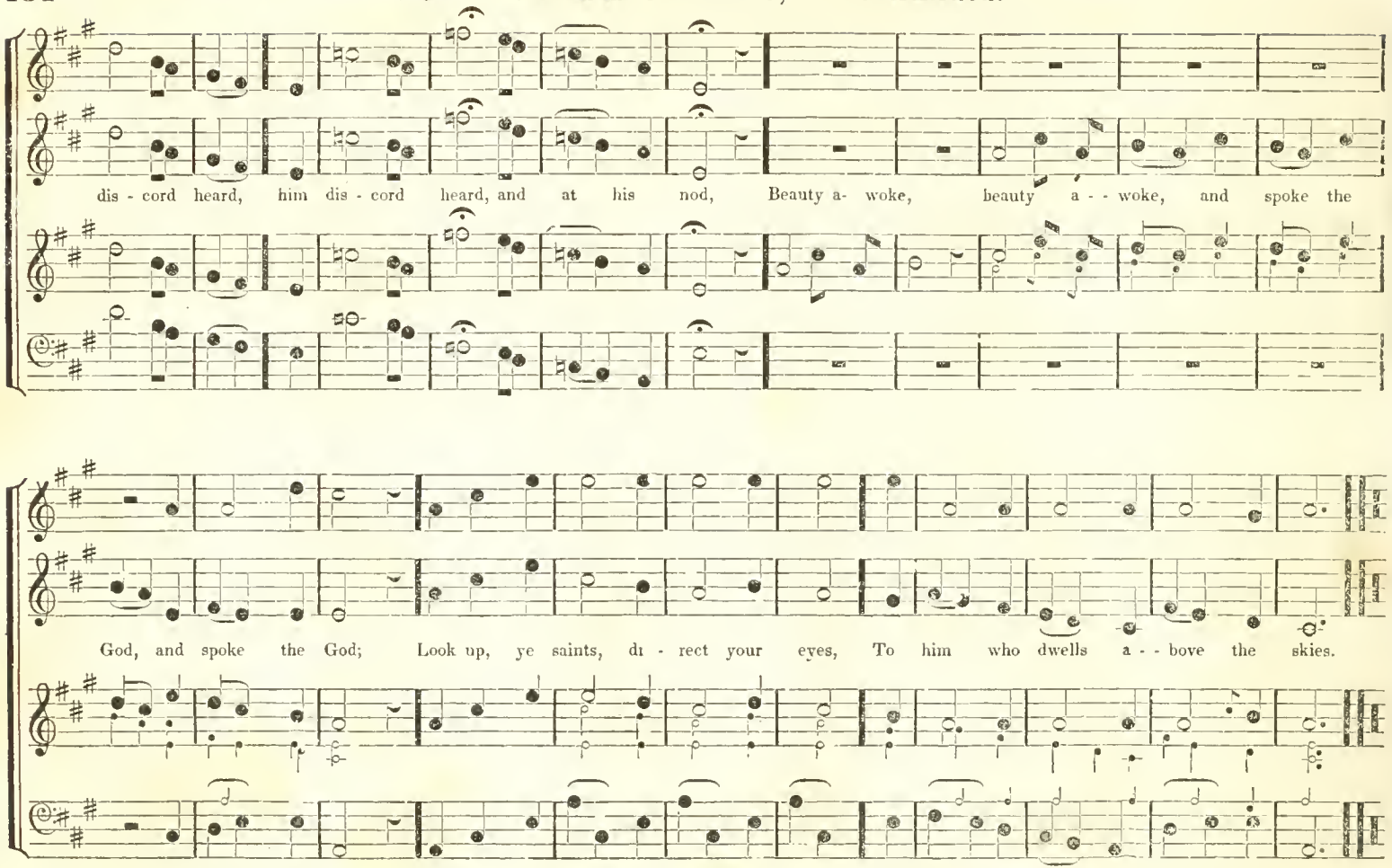
LOOK UP, YE SAINTS. (Hymn.)

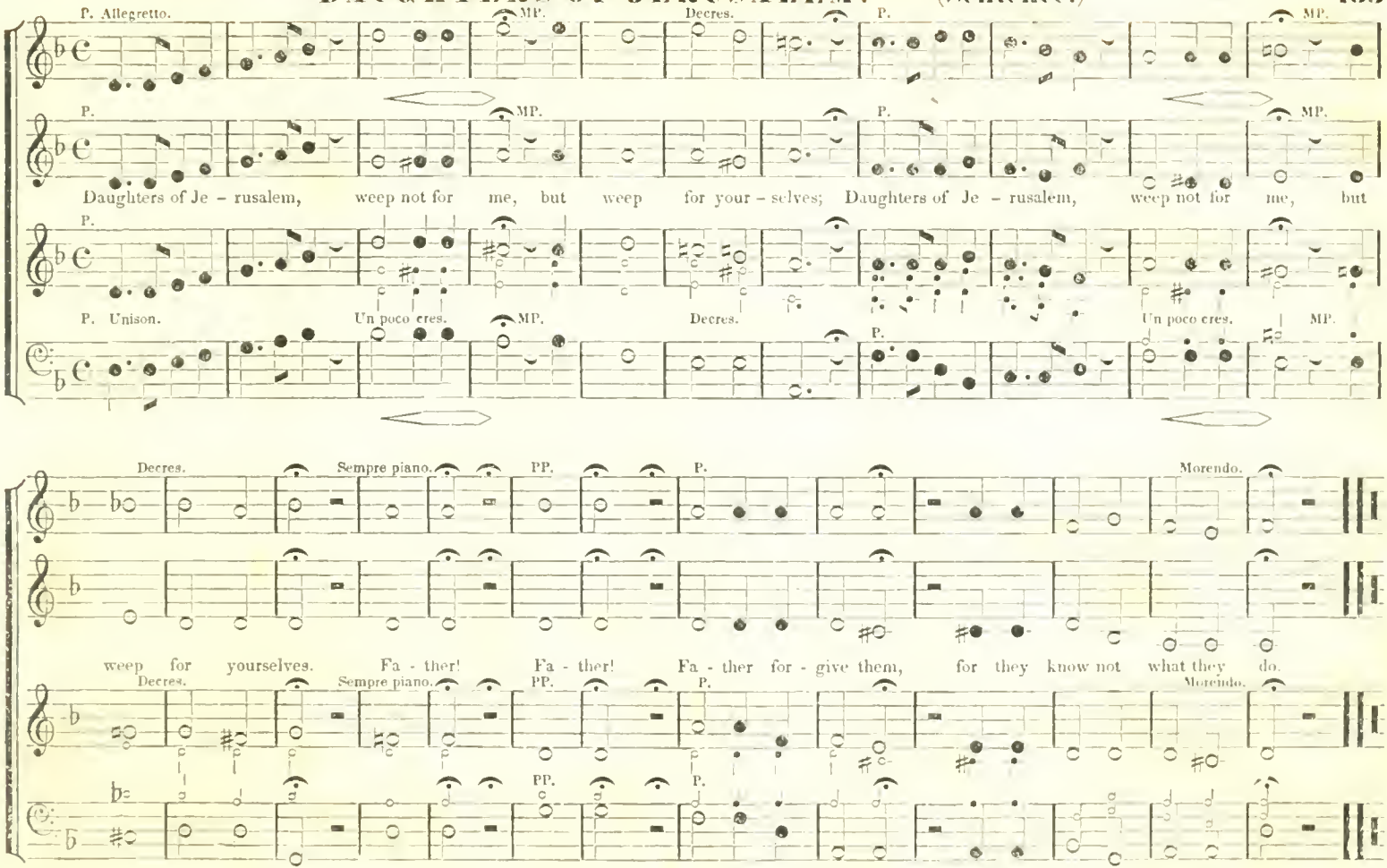
Schwindell.




saints, di - rect your eyes To him who dwells a - bove the skies, He spoke, and from the womb of
night, At once sprang up the cheer - ing light, At once sprang up the cheering light. Him dis - cord heard, Him

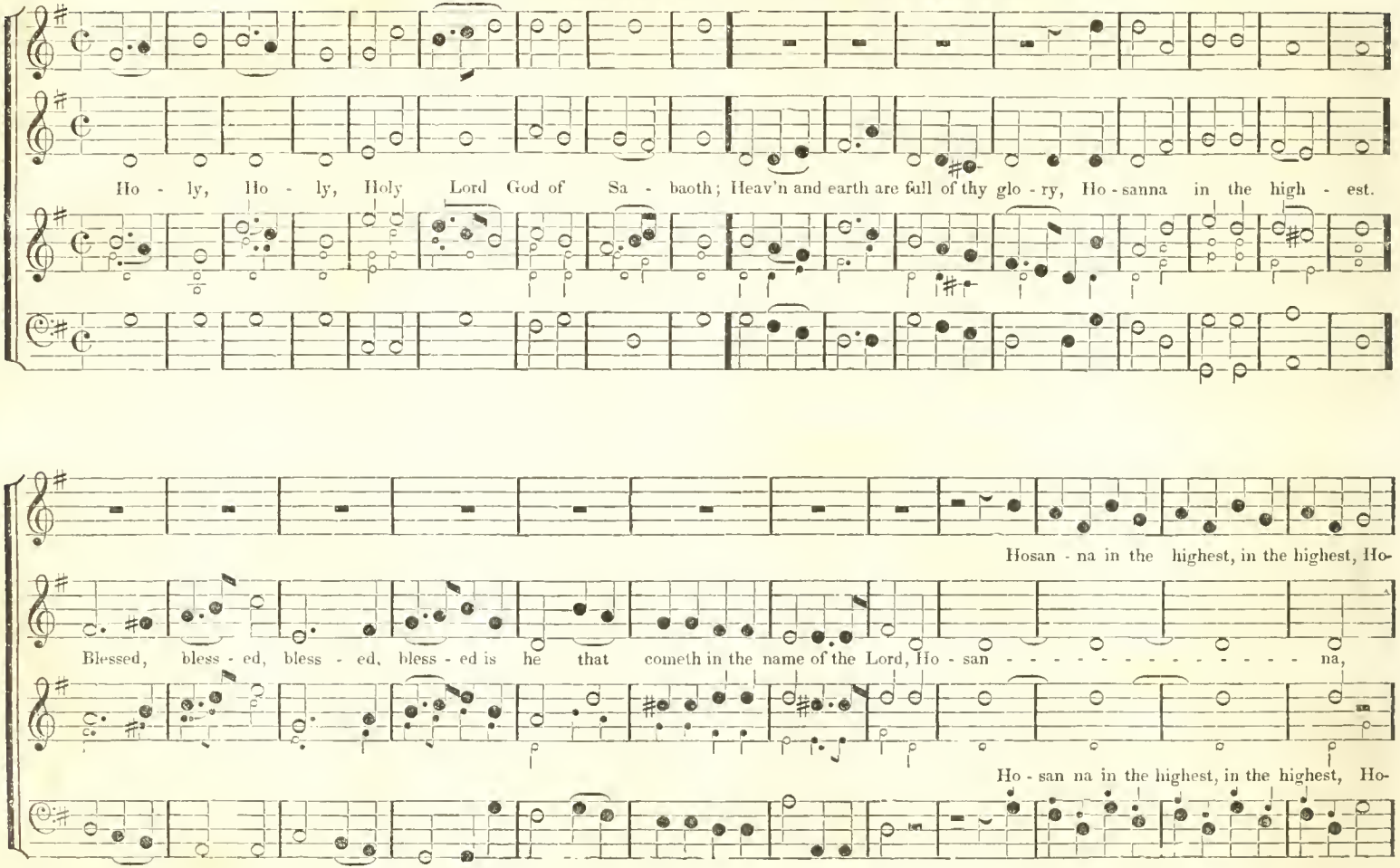
LOOK UP YE SAINTS, Continued.

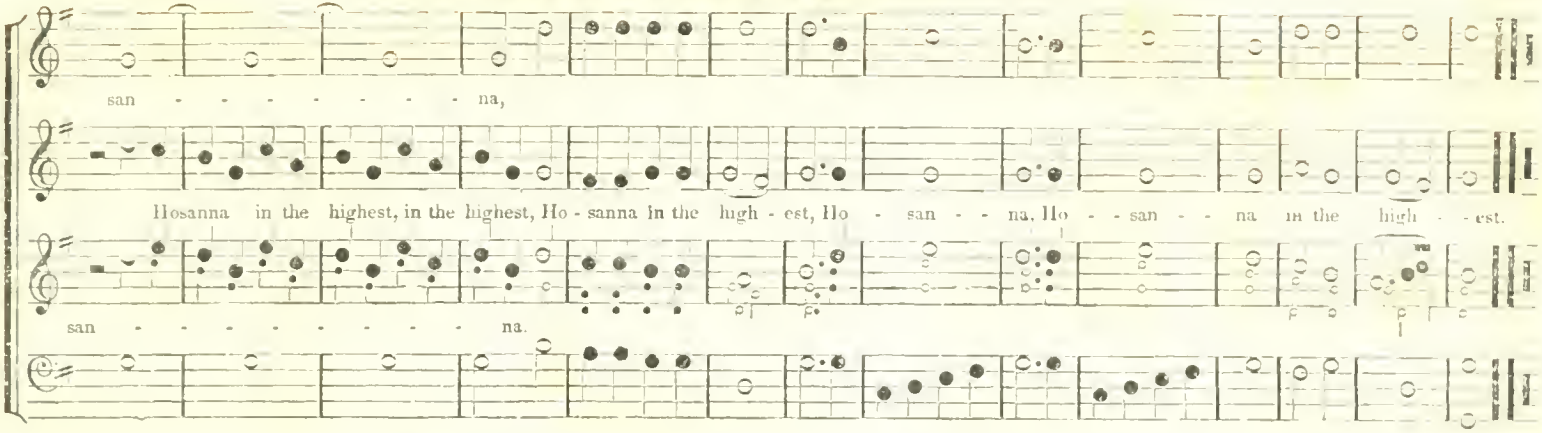



P. Allegretto.
MP.
Decres.
P.
MP.
Daughters of Je – rusalem, weep not for me, but weep for your – selves; Daughters of Je – rusalem, weep not for me, but
P. Unison.
Un poco cres.
Decres.
Un poco cres.
Sempre piano.
PP.
Morendo.
weep for yourselves. Fa - ther! Fa - ther! Fa - ther for - give them, for they know not what they do.

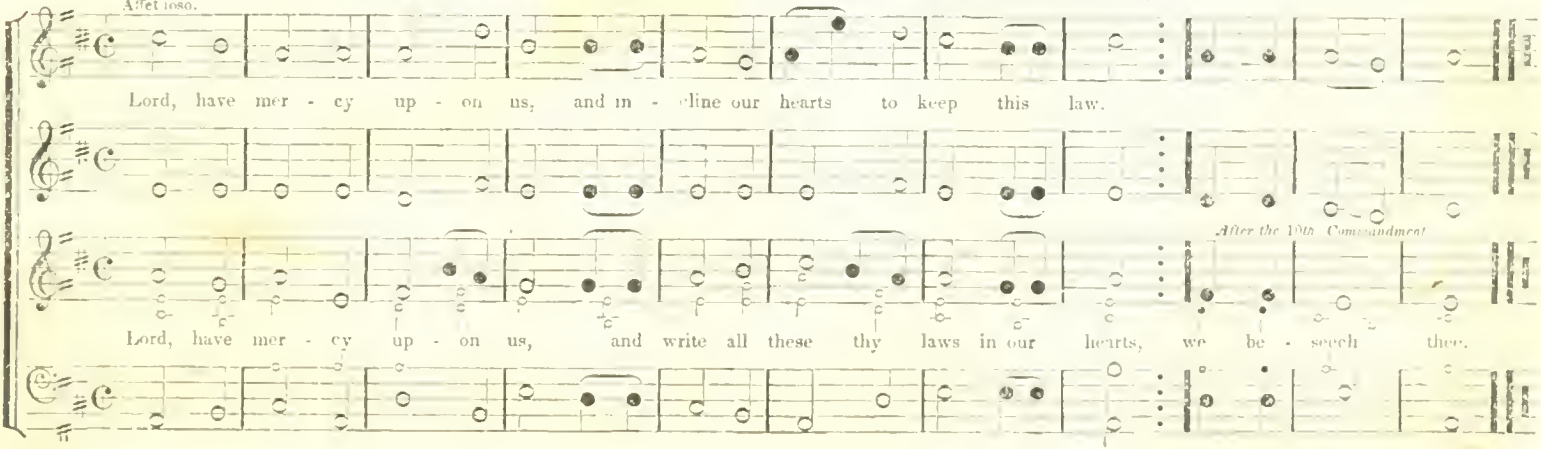
HOLY LORD GOD OF SABAOTH.

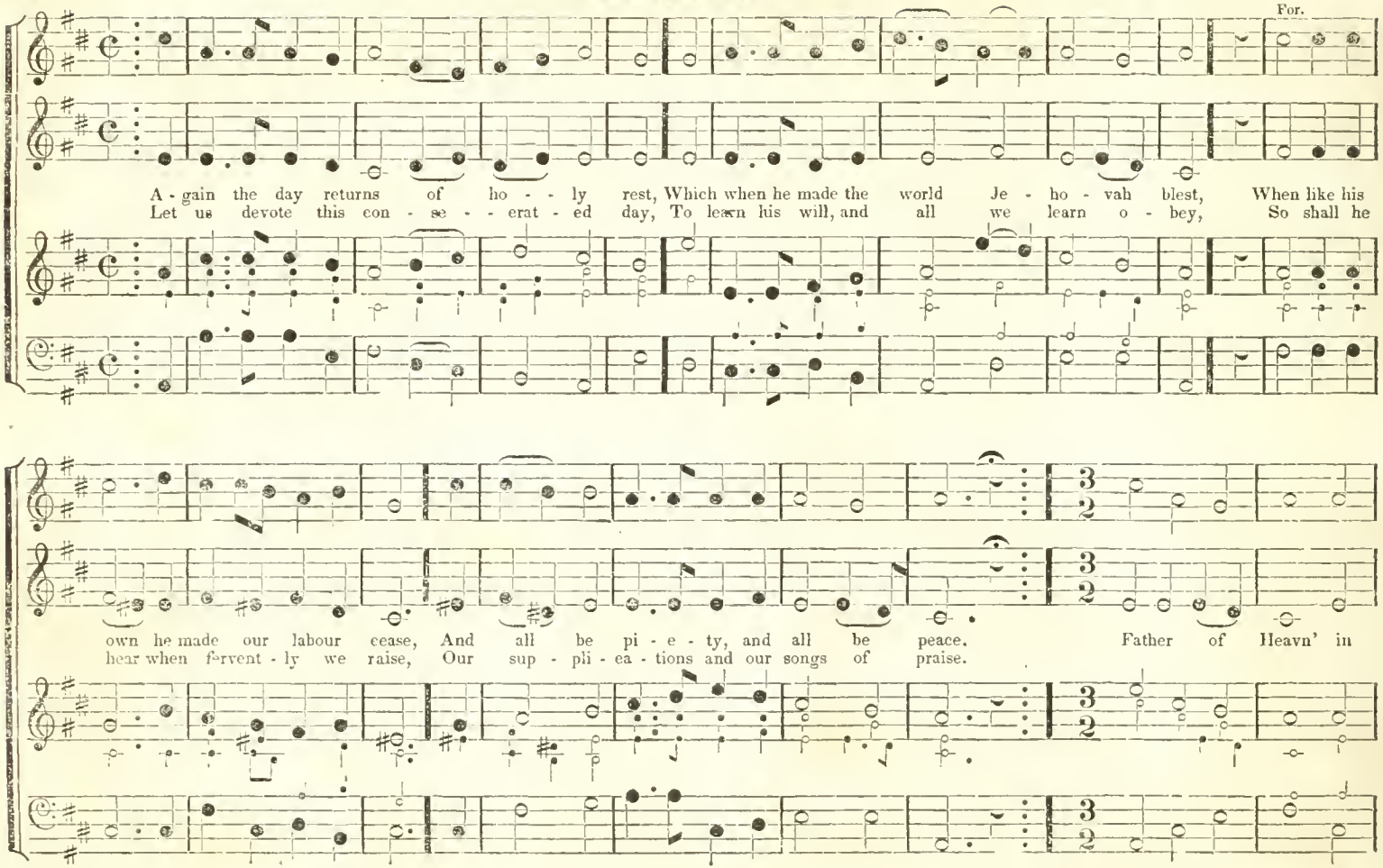
Paxton.

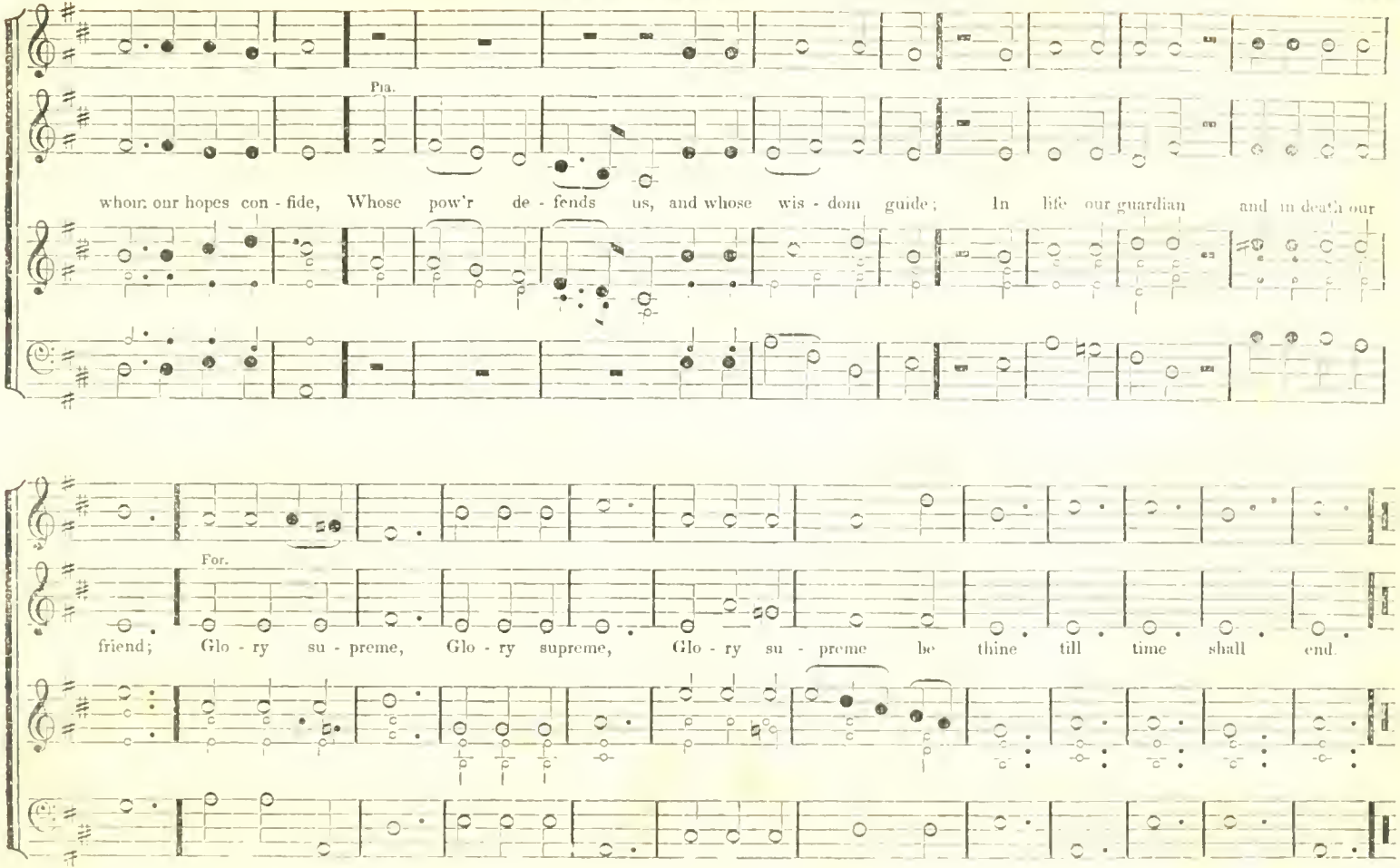


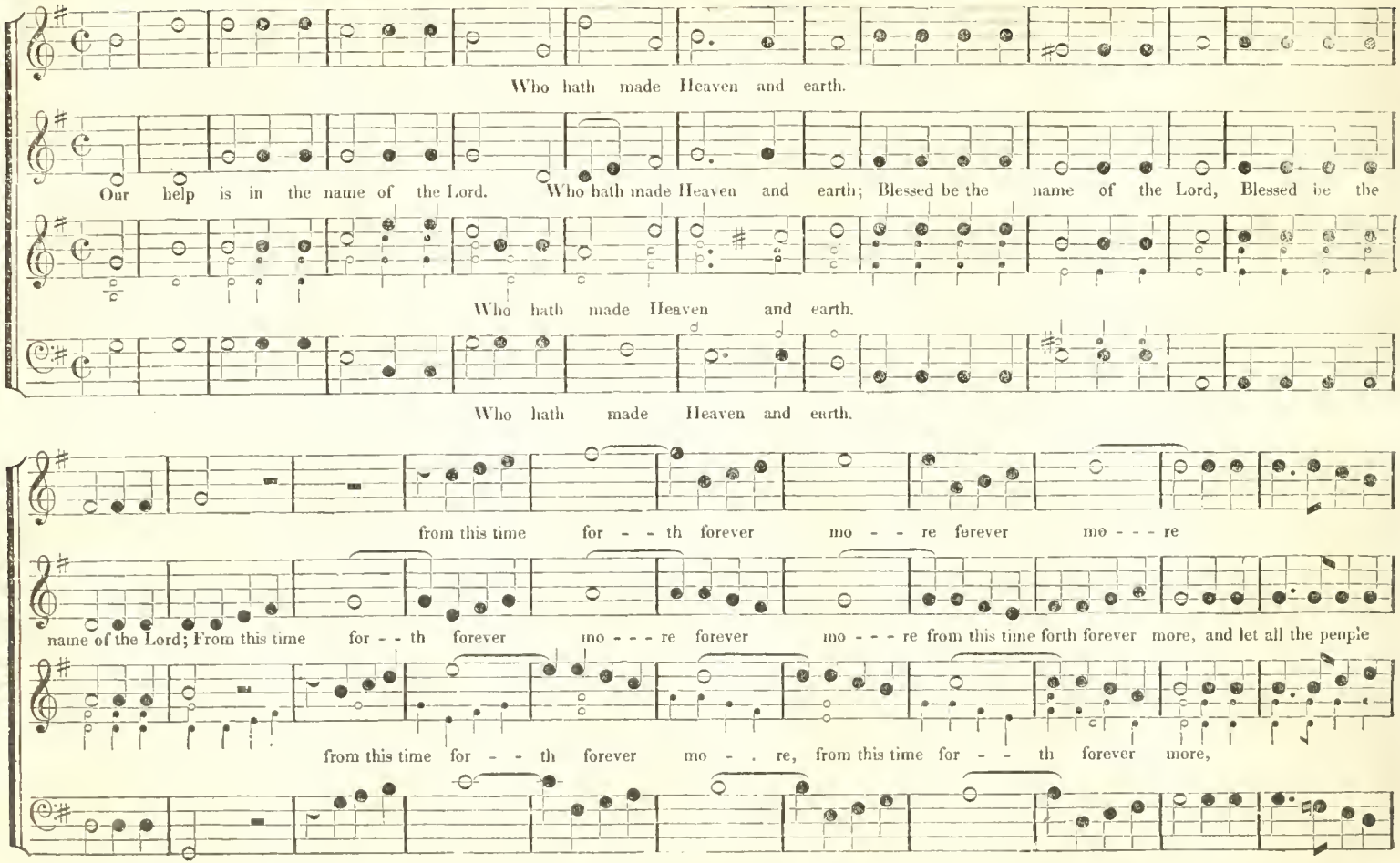


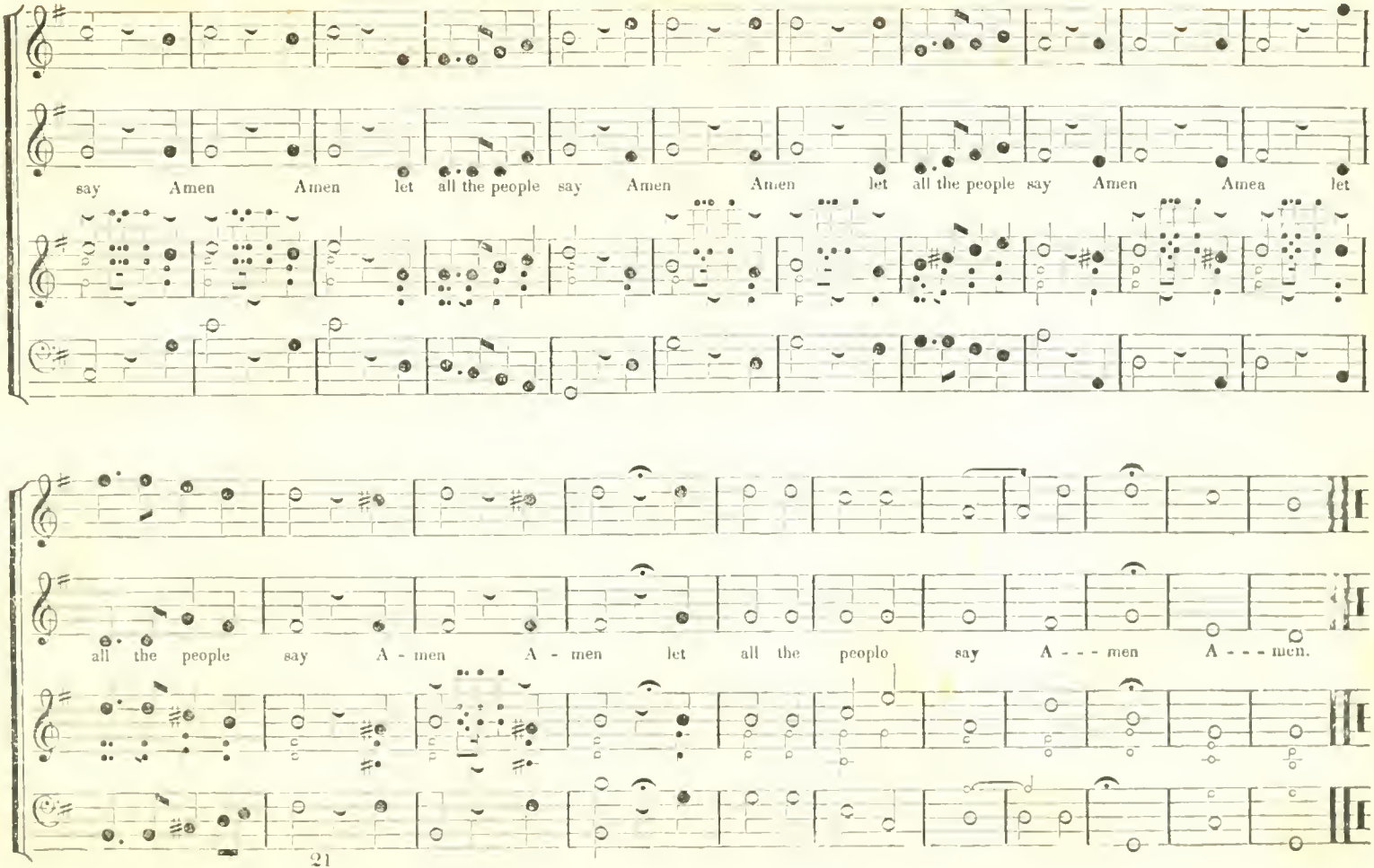
RESPONSES. (After the Commandments.)

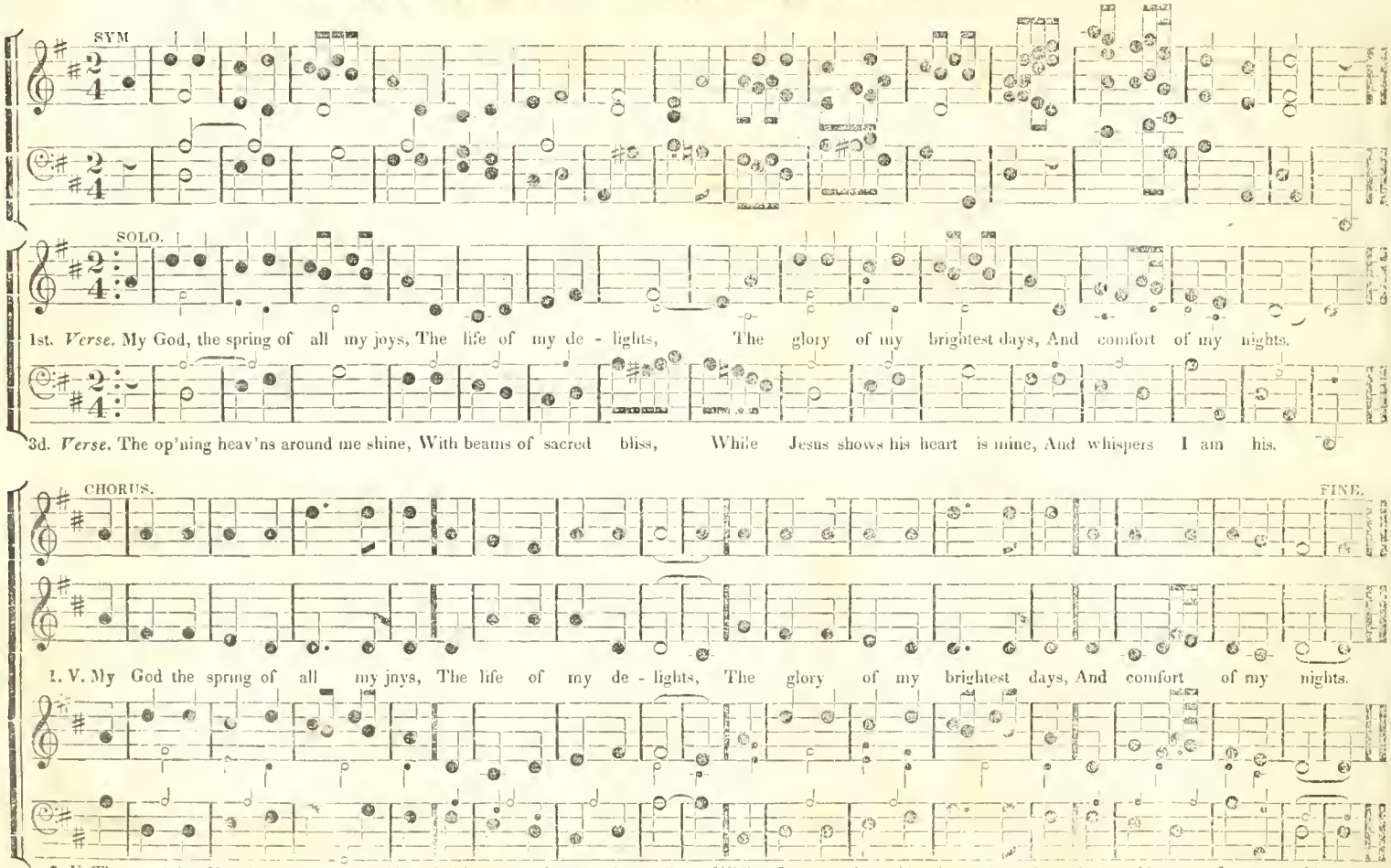


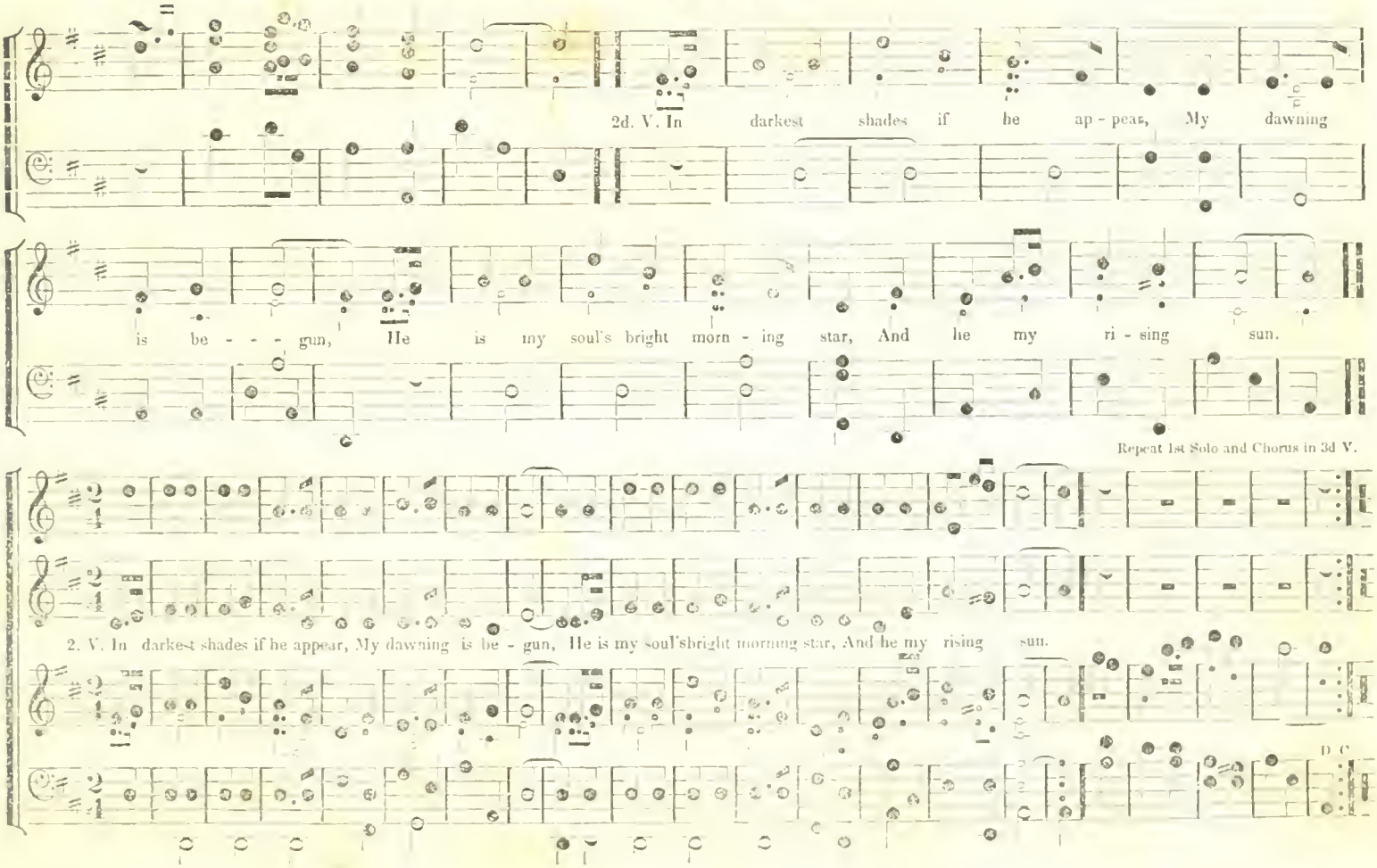

For.
A - gain the day returns of ho - - ly rest, Which when he made the world Je - ho - vah blest, When like his
Let us devote this con - se - - erat - ed day, To learn his will, and all we learn o - bey, So shall he
own he made our labour cease, And all be pi - e - ty, and all be peace. Father of Heavn' in
hear when fervent - ly we raise, Our sup - pli - ea - tions and our songs of praise.


Pia.
whom our hopes con - fide, Whose pow'r de - fends us, and whose wis - dom guide; In life our guardian and in death our
For.
friend; Glo - ry su - preme, Glo - ry supreme, Glo - ry su - preme be thine till time shall end.


Who hath made Heaven and earth.
Our help is in the name of the Lord. Who hath made Heaven and earth; Blessed be the name of the Lord, Blessed be the
Who hath made Heaven and earth.
Who hath made Heaven and earth.
from this time for - - th forever mo - - re forever mo - - - re
name of the Lord; From this time for - - th forever mo - - - re forever mo - - - re from this time forth forever more, and let all the people
from this time for - - th forever mo - . re, from this time for - - th forever more,

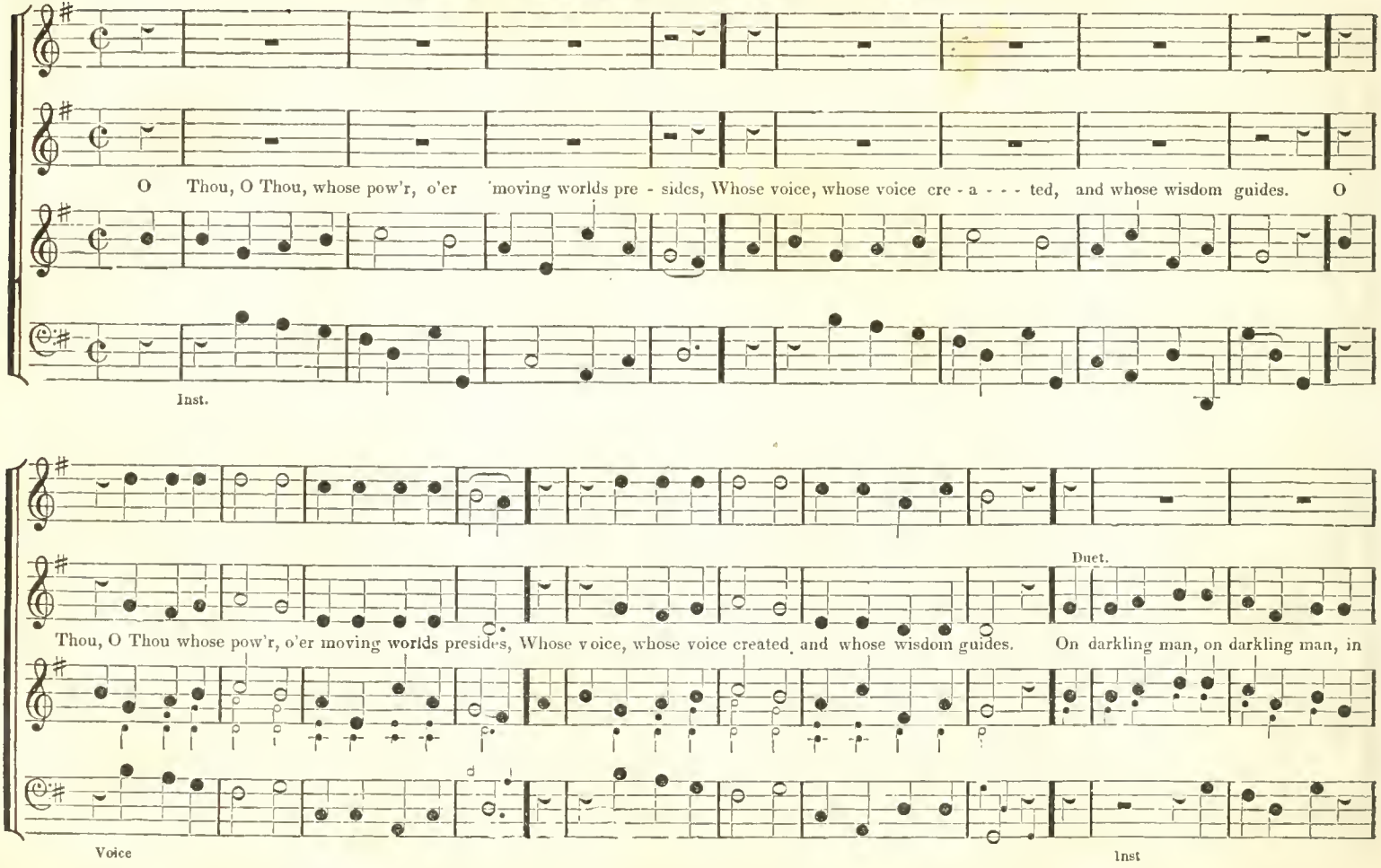

say Amen Amen let all the people say Amen Amen let all the people say Amen Amen let
all the people say A - men A - men let all the people say A - - - men A - - - men.

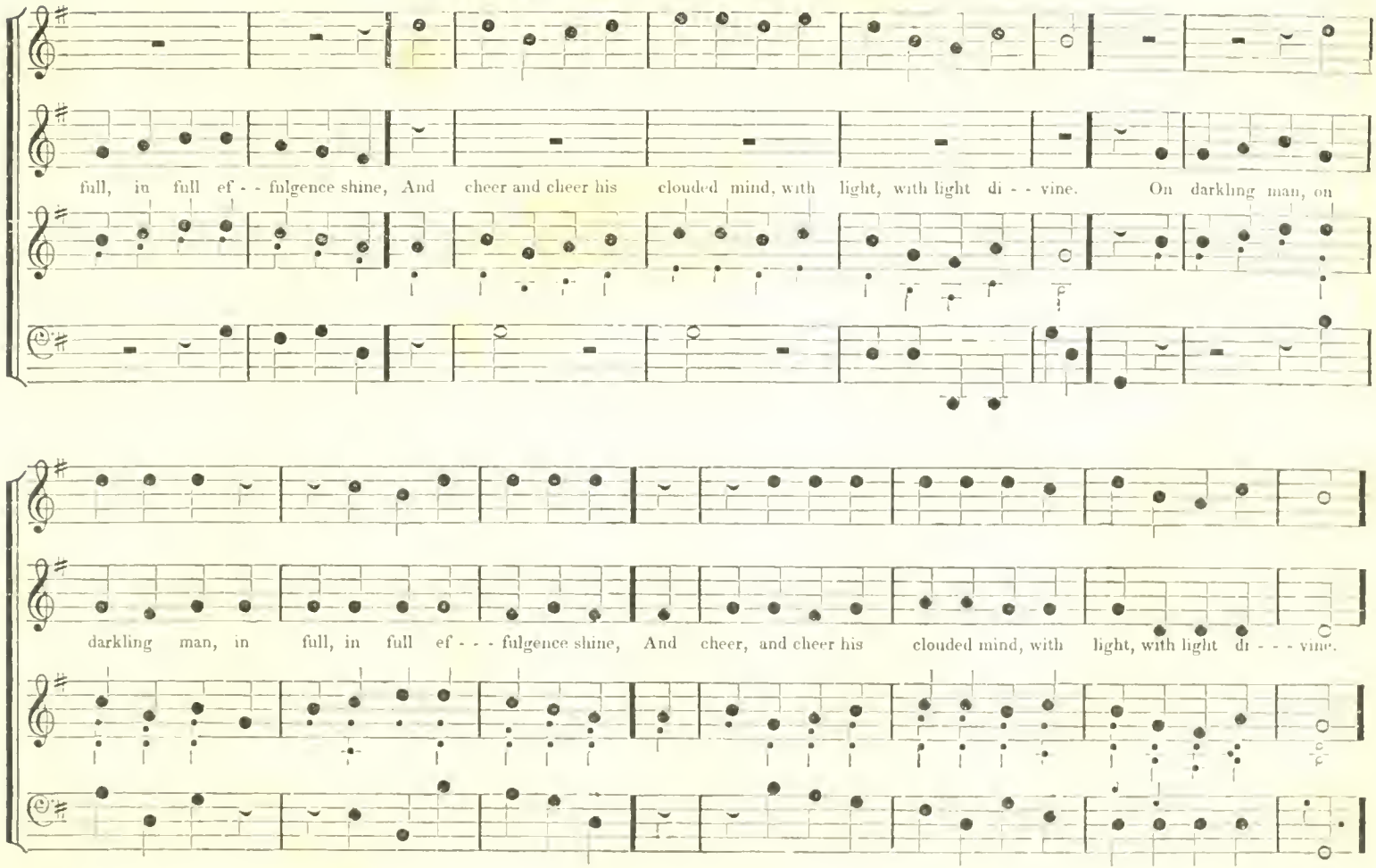

SYM
SOLO.
1st. Verse. My God, the spring of all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.
3d. Verse. The op'ning heav'ns around me shine, With beams of sacred bliss, While Jesus shows his heart is mine, And whispers I am his.
CHORUS.
FINE.
1. V. My God the spring of all my joys, The life of my de - lights, The glory of my brightest days, And comfort of my nights.
3. V. The op'ning Heav'ns around me shine, With beams of sacred bliss, While Je - sus shews his heart is mine, And whispers I am his

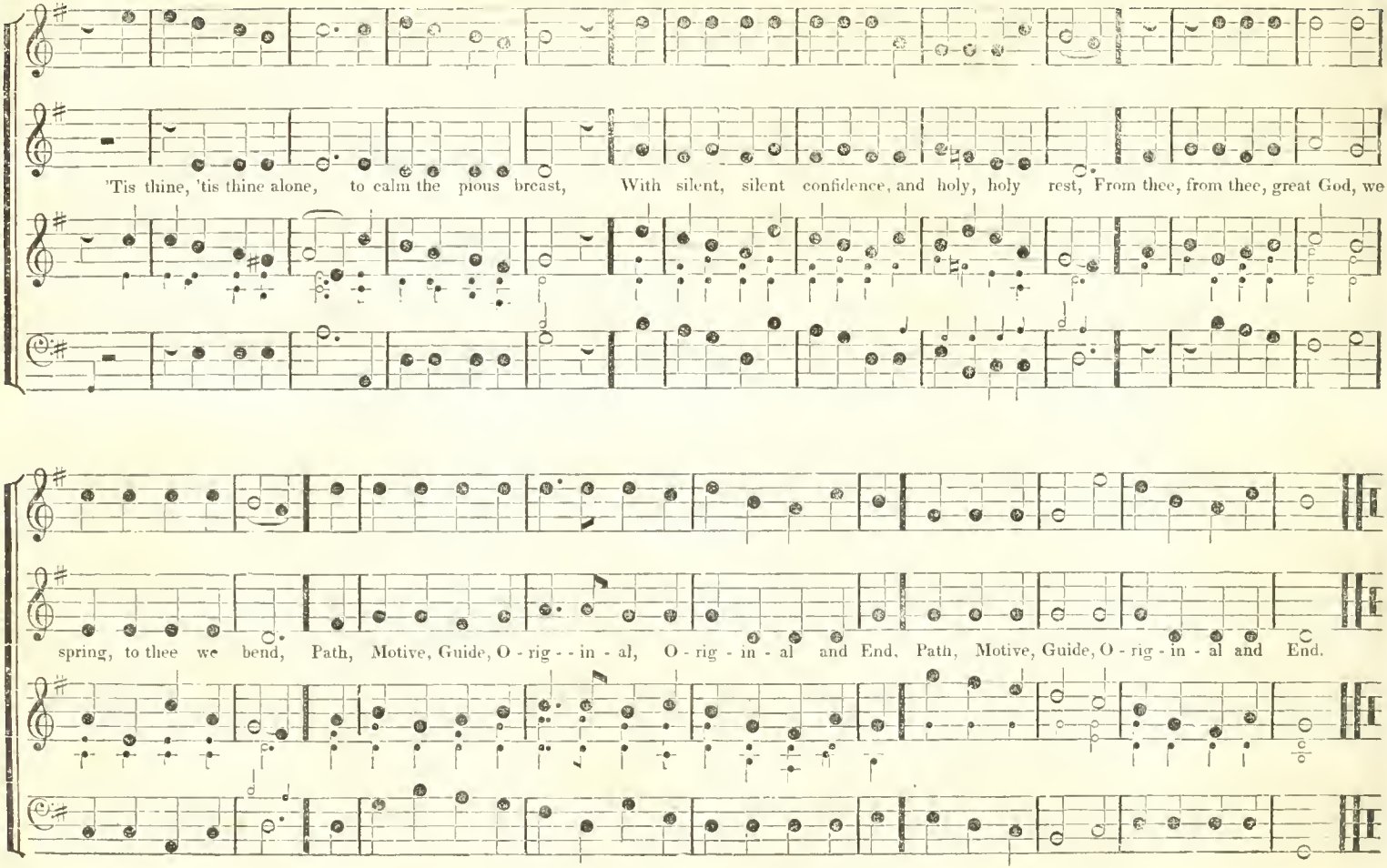

2d. V. In darkest shades if he ap - pear, My dawning
is be - - - gun, He is my soul's bright morn - ing star, And he my ri - sing sun.
Repeat 1st Solo and Chorus in 3d V.
2. V. In darkest shades if he appear, My dawning is be - gun, He is my soul'sbright morning star, And he my rising sun.
D. C.

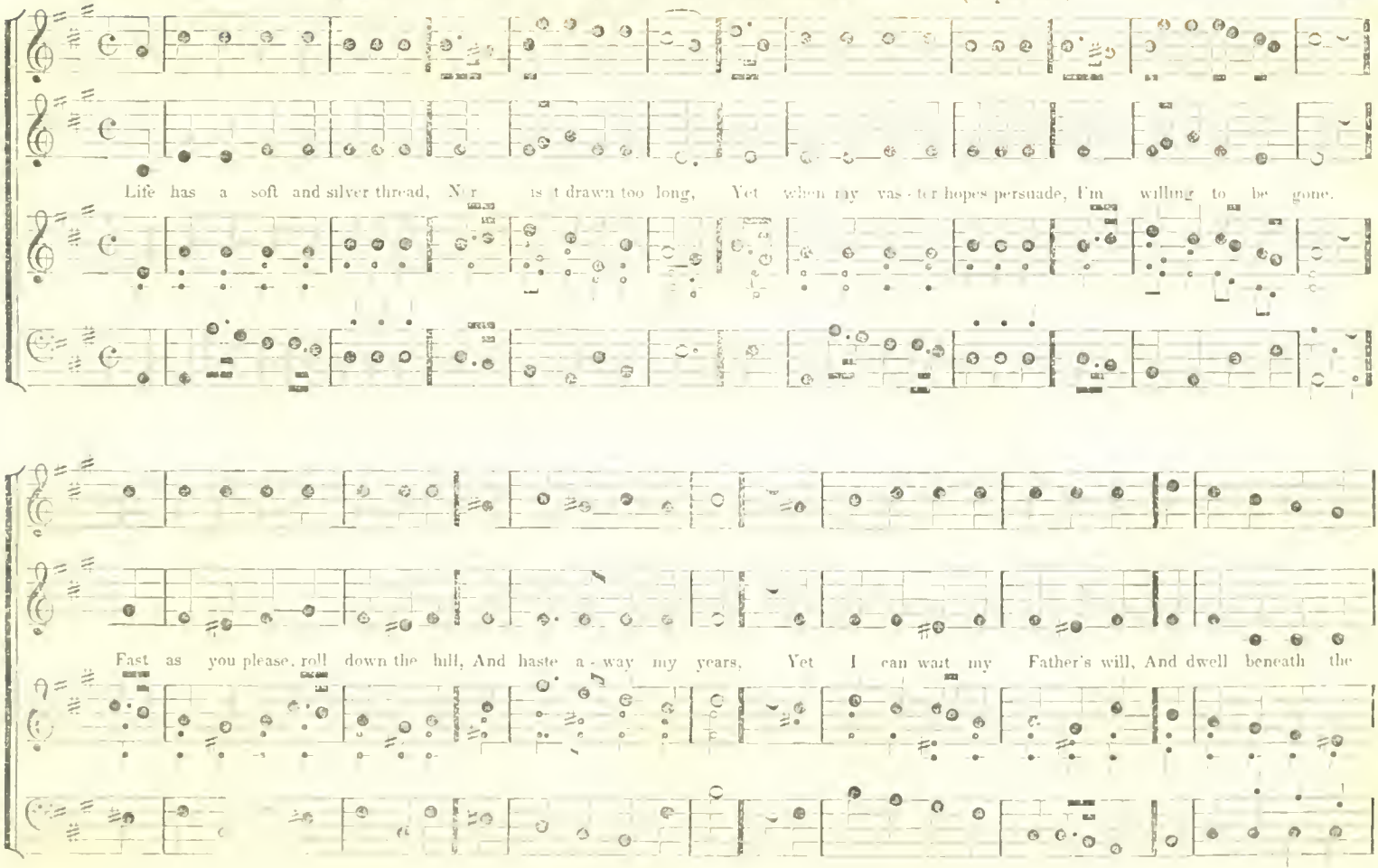
O THOU, WHOSE POWER. (Hymn.)

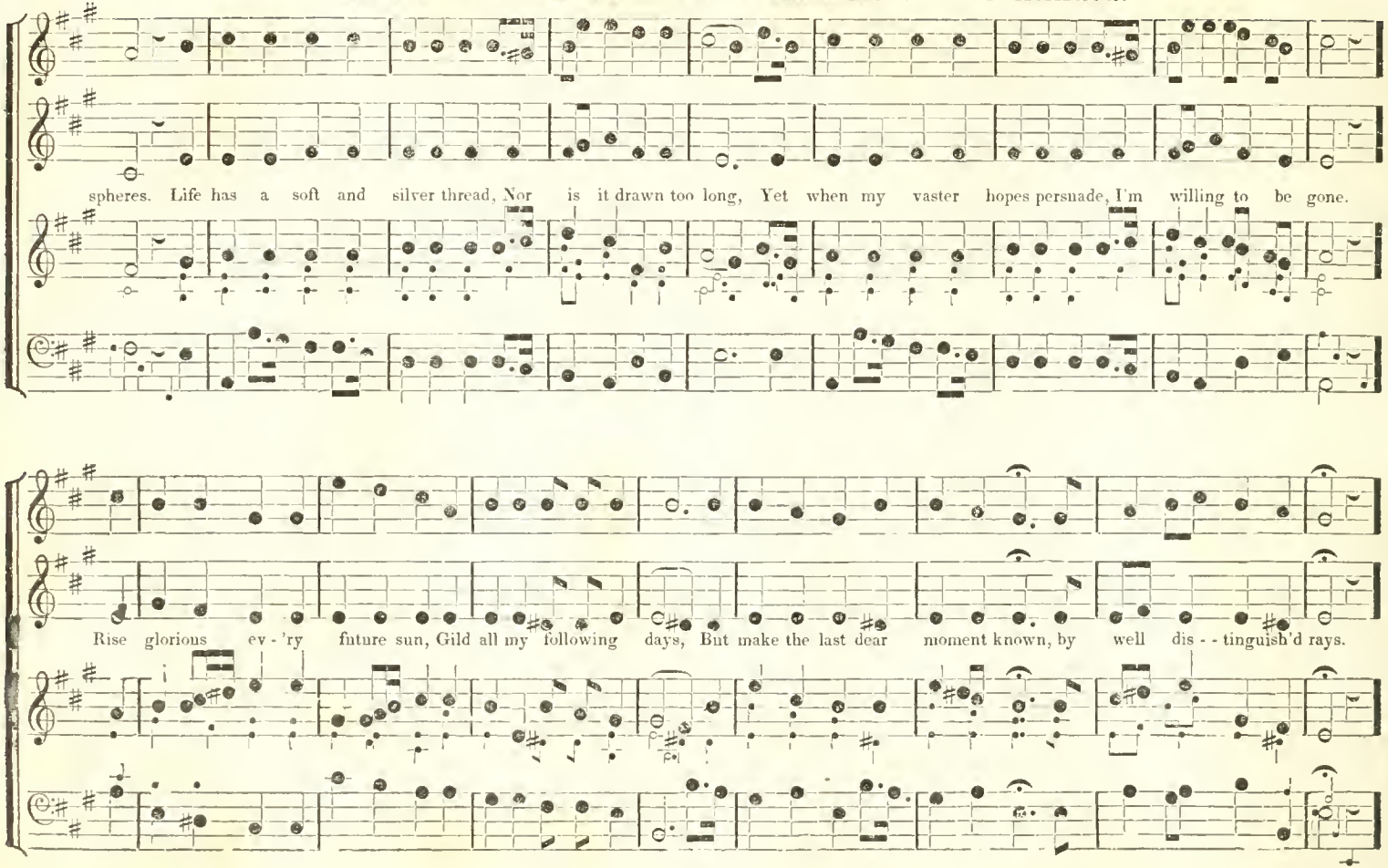
Whitaker.

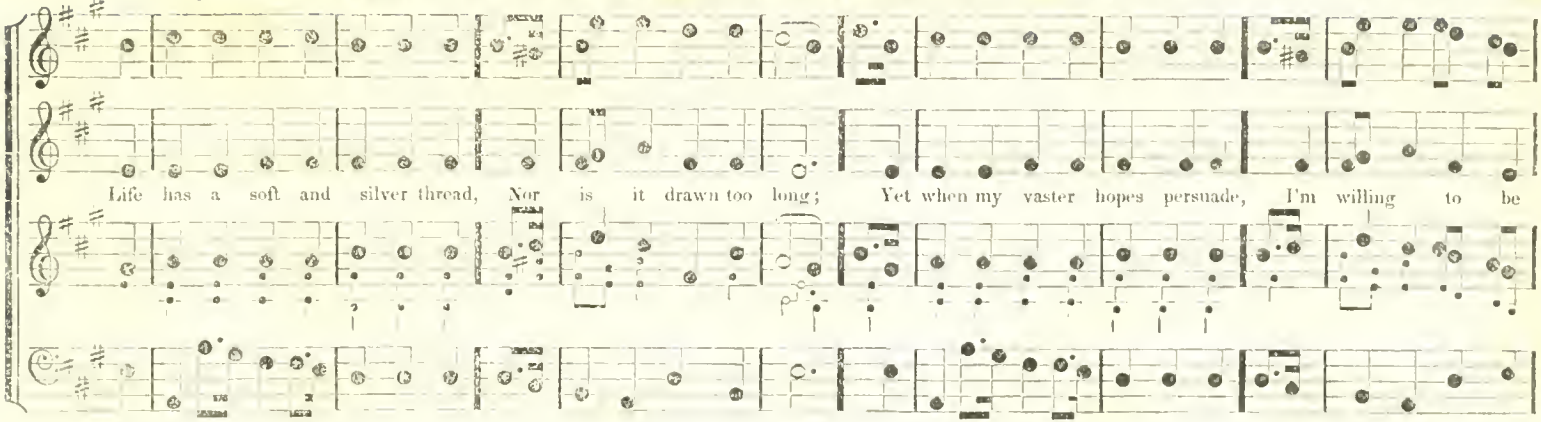


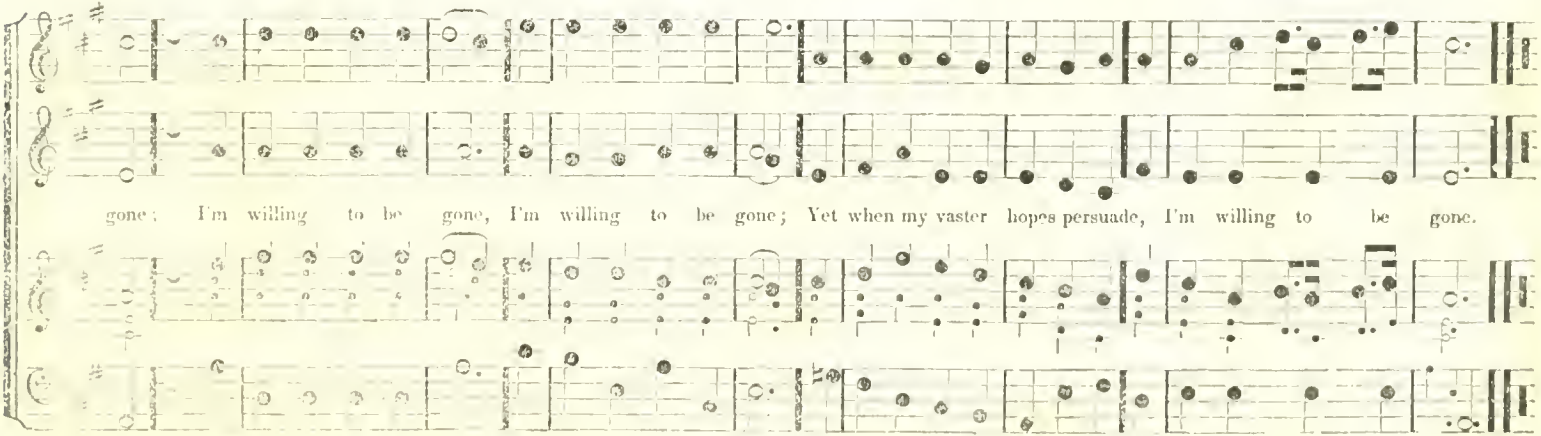

full, in full ef - - fulgence shine, And cheer and cheer his clouded mind, with light, with light di - - vine. On darkling man, on
darkling man, in full, in full ef - - - fulgence shine, And cheer, and cheer his clouded mind, with light, with light di - - - vine.


'Tis thine, 'tis thine alone, to calm the pious breast, With silent, silent confidence, and holy, holy rest, From thee, from thee, great God, we
spring, to thee we bend, Path, Motive, Guide, O - rig - - in - al, O - rig - in - al and End, Path, Motive, Guide, O - rig - in - al and End.


Life has a soft and silver thread, Nor is't drawn too long, Yet when my wast-ter hopes persuade, I'm willing to be gone.
Fast as you please, roll down the hill, And haste a-way my years, Yet I can wait my Father's will, And dwell beneath the

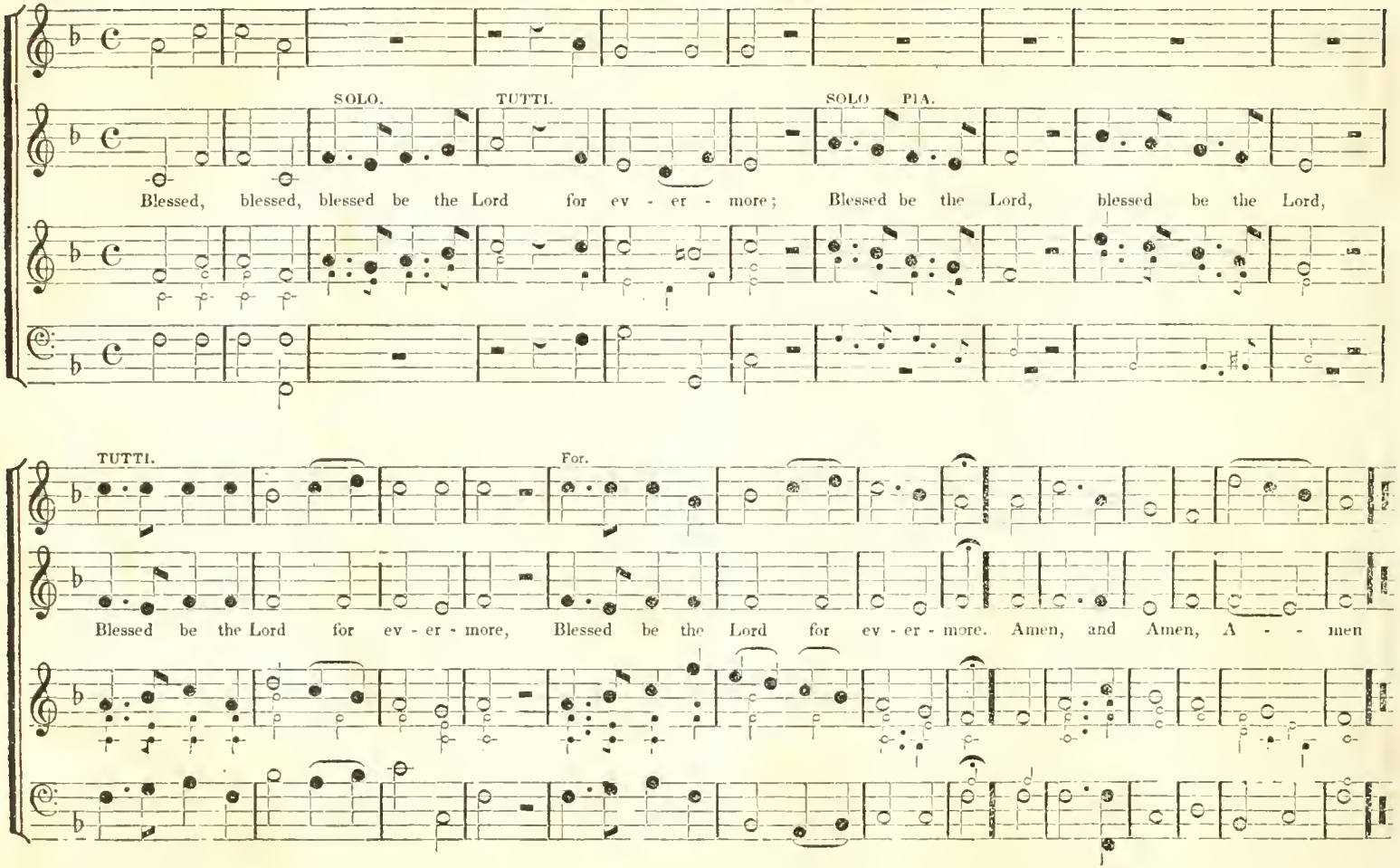

spheres. Life has a soft and silver thread, Nor is it drawn too long, Yet when my vaster hopes persuade, I'm willing to be gone.
Rise glorious ev-'ry future sun, Gild all my following days, But make the last dear moment known, by well dis--tinguish'd rays.

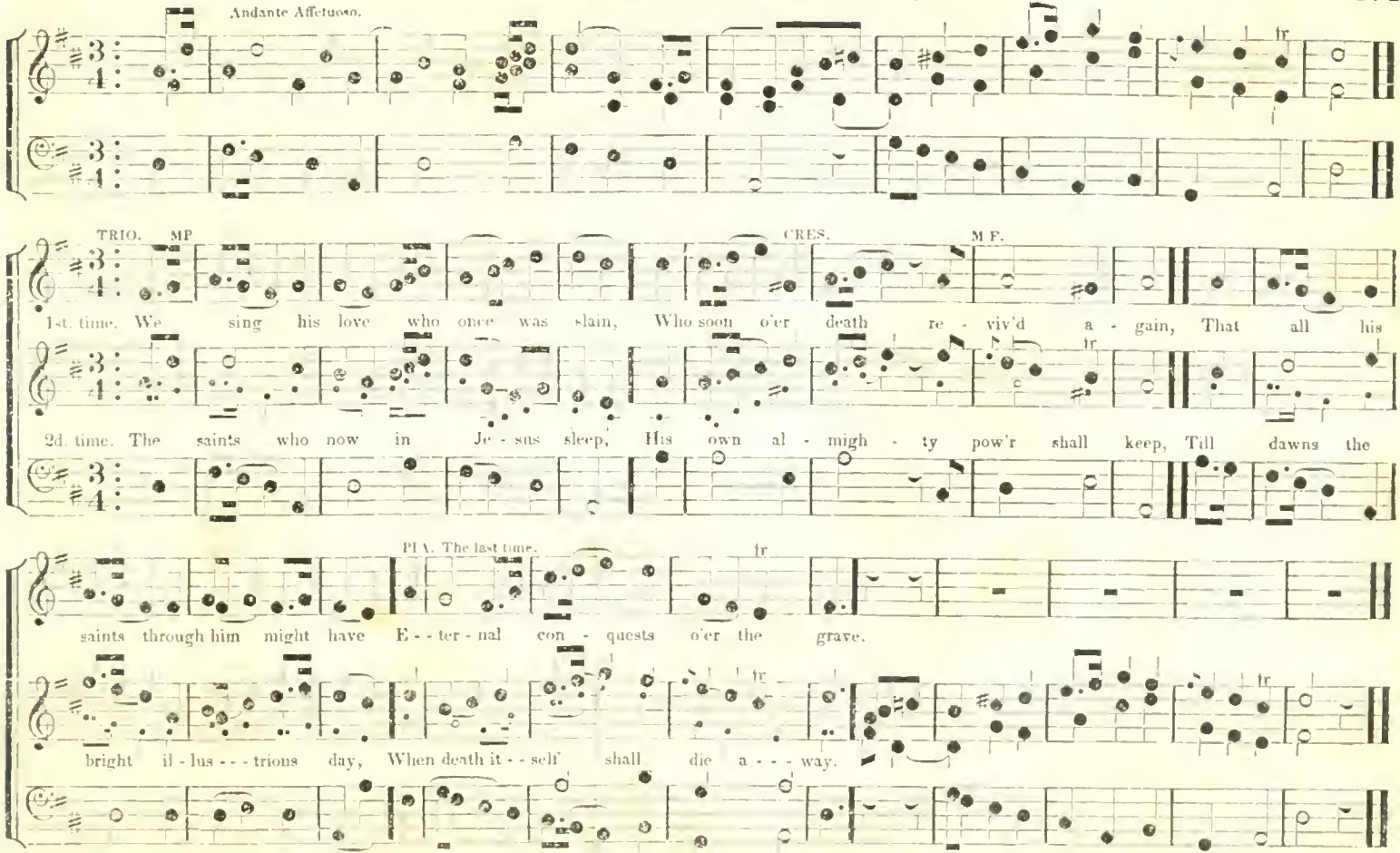

Life has a soft and silver thread, Nor is it drawn too long; Yet when my vaster hopes persuade, I'm willing to be


gone; I'm willing to be gone, I'm willing to be gone; Yet when my vaster hopes persuade, I'm willing to be gone.

BLESSED BE THE LORD.

Rev. A. Thompson.

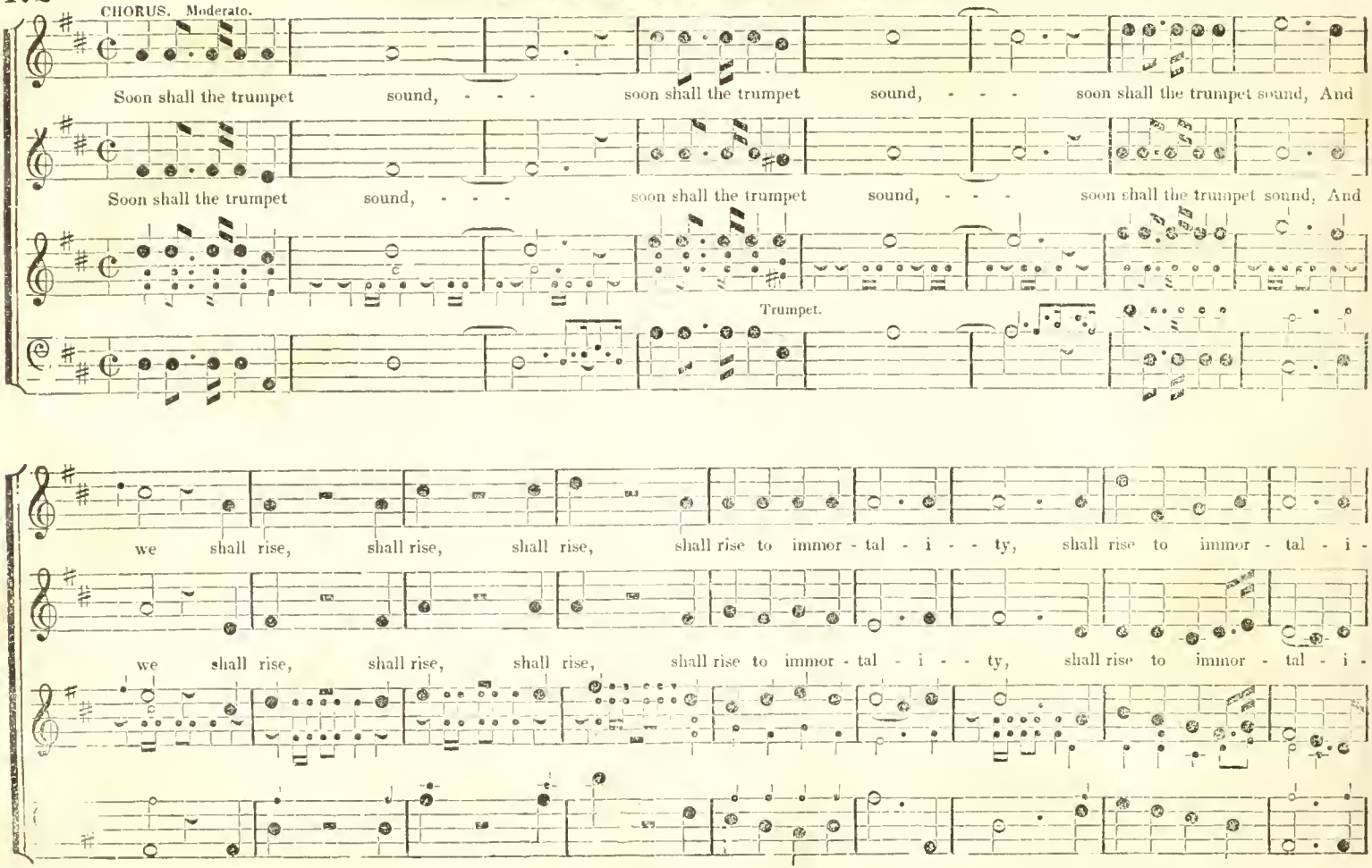


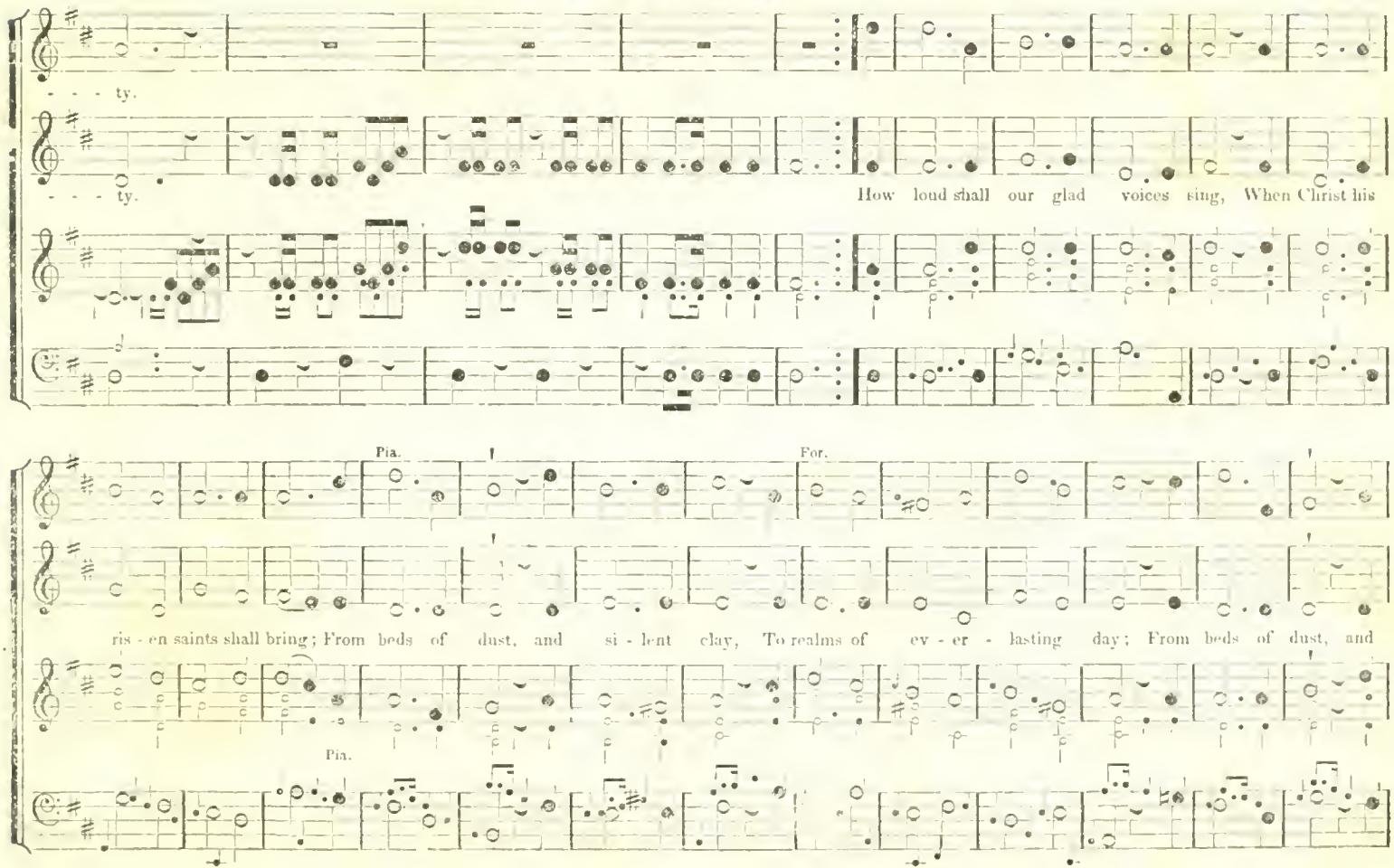


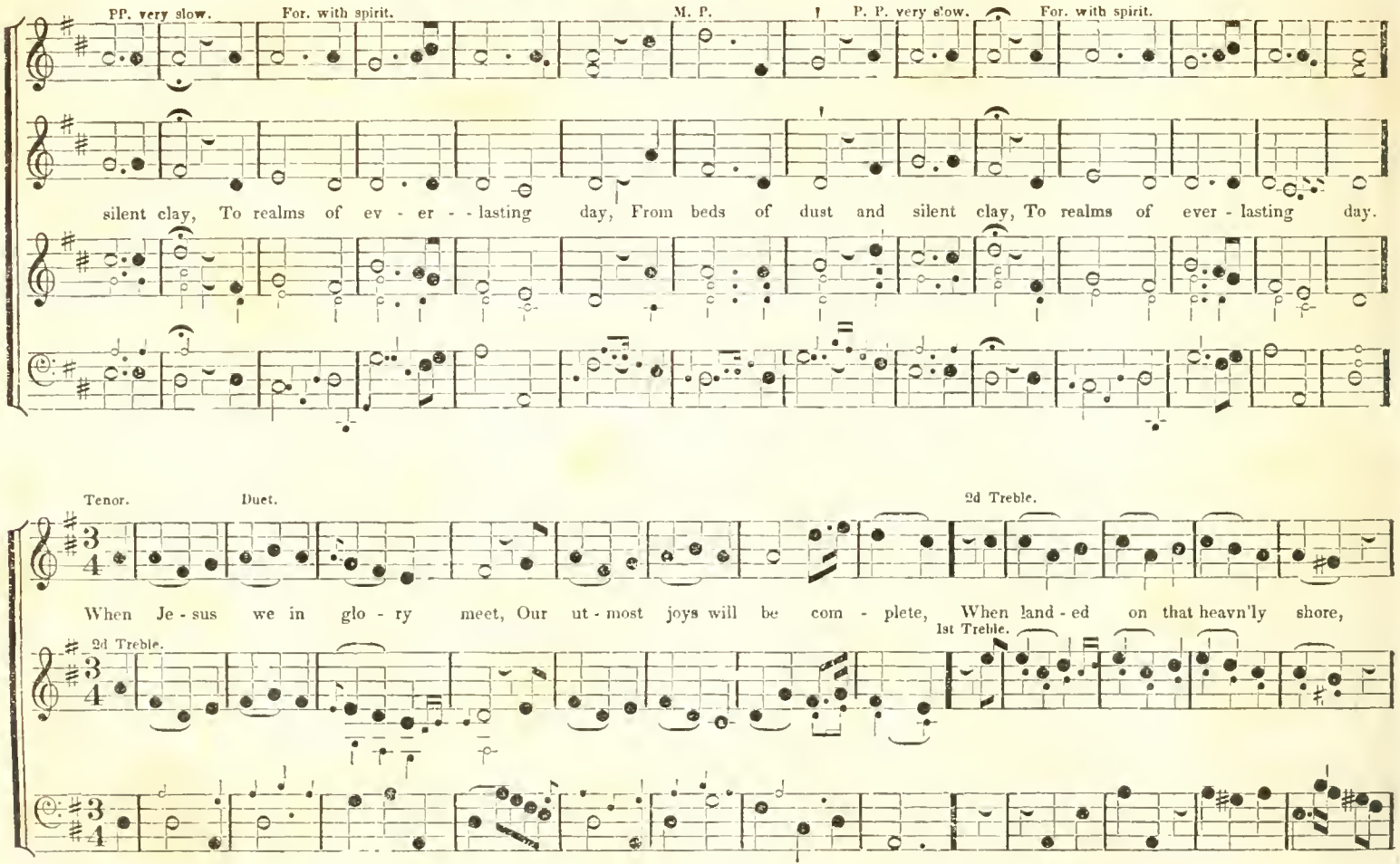
* Any of the Duetts or Trios with the Chorus which follows them, may be used separately if the whole piece is found too long.

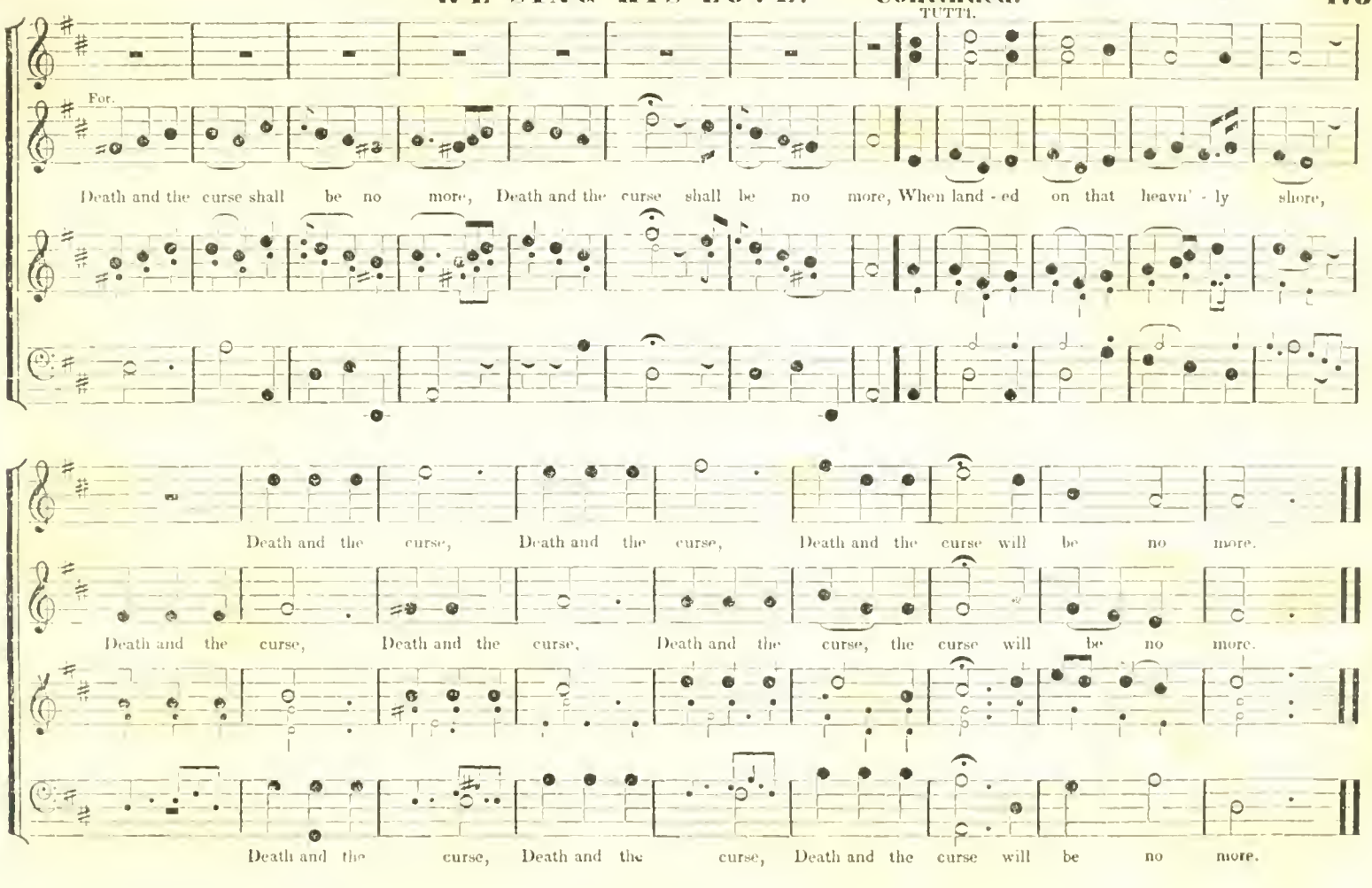
WE SING HIS LOVE. Continued.

W. Dixon.

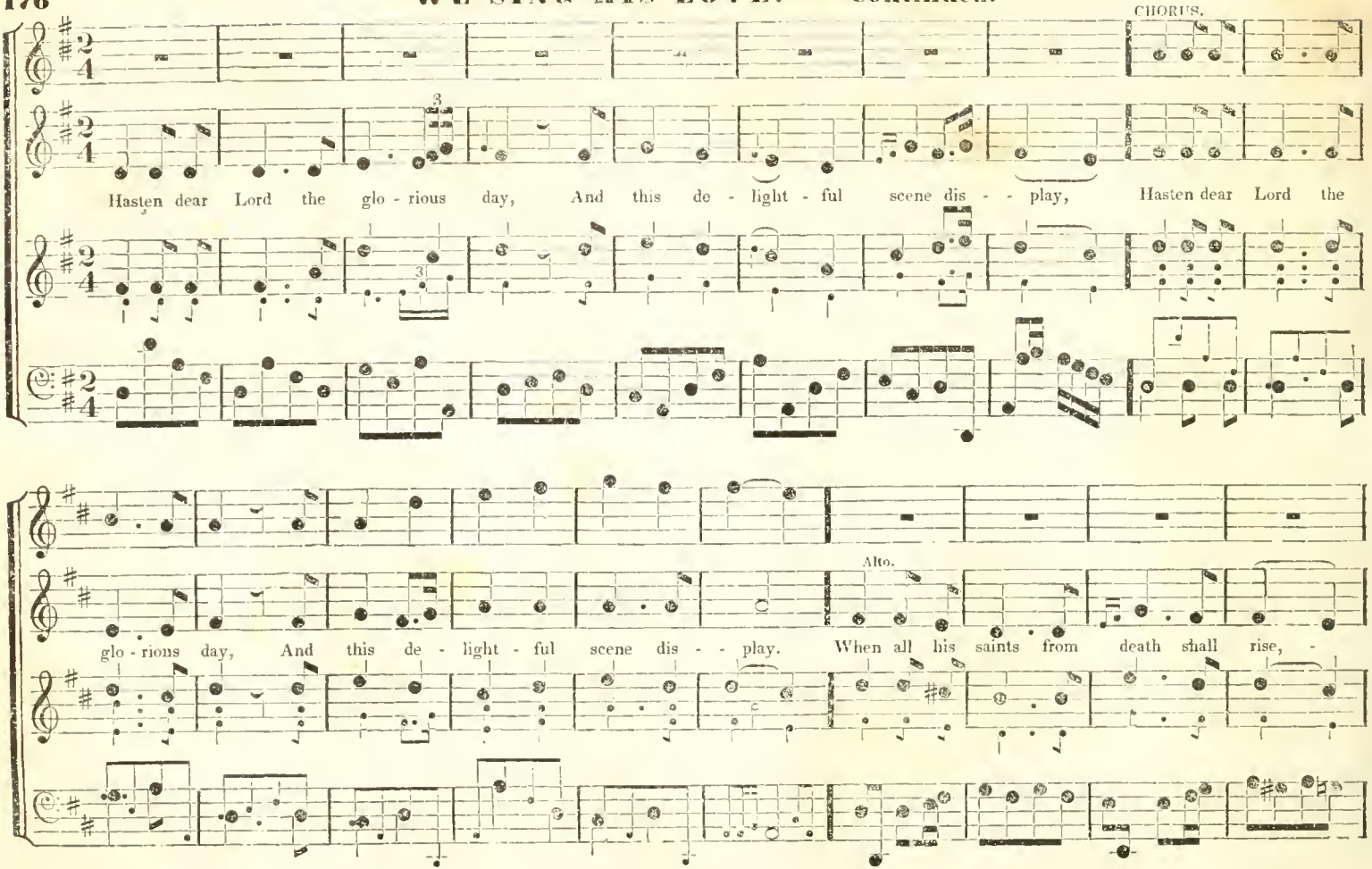


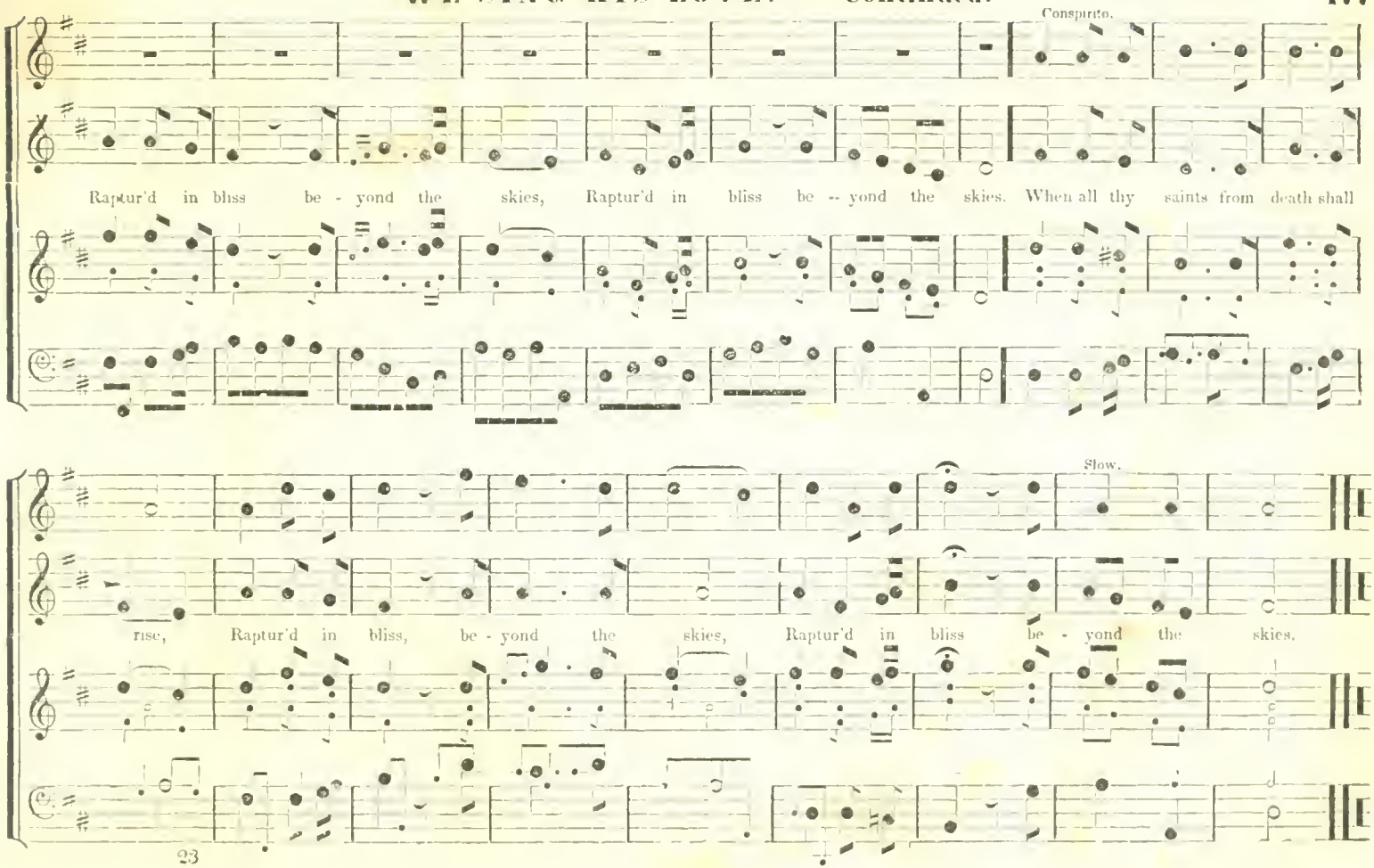

- - - ty.
- - - ty.
How loud shall our glad voices sing, When Christ his
Pia.
For.
ris - en saints shall bring; From beds of dust, and si - lent clay, To realms of ev - er - lasting day; From beds of dust, and
Pia.


PP. very slow.
For. with spirit.
M. P.
P. P. very slow.
For. with spirit.
silent clay, To realms of ev - er - - lasting day, From beds of dust and silent clay, To realms of ever - lasting day.
Tenor.
Duet.
2d Treble.
When Je - sus we in glo - ry meet, Our ut - most joys will be com - plete, When land - ed on that heavn'ly shore,
2d Treble.
1st Treble.


TUTTI.
For.
Death and the curse shall be no more, Death and the curse shall be no more, When land - ed on that heavn' - ly shore,
Death and the curse, Death and the curse, Death and the curse will be no more.
Death and the curse, Death and the curse, Death and the curse, the curse will be no more.
Death and the curse, Death and the curse, Death and the curse will be no more.

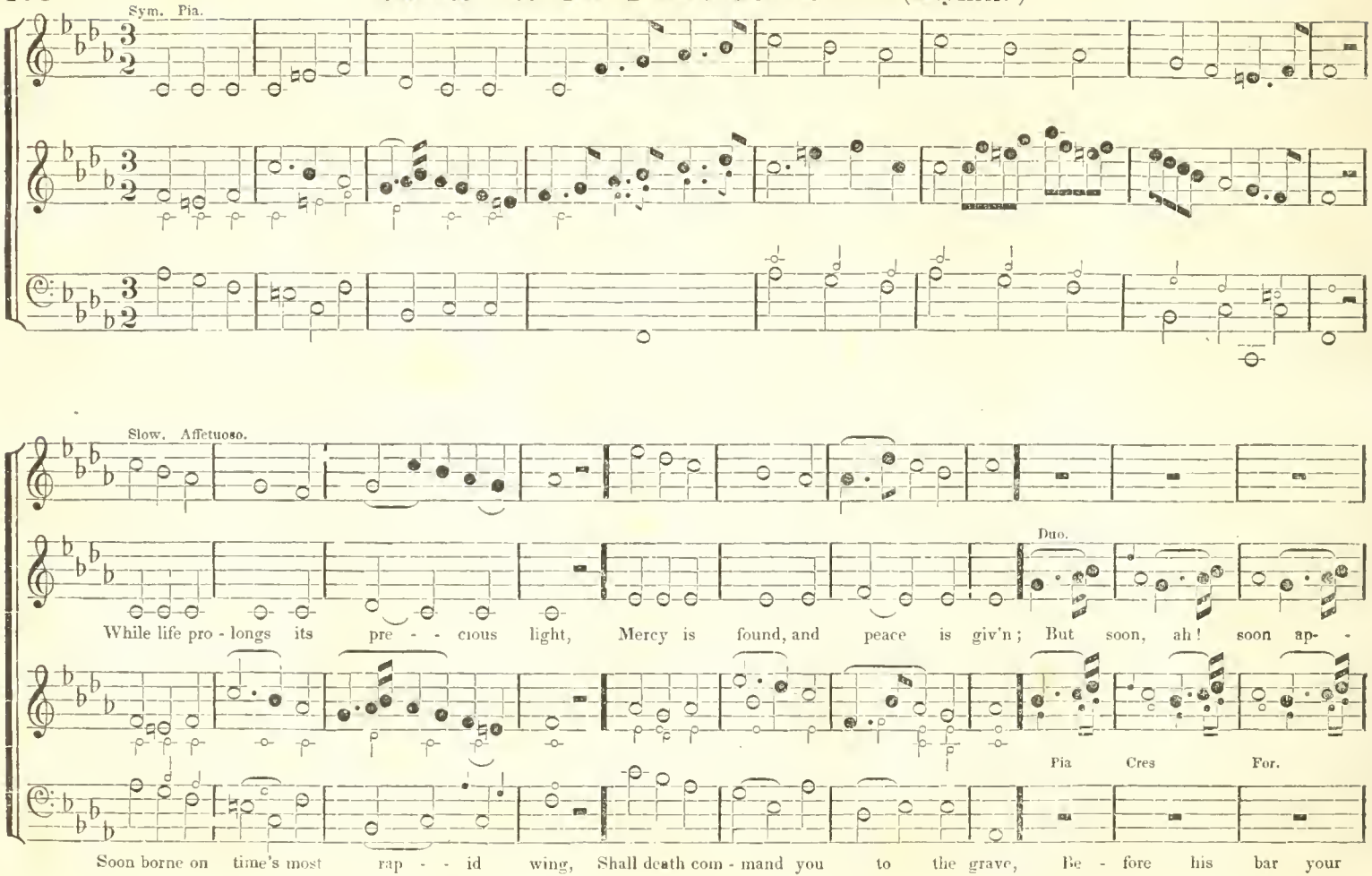
WE SING HIS LOVE. Continued.

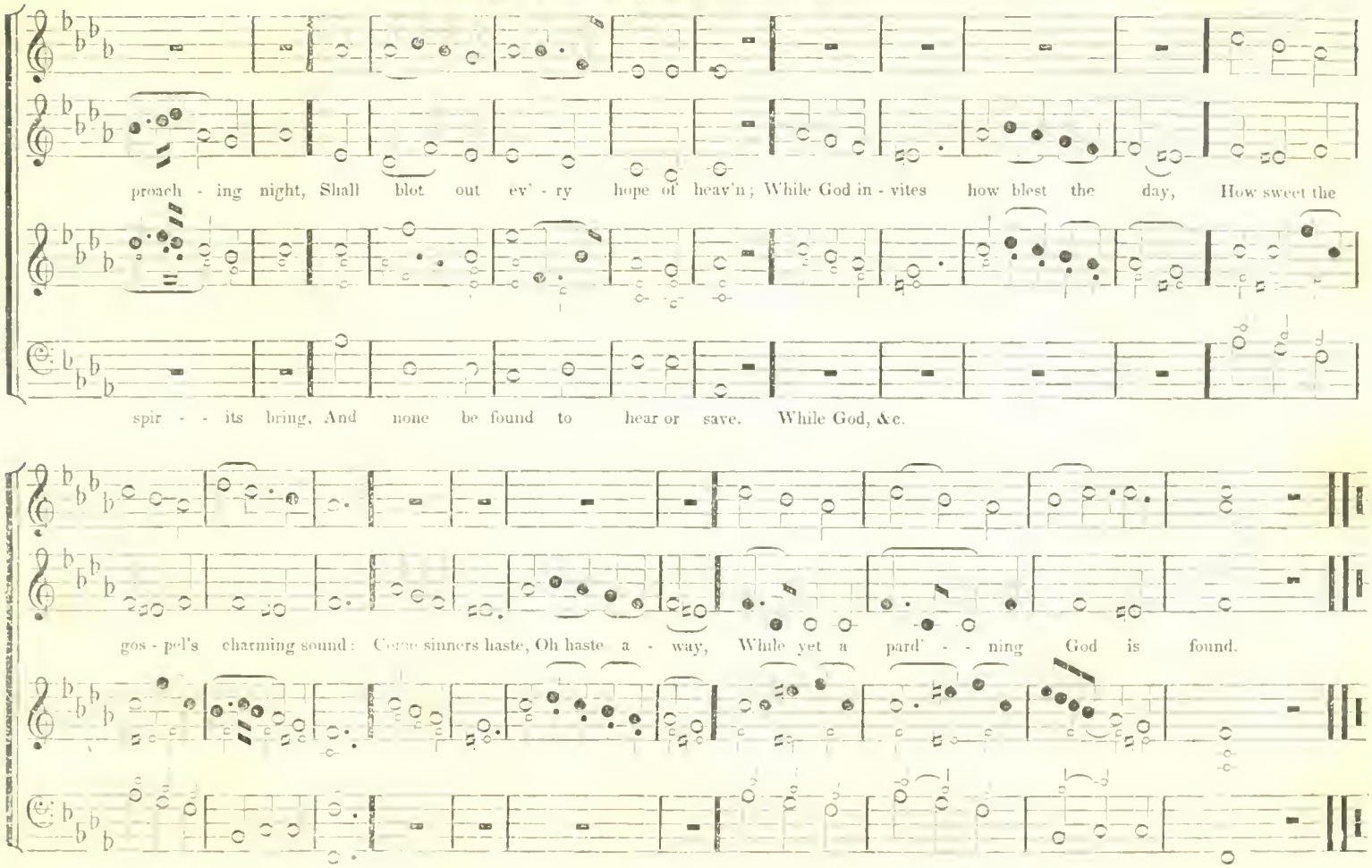



Conspirito.
Raptur'd in bliss be - yond the skies, Raptur'd in bliss be -- yond the skies. When all thy saints from death shall
Slow.
rise, Raptur'd in bliss, be - yond the skies, Raptur'd in bliss be - yond the skies.
23

WHILE LIFE PROLONGS. (Hymn.)

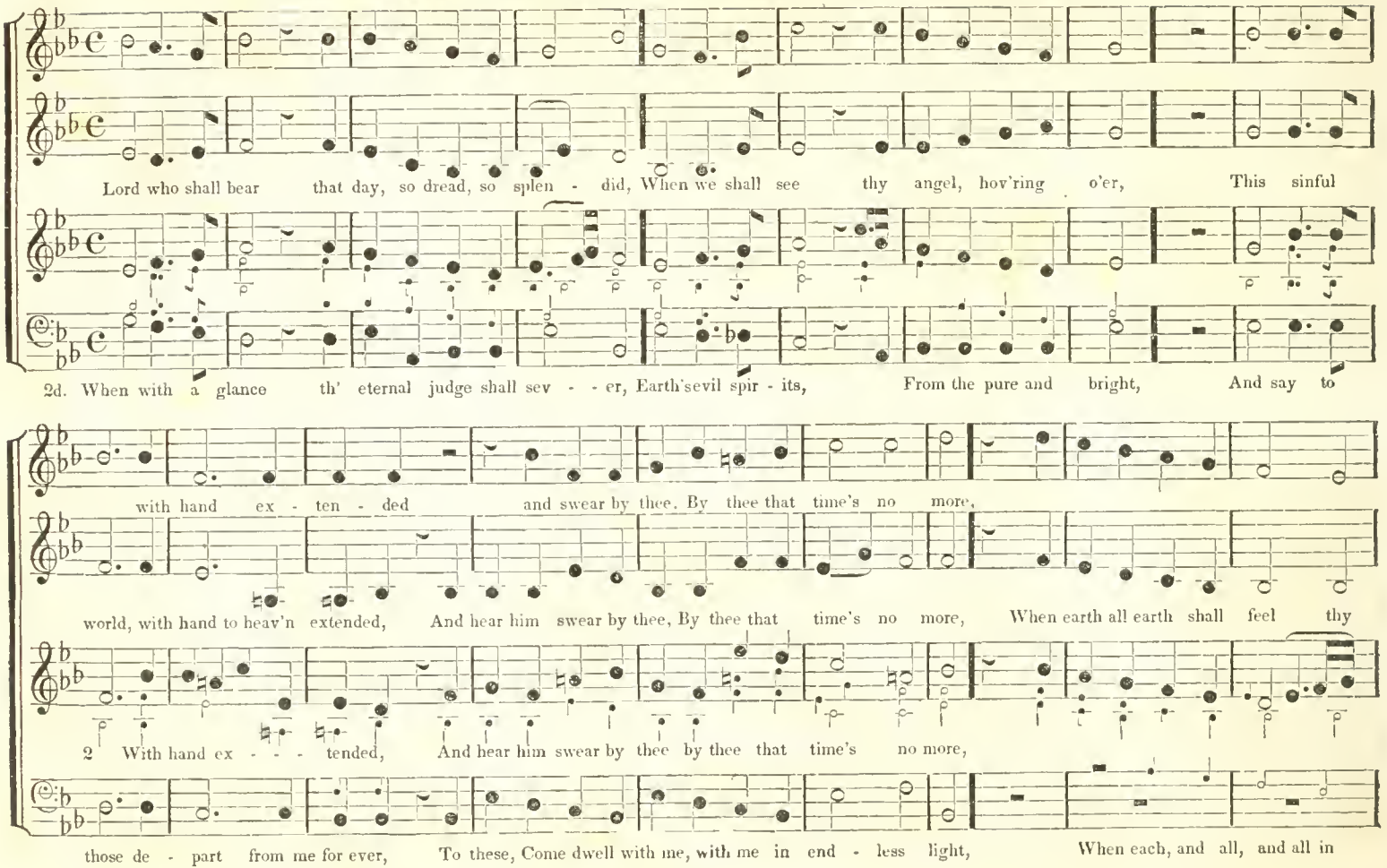
Dr. J. Stephens.



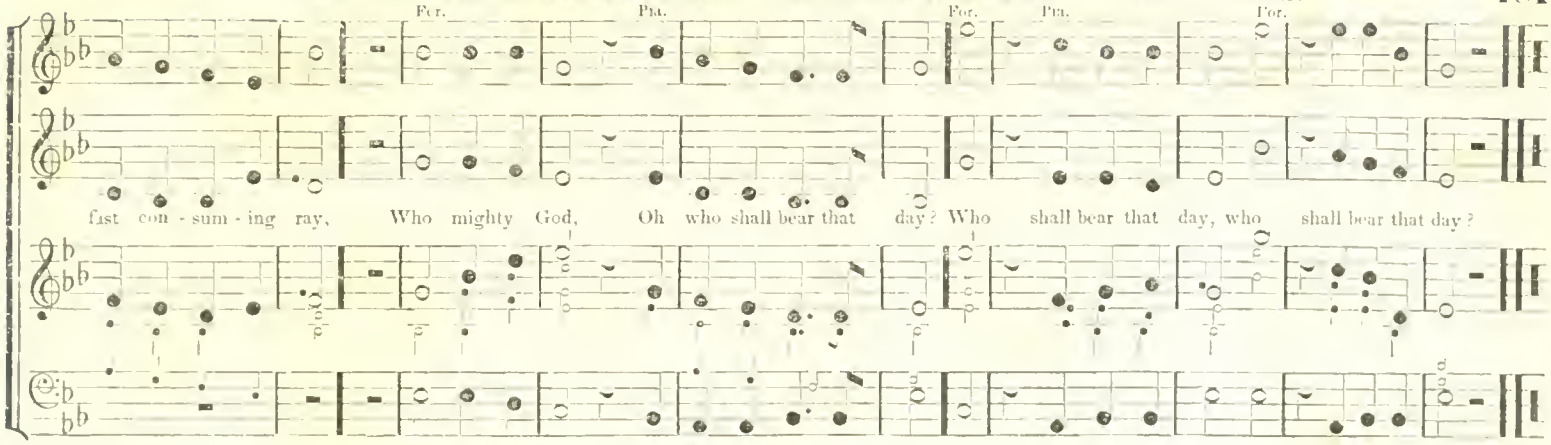

proach - ing night, Shall blot out ev' - ry hope of heav'n; While God in - vites how blest the day, How sweet the
spir - - its bring, And none be found to hear or save. While God, &c.
gos - pel's charming sound: Come sinners haste, Oh haste a - way, While yet a pard' - - ning God is found.

LORD WHO SHALL BEAR THAT DAY. (Hymn.)

Dr. Boyce.

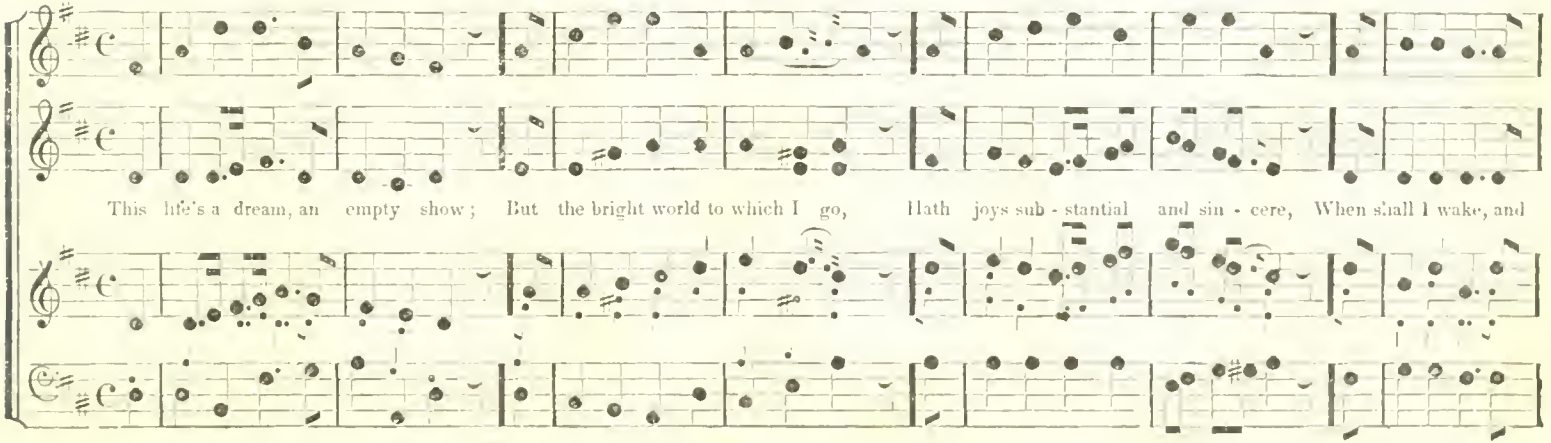


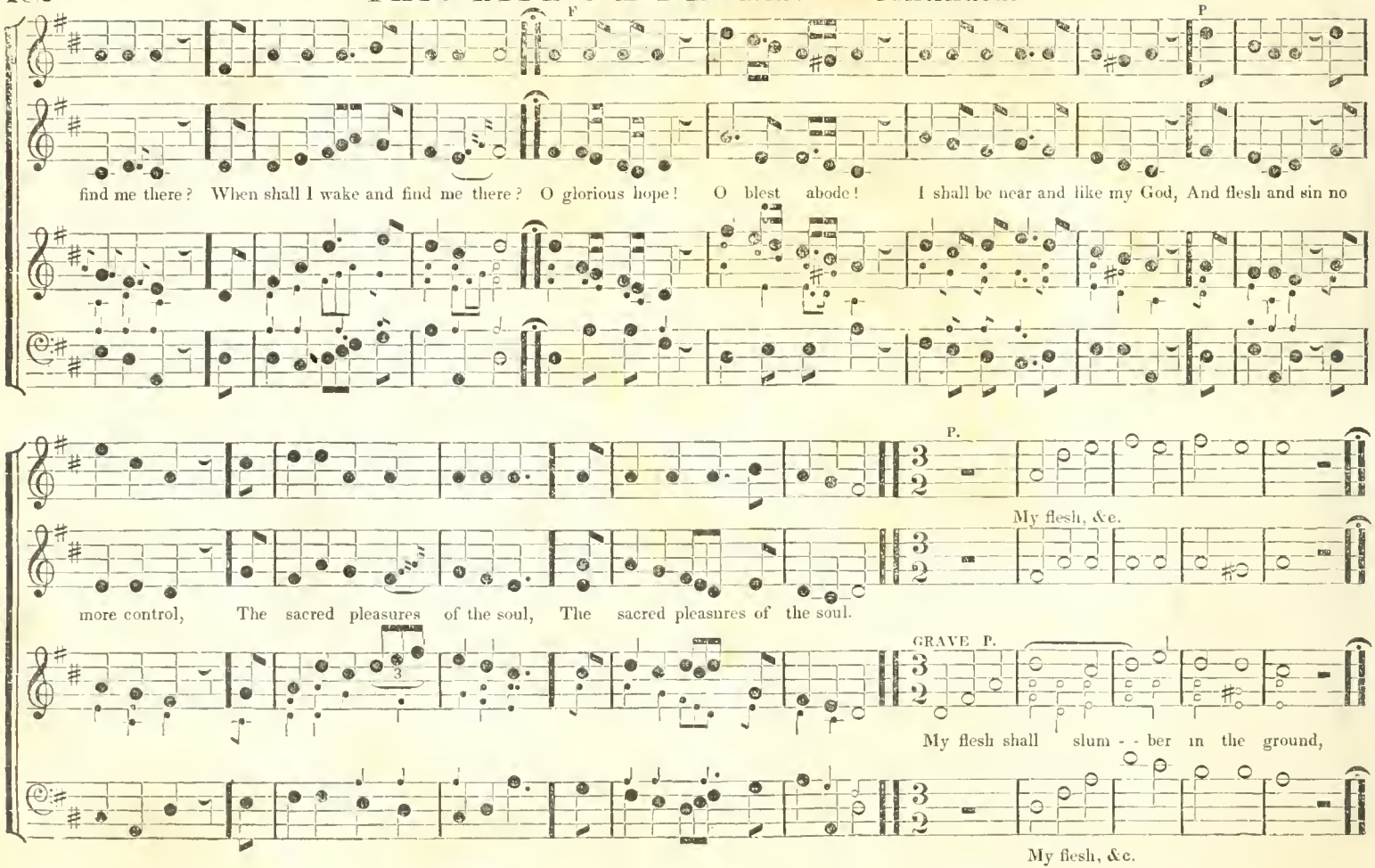
LORD WHO SHALL BEAR THAT DAY. Continued.

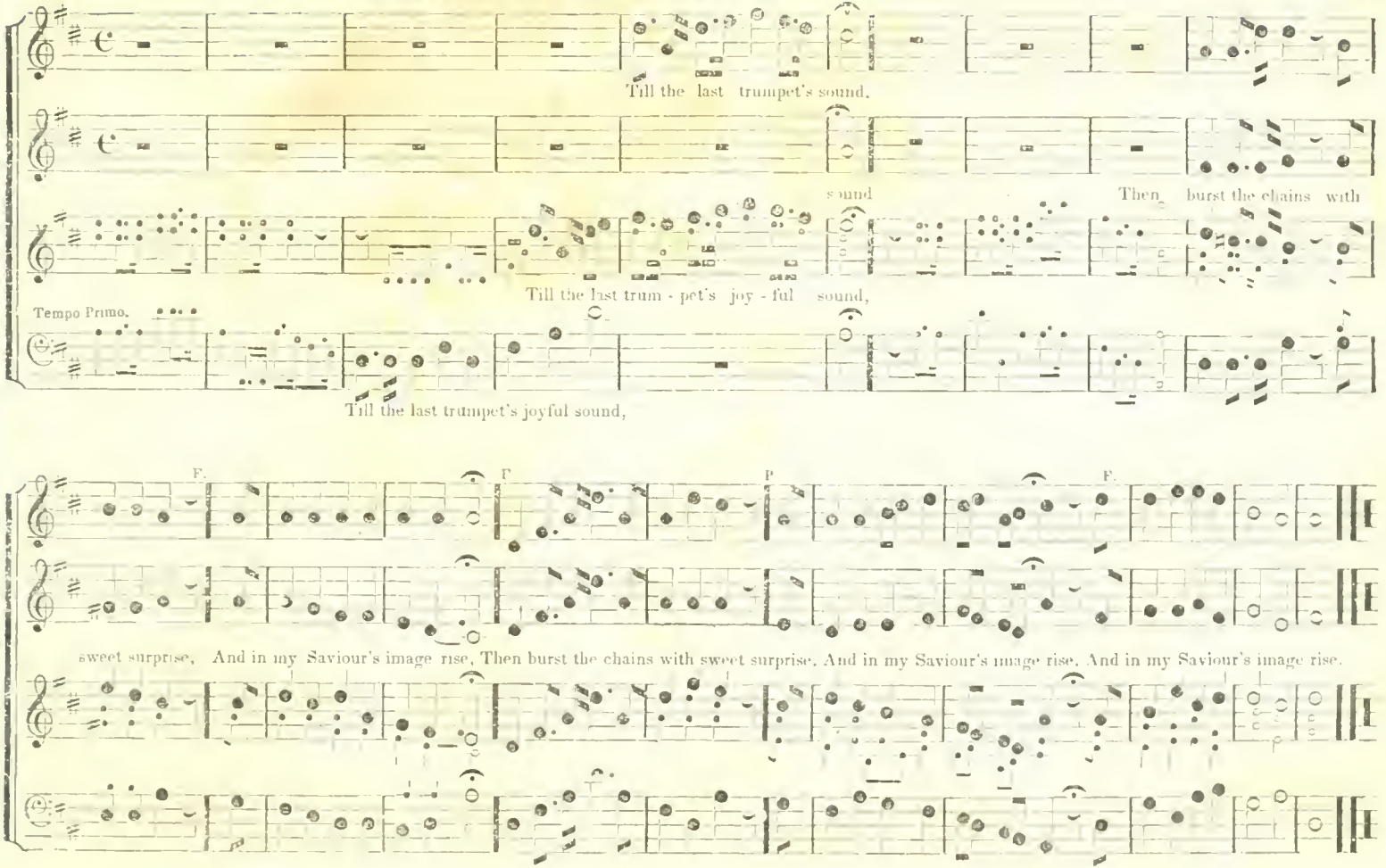


THIS LIFE'S A DREAM. (Hymn.)

J. Coale.




F
P
find me there? When shall I wake and find me there? O glorious hope! O blest abode! I shall be near and like my God, And flesh and sin no
P.
My flesh, &c.
more control, The sacred pleasures of the soul, The sacred pleasures of the soul.
GRAVE P.
My flesh shall slum - - ber in the ground,
My flesh, &c.


Till the last trumpet's sound,
sound
Then burst the chains with
Till the last trum - pet's joy - ful sound,
Tempo Primo.
Till the last trumpet's joyful sound,
F.
P
P
F.
sweet surprise, And in my Saviour's image rise, Then burst the chains with sweet surprise, And in my Saviour's image rise, And in my Saviour's image rise.

TUTTI

SOLO.

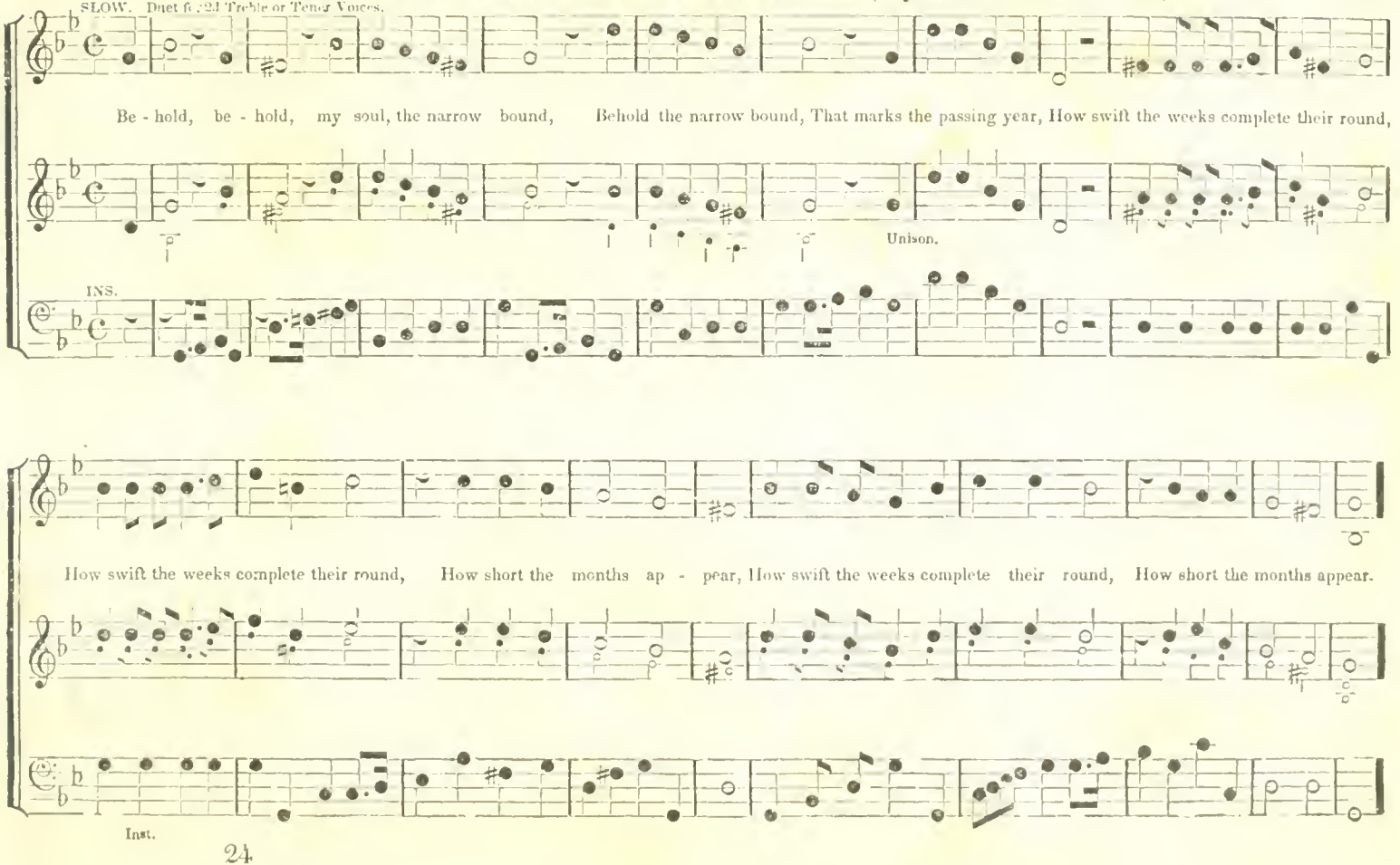
PIA.

I will arise, I will a - rise, will a - rise and go to my Father, and will say unto him: Father Father I have sinned, have

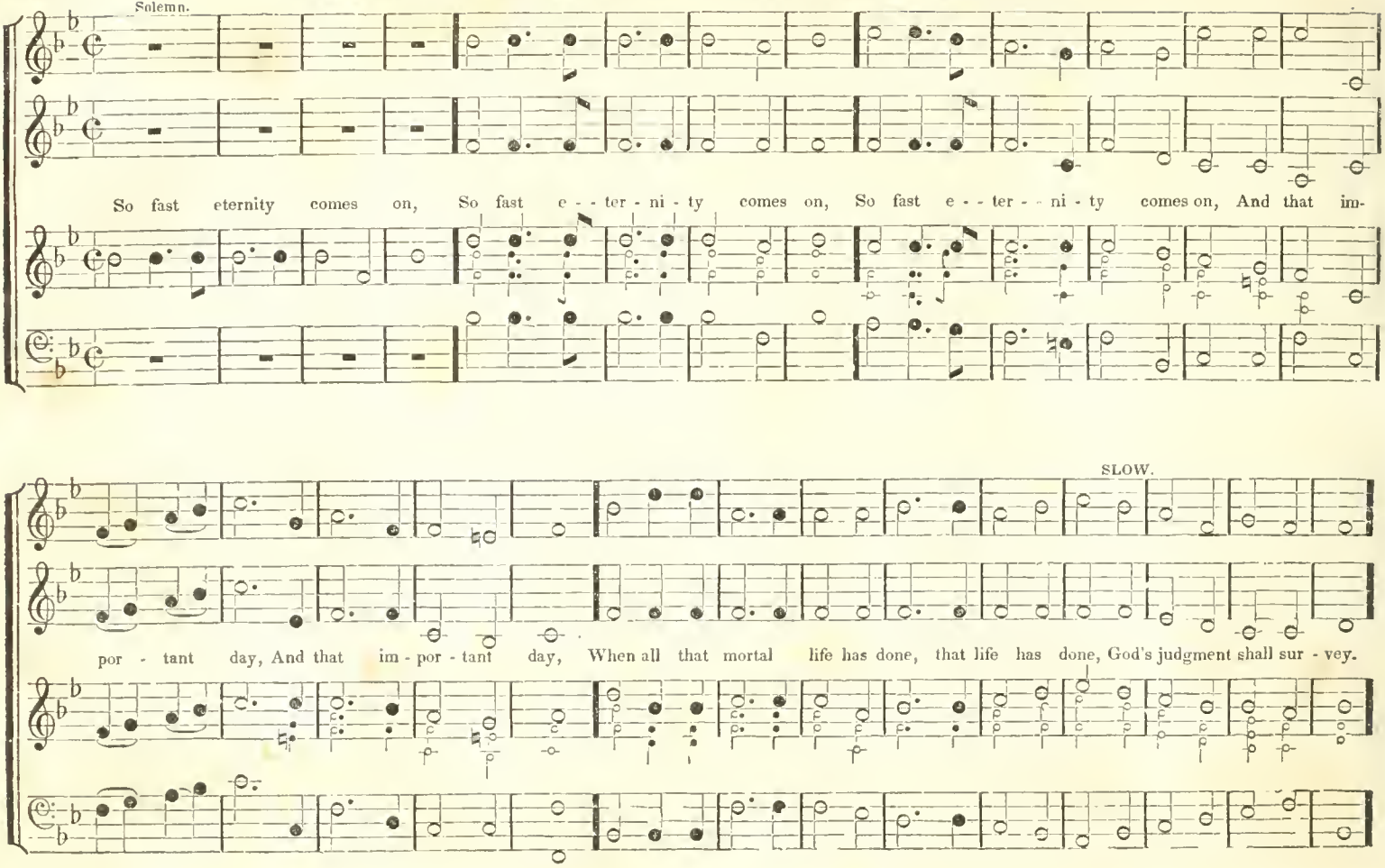
SOLO.

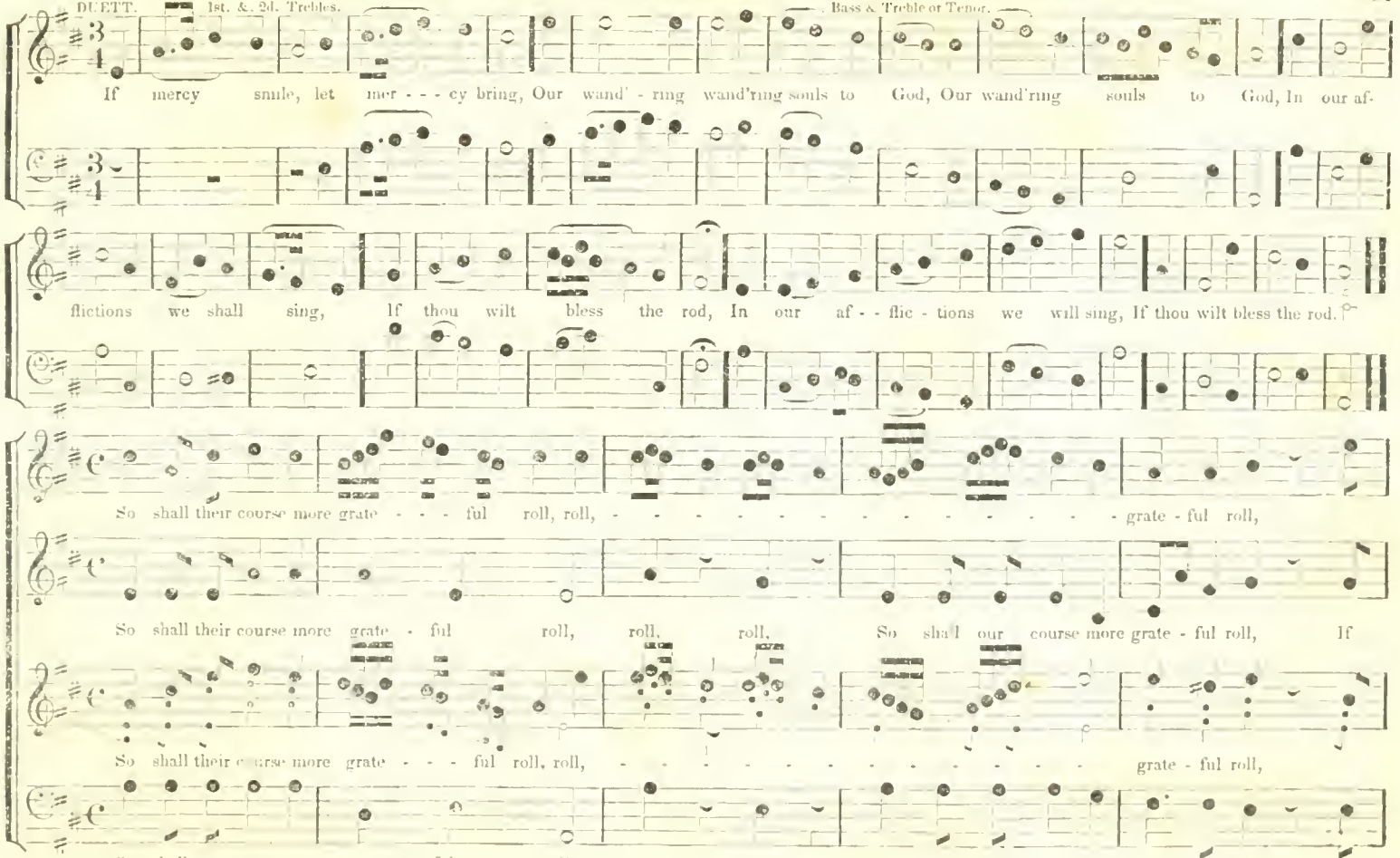
PIA.

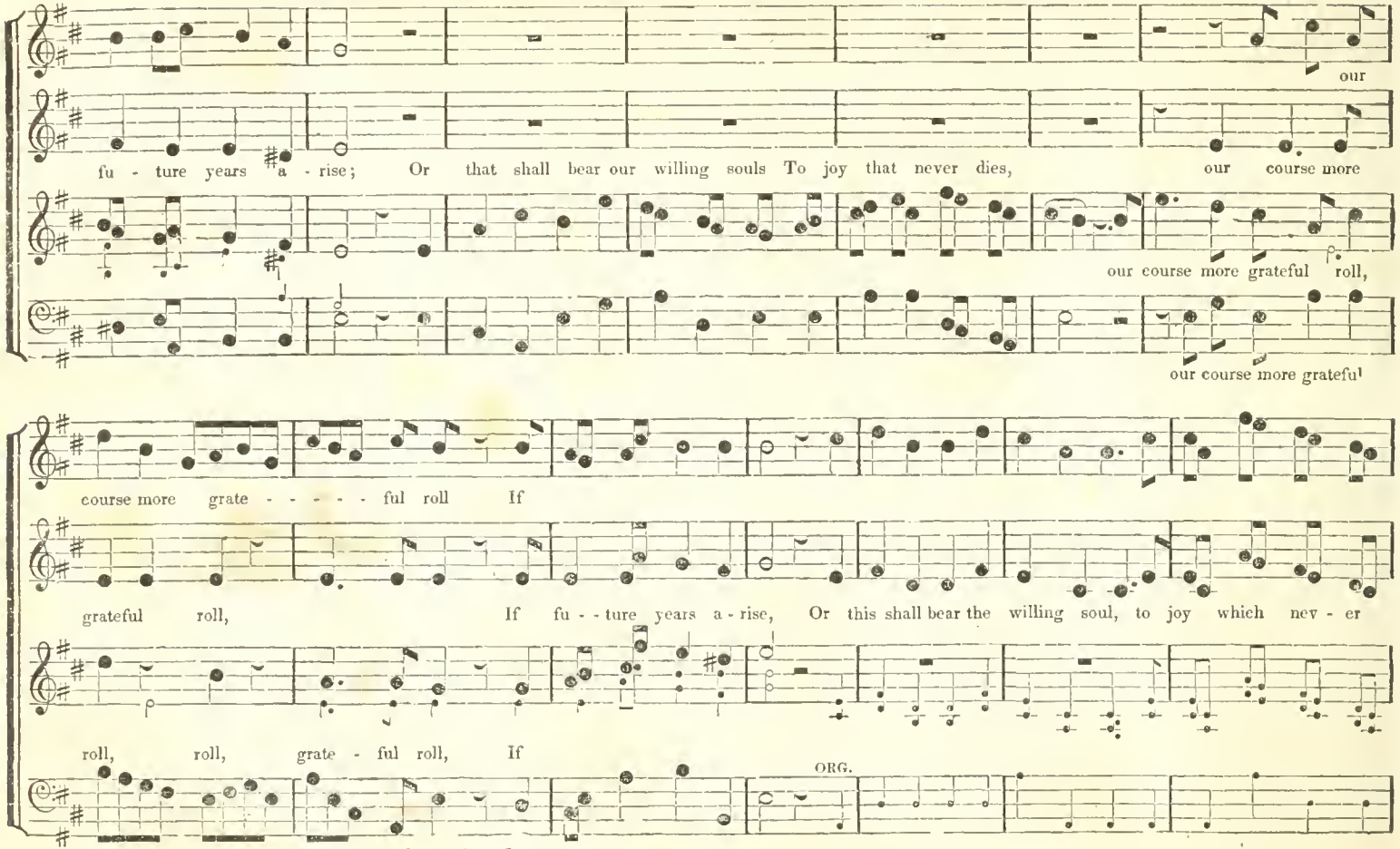
sinned, I have sinned against Heav'n and before thee, And am no more worthy to be called thy son, And am no more worthy to be called thy son.

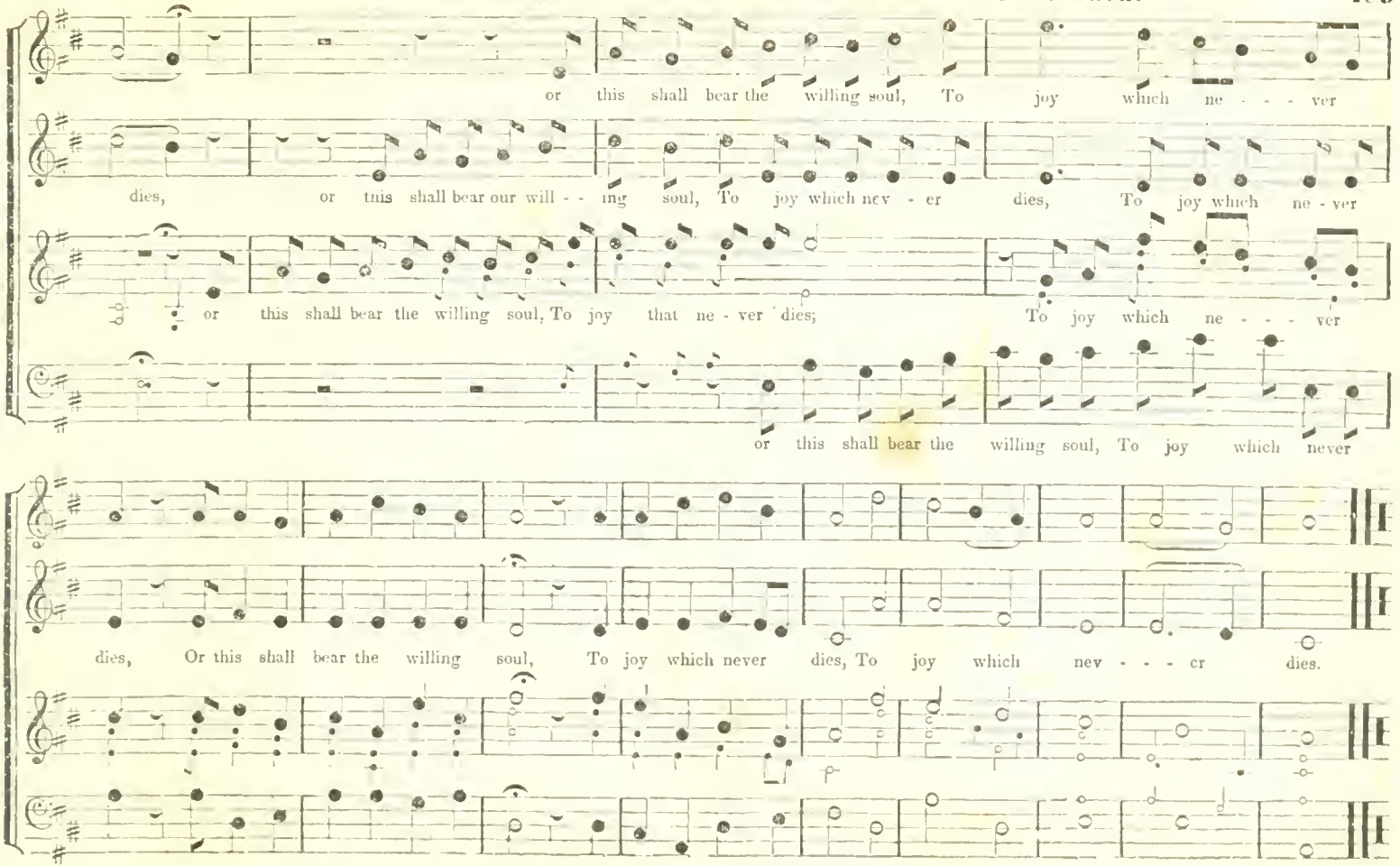

SLOW. Duet for 2d Treble or Tenor Voices.
Be - hold, be - hold, my soul, the narrow bound, Behold the narrow bound, That marks the passing year, How swift the weeks complete their round,
Unison.
INS.
How swift the weeks complete their round, How short the months ap - pear, How swift the weeks complete their round, How short the months appear.
Inst.

BEHOLD THE NARROW BOUND. Continued.



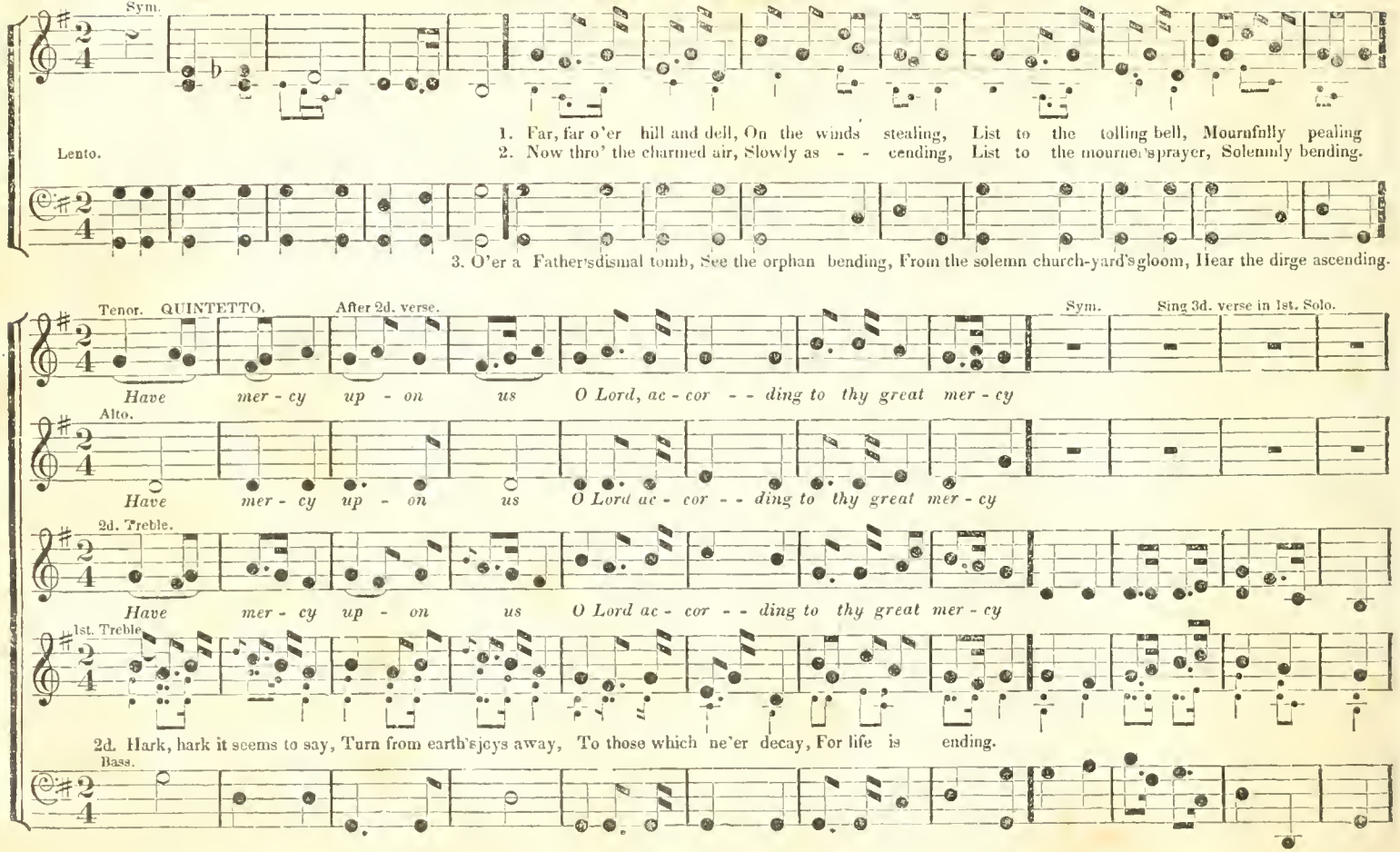

DUETT. 1st. & 2d. Trebles. Bass & Treble or Tenor.
If mercy smile, let mer - - - cy bring, Our wand' - ring wand'ring souls to God, Our wand'ring souls to God, In our af-
flictions we shall sing, If thou wilt bless the rod, In our af - - flic - tions we will sing, If thou wilt bless the rod.
So shall their course more grate - - - ful roll, roll, - - - - - - - - - - - - - - - - grate - ful roll,
So shall their course more grate - ful roll, roll, roll, So shall our course more grate - ful roll, If
So shall their course more grate - - - ful roll, roll, - - - - - - - - - - - - - - - - grate - ful roll,
So shall our course more grate - - ful roll, roll, roll, So shall our course more grate - ful roll,


our
fu - ture years a - rise; Or that shall bear our willing souls To joy that never dies, our course more
our course more grateful roll,
our course more grateful
course more grate - - - - - ful roll If
grateful roll, If fu - - ture years a - rise, Or this shall bear the willing soul, to joy which nev - er
roll, roll, grate - ful roll, If
ORG.
roll, - - - - - - grate - ful roll, If


or this shall bear the willing soul, To joy which ne - - - ver
dies, or this shall bear our will - - ing soul, To joy which nev - er dies, To joy which ne - ver
or this shall bear the willing soul, To joy that ne - ver dies; To joy which ne - - - ver
or this shall bear the willing soul, To joy which never
dies, Or this shall bear the willing soul, To joy which never dies, To joy which nev - - - er dies.

FAR O'ER HILL AND DELL.

Altered from a Spanish Hymn.



Sym. Repeat 1st. strain of Solo.

Hark! hark! it seems to say, As melt those sounds away; So life's best joys decay, Whilst new their feeling.

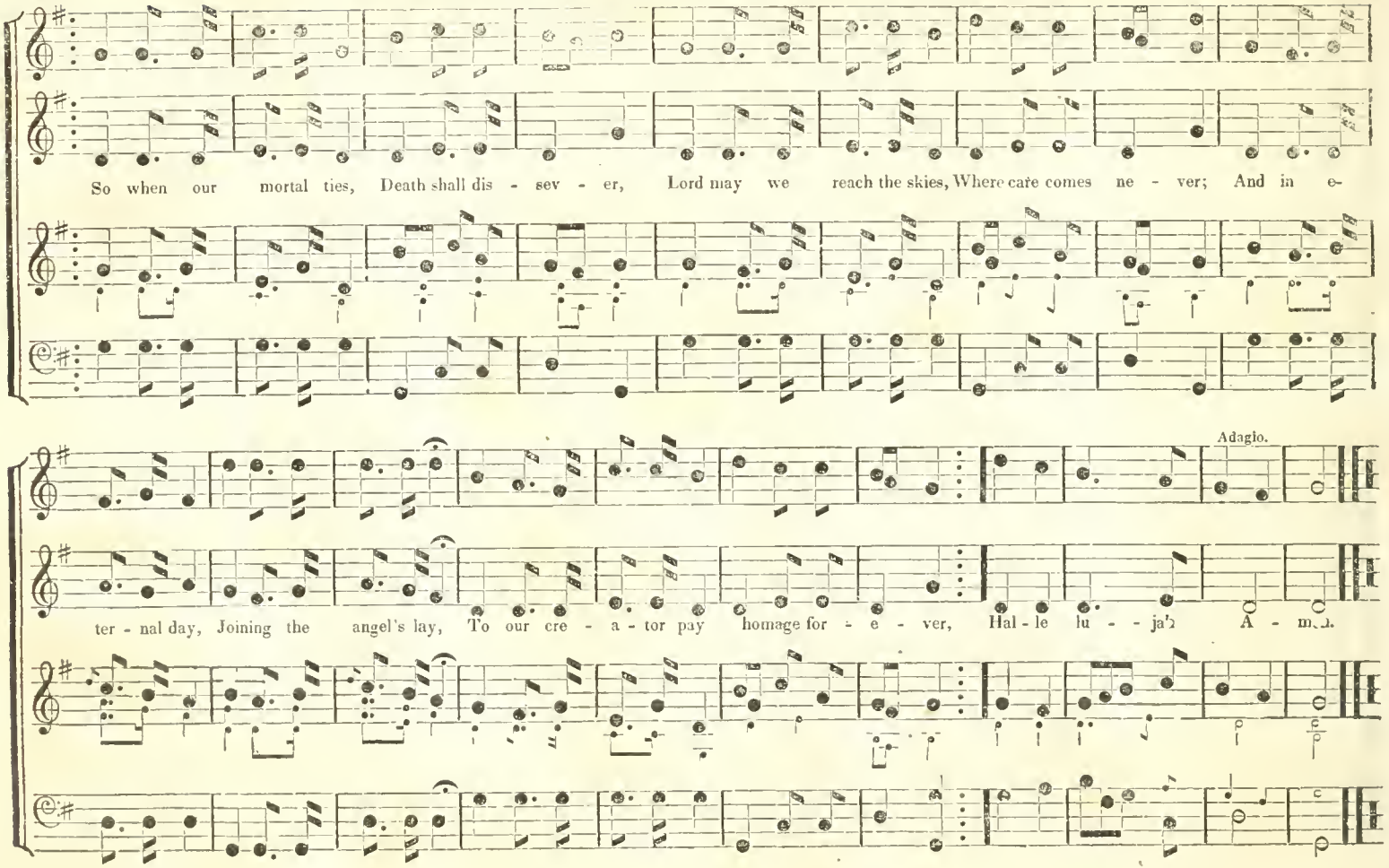
QUINTETTO. After Solo O'er a &c.

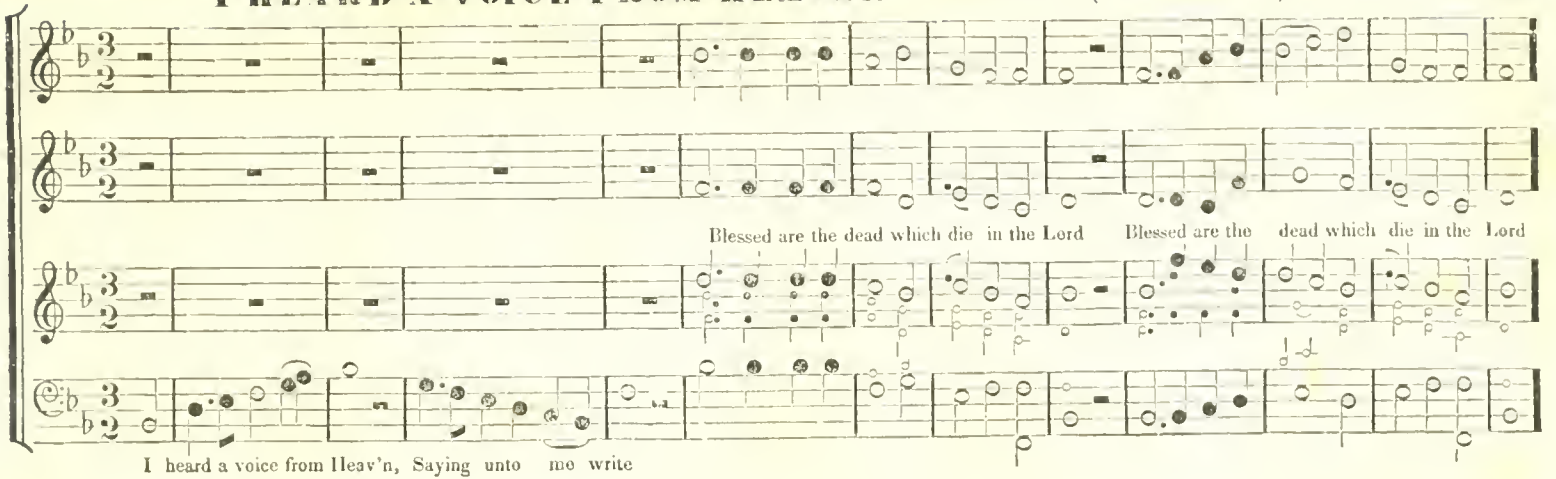
Grant them eternal rest; Grant them e - - ter - nal rest, O Lord.

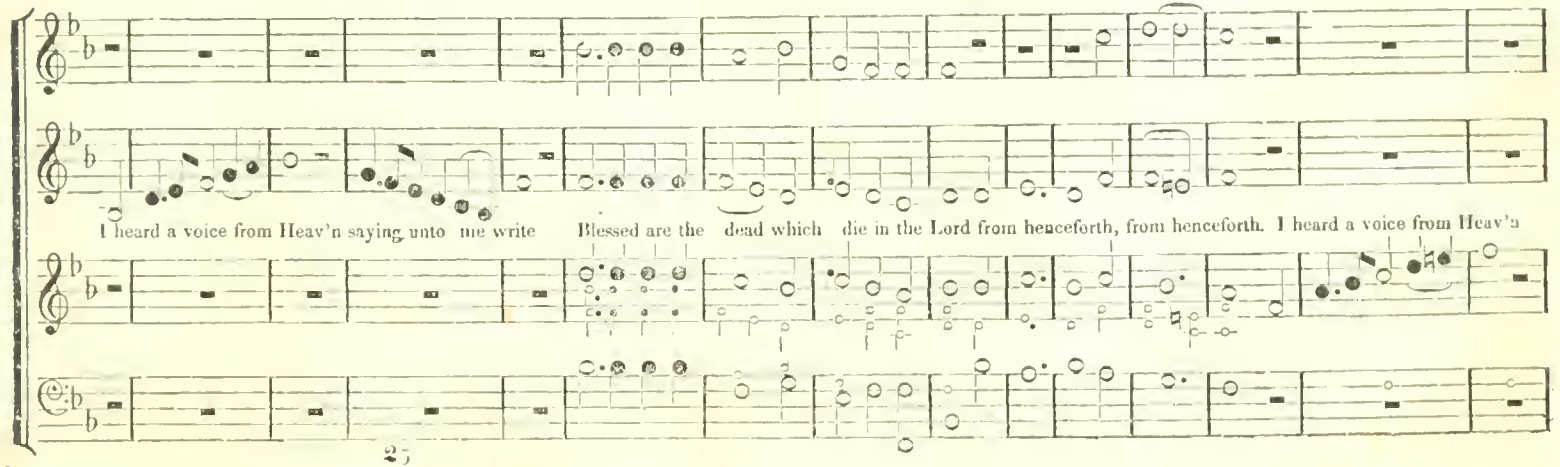
Grant them eternal rest; Grant them e - - ter - nal rest, O Lord

Hark, hark, it seems to say, How short ambition'ssway, Life's joys and friendship's ray, In the dark grave ending.

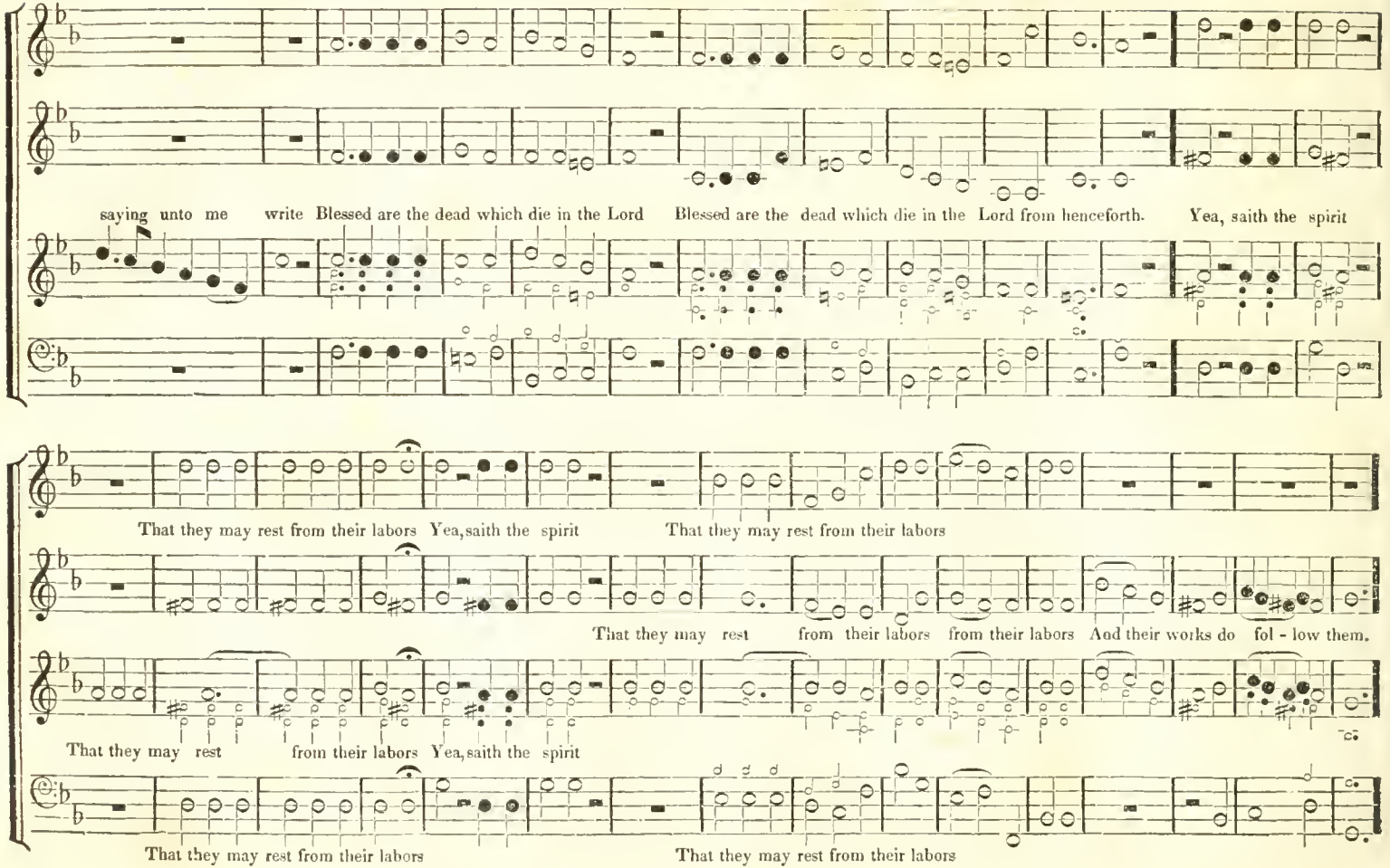
Grant them eternal rest; Grant them e - - ter - nal rest, O Lord.

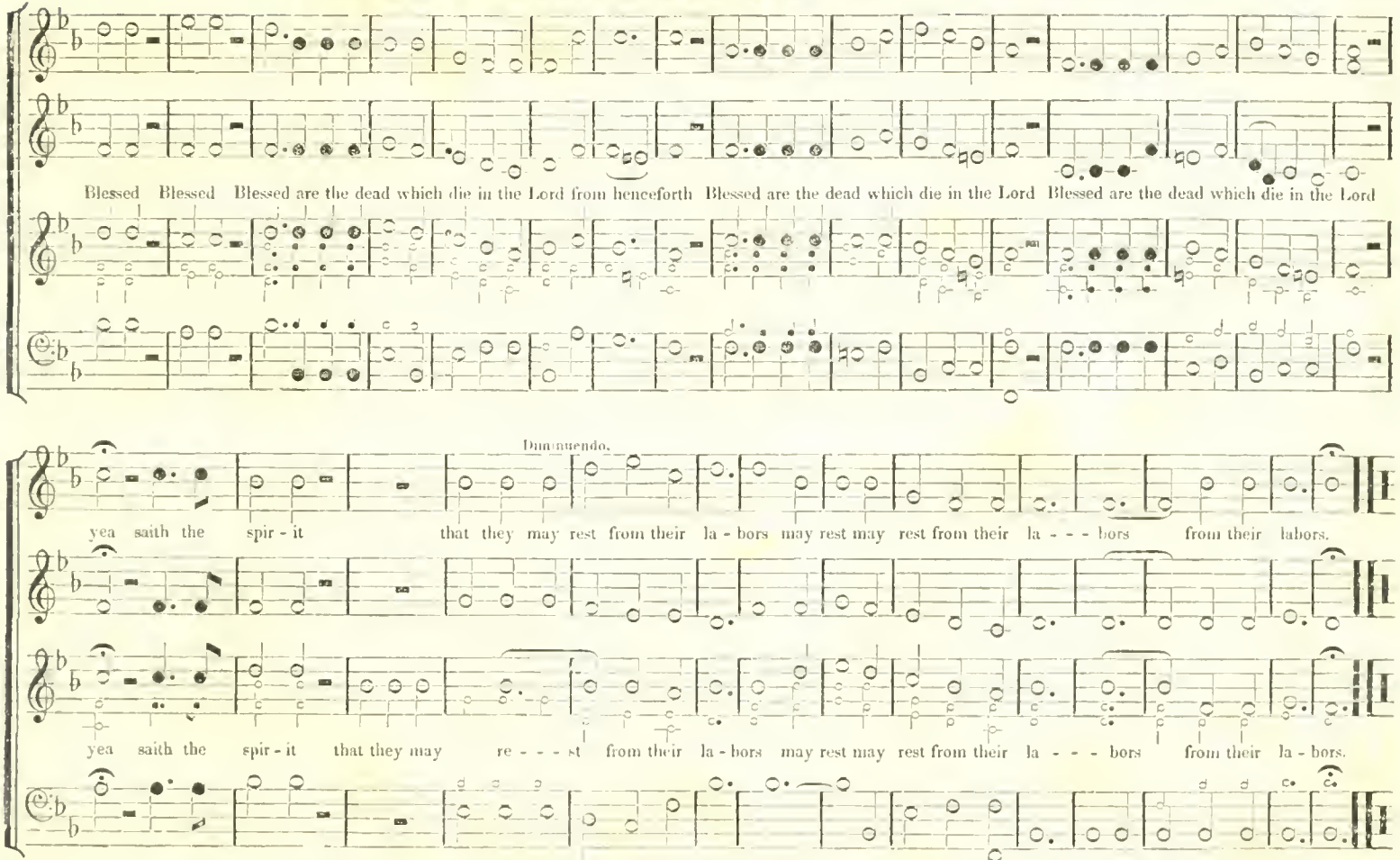

So when our mortal ties, Death shall dis - sev - er, Lord may we reach the skies, Where care comes ne - ver; And in e-
Adagio.
ter - nal day, Joining the angel's lay, To our cre - a - tor pay homage for - e - ver, Hal - le lu - - ja'h A - men.


Blessed are the dead which die in the Lord Blessed are the dead which die in the Lord
I heard a voice from Heav'n, Saying unto me write


I heard a voice from Heav'n saying unto me write Blessed are the dead which die in the Lord from henceforth, from henceforth. I heard a voice from Heav'n

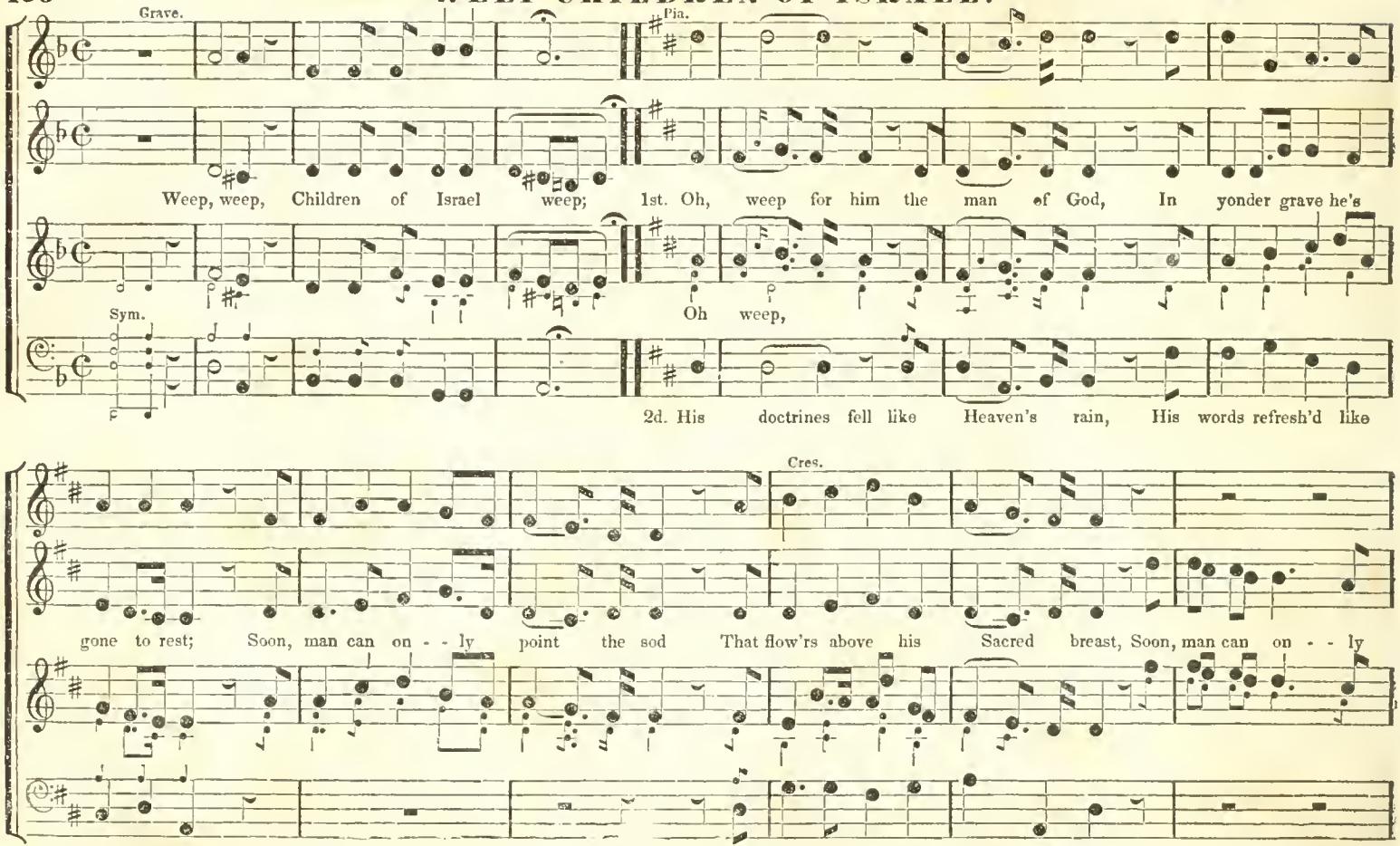
I HEARD A VOICE FROM HEAVEN. Continued.




Blessed Blessed Blessed are the dead which die in the Lord from henceforth Blessed are the dead which die in the Lord Blessed are the dead which die in the Lord
Diminuendo.
yea saith the spir - it that they may rest from their la - bors may rest may rest from their la - - - bors from their labors.
yea saith the spir - it that they may re - - - st from their la - bors may rest may rest from their la - - - bors from their la - bors.
that they may rest from their la - - - bors may rest from their la - bors may rest from their labors

WEEP CHILDREN OF ISRAEL.

Stevenson.



Subject in Deut. XXXIV. 8. A few words altered from the original written by T. Moore, to make them suitable to be sung, on the death of a minister.

Pia. Slow.

point the sod, That flow'rs above his sacred breast. Weep, weep, children of Isra - el.

Sym.

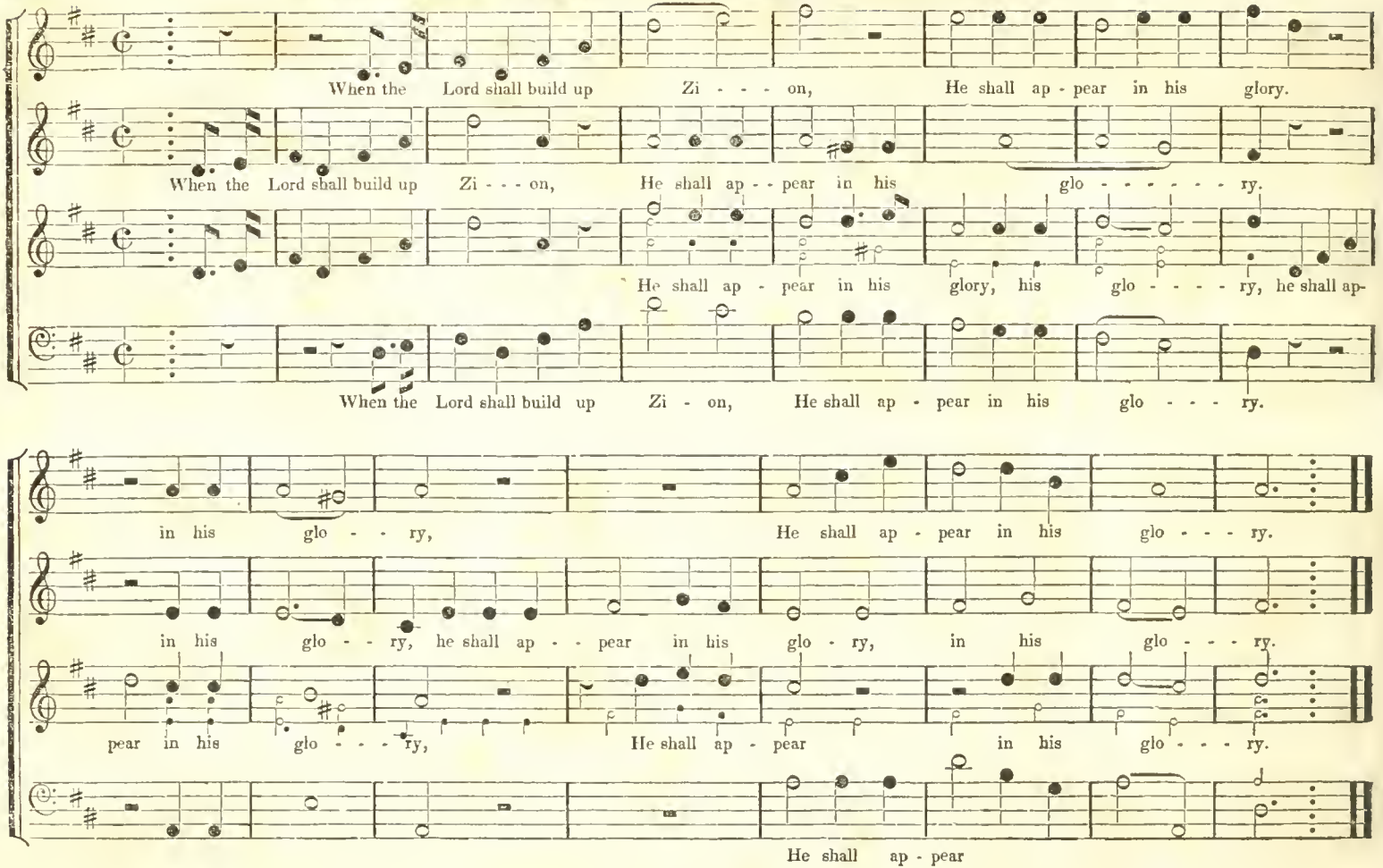
see again, A saint to God and her more true.

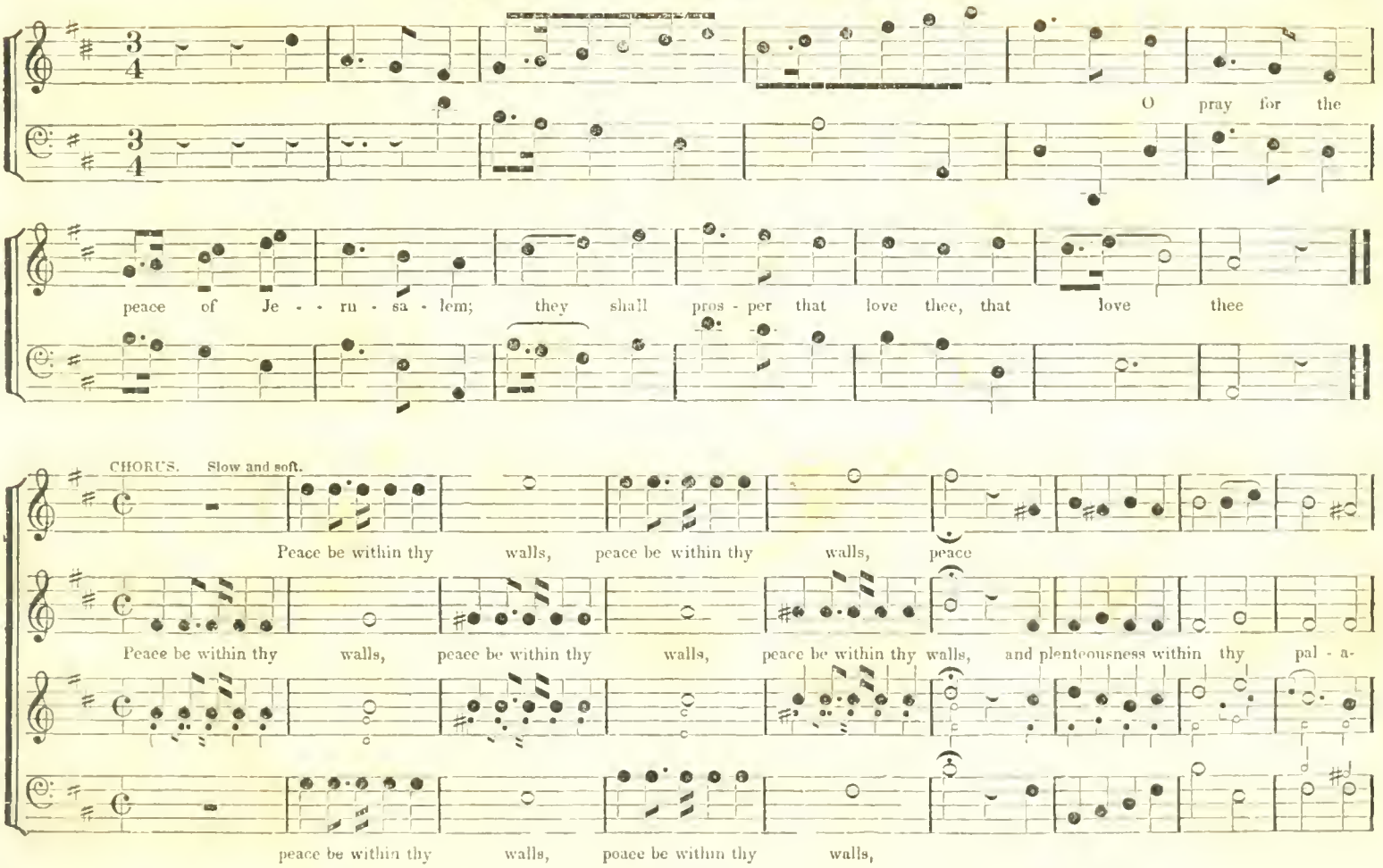
THE ETERNAL SHEPHERD. (Hymn.)

Schinn.

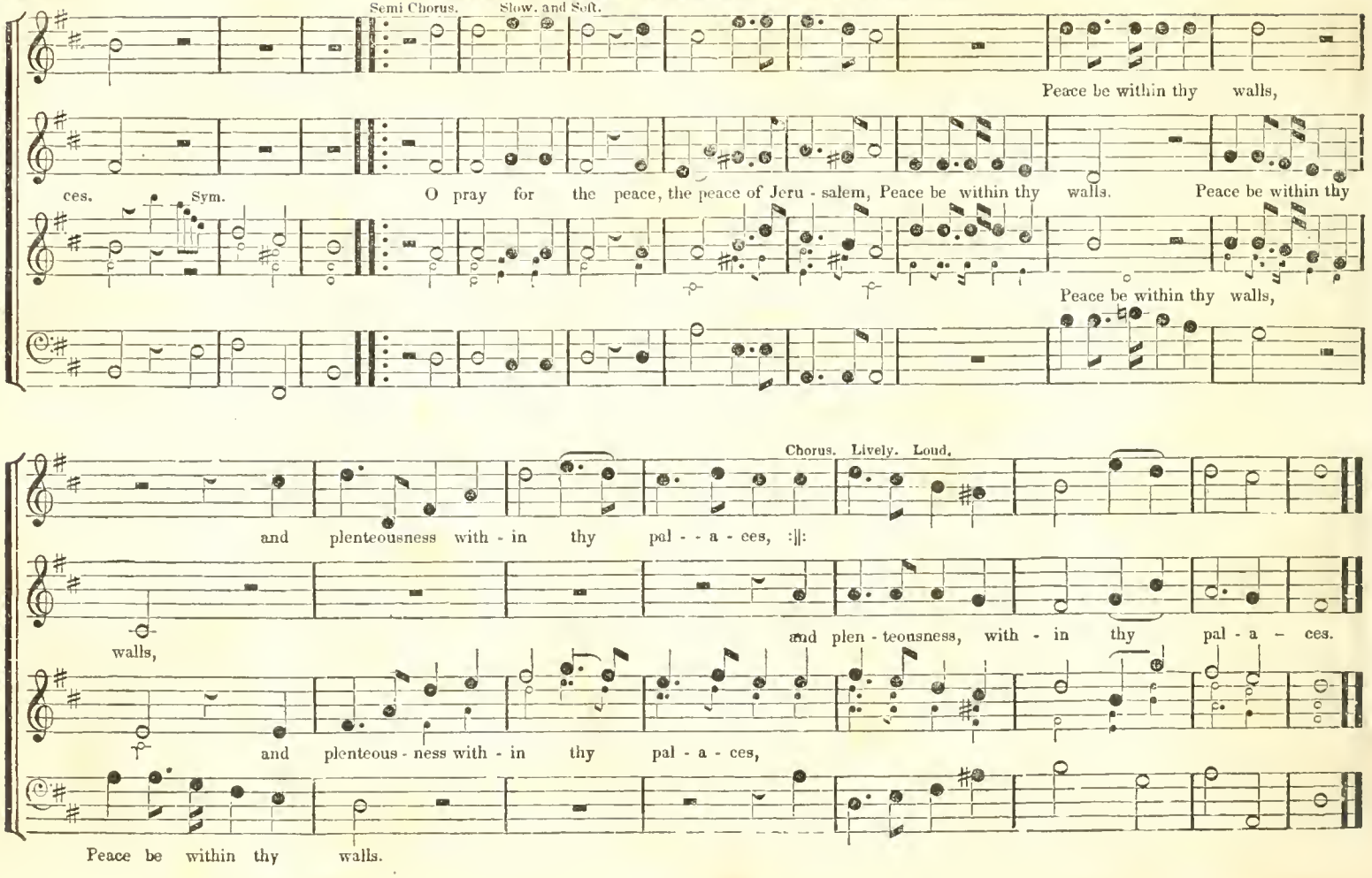
1. What tho' the arm of conqu'ring death, Does God's own house invade, What tho' the prophet and the priest Are number'd with the dead. Are number'd with the dead.

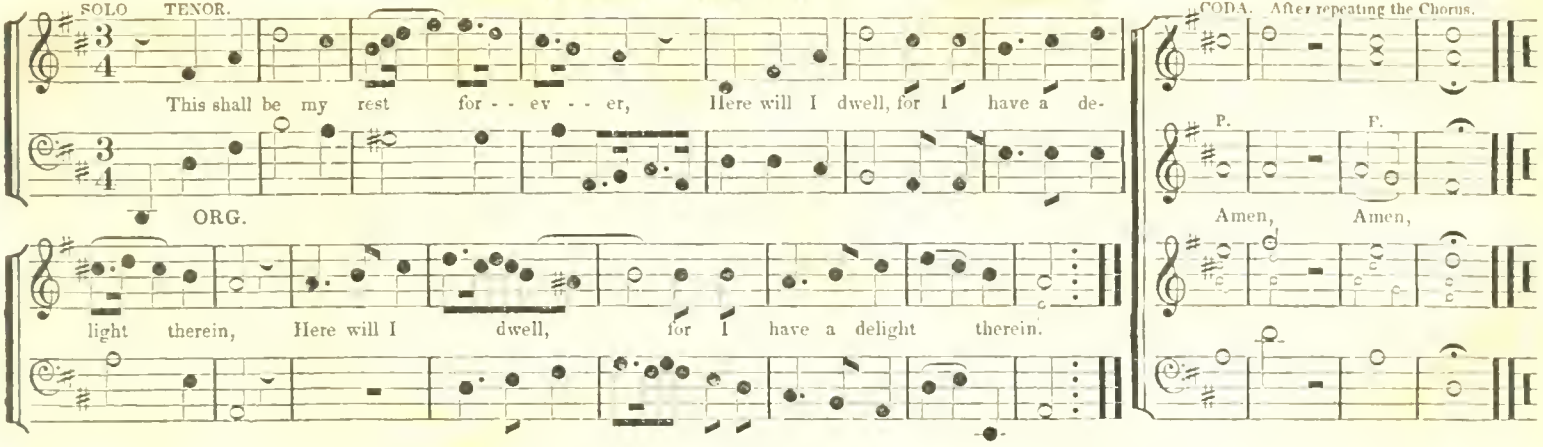
2. Th' eternal shepherd still survives, New comfort to impart, His eye still guides us, and his voice, Still an - i - mates our heart, Still animates our heart.


When the Lord shall build up Zi - - - on, He shall ap - pear in his glory.
When the Lord shall build up Zi - - - on, He shall ap - - pear in his glo - - - - - - ry.
He shall ap - pear in his glory, his glo - - - - ry, he shall ap-
When the Lord shall build up Zi - on, He shall ap - pear in his glo - - - ry.
in his glo - - ry, He shall ap - pear in his glo - - - ry.
in his glo - - ry, he shall ap - - pear in his glo - ry, in his glo - - - ry.
pear in his glo - - - ry, He shall ap - pear in his glo - - - ry.
He shall ap - pear

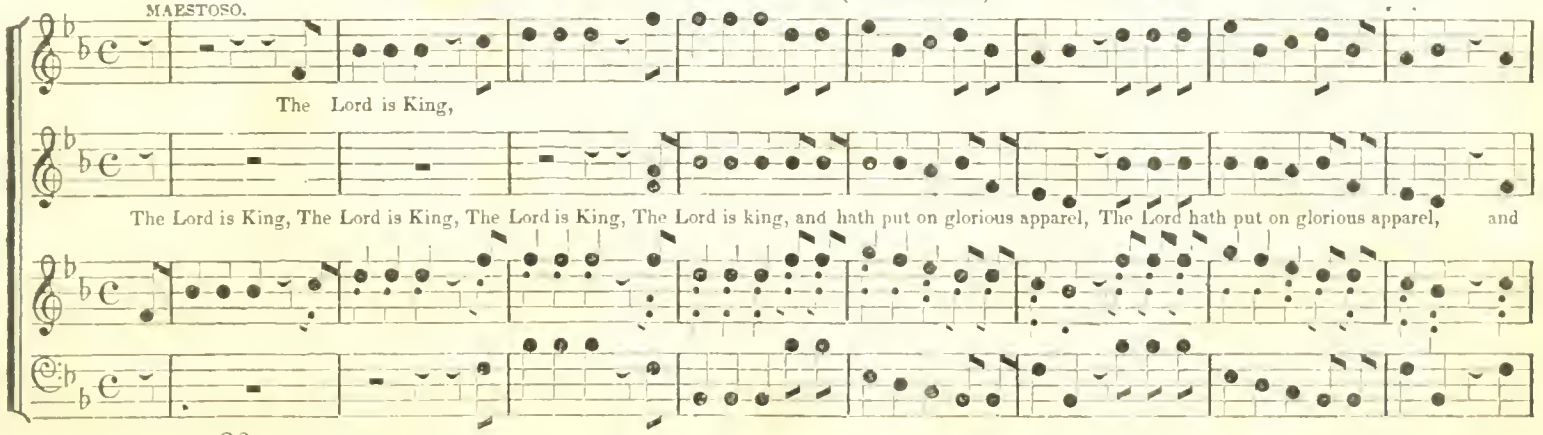

O pray for the
peace of Je - - ru - sa - lem; they shall pros - per that love thee, that love thee
CHORUS. Slow and soft.
Peace be within thy walls, peace be within thy walls, peace
Peace be within thy walls, peace be within thy walls, peace be within thy walls, and plenteousness within thy pal - a-
peace be within thy walls, peace be within thy walls,

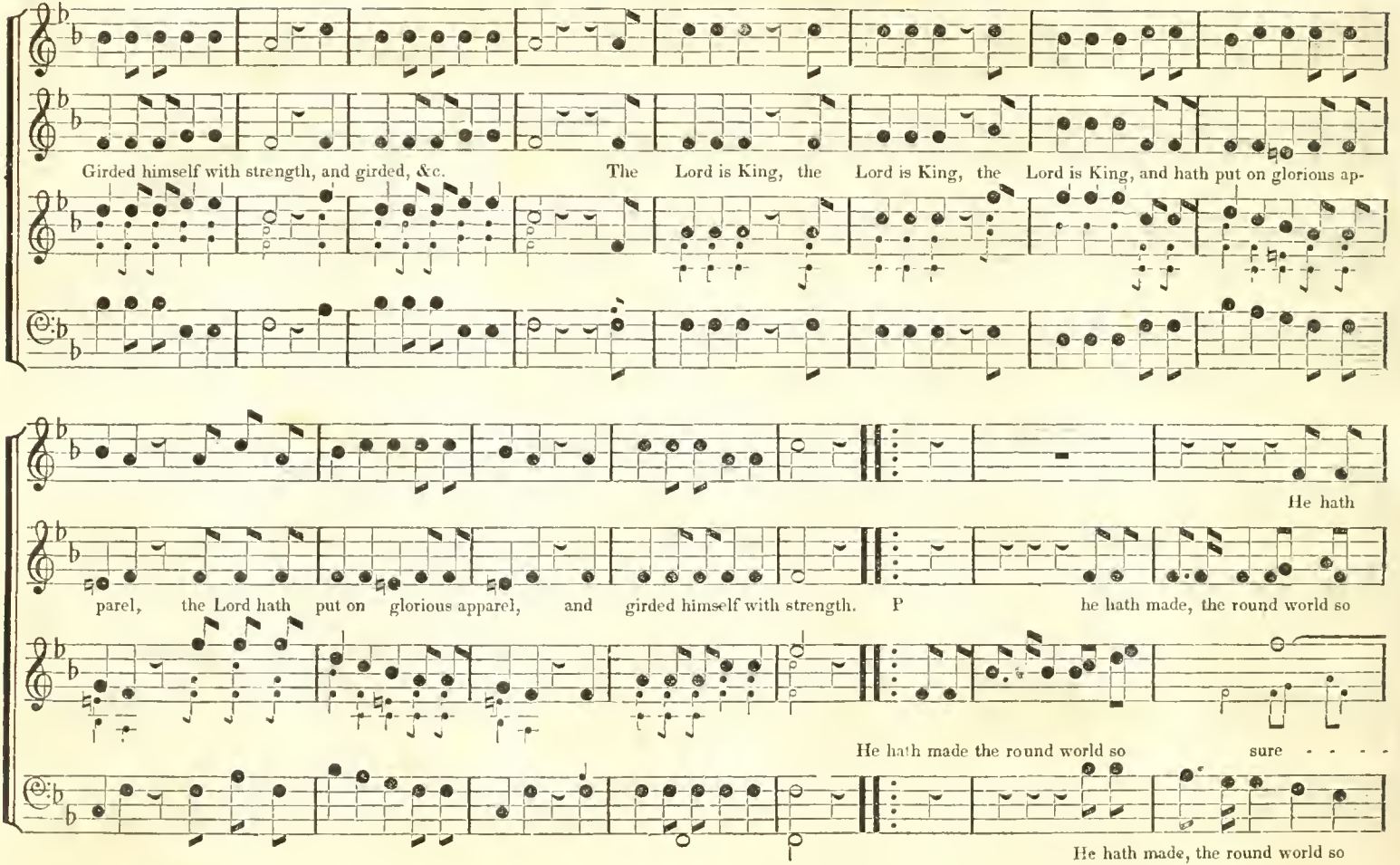
WHEN THE LORD. Continued.

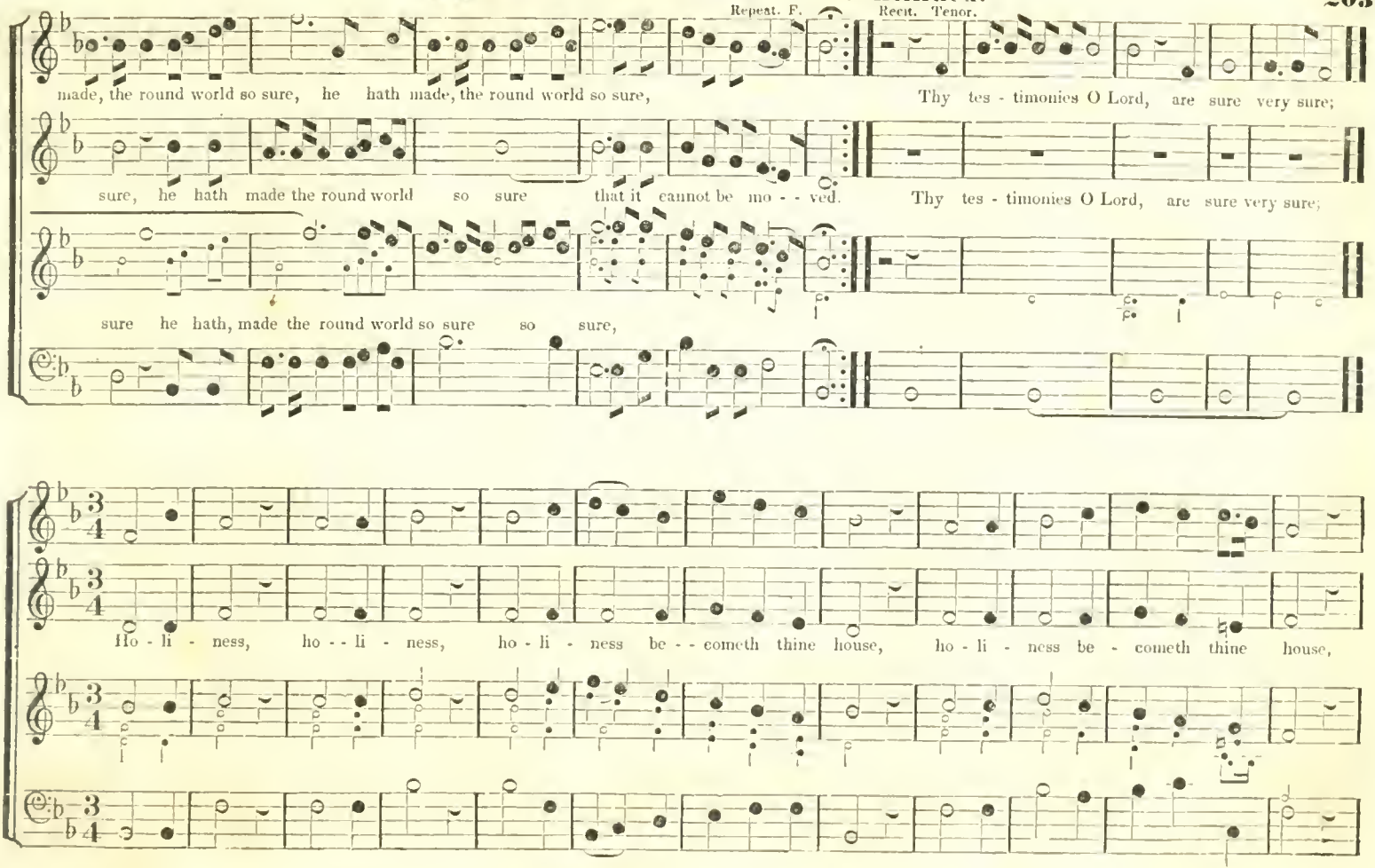


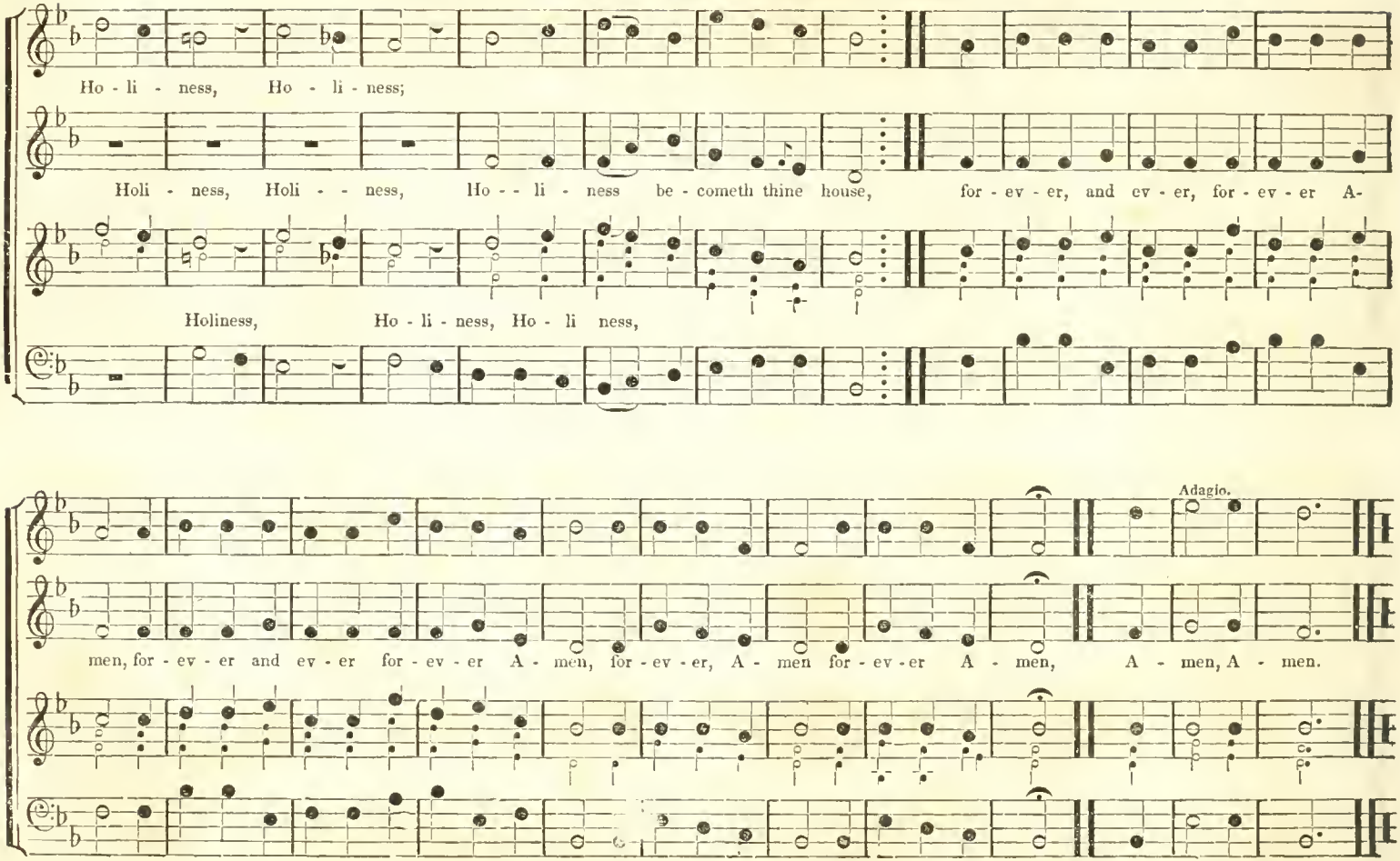


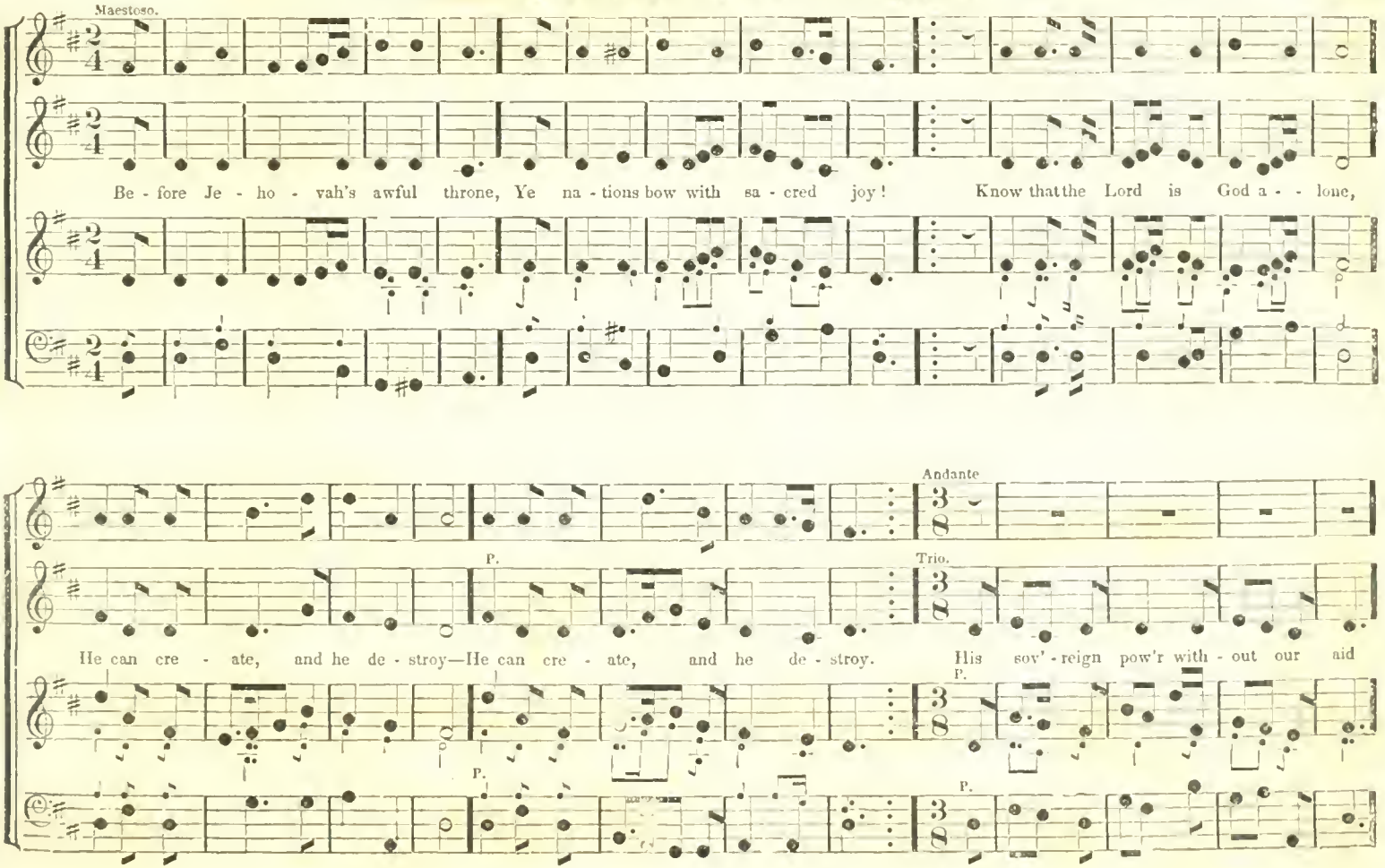
THE LORD IS KING. (Anthem.) Ps. xciii. Chapple.

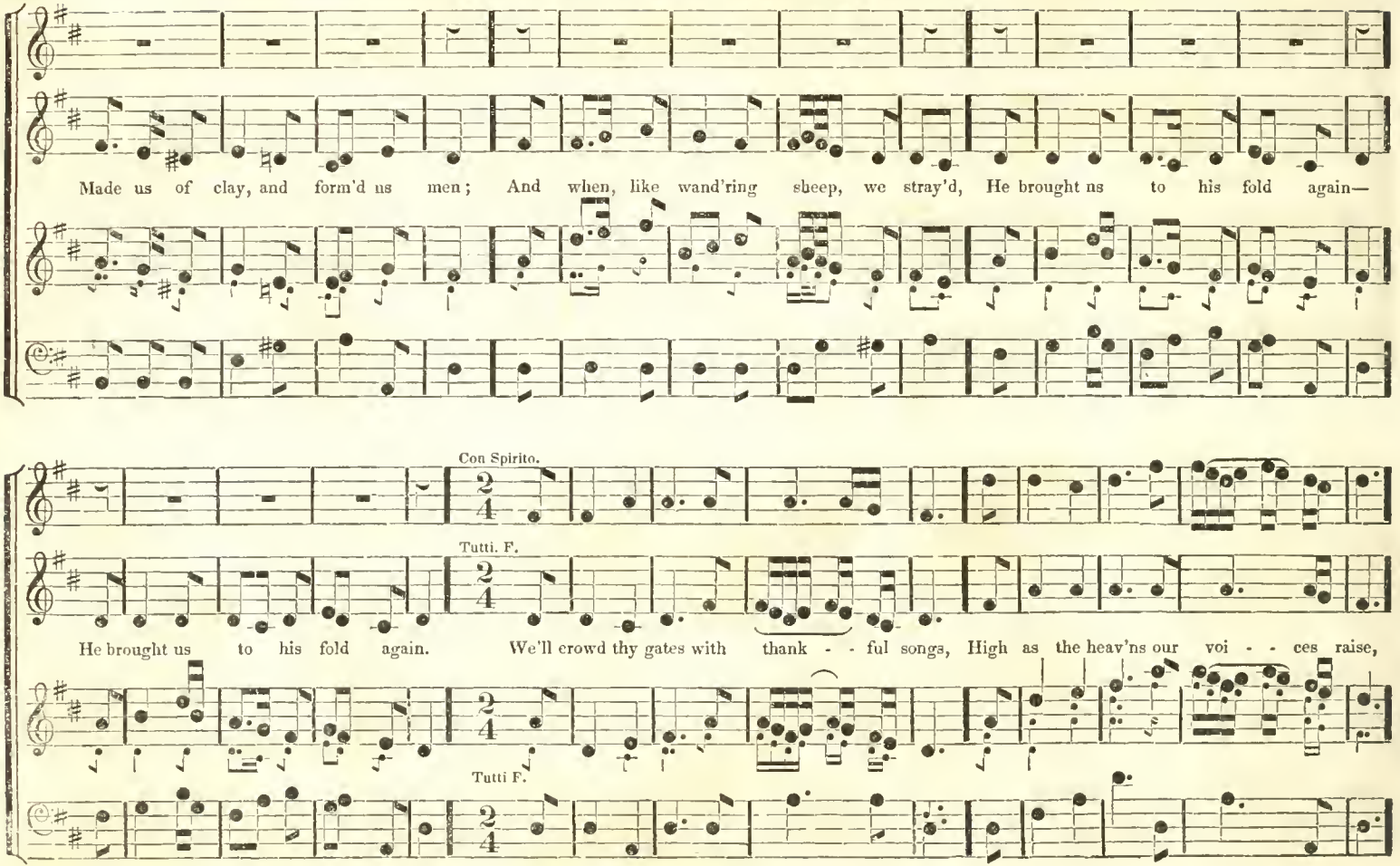


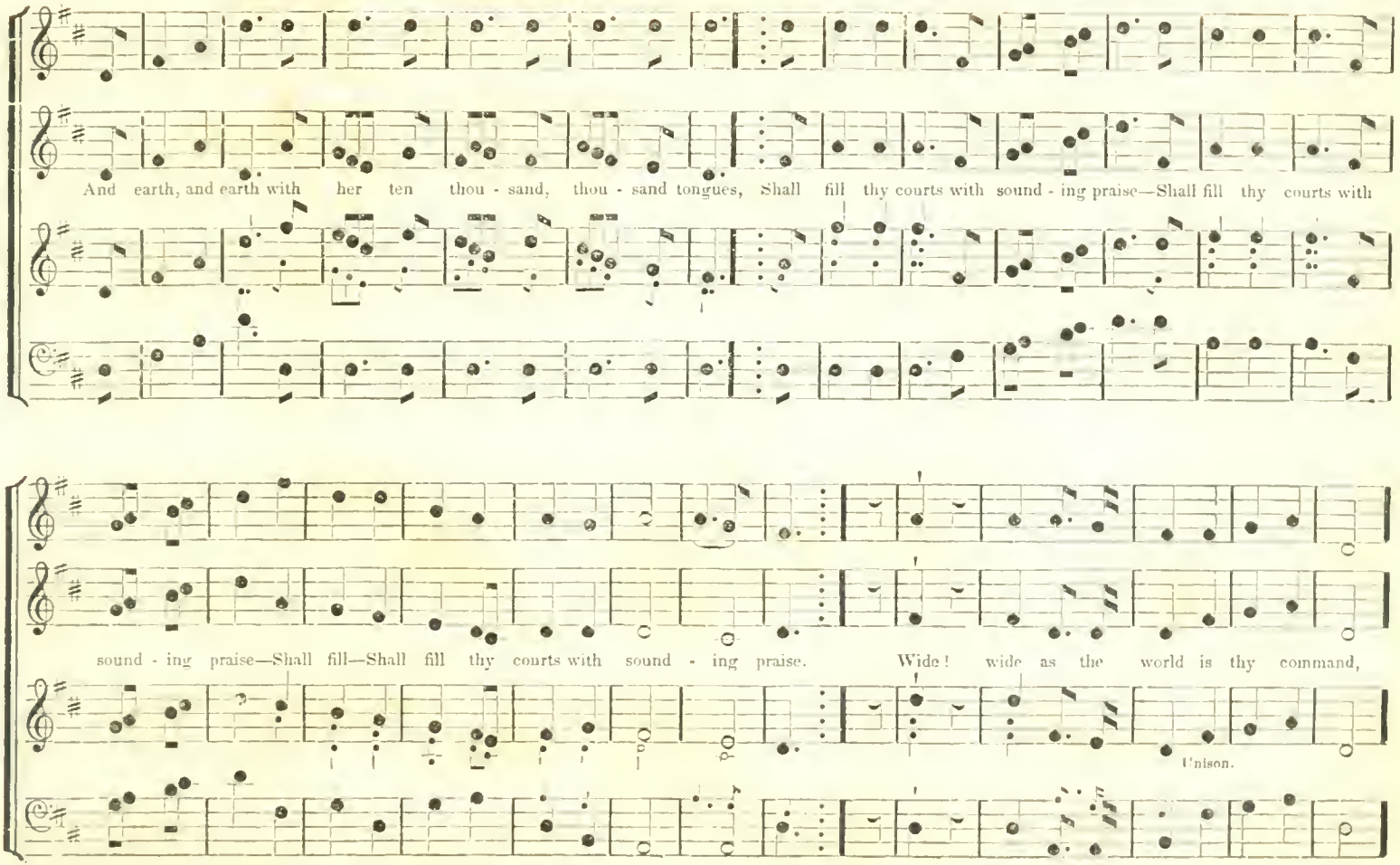

Girded himself with strength, and girded, &c.
The Lord is King, the Lord is King, the Lord is King, and hath put on glorious ap-
He hath
parel, the Lord hath put on glorious apparel, and girded himself with strength. P
he hath made, the round world so
He hath made the round world so
sure
He hath made, the round world so

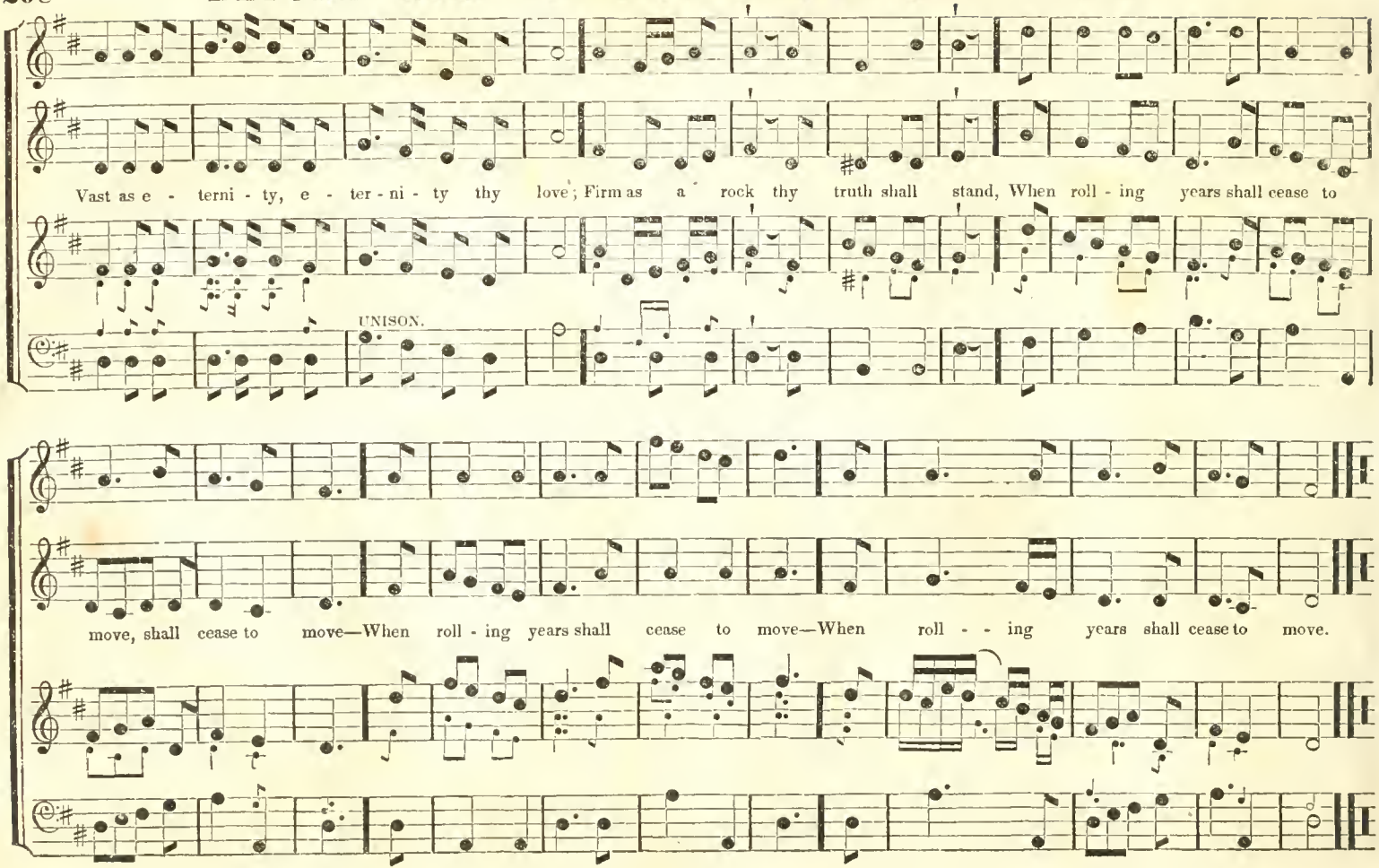

Repeat. F.
Recit. Tenor.
made, the round world so sure, he hath made, the round world so sure,
Thy tes - timonies O Lord, are sure very sure;
sure, he hath made the round world so sure that it cannot be mo - - ved.
Thy tes - timonies O Lord, are sure very sure;
sure he hath, made the round world so sure so sure,
Ho - li - ness, ho - - li - ness, ho - li - ness be - - cometh thine house, ho - li - ness be - cometh thine house,

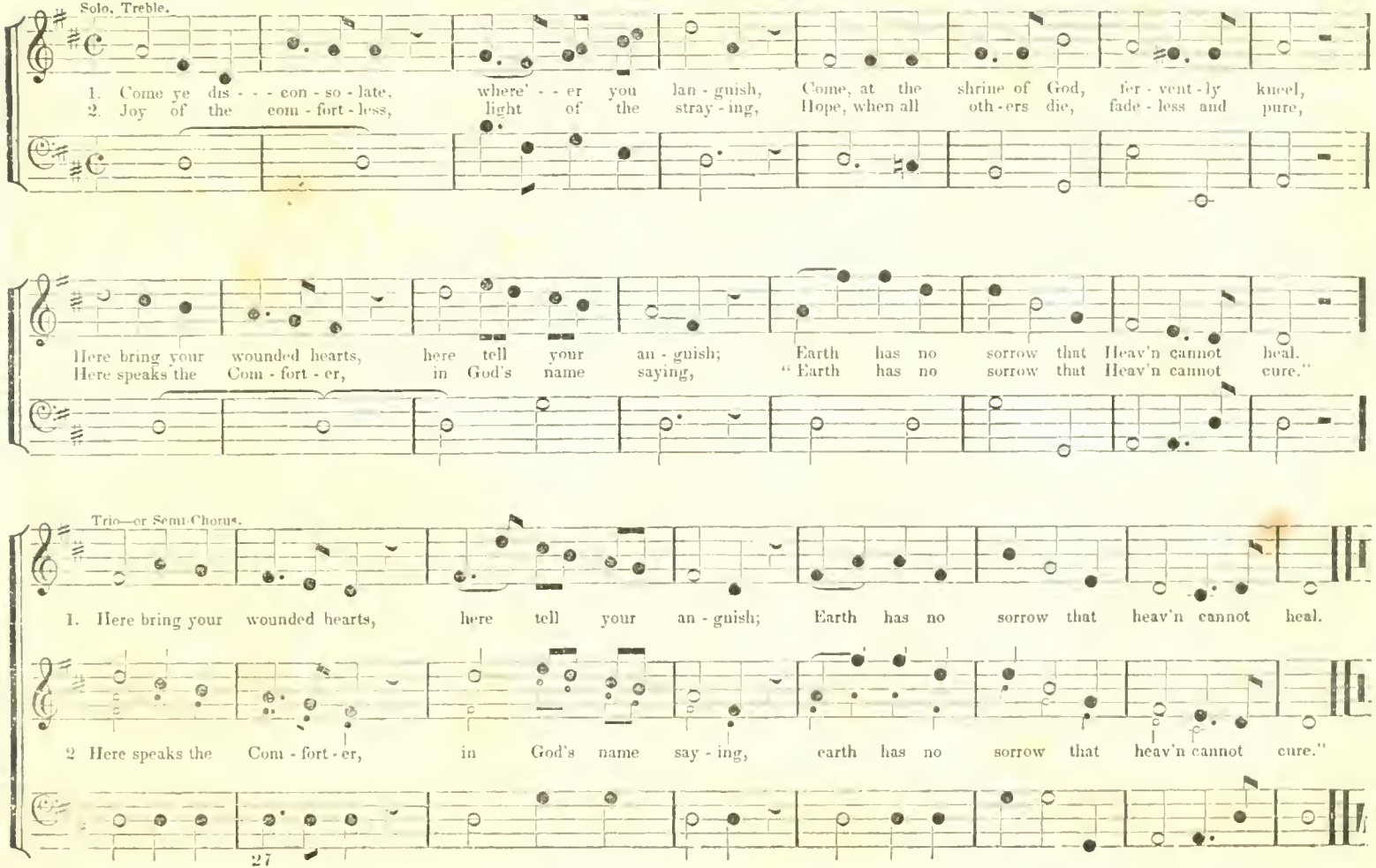

Ho - li - ness, Ho - li - ness;
Holi - ness, Holi - - ness, Ho - - li - ness be - cometh thine house, for - ev - er, and ev - er, for - ev - er A-
Holiness, Ho - li - ness, Ho - li ness,
Adagio.
men, for - ev - er and ev - er for - ev - er A - men, for - ev - er, A - men for - ev - er A - men, A - men, A - men.


Maestoso.
Be - fore Je - ho - vah's awful throne, Ye na - tions bow with sa - cred joy! Know that the Lord is God a - - lone,
Andante
Trio.
P.
He can cre - ate, and he de - stroy—He can cre - ate, and he de - stroy. His sov' - reign pow'r with - out our aid


Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—
Con Spirito.
Tutti. F.
He brought us to his fold again. We'll crowd thy gates with thank - - ful songs, High as the heav'ns our voi - - ces raise,
Tutti F.

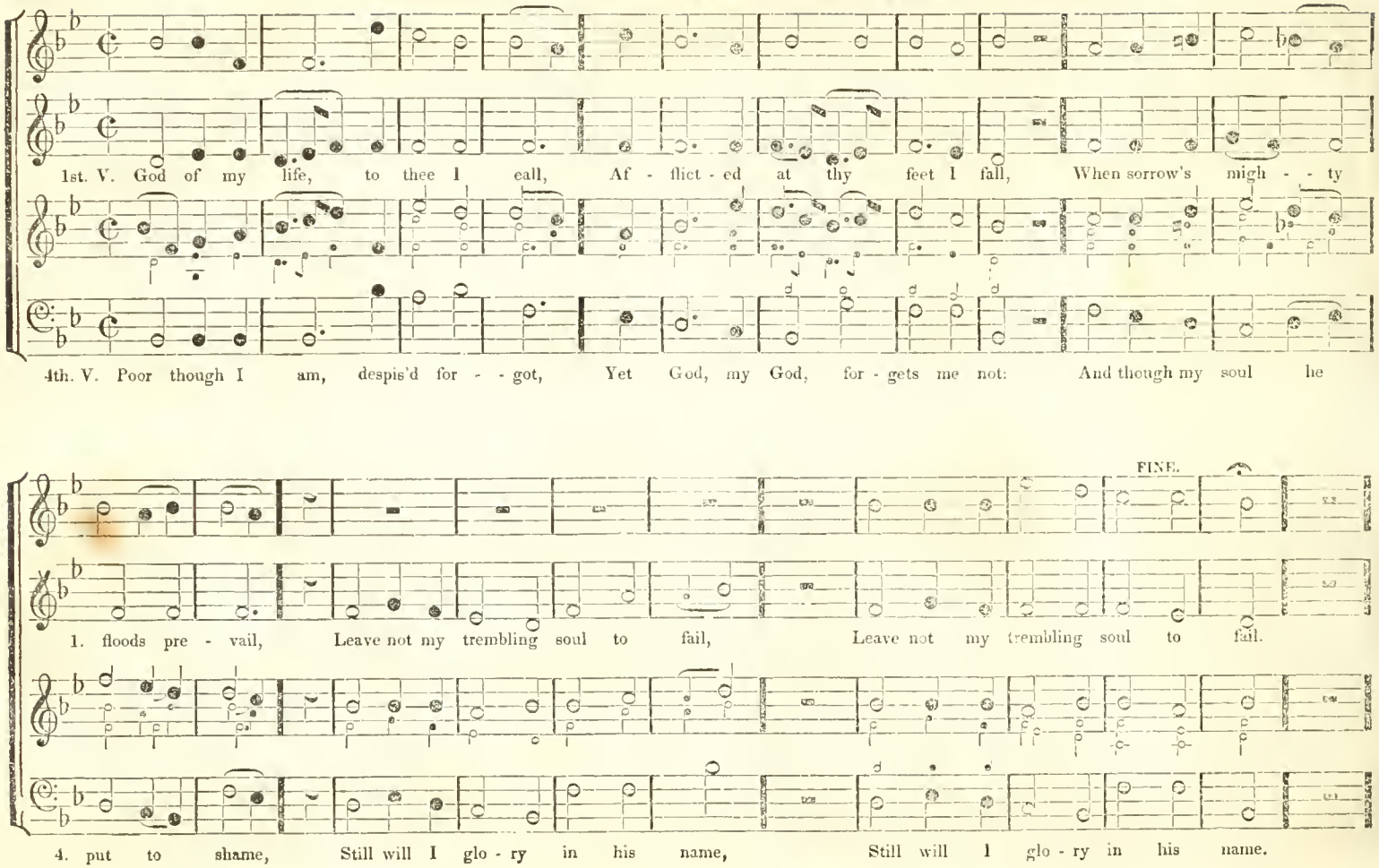

And earth, and earth with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sound - ing praise—Shall fill thy courts with
sound - ing praise—Shall fill—Shall fill thy courts with sound - ing praise. Wide! wide as the world is thy command,
Unison.

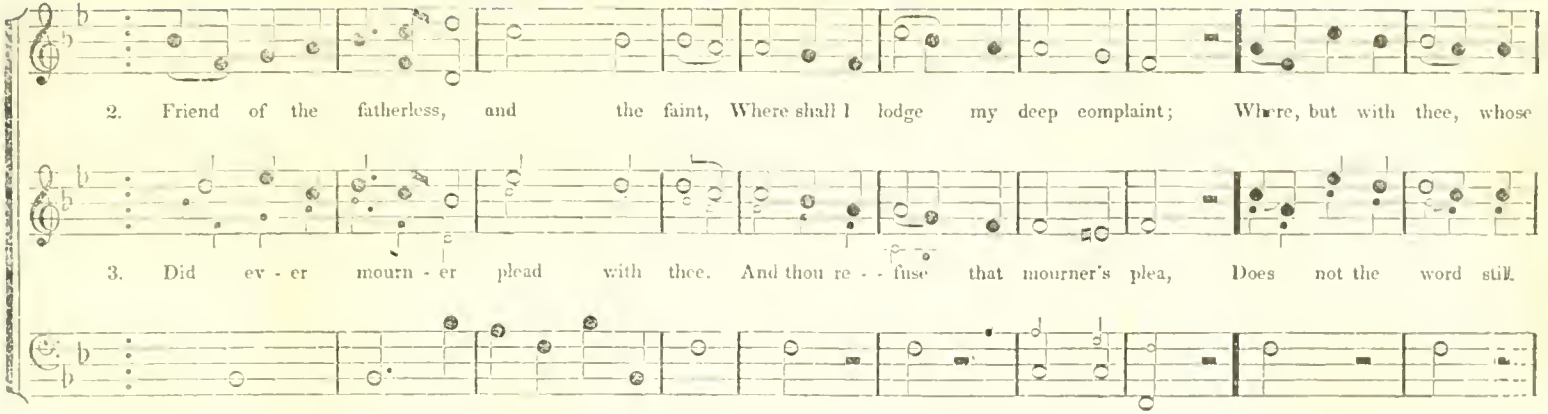

Vast as e - terni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to
UNISON.
move, shall cease to move—When roll - ing years shall cease to move—When roll - - ing years shall cease to move.

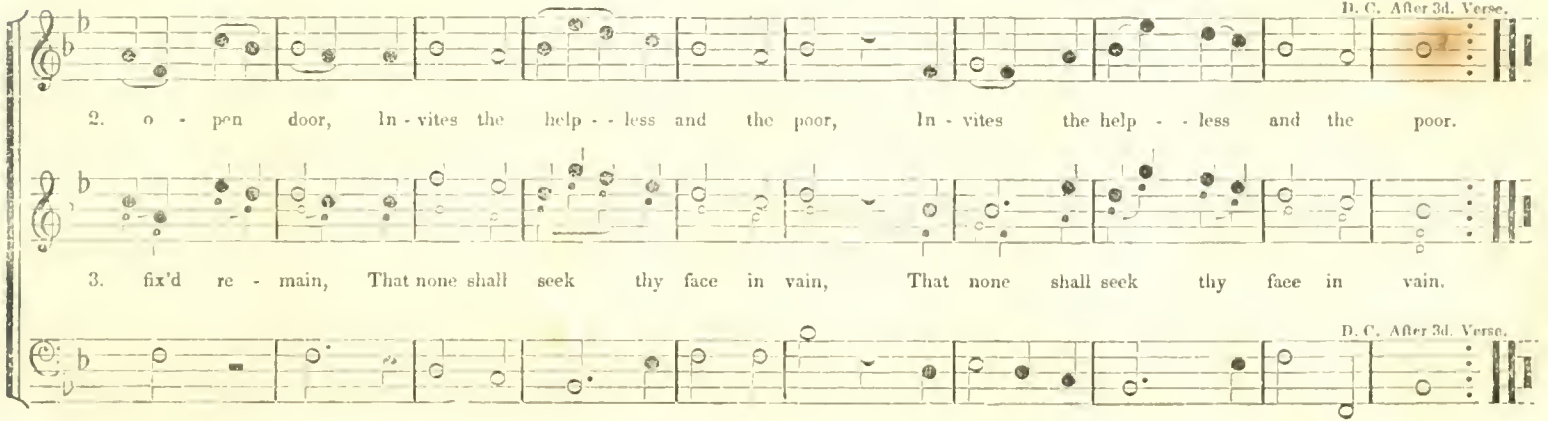

Solo, Treble.
1. Come ye dis - - - con - so - late, where' - - er you lan - guish, Come, at the shrine of God, fer - vent - ly kneel,
2. Joy of the com - fort - less, light of the stray - ing, Hope, when all oth - ers die, fade - less and pure,
Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that Heav'n cannot heal.
Here speaks the Com - fort - er, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."
Trio—or Semi-Chorus.
1. Here bring your wounded hearts, here tell your an - guish; Earth has no sorrow that heav'n cannot heal.
2 Here speaks the Com - fort - er, in God's name say - ing, earth has no sorrow that heav'n cannot cure."

GOD OF MY LIFE. (Hymn.)

Costellow.

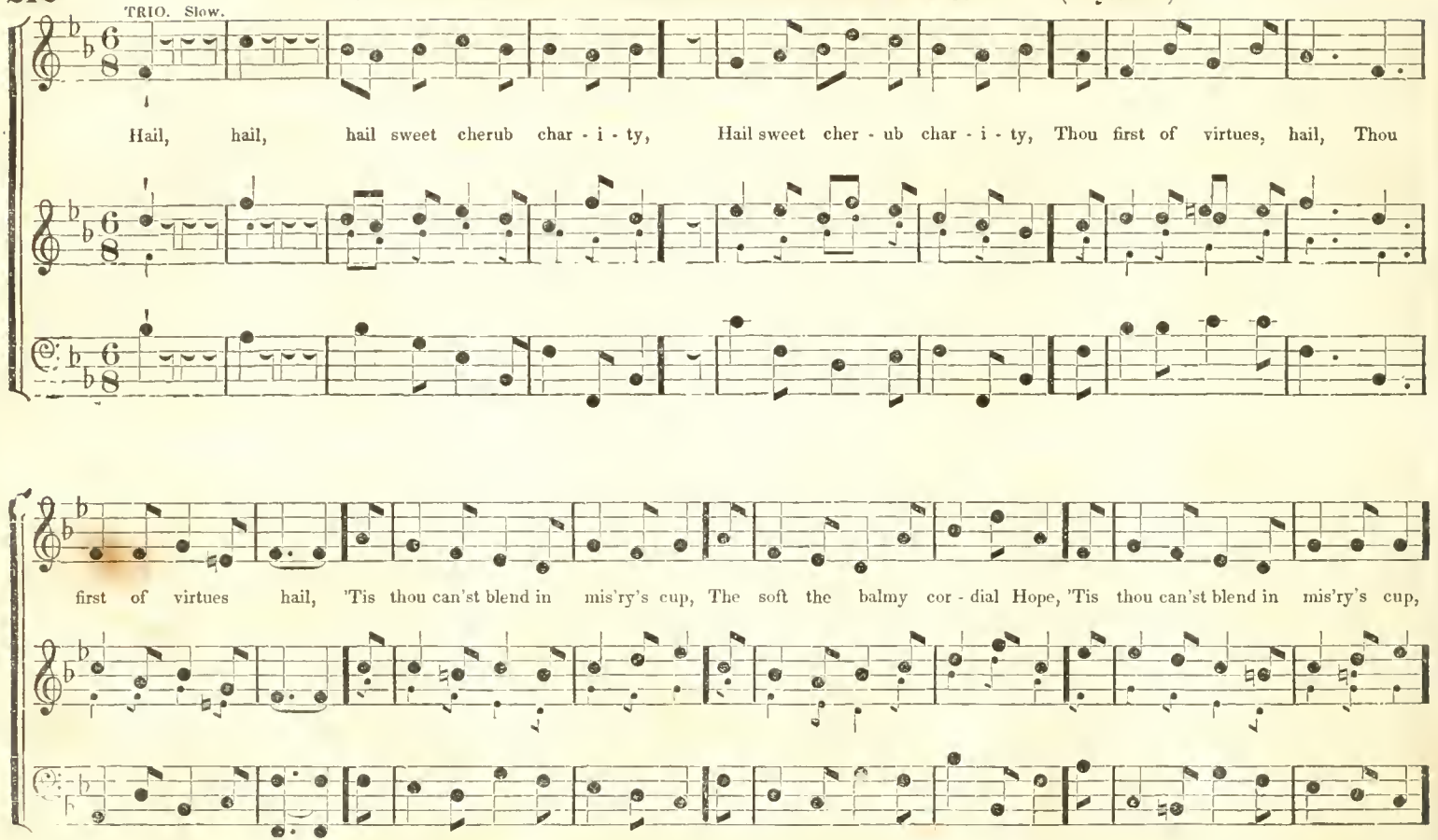



2. Friend of the fatherless, and the faint, Where shall I lodge my deep complaint; Where, but with thee, whose
3. Did ev - er mourn - er plead with thee. And thou re - - fuse that mourner's plea, Does not the word still

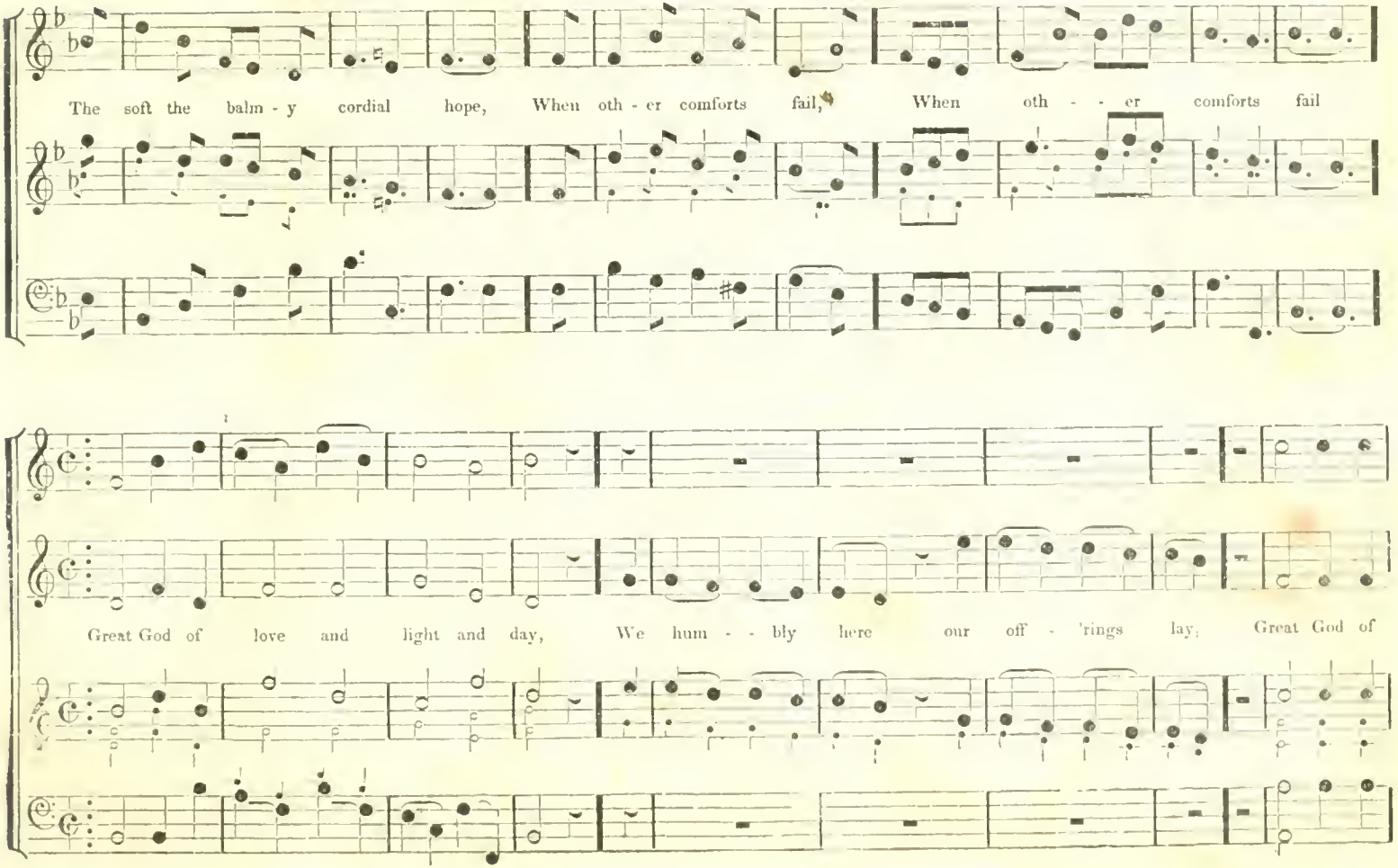

D. C. After 3d. Verse.
2. o - pen door, In - vites the help - - less and the poor, In - vites the help - - less and the poor.
3. fix'd re - main, That none shall seek thy face in vain, That none shall seek thy face in vain.
D. C. After 3d. Verse.

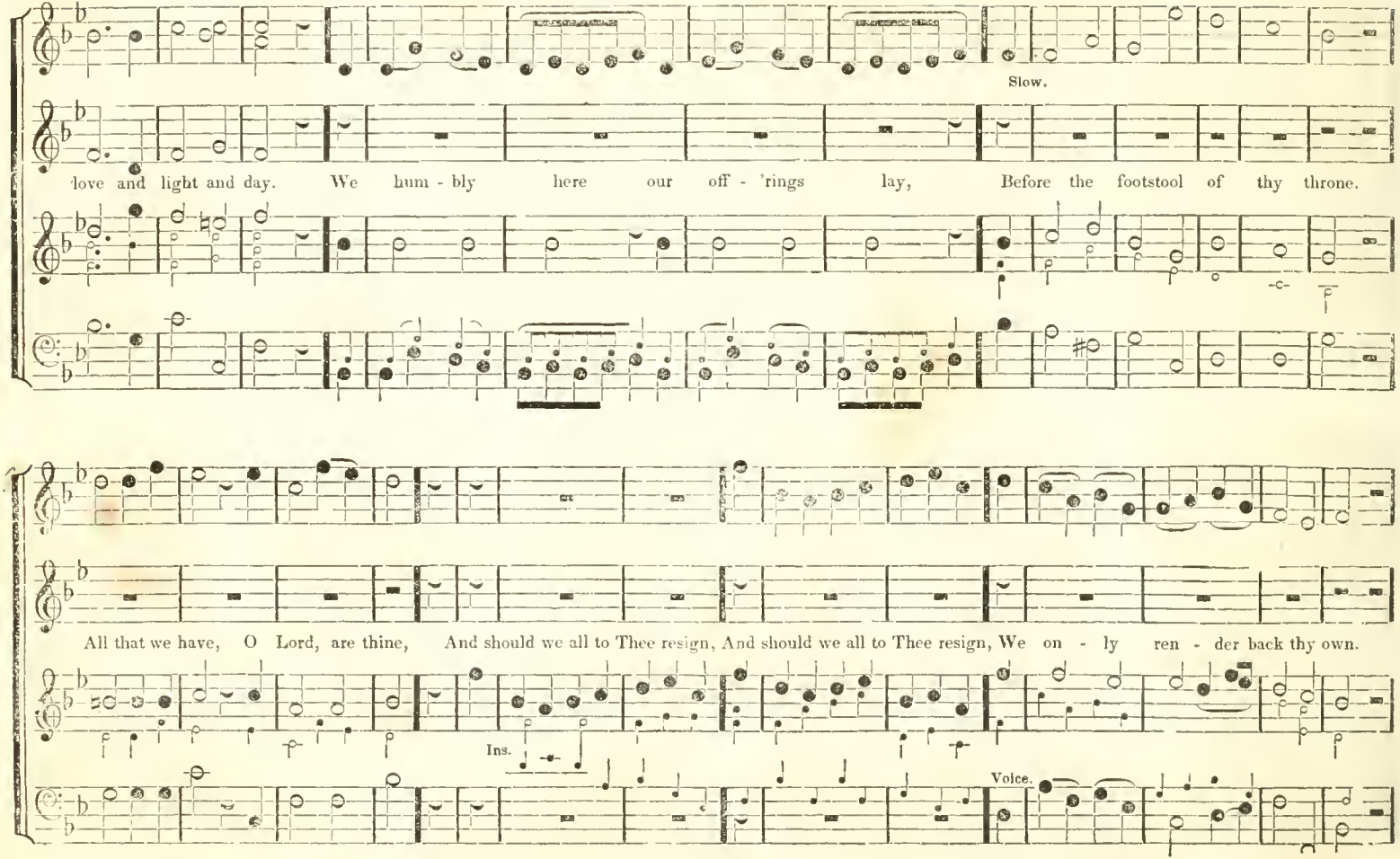
* HAIL SWEET CHERUB CHARITY. (Hymn.)

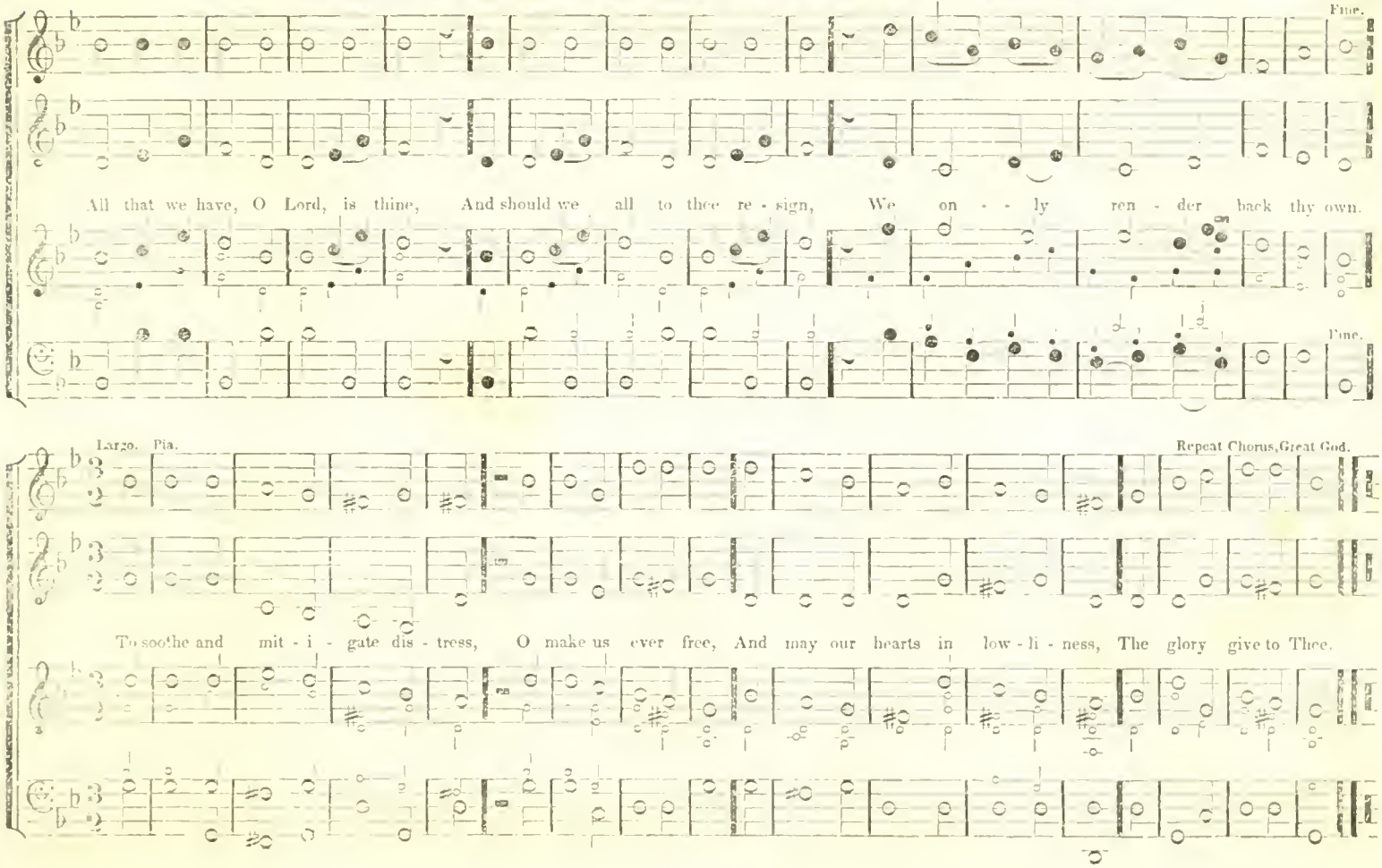
Bray.



* *These words were a part of an Ode, written by the late Mrs. Rowson, and set to music by the late J. Bray, expressly for the purpose of being performed at the Anniversaries of the Widow and Fatherless Society in Boston.—The limits of this book would not justify publishing the Introduction, being composed of Recitative and Solo.*

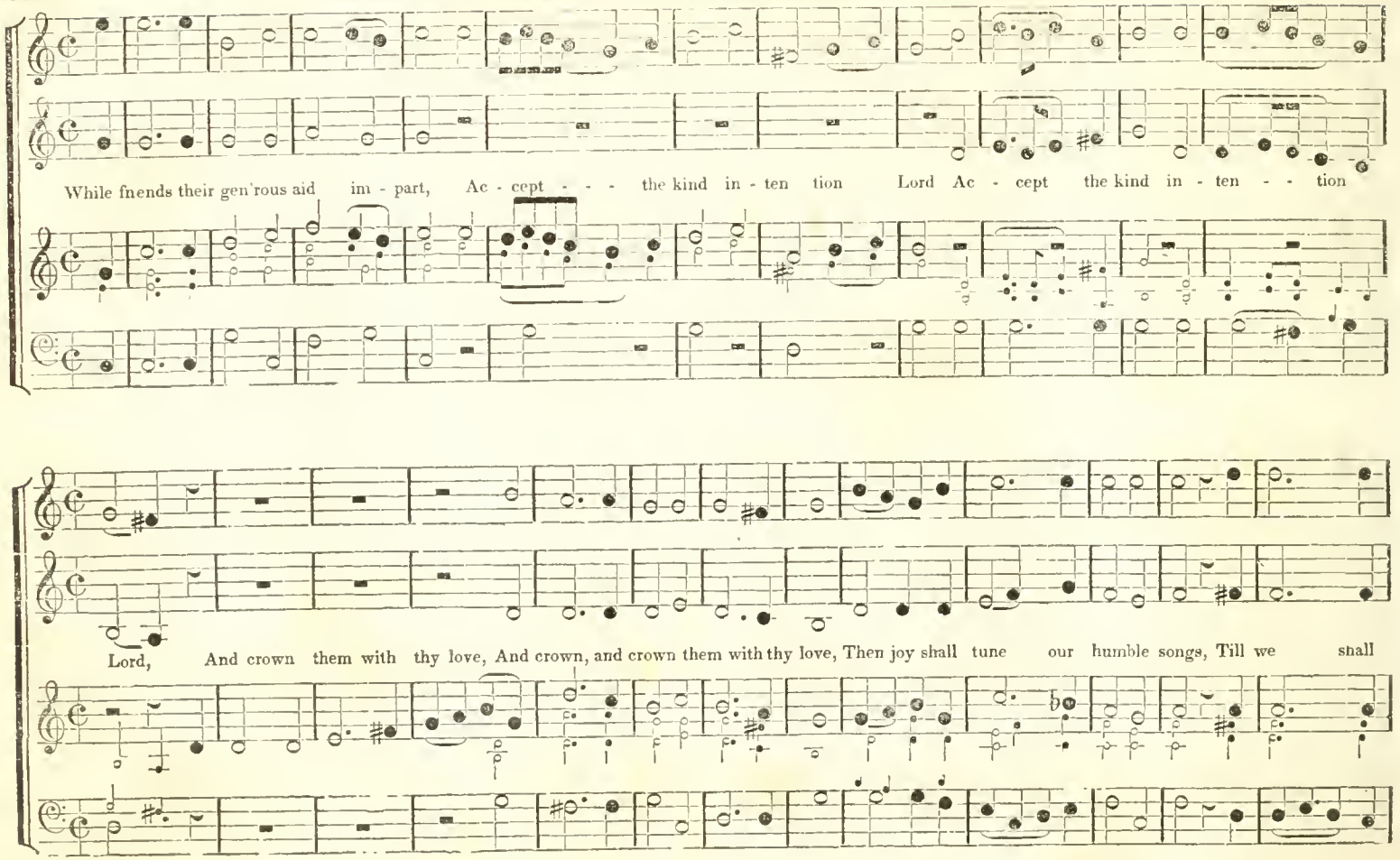

The soft the balm - y cordial hope, When oth - er comforts fail, When oth - - er comforts fail
Great God of love and light and day, We hum - - bly here our off - 'rings lay, Great God of

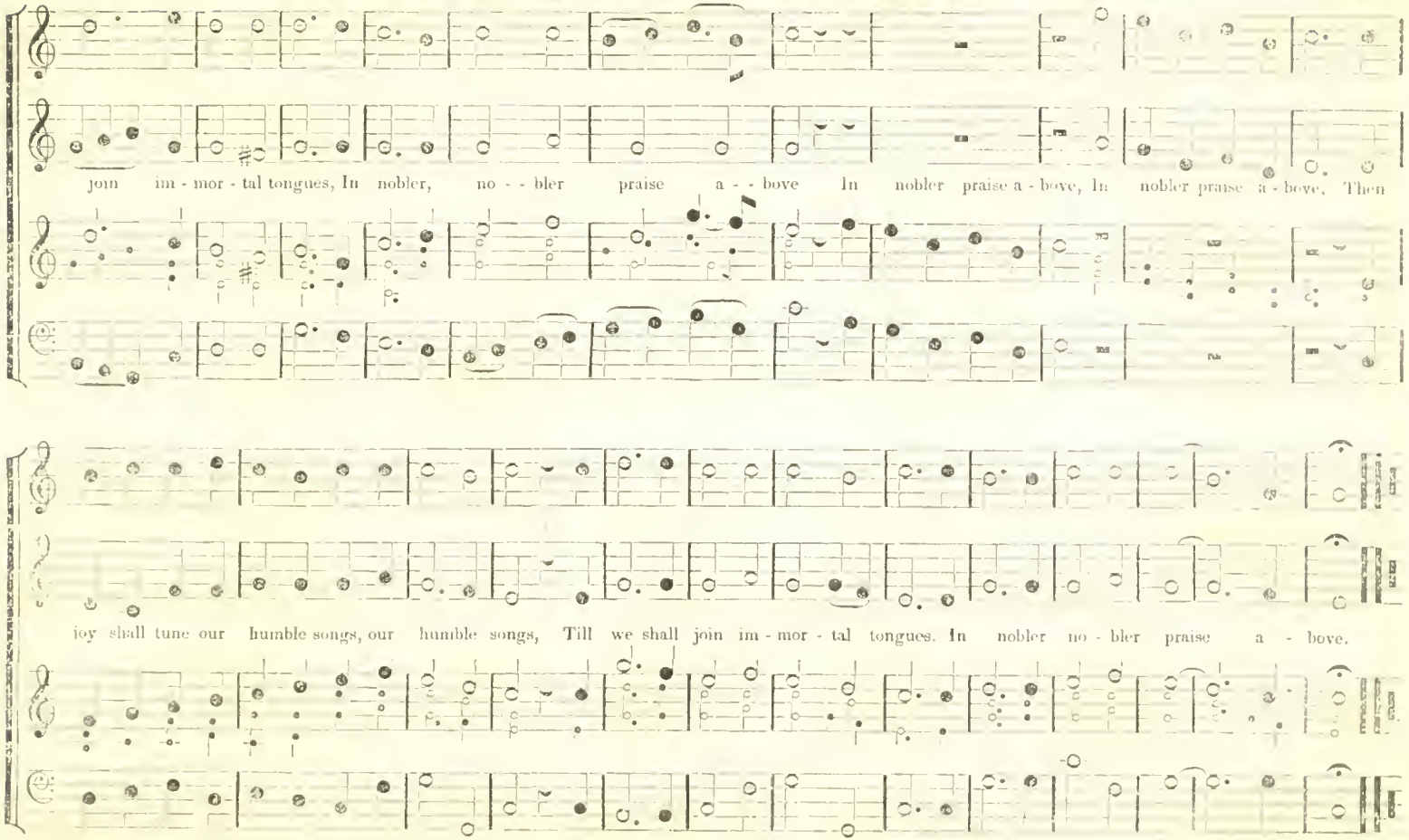

Slow.
love and light and day. We hum - bly here our off - 'rings lay, Before the footstool of thy throne.
All that we have, O Lord, are thine, And should we all to Thee resign, And should we all to Thee resign, We on - ly ren - der back thy own.
Ins.
Voice.


Fine.
All that we have, O Lord, is thine, And should we all to thee re - sign, We on - - ly ren - der back thy own.
Fine.
Largo. Pia.
Repeat Chorus, Great God.
To soothe and mit - i - gate dis - tress, O make us ever free, And may our hearts in low - li - ness, The glory give to Thee.

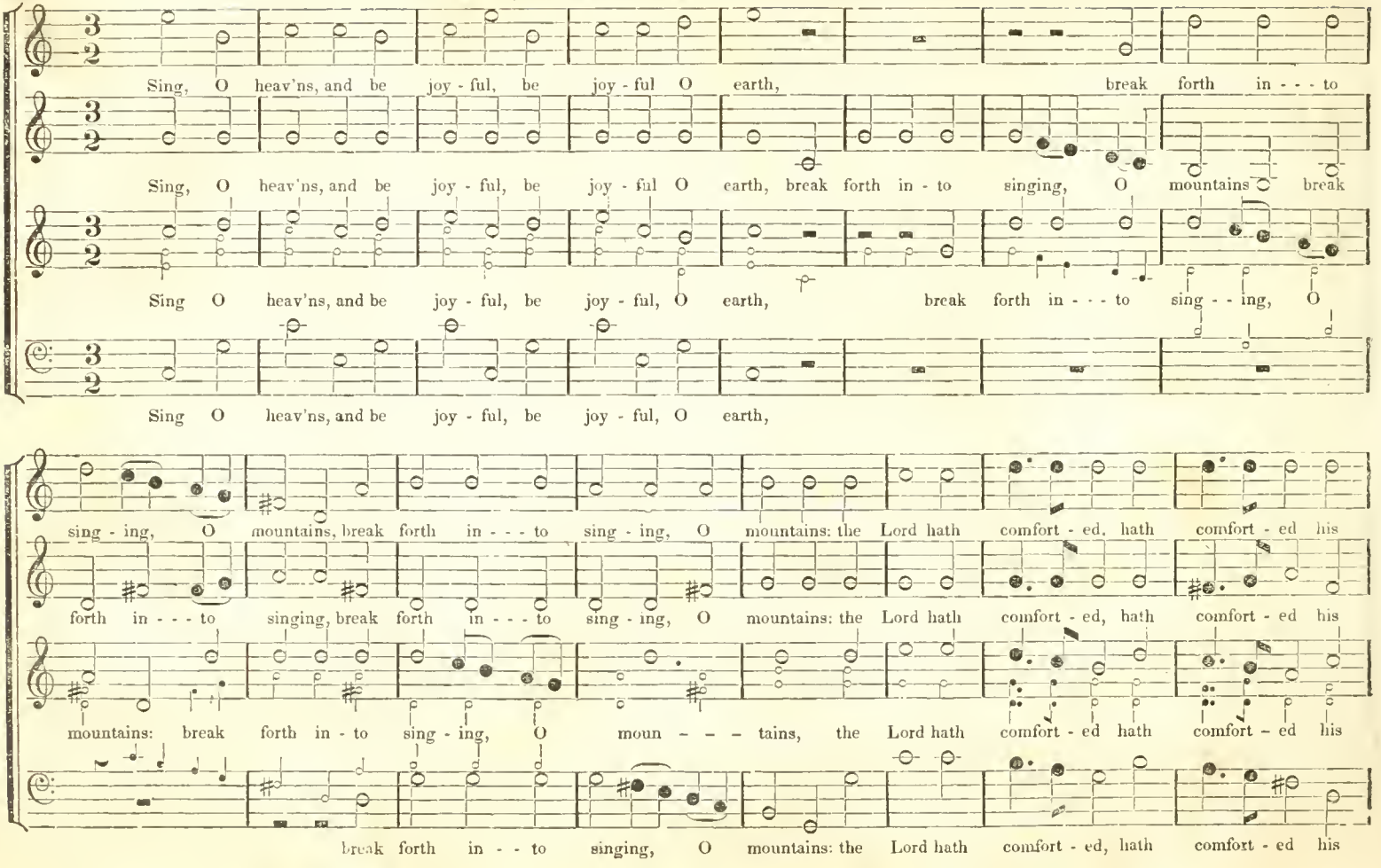
WHILE FRIENDS THEIR AID IMPART.

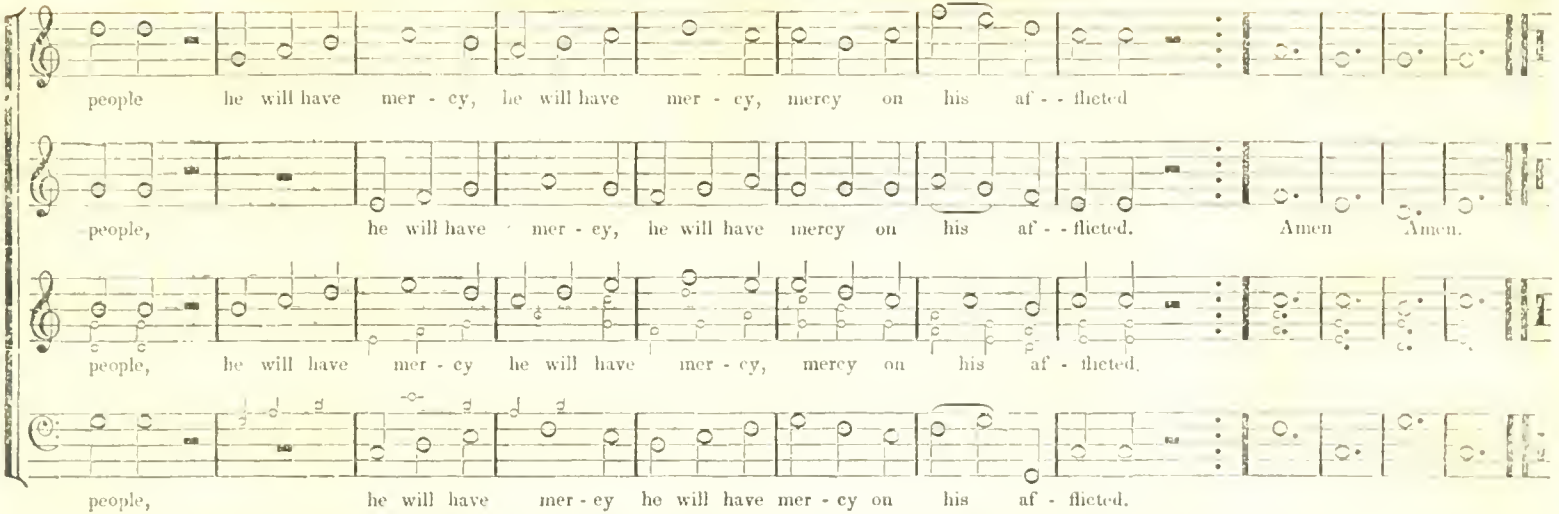
Linley.



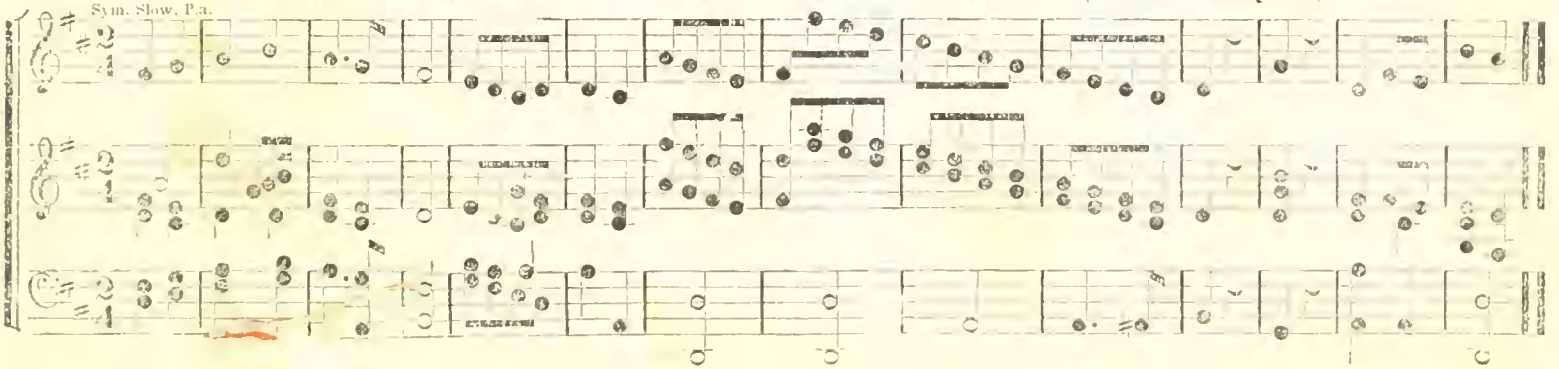

join im - mor - tal tongues, In nobler, no - - bler praise a - - bove In nobler praise a - bove, In nobler praise a - bove, Then
joy shall tune our humble songs, our humble songs, Till we shall join im - mor - tal tongues. In nobler no - bler praise a - bove.

SING, O HEAVENS. (Chorus.)

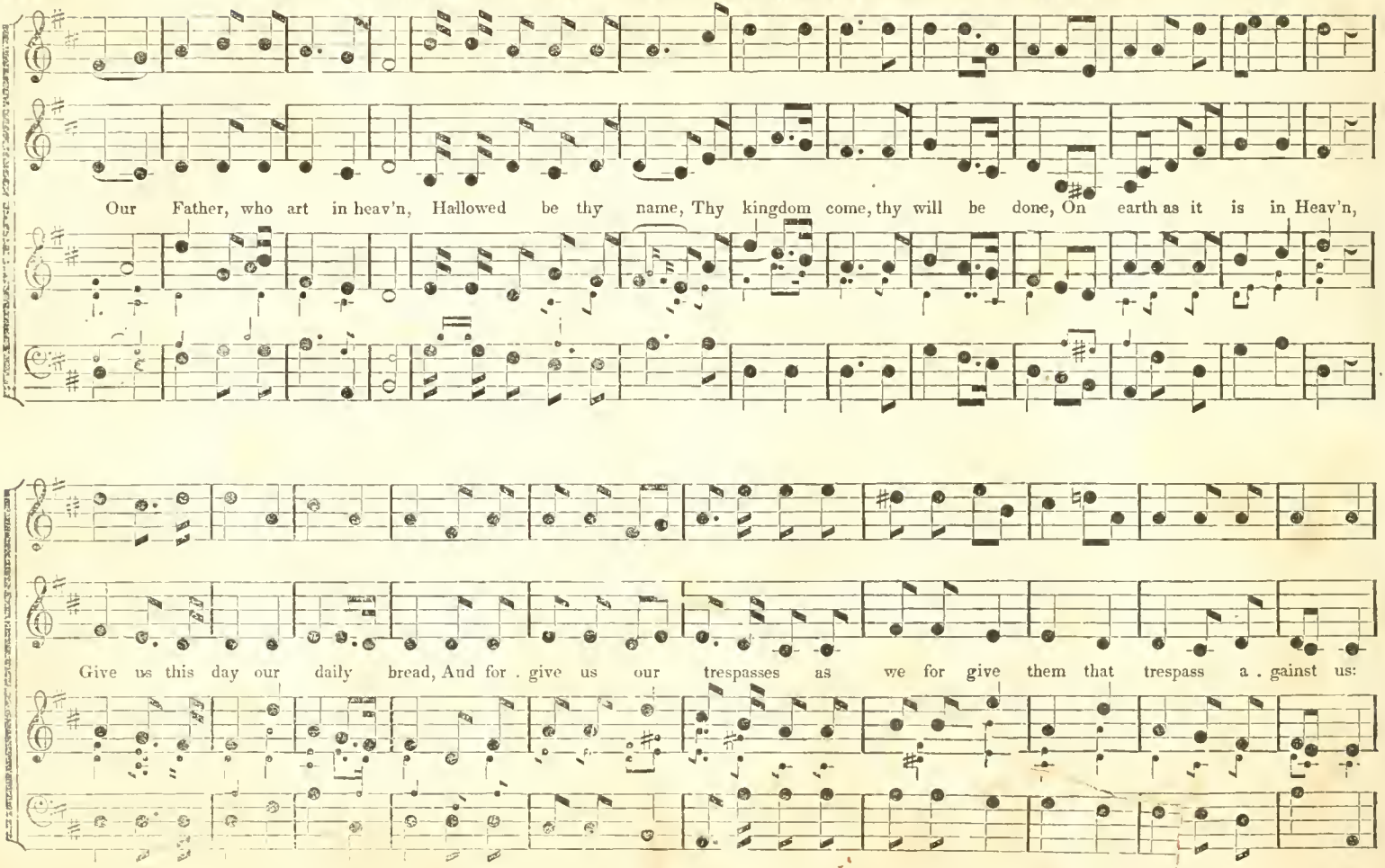


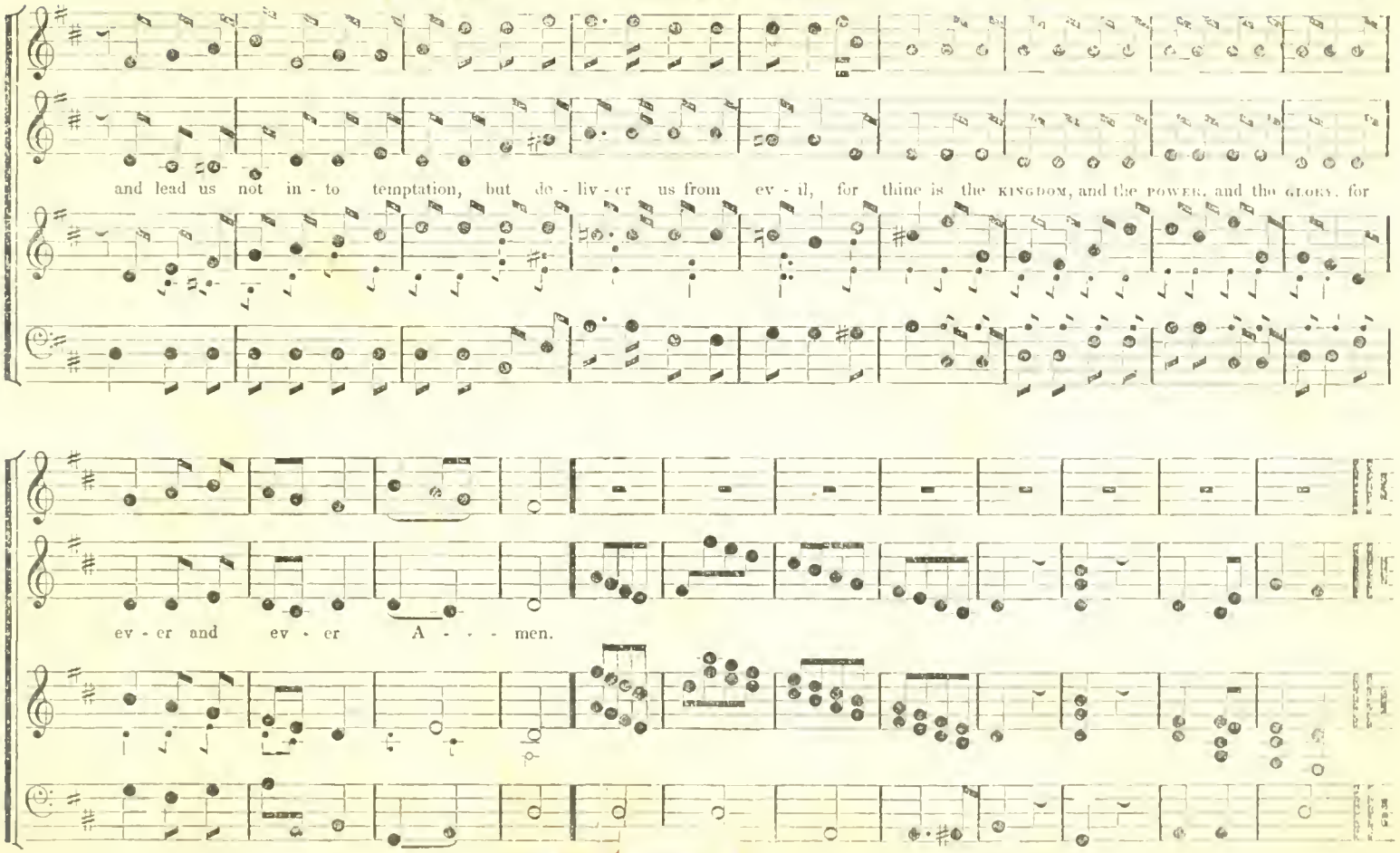


OUR FATHER WHO ART IN HEAVEN. (Lord's Prayer.) Denman.



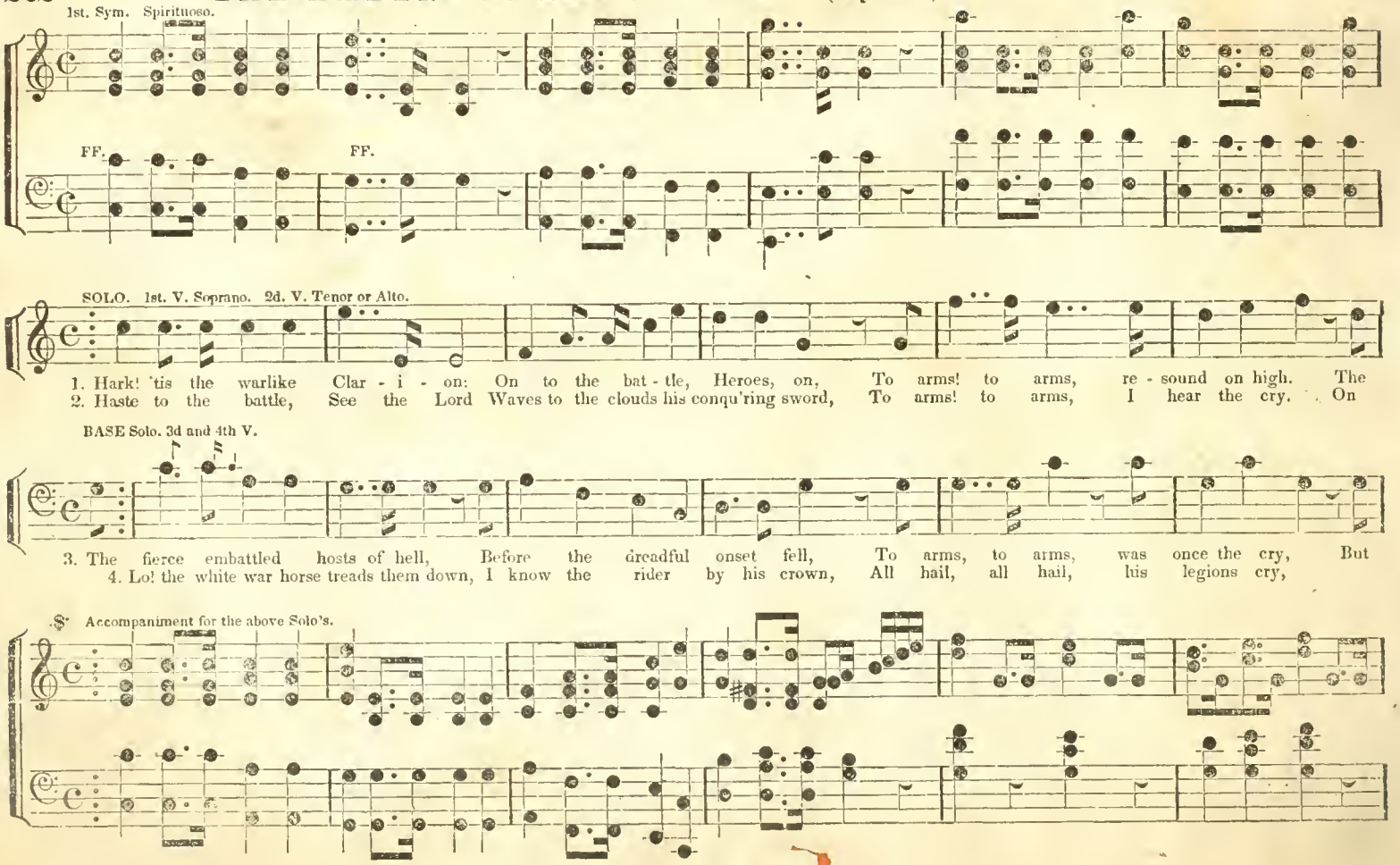
OUR FATHER WHO ART IN HEAVEN. Continued.

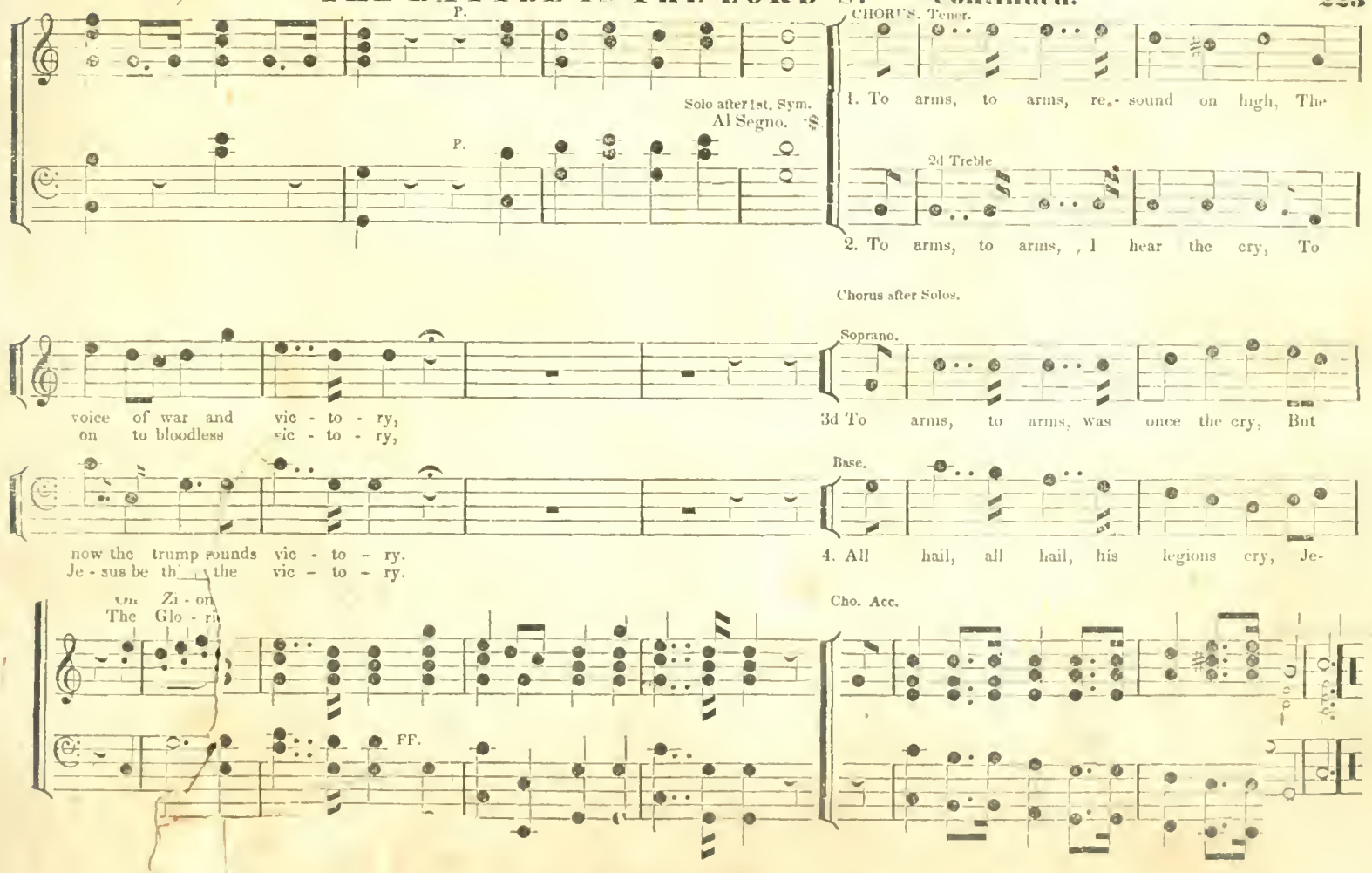



and lead us not in - to temptation, but de - liv - er us from ev - il, for thine is the KINGDOM, and the POWER, and the GLORY, for
ev - er and ev - er A - - - men.

THE BATTLE IS THE LORD'S. (Hymn.)

Subject I. Sam. XVII. G. J. Webb.




P.
Solo after 1st. Sym.
Al Segno.
P.
CHORUS. Tener.
1. To arms, to arms, re.- sound on high, The
2d Treble
2. To arms, to arms, I hear the cry, To
Chorus after Solos.
voice of war and vic - to - ry,
on to bloodless vic - to - ry,
Soprano.
3d To arms, to arms, was once the cry, But
now the trump sounds vic - to - ry.
Je - sus be th[illegible] the vic - to - ry.
Base.
4. All hail, all hail, his legions cry, Je-
On Zi - on
The Glo - ri
FF.
Cho. Acc.

THE BATTLE IS THE LORD'S. Continued.

Rep. after Sym.

1. voice of war and vic - to - ry, To arms, to arms, re - sound on high, The voice of war and vic - to - ry.

2. war and bloodless vic - to - ry, To arms to arms, I hear the cry, To war and bloodless vic - to - ry.

3. now the trump sounds vic - to - ry, To arms, to arms, was once the cry, But now the trump sounds vic - to - ry

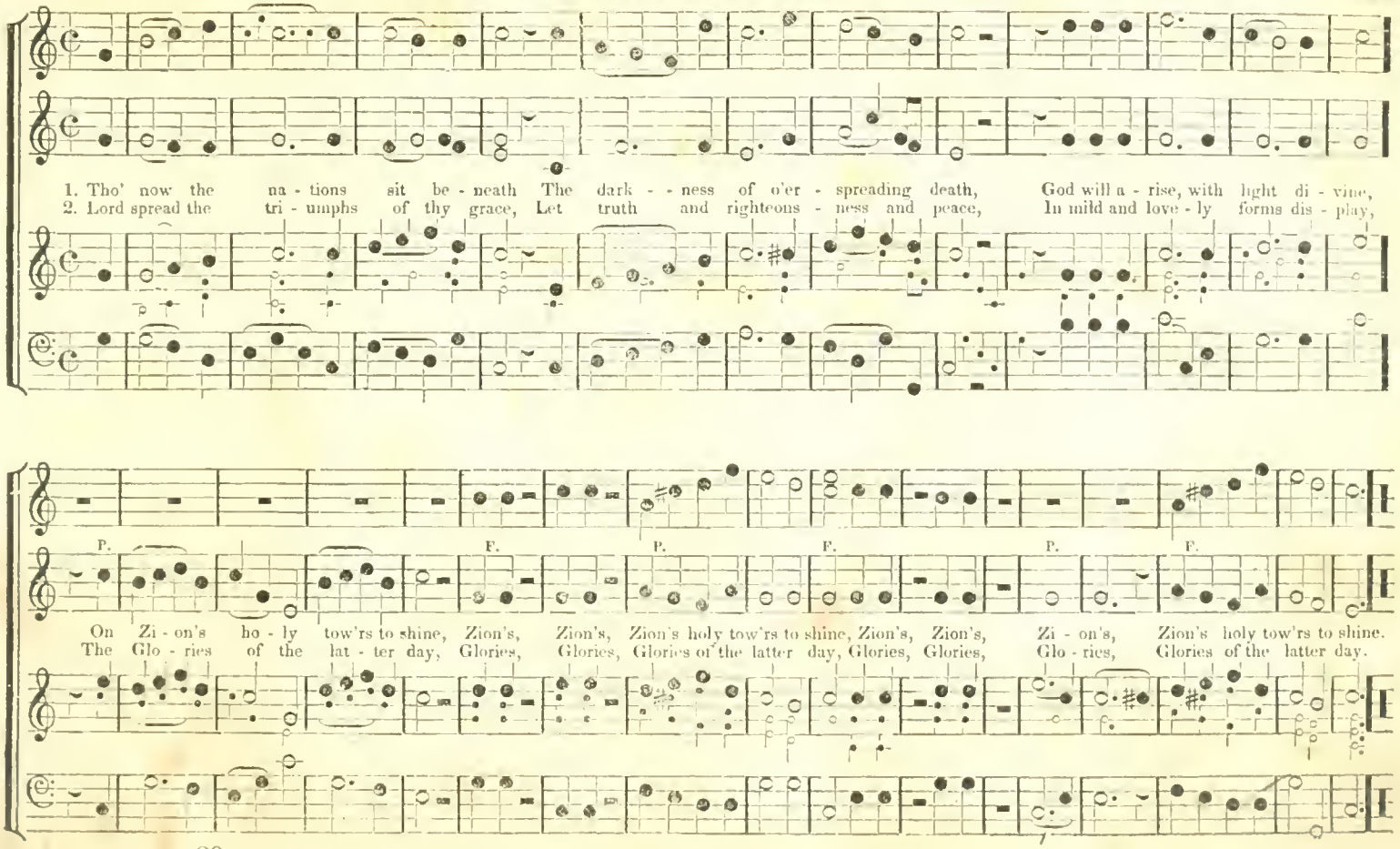
4. sus be thine the vic - to - ry, All hail, all hail, his legions cry, Je - sus be thine the vic - to - - ry.

Acc.

SYM. between the verses and at the close.

P.

FF.


1. Tho' now the na - tions sit be - neath The dark - - ness of o'er - spreading death, God will a - rise, with light di - vine,
2. Lord spread the tri - umphs of thy grace, Let truth and righteous - ness and peace, In mild and love - ly forms dis - play,
P. F. P. F. P. F.
On Zi - on's ho - ly tow'rs to shine, Zion's, Zion's, Zion's holy tow'rs to shine, Zion's, Zion's, Zi - on's, Zion's holy tow'rs to shine.
The Glo - ries of the lat - ter day, Glories, Glories, Glories of the latter day, Glories, Glories, Glo - ries, Glories of the latter day.

FALLEN IS THY THRONE. (Hymn.)

Martini.

SLOW. Affettuoso.

TENOR.

1. Fall'n is thy throne, O Israel, Silence is o'er the plains. Thy dwellings all lie desolate, Thy dwellings all lie desolate, Thy children weep in chains,
2. Lord thou didst love Jerusalem, Once she was all thy own, Her love thy fairest heritage, Her love thy fairest heritage, Her pow'r thy glory's throne,

TREBLE.

BASS.

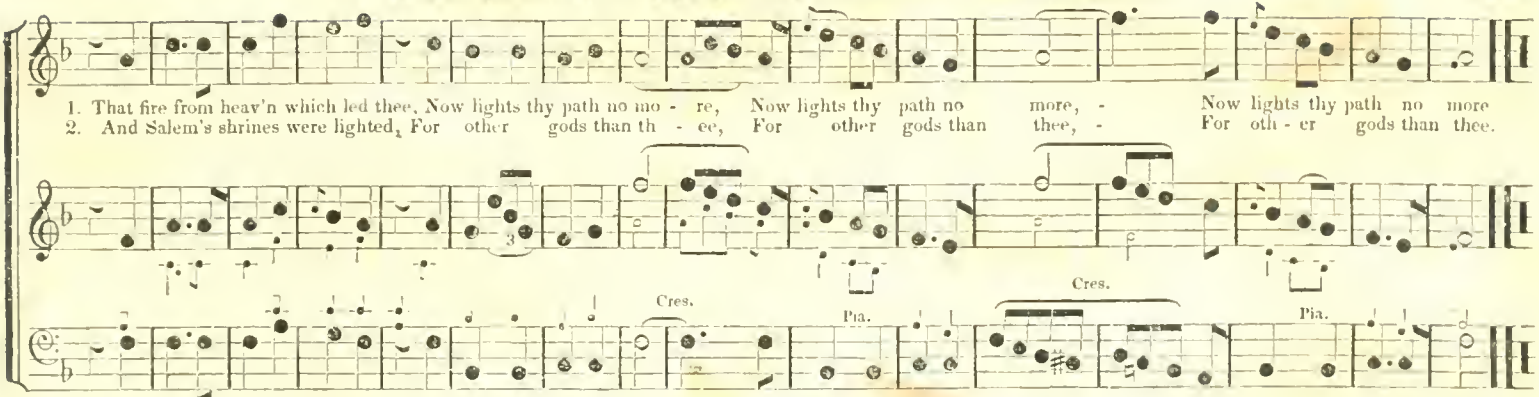
3. Go, saith the Lord, ye conquerors, Steep in her blood your swords, And raze to earth her battlements, And raze to earth her battlements, For they are not the Lord's,

1. Where are the dews that fed thee On Elim's barren sh - - - ore, On Elim's barren shore, That fire from Heav'n which led thee,
2. Till evil came and blighted, Thy long lov'd olive tr - - - - - - ee, Thy long lov'd olive tree, And Salem's shrines were lighted;

3. Till Zion's mournful daughter, O'er kindred bones shall tre - - - - ad, O'er kindred bones shall tread, And Hinnom's vale of slaughter;

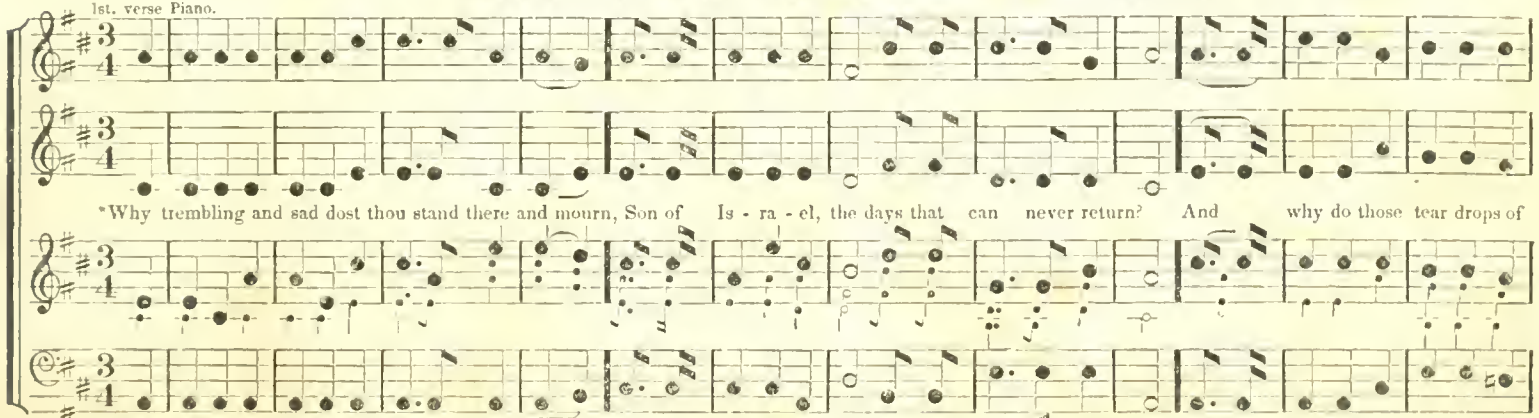
1st. fed thee, On Elim's barren shore,
2d. blighted, Thy long lov'd olive tree,
3d. daughter, O'er kindred bones shall tread,

1. That fire from heav'n which
2. And Salem's shrines were
3. And Hinnom's vale of

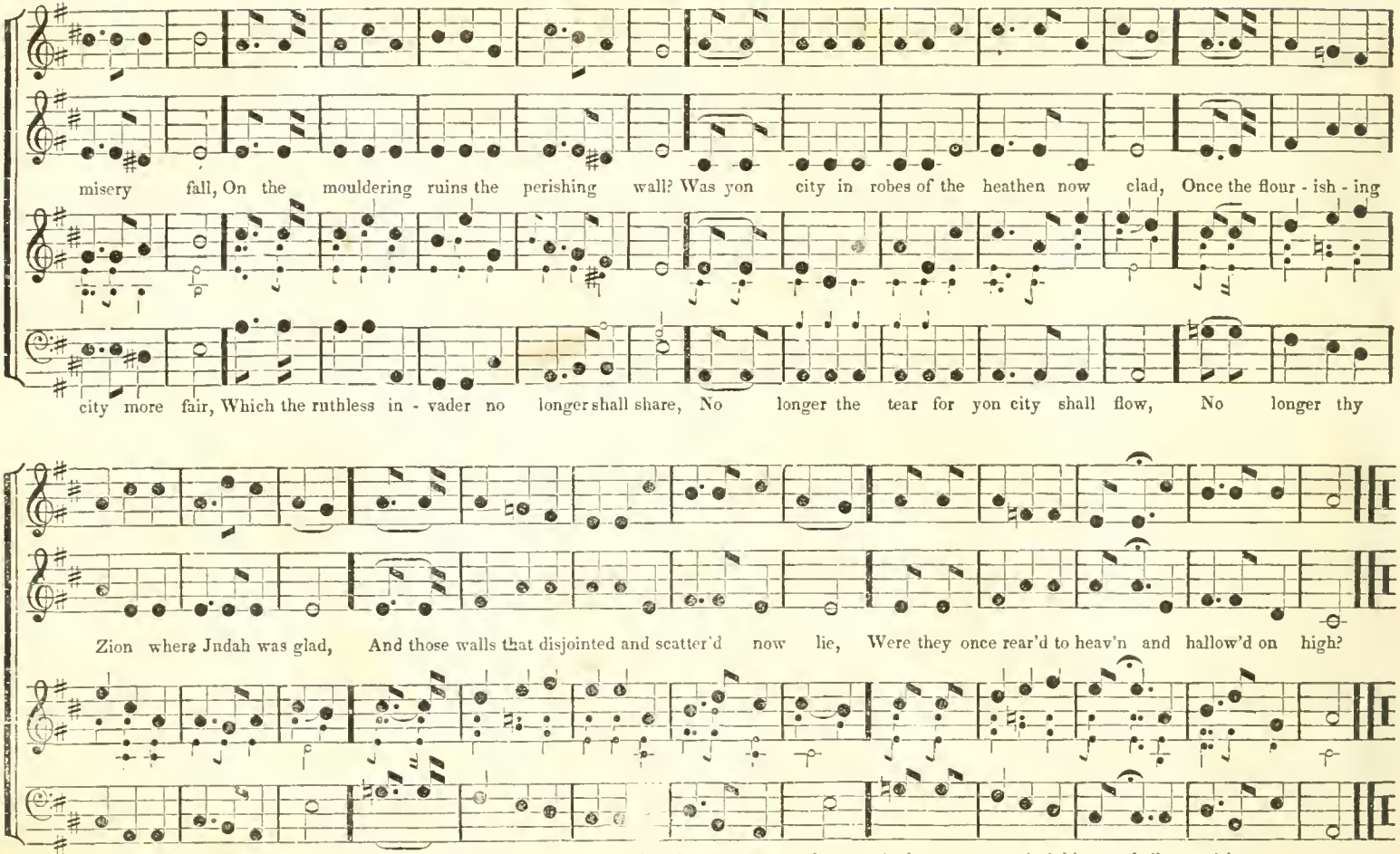


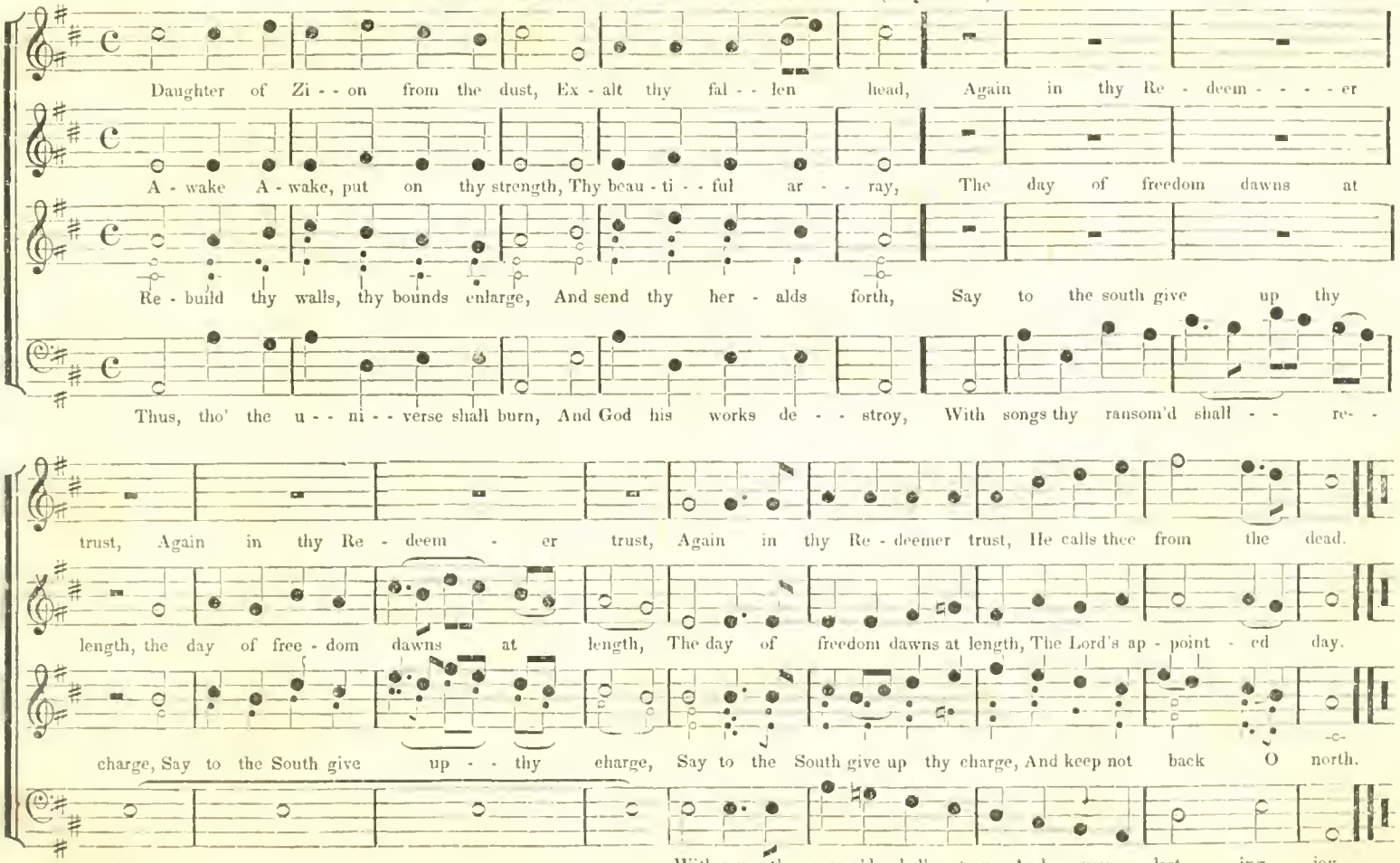
WHY TREMBLING AND SAD. (Hymn.)

Giardini.



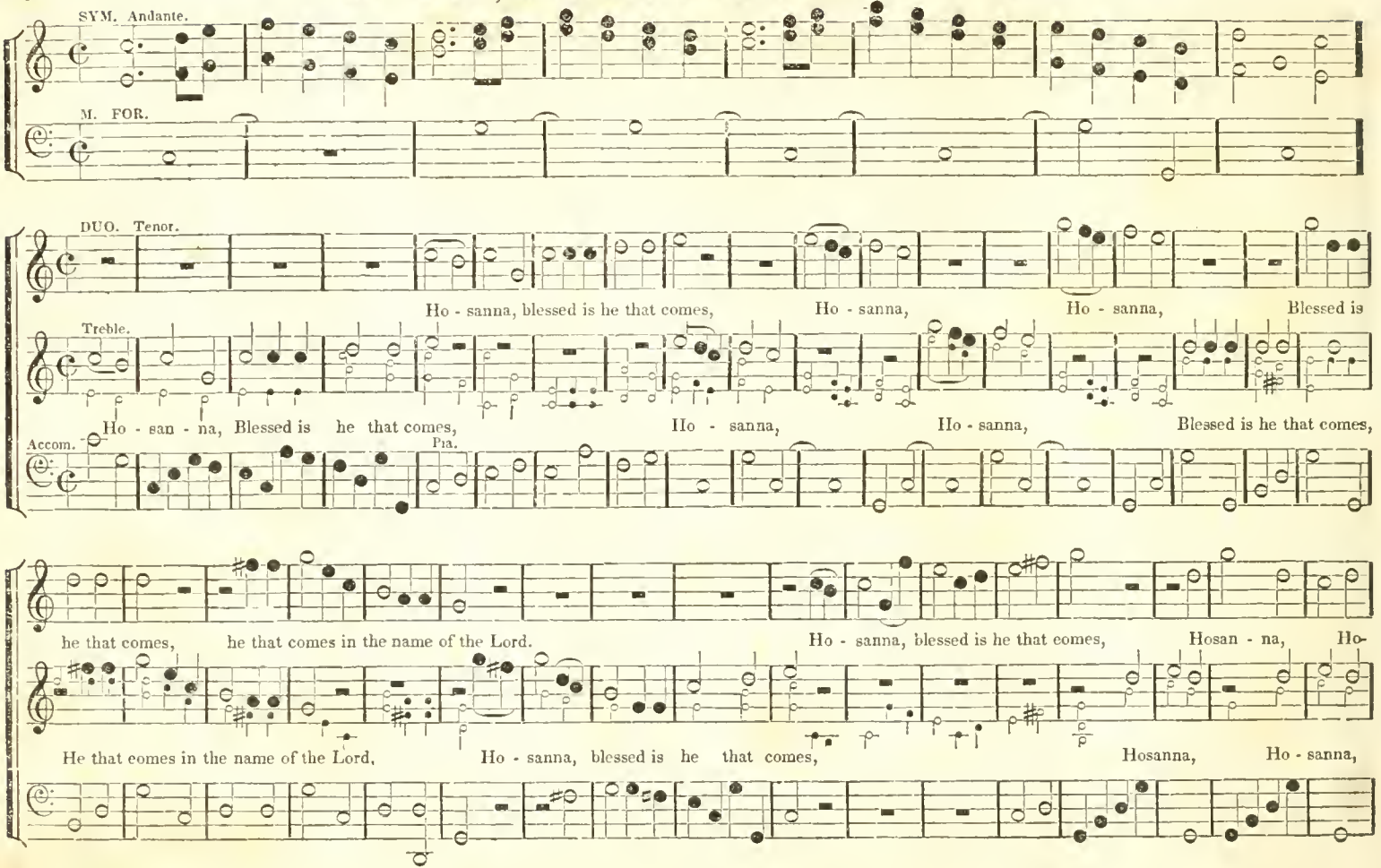
The Jews are said during the reign of the Emperor Adrian to have purchased with money from the soldiers the privilege of weeping over the site of Jerusalem, or even of gazing on it at a distance

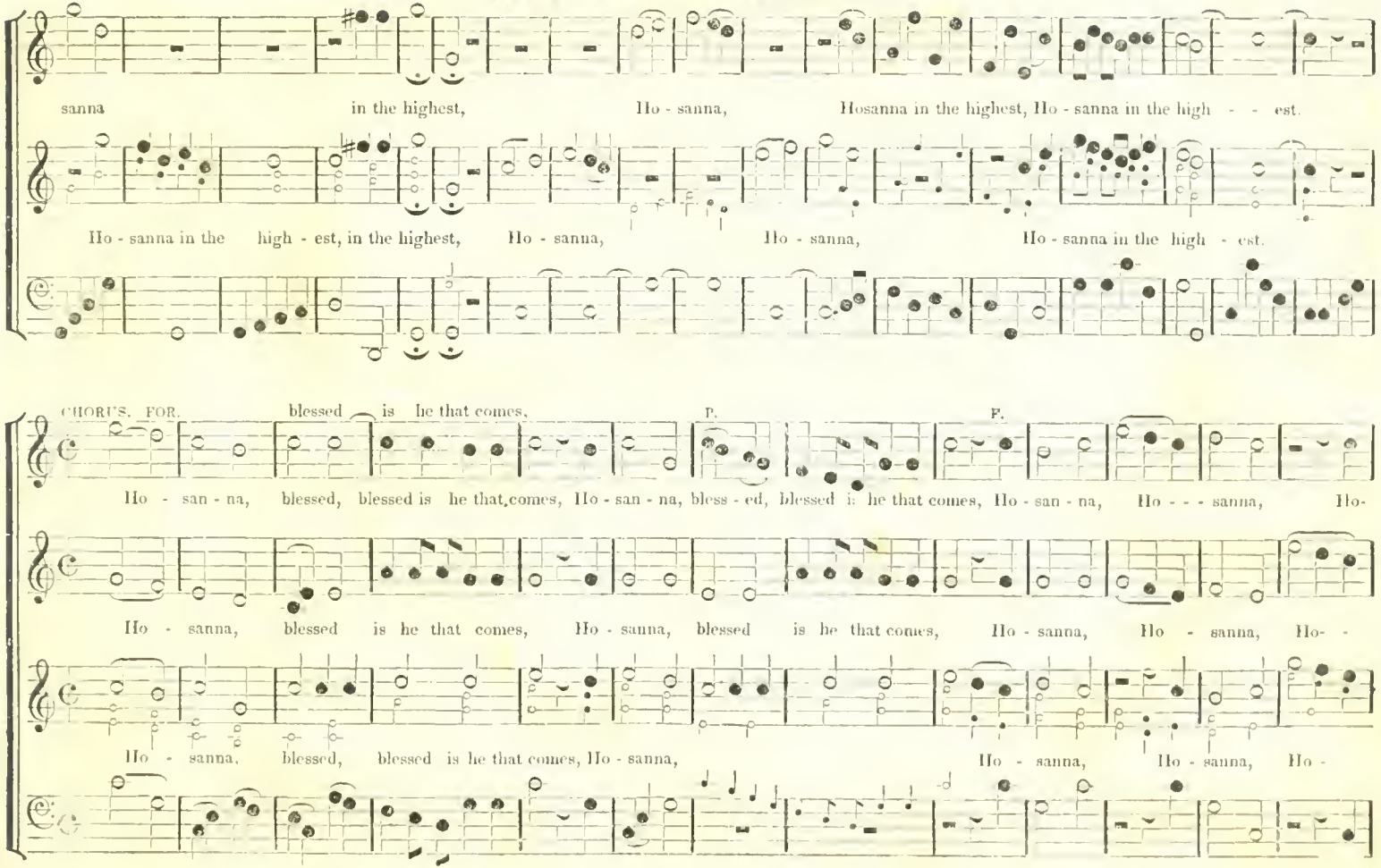

misery fall, On the mouldering ruins the perishing wall? Was yon city in robes of the heathen now clad, Once the flour - ish - ing
city more fair, Which the ruthless in - vader no longer shall share, No longer the tear for yon city shall flow, No longer thy
Zion where Judah was glad, And those walls that disjointed and scatter'd now lie, Were they once rear'd to heav'n and hallow'd on high?
bosom the sad sigh be - stow, But night shall be follow'd by glorious day, And sor - row and sighing shall vanish a - way.


Daughter of Zi - - on from the dust, Ex - alt thy fal - - len head, Again in thy Re - deem - - - - er
A - wake A - wake, put on thy strength, Thy beau - ti - - ful ar - - ray, The day of freedom dawns at
Re - build thy walls, thy bounds enlarge, And send thy her - alds forth, Say to the south give up thy
Thus, tho' the u - - ni - - verse shall burn, And God his works de - - stroy, With songs thy ransom'd shall - - re-
trust, Again in thy Re - deem - er trust, Again in thy Re - deemer trust, He calls thee from the dead.
length, the day of free - dom dawns at length, The day of freedom dawns at length, The Lord's ap - point - ed day.
charge, Say to the South give up - - thy charge, Say to the South give up thy charge, And keep not back O north.
turn, - - - - - - - - With songs thy ransom'd shall return. And ever - last - ing joy.

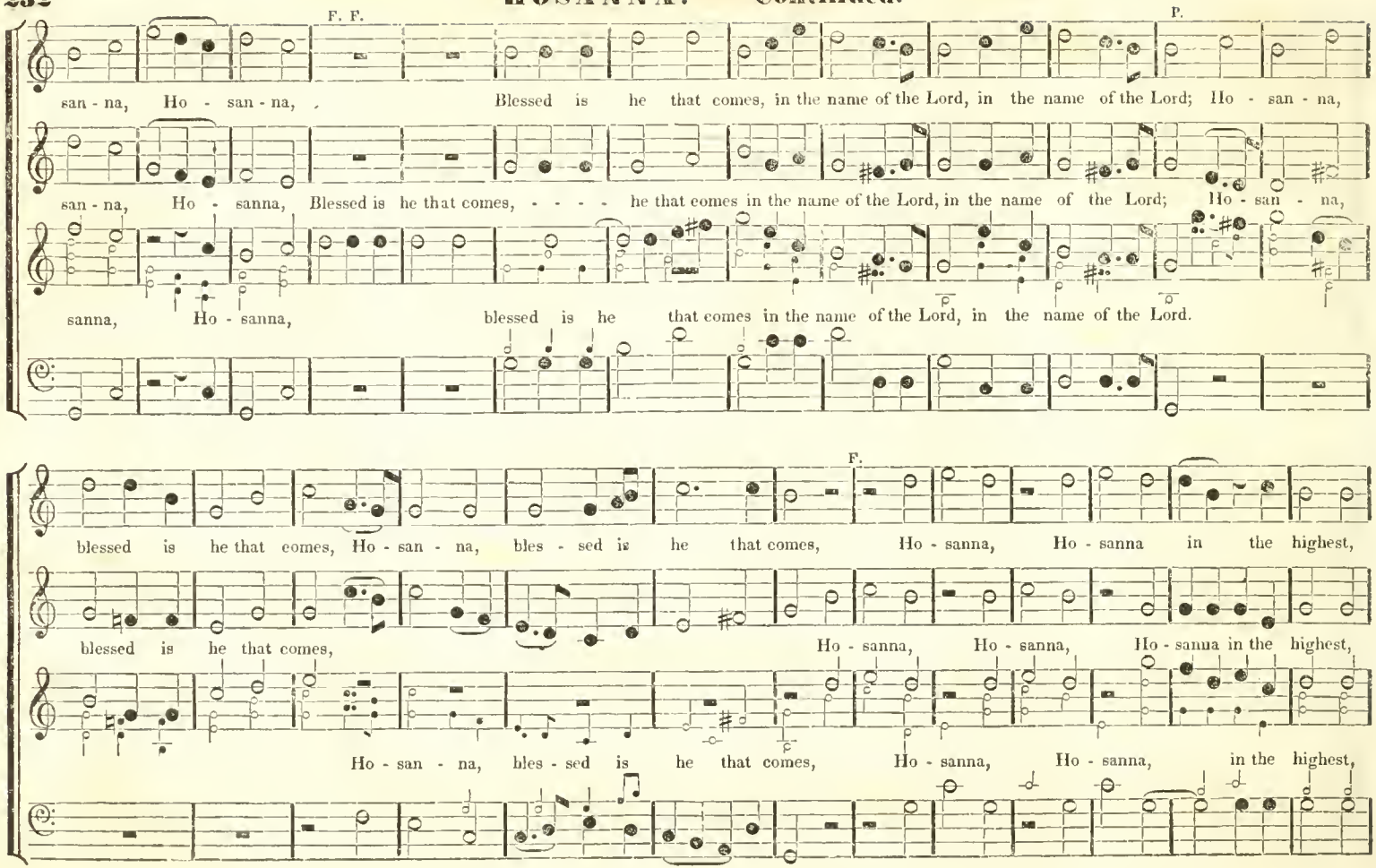
HOSANNA, BLESSED IS HE THAT COMES.

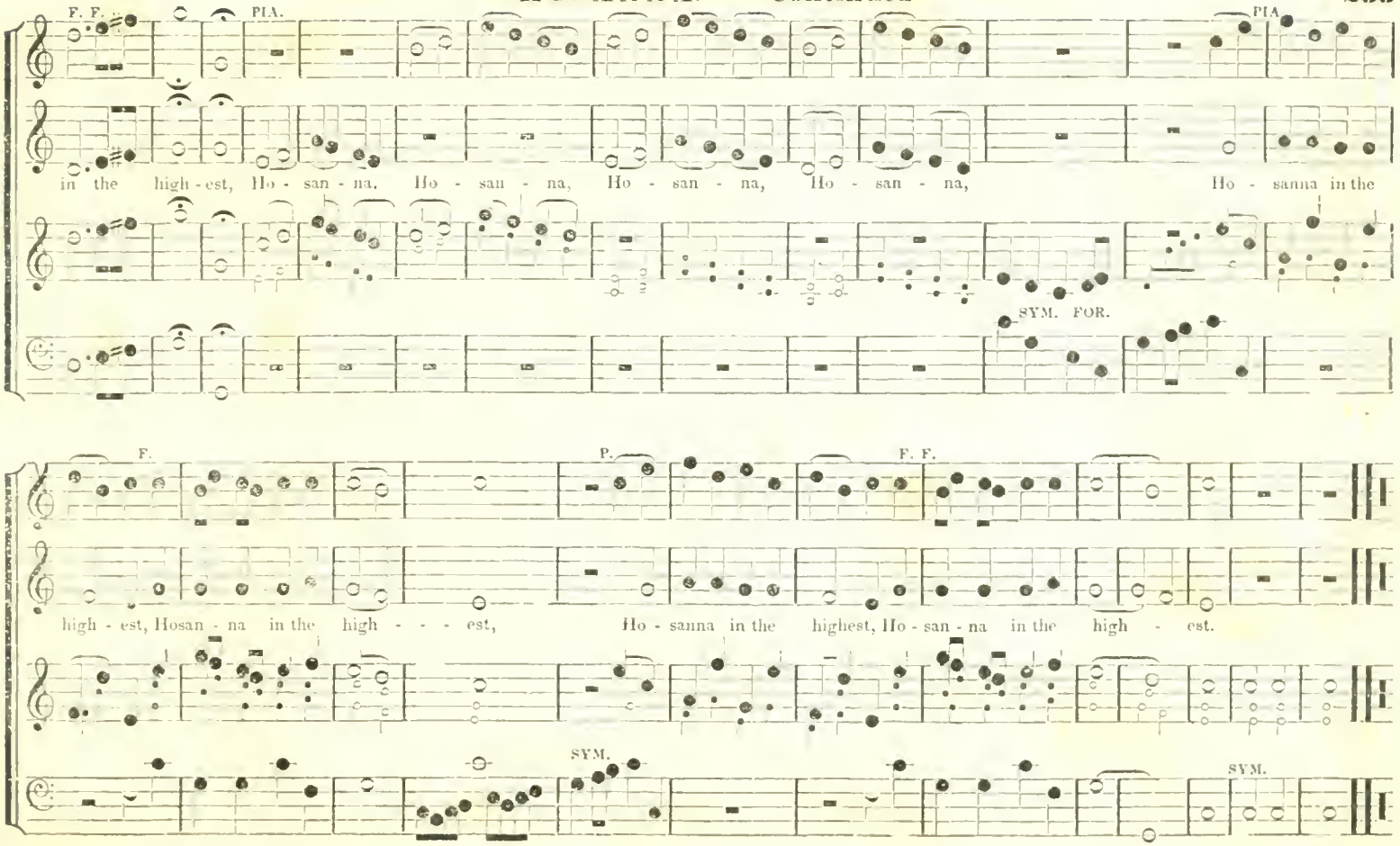
Rev. C. Gregor.




sanna in the highest, Ho - sanna, Hosanna in the highest, Ho - sanna in the high - - est.
Ho - sanna in the high - est, in the highest, Ho - sanna, Ho - sanna, Ho - sanna in the high - est.
CHORUS. FOR. blessed is he that comes,
P.
F.
Ho - san - na, blessed, blessed is he that comes, Ho - san - na, bless - ed, blessed is he that comes, Ho - san - na, Ho - - - sanna, Ho-
Ho - sanna, blessed is he that comes, Ho - sanna, blessed is he that comes, Ho - sanna, Ho - sanna, Ho- -
Ho - sanna, blessed, blessed is he that comes, Ho - sanna,
Ho - sanna, Ho - sanna, Ho -

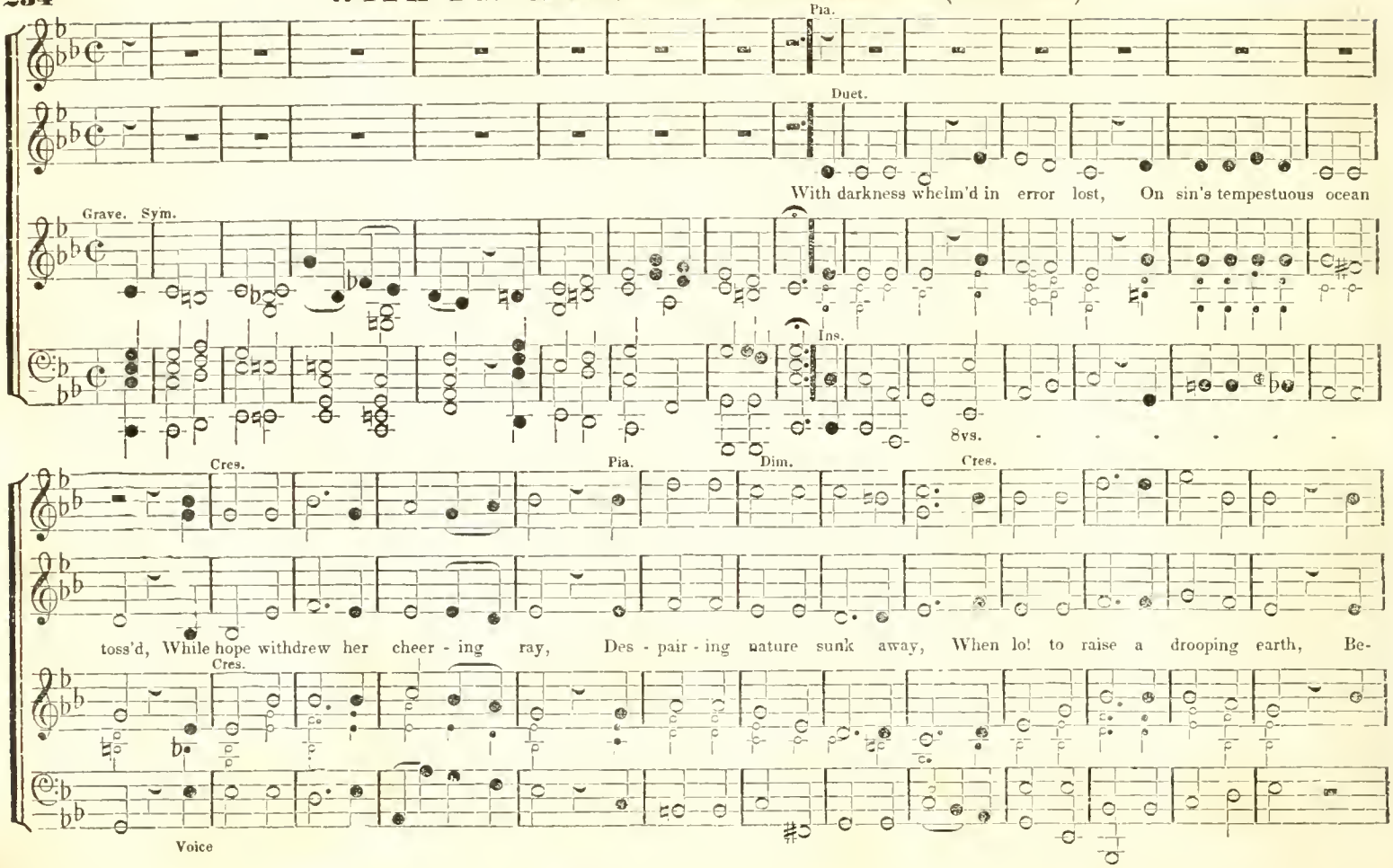
HOSANNA. Continued.

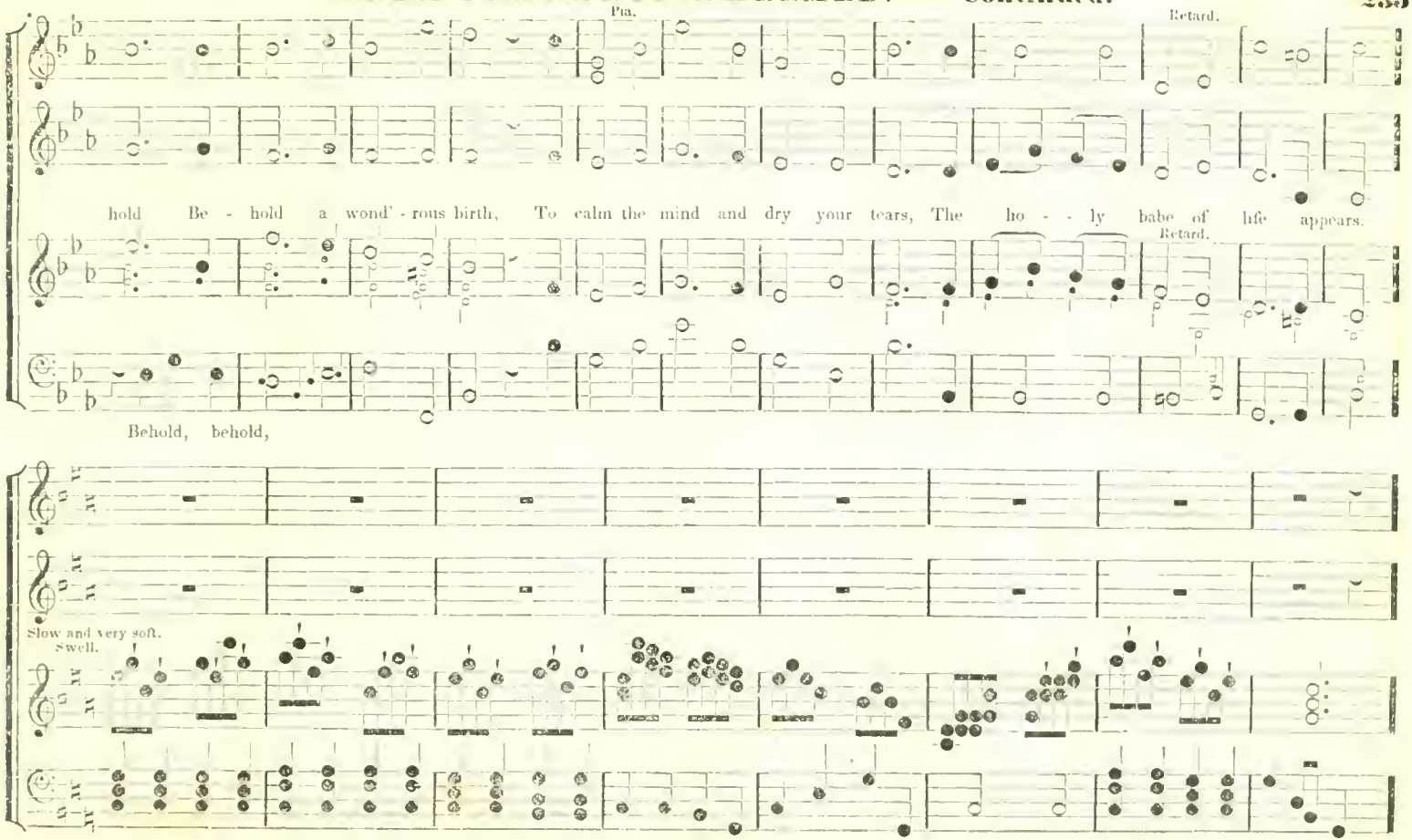


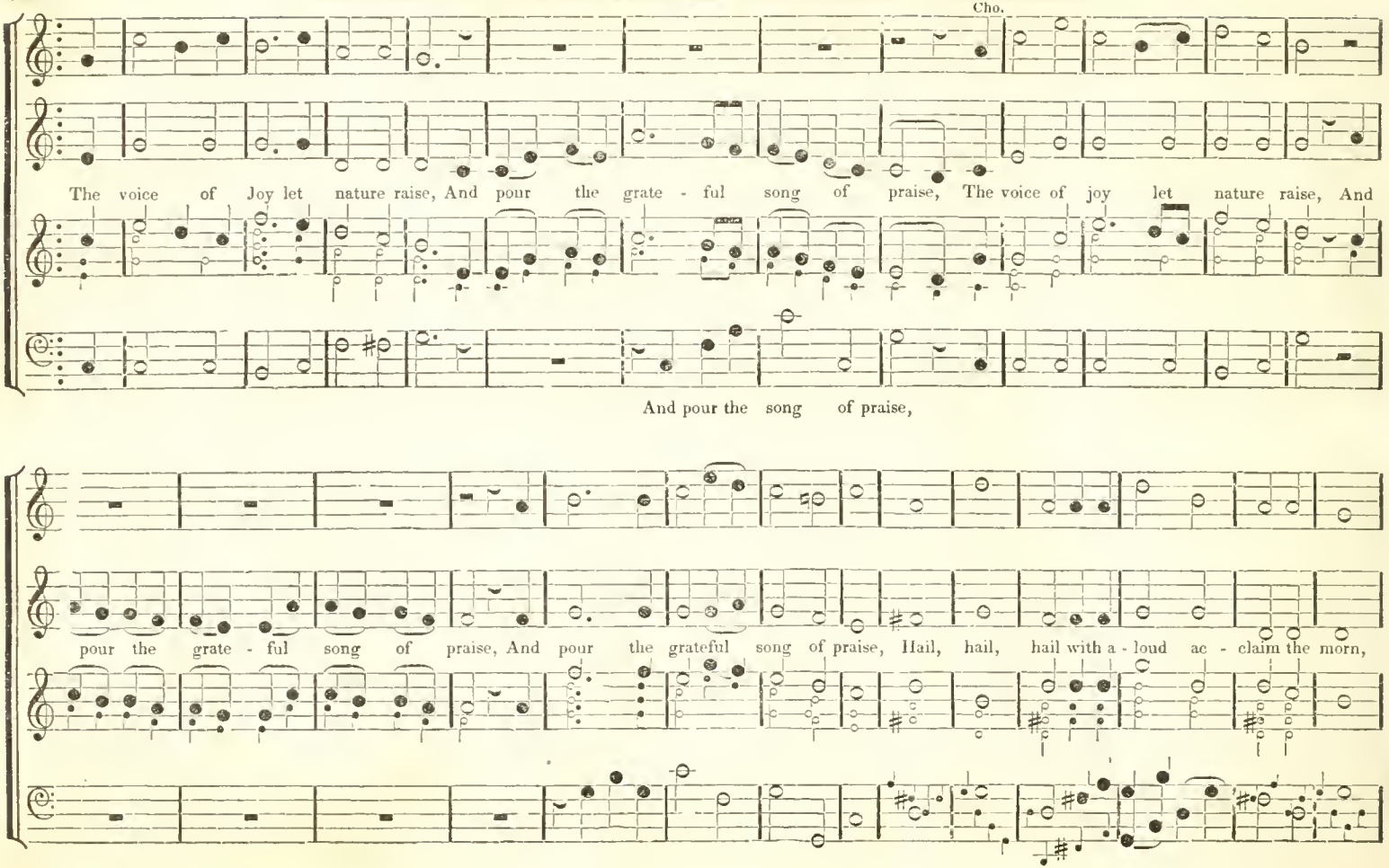

F. F.
PIA.
PIA
in the high - est, Ho - san - na. Ho - san - na, Ho - san - na, Ho - san - na, Ho - sanna in the
SYM. FOR.
F.
P.
F. F.
high - est, Hosan - na in the high - - - est, Ho - sanna in the highest, Ho - san - na in the high - est.
SYM.
SYM.

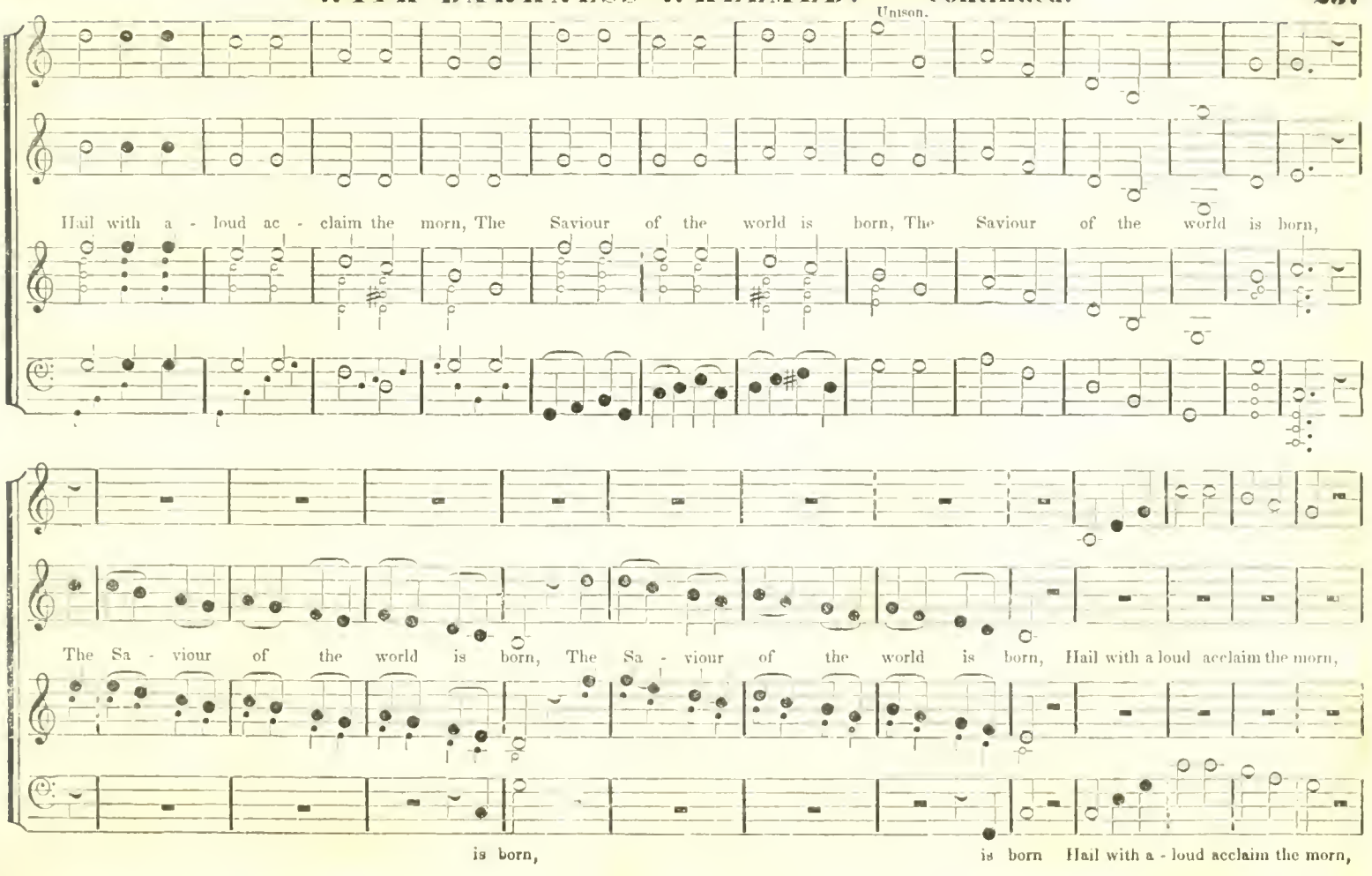
WITH DARKNESS WHELMED. (Anthem.)

J. Paddon.

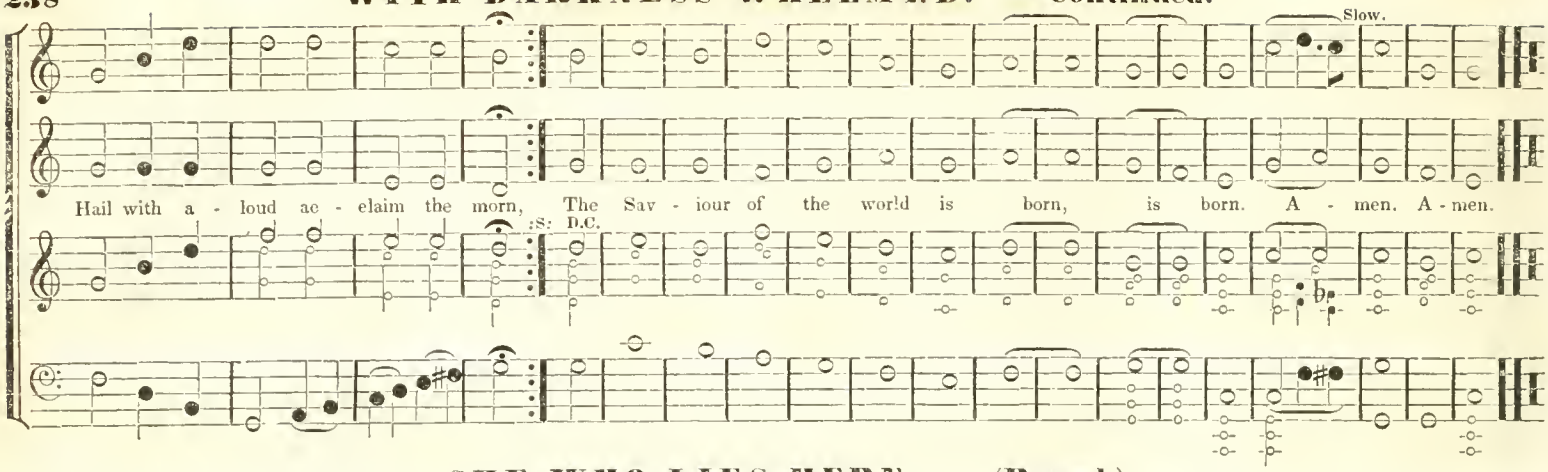



Pia.
Retard.
hold Be - hold a wond' - rous birth, To calm the mind and dry your tears, The ho - - ly babe of life appears.
Retard.
Behold, behold,
Slow and very soft.
Swell.

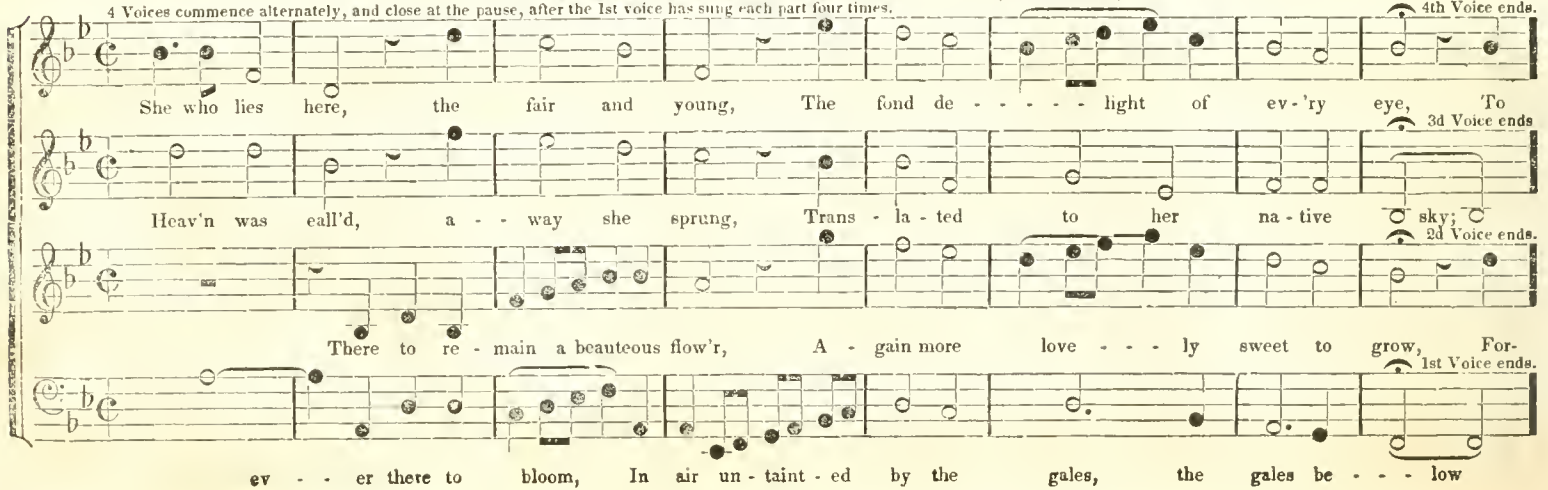

Cho.
The voice of Joy let nature raise, And pour the grate - ful song of praise, The voice of joy let nature raise, And
And pour the song of praise,
pour the grate - ful song of praise, And pour the grateful song of praise, Hail, hail, hail with a - loud ac - claim the morn,

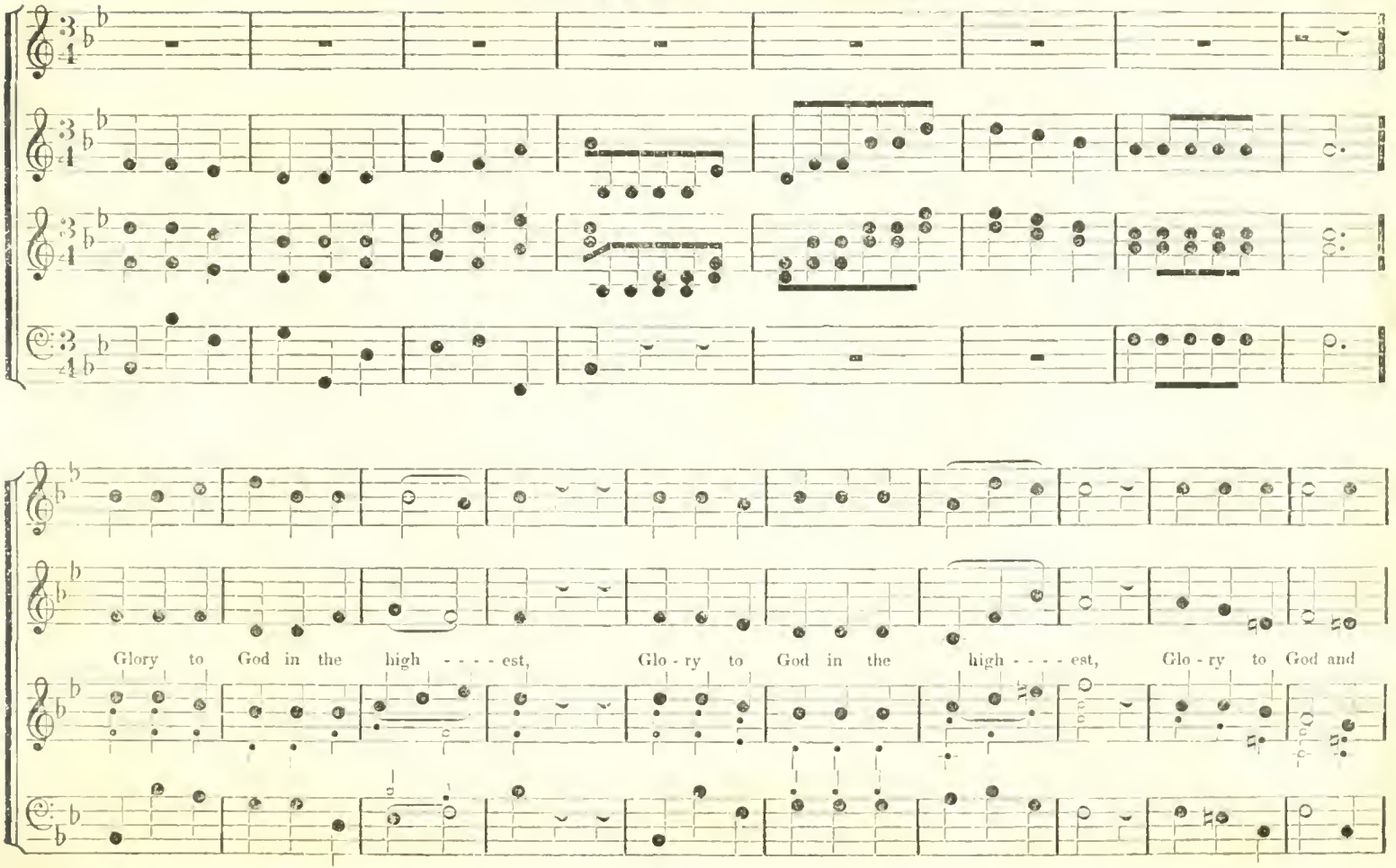

Unison.
Hail with a - loud ac - claim the morn, The Saviour of the world is born, The Saviour of the world is born,
The Sa - viour of the world is born, The Sa - viour of the world is born, Hail with a loud acclaim the morn,
is born,
is born Hail with a - loud acclaim the morn,

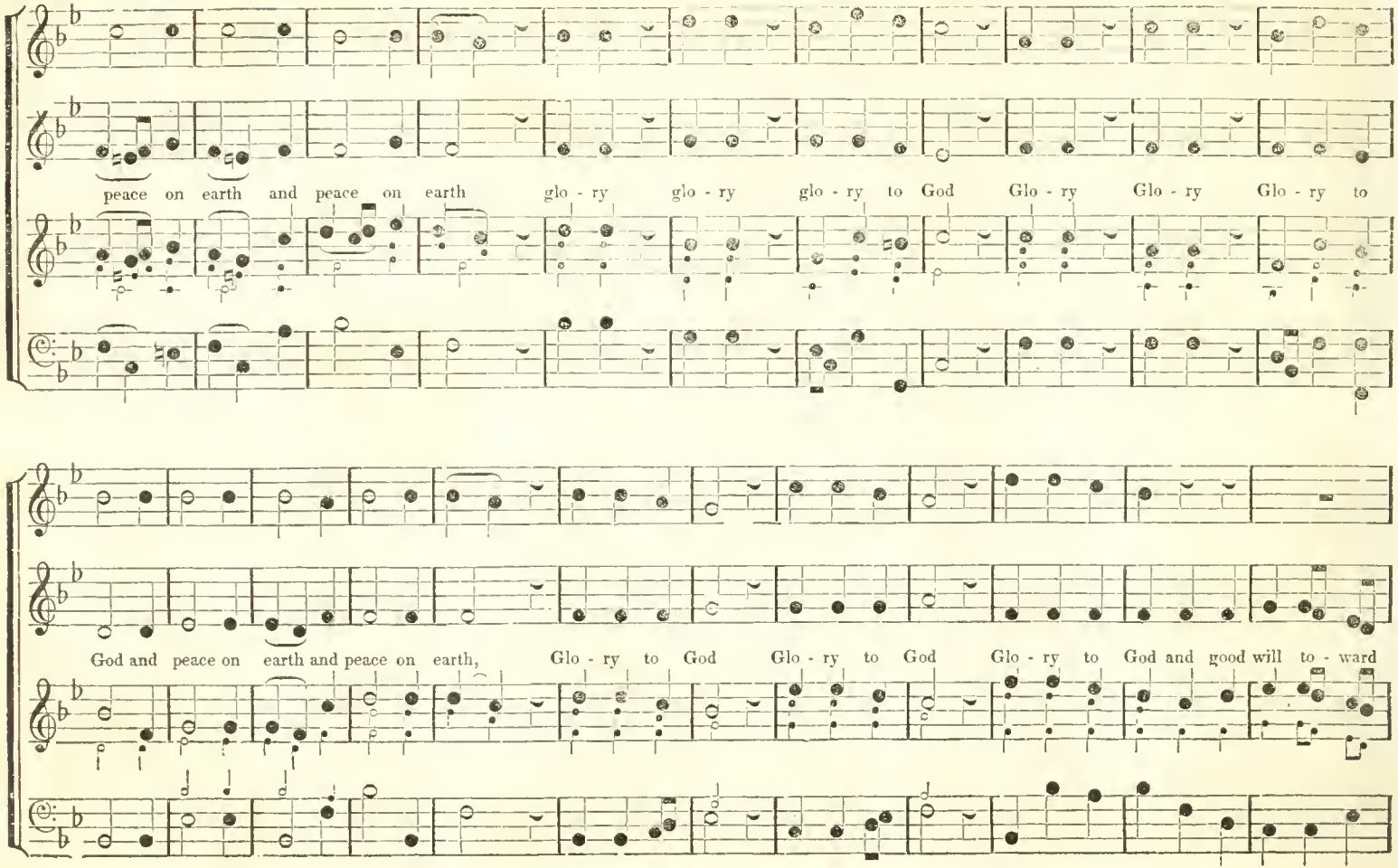
WITH DARKNESS WHELMED. Continued.

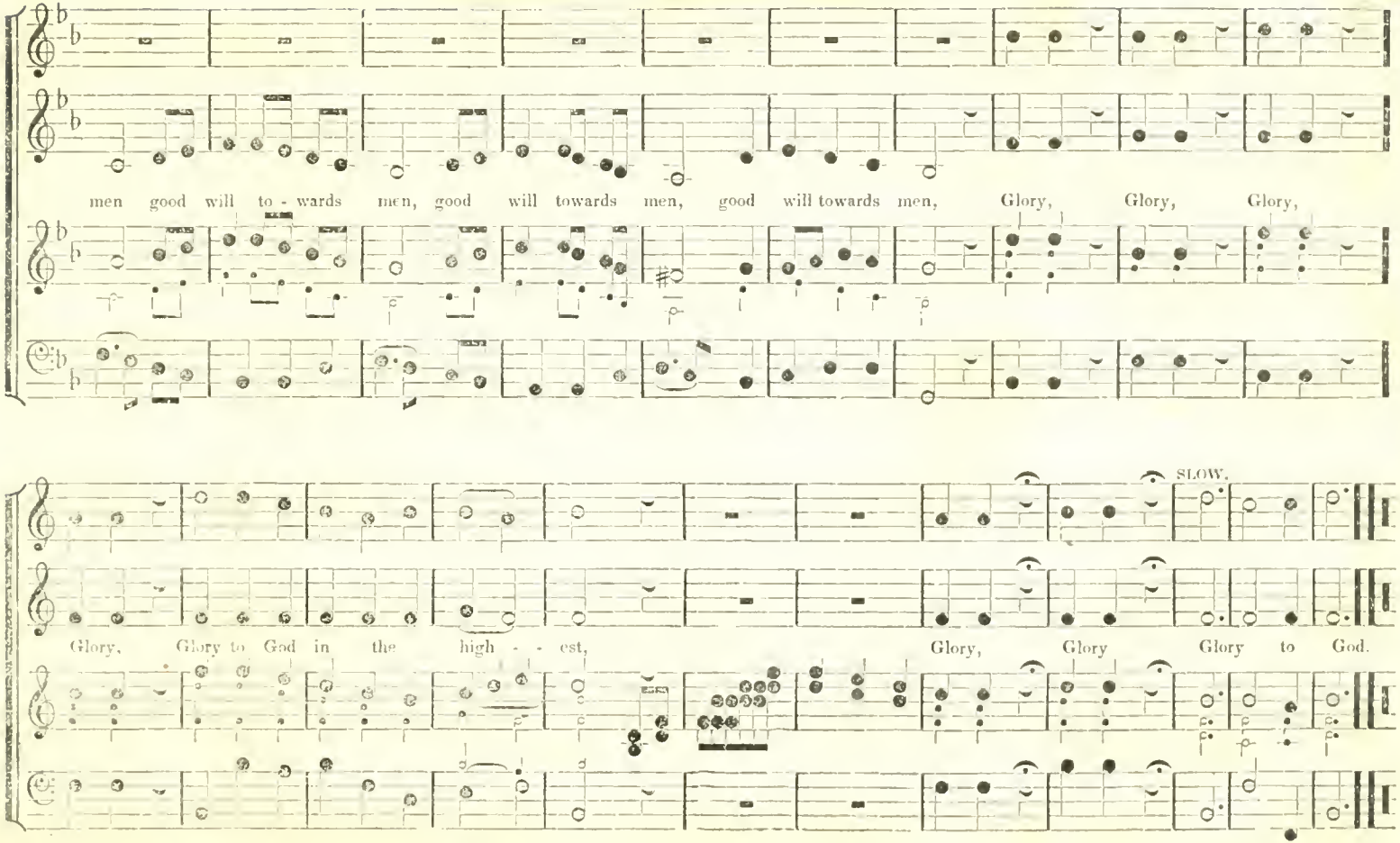


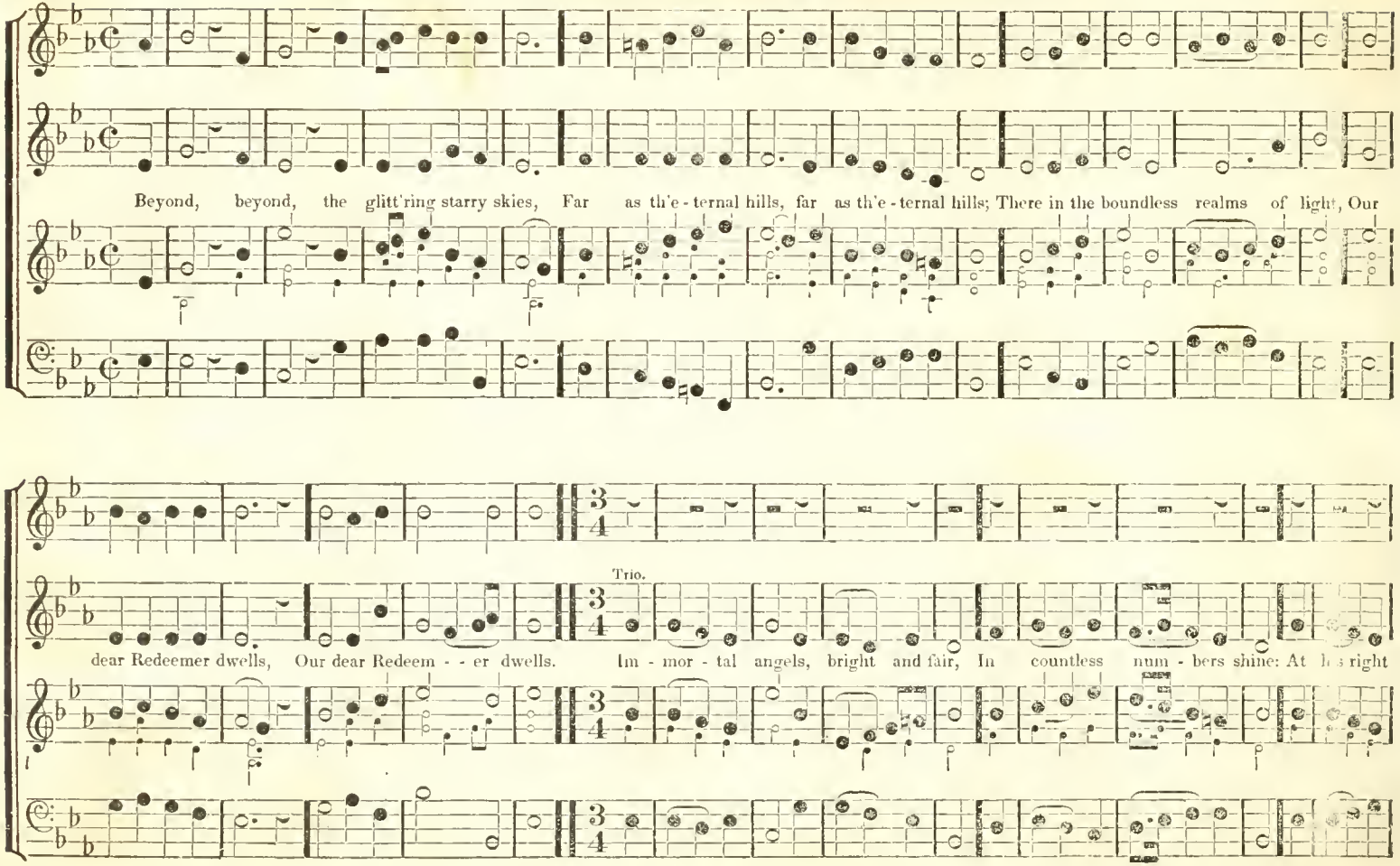
SHE WHO LIES HERE. (Round.)




Glory to God in the high - - - - est, Glo - ry to God in the high - - - - est, Glo - ry to God and


peace on earth and peace on earth glo - ry glo - ry glo - ry to God Glo - ry Glo - ry Glo - ry to
God and peace on earth and peace on earth, Glo - ry to God Glo - ry to God Glo - ry to God and good will to - ward


men good will to - wards men, good will towards men, good will towards men, Glory, Glory, Glory,
SLOW.
Glory, Glory to God in the high - - est, Glory, Glory Glory to God.


Beyond, beyond, the glitt'ring starry skies, Far as th'e-ternal hills, far as th'e-ternal hills; There in the boundless realms of light, Our
Trio.
dear Redeemer dwells, Our dear Redeem - - er dwells. Im - mor - tal angels, bright and fair, In countless num - bers shine: At his right

Chorus. Spirits.

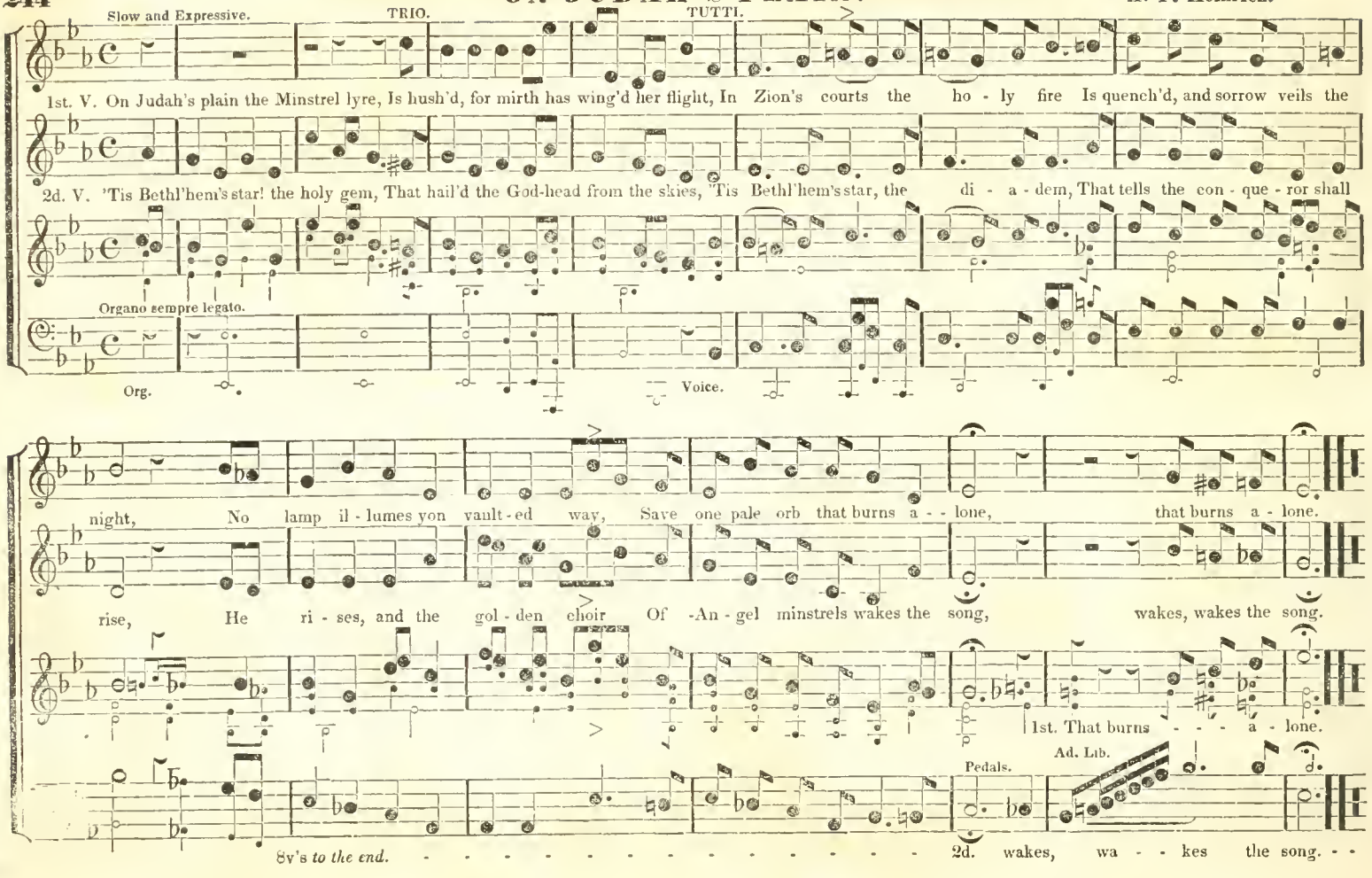
hand with gold - en harps, They of - fer songs di - vine, At his right hand with gold - - en harps, They of - fer songs di - vine They brought his

Adagio.

chariot from a - bove, To bear him to his throne, Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, THE GLORIOUS WORK IS DONE.

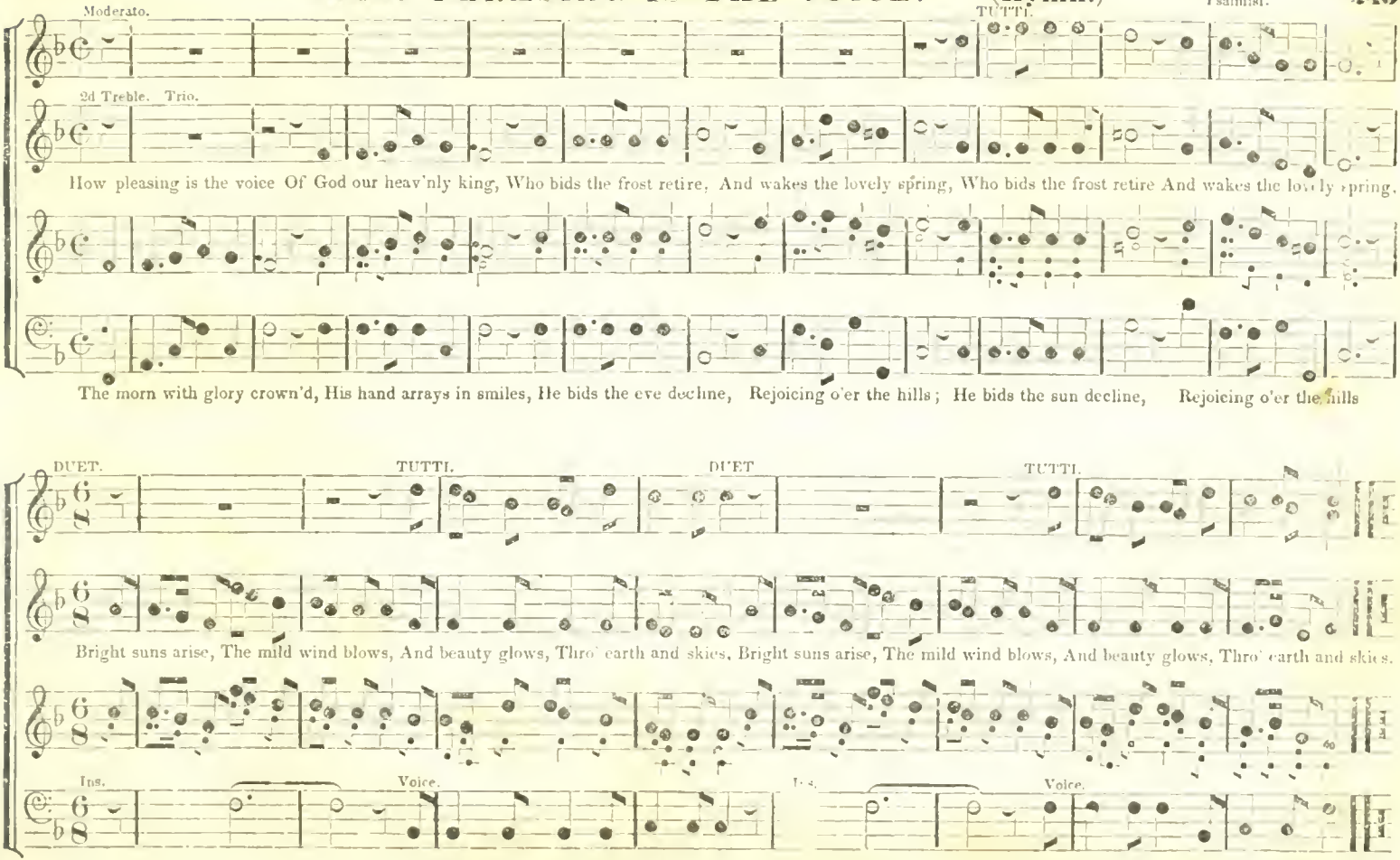
ON JUDAH'S PLAIN.

A. P. Heinrich.



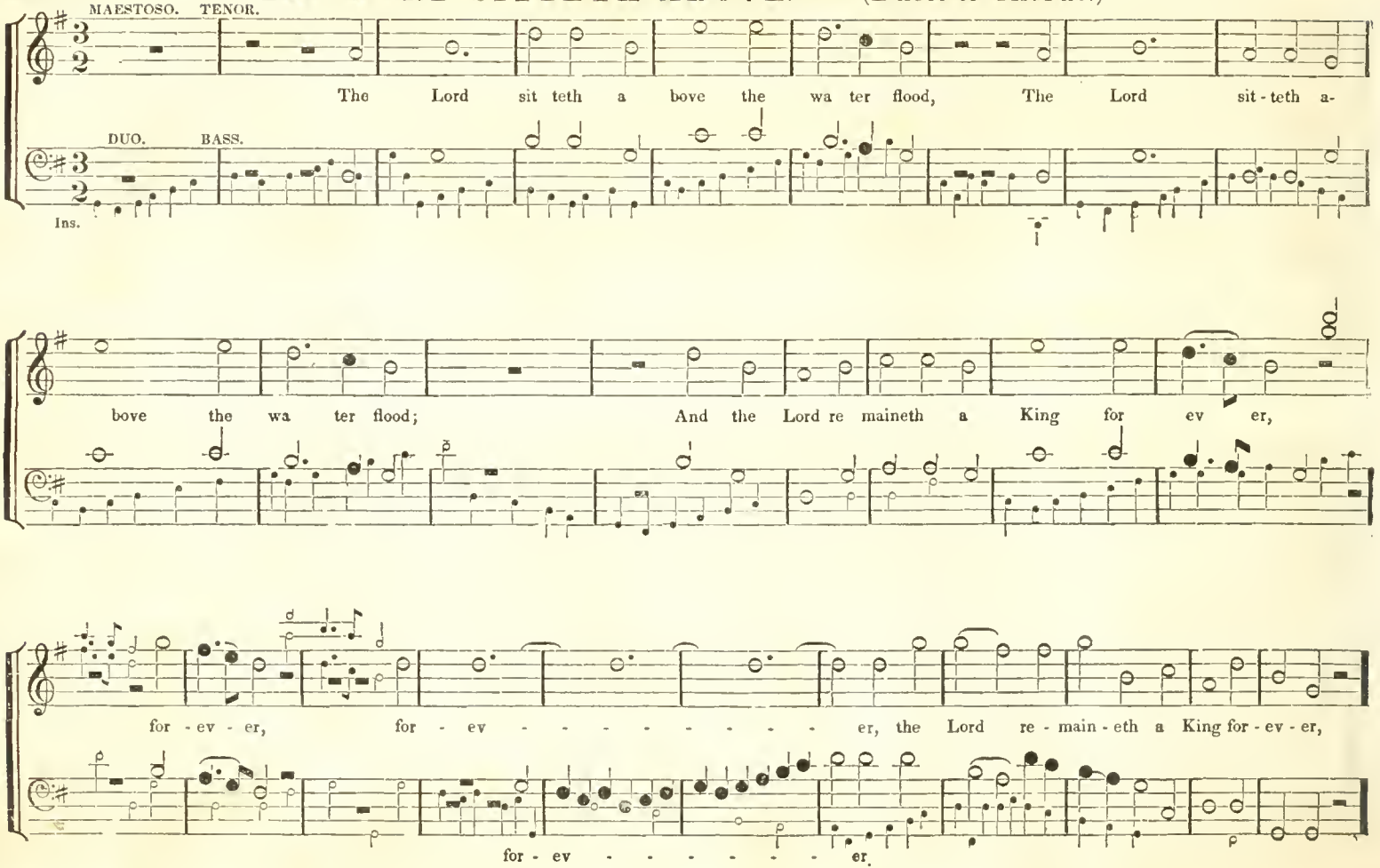
HOW PLEASING IS THE VOICE. (Hymn.)

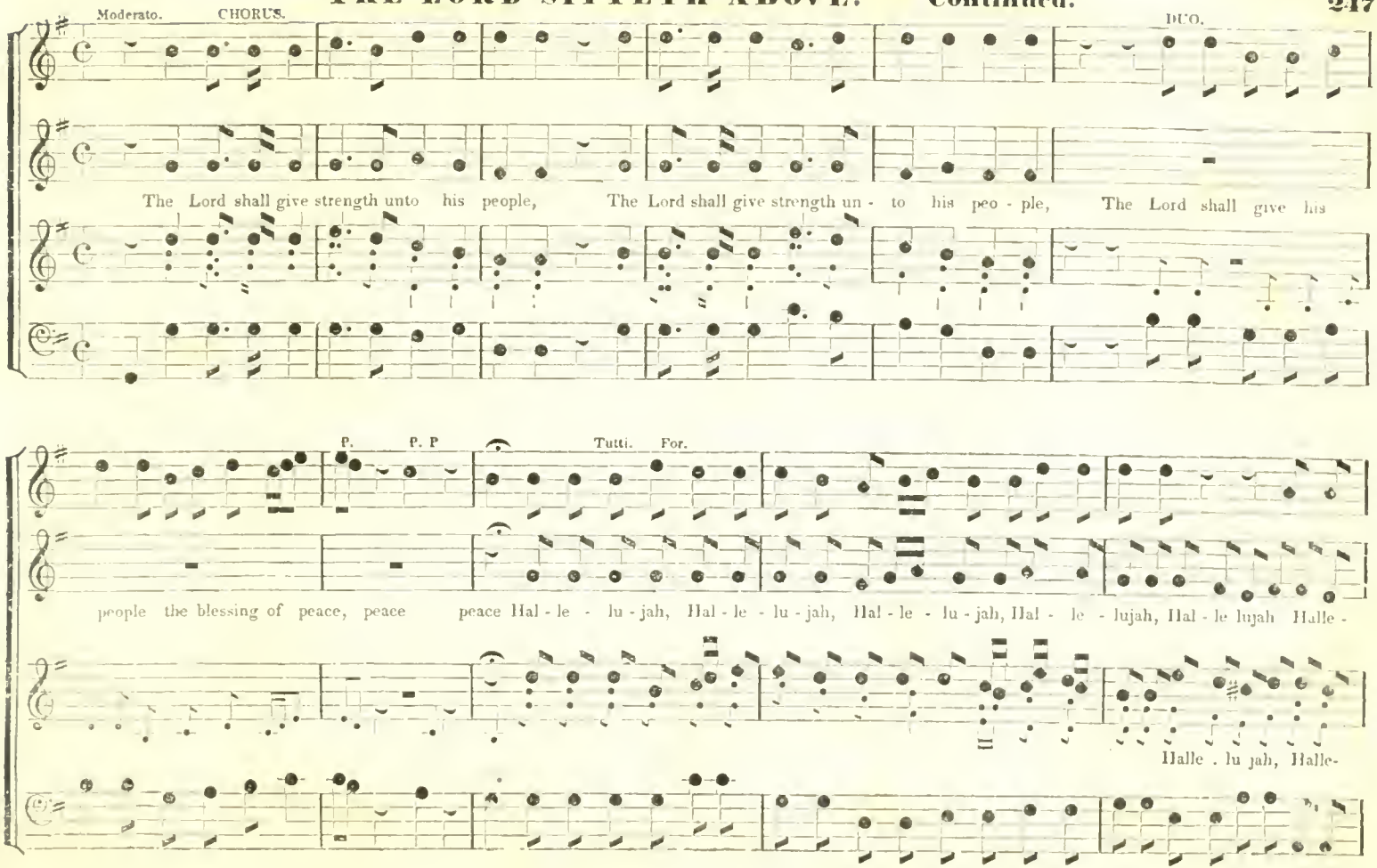
Psalmist.

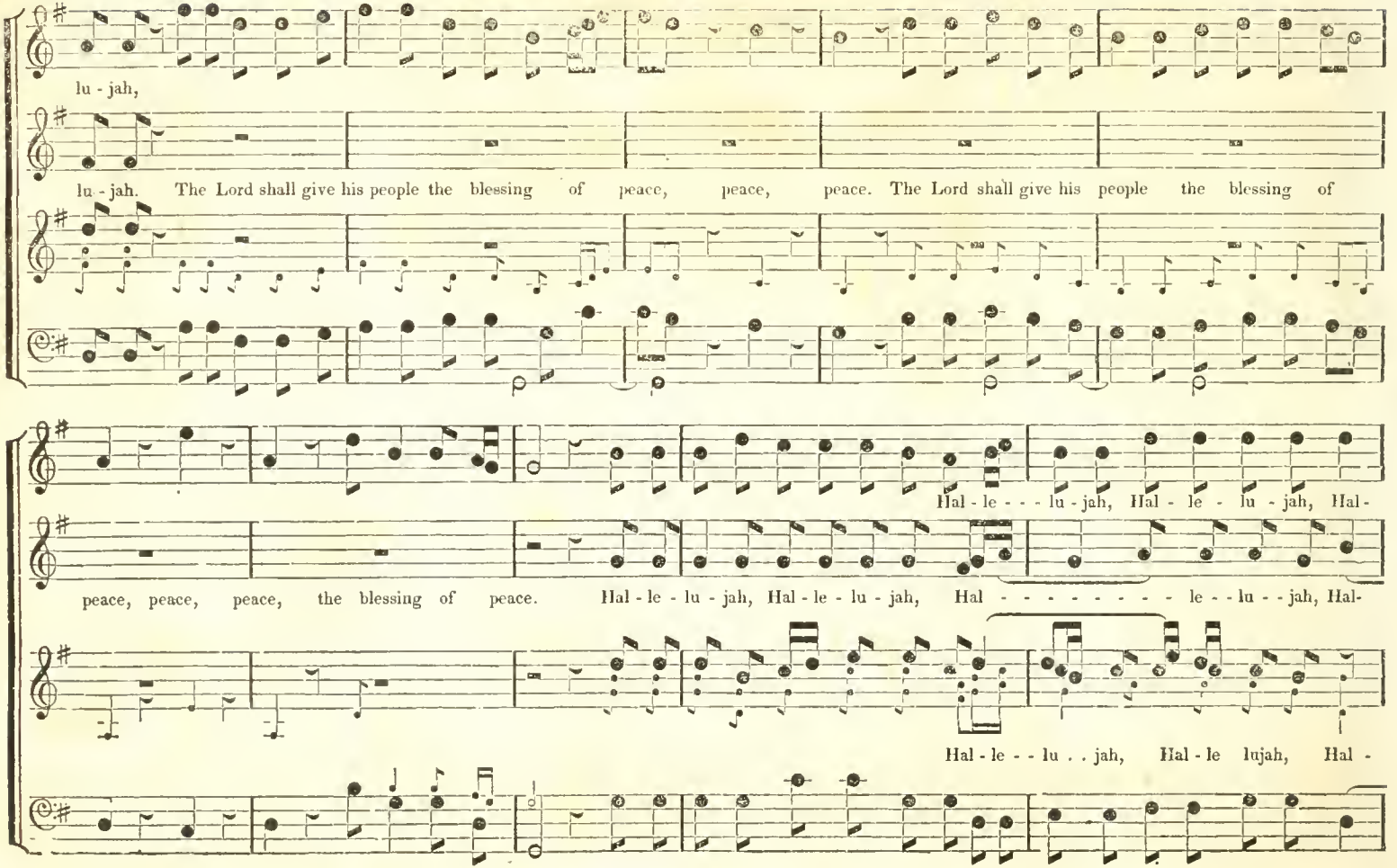


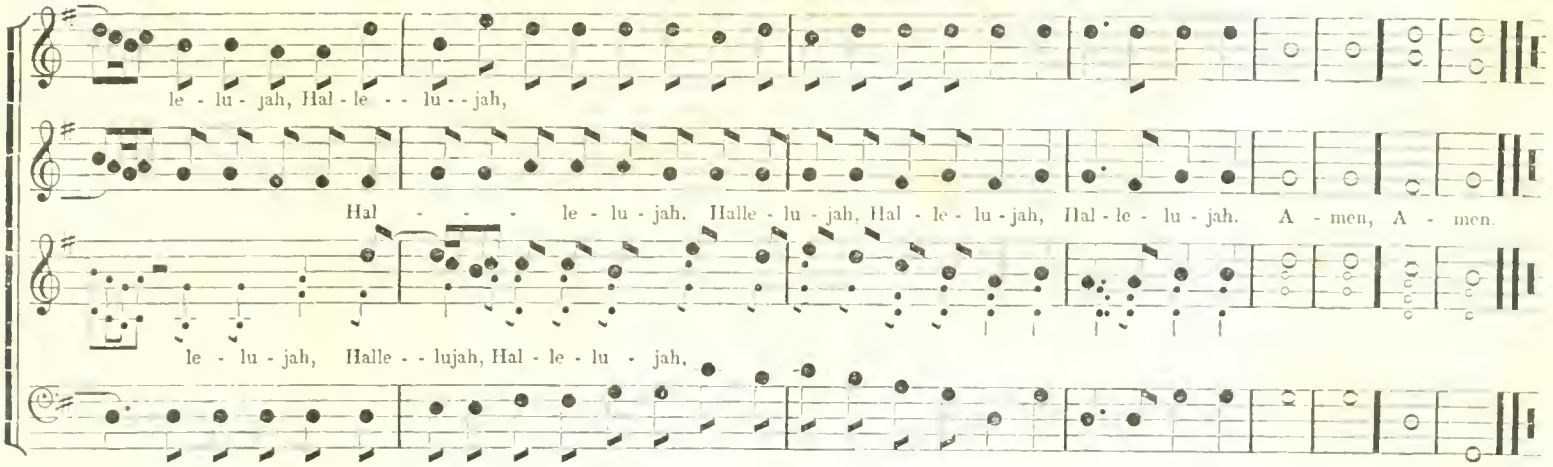
THE LORD SITTETH ABOVE. (Duett & Chorus.)

J. Kent.



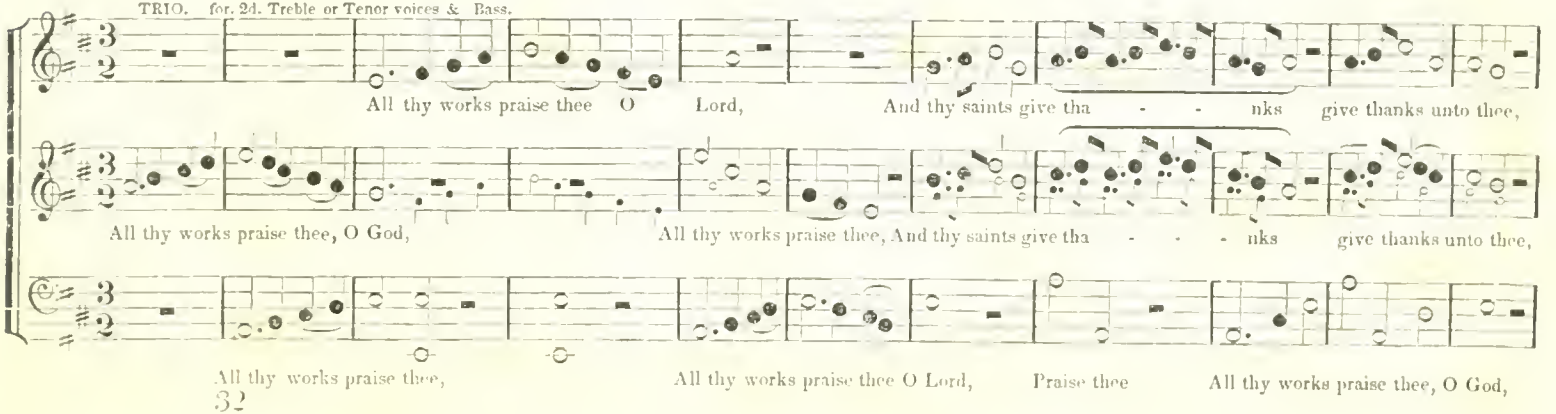

Moderato.
CHORUS.
DUO.
The Lord shall give strength unto his people, The Lord shall give strength un - to his peo - ple, The Lord shall give his
P. P. P
Tutti. For.
people the blessing of peace, peace peace Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lujah, Hal - le lujah Halle -
Halle . lu jah, Halle-


lu - jah,
lu - jah. The Lord shall give his people the blessing of peace, peace, peace. The Lord shall give his people the blessing of
Hal - le - - - lu - jah, Hal - le - lu - jah, Hal -
peace, peace, peace, the blessing of peace. Hal - le - lu - jah, Hal - le - lu - jah, Hal - - - - - - - - - le - - lu - - jah, Hal -
Hal - le - - lu . . jah, Hal - le lujah, Hal -

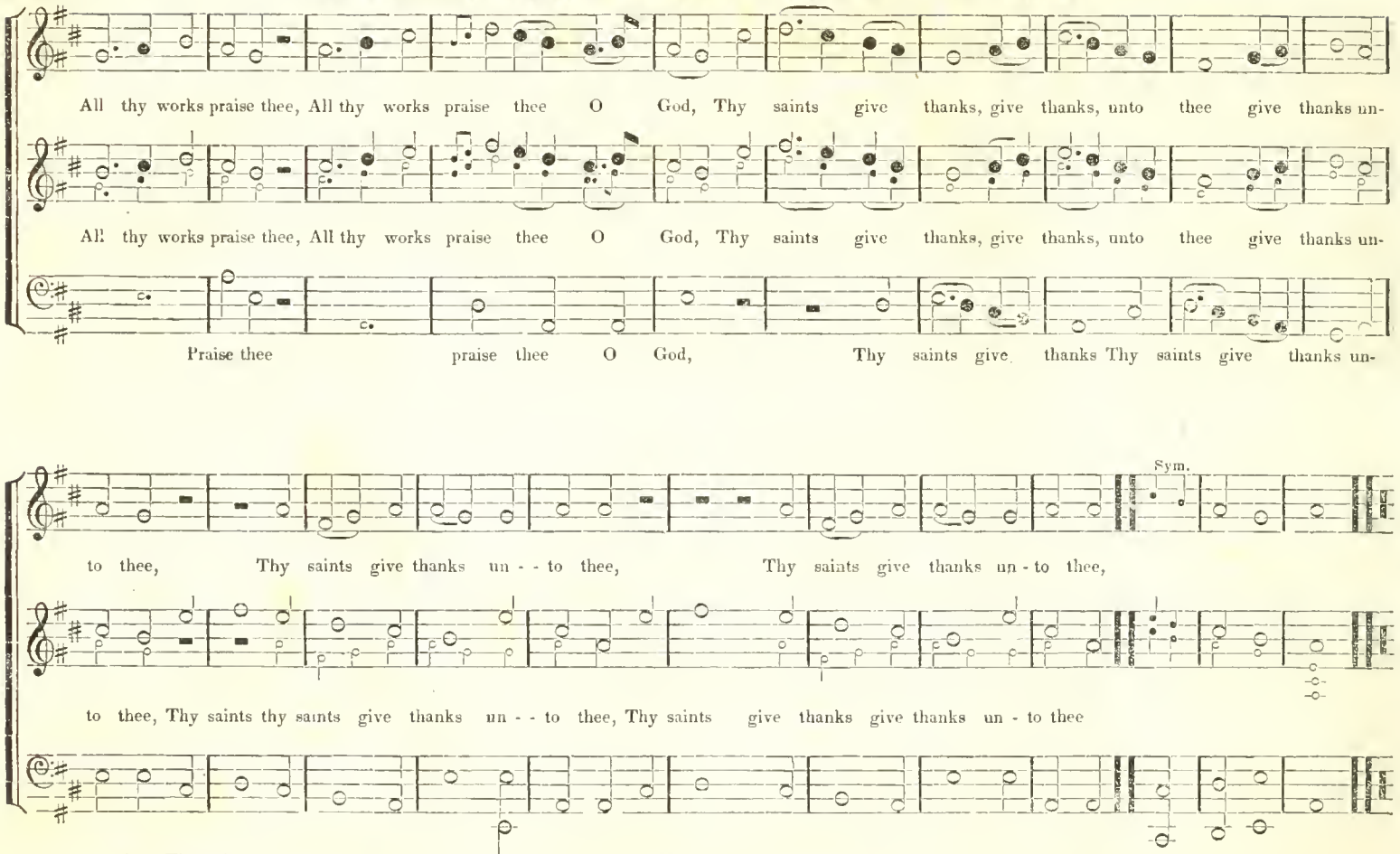


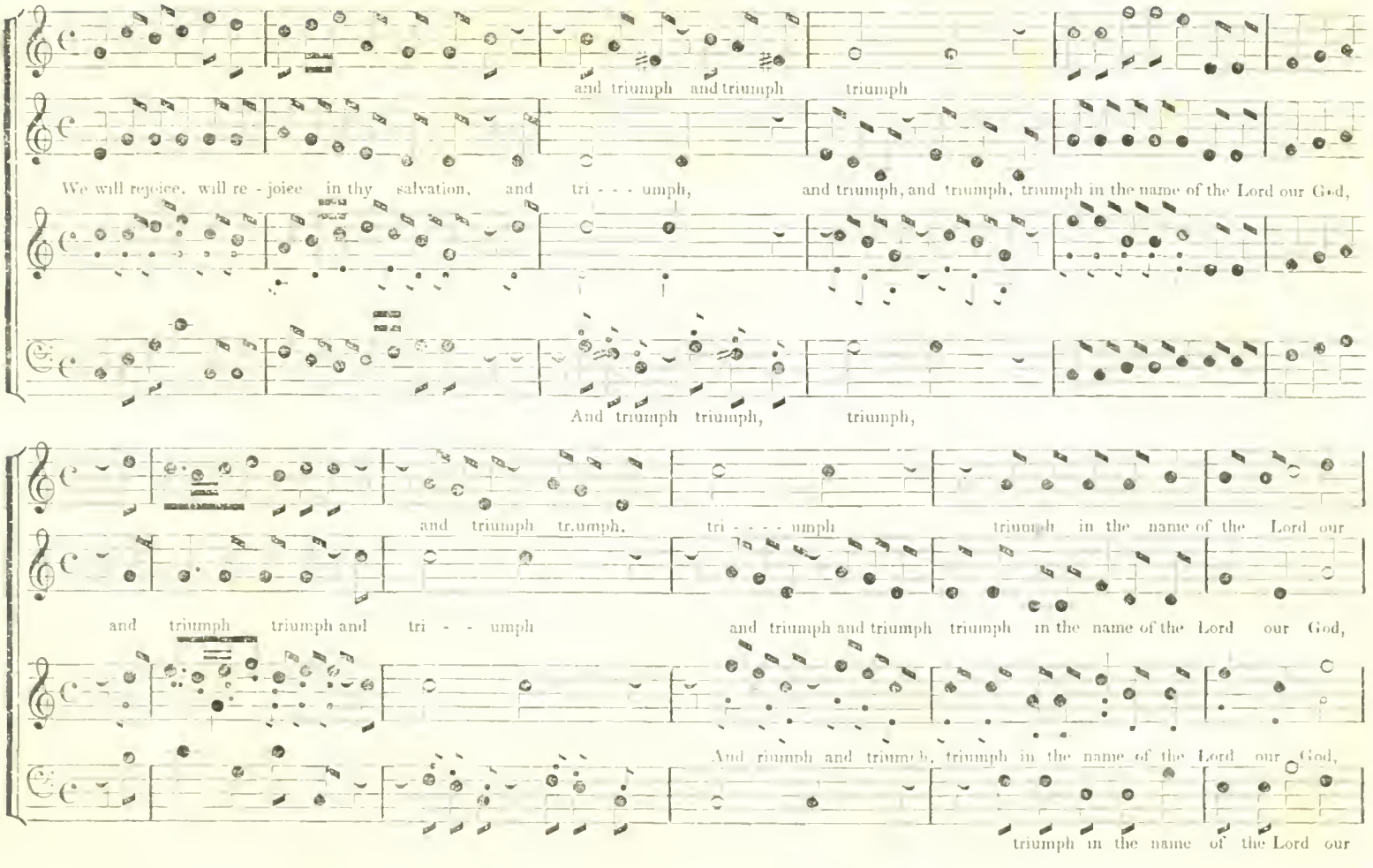
ALL THY WORKS PRAISE THEE.

Kent.

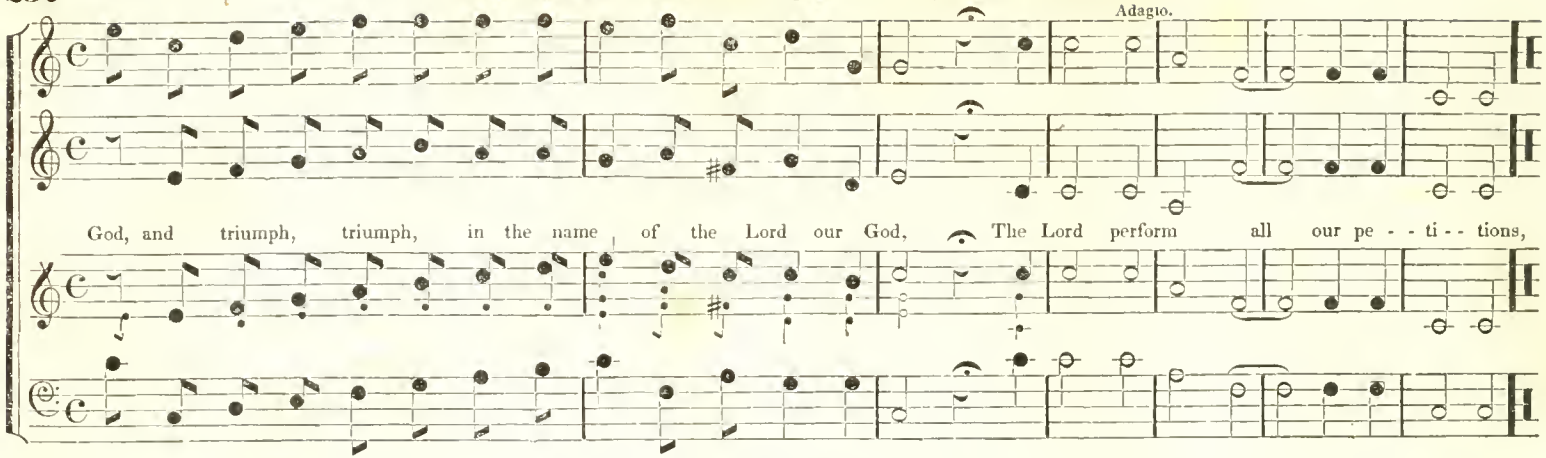


ALL THY WORKS PRAISE THEE. Continued.

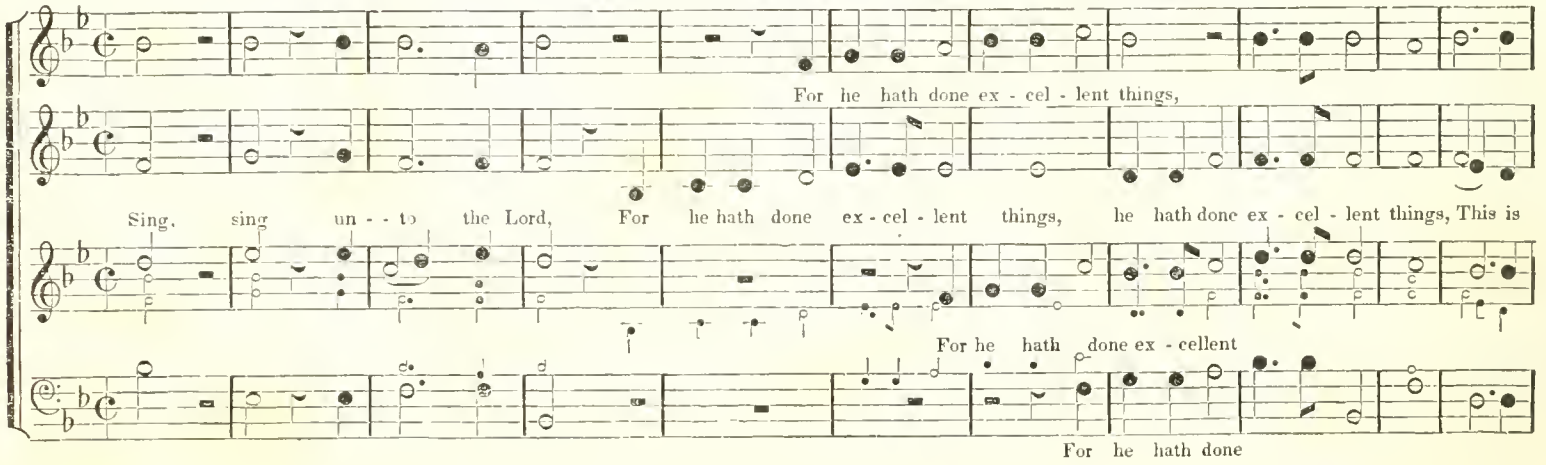


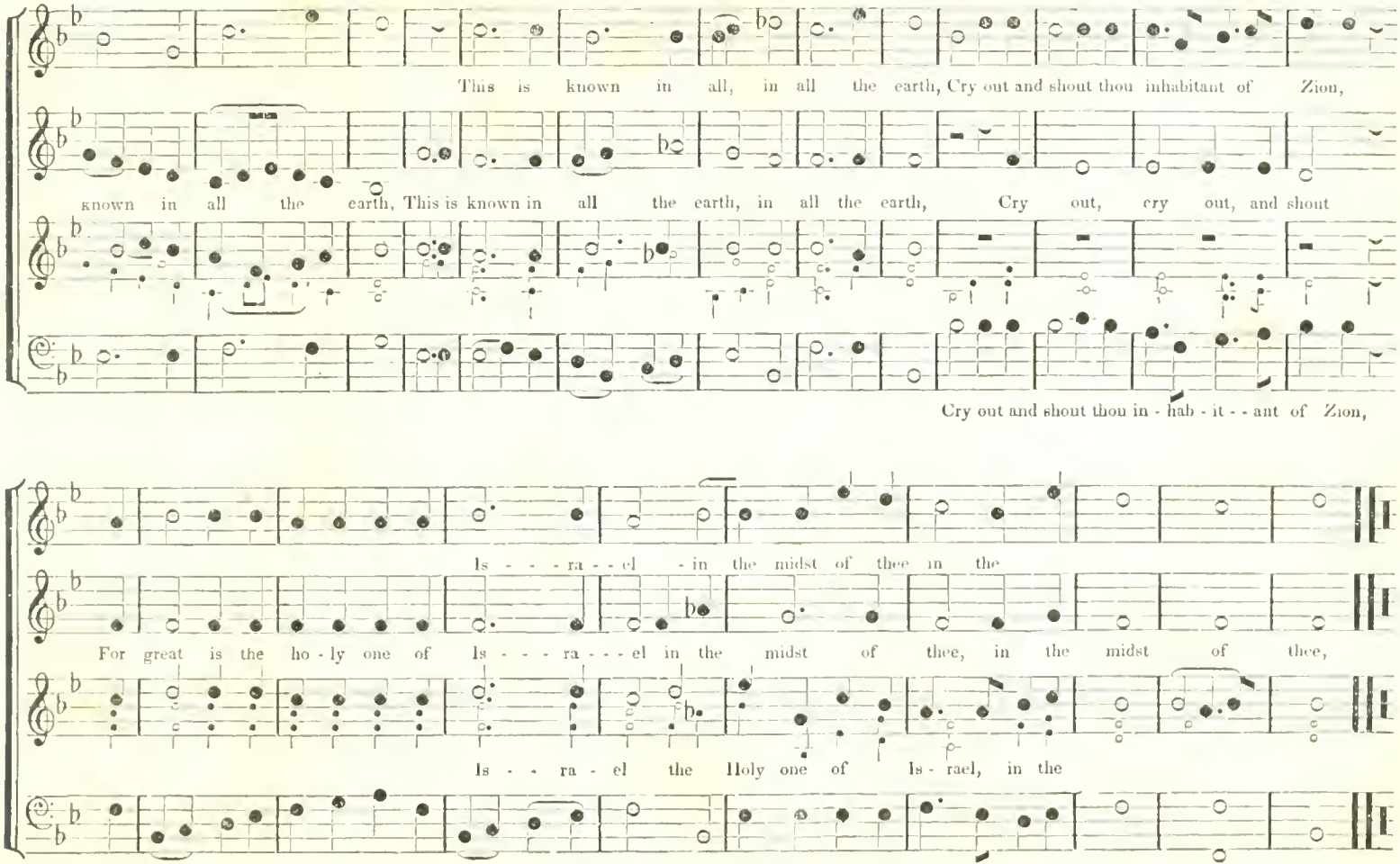

and triumph and triumph triumph
We will rejoice, will re - joice in thy salvation, and tri - - - umph, and triumph, and triumph, triumph in the name of the Lord our God,
And triumph triumph, triumph,
and triumph tr.umph. tri - - - umph triumph in the name of the Lord our
and triumph triumph and tri - - umph and triumph and triumph triumph in the name of the Lord our God,
And triumph and triumph, triumph in the name of the Lord our God,
triumph in the name of the Lord our

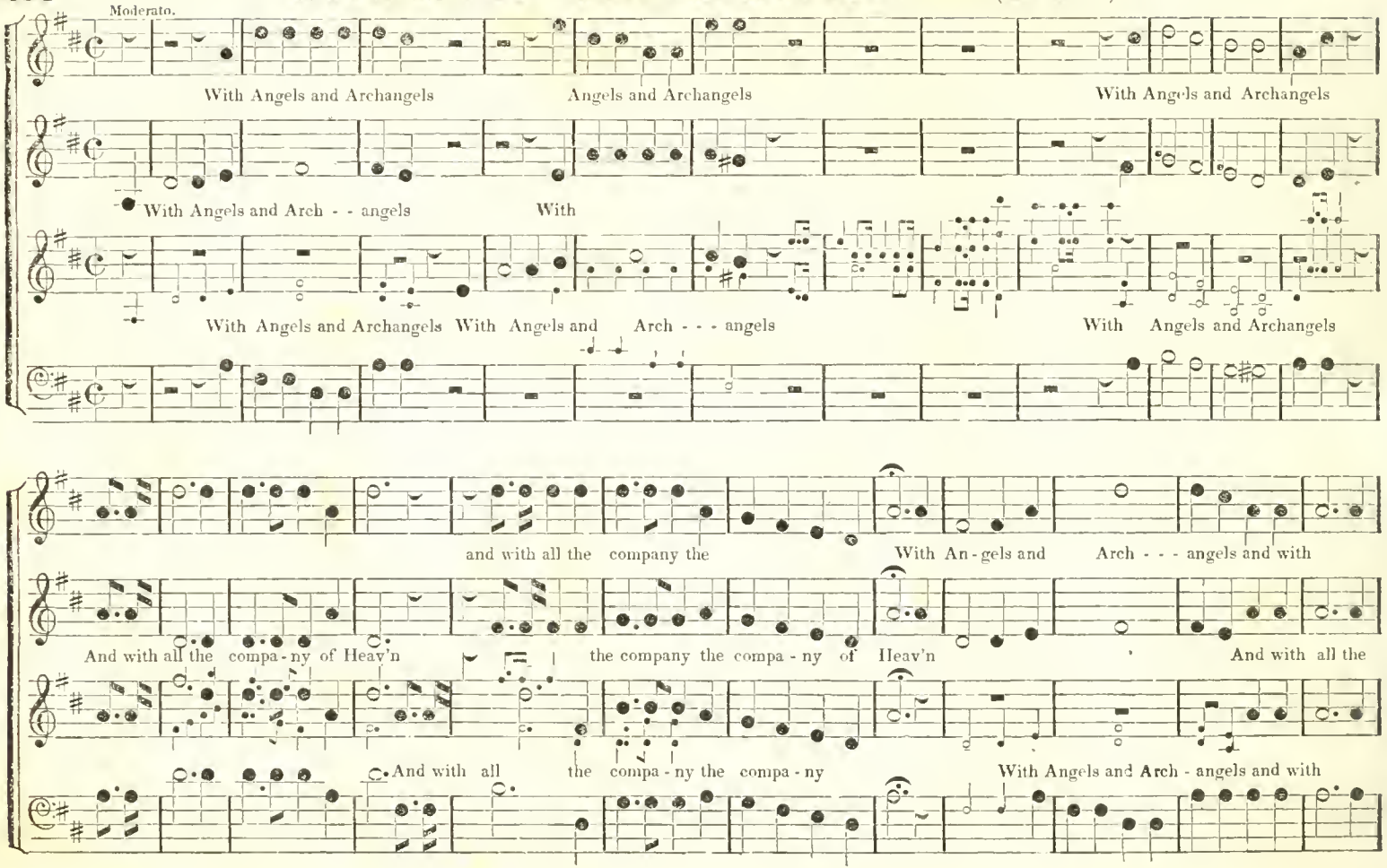
WE WILL REJOICE. Continued.

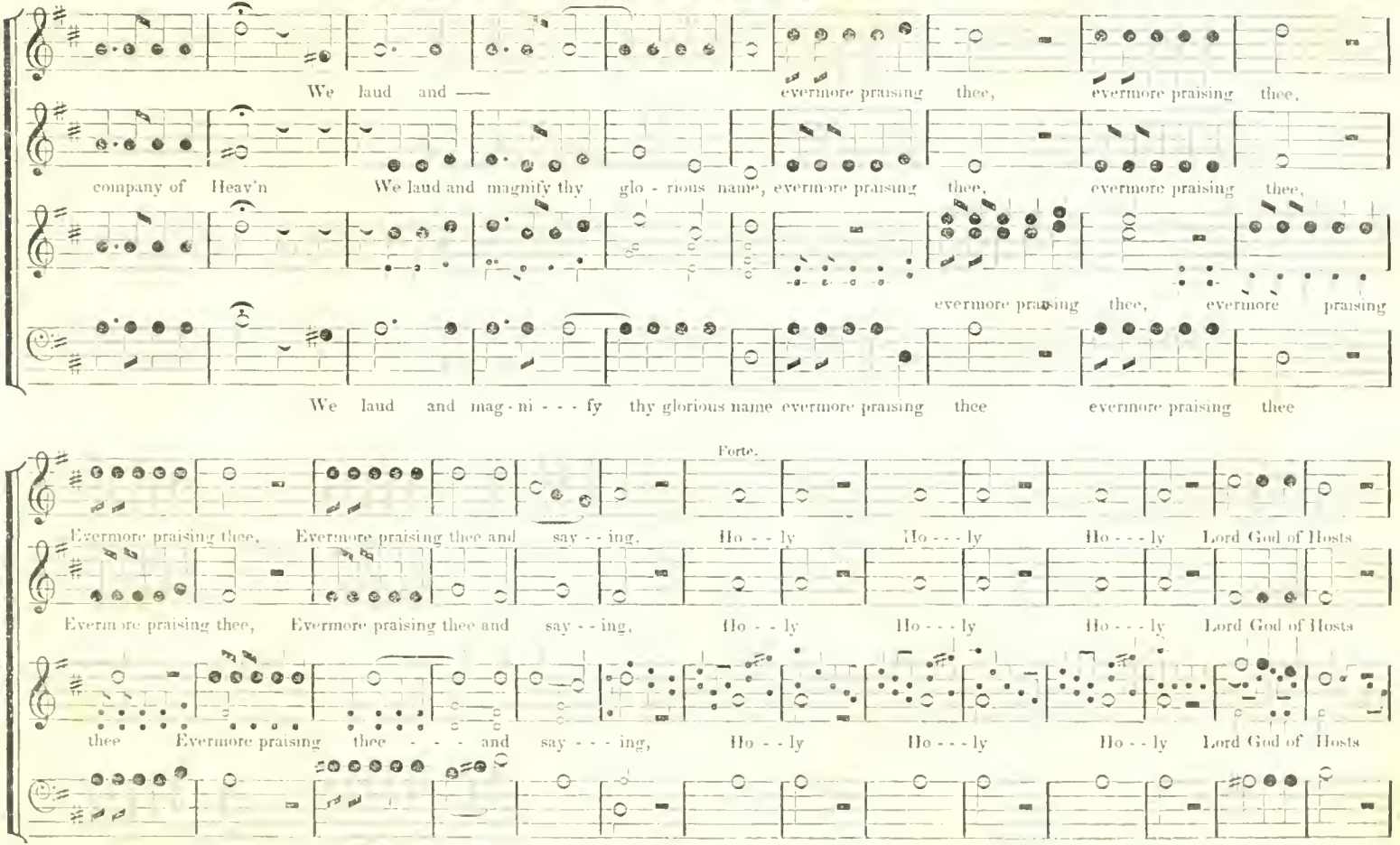


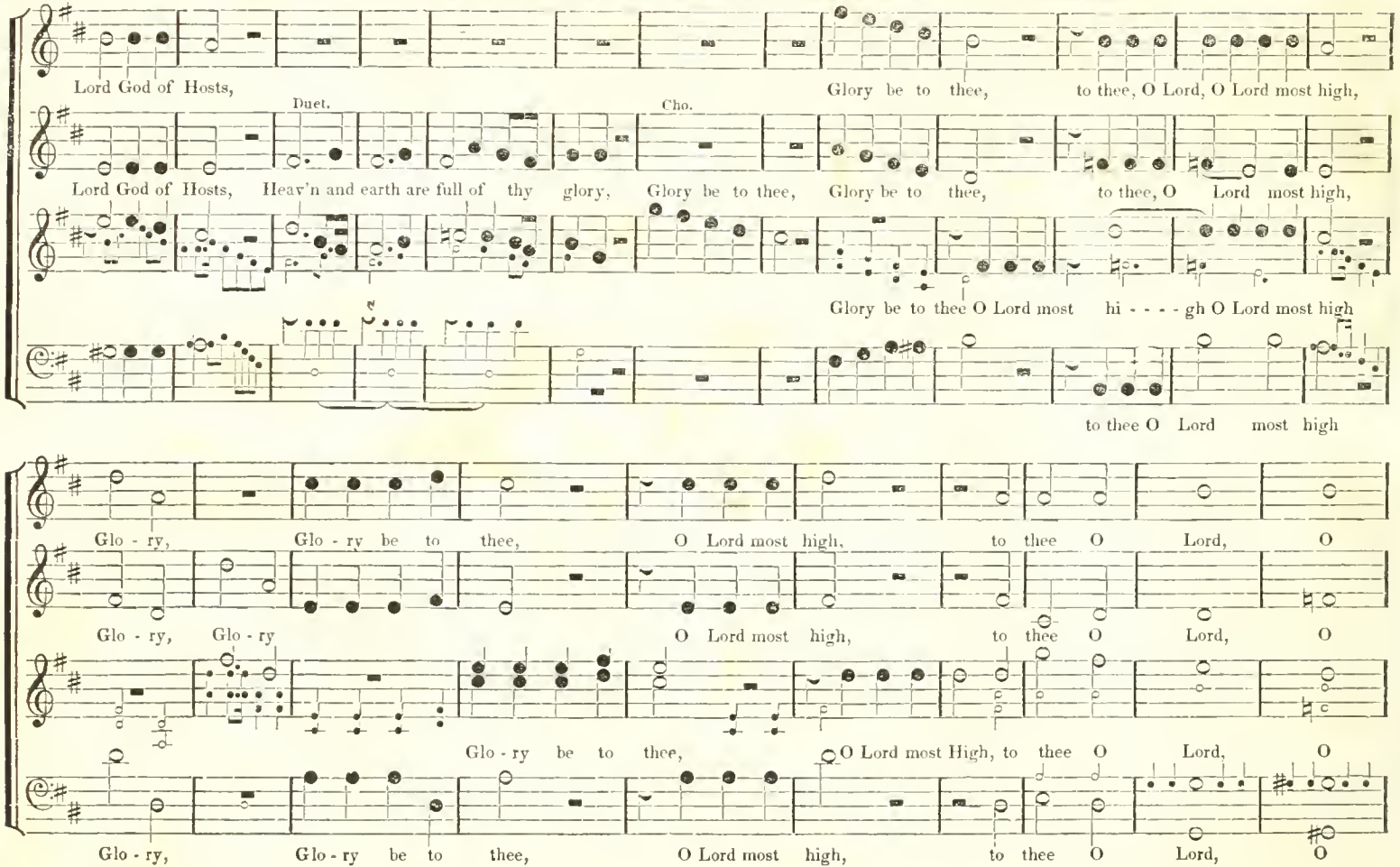
SING UNTO THE LORD. (Sentence.)

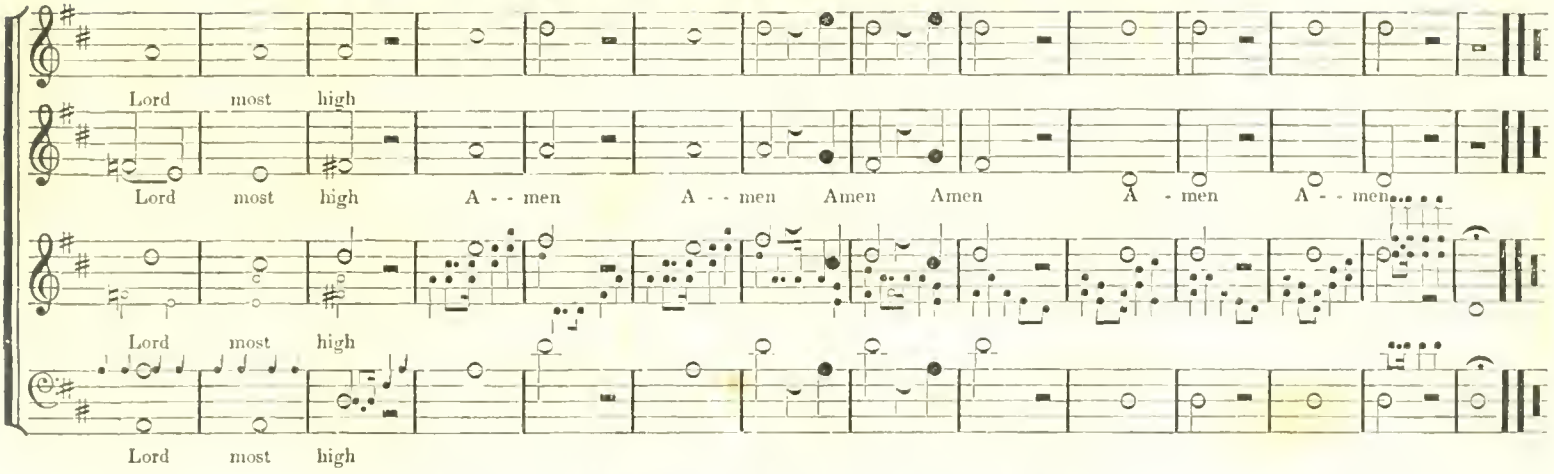



This is known in all, in all the earth, Cry out and shout thou inhabitant of Zion,
known in all the earth, This is known in all the earth, in all the earth, Cry out, cry out, and shout
Cry out and shout thou in - hab - it - - ant of Zion,
Is - - - ra - - el - in the midst of thee in the
For great is the ho - ly one of Is - - - ra - - - el in the midst of thee, in the midst of thee,
Is - - ra - el the Holy one of Is - rael, in the


Moderato.
With Angels and Archangels
Angels and Archangels
With Angels and Archangels
With Angels and Arch - - angels
With
With Angels and Archangels
With Angels and
Arch - - - angels
With Angels and Archangels
and with all the company the
With An - gels and
Arch - - - angels and with
And with all the compa - ny of Heav'n
the company the compa - ny of Heav'n
And with all the
And with all
the compa - ny the compa - ny
With Angels and Arch - angels and with

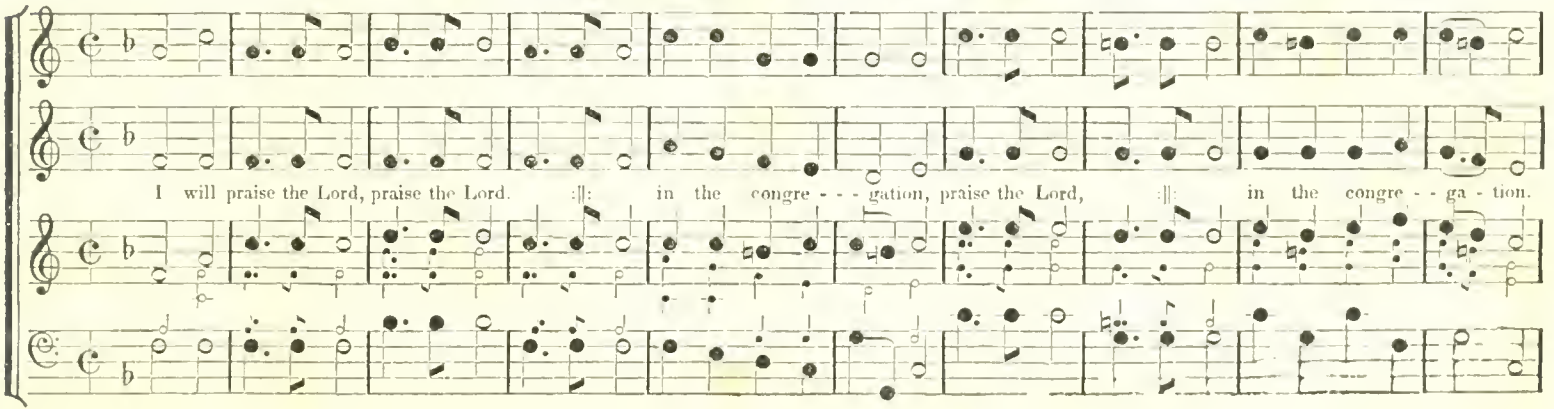

We laud and — evermore praising thee, evermore praising thee,
company of Heav'n We laud and magnify thy glo - rious name, evermore praising thee, evermore praising thee,
evermore praising thee, evermore praising
We laud and mag - ni - - - fy thy glorious name evermore praising thee evermore praising thee
Forte.
Evermore praising thee, Evermore praising thee and say - - ing, Ho - - ly Ho - - - ly Ho - - - ly Lord God of Hosts
Evermore praising thee, Evermore praising thee and say - - ing, Ho - - ly Ho - - - ly Ho - - - ly Lord God of Hosts
thee Evermore praising thee - - - and say - - - ing, Ho - - ly Ho - - - ly Ho - - ly Lord God of Hosts
Evermore praising thee Evermore praising thee and say - - - ing,


Lord God of Hosts,
Glory be to thee, to thee, O Lord, O Lord most high,
Duet.
Cho.
Lord God of Hosts, Heav'n and earth are full of thy glory, Glory be to thee, Glory be to thee, to thee, O Lord most high,
Glory be to thee O Lord most hi - - - - gh O Lord most high
to thee O Lord most high
Glo - ry, Glo - ry be to thee, O Lord most high, to thee O Lord, O
Glo - ry, Glo - ry O Lord most high, to thee O Lord, O
Glo - ry be to thee, O Lord most High, to thee O Lord, O
Glo - ry, Glo - ry be to thee, O Lord most high, to thee O Lord, O

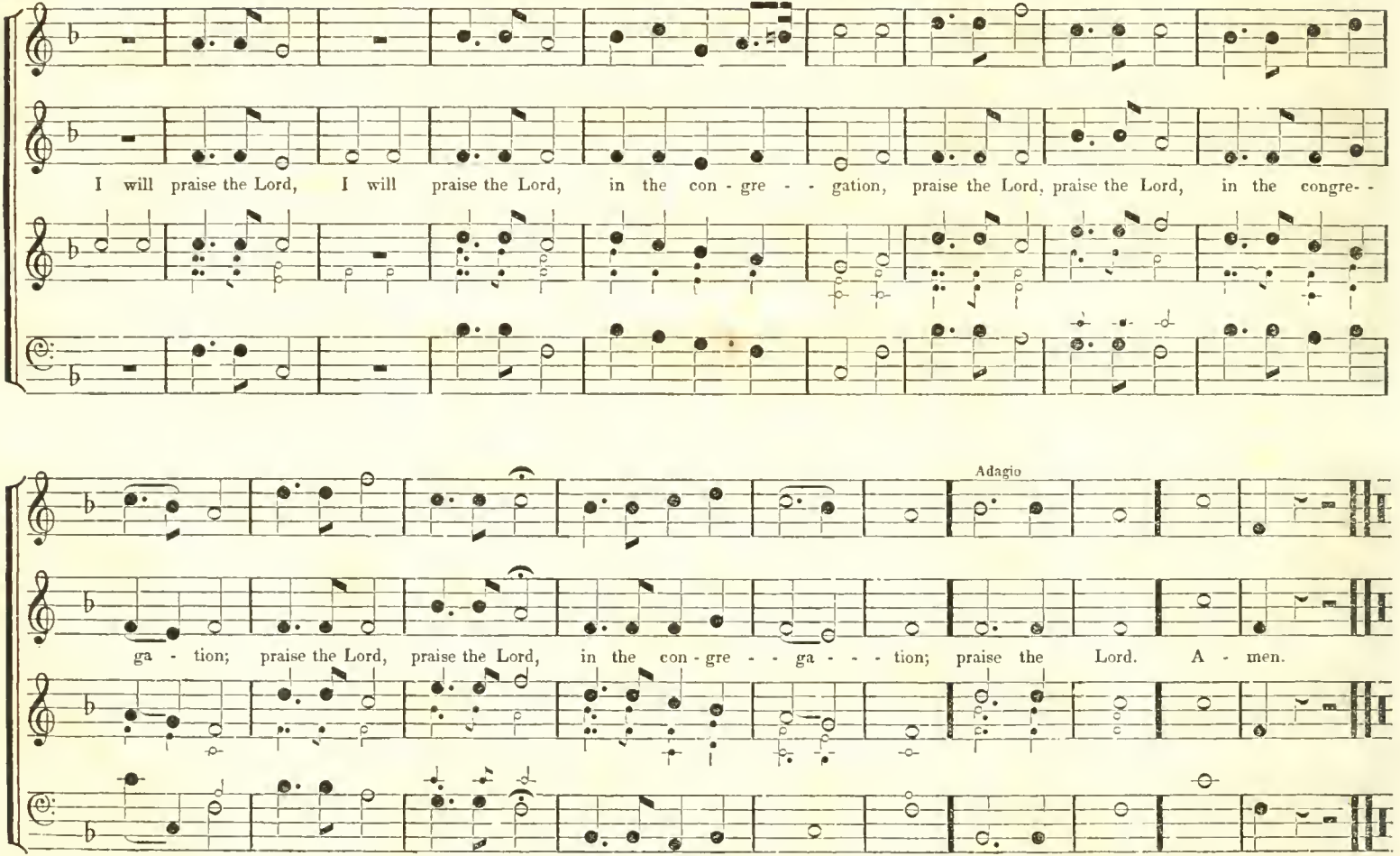


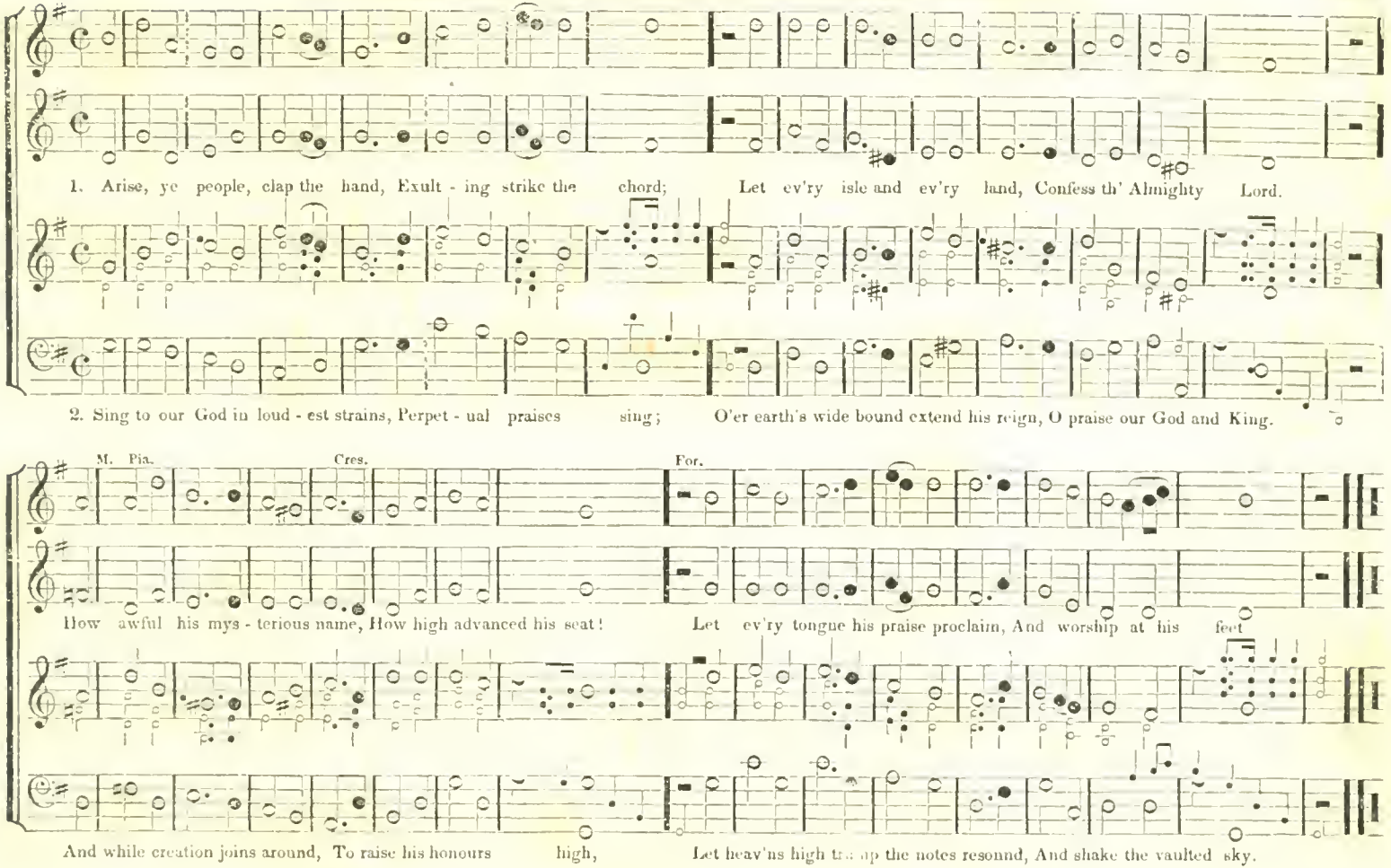
I WILL PRAISE THE LORD. (Anthem.)

Chapple.

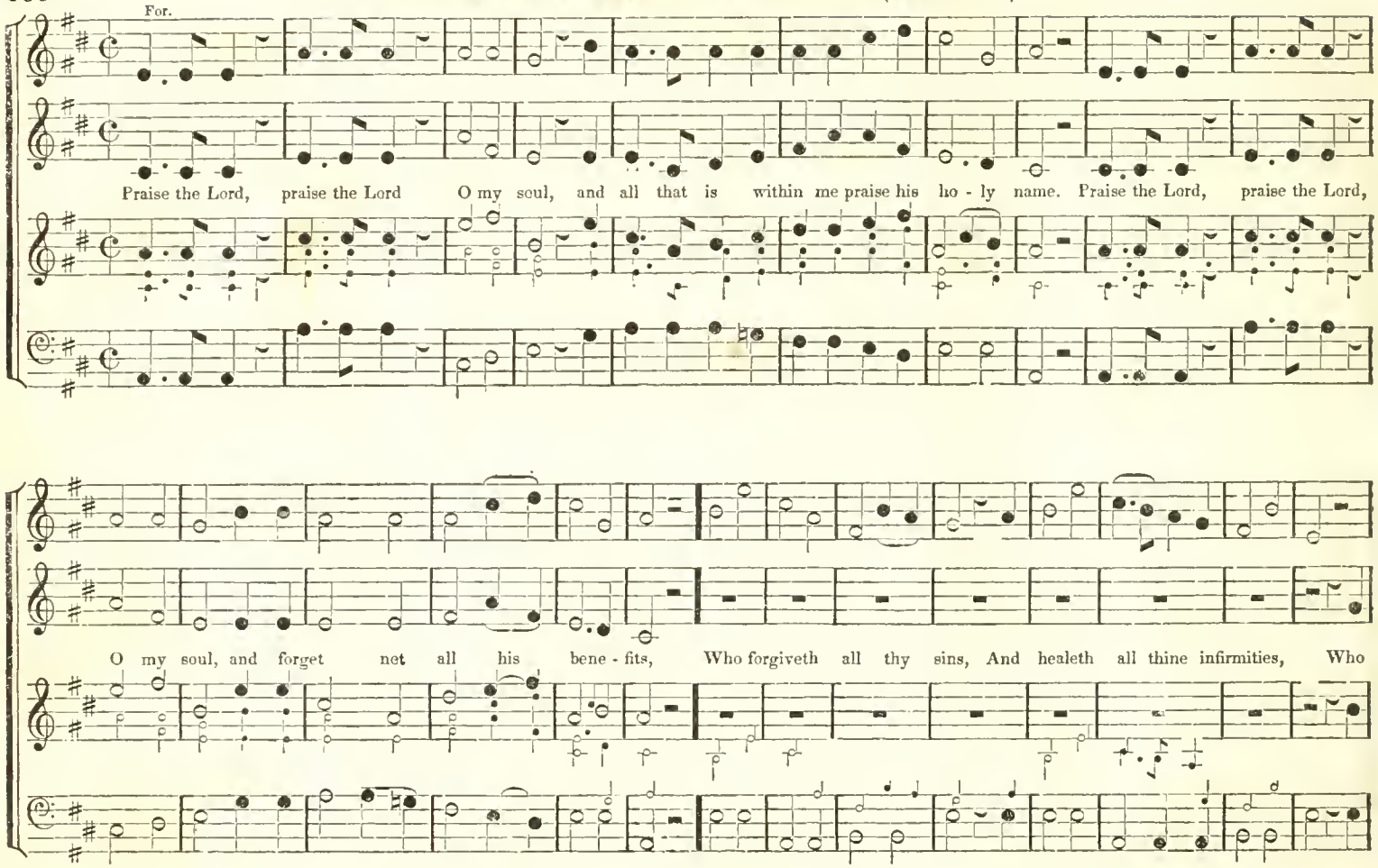


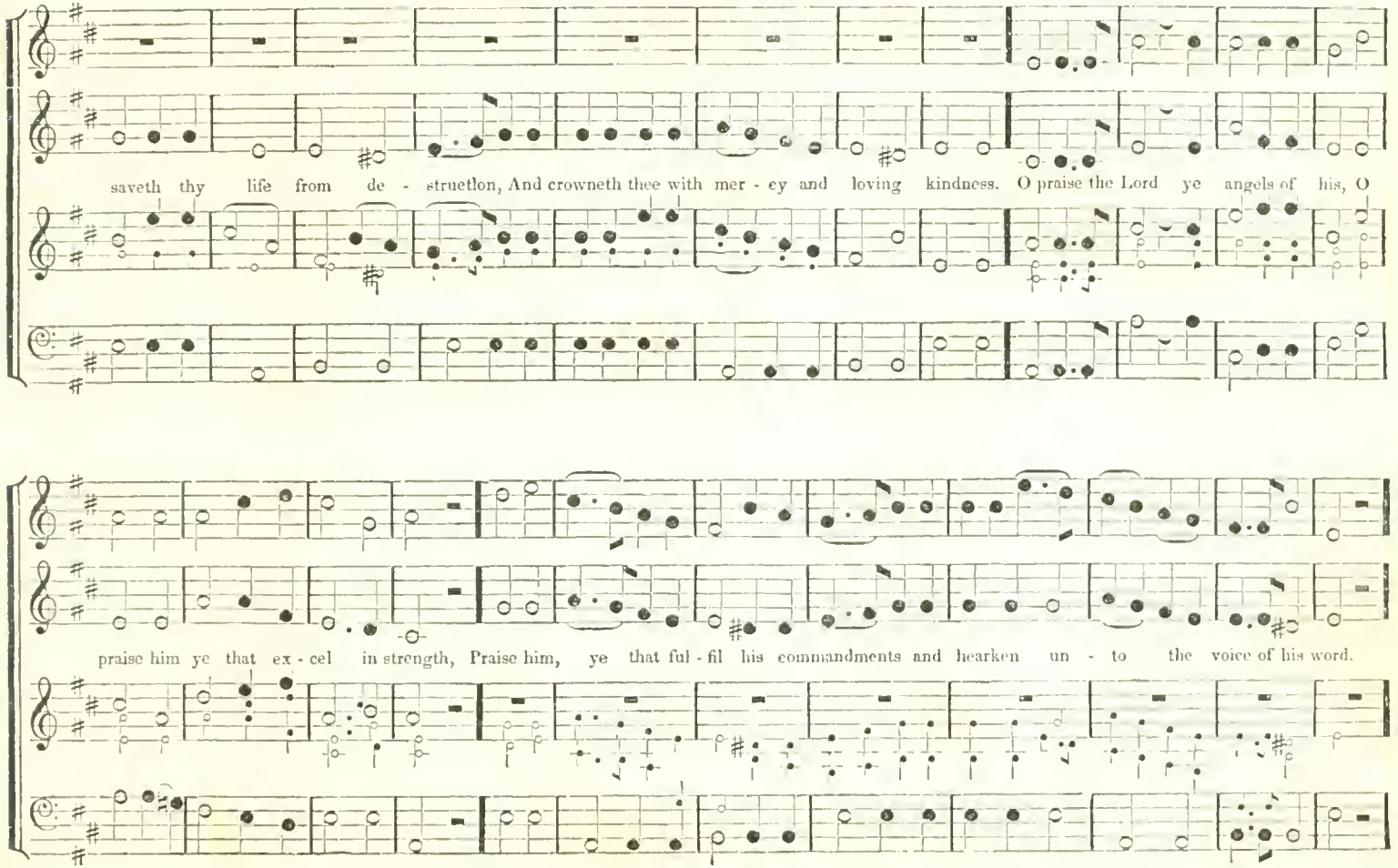
I WILL PRAISE THE LORD. Continued.



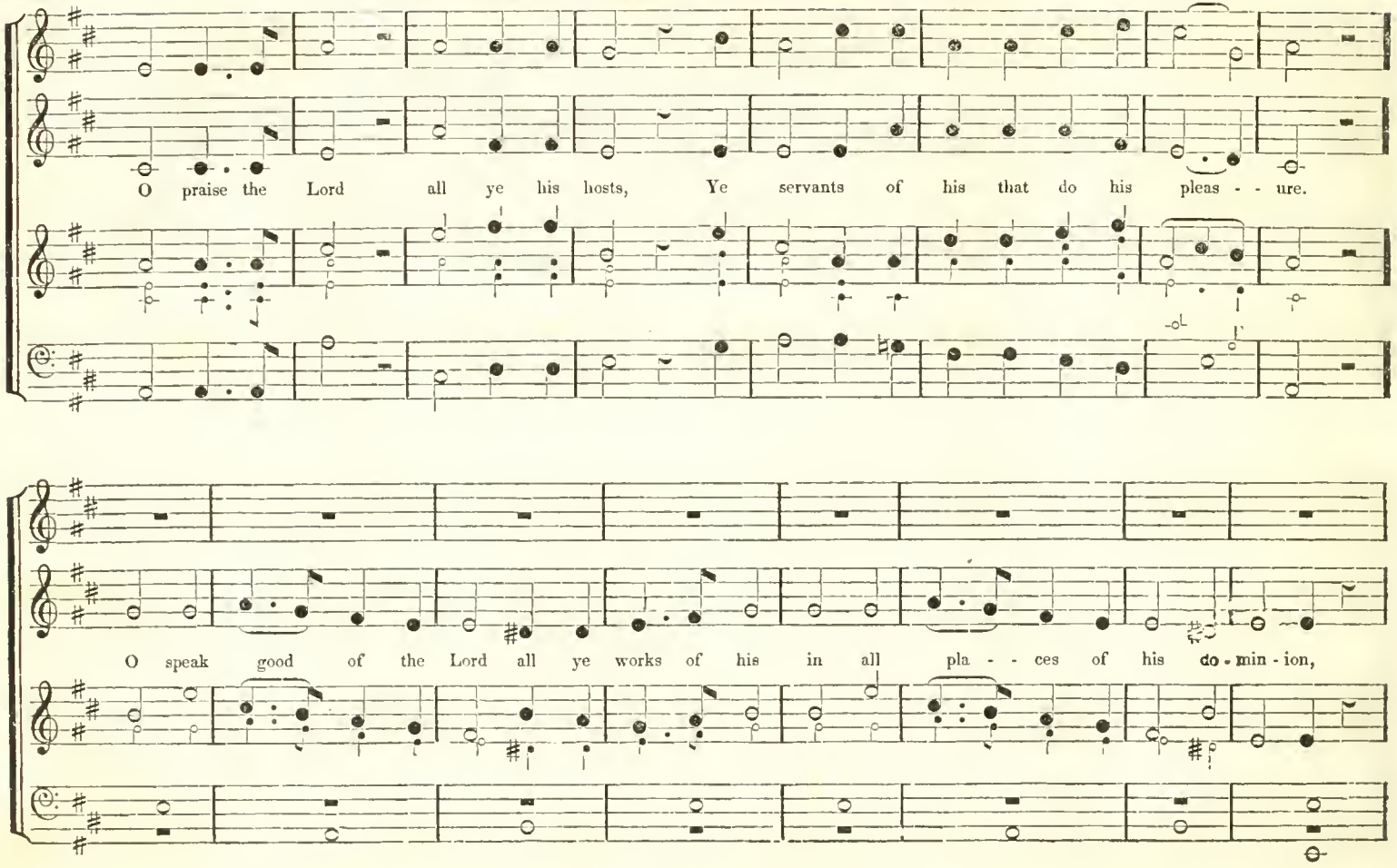

1. Arise, ye people, clap the hand, Exult - ing strike the chord; Let ev'ry isle and ev'ry land, Confess th' Almighty Lord.
2. Sing to our God in loud - est strains, Perpet - ual praises sing; O'er earth's wide bound extend his reign, O praise our God and King.
M. Pia.
Cres.
For.
How awful his mys - terious name, How high advanced his seat! Let ev'ry tongue his praise proclaim, And worship at his feet
And while creation joins around, To raise his honours high, Let heav'ns high tr.. up the notes resound, And shake the vaulted sky.

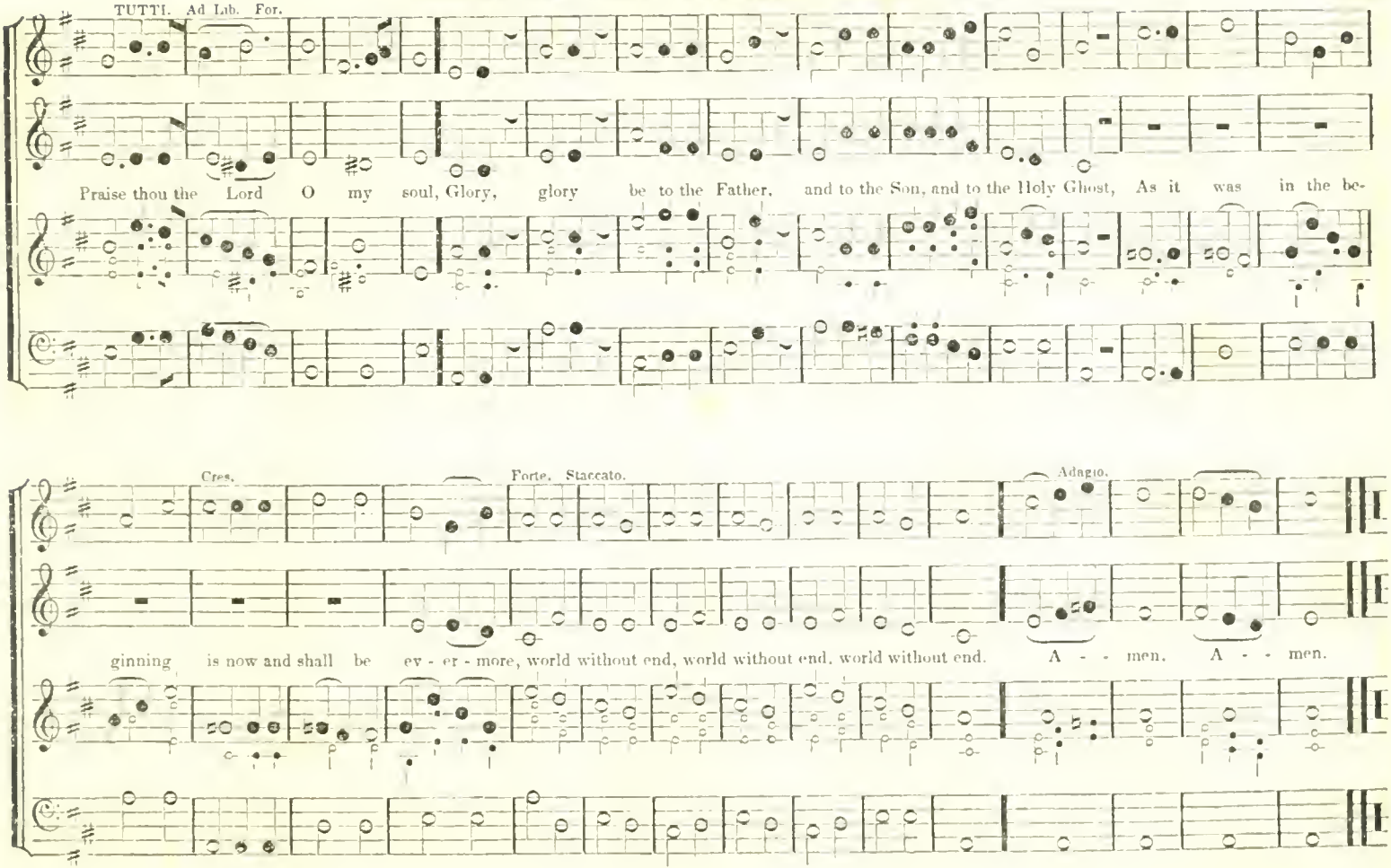
PRAISE THE LORD. (Anthem.)



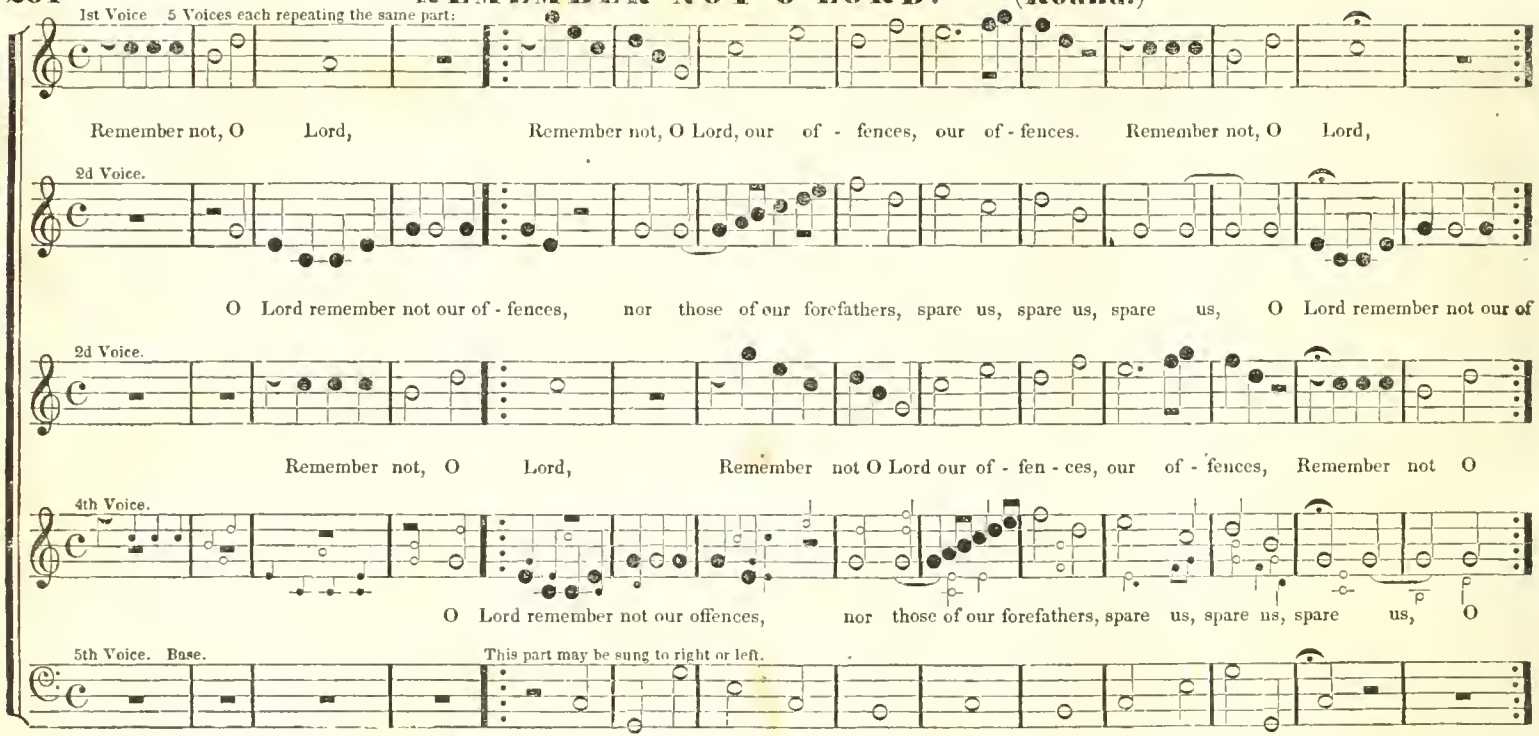

saveth thy life from de - struetlon, And crowneth thee with mer - ey and loving kindness. O praise the Lord ye angels of his, O
praise him ye that ex - cel in strength, Praise him, ye that ful - fil his commandments and hearken un - to the voice of his word.

PRAISE THE LORD. Continued.

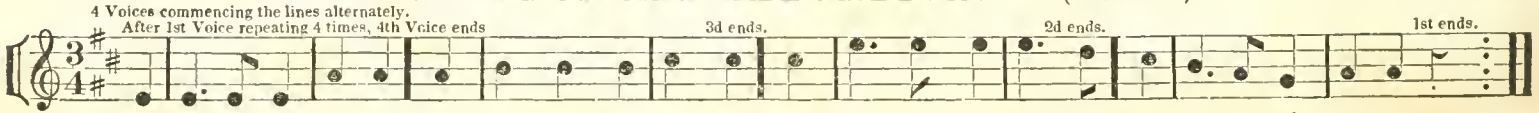



TUTTI. Ad Lib. For.
Praise thou the Lord O my soul, Glory, glory be to the Father, and to the Son, and to the Holy Ghost, As it was in the be-
Cres. Forte. Staccato. Adagio.
ginning is now and shall be ev - er - more, world without end, world without end, world without end. A - - men. A - - men.

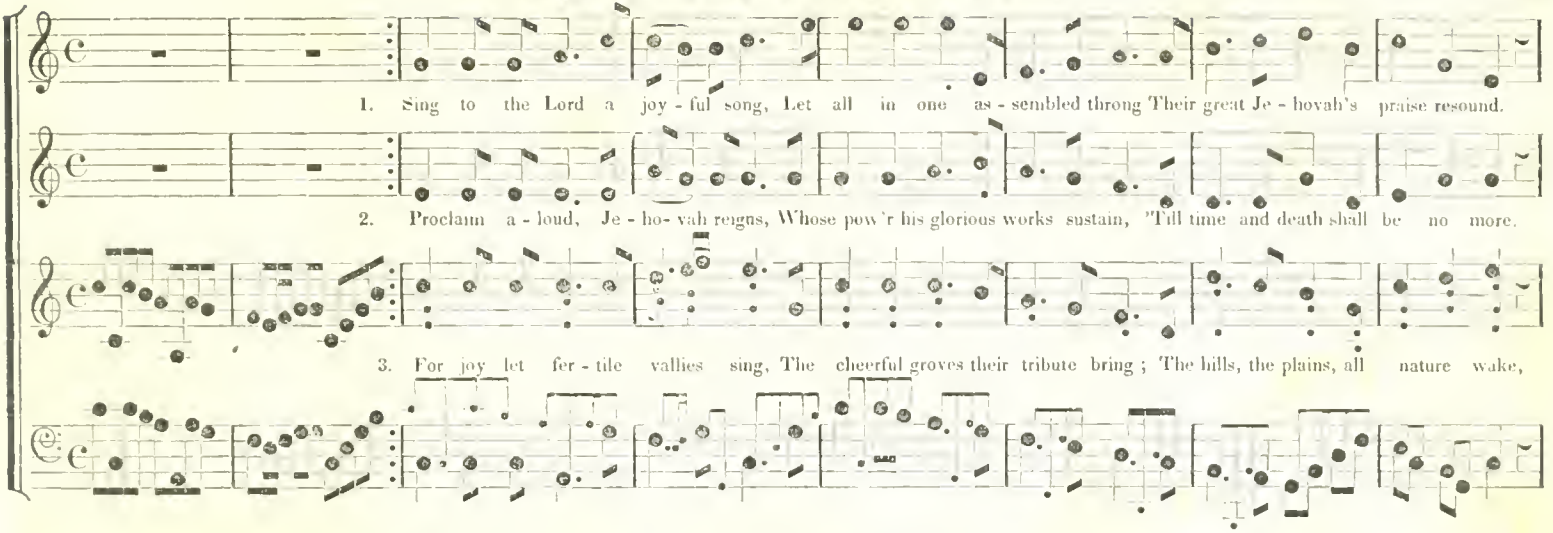
REMEMBER NOT O LORD. (Round.)



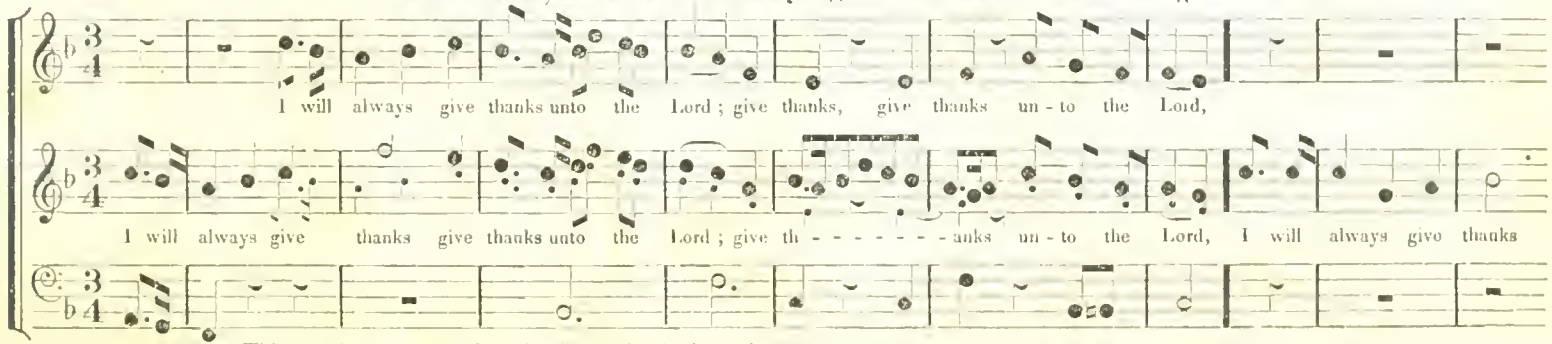
FOR GRACE AND SALVATION. (Round.)



SING TO THE LORD. Ps. 96. W. Jackson.

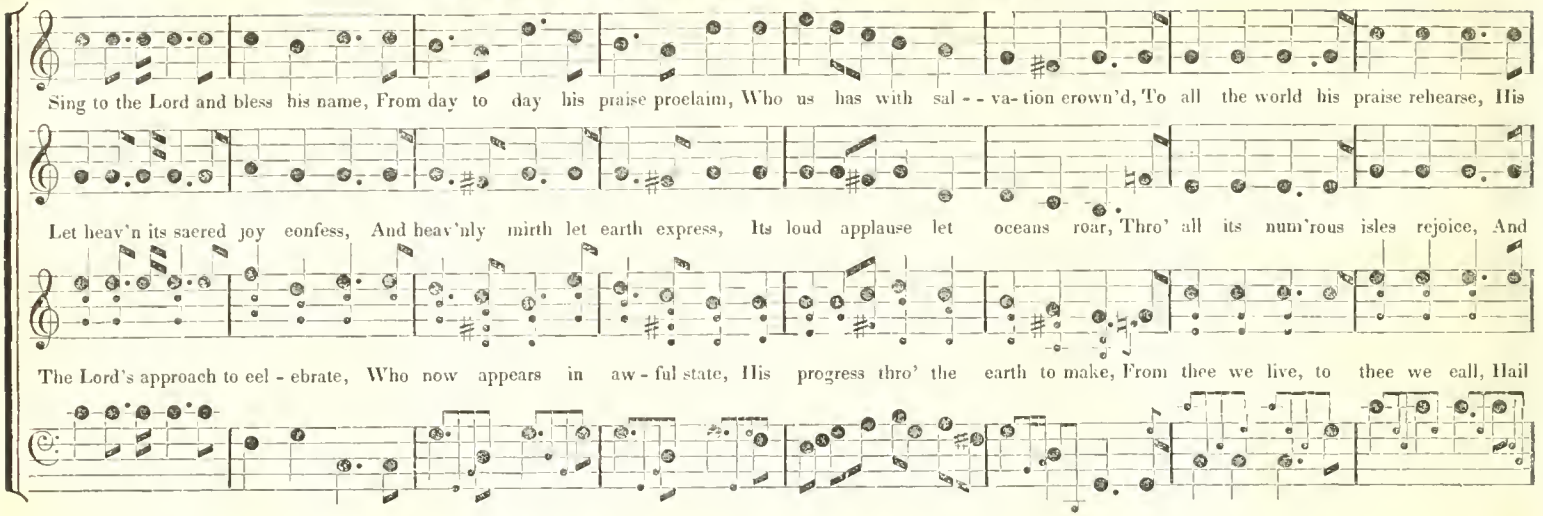


DUETT,—"I will always give thanks."—Ps. 34.* P. Lindley.

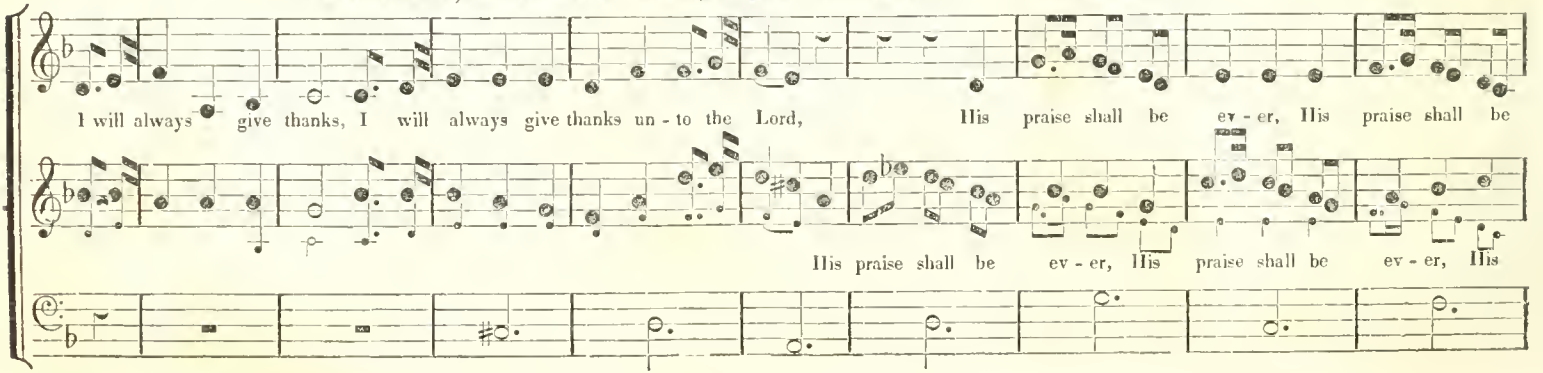


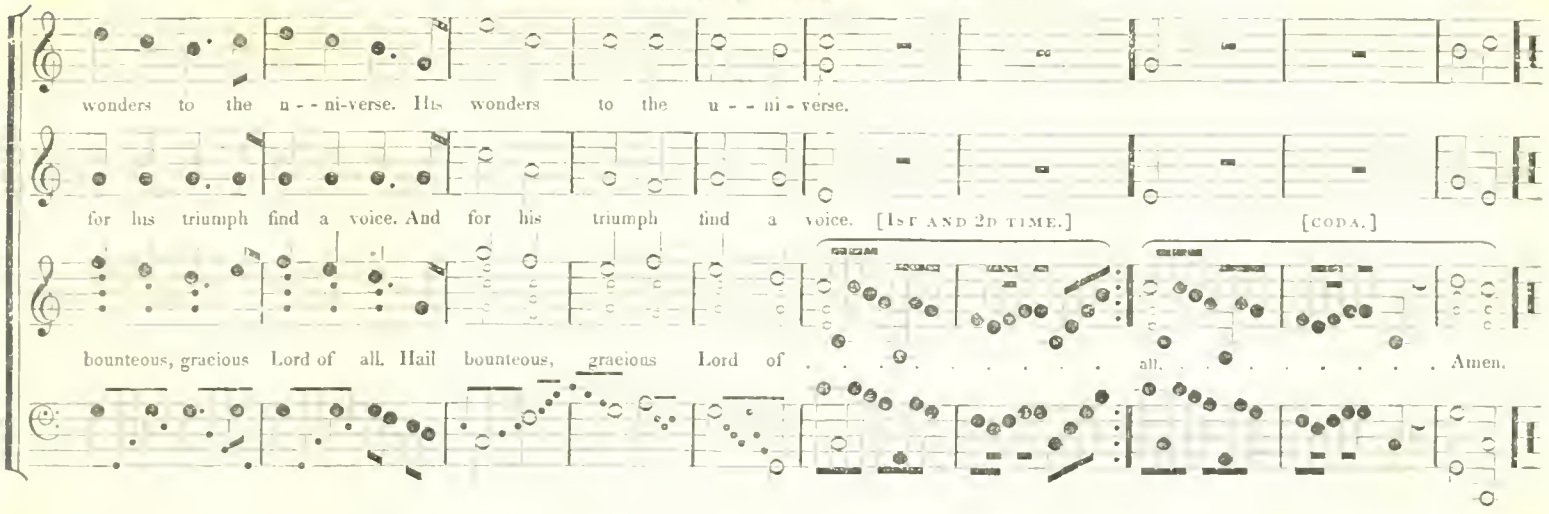
*This may be sung as an Introduction to the Anthem above.

SING TO THE LORD. Continued.

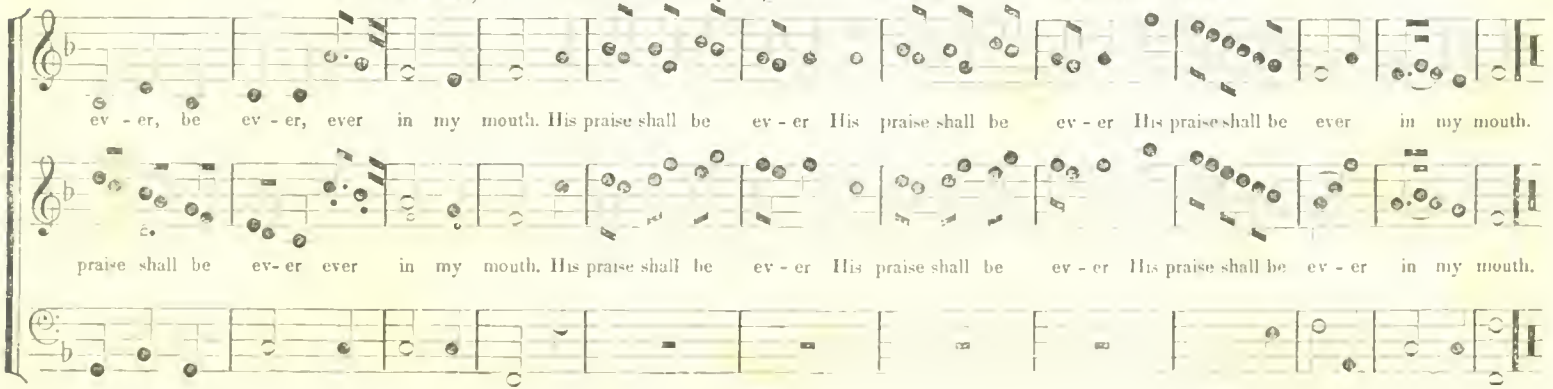


DUETT,—"I will always give thanks." Continued.





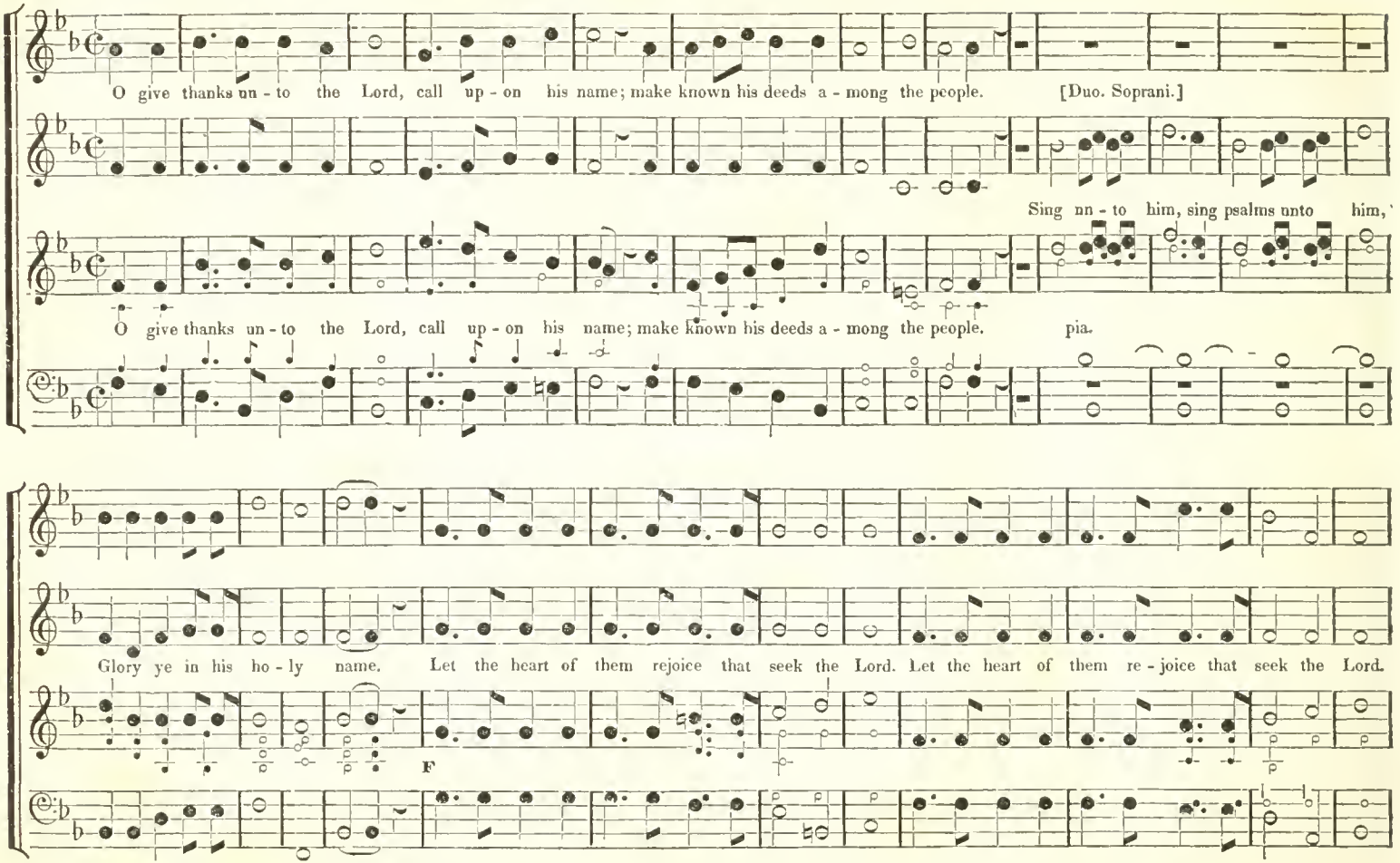
DUETT,—"I will always give thanks." Continued.

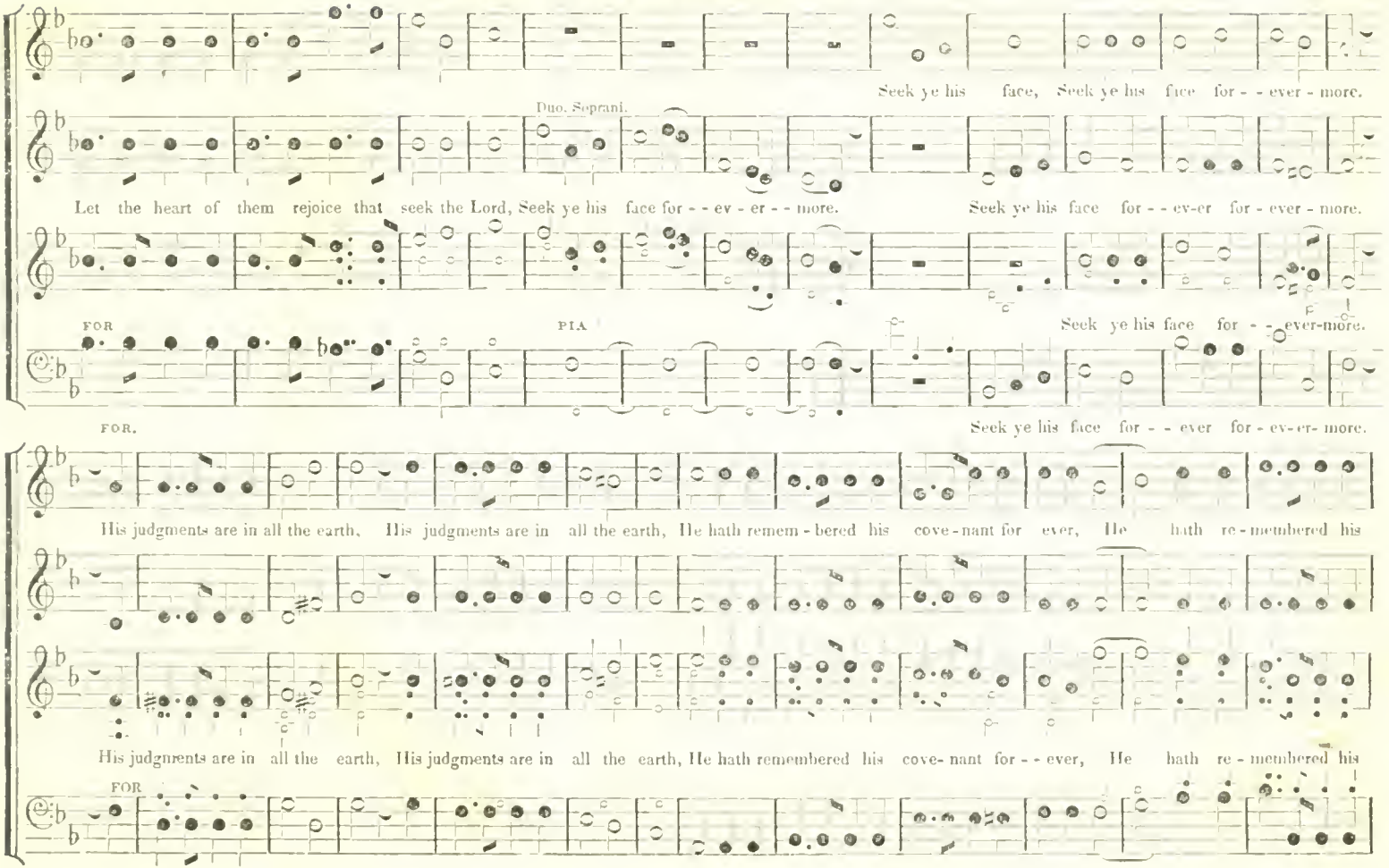


ALLEGRO

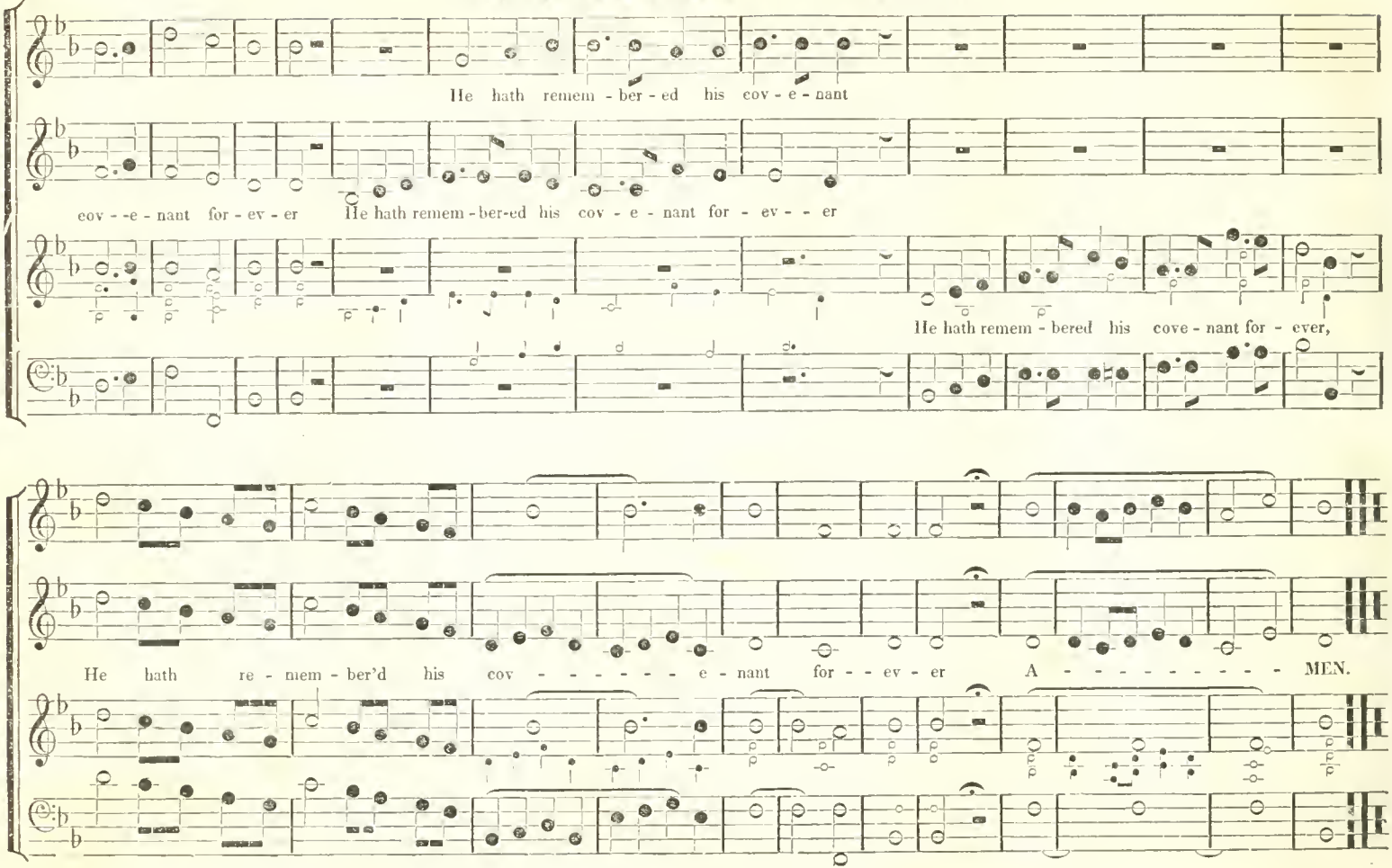
GIVE THANKS. Anthem.

G. J. Webb.




Seek ye his face, Seek ye his face for - - ever - more.
Duo. Soprani.
Let the heart of them rejoice that seek the Lord, Seek ye his face for - - ev - er - - more.
Seek ye his face for - - ev-er for - ever - more.
FOR
PIA
Seek ye his face for - - ever-more.
FOR.
Seek ye his face for - - ever for - ev-er- more.
His judgments are in all the earth, His judgments are in all the earth, He hath remem - bered his cove - nant for ever, He hath re - membered his
His judgments are in all the earth, His judgments are in all the earth, He hath remembered his cove- nant for - - ever, He hath re - membered his
FOR

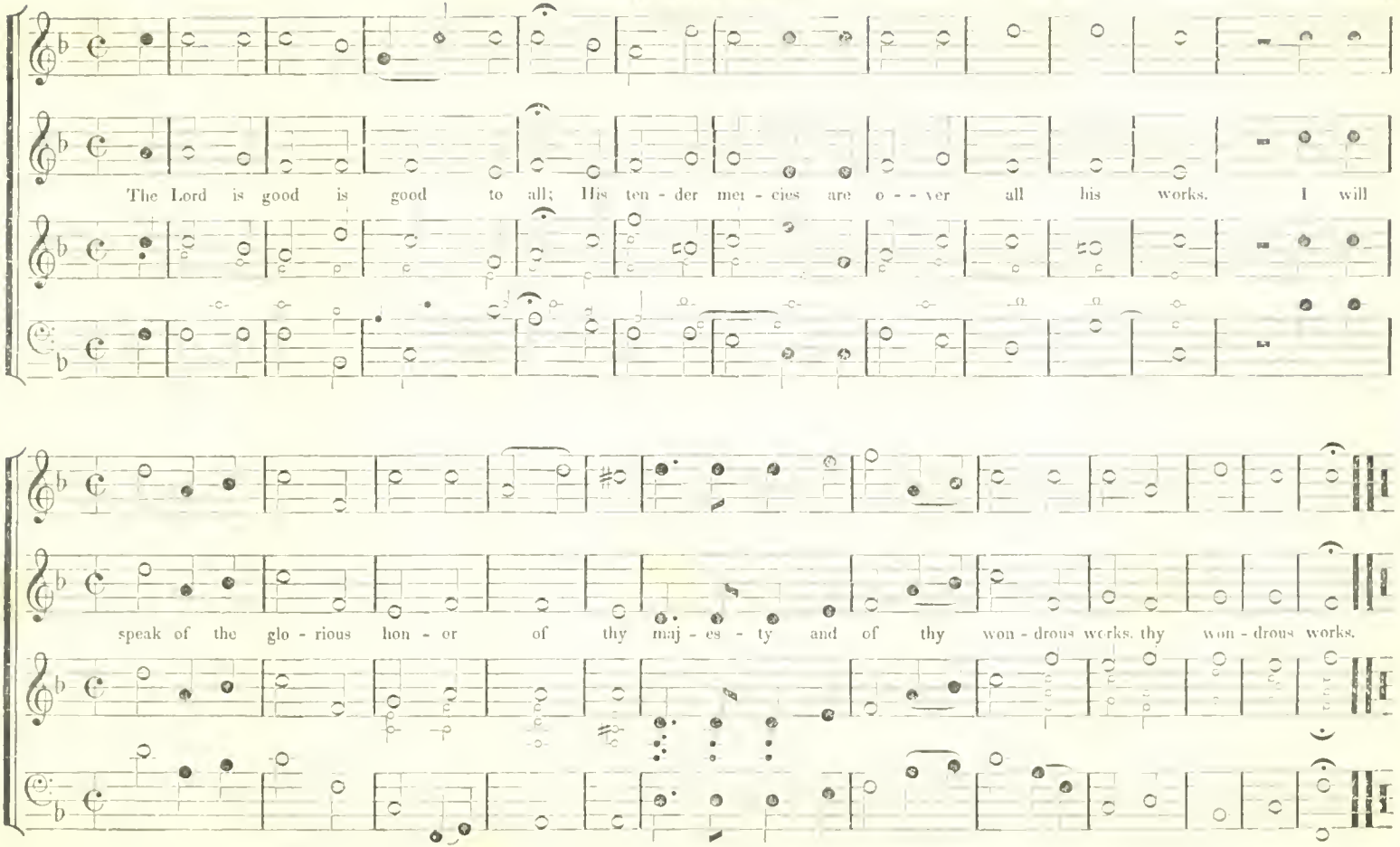
GIVE THANKS. Continued.

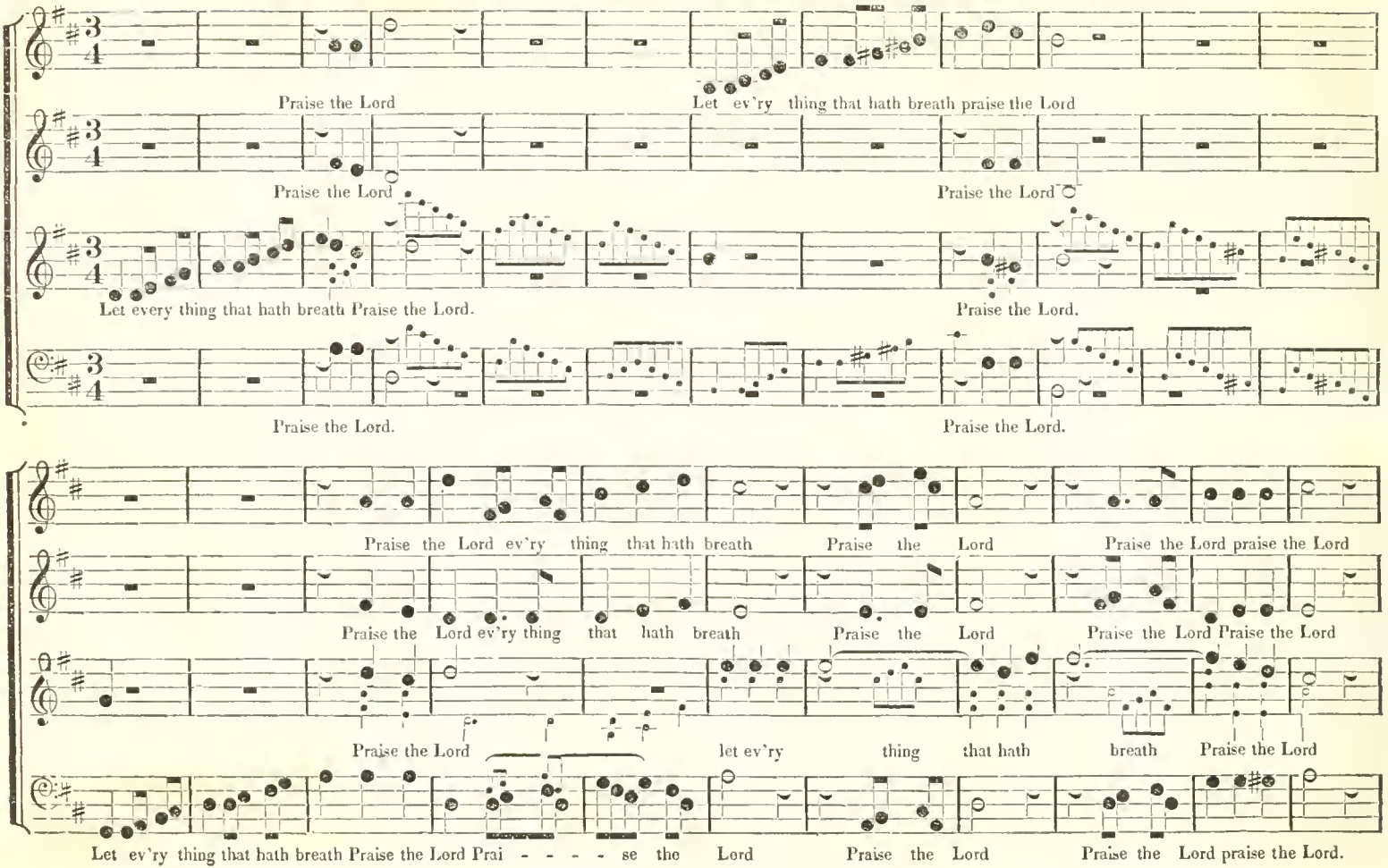


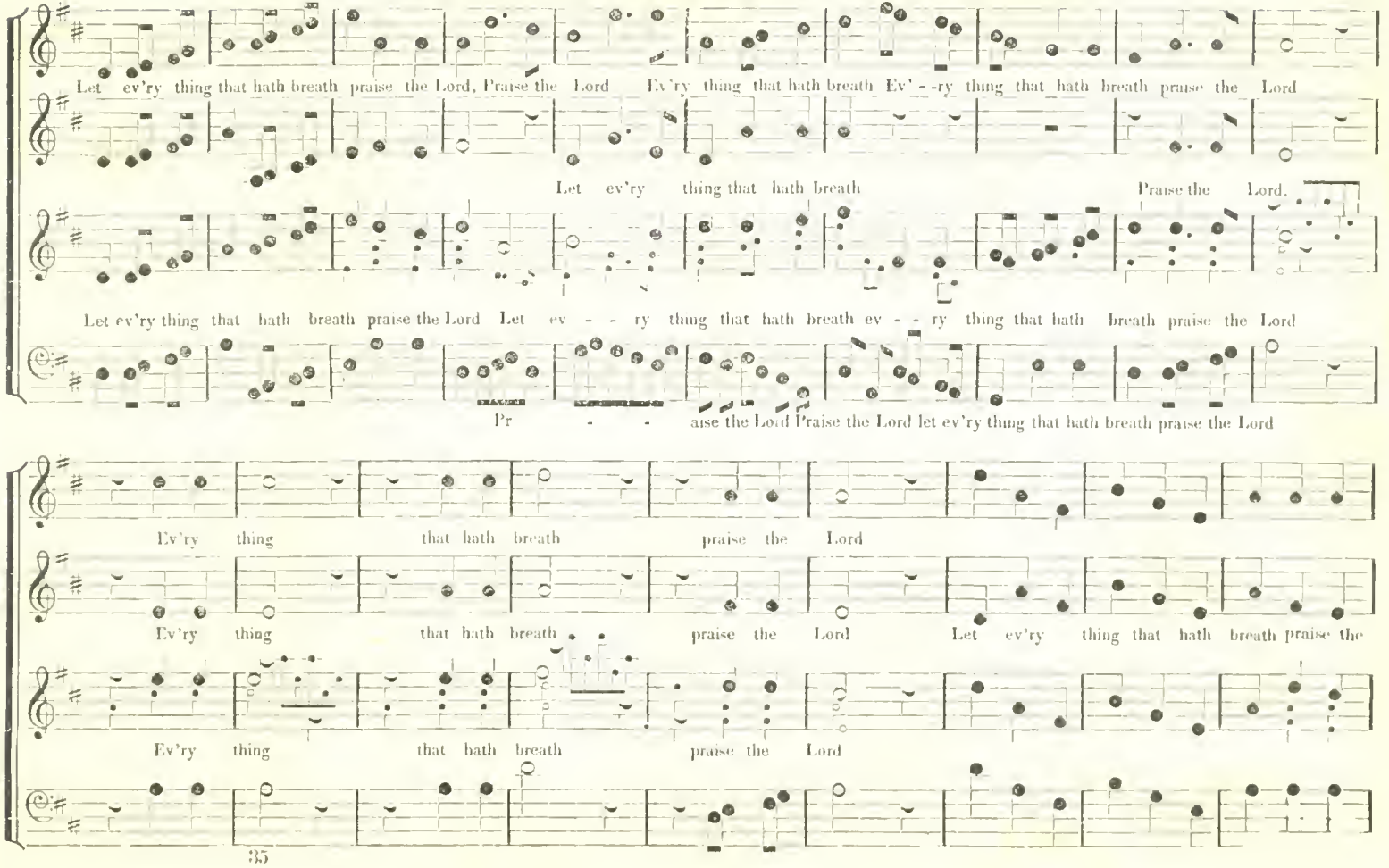
SENTENCE.

Music by G. J. Webb.

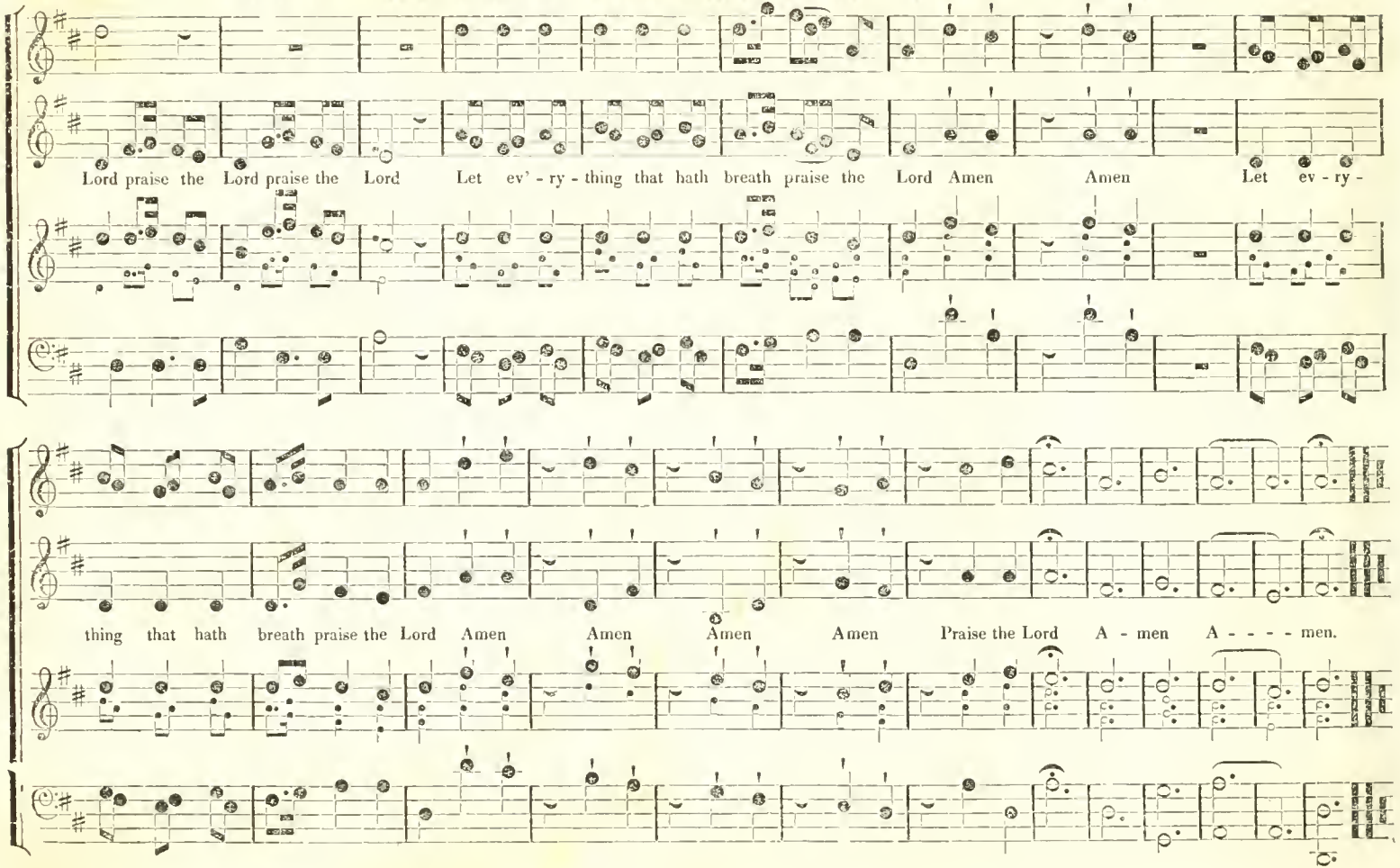
ANDANTE

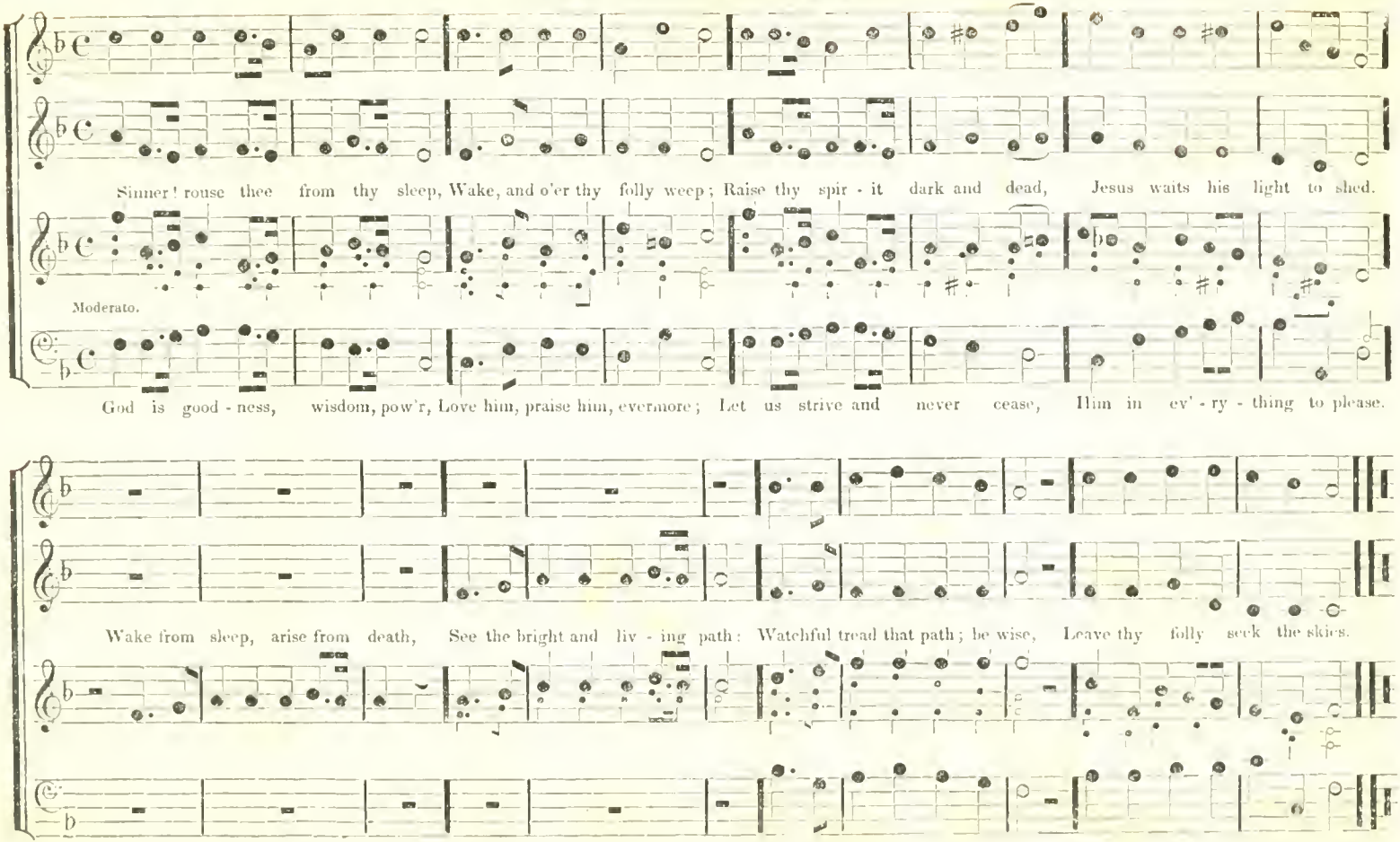



Praise the Lord
Let ev'ry thing that hath breath praise the Lord
Praise the Lord
Praise the Lord
Let every thing that hath breath Praise the Lord.
Praise the Lord.
Praise the Lord.
Praise the Lord.
Praise the Lord ev'ry thing that hath breath
Praise the Lord
Praise the Lord praise the Lord
Praise the Lord ev'ry thing that hath breath
Praise the Lord
Praise the Lord Praise the Lord
Praise the Lord
let ev'ry thing that hath breath
Praise the Lord
Let ev'ry thing that hath breath Praise the Lord Prai - - - - se the Lord
Praise the Lord
Praise the Lord praise the Lord.


Let ev'ry thing that hath breath praise the Lord, Praise the Lord Ev'ry thing that hath breath Ev'-ry thing that hath breath praise the Lord
Let ev'ry thing that hath breath Praise the Lord.
Let ev'ry thing that hath breath praise the Lord Let ev - - ry thing that hath breath ev - - ry thing that hath breath praise the Lord
Pr - - aise the Lord Praise the Lord let ev'ry thing that hath breath praise the Lord
Ev'ry thing that hath breath praise the Lord
Ev'ry thing that hath breath praise the Lord Let ev'ry thing that hath breath praise the
Ev'ry thing that hath breath praise the Lord
35

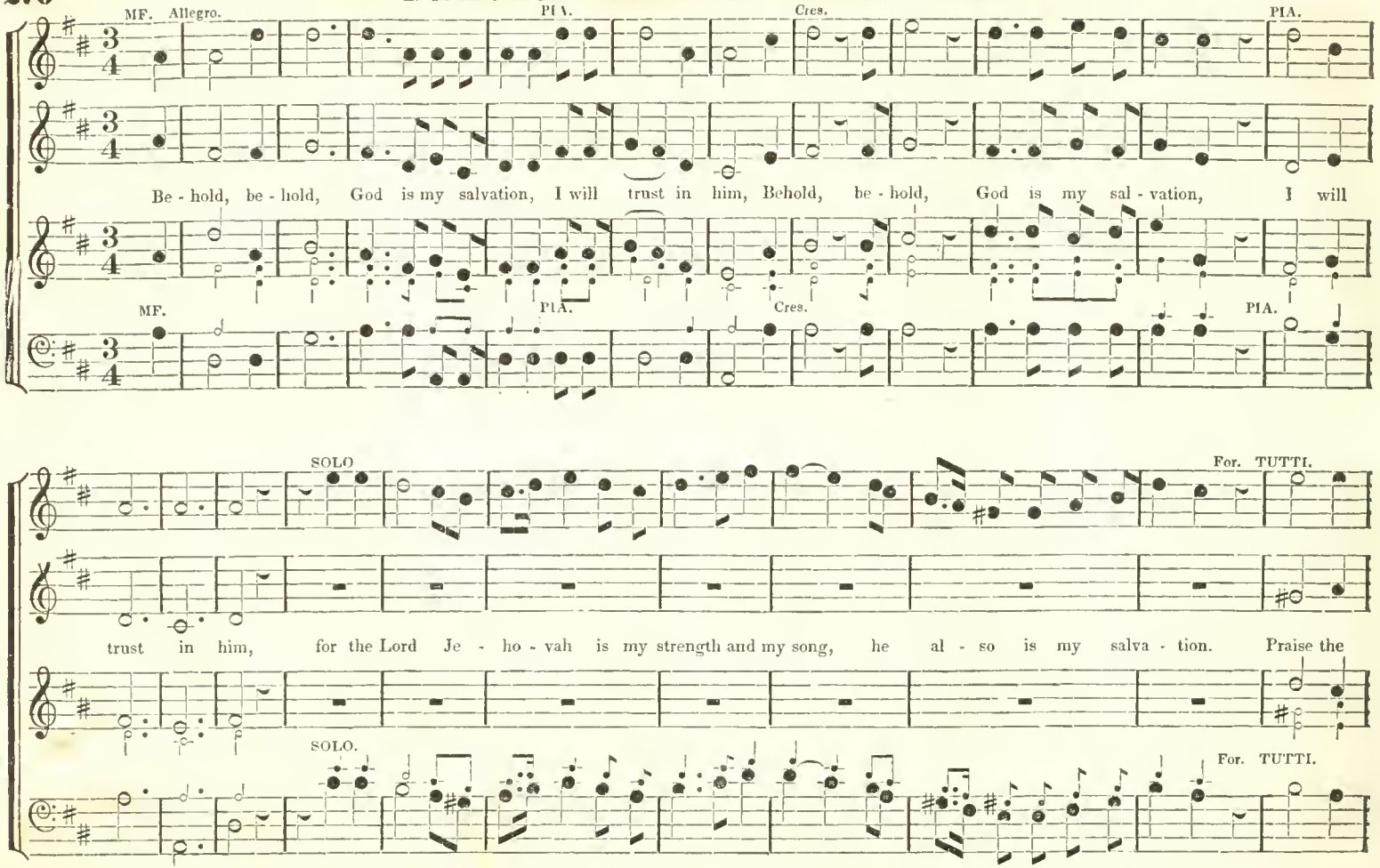
LET EVERY THING THAT HATH BREATH. Continued.

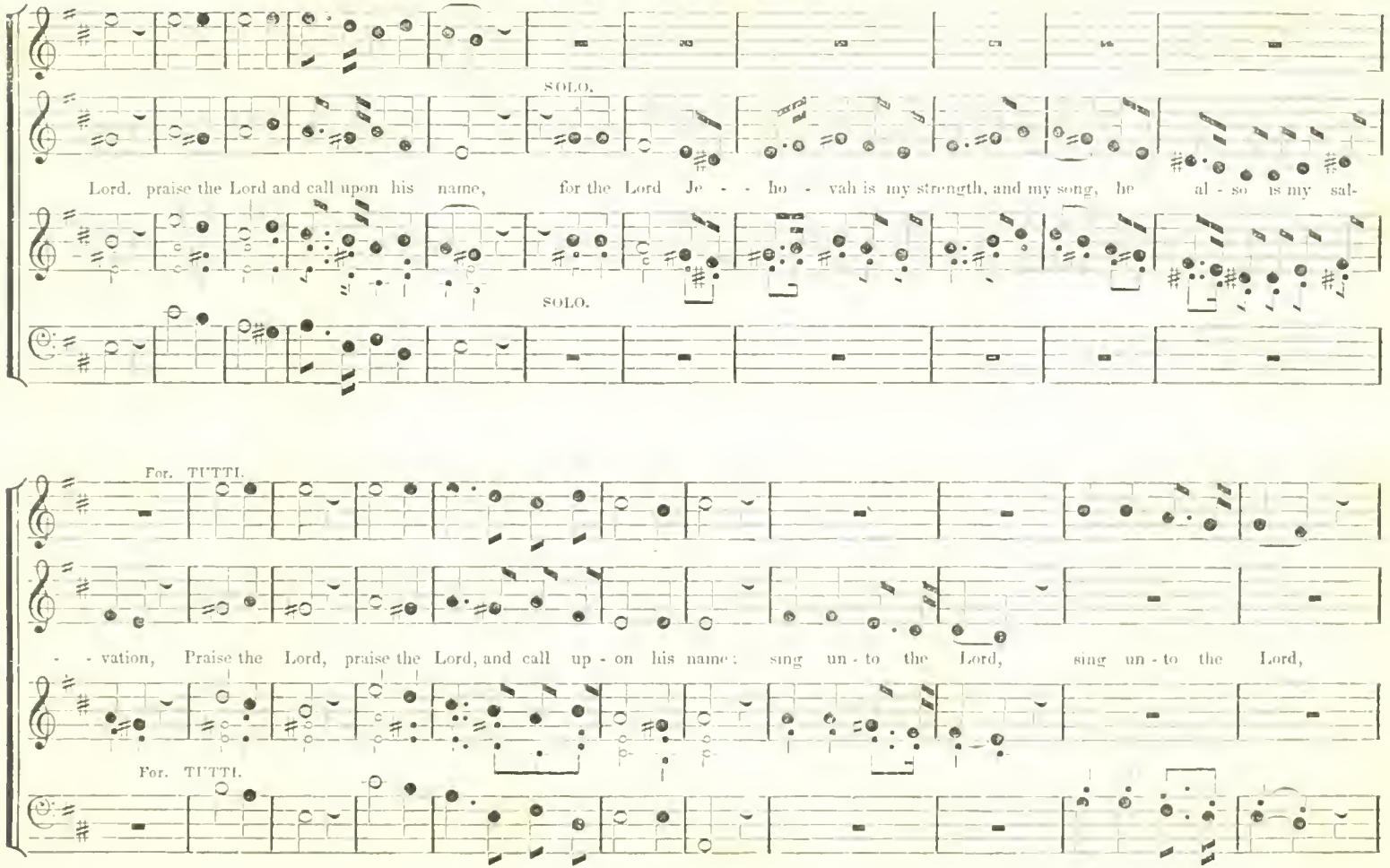



Sinner! rouse thee from thy sleep, Wake, and o'er thy folly weep; Raise thy spir - it dark and dead, Jesus waits his light to shed.
Moderato.
God is good - ness, wisdom, pow'r, Love him, praise him, evermore; Let us strive and never cease, Him in ev' - ry - thing to please.
Wake from sleep, arise from death, See the bright and liv - ing path: Watchful tread that path; be wise, Leave thy folly seek the skies.
Holy, Holy, Ho - ly Lord, Live, by heav'n and earth a - dored; Fill'd w.'h thee let all things cry, Glory be to God most high

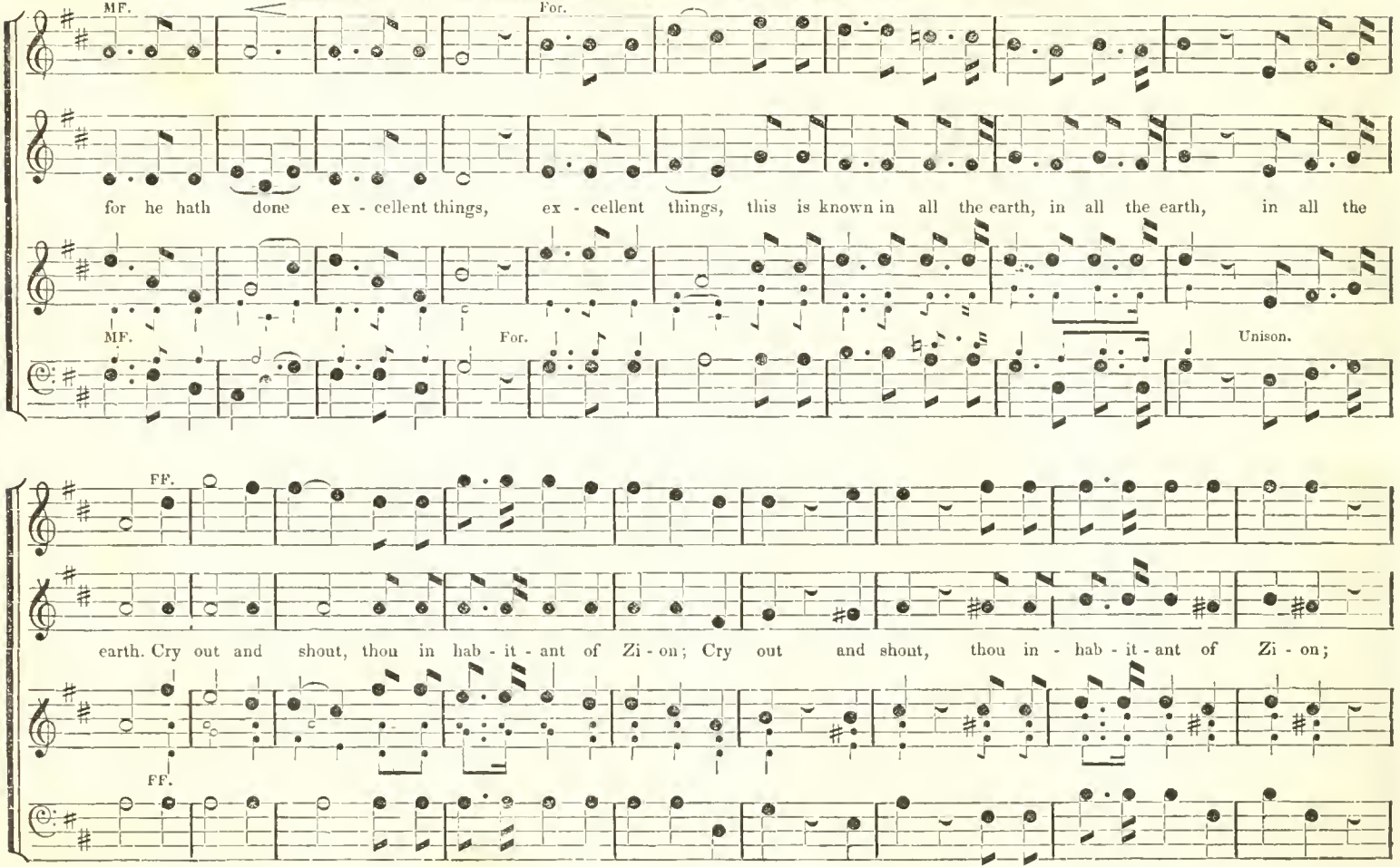
BEHOLD GOD IS MY SALVATION.

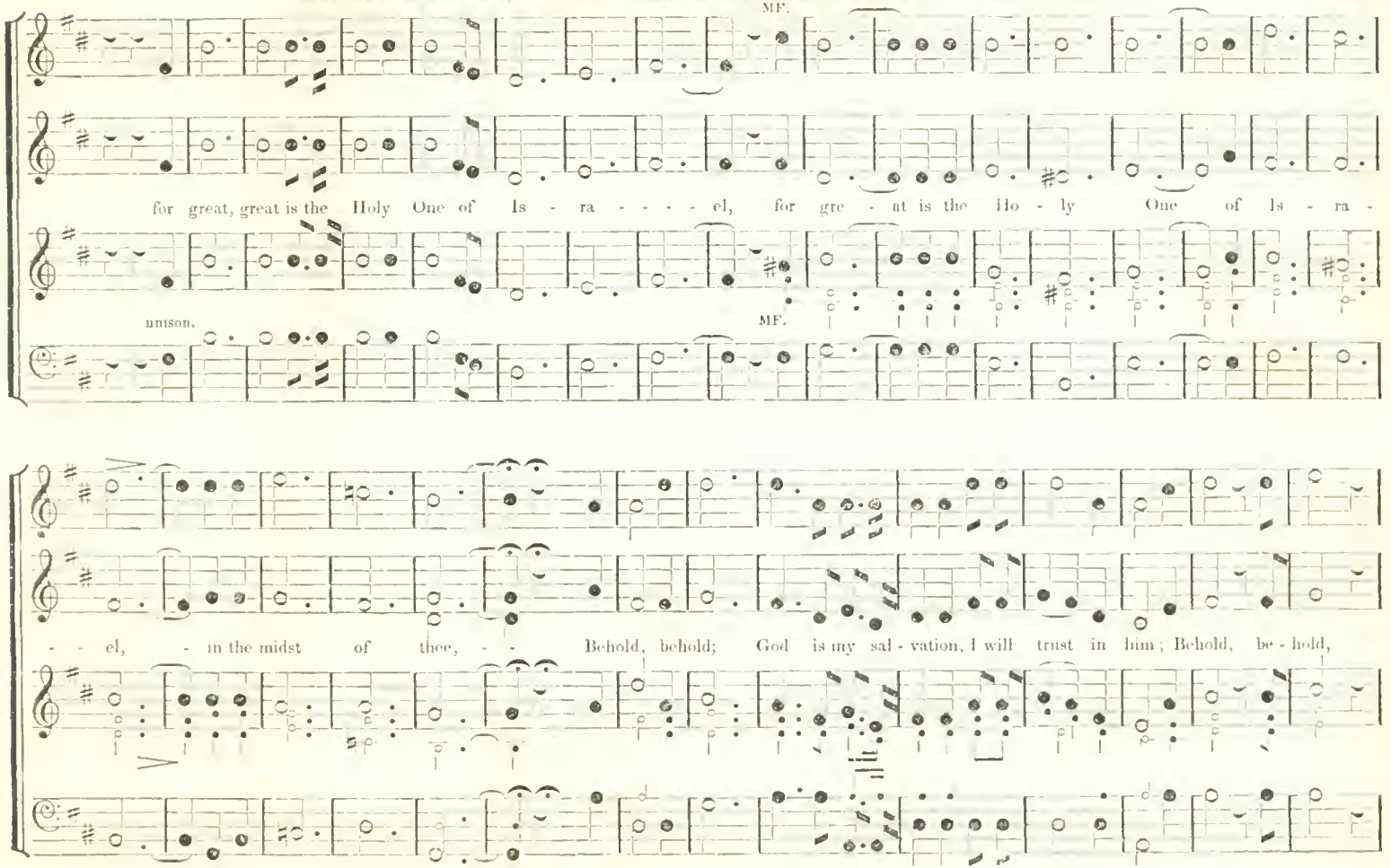
Ch. Zeuner.



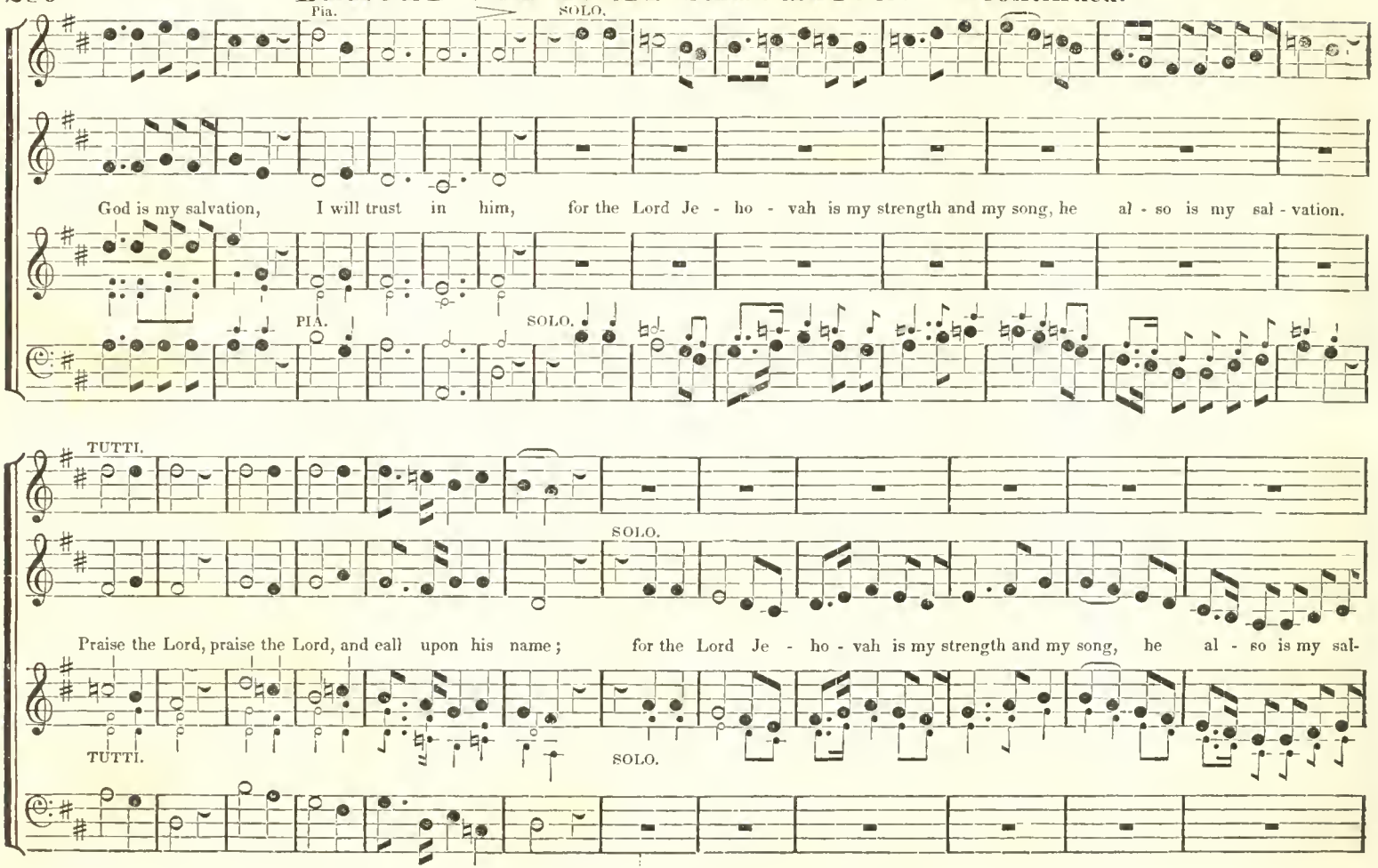

SOLO.
Lord. praise the Lord and call upon his name, for the Lord Je - - ho - vah is my strength, and my song, he al - so is my sal-
SOLO.
For. TUTTI.
- - vation, Praise the Lord, praise the Lord, and call up - on his name; sing un - to the Lord, sing un - to the Lord,
For. TUTTI.

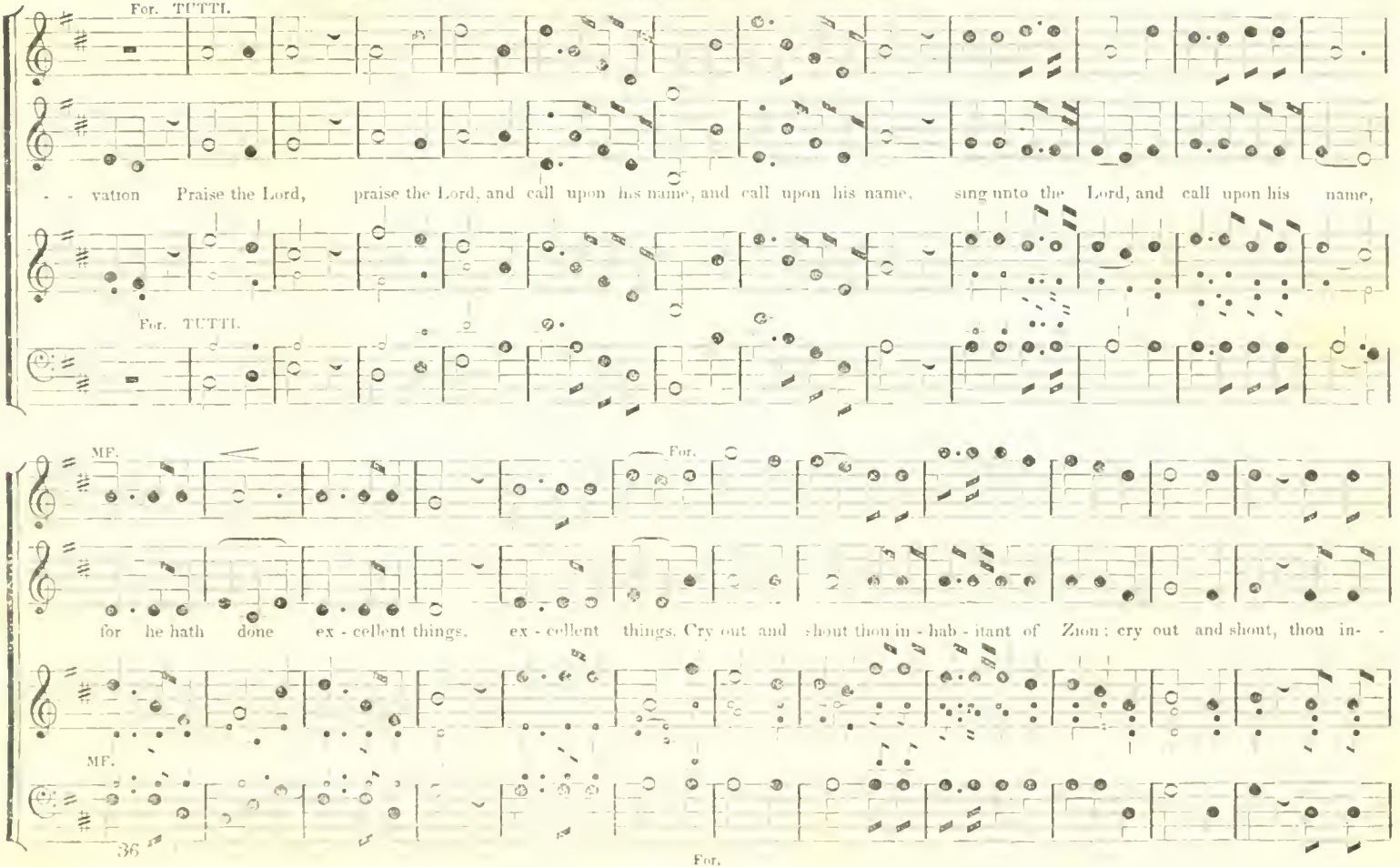
BEHOLD GOD IS MY SALVATION. Continued.



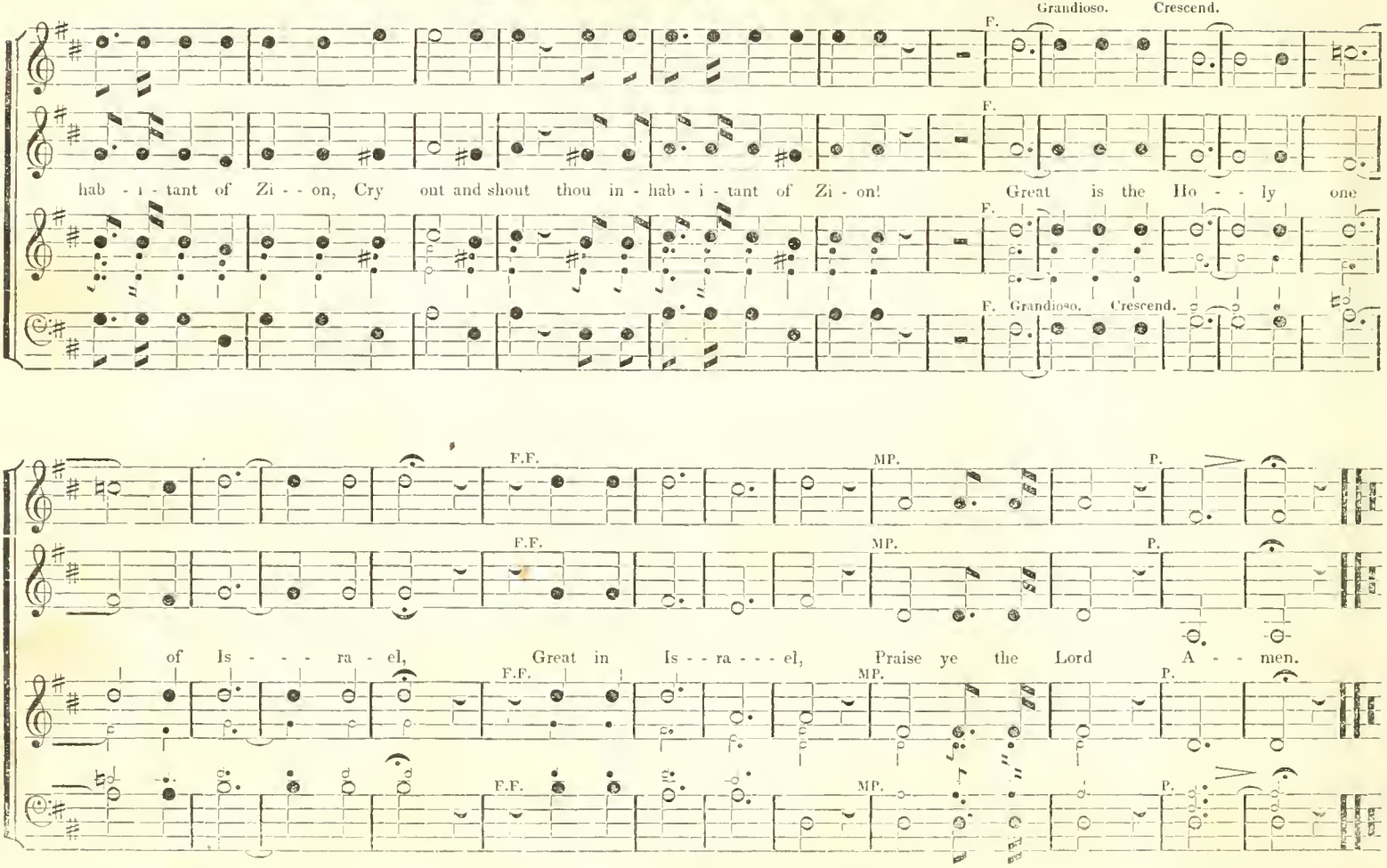

MF.
for great, great is the Holy One of Is - ra - - - - el, for gre - at is the Ho - ly One of Is - ra -
unison.
MF.
- el, - in the midst of thee, - - Behold, behold; God is my sal - vation, I will trust in him; Behold, be - hold,

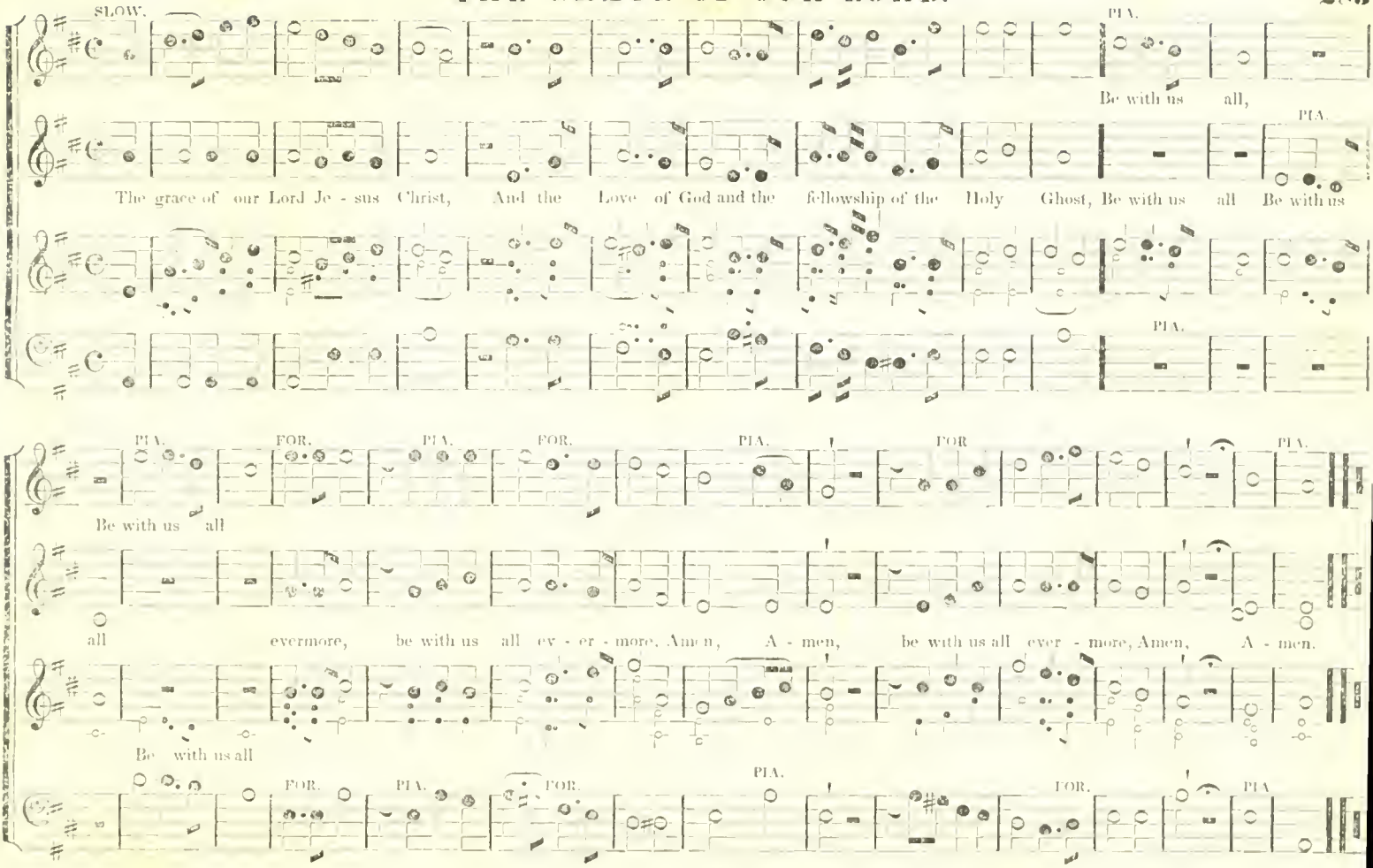
BEHOLD GOD IS MY SALVATION. Continued.



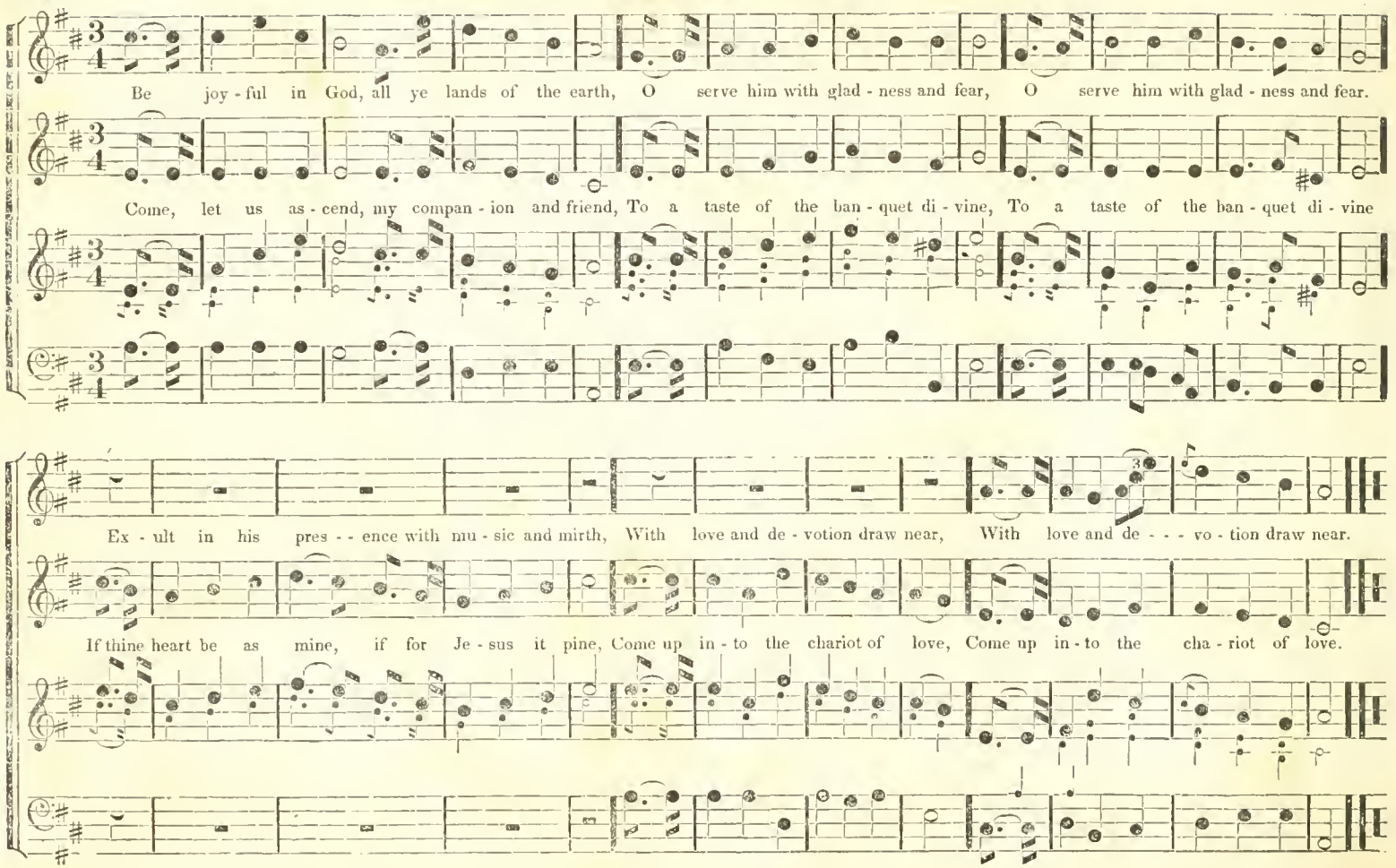

For. TUTTI.
- - vation Praise the Lord, praise the Lord, and call upon his name, and call upon his name, sing unto the Lord, and call upon his name,
For. TUTTI.
MF.
For.
for he hath done ex - cellent things. ex - cellent things. Cry out and shout thou in - hab - itant of Zion: cry out and shout, thou in- -
MF.
36
For.

BEHOLD GOD IS MY SALVATION. Continued.




SLOW.
PIA.
Be with us all,
PIA.
The grace of our Lord Je - sus Christ, And the Love of God and the fellowship of the Holy Ghost, Be with us all Be with us
PIA.
PIA. FOR. PIA. FOR. PIA. FOR PIA.
Be with us all
all evermore, be with us all ev - er - more, Amen, A - men, be with us all ever - more, Amen, A - men.
Be with us all
FOR. PIA. FOR. PIA. FOR. PIA

BE JOYFUL IN GOD.



DEATH OF A CHRISTIAN.

A. P. Heinrich.

Diapasons.

GRAVE.

P.

LEGATO.

Ritard. Flute.

1st. TREBLE. SOLO.

Sweet is the scene when Christians die, When ho - ly souls re - tire to rest, How mildly beams the clo - - sing eye, How

Diap. P.

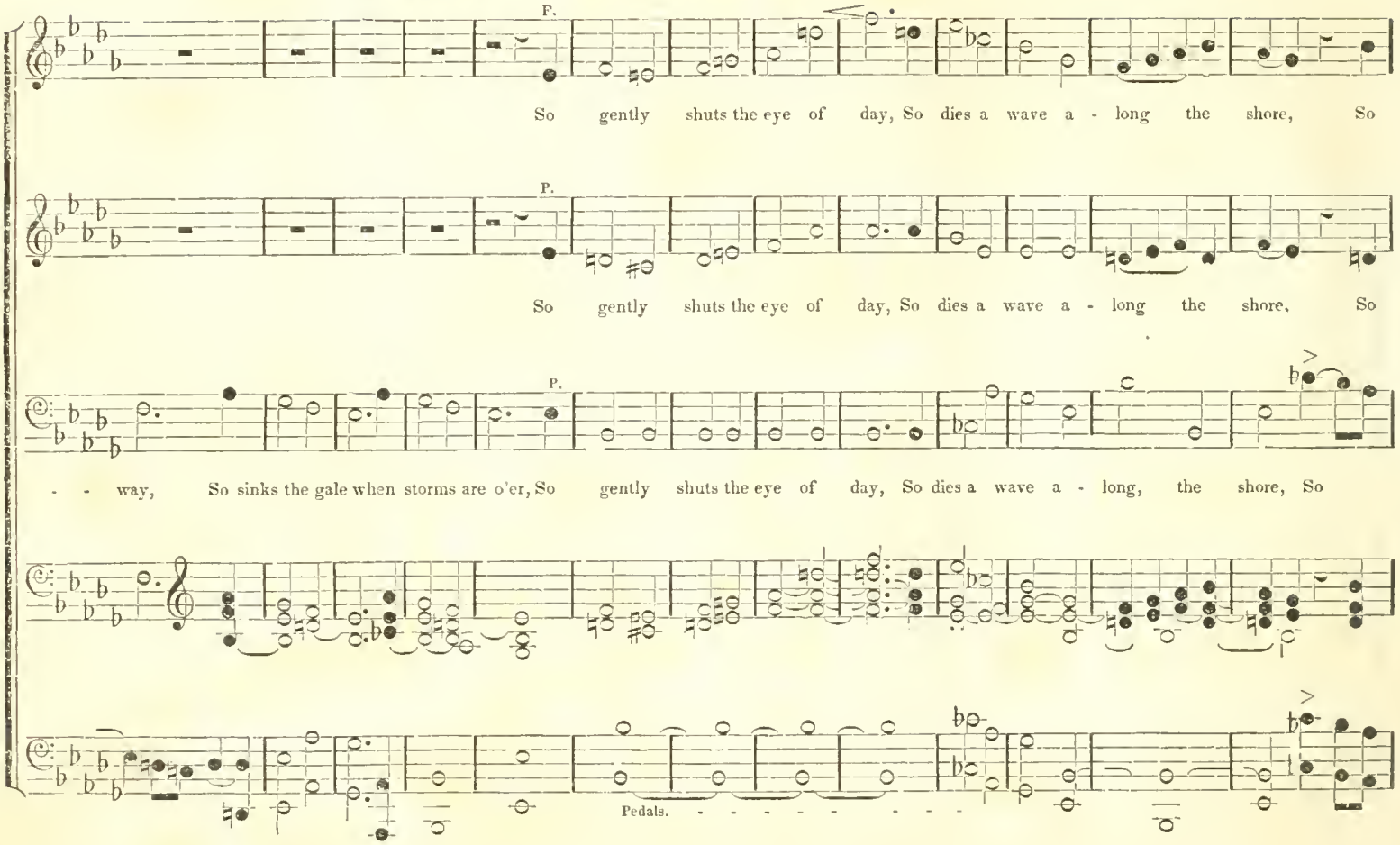
gent - ly heaves th' ex - pi - ring breast, heaves th' expi - - ring breast,

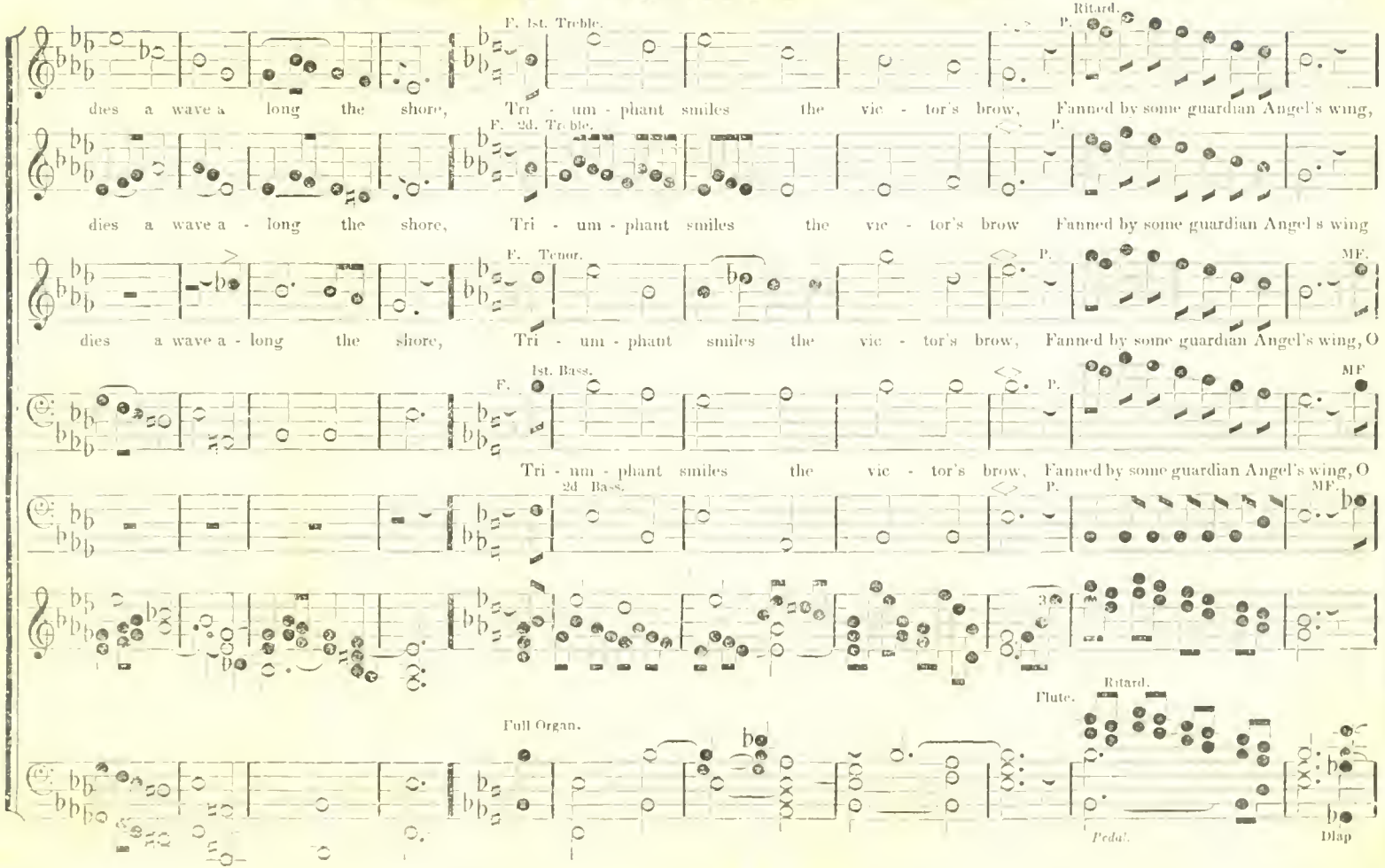
Base Solo.

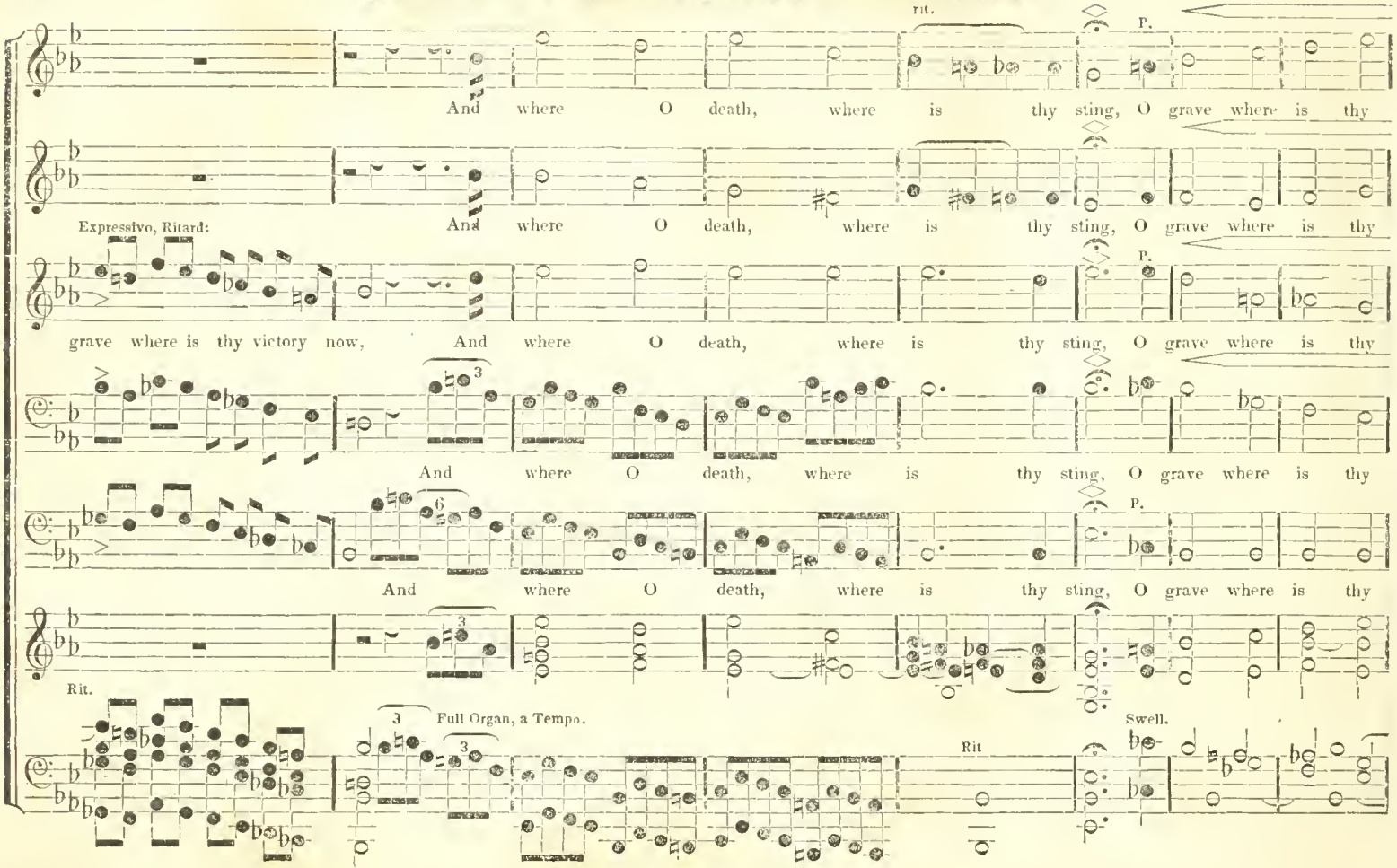
So fades a summer cloud a-

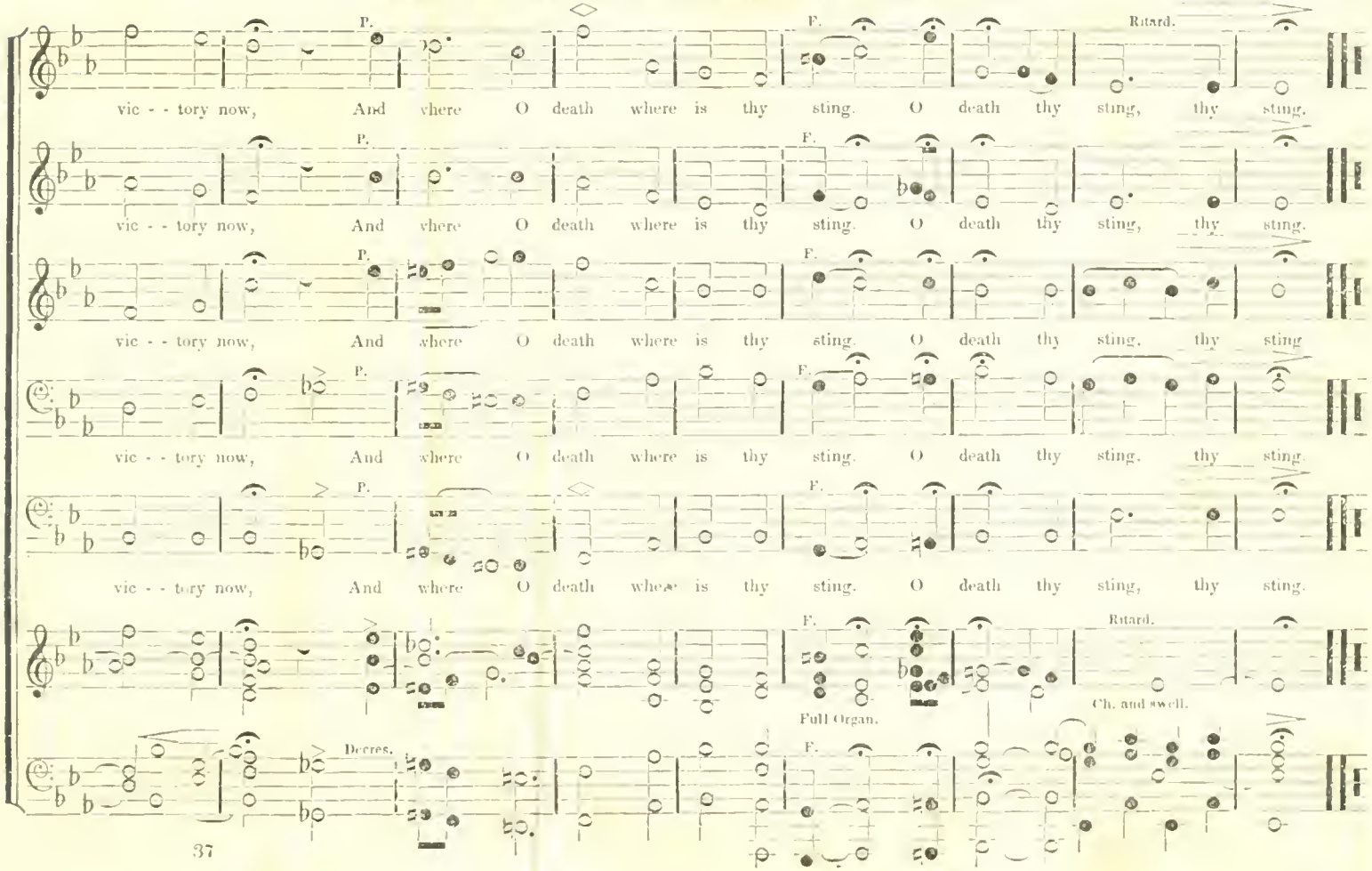
Swell.

Diapasons.


F.
So gently shuts the eye of day, So dies a wave a - long the shore, So
P.
So gently shuts the eye of day, So dies a wave a - long the shore, So
P.
- - way, So sinks the gale when storms are o'er, So gently shuts the eye of day, So dies a wave a - long, the shore, So
Pedals.


F. 1st. Treble.
Ritard.
P.
dies a wave a long the shore, Tri - um - phant smiles the vic - tor's brow, Fanned by some guardian Angel's wing,
F. 2d. Treble.
P.
dies a wave a - long the shore, Tri - um - phant smiles the vic - tor's brow Fanned by some guardian Angel s wing
F. Tenor.
P.
MF.
dies a wave a - long the shore, Tri - um - phant smiles the vic - tor's brow, Fanned by some guardian Angel's wing, O
1st. Bass.
F.
P.
MF
Tri - um - phant smiles the vic - tor's brow, Fanned by some guardian Angel's wing, O
2d Bass.
P.
MF.
Flute.
Ritard.
Full Organ.
Pedal.
Diap


rit.
P.
And where O death, where is thy sting, O grave where is thy
Expressivo, Ritard:
And where O death, where is thy sting, O grave where is thy
P.
grave where is thy victory now, And where O death, where is thy sting, O grave where is thy
And where O death, where is thy sting, O grave where is thy
P.
And where O death, where is thy sting, O grave where is thy
Rit.
Full Organ, a Tempo.
Rit
Swell.


P.
F.
Ritard.
vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
P.
F.
vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
P.
F.
vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting
P.
F.
vic - - tory now, And where O death where is thy sting. O death thy sting. thy sting.
P.
F.
vic - - tory now, And where O death where is thy sting. O death thy sting, thy sting.
F.
Ritard.
Full Organ.
Ch. and swell.
Decres.
F.

ANTHEMS, CHORUSSES, HYMNS, &c.

	Page.		Page.		Page.
Arise ye people	259	God is goodness	275	Remember not, O Lord	264
Again the day returns	158				
All thy works praise thee	249	Hail, sweet cherub Charity	212	She who lies here	238
		Holy Lord God of Sabaoth	156	Sing to the Lord a joyful song	265
Blessing, honor, power	144	How pleasing is the voice	245	Sing Hallelujah	141
Blessed be the Lord	170	Hosanna, blessed is he that comes	230	Sing to the Lord	147
Behold the narrow bound	185			Sing O Heavens	218
Beyond the starry skies	242	I heard a voice from heav'n	193	Sing unto the Lord	252
Behold, God is my salvation	276	I will arise	184		
Before Jehovah's awful throne	205	I will praise the Lord	257	The grace of our Lord	283
Be joyful in God	284	I will always give thanks	265	The last beam is shining	148
Come ye disconsolate	209			This life's a dream	181
		Let every thing that hath breath	272	The eternal Shepherd	197
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Daughter of Zion awake	229	Look up ye saints	152	The battle is the Lord's	222
Doxologies, L. M.	137	Lord have mercy	157	Tho' now the nations	225
Doxologies, C. M.	138	Lord, who shall bear that day	180	The Lord sitteth above	246
Doxologies, 7's, 8, 7, & 8, 7, 4	138			The Lord is good	271
Death of a Christian	285	My God the spring	162		
Fading still fading	148			We sing his love	171
Far, far o'er hill and dell	190	No war nor battle sound	135	While life prolongs	178
Fallen is thy throne	226			Weep, children of Israel	196
For grace and salvation	264	O give thanks	150	We will rejoice	251
		O Thou, whose power	164	While friends their aid impart	216
Give thanks unto the Lord	268	Our help is in the Lord	160	With angels and archangels	254
Glory to God in the highest	239	Our Father, who art in Heaven	219	With darkness whelmed	234
Glory be to the Father	146	On Judah's plain	244	Why trembling and sad	227
Glory be to the Father	139	Praise ye the Lord	140	When the Lord shall build up Zion	198
God of my life	210	Praise the Lord	260	What though the arm of death	197

PSALMS AND HYMNS OF PECULIAR METRES, APPLICABLE TO PARTICULAR TUNES.

a 6's & 4.	*b* 5's & 6's	*c*. 7's 6 lines	*e* 8, 7, 4.	*f* 8's	*g* S. P. M.	*h* C. P. M.	*i* 10's	*k* 10's & 11's
W No. 27.	W.	*W* 4. 71.	*W* No. 54. 226, 102. 187, 288,	*W* No. 154	*W* No. 339, 465,	W s. 12,	*W* No. 50, 651	*W* 10, 652
30. 107	s. 102, 106	*d* 7's & 6's	W s 25, 60, 91. 111, 173,	W s. 43. 53, 55, 81,	W ps. 92, 122, 133.	152, 217.	W ps. 50, 115	W ps. 50, 93,
W. s. 192.	153, or 11s.	W s. 40, 98, 157.	234, 235.	101, 202, 230, 207.			s. 3, 185.	99, s. 214.

W. Winchell's Watts. W. Worcester s Watts. s. Select Hymn. No. number. P's. Psalms.

SELECT MUSIC FOR RELIGIOUS WORSHIP.

Doxologies. Page.

To God the Father, Praise God the Father, Praise God from whom — L. M. Old Hundred — 137
Now let the Father, To Father, Son — C. M. St. Martins — 138
Sing we to our God, 7's. — May the grace of Christ, 8's & 7's. — Great Jehovah, 8, 7, & 4. — Ellenthorpe — 138
Blessing, honor, power and glory — 141
Glory be to the Father - - - - - - 139
Glory be to the Father - - - - - - 146
Praise ye the Lord - - - - - - - 140
Sing Hallelujah - - - - - - - 141
The grace of our Lord - - - - - - 283

Sabbath.

Again the day returns - - - - - - 158
Blessed be the Lord - - - - - - 170
Before Jehovah's awful throne - - - 205
Beyond the starry skies - - - - - 242
Behold God is my salvation - - - - 276
Come ye disconsolate - - - - - 209
Daughters of Jerusalem - - - - - 155
God is goodness - - - - - - - 275
Give thanks unto the Lord - - - - 268
Holy Lord God of Sabaoth - - - - 156
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