NEW EDITION.

THE MISSOURI HARMONY;

OR, A COLLECTION OF

PSALM AND HYMN TUNES, AND ANTHEMS,

FROM EMINENT AUTHORS:

WITH AN INTRODUCTION TO THE GROUNDS AND RUDIMENTS OF MUSIC.

IN FOUR PARTS.

BY ALLEN D. CARDEN.

CONTAINING

A NUMBER OF ADMIRED TUNES OF THE VARIOUS METERS, AND SEVERAL CHOICE PIECES, SELECTED FROM SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC.

REVISED, ENLARGED, AND CORRECTED.

BY CHARLES WARREN,

PROFESSOR OF MUSIC.

CINCINNATI:

PUBLISHED BY WM. PHILLIPS & CO.

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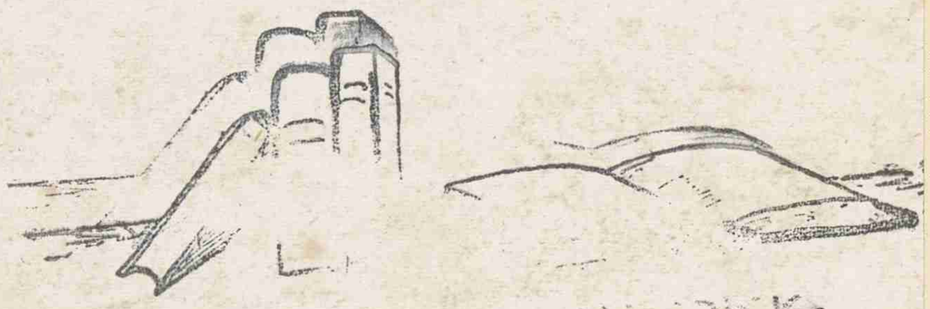

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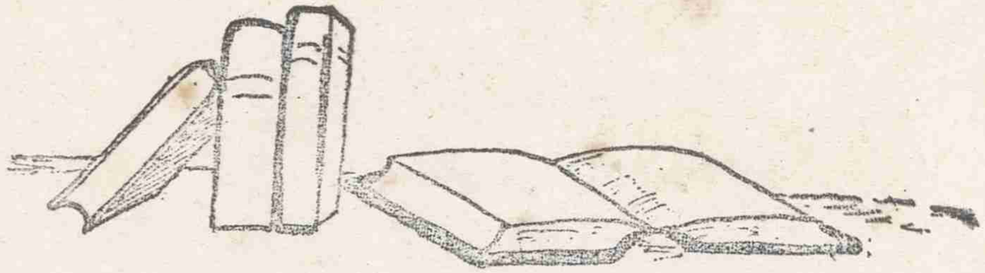

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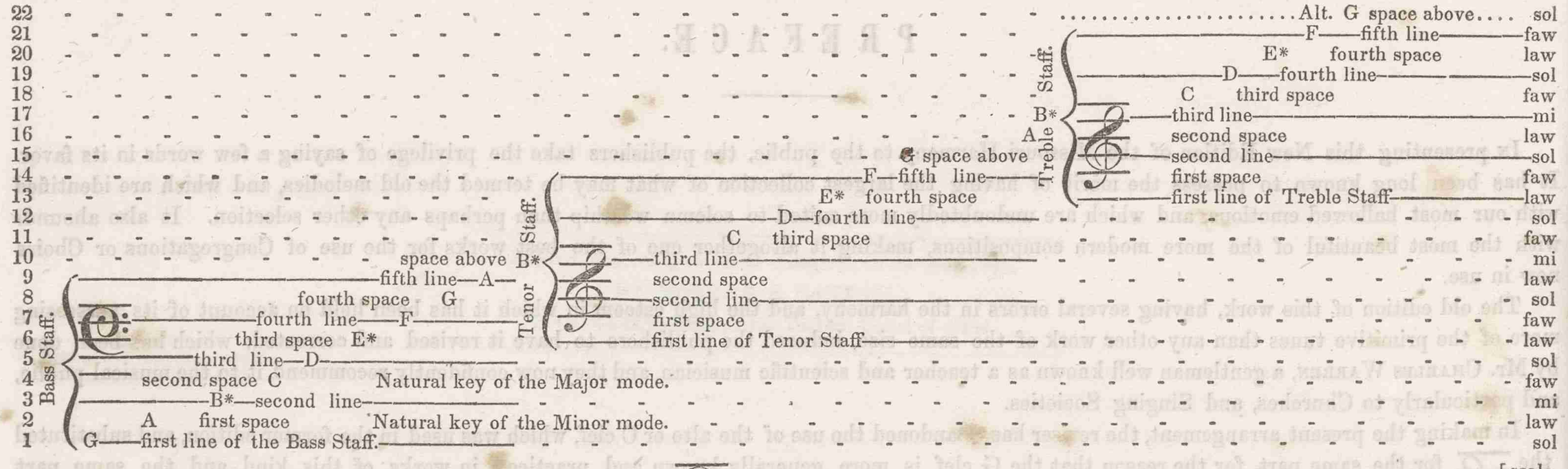
PREFACE.

In presenting this New Edition of the Missouri Harmony to the public, the publishers take the privilege of saying a few words in its favor. It has been long known to possess the merit of having the largest collection of what may be termed the old melodies, and which are identified with our most hallowed emotions, and which are undoubtedly more suited to solemn worship than perhaps any other selection. It also abounds with the most beautiful of the more modern compositions, making it altogether one of the best works for the use of Congregations or Choirs now in use.

The old edition of this work, having several errors in the harmony, and the high esteem in which it has been held on account of its possessing more of the primitive tunes than any other work of the same size, induced the publishers to have it revised and corrected; which has been done by Mr. Charles Warren, a gentleman well known as a teacher and scientific musician, and they now confidently recommend it to the musical public, and particularly to Churches, and Singing Societies.

In making the present arrangement, the reviser has abandoned the use of the alto or C clef, which was used in the former edition, and substituted the G clef, for the same part, for the reason that the G clef is more generally known and practiced in works of this kind, and the same part can also be sung by a second treble voice. Also, in the old edition, the uniformity which is requisite in a work of this kind was not carried through—the alto, in the third part of the work, being placed on the upper staff of the tunes. In the present arrangement, the uniformity required is carried through the work, viz: the top staff for the tenor voice, the second staff for the alto part, the third staff for treble, and the lower staff for the bass voice. The introductory part, or Rudiments of Music, remain as in the former edition; and the publishers now confidently recommend it to the public, as one of the best works for public worship or private societies, that they are acquainted with.

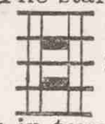
THE GAMUT, OR GENERAL SCALE.



[scale.

The foregoing scale comprises three octaves or 22 sounds. The F clef used on the fourth line in the Bass, shows that that line is the 7th sound in the general scale, and in the treble (when performed by a female voice) the 15th sound; for if the treble, as well as the tenor, were performed entirely by men, the general scale would comprise only 15 sounds; hence the treble staff is only raised an octave above that of the tenor, in consequence that female voices are naturally an octave above men's, and to females the treble is usually assigned. The stars (*) show the natural places of the semitones.

The G clef used on the second line in the tenor and treble, shows that that line, in the tenor, is the 8th sound in the general scale, and in the treble (when

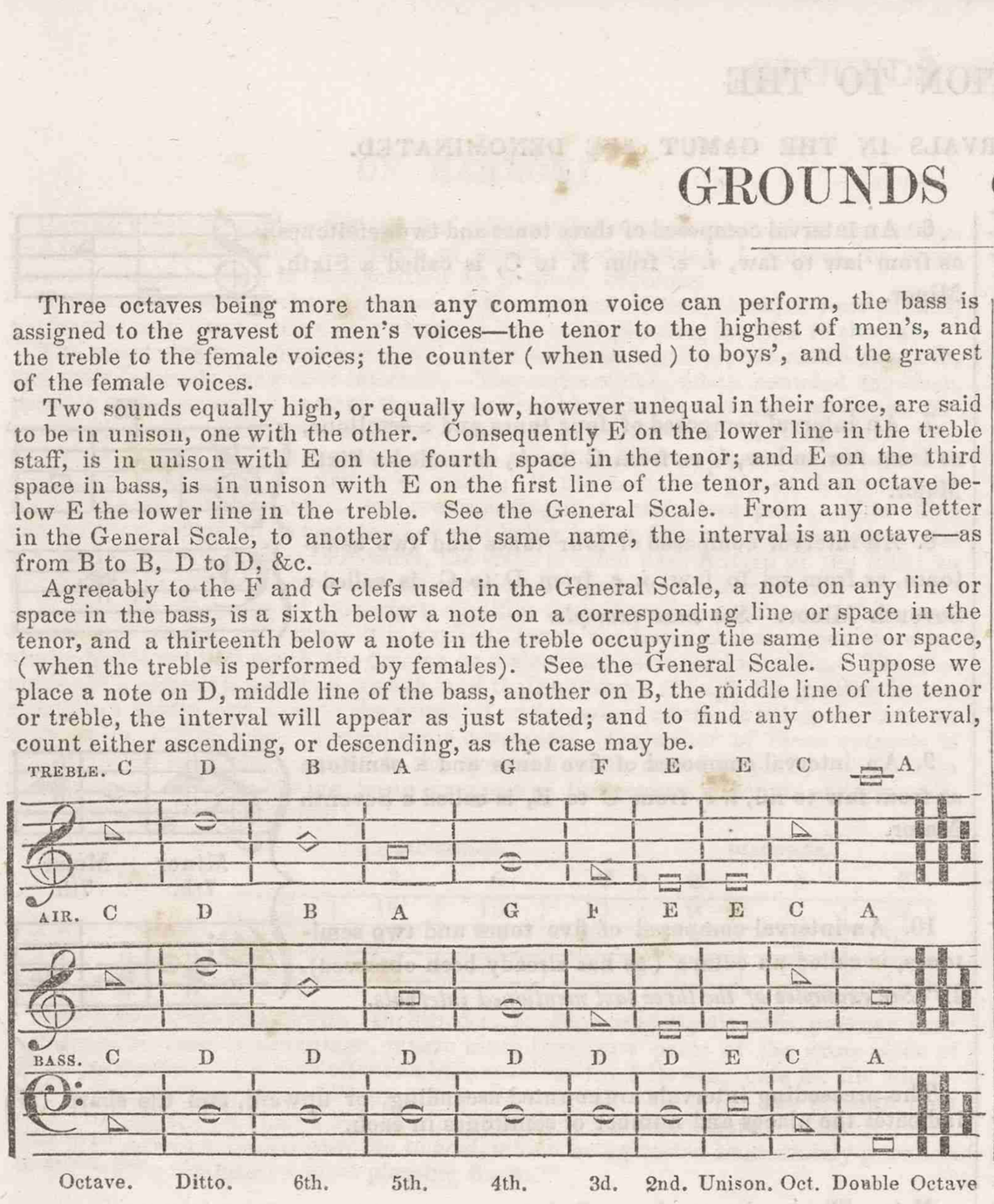
When the C clef  is used, (though it has now become very common to write counter on either the G or F clefs) the middle line in the counter is in unison with the third space in tenor, (C) and a seventh above the middle line in the bass, &c

GROUNDS OF MUSIC.

Three octaves being more than any common voice can perform, the bass is assigned to the gravest of men's voices—the tenor to the highest of men's, and the treble to the female voices; the counter (when used) to boys', and the gravest of the female voices.

Two sounds equally high, or equally low, however unequal in their force, are said to be in unison, one with the other. Consequently E on the lower line in the treble staff, is in unison with E on the fourth space in the tenor; and E on the third space in bass, is in unison with E on the first line of the tenor, and an octave below E the lower line in the treble. See the General Scale. From any one letter in the General Scale, to another of the same name, the interval is an octave—as from B to B, D to D, &c.

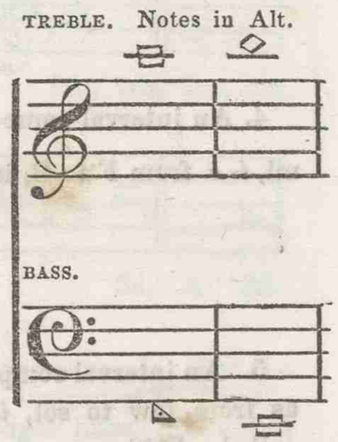
Agreeably to the F and G clefs used in the General Scale, a note on any line or space in the bass, is a sixth below a note on a corresponding line or space in the tenor, and a thirteenth below a note in the treble occupying the same line or space, (when the treble is performed by females). See the General Scale. Suppose we place a note on D, middle line of the bass, another on B, the middle line of the tenor or treble, the interval will appear as just stated; and to find any other interval, count either ascending, or descending, as the case may be.



In counting intervals, remember to include both notes or letters—thus in counting a sixth, in the above example, D, is one, E is two, F is three, G is four, A five, and B six.

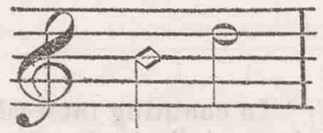
In the above example, the notes in the treble and air, are placed in unison with each other. But assigning the treble to female voices, and the air to men's voices, (as is customary,) an octave must be added to the notes in the treble, (as previously observed of a woman's voice being an octave more acute than a man's) the interval then being the bass and treble—in the first bar, would be a fifteenth or double octave; in the third bar, the note on B in the treble, a thirteenth above D in the bass, &c. Observe that an octave and a second make a ninth; an octave and a third make a tenth; an octave and a fourth make an eleventh; an octave and a fifth, a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh a fourteenth; two octaves a fifteenth, &c., always including both the first and last note.

When a leger line is added to a treble staff, a note occupying it is said to be in ALT; and when the notes descend below the bass staff, they are termed DOUBLES.

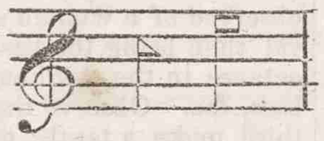


TERMS BY WHICH THE DIFFERENT INTERVALS IN THE GAMUT ARE DENOMINATED.

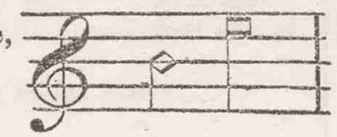
1. An interval composed of a tone and a semitone, as from B to D, is called a Minor Third.



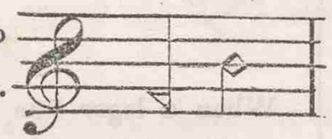
2. An interval composed of two full tones, as from faw to law, is called a Third Major.



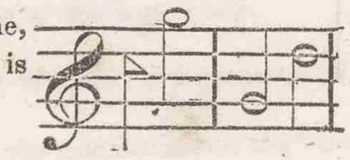
3. An interval composed of two full tones and a semitone, as from mi to law, *i. e.* from B to E, is called a Fourth.



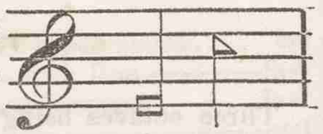
4. An interval composed of three full tones, as from faw to mi, *i. e.* from F to B, is called a triton, or Fourth redundant.



5. An interval composed of three tones and a semitone, as from faw to sol, *i. e.* from C to G, or from G to D, is called a Fifth.

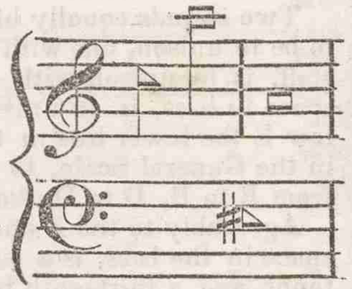


6. An interval composed of three tones and two semitones as from law to faw, *i. e.* from E to C, is called a Sixth, Minor.



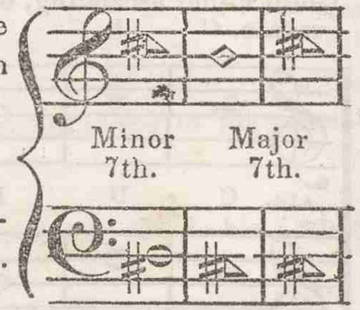
7. An interval composed of four tones and a semitone, as from faw to law, *i. e.* from C to A, is called a Sixth Major.

8. An interval composed of four tones and two semitones, as from sol to faw, *i. e.* from D to C, is called a Seventh Minor. *See next example.*



9. An interval composed of five tones and a semitone as from faw to mi, *i. e.* from C to B, is called a Seventh Major.

10. An interval composed of five tones and two semitones, is called an octave (as has already been observed).
☞ *See examples of the three last mentioned intervals.*



The preceeding intervals are counted ascending, or upward, and the sharp (♯) indicates the places and number of semitones in each.

Note.—The semitones always lie between mi and faw, and law and faw.

OF HARMONY.

Having given an explanation of the different intervals contained in the octave, and the manner in which the parts of music are connected, I proceed to show how they may be used in composition to produce harmony.

Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and mingling in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *concords*, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *discords*, and their intervals, *dissonant intervals*. There are but four concords in music—viz: *unison*, *third*, *fifth* and *sixth*; (their eights or octaves are also meant.) The unison is called a perfect chord, and commonly the fifth is so called; if the composer please, however, he may make the fifth imperfect, when composing more than two parts. The third and sixth are called imperfect, their chords being not so full, nor so agreeable to the ear, as the perfect; but in four parts, the sixth is often used instead of the fifth: so in effect there are but three concords, employed together, in composition.

N. B. The meaning of imperfect, signifies that it wants a semitone of its perfections, to what it does when it is perfect: for as the lesser or imperfect third includes but three half tones, the greater or major third includes four, &c. The discords are a *second*, a *fourth*, a *seventh*, and their octaves; though the greater fourth sometimes comes very near to the sound of an imperfect chord, it being the same in ratio as the minor fifth. Indeed some composers (the writer of these extracts is one of them) seem very partial to the greater fourth, and frequently admit it in composition. The following is an example of the several concords and discords, and their octaves under them:

	CONCORDS.				DISCORDS.		
Single Chords.	1	3	5	6	2	4	7
Their Octaves.	8	10	12	13	9	11	14
	15	17	19	20	16	18	21
	22	24	26	27	23	25	28

Notwithstanding the 2d, 4th, 7th, 9th, &c., produce properly discords, yet they may sometimes be used to advantage, where more than two parts of the same piece of music are written. I would offer as a bare opinion, the following rule for the admission of dissonant sounds:—Where there are two full chords for one discord, they may be admitted, provided a full chord of all the parts immediately follow; "they will then answer a similar purpose to *acid*, which being tasted immediately previous to *sweet*, gives the latter a most pleasing flavor."

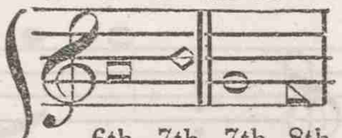
ON THE KEY NOTES IN MUSIC.

In music there are only two natural or primitive keys—one of which is cheerful, and called *sharp;* the other melancholy, and called *flat*. C is called the sharp key, and A the flat key. Without the aid of flats and sharps placed at the beginning of staves, which transpose B (*mi*), the center and governing note, and consequently the keys, no tune can rightly be formed on any other than natural keys. Flats and sharps placed at the beginning of staves, produce what are called artificial keys, and bring the same effect (*i. e.* place the two semitones of the octave the same distance from the key note), as the two natural keys. The reason why the two natural keys are transposed, and flats and sharps placed at the beginning of staves, is to bring them within the stave and within the compass of the voice. The key notes, or places of the keys, are always found in the last note of the bass, of a correct tune; and is either faw immediately above me, sharp key—or law immediately below mi, flat key. The reason why one tune is on a sharp lively key, and another on a flat melancholy one, is, that every third, sixth and seventh, ascending from the sharp key, are half a tone higher than the same intervals ascending from the flat key note. (See the example.)

EXAMPLE OF THE KEYS.

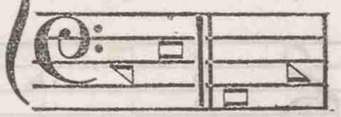
MAJOR KEY. MINOR KEY.

In the Major key, from faw to law, its 3d, the interval is two tones, (a Major third)—from faw to law, its sixth, the interval is four tones and a semitone (a Major sixth), and from faw to mi, its seventh, the interval is five tones and a semitone (a Major seventh.)



6th, 7th, 7th, 8th.

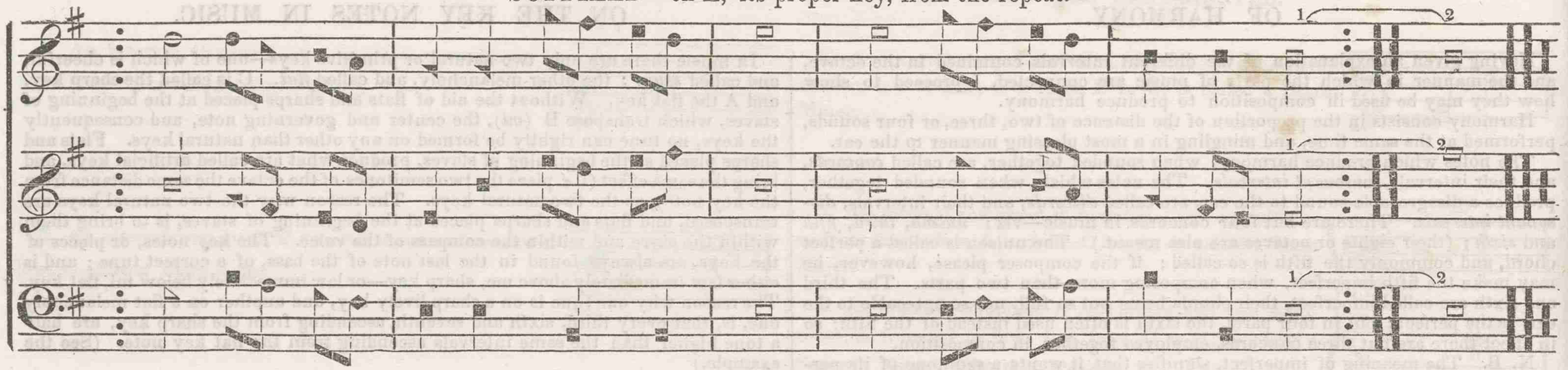
In the Minor key, from law to faw, its 3d, the interval is one tone and a semitone, (Minor third)—from law to faw, its 6th, the interval is three tones and two semitones, (a Minor sixth), and from law to sol, its 7th, the interval is four tones and two semi-tones (a Minor seventh).



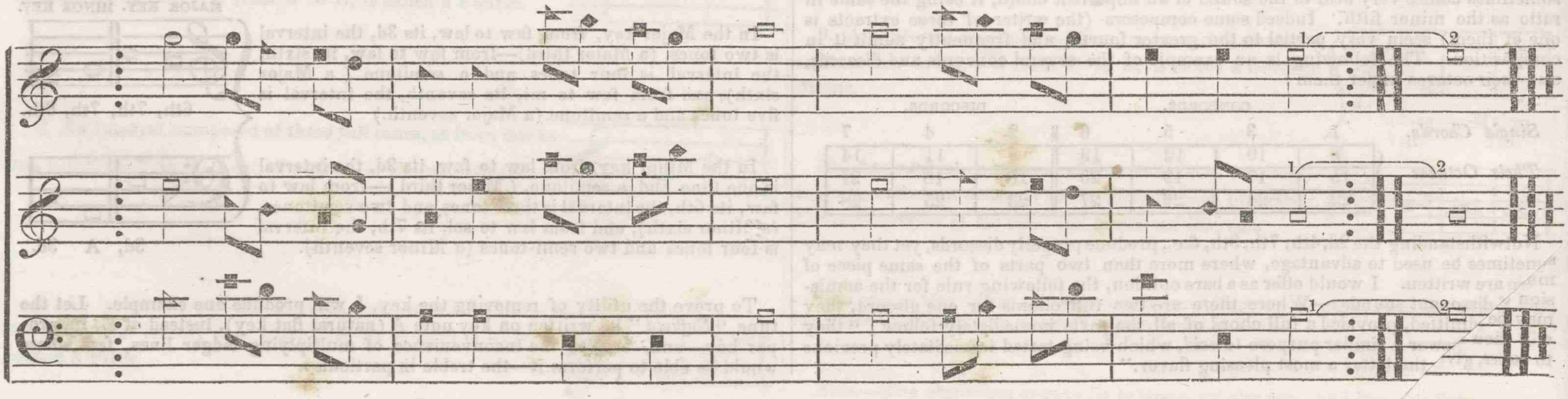
3d, A 3d.

To prove the utility of removing the key, I will produce one example. Let the tune "*Suffield*" be written on key note A (natural flat key), instead of E, its proper key—and, besides the inconvenience of multiplying ledger lines, few voices would be able to perform it—the treble in particular.

SUFFIELD—on E, its proper key, from the repeat.



The same on A, the assumed key.



The *mi*, and consequently the *keys*, is removed either by sharping its fifth or flatting its fourth, thus:

BY SHARPS.

1. A fifth from B mi, its natural place, will bring us to - - - - F
2. A fifth from F mi, will bring us to - - - - - - - - C
3. A fifth from C mi, will bring us to - - - - - - - - G
4. A fifth from G mi, will bring us to - - - - - - - - D
5. A fifth from D mi, will bring us to - - - - - - - - A
6. A fifth from A mi, will bring us to - - - - - - - - E
7. A fifth from E mi, will bring us back to - - - - - - - B

BY FLATS.

1. A fourth from B mi, will bring us to - - - - - - - E
2. A fourth from E mi, will bring us to - - - - - - - A
3. A fourth from A mi, will bring us to - - - - - - - D
4. A fourth from D mi, will bring us to - - - - - - - G
5. A fourth from G mi, will bring us to - - - - - - - C
6. A fourth from C mi, will bring us to - - - - - - - F
7. A fourth from F mi, will bring us home to - - - - - - B

This accounts for the customary rules of transposition, viz:

The natural place for mi is - - - - - - - - - - - B
If B is ♭, mi is on - - - - - - - - - - - - E
If B and E are ♭, mi is on - - - - - - - - - - A
If B, E, and A are ♭, mi is on - - - - - - - - - - D
If B, E, A, and D are ♭, mi is on - - - - - - - - - G
If B, E, A, D, and G are ♭, mi is on - - - - - - - - - C
If B, E, A, D, G, and C are ♭, mi is on - - - - - - - - F
If F be ♯, mi is on - - - - - - - - - - - - F
If F, and C be ♯, mi is on - - - - - - - - - - C
If F, C, and G be ♯, mi is on - - - - - - - - - - G
If F, C, G, and D be ♯, mi is on - - - - - - - - - D
If F, C, G, D, and A be ♯, mi is on - - - - - - - - - A
If F, C, G, D, A, and E be ♯, mi is on - - - - - - - - F

DICTIONARY OF MUSICAL TERMS.

Adagio, signifies the slowest time.
Air, the leading part.
Allegro, brisk—quick.
Allegretto, not as quick as *Allegro*.
Andante, rather slow and distinct.
Affetuosso, tenderly and affectionately.
Adlibitum, or *Adlib.*, at the pleasure of the performer.
Alto, the Counter.
Anthem, a composition of several parts, generally set to sacred prose.
Chorus, signifies that all the *voices* sing on their respective parts.
Crescendo, or *Cres.*, to increase the sound gradually till the strain is ended.
Diminuendo, or *Dim.*, to diminish the sound, directly the reverse of *Crescendo*.
Duetto, or *Duett*, or *Duo.*, a composition in two parts, one voice or instrument, only, on each.
Da Capo, or *D. C.*, to return and end with the first strain.
Expressivo, with expression.
Forte. or *For.*, or *F.*, loud.
Fortissimo, or *Fortis.*, or *F. F.*, very loud and strong.
Finale, or *Fine.*, the last movement of a piece of music.
Fuge, a piece in which one or more parts lead, and the rest follow at regular intervals.
Grave, in a solemn, manner slower than *Largo*, but not as slow as *Adagio*.
Grazioso, a smooth, flowing, and graceful style.
Largo, *Lentemento*, or *Lento.*, very slow.
Larghetto, not as slow as *Largo*, &c.
Maestoso, with strength and majesty.
Mezza For., moderately loud.
Mezza Pia., rather soft.
Piano, or *Pia.*, soft.
Pianissimo, or *P. P.*, very soft.
Pastorale, in a tender, soothing, and delicate style.
Quartetto, a piece in four parts—one voice or instrument on each.
Quintetto, five parts—one voice or instrument on each.
Solo, a piece of music for one voice or instrument.
Spiritoso, or *Con Spirito*, with spirit.
Stacato, notes stacatoed must be performed very short and bold.
Symphony, or *Sym.*, a passage for instruments only.
Tempo, the regular time.
Trio, music in three parts—one voice or instrument on each.
Verse, one voice to a part.
Vigoroso, with strength and energy.
Vivace, brisk and animated.
Volti, turn over.
Volti Subito, turn over quick.

GENERAL OBSERVATIONS.

Obs. 1. Care should be taken that all the parts (when singing together) begin upon their proper pitch. If they are too high, difficulty in the performance, and perhaps discords will be the consequence; if too low, dullness and langour. If the parts are not united by their corresponding degrees, the whole piece may be run into confusion and jargon before it ends, and perhaps the whole occasioned by an error in the pitch of one or more parts, of only one semitone.

2. Each one should sing so soft, as not to drown the teacher's voice; and each part so soft, as will permit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated; and if the singers of any one part are so loud that they cannot hear the other parts because of their own noise, the parts are surely not rightly proportioned, and ought to be altered.

3. The bass should be sounded full and bold; the tenor regular and distinct; the counter clear and plain, and the treble soft and mild, but not faint. The tenor and treble may consider the German flute, the sound of which they may endeavor to imitate if they wish to improve the voice.

4. The high notes, quick notes, and slurred notes, of each part, should be performed softer than the low notes, long notes, and single notes of the same parts.

5. Learners should sing all parts somewhat softer than their leaders do, as it tends to cultivate the voice, and give an opportunity of following in a piece with which they are not well acquainted; but a good voice may be soon injured by singing too loud.

6. All the notes included by one slur, should be sung at one breath if possible.

7. All notes (except some in syncopation) should be fairly articulated; and in applying the words, great care should be taken that they be properly pronounced, and not torn in pieces between the teeth. Let the mouth be freely opened, the sound come from the lungs,* and not be entirely formed where they should be only distinguished, viz: on the end of the tongue. The superiority of vocal to instrumental music is, that while one only pleases the ear, the other informs the understanding.

8. When notes of the tenor fall below those of the bass in sound, the tenor should be sounded full and strong and the bass soft.

9. There are but few long notes in any tune, but what might be swelled with propriety. The swell is one of the greatest ornaments to vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck plain upon the first part of the note, increase to the middle, and then decrease or die away like the sound of a bell.

10. The common method of beating the two first modes of common time is as follows: for the first beat, bring down the end of the fingers to whatever is used for beating upon; for the second bring down the heel of the hand; for the third, raise the hand a few inches; and for the fourth, raise the hand up nearly as high as the shoulder, in readiness for the next measure.

For the triple time mood, let the two first be the same as the two first of common time: and for the third, raise the hand a little higher than for the third beat of common time, when it will be in readiness for the next measure.

For the third and fourth moods of common time, and the two moods of compound time, there is just one motion down and one up for each measure; with this difference, for the common time moods there is no resting for the hand; but in compound time, the resting is double the length of the motion.

11. Learners should beat by a pendulum, or by counting seconds, until they can beat regular time, before they attempt to beat and sing both at once: because it perplexes them to beat, name, and time the notes all at once, until they have acquired a knowledge of each by itself.

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* The organ of a man's voice (or the lungs) is in form somewhat like a tube, about one fourth of an inch in diameter, and possesses power sufficient to divide a note or tone of music into one hundred equal parts.

12. While first learning a tune, it may be sung somewhat slower than the mood of time requires, until the notes can be named, and truly sounded without looking on the book.

13. Some teachers are in the habit of singing too long with their pupils. It is better to sing but six or eight tunes at one time, and inform the learners concerning the nature and disposition of the pieces, and the manner in which they should be performed, and continue at them until they are understood, than to skim over forty or fifty in one evening, and at the end of a quarter of schooling, perhaps few, besides the teacher, know a flat-keyed piece from a sharp-keyed one; what part of the anthems, &c., requires an emphasis; or how to give the pitch of any tune which they have been learning, unless some person informs them. It is easy to *name* the notes of the piece, but it requires attention and practice to *sing* one.

14. Too long singing at one time, injures the lungs.†

15. I have found by experience, that learners will soon know when to sing soft and when strong, if they are led, by the teacher making a larger motion in beating where emphatical words or notes occur, than where others do.

16. Learners are apt to give the first note, where a fuge begins, nearly, double the time it ought to have; sounding a crotchet almost as long as a minim, in any other part of the tune; which puts the parts in confusion, by losing time, whereas the fuges ought to be moved off lively, the time decreasing (or the notes sung quicker) and the sound increasing as the notes fall in.

17. When notes occur one directly above the other (called choosing notes) and there are several singers to the part where they are, let two sing the lower note while one does the upper note, and in the same proportion to any other number.

18. Flat-keyed tunes should be sung softer than the sharp-keyed ones, and may be proportioned with a lighter bass; but for sharp-keyed tunes let the bass be full and strong.

19. Thirds should not be trilled or turned, lest they become seconds or discords, (though some authors do not confine their compositions to these rules), nor fifths and eights move together, ascending or descending, lest the parts seem but one.

20. In $\frac{2}{4}\frac{2}{2}\frac{2}{4}$ and $\frac{3}{8}$ the second accent is in common very weak, and in quick time scarcely discernable, except in some particular pieces of poetry to which they are applied.

21. Learners should not be confined too long to "the parts that suit their voices, best," but should try occasionally the different parts, as it will tend greatly to improve the voice, and give the person a knowledge of the connection of the counterparts, or of harmony as well as melody.

22. Learners should understand the tune well by note, before they attempt to sing them to verses of poetry.

23. If different verses are applied to a piece of music while learning, it will give the learner a more complete knowledge of the tune, than can be had by confining it always to the same set of words.*

24. Your singers should not join in concert, until each can sing their own part correctly.

25. There should not be any noise indulged while singing (except the music), as it destroys entirely the beauty of harmony, and renders the performance (especially to learners) very difficult: and if it is designedly promoted, is nothing less than a proof of disrespect in the singers to the exercise, to themselves who occasion it, and to the Author of our existence.

26. When the key is transposed, there are flats or sharps placed under each stave: and when the mood of time is changed, the requisite character is placed upon the stave.

27. B, E, and A are naturally sharp sounds, and are therefore first flatted; and as F, C and G are naturally flat sounds, they are the first sharped.

28. The appogiatura is placed in some tunes; it may be used with propriety by a good voice, but neither it nor the trill should be attempted by anyone, until they can perform the tune well by plain notes; (as this adds nothing to the time). Indeed no one can add much to the beauty of a piece by using what are called 'graces' unless they be in a manner natural to their voice.

29. There are other characters sometimes used by some authors, as a shake, a relish, &c., but I have reasons for omitting them in this place.

30. All "affectation" should be banished. It is disgusting in the performance of sacred music, and contrary to that solemnity which should accompany an exercise so near akin to that which will through all eternity engage the attention of those who walk in "climes of bliss."

31. The great Jehovah, who implanted in our nature the noble faculty of vocal performance, is jealous of the use to which we apply our talents in that particular, lest we exercise them in a way which does not tend to glorify his name.

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† A cold or cough, all kinds of spiritous liquors, violent exercise, bile upon the stomach, long fasting, the veins overcharged with impure blood, &c. &c., are destructive to the voice of one who is much in the habit of singing. A frequent use of spiritous liquors will speedily ruin the best voice.

A frequent use of some acid drink, such as purified cider, elixir of vitriol with water, vinegar, &c., if used sparingly, are strengthening to the lungs.

* And likewise applying different tunes to the same words, will have a great tendency to remove the embarrassment created by considering every short tune as a "set piece."

RUDIMENTS OF MUSIC.*

Q. On what is music written?

A. On five parallel lines ——— including the spaces between them, and those immediately above and be ——— low them, called a stave, calculated to express the degrees or gradations ——— of sound.

Q. Are there not a certain number of sounds belonging to every keynote in music?

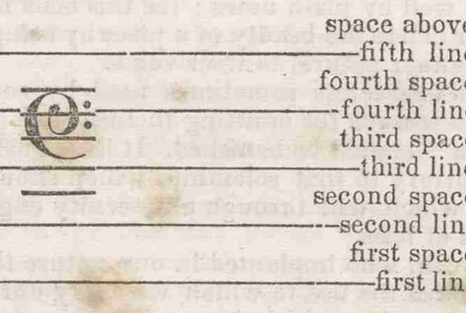
A. Yes, there are seven, which are expressed by the seven first letters of the alphabet, A, B, C, D, E, F, G.

Q. How many parts belong to vocal music?

A. Four: Treble, Counter, Tenor, and Bass.

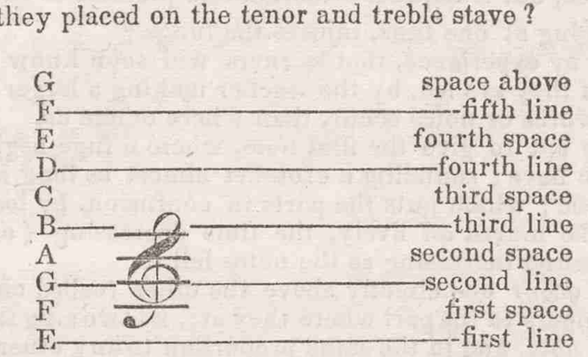
Q. How are the seven musical letters placed on the bass stave?

A. Thus:



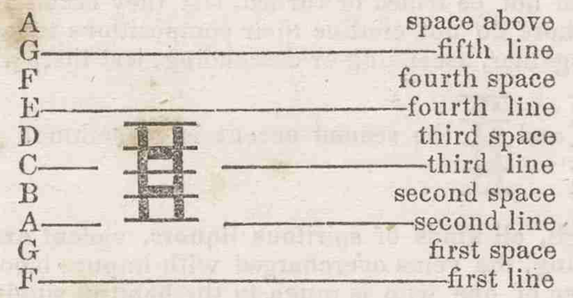
Q. How are they placed on the tenor and treble stave?

A. Thus:



Q. How are they on the counter stave?

A. Thus:



* As this volume is designed principally for a book of instruction, to be used in schools, the following rules thrown into catechetical order, are intended for mere beginners in music,—the more advanced scholar will find the preceding introduction as still more worthy his study and attention. The compiler here acknowledges himself indebted to Mr. "Wyeth's Repository, part second," for many of the rules and remarks contained in this introduction.

Q. What have you observed respecting this order of the letters on the staffs for all the parts generally?

A. That the order of the letters is the same, though different on the same lines and spaces; for whenever, for instance, G is found, A is next, B next, and so on until the whole seven letters occur, and then on the eighth place the same letter occurs again. This eighth place is called an octave, and is considered a unison, or the same sound with the first—so that we may conclude that the whole of music is comprised in seven sounds.

Q. What are clefs?

A. They are musical characters placed at the beginning of every staff, and determine the order of the musical letters on that staff, and generally the part of music written thereon.

Q. Explain then the several clefs.

A. 1. This character called the F clef, on the fourth line, has heretofore been used only in bass, but is of late often used for the counter, for the purpose of bringing the music in the staff.

2. This character, called the G clef, is always used in the tenor and treble, and in modern music often in the counter.

3. This character is called the C clef, and only used in the counter.

Q. By what names or syllables are the seven sounds in music articulated?

A. By these four names—mi, faw, sol, law.

Q. How do you know by which of the names any note is to be called?

A. By first finding where mi, the center, or governing name, is to be found; when that is done, the places, including both lines and spaces, above that of the mi, are faw, sol, law, faw, sol, law (six places), then comes mi, and consequently the same musical letter again; and below the place of mi, descending, are law, sol, faw, law, sol, faw (six places), then mi, and the same musical letter again.

Q. As it appears, then, that mi is the governing name, and determines the names of all the others, pray tell me how you find the place of mi in any tune?

A. The natural place for mi, in all parts of music, is on that line or space, represented by B, but

If B be flat, mi is on - - - - - - E	If F be sharp, mi is on - - - - - F
If B and E be flat, mi is on - - A	If F and C be sharp, mi is on - - C
If B E and A be flat, mi is on - - - D	If F C, and G be sharp, mi is on - - G
If B, E, A and D be flat, mi is on - G	If F, C, G and D be sharp, mi is on - D

Q. But in modern written or printed music books, is there not an easier method of *mi, faw, sol, lawing*, than the one just mentioned?

A. There is: for music is now so written, that the name of each note is known by its shape—thus, a note when it is *mi*, is a diamond ◇, when *faw*, a triangle ◺, when *sol*, a round ○, and when *law*, a square □ shape: see the

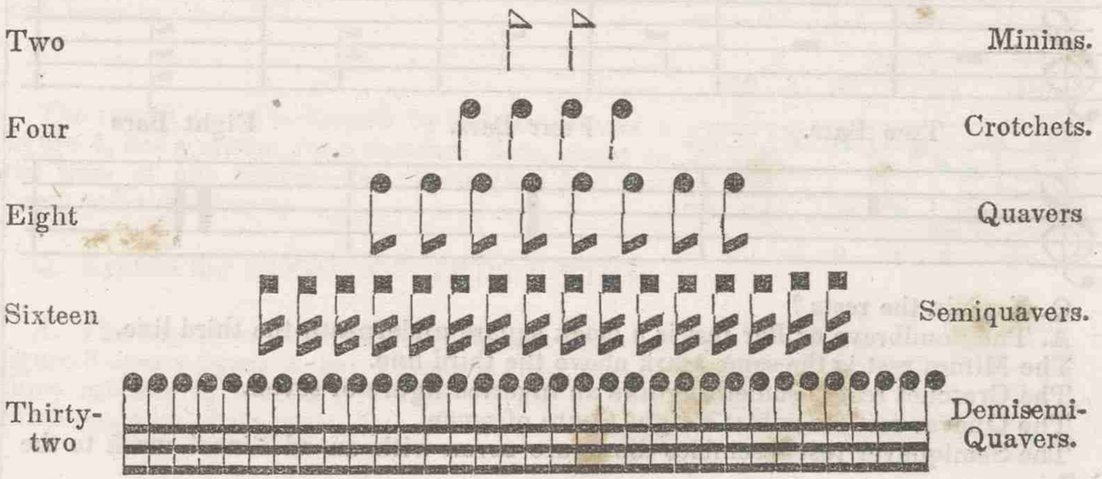
EXAMPLE.

Q. How many are the musical notes, and what are their names?

A. There are six, viz: the Semibreve, Minim, Crotchet, Quaver, Semiquaver and Demisemiquaver.

The following scale will show, at one view, the *proportion* one note bears to another.

One Semibreve ○ is equal to



Q. Explain the above scale.

A. The Semibreve ○ is now the longest note used; it is white, without a stem, and is the measure note, and guides all the others.

The minim ◺ is but half the length of the semibreve and has a stem to it

The Crotchet is but half the length of the minim, and has a black head and straight stem.

The quaver is but half the length of the crotchet, has a black head, and one turn to the stem, sometimes one way, and sometimes another.

The semiquaver is but half the length of the quaver, has also a black head and two turns to the stem, which are likewise various.

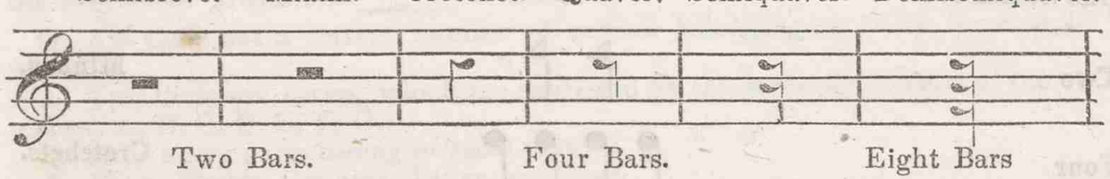
The Demisemiquaver is half the length of a semiquaver, has a black head, and three turns to its stem, also variously turned.

Q. What are rests?

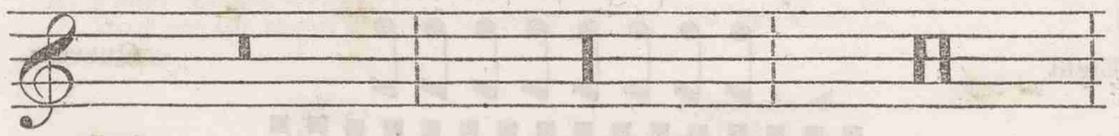
A. All rests are marks of silence, which signify that you must keep silent so long a time as takes to sound the notes they represent, except the semibreve rest, which is called the bar rest, always filling the bar, let the mood of time be what it may.

THE RESTS.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.



Two Bars. Four Bars. Eight Bars



Q. Explain the rests?

A. The Semibreve or Bar rest is a black square underneath the third line.

The Minim rest is the same mark above the third line.

The Crotchet rest is something like an inverted figure of seven.

The Quaver rest resembles a right figure of seven.

The Semiquaver rest resembles the figure seven with an additional mark to the left.

The Demisemiquaver rest is like the last described, with a third mark to the left.

The two bar rest is a strong bar reaching only across the third space.

The four bar rest is a strong bar crossing the second and third space and third line.

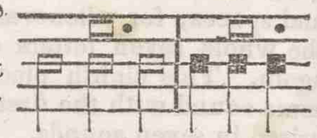
The eight bar rest is two strong bars like the last described.

Q. Have the notes and rests always the same time?

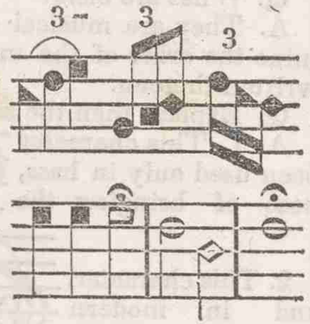
No: Their time varies according to the several modes of time hereafter explained, yet they always bear the same proportion one to another.

Q. Are there not some marks which alter the length of the notes?

A. Yes, the dot • called point of addition, at the right hand of any note, makes it one half longer. See the example.



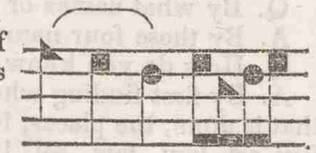
Also the figure three, over or under any three notes of the same kind shows that they must be sung in the time of two without a figure.



Likewise a hold over a note shows that it may be held one fourth longer than usual.

Q. What is a leger line?

A. A leger line is added when notes ascend or descend a line beyond the stave.

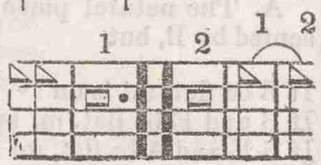


Q. What is a slur and its use?

A. A slur ⌒ over or under a number of notes, or, if made quavers, semiquavers, &c., by joining their stems together, shows they are to be sung to one syllable.

Q. Explain the repeat.

A. The repeat :S: or :S: shows that the music is to be sung twice from it to the next double bar or close.

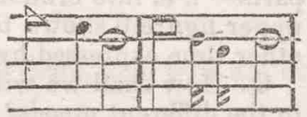


Q. Explain the use of figures 1, 2.

A. The figures 1, 2, at the end of a strain that is repeated, show that the note, or notes under 1, are to be sung before the repeat, and those under 2, after, omitting those under 1; but if tied with a slur, both are to be sounded at the repetition.

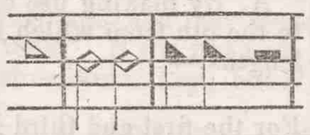
Q. What are meant by notes of Appoggiatura?

A. Small notes added to the regular notes, to guide the voice more easily and gracefully into the sound of the succeeding notes—these small notes are not to be named.



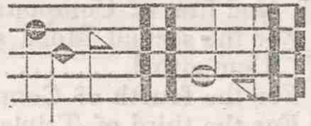
Q. Explain the use of the single bar.

A. The single bar divides the time into equal parts according to the measure note.



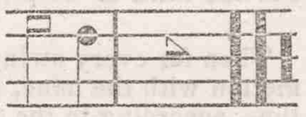
Q. Explain the use of the double bar.

The double bar shows the end of a strain.



Q. The close.

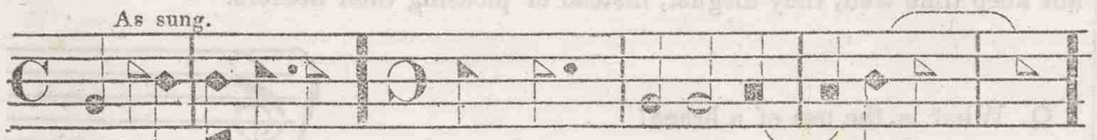
A. The close shows the end of a tune.



Q. What is meant by syncopation notes?

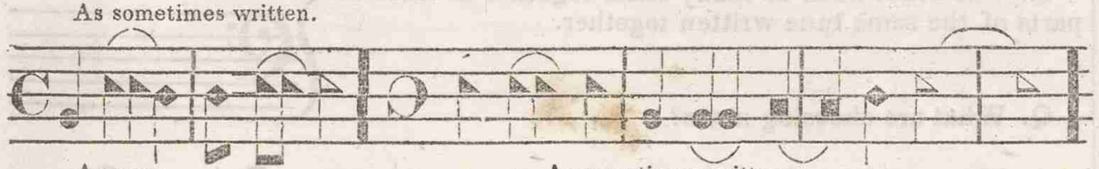
A. Syncopation notes, are those which are driven out of their proper order in the bar, or driven through it, and requires the beat to be performed while such notes are sounding. One or two examples follow, which, with the help of the skillful teacher, will soon be understood by singers of tolerable capacities.

As sung.

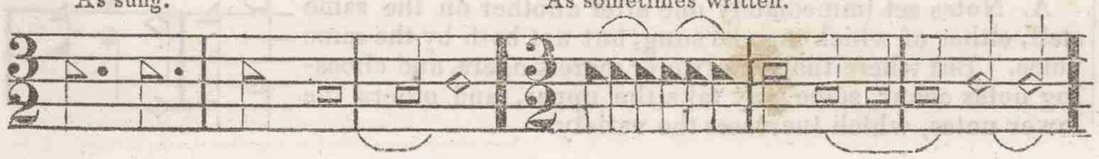


The learner may sing the notes as they stand in the following staff.

As sometimes written.



As sung. As sometimes written.



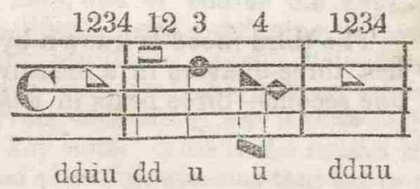
THE TIME.

Q. How many moods of time are there in music?

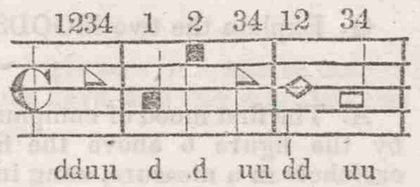
A. Nine: four of Common, three of Triple, and two of Compound.

Q. Explain the four MOODS OF COMMON TIME.

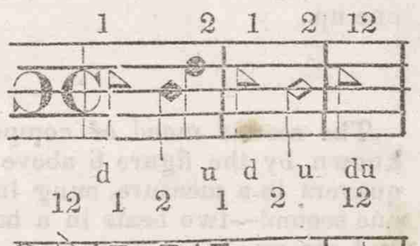
A. The first mood is known by a plain C, and has a semibreve or its quantity in a measure, sung in the time of four seconds—four beats in a bar, two down and two up.



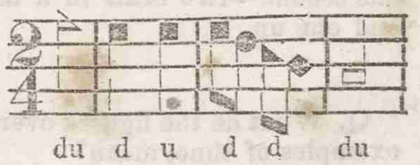
The second mood is known by a C with a bar through it, has the same measure, sung in the time of three seconds—four beats in a bar, two down and two up.



The third mood is known by a C inverted, sometimes with a bar through it, has the same measure as the two first, sung in the time of two seconds—two beats in a bar.

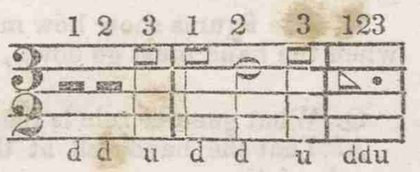


The fourth mood is known by a figure 2 over a figure 4, has a minim for a measure note, sung in the time of one second—two beats in a bar, one down and the other up.

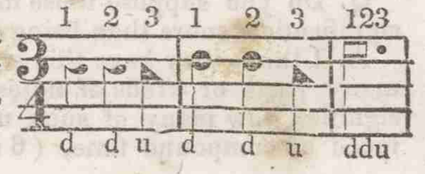


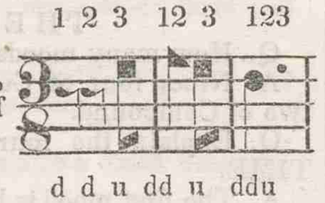
Q. Explain the MOODS OF TRIPLE TIME.

A. The first mood of triple time is known by a figure 3 over a figure 2, has a pointed semibreve or three minims in a measure, sung in the time of three seconds—three beats, two down and one up.



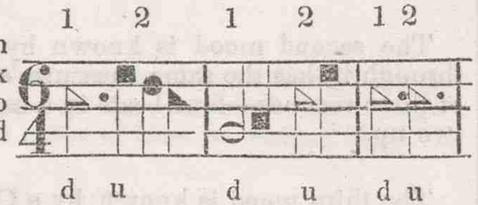
The second mood is known by a figure 3 over a 4, has a pointed minim or three crotchets in a measure, and sung in two seconds—three beats in a bar, two down and one up.





The third mood is known by the figure 3 above figure 8, has three quavers in a measure, and sung in the time of one second—three beats in a bar, two down and one up.

Q. Explain the two MOODS OF COMPOUND TIME.



A. The first mood of compound time is known by the figure 6 above the figure 4, has six crotchets in a measure, sung in the time of two seconds—two beats in a bar, one down and one up.

The second mood of compound time is known by the figure 6 above an 8, has six quavers in a measure, sung in the time of one second—two beats in a bar, one down and one up.

Q. What do the figures over the bar, and the letters d and u under it, in the above examples of time, mean?

A. The figures show how many beats there are in each bar; and the letter d shows when the hand must go down, and the u, when up.

Q. What general rule is there for beating time?

A. That the hand fall at the beginning, and rise at the end of each bar, in all moods of time.

Q. Do you suppose those moods, when expressed by figures, have any particular signification, more than being mere arbitrary characters?

A. I think they have this significant meaning, that the lower figure shows how many parts or kinds of notes the semibreve is divided into, and the upper figure signifies how many of such notes or parts will fill a bar—for example, the first mood of compound time, (6 above 4,) shows the semibreve is divided into four parts— i. e. into crotchets, (for four crotchets are equal to one semibreve); and the upper figure 6 shows that 6 of these parts, viz: crotchets, fill a bar. So of any other time expressed by figures.

Q. How shall we with sufficient exactness ascertain the proper time of each beat in the different moods?

A. By making use of a pendulum, the cord of which, from the center of the ball to the pin from which it is suspended, to be, for the several moods, of the following lengths:—

For the first and third Moods of Common Time, the first of Triple and first of Compound, (all requiring second beats,)	39 2-10 inches.
For the second Mood of Common, second of Triple, and first of Compound,	22 1-10
For the fourth of Common,	12 4-10
For the third of Triple time,	5 1-21

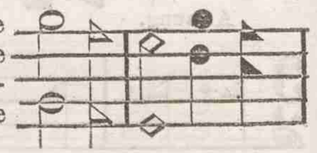
Then for every swing or vibration of the ball, count one beat, accompanying the motion with the hand, until something of a habit is formed, for the several moods of time, according to the different lengths of the cord, as expressed above.

NOTE.—If teachers would fall upon this or some other method, for ascertaining and keeping the true time, there would not be so much difficulty among singers, taught at different schools, about timing music together; for it matters not how well individual singers may perform, if, when several of them perform together, they do not keep time well, they disgust, instead of pleasing their hearers.

Q. What is the use of a brace?

A. The brace links so many staffs together as there are parts of the same tune written together.

Q. What are choosing notes?



A. Notes set immediately one after another on the same staff, either of which may be sung, but not both by the same voice. But where there are two or more singers, and choosing notes occur, some may take the upper, and others the lower notes, which increases the variety.

OF THE KEYS.

Q. What is meant by the keys in music, how many are there, and how are they known?

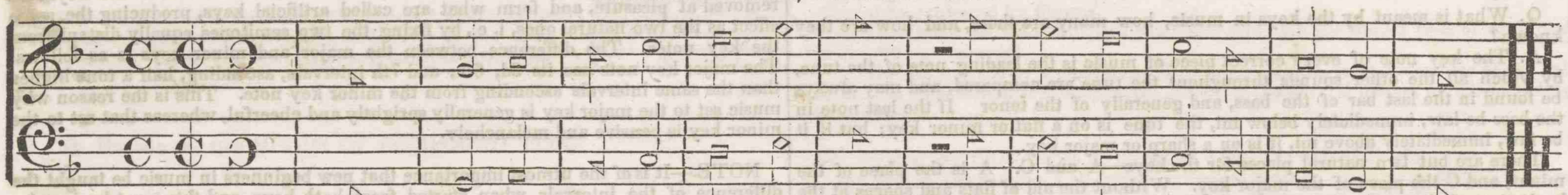
A. The key note of every correct piece of music is the leading note of the tune, by which all the other sounds throughout the tune are compared, and may always be found in the last bar of the bass, and generally of the tenor If the last note in the bass be law, immediately below mi, the tune is on a flat or minor key; but if it be faw, immediately above mi, it is on a sharp or major key.

There are but two natural places for the keys—A and C. A is the place of the minor, and C the place of the major key. Without the aid of flats and sharps at the beginning of the staff, no tune can rightly be set to any other than these two natural keys; but by the help of these, mi, the center note, and of course the keys, are removed at pleasure, and form what are called artificial keys, producing the same effect as the two natural ones, i. e., by fixing the two semitones equally distant from the key notes. The difference between the major and minor keys is as follows: The major key note has its 3d, 6th, and 7th intervals, ascending, half a tone higher than the same intervals ascending from the minor key note. This is the reason why music set to the major key is generally sprightly and cheerful, whereas that set to the minor key is pensive and melancholy.

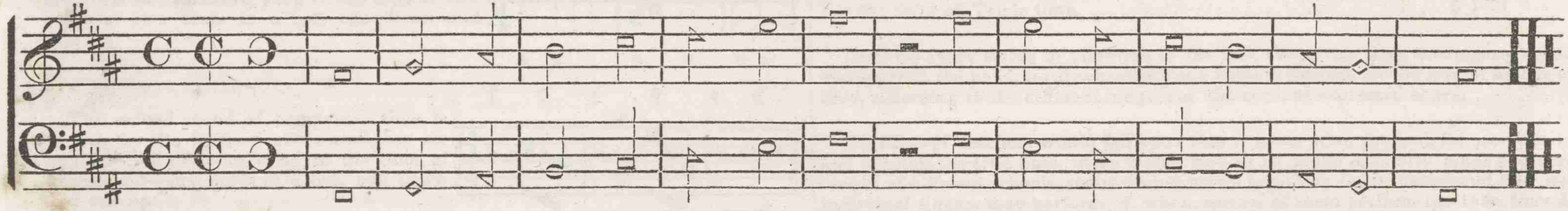
NOTE.—It is of the utmost importance that new beginners in music be taught the difference of the intervals when started from both keys, and this must be done by practice and imitation, for mere directions will not do.

LESSONS FOR TUNING THE VOICE.

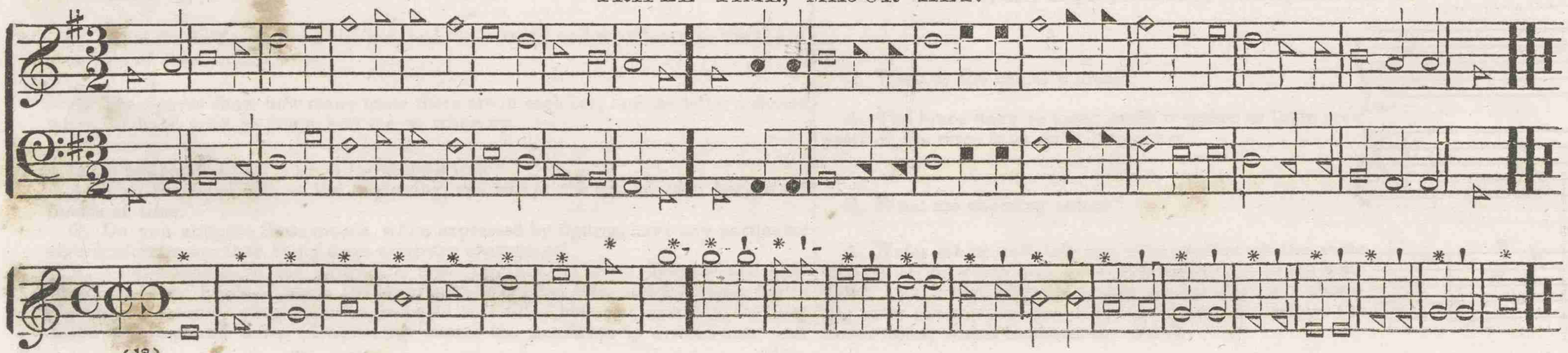
COMMON TIME, MAJOR KEY.

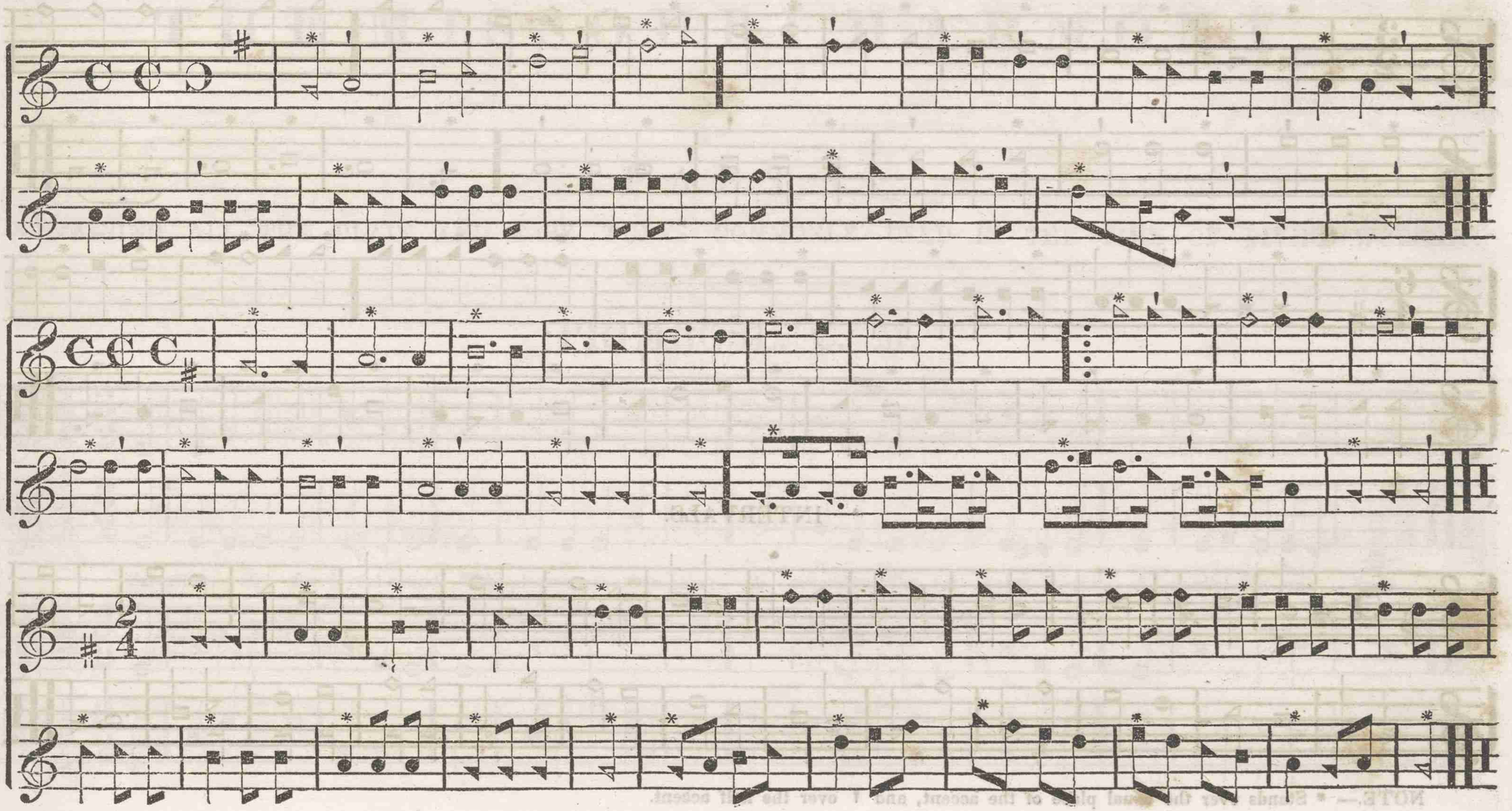


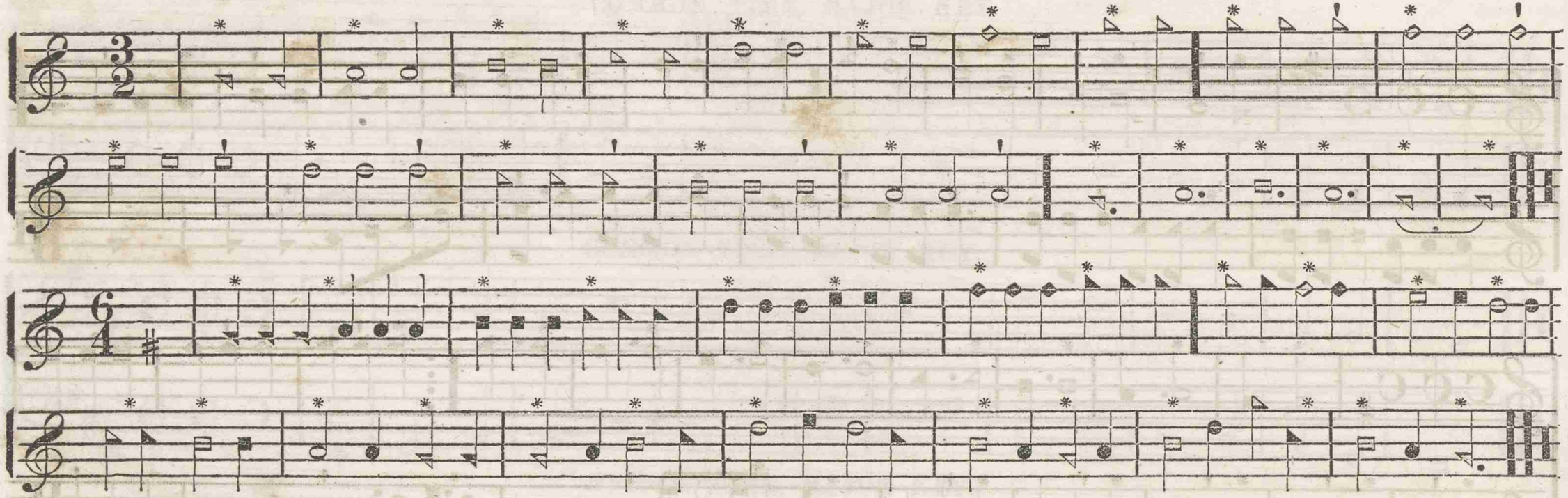
COMMON TIME, MINOR KEY.



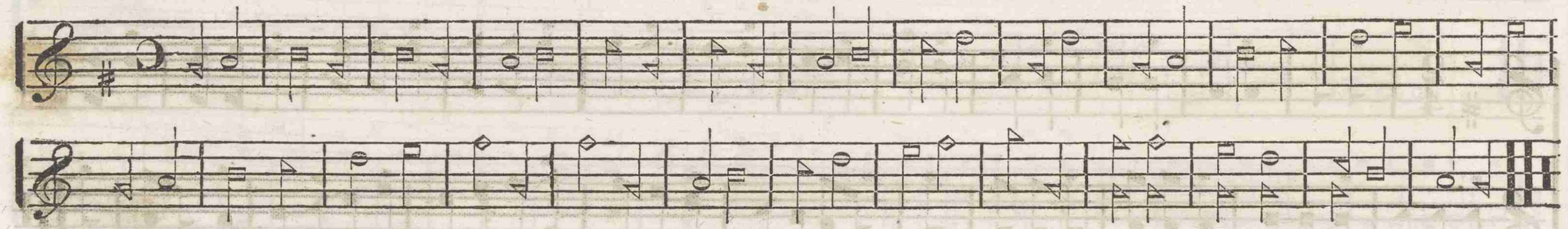
TRIPLE TIME, MAJOR KEY.







INTERVALS.



NOTE.— * Stands over the usual place of the accent, and ! over the half accent.

THE MISSOURI HARMONY.

PART I.

CONTAINING ALL THE PLAIN AND EASY TUNES COMMONLY USED IN THE TIME OF DIVINE WORSHIP.

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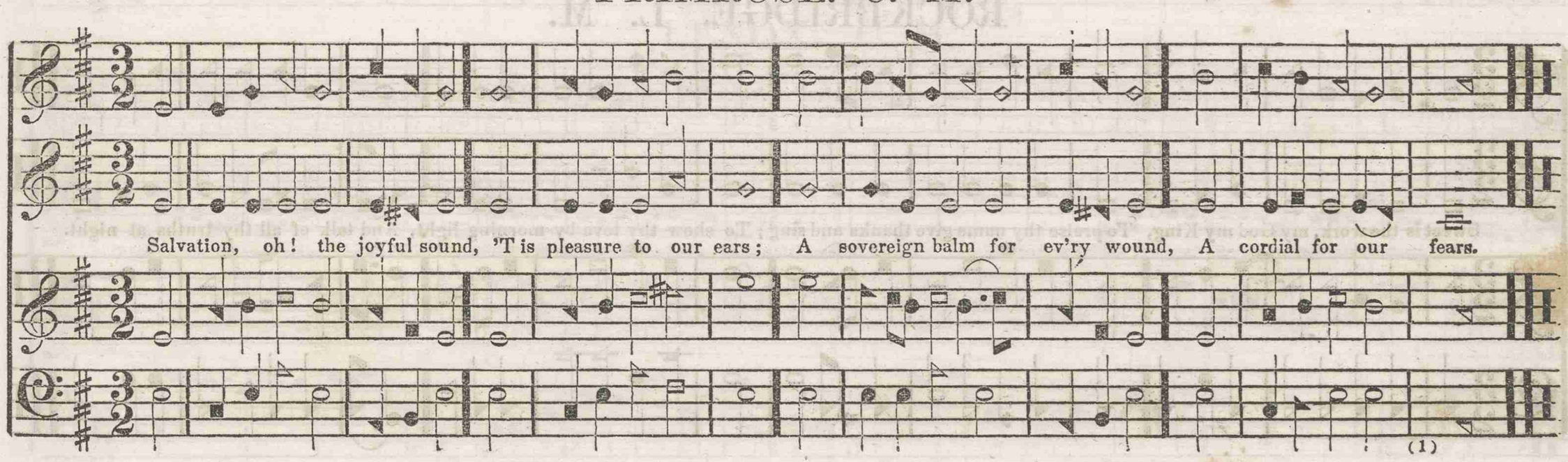
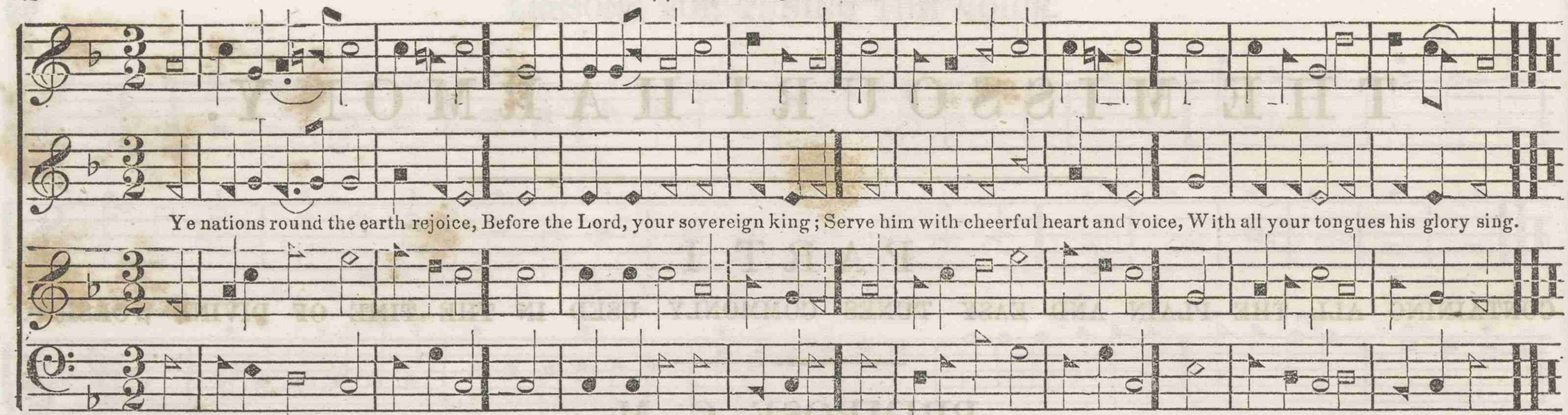


WELLS. L. M.



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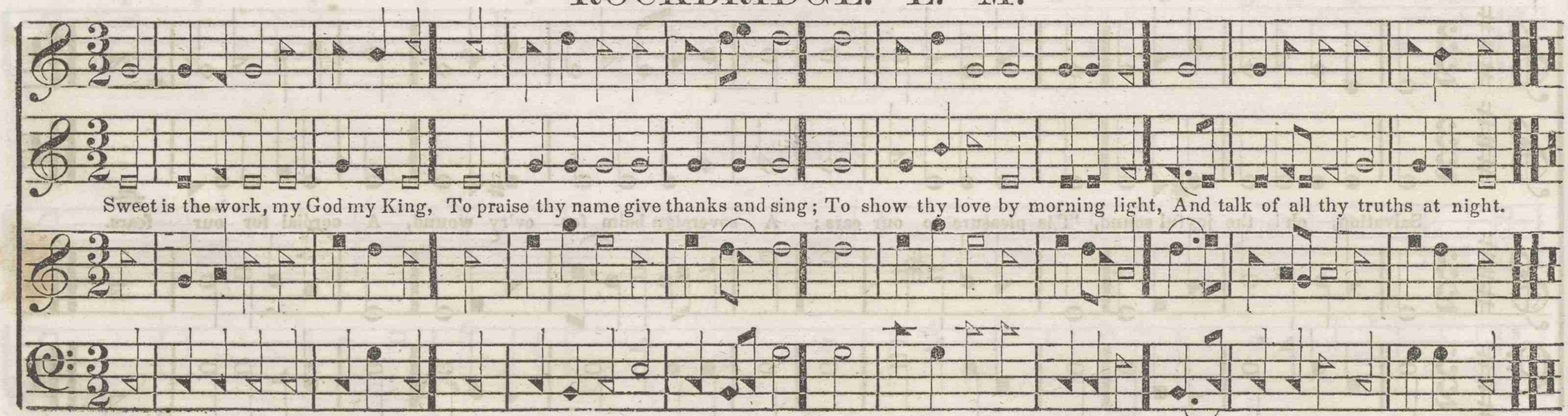

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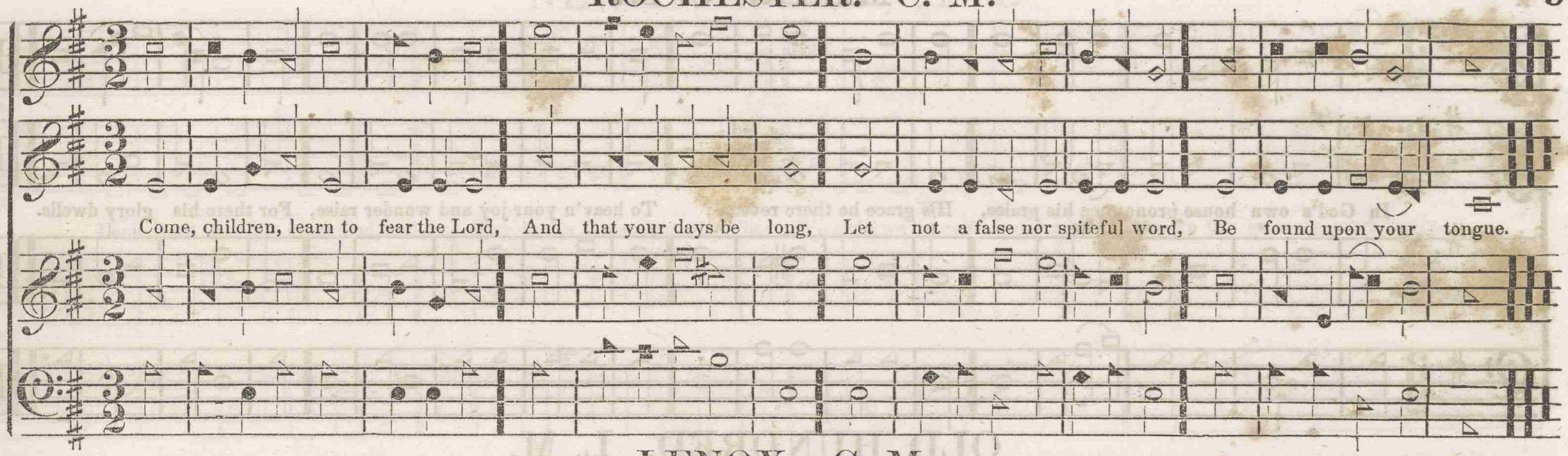

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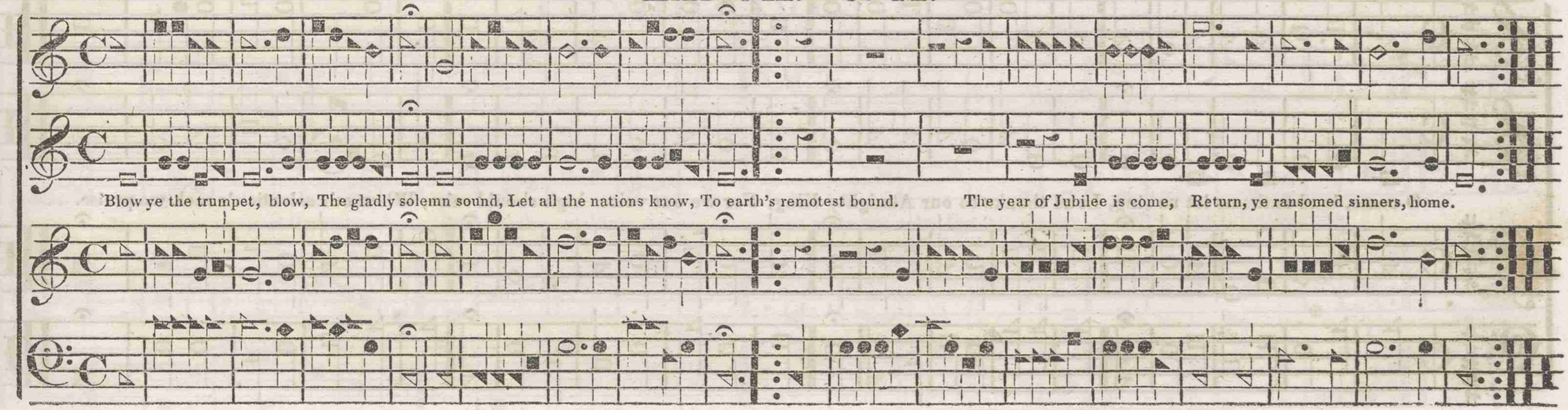
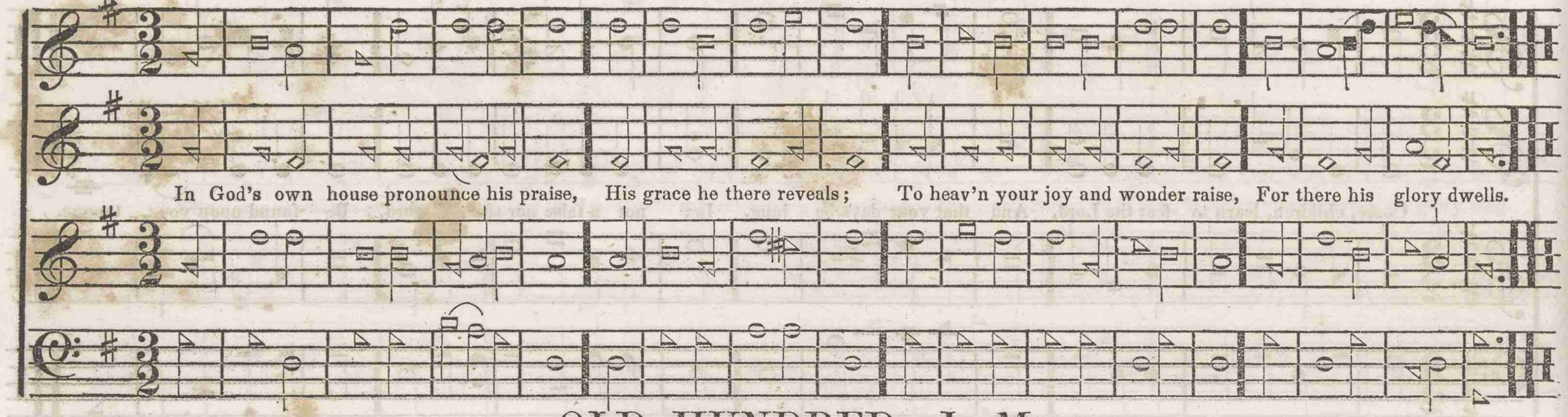


MEAR. C. M.



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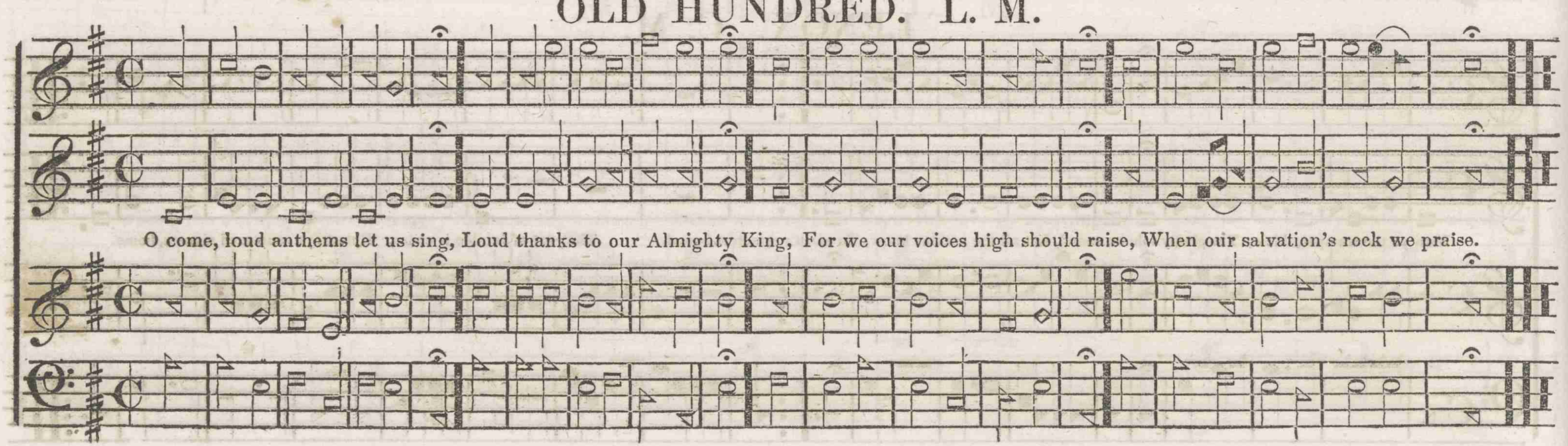

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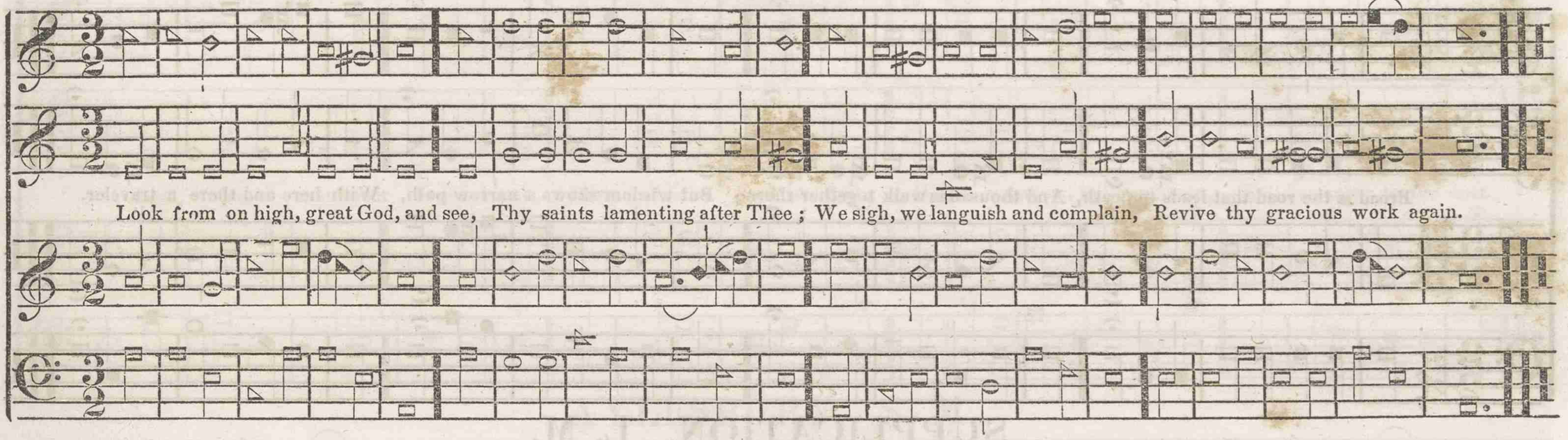
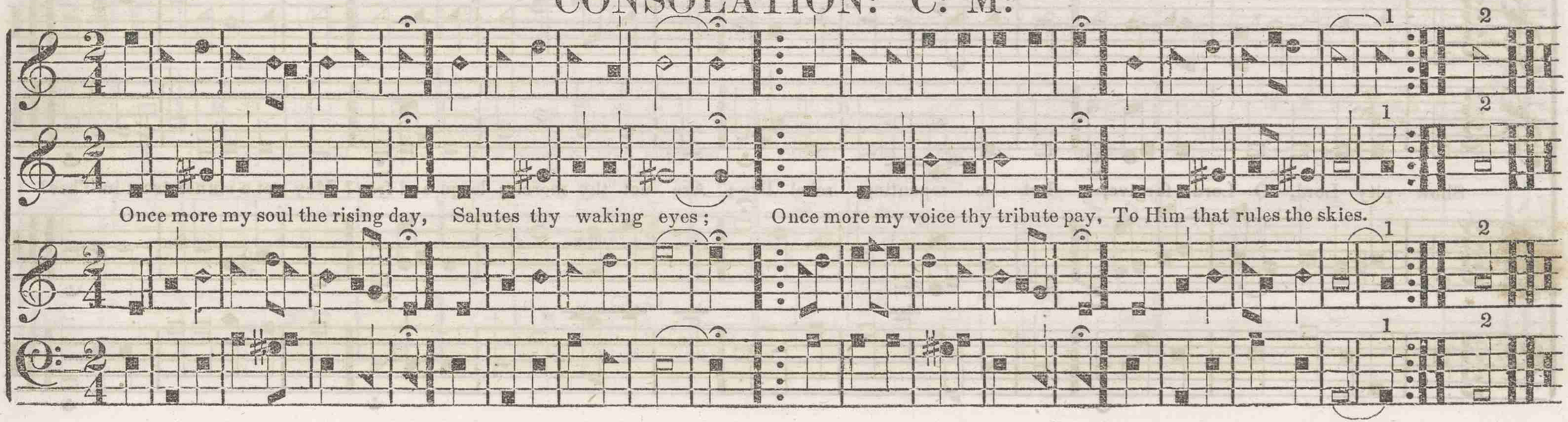


CONSOLATION: C: M:



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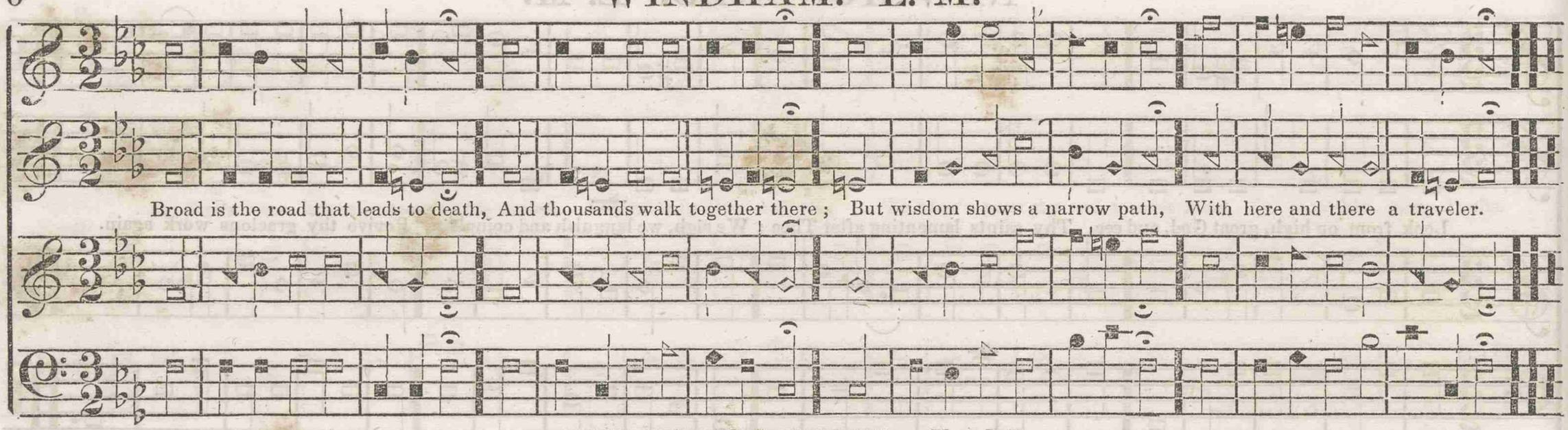
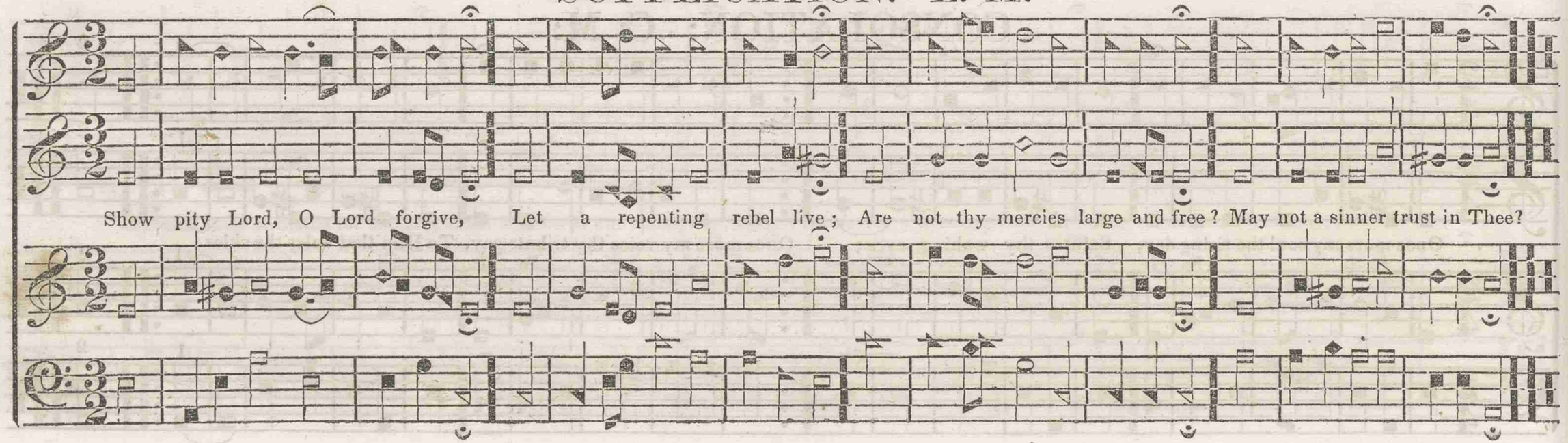


SUPPLICATION. L. M.



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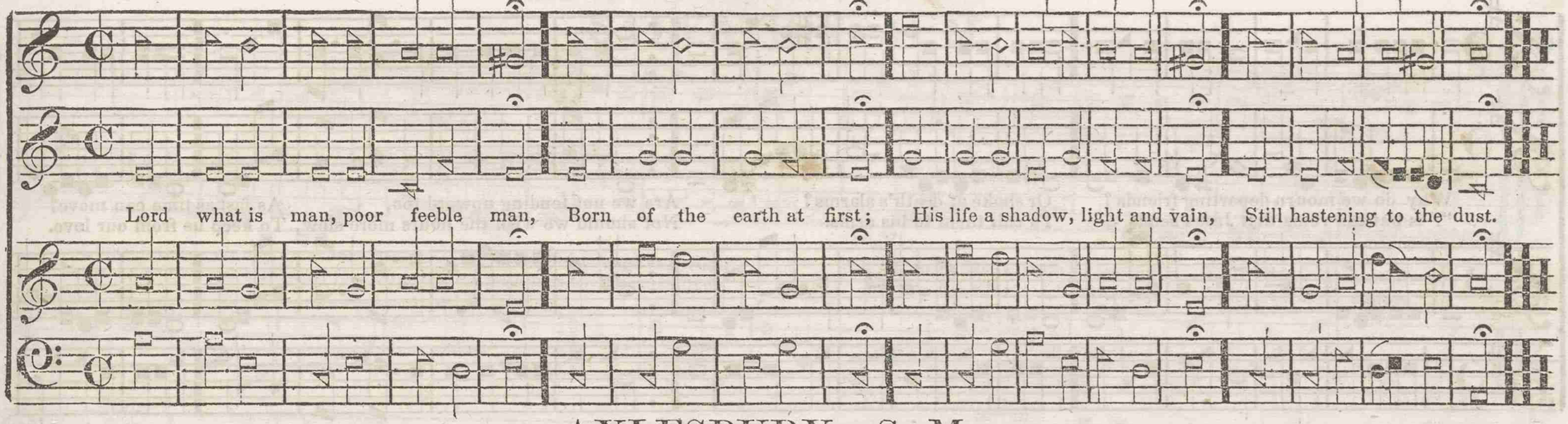

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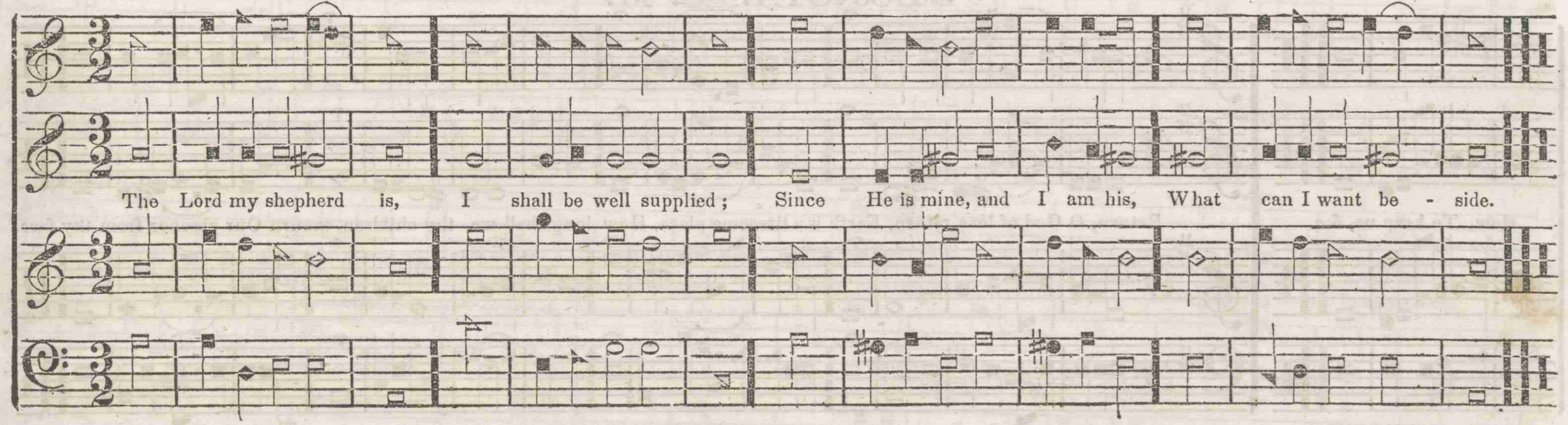

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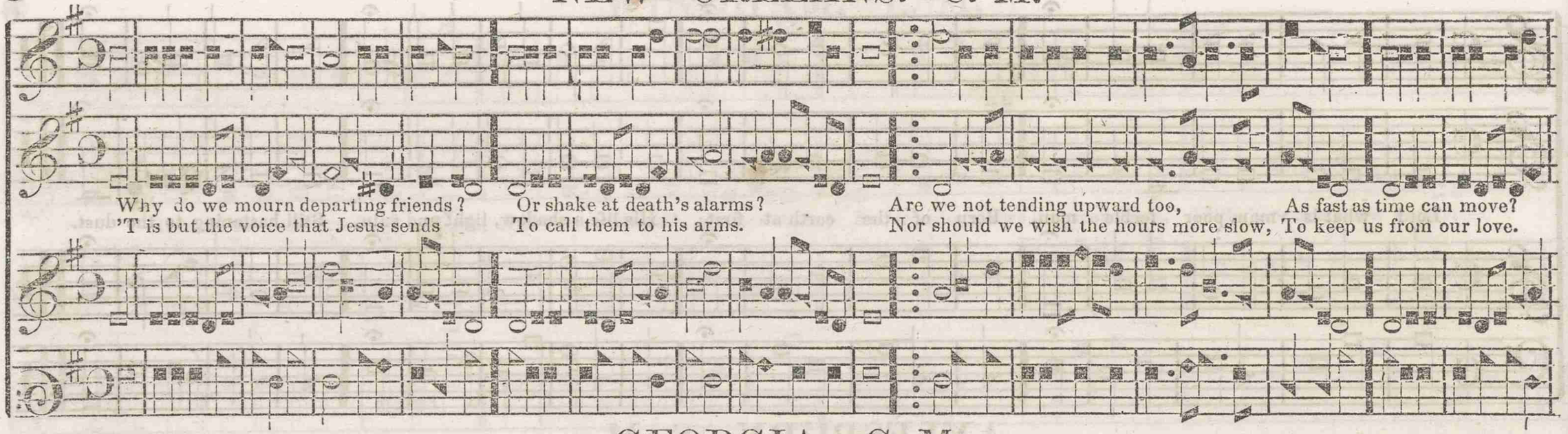

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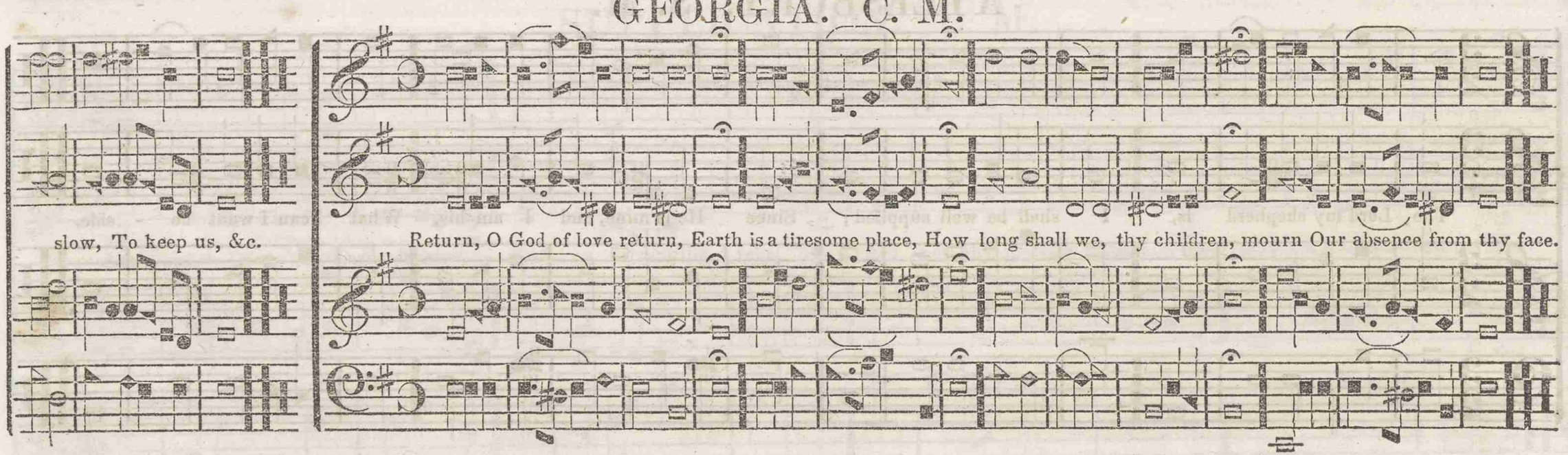

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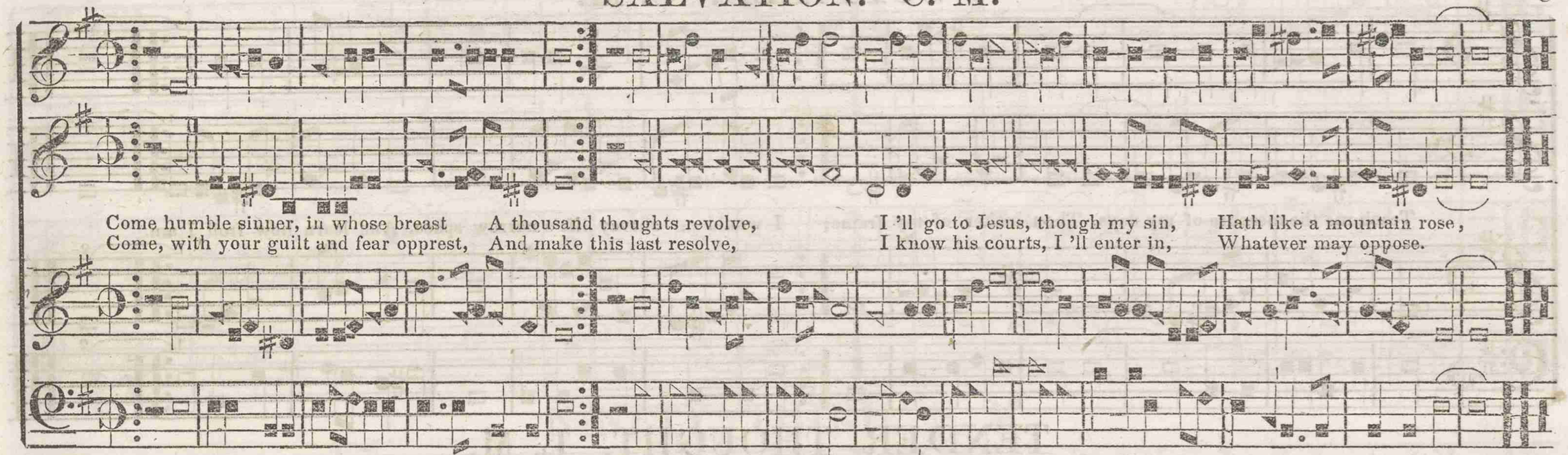
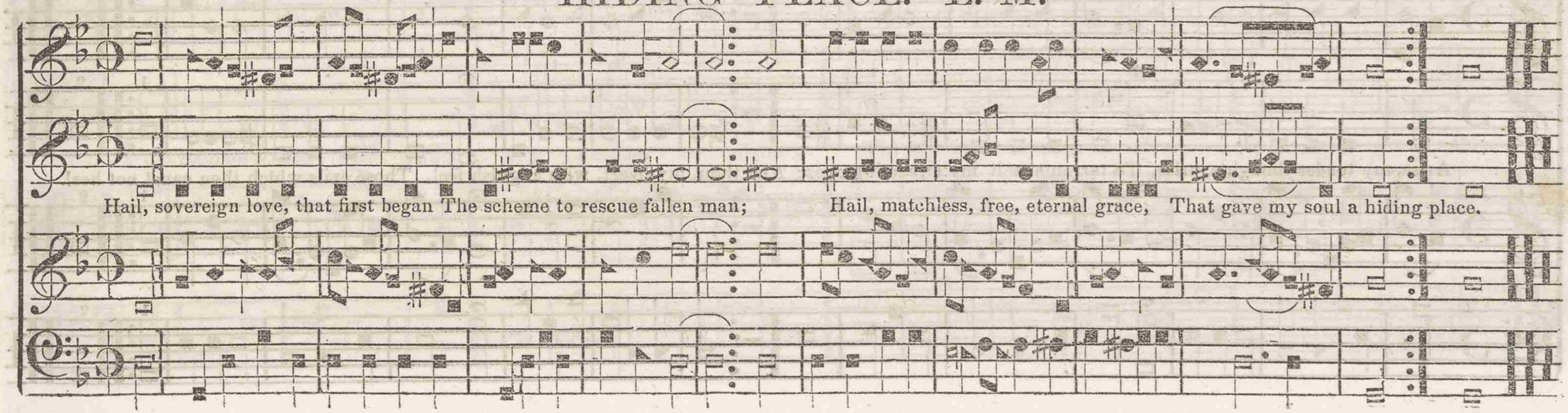


HIDING PLACE. L. M.



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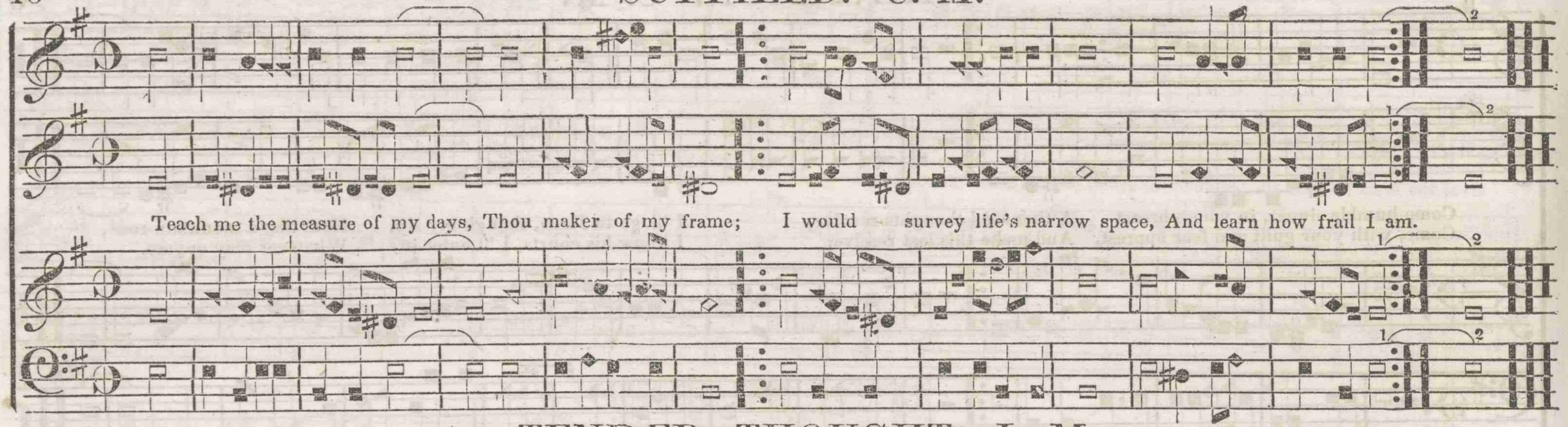
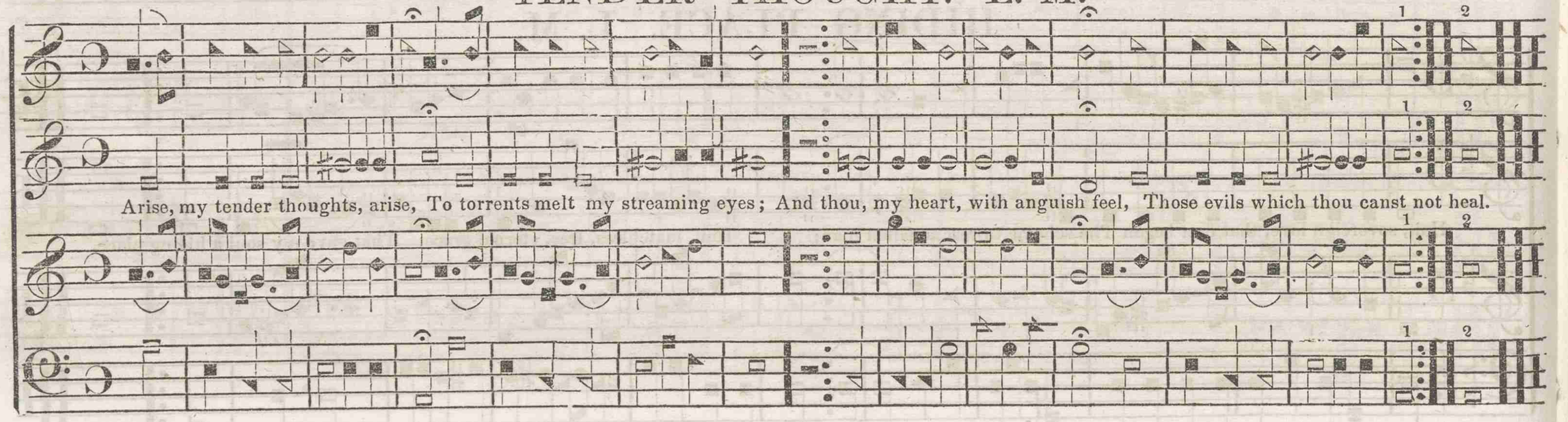
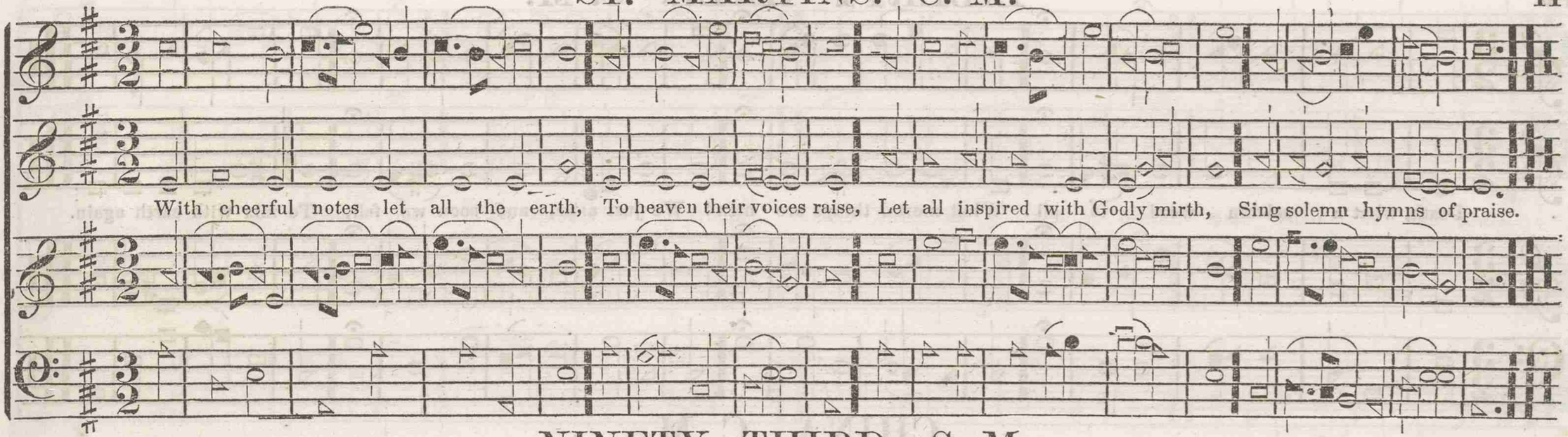


TENDER THOUGHT. L. M.



ST. MARTINS. C. M.



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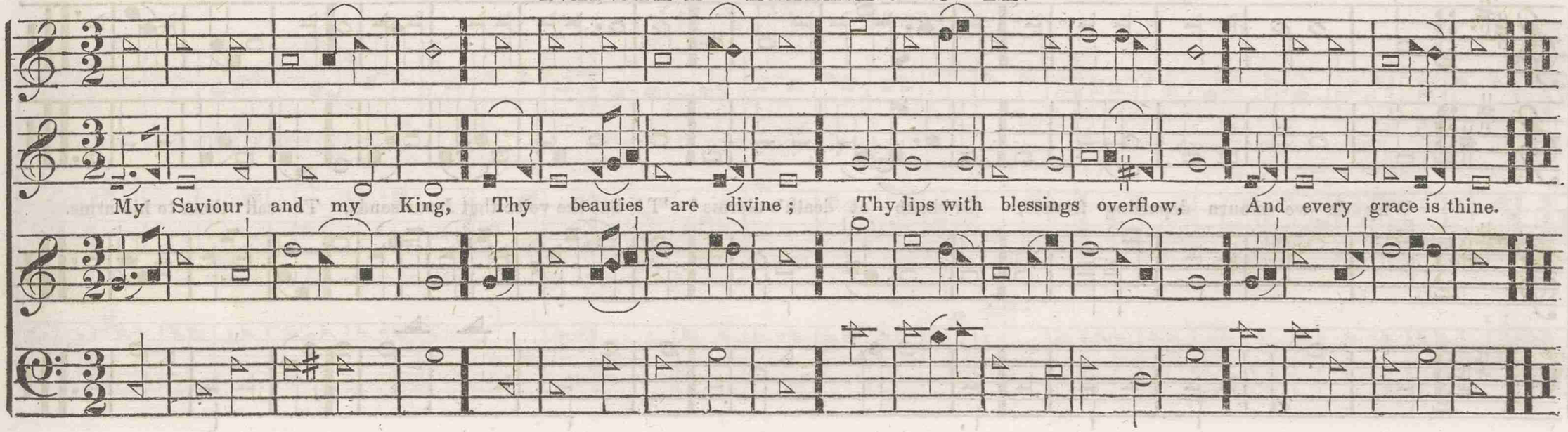

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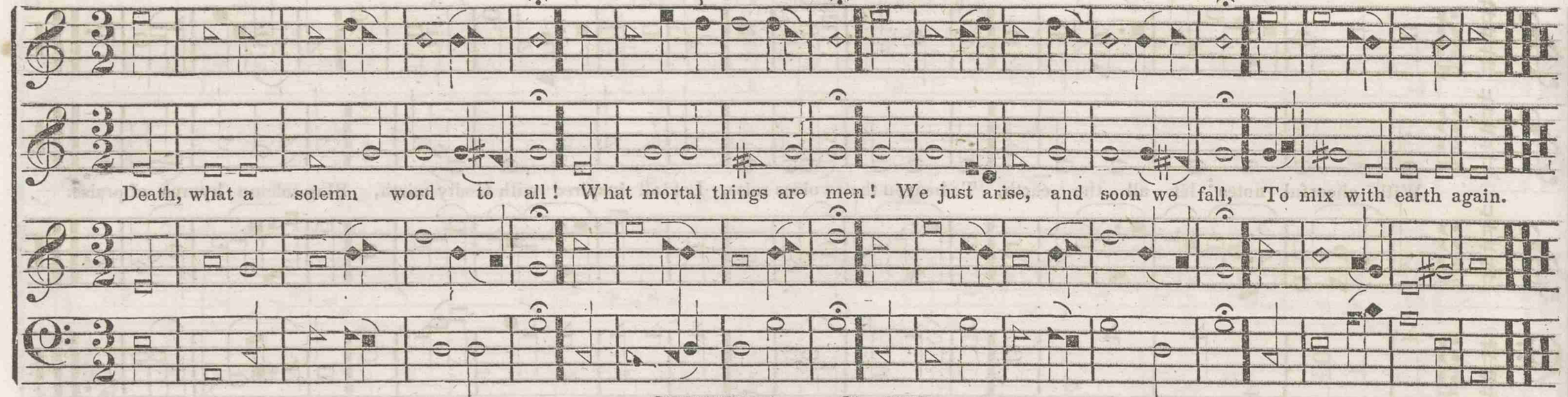

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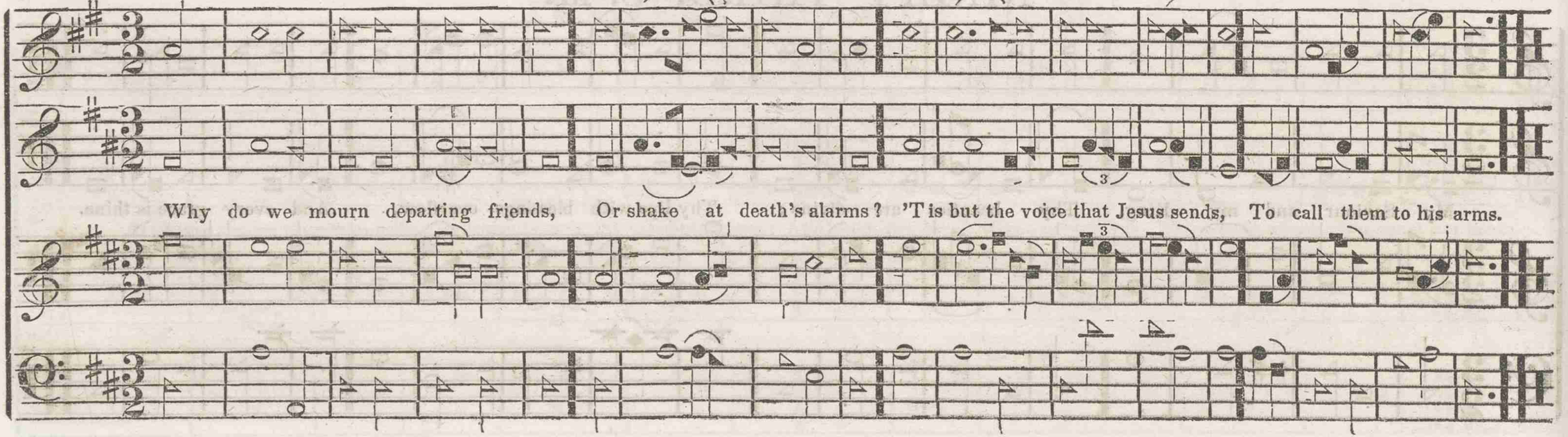

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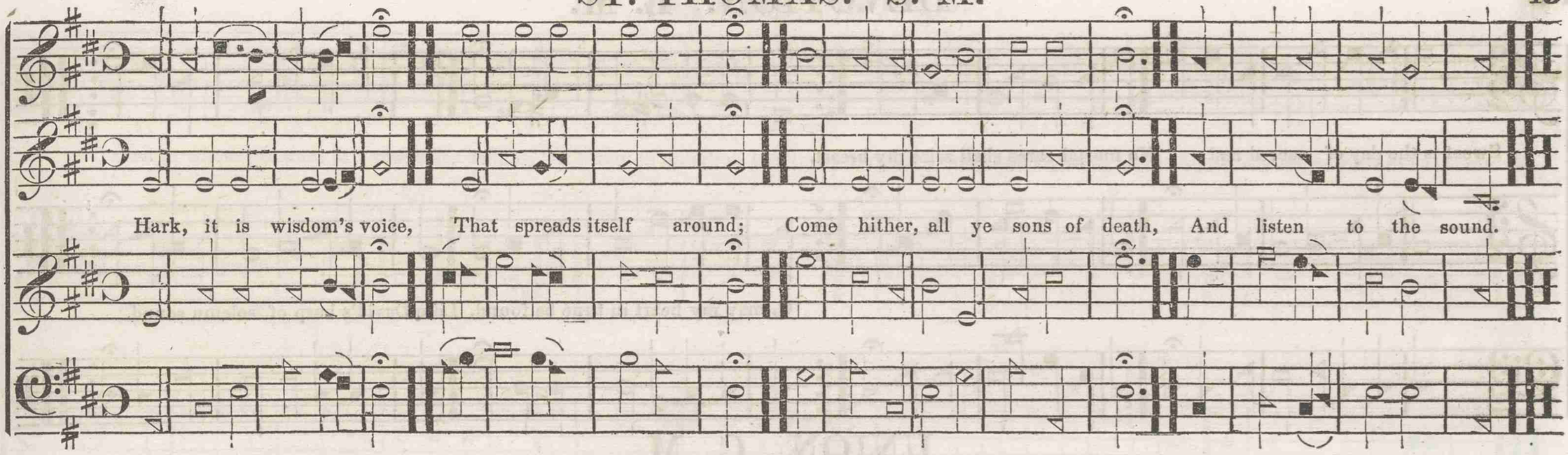
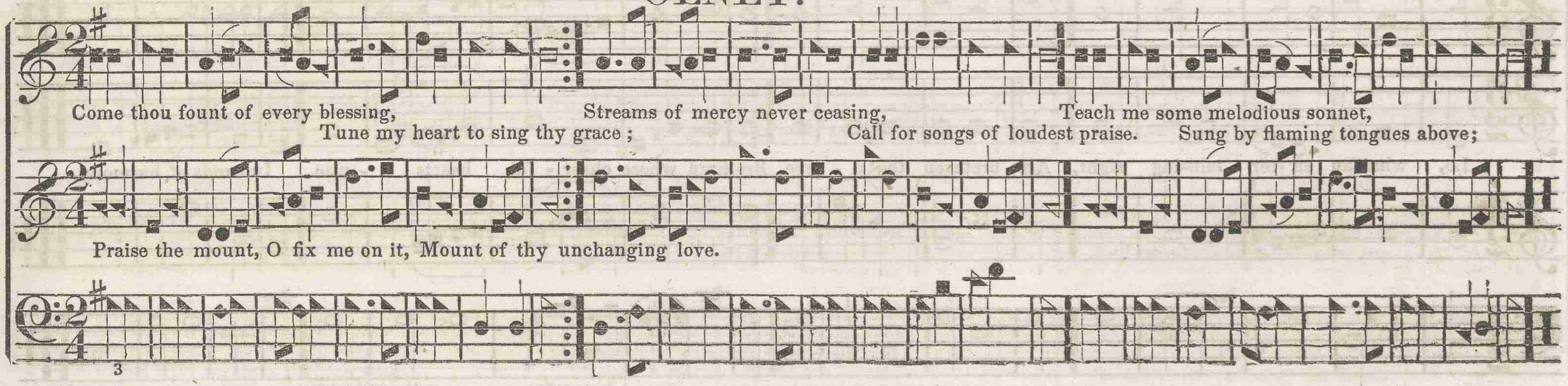
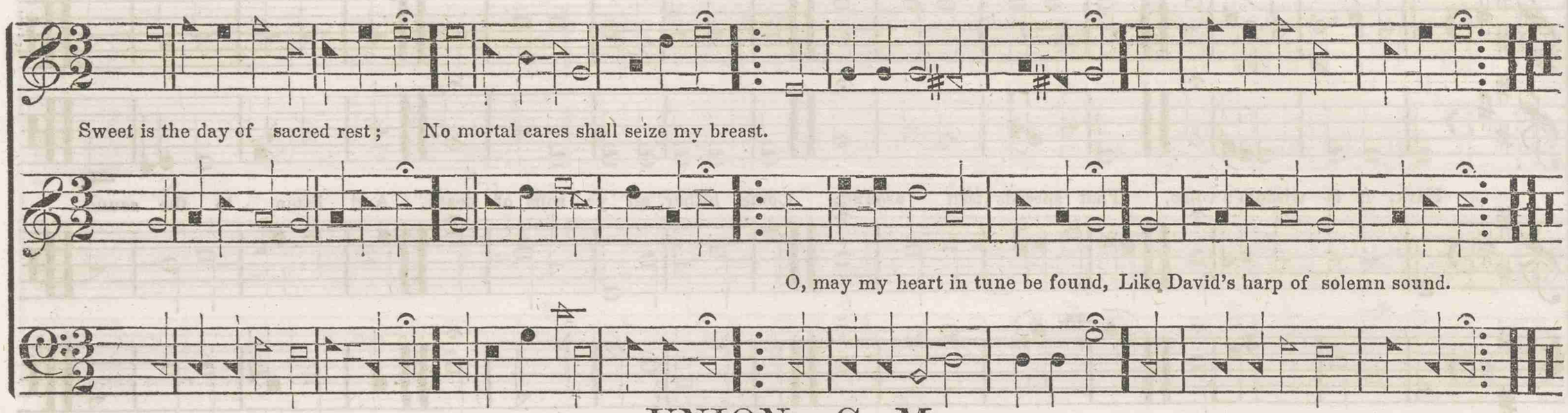


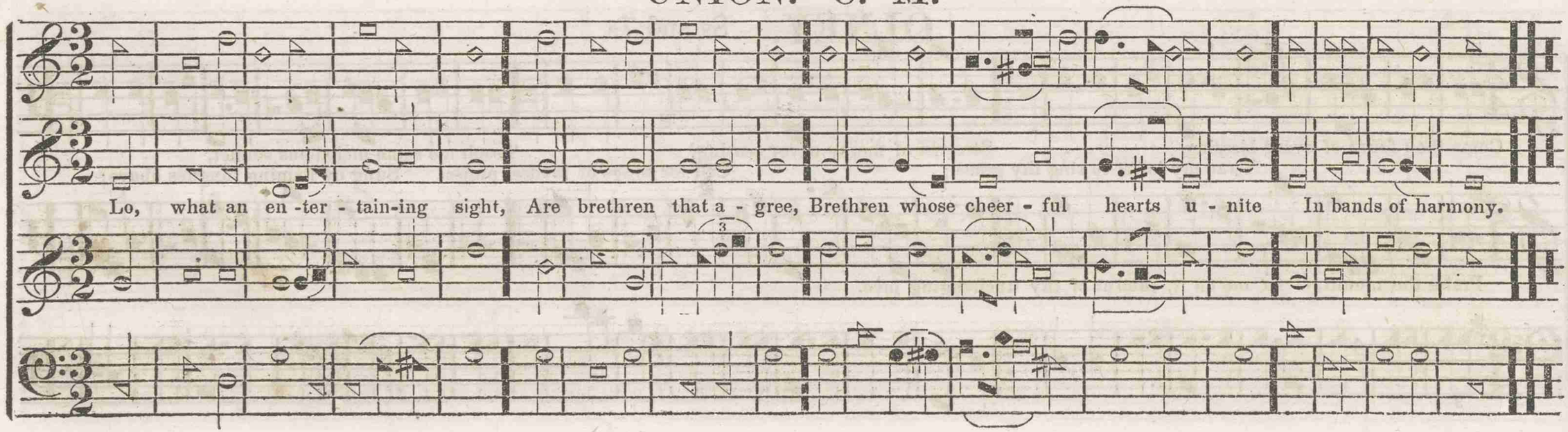
OLNEY. 8s and 7s.

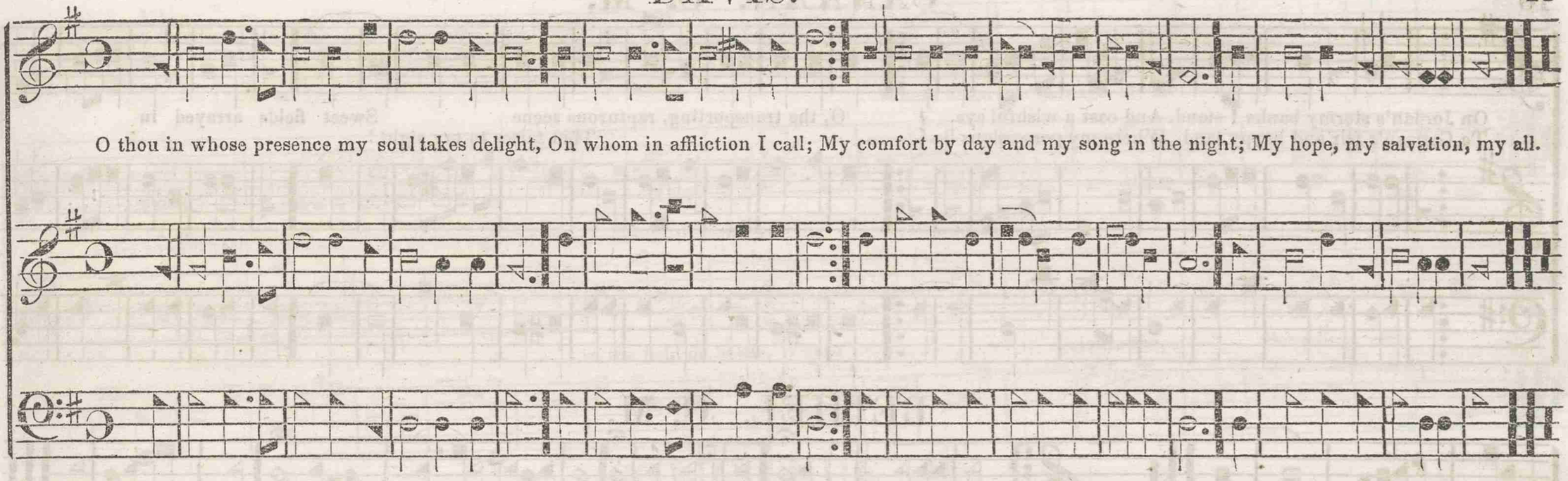


DEVOTION. L. M.

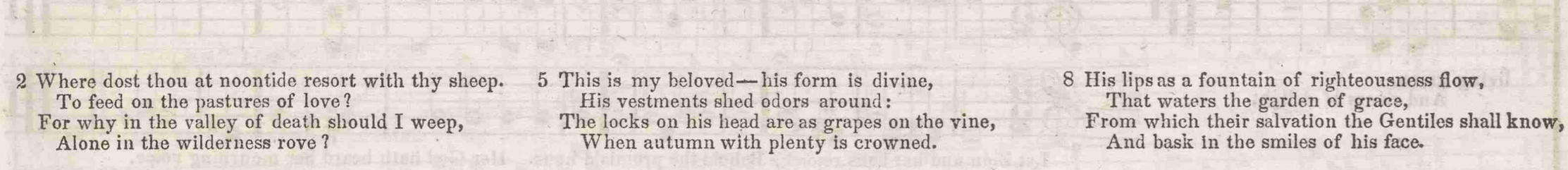


UNION. C. M.





O thou in whose presence my soul takes delight, On whom in affliction I call; My comfort by day and my song in the night; My hope, my salvation, my all.



2 Where dost thou at noontide resort with thy sheep.
To feed on the pastures of love?
For why in the valley of death should I weep,
Alone in the wilderness rove?

3 O why should I wander an alien from thee?
Or cry in the desert for bread?
My foes would rejoice when my sorrows they see,
And smile at the tears I have shed.

4 Ye daughters of Zion, declare, have you seen
The star that on Israel shone?
Say if in your tents my beloved hath been,
And where with his flock he hath gone.

5 This is my beloved—his form is divine,
His vestments shed odors around:
The locks on his head are as grapes on the vine,
When autumn with plenty is crowned.

6 The roses of Sharon, the lilies that grow
In vales on the banks of the streams—
His cheeks in the beauty of excellence blow,
His eye all invitingly beams.

7 His voice, as the sound of the dulcimer sweet,
Is heard through the shadow of death,
The cedars of Lebanon bow at his feet,
The air is perfumed with his breath.

8 His lips as a fountain of righteousness flow,
That waters the garden of grace,
From which their salvation the Gentiles shall know,
And bask in the smiles of his face.

9 Love sits on his eyelids and scatters delight
Through all the bright mansions on high—
Their faces the cherubim vail in his sight,
And tremble with fullness of joy.

10 He looks, and ten thousands of angels rejoice,
And myriads wait for his word—
He speaks, and eternity, filled with his voice
Re-echos the praise of her Lord.

CANAAN. C. M.

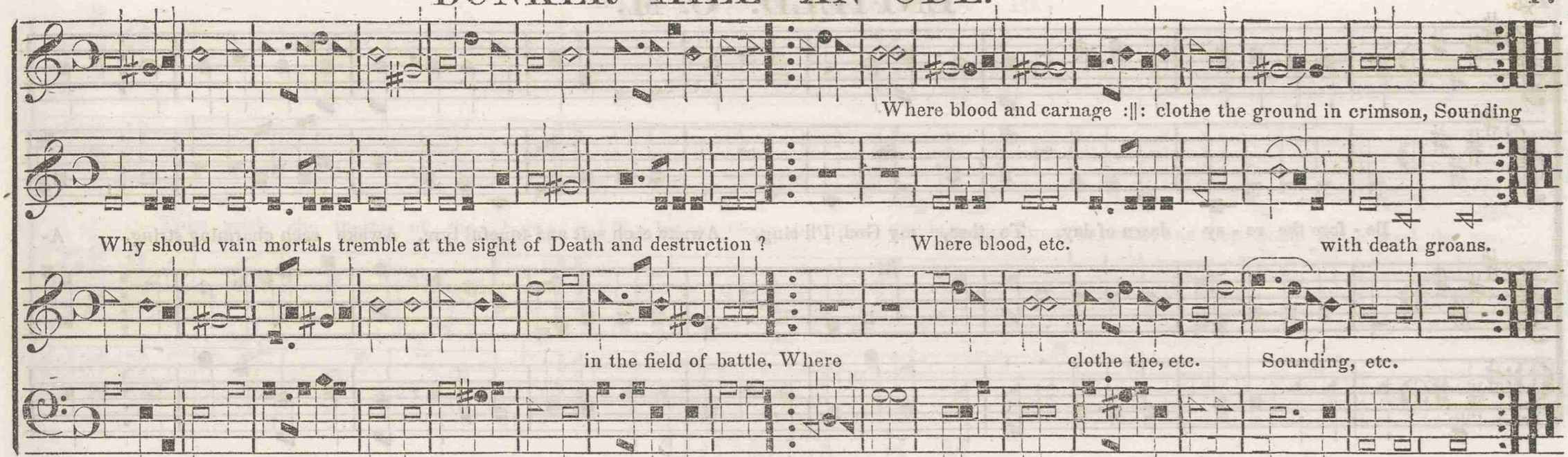
On Jordan's stormy banks I stand. And cast a wishful eye,
To Canaan's fair and happy land, Where my possessions lie.

O, the transporting, rapturous scene That raises to my sight!
Sweet fields arrayed in

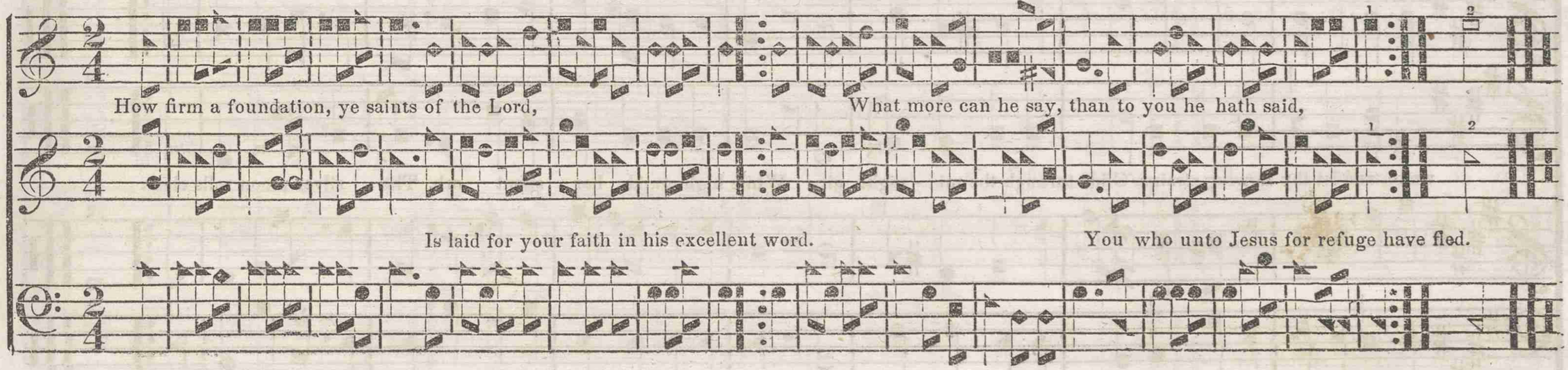
BETHEL. C. M.

living green,
And rivers of delight.

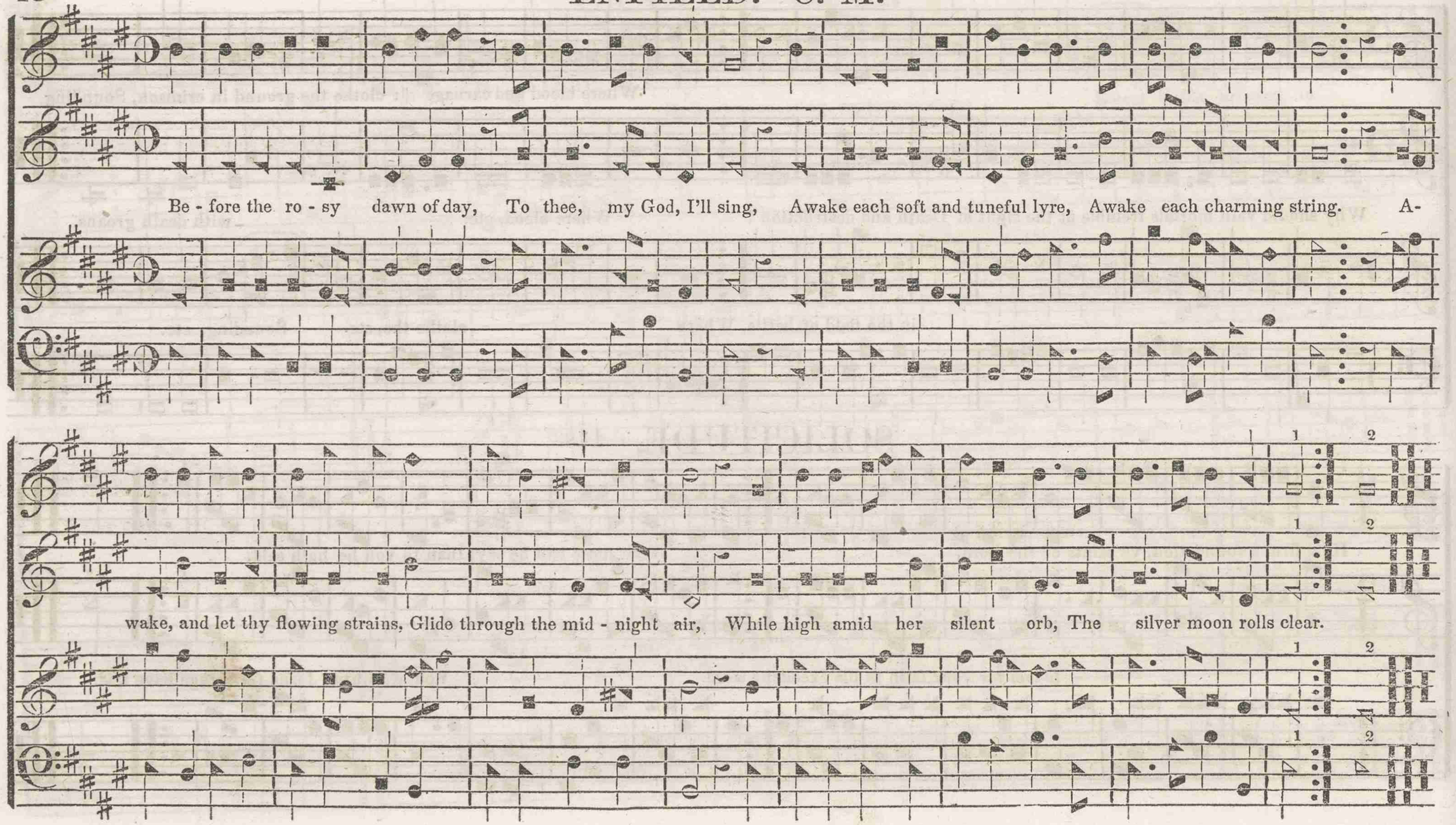
Let Zion and her sons rejoice; Behold the promis'd hour. Her God hath heard her mourning voice.
And comes to exalt his power.



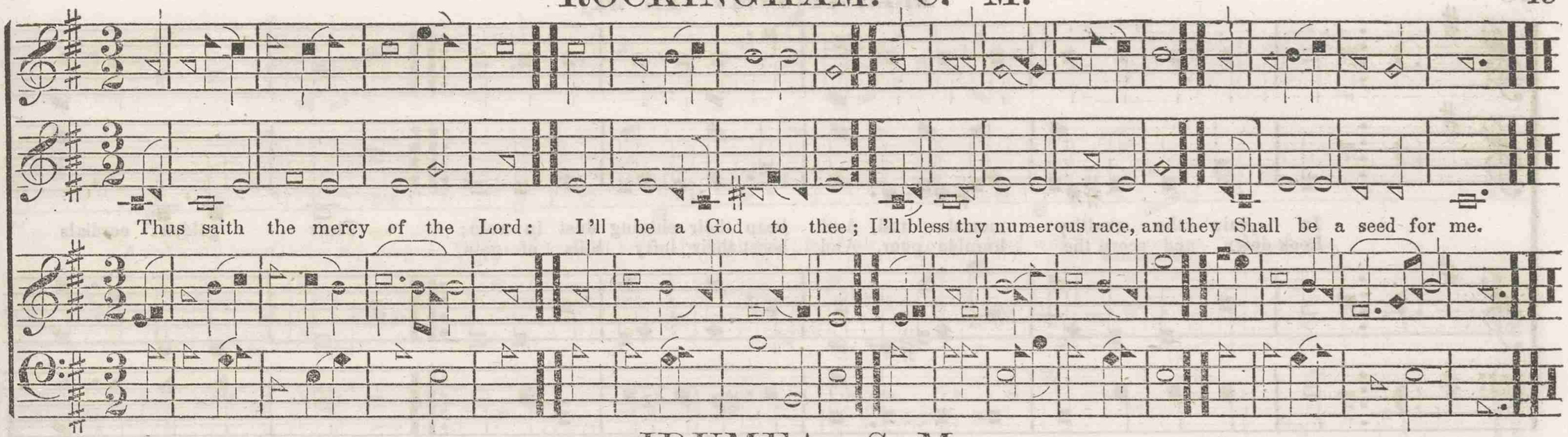
SOLICITUDE. 11s.



ENFIELD. C. M.


Be - fore the ro - sy dawn of day, To thee, my God, I'll sing, Awake each soft and tuneful lyre, Awake each charming string. A-
wake, and let thy flowing strains, Glide through the mid - night air, While high amid her silent orb, The silver moon rolls clear.
1
2

ROCKINGHAM. C. M.



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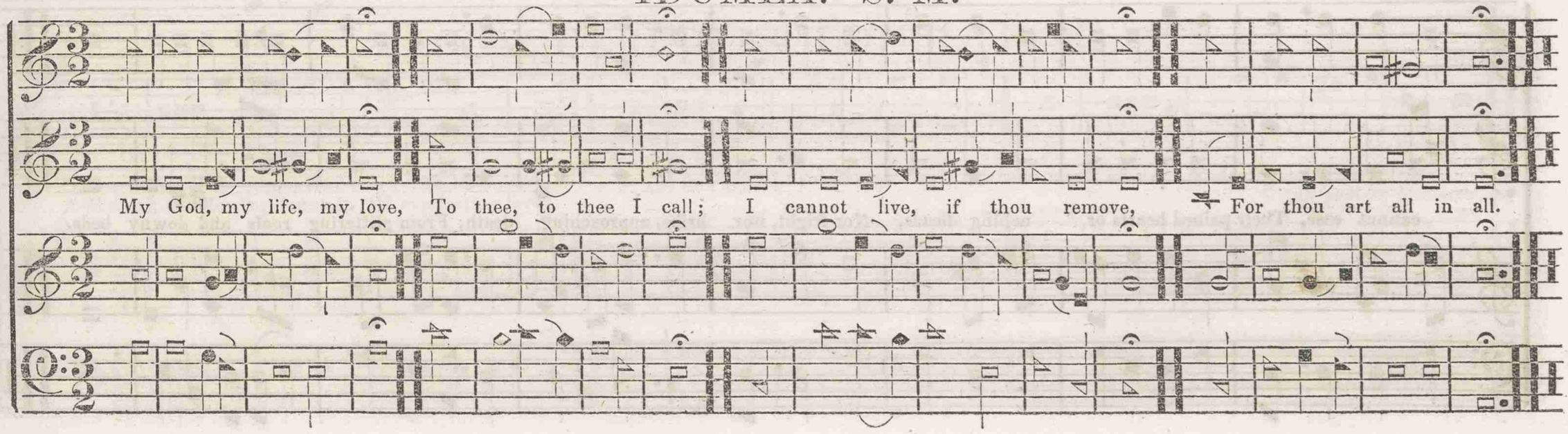
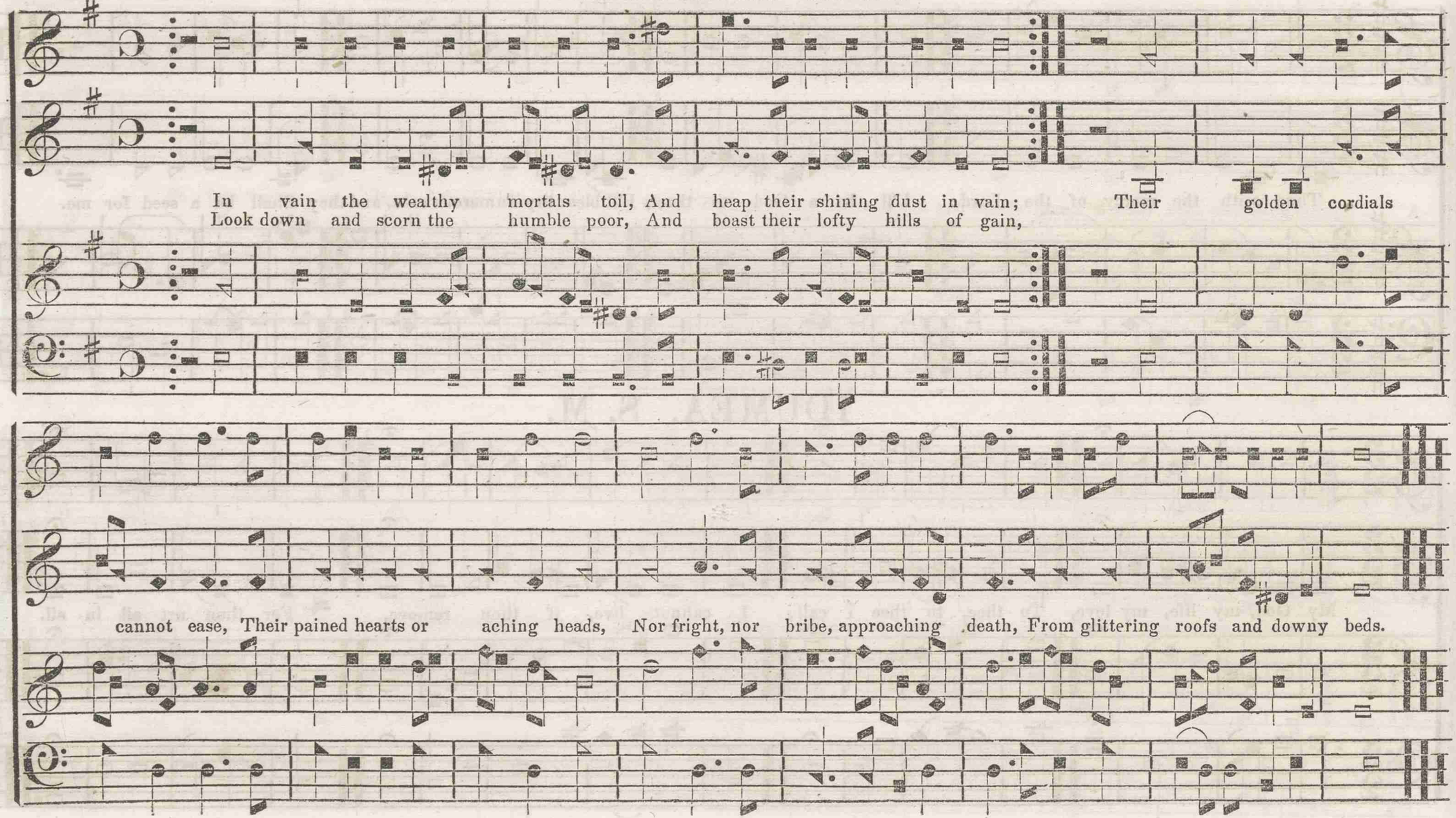
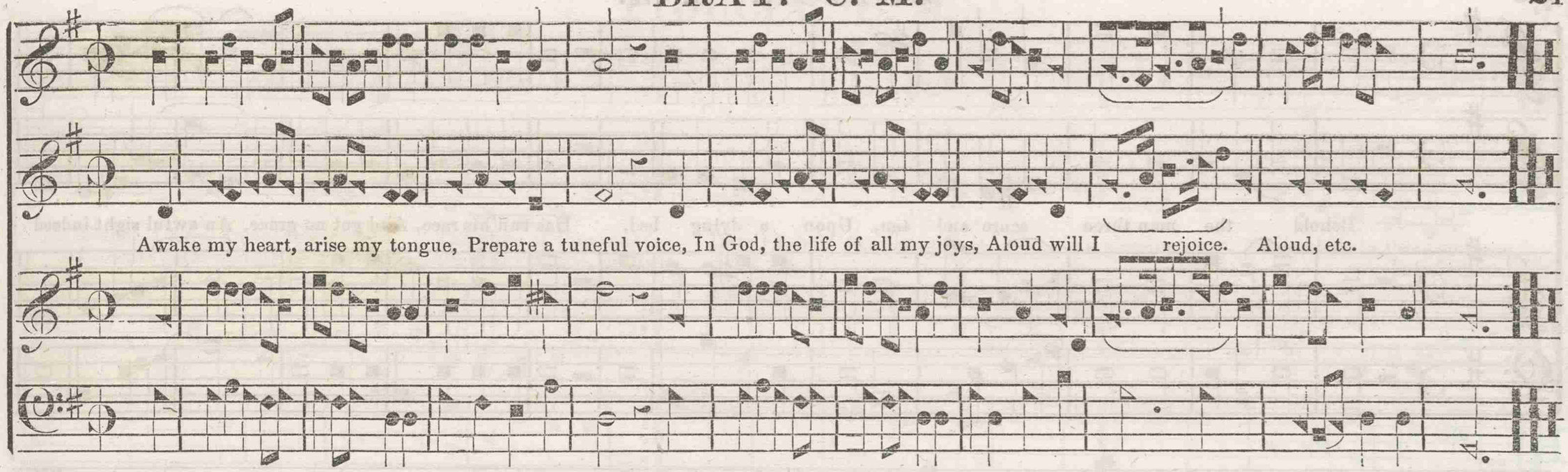


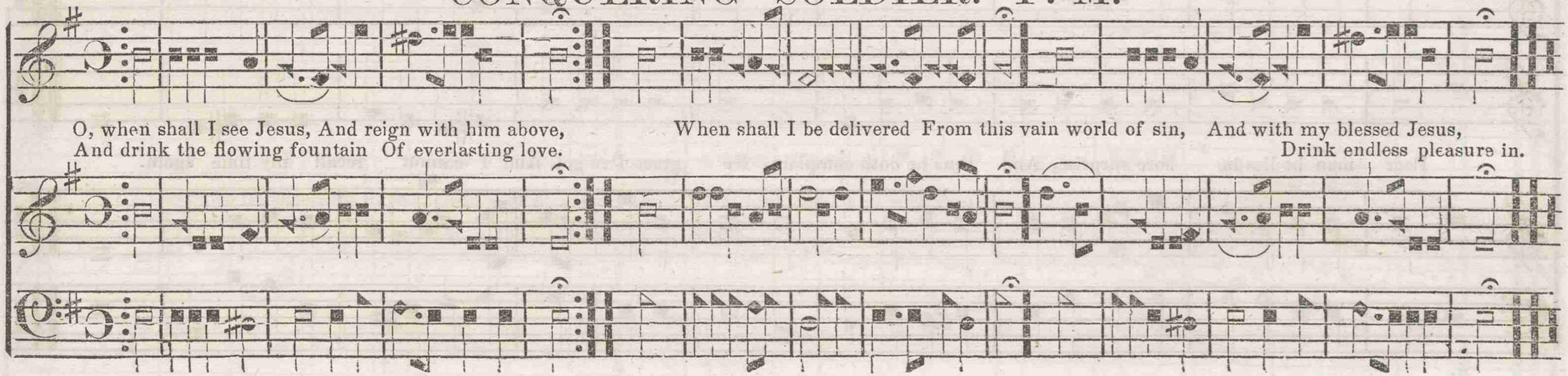
MELINDA. L. M.


In vain the wealthy mortals toil, And heap their shining dust in vain; Their golden cordials
Look down and scorn the humble poor, And boast their lofty hills of gain,
cannot ease, Their pained hearts or aching heads, Nor fright, nor bribe, approaching death, From glittering roofs and downy beds.

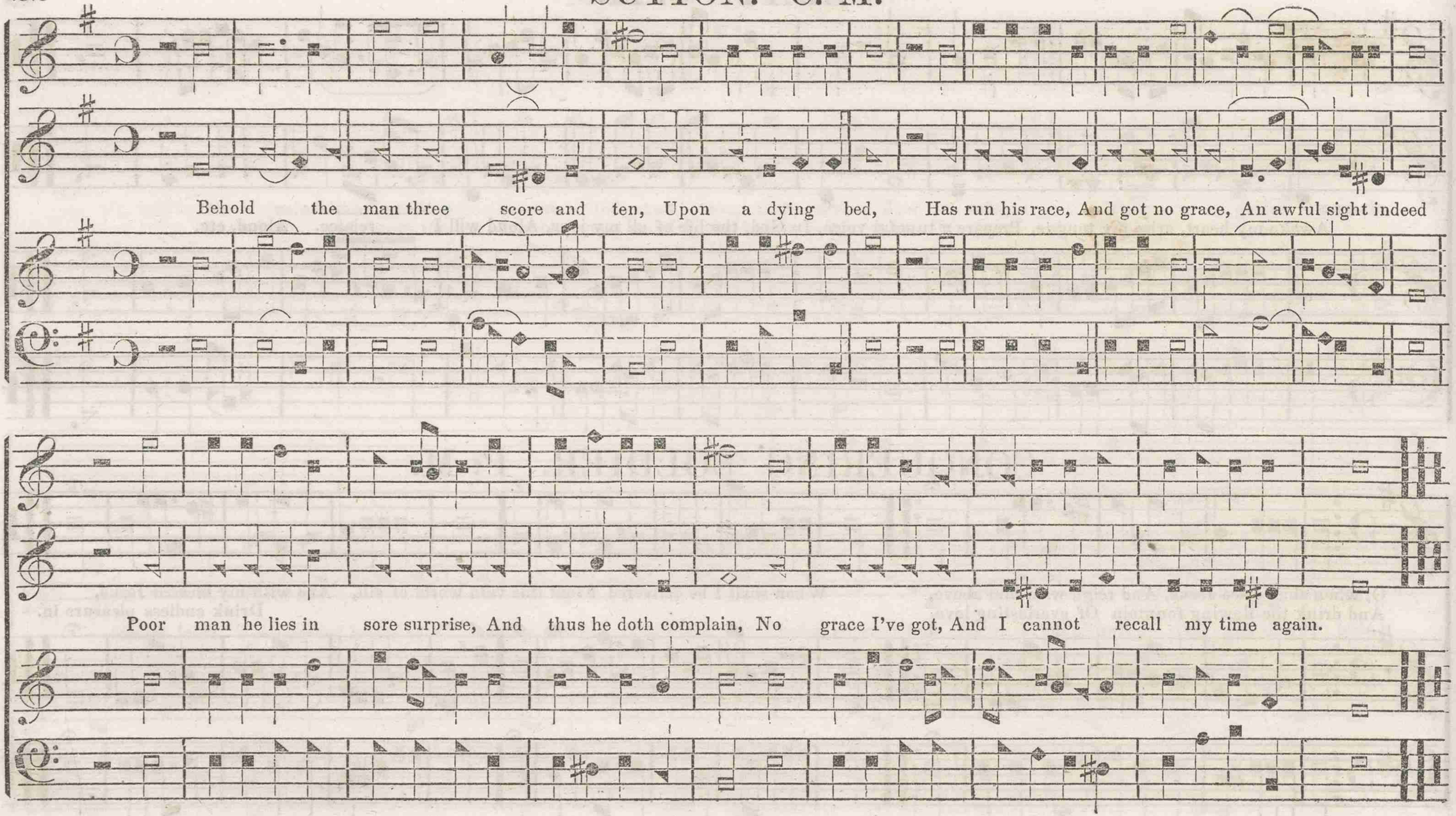
BRAY. C. M.



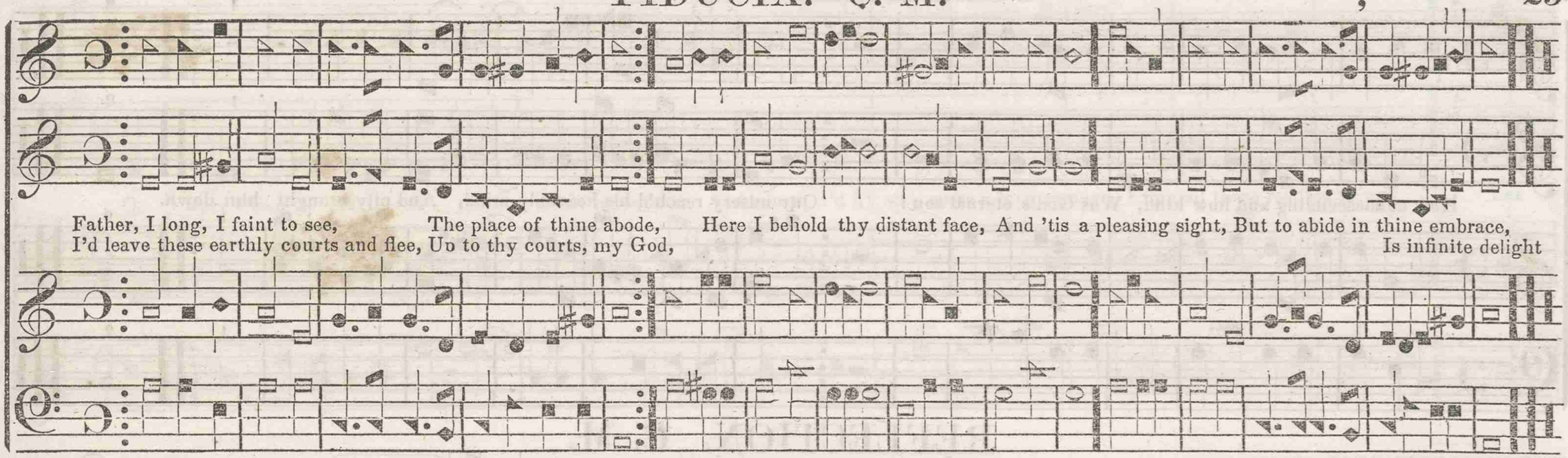
CONQUERING SOLDIER. P: M.



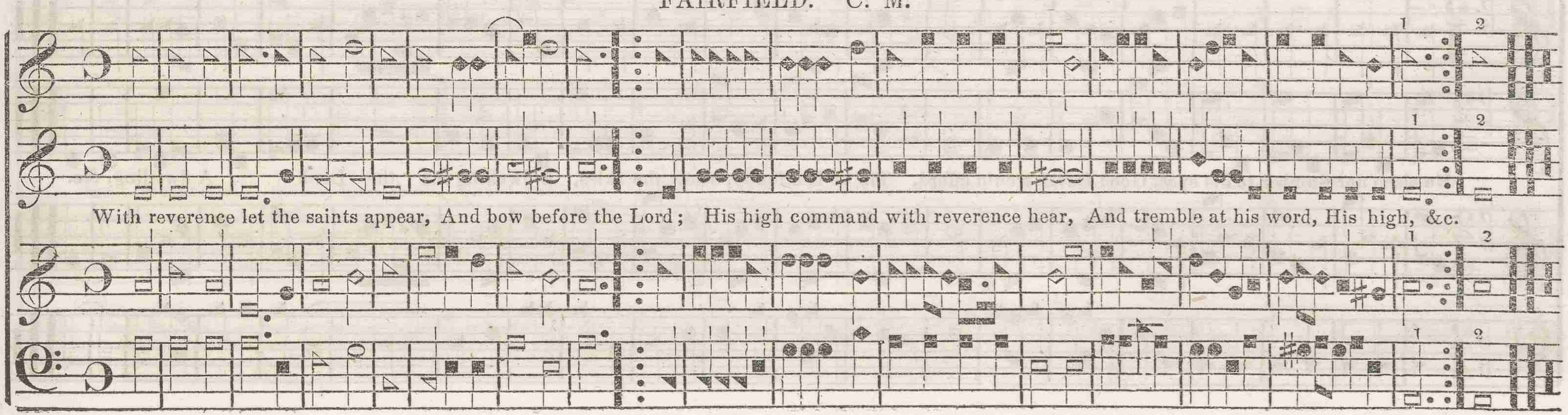
SUTTON. C. M.


Behold the man three score and ten, Upon a dying bed, Has run his race, And got no grace, An awful sight indeed
Poor man he lies in sore surprise, And thus he doth complain, No grace I've got, And I cannot recall my time again.

FIDUCIA. C. M.



FAIRFIELD. C. M.



CONDESCENSION. C. M

How condescending and how kind, Was God's eternal son! Our misery reach'd his heavenly mind, And pity brought him down.

REFLECTION. C. M.

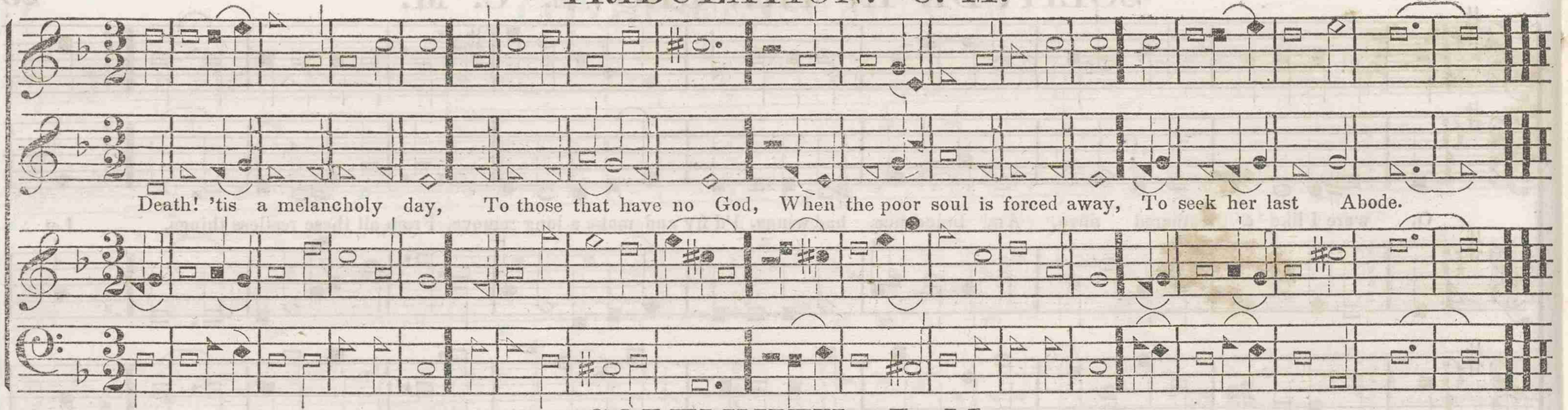
No sleep nor slumber to his eyes, Good David would afford, Till he had found, below the skies, A dwelling for the Lord. A dwelling, &c.

SOLITUDE IN THE GROVE. C. M.

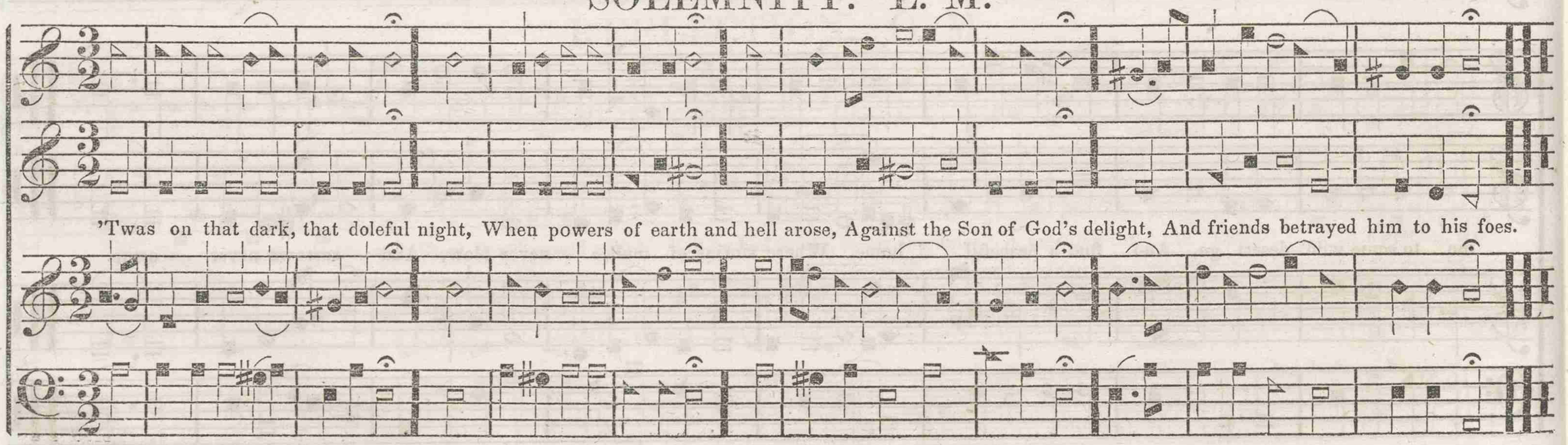
O, were I like a feathered dove, And innocence had wings, I'd fly and make a long remove, From all these restless things. Let

me to some wild desert go, And find a peaceful home, Where storms of malice never blow, And sorrows never come.

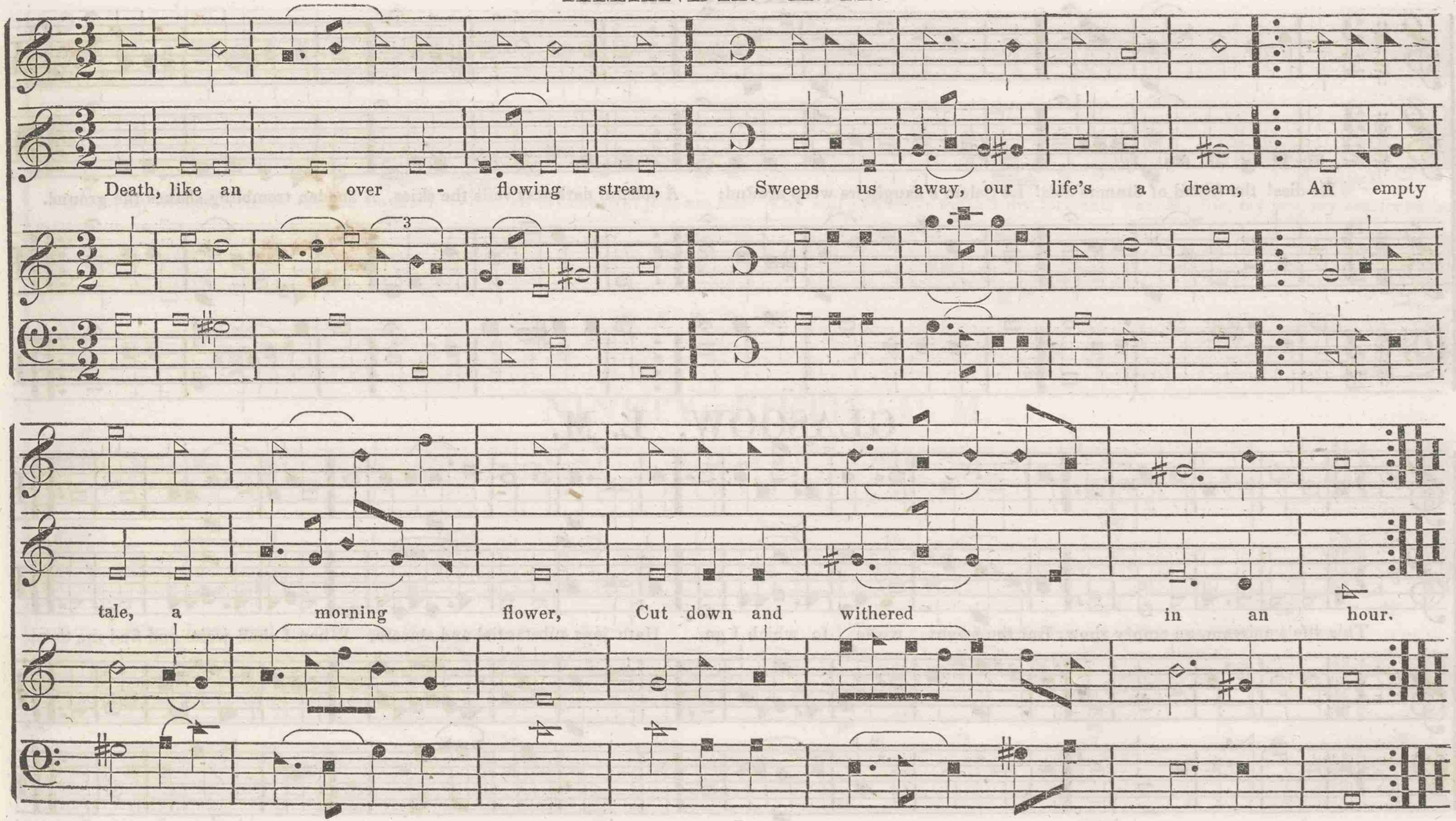
TRIBULATION. C. M.



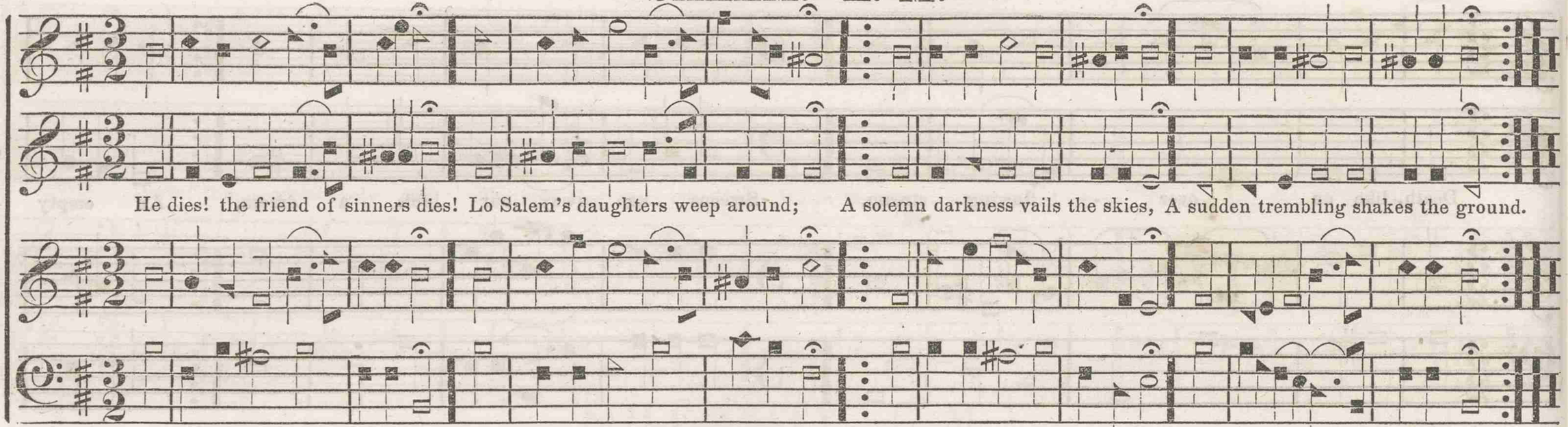
SOLEMNITY. L. M.



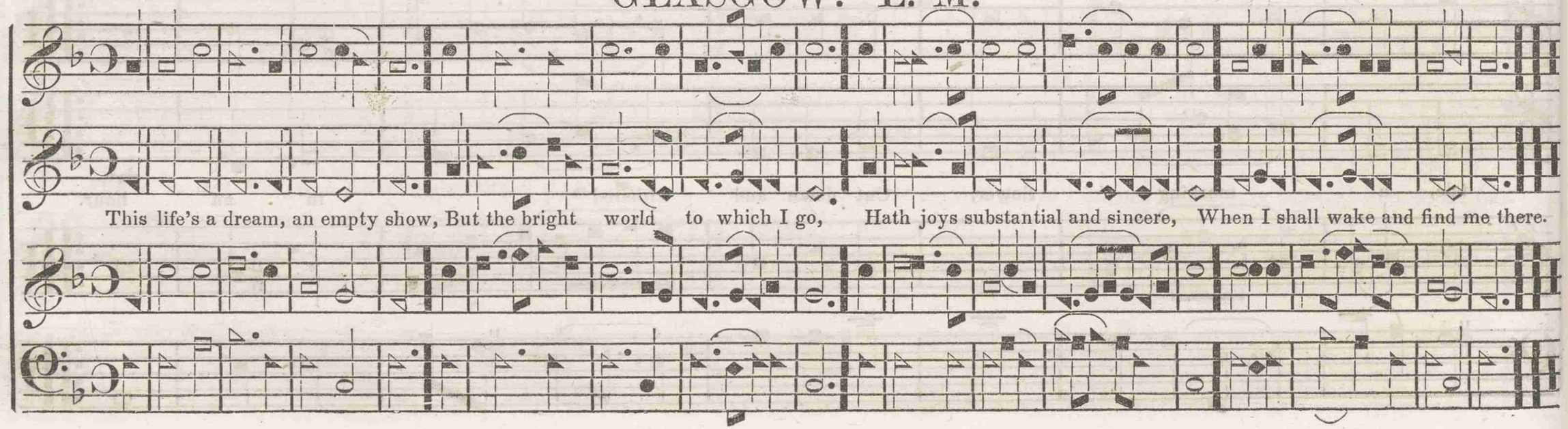
AMANDA. L. M.


Death, like an over - flowing stream, Sweeps us away, our life's a dream, An empty
tale, a morning flower, Cut down and withered in an hour.

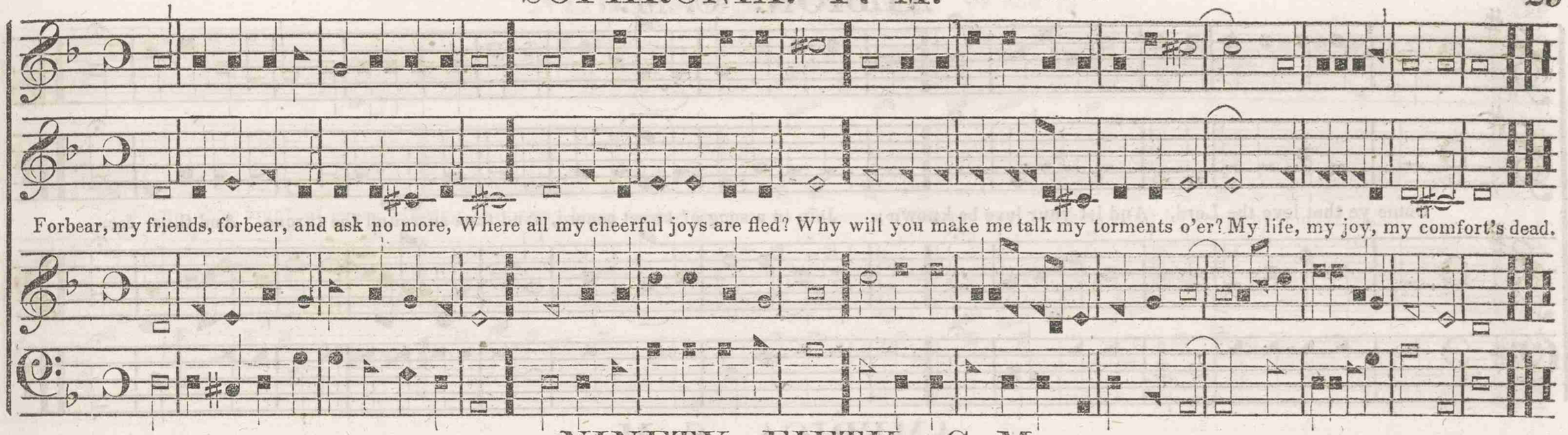
SALEM. L. M.



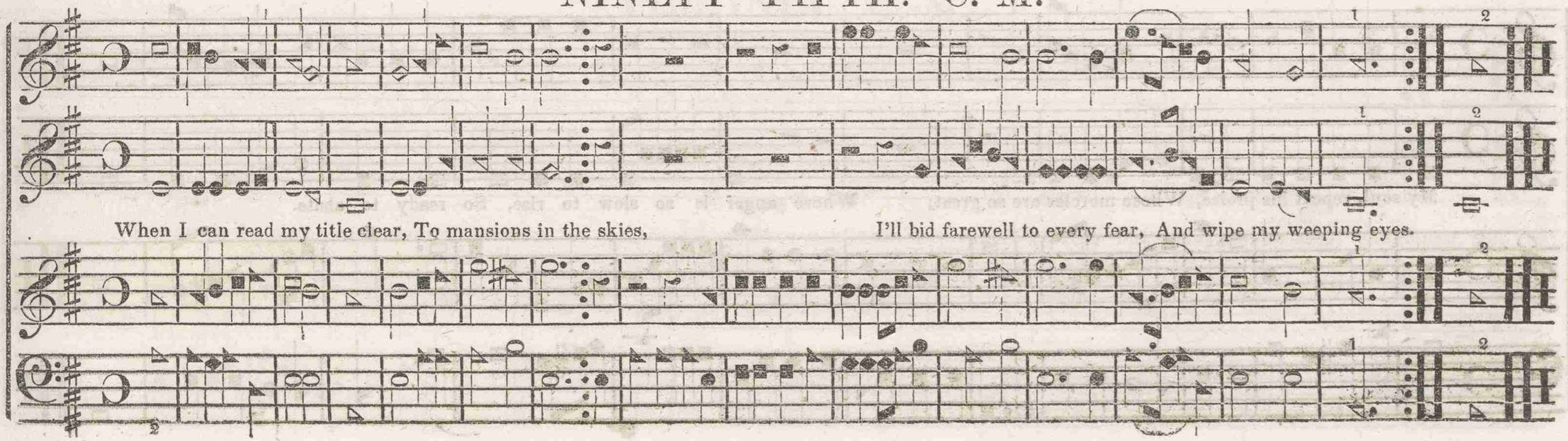
GLASGOW. L. M.



SOPHRONIA. P. M. or 10 and 8.

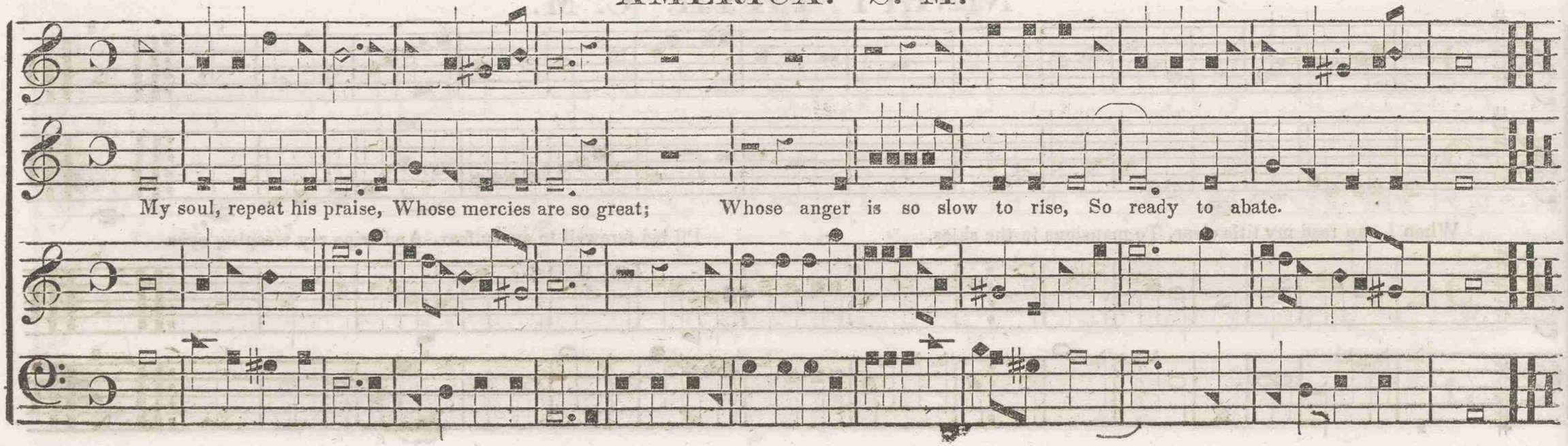


NINETY FIFTH. C. M.

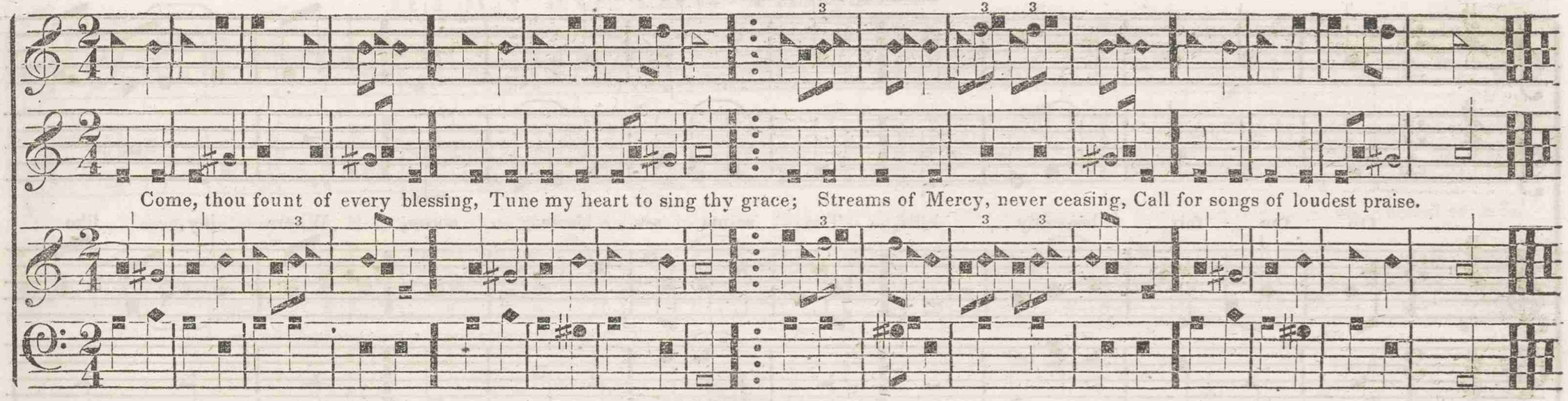


ALBION. C. M.

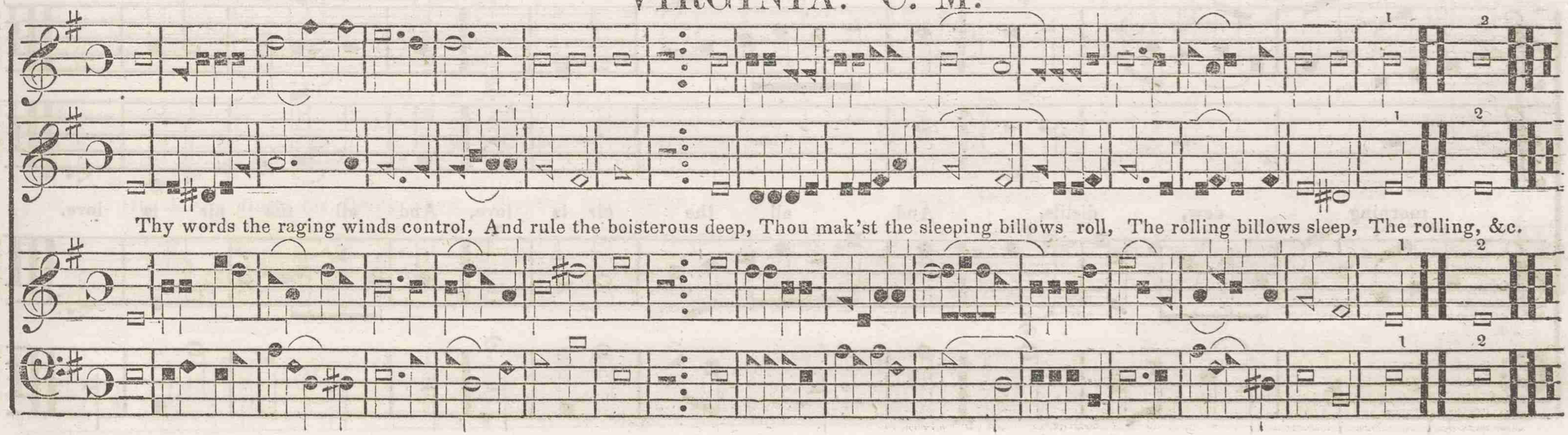
AMERICA. S. M.



NEW MONMOUTH. 8s and 7s.



VIRGINIA. C. M.

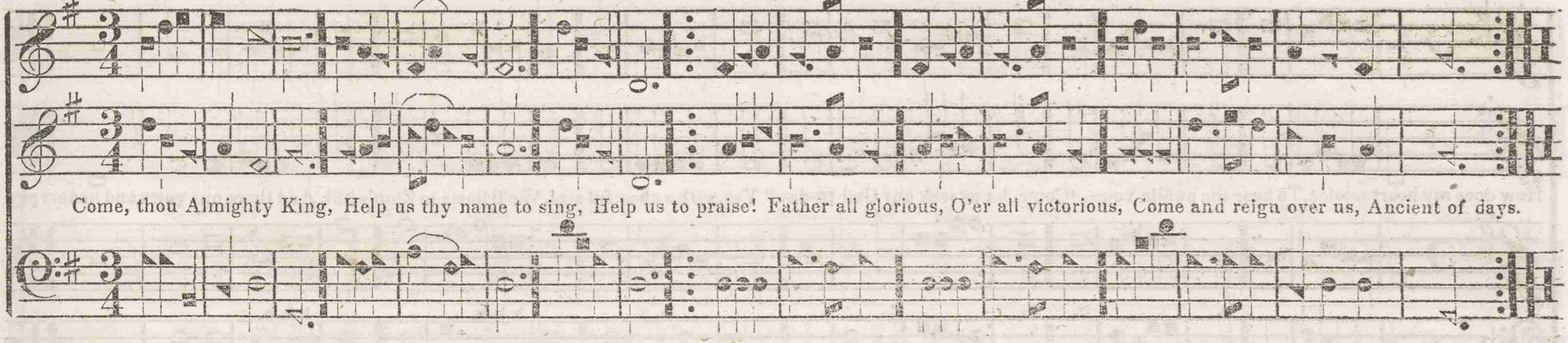


ELYSIUM. S. M.

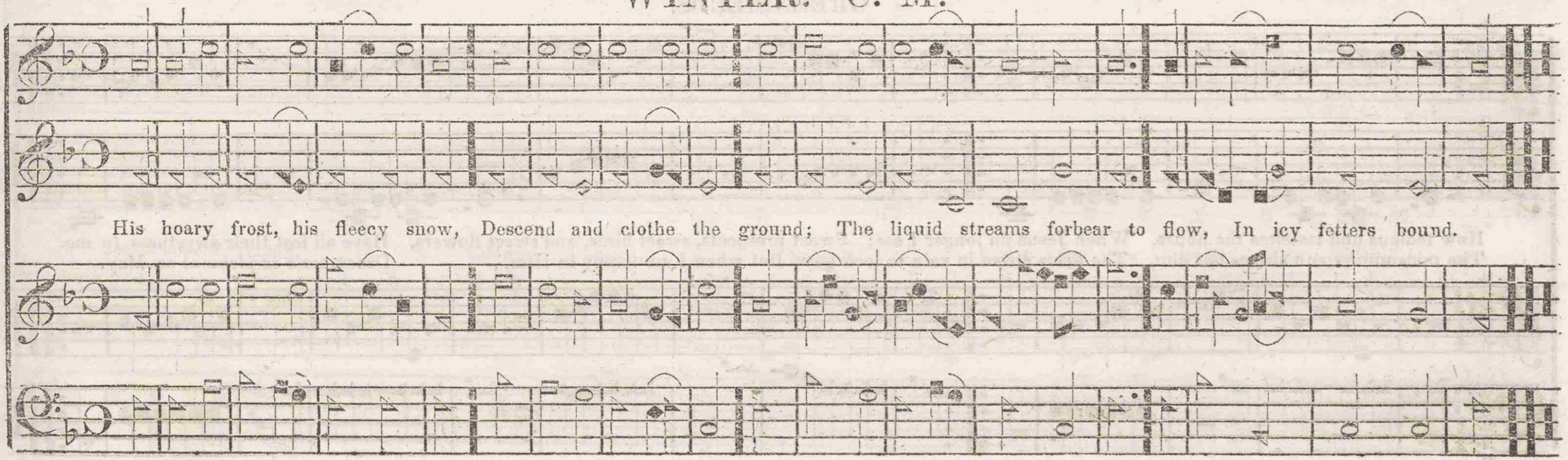
On the fair heavenly hills, The saints are blessed above, Where joy, like

morning dew, distils, And all the air is love, And all the air is love.

HYMN TO THE TRINITY. 6. 6. 4. 6. 6. 6. 4.



WINTER. C. M.



DALSTON. S. P. M.

How does my heart rejoice, To hear the public voice, 'Come, let us seek our God to-day!' Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honors pay

GREENFIELDS.

How tedious and tasteless the hours, When Jesus no longer I see; Sweet prospects, sweet birds, and sweet flowers, Have all lost their sweetness to me.
The midsummer sun shines but dim, The fields strive in vain to look gay; But when I am happy in Him, December's as pleasant as May.

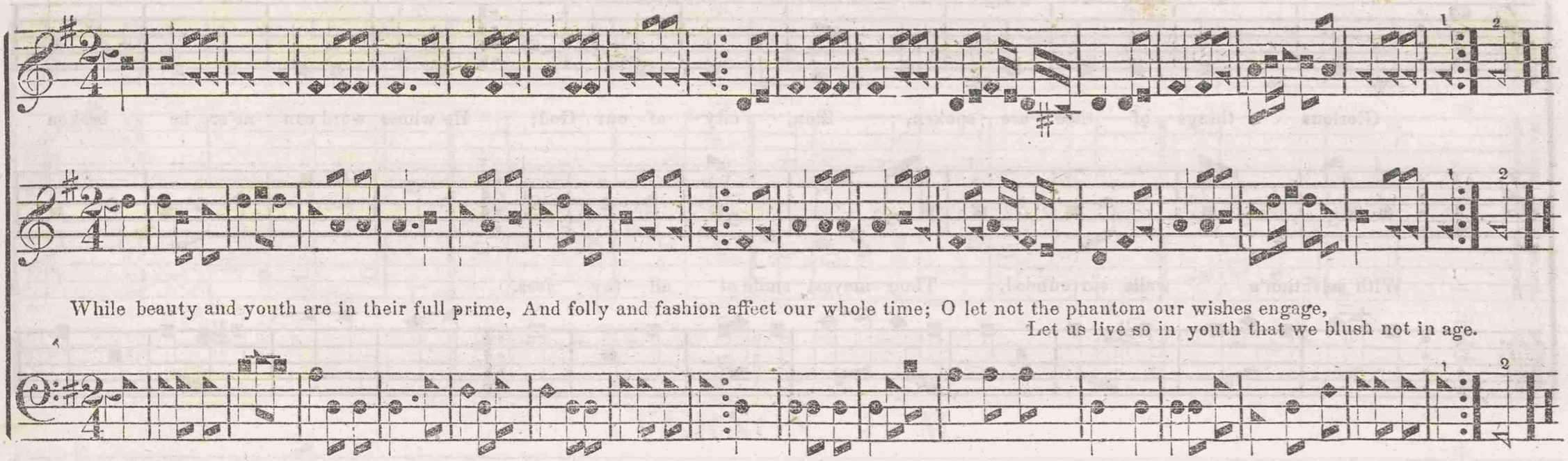
False are the men of high degree, The baser sort are vanity; Laid in a balance

both appear, Laid in a balance both appear, Light as a puff of empty air.

WESLEY. C. M.

With inward pain my heart strings sound, My soul dissolves away, Dear sovereign whirl the

seasons round, And bring, :‖: :‖: And, bring, :‖: :‖: the promised day.



2 The vain and the young may attend us awhile,
But let not their flattery our prudence beguile;
Let us covet those charms that shall never decay,
Nor listen to all that deceivers can say.

3 I sigh not for beauty, nor languish for wealth,
But grant me, kind Providence, virtue and health;
Then richer than kings and far happier than they,
My days shall pass swiftly and sweetly away.

4 For when age steals on me, and youth is no more,
And the moralist time shakes his glass at my door;
What pleasure in beauty or wealth can I find,
My beauty, my wealth, is a sweet peace of mind.

5 That peace I'll preserve it as pure as 'twas given,
Shall last in my bosom an earnest of heaven;
For virtue and wisdom can warm the cold scene,
And sixty can flourish as gay as sixteen.

6 And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn,
Re-ascend to my God without murmur or sigh,
I'll bless the kind summons and lie down and die.

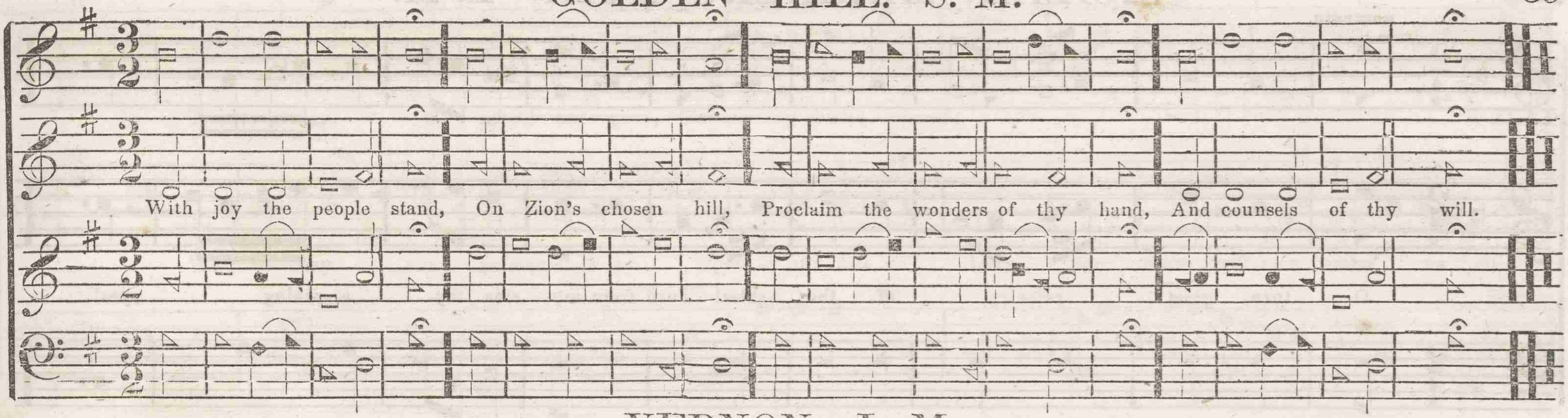
JEFFERSON. 8 and 7.

Glorious things of thee are spoken, Zion, city of our God; He whose word can ne'er be broken

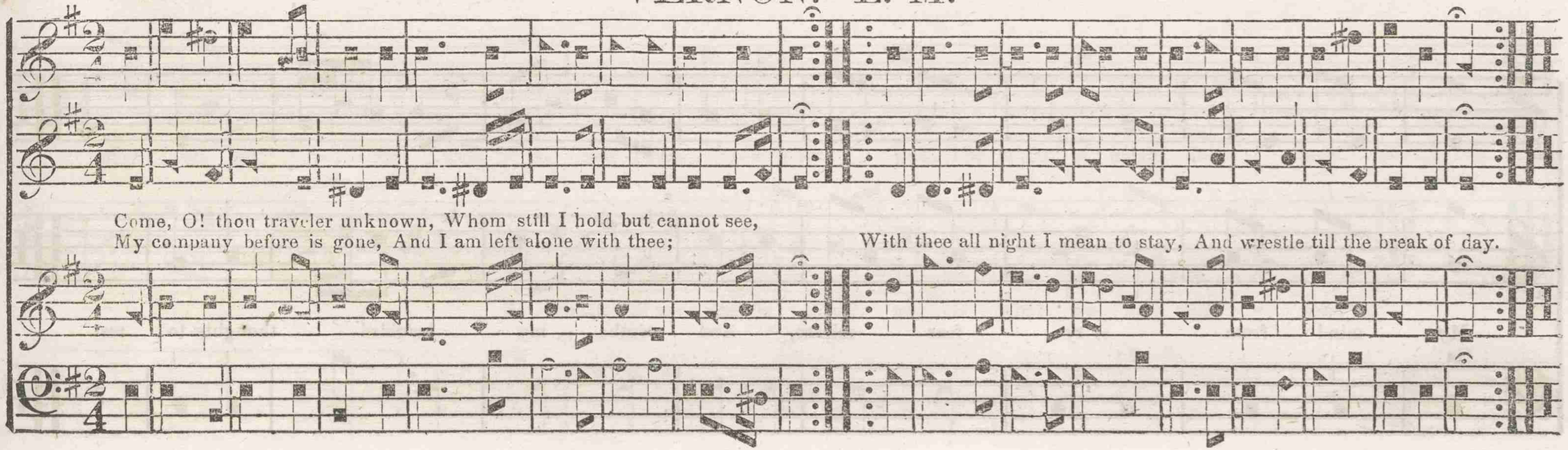
With salvation's walls surrounded, Thou mayest smile at all thy foes.

Form'd thee for his own abode, On the rock of ages founded, Who can shake thy sure repose,

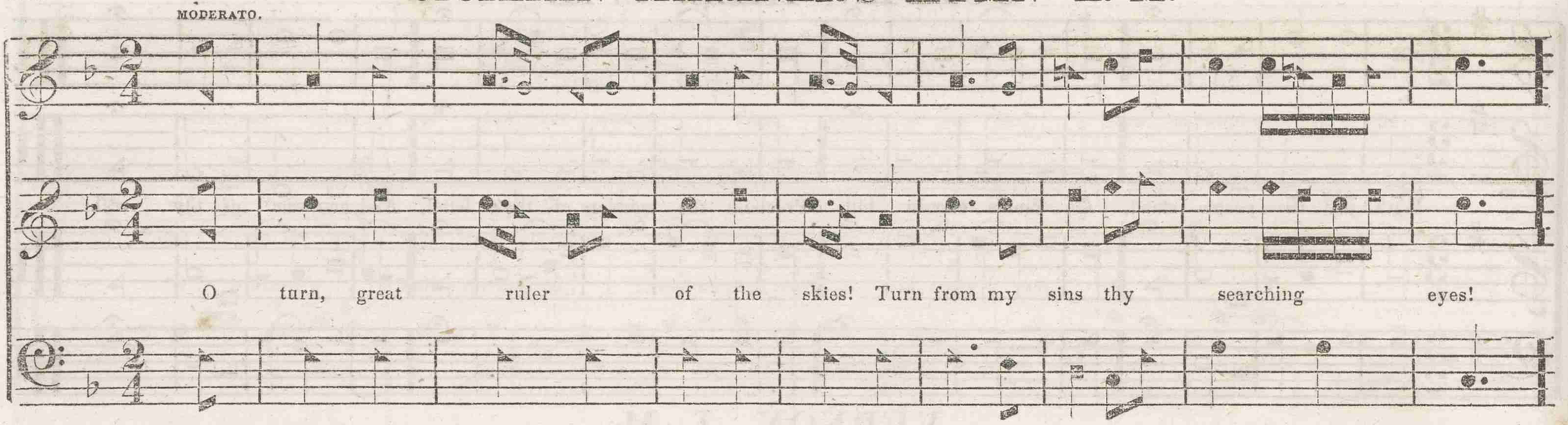
GOLDEN HILL. S. M.



VERNON. L. M.



SICILIAN MARINER'S HYMN L. M.



EVENING SHADE. S. M.

The day is pass'd and gone, The evening shades appear; O,
We lay our garments by, Upon our beds to rest; So death will soon disrobe us all,

may we all remember well, O, may we all remember well, The night of death is near.
So death will soon disrobe us all, Of what we here pos - sess.

VERSAILLES. 11s.

TENOR.

Thy mercy, my God, is the theme of my song, Thy free grace alone from the first to the last, Hath won my affection and bound my soul fast.
The joy of my heart and the boast of my tongue;

TREBLE.

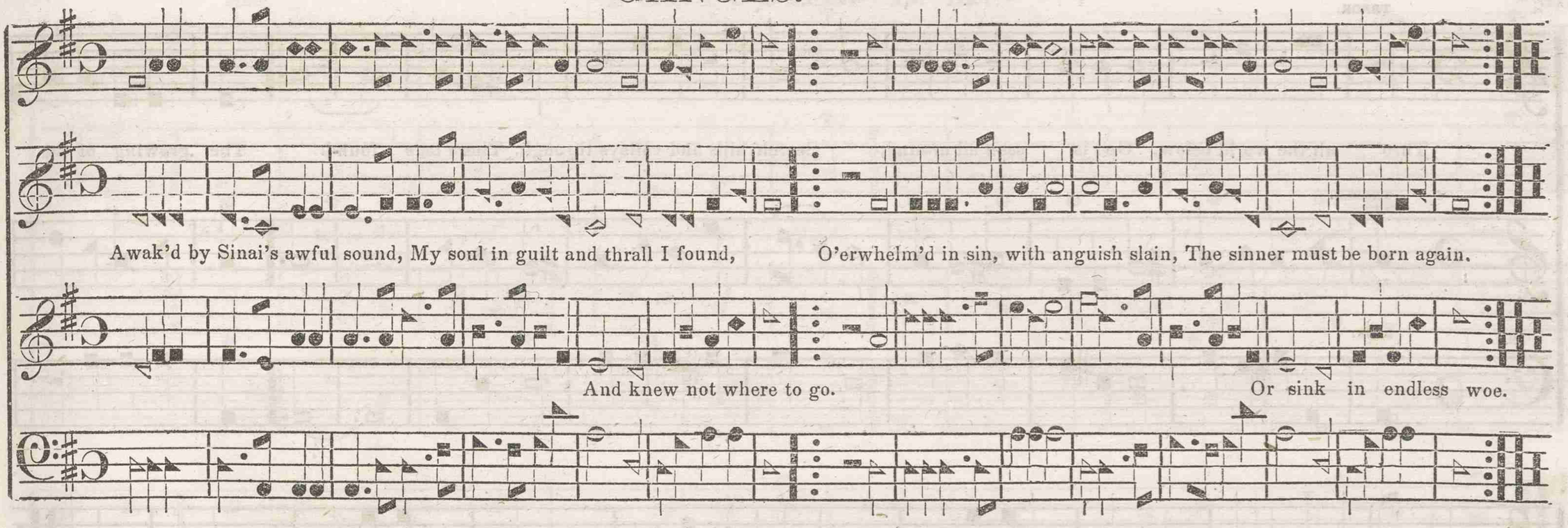
BASE.

PLEYEL'S HYMN. L. M.

VERY SLOW.

So fades the lovely blooming flow'r, Frail smiling solace of an hour, So soon our transient comforts fly, And pleasure only blooms to die

GANGES. 8. 8. 6.



2 Amazed I stood, but could not tell,
Which way to shun the gates of hell,
For death and hell drew near;
I strove indeed, but strove in vain,
The sinner must be born again,
Still sounded in my ear.

3 When to the law I trembling fled,
It pour'd its curses on my head,
I no relief could find;
This fearful truth increas'd my pain,
The sinner must be born again,
O'erwhelm'd my tortur'd mind.

4 Again did Sinai's thunder roll,
And guilt lay heavy on my soul,
A vast unwieldy load;
Alas, I read and saw it plain,
The sinner must be born again,
Or drink the wrath of God.

5 The saints I heard with rapture tell,
How Jesus conquered death and hell,
And broke the fowler's snare;
Yet when I found this truth remain,
The sinner must be born again,
I sunk in deep despair.

6 But while I thus in anguish lay,
Jesus of Nazareth passed that way,
And felt his pity move;
The sinner by his justice slain,
Now by his grace is born again,
And sings redeeming love.

7 To heaven the joyful tidings flew,
The angels tun'd their harps anew,
And lofty notes did raise;
All hail the lamb that once was slain,
Unnumber'd millions born again,
Still shout thy endless praise.

CAPTAIN KID. 6. 6. 6. 3. 6. 6. 6. 6. 6. 3.

TENOR.

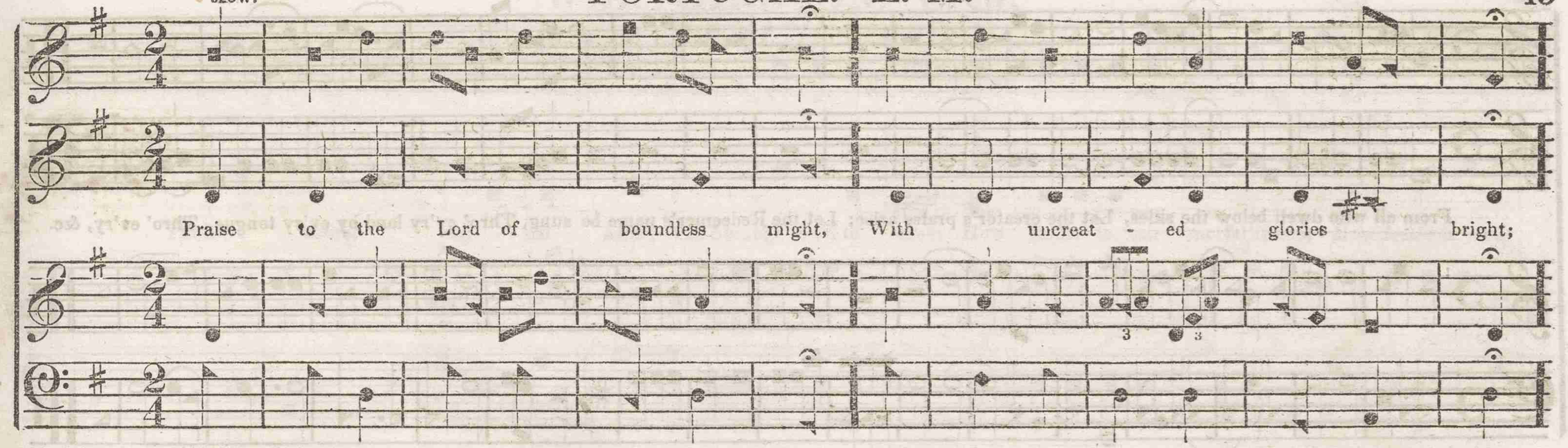
TREBLE.

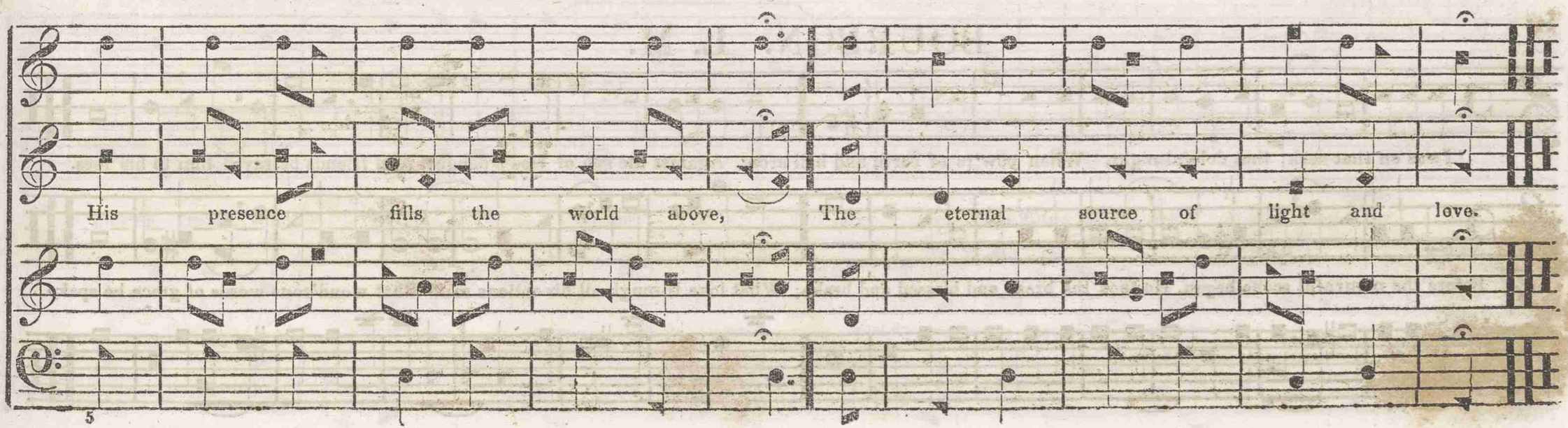
BASE.

Thro' all the world below, God is seen all around, Search hills and valleys through. There he's found. The growing of the

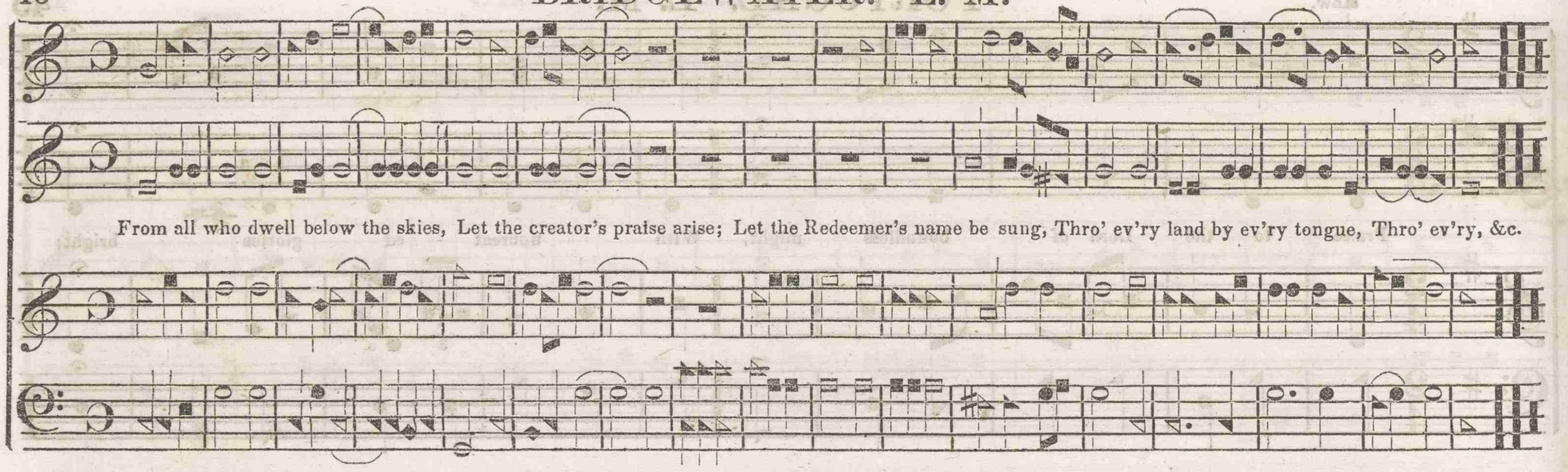
corn, The lily and the thorn, The pleasant and forlorn, All declare God is there, In meadows drest in green. There he's seen.

PORTUGAL. L. M.

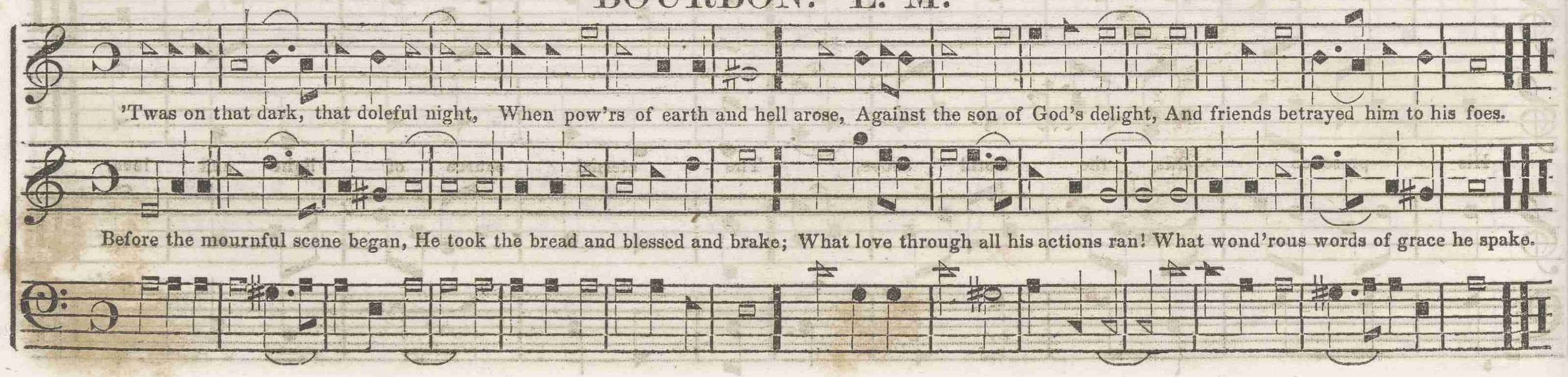

SLOW.
Praise to the Lord of boundless might, With uncreat - ed glories bright;

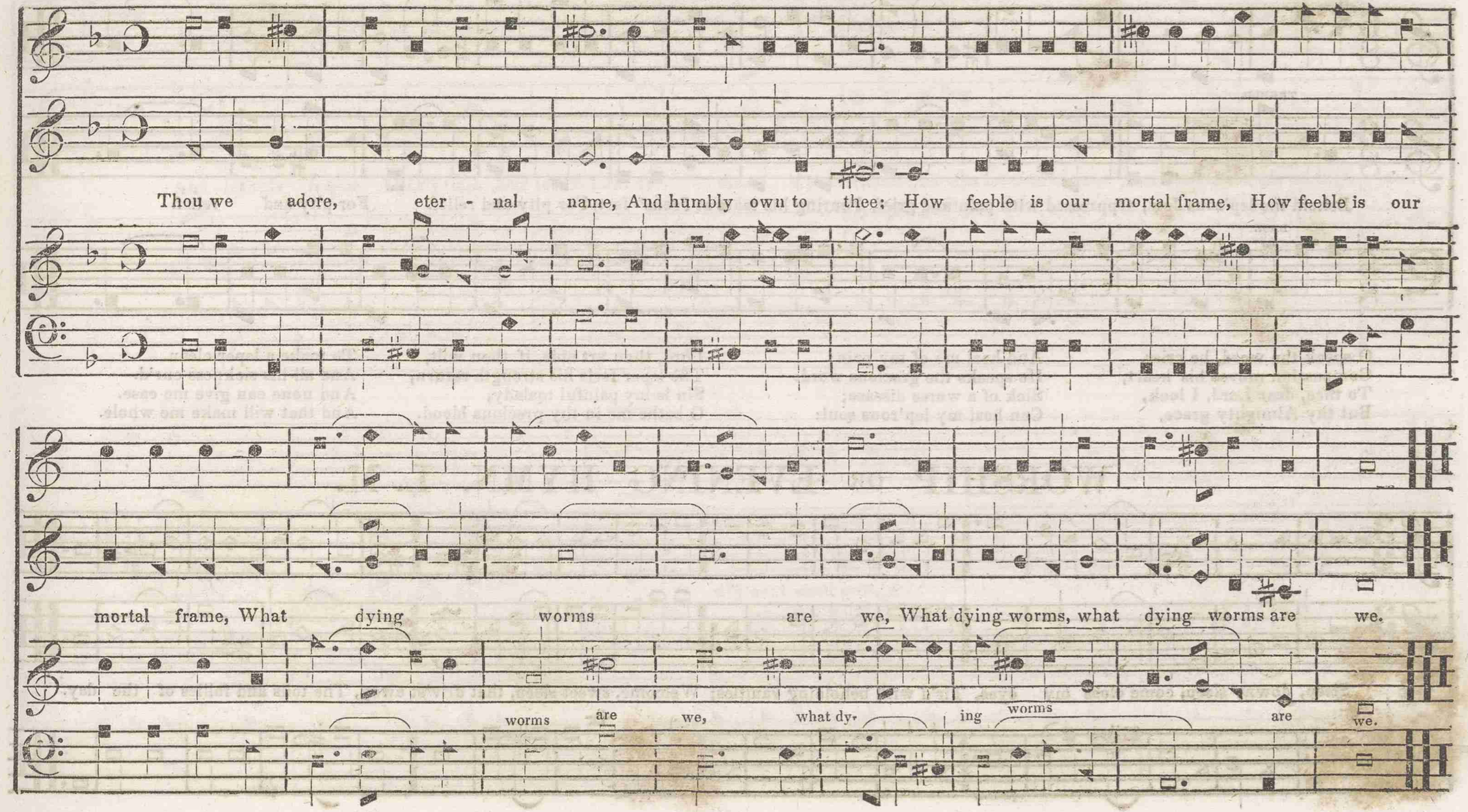

His presence fills the world above, The eternal source of light and love.

BRIDGEWATER. L. M.

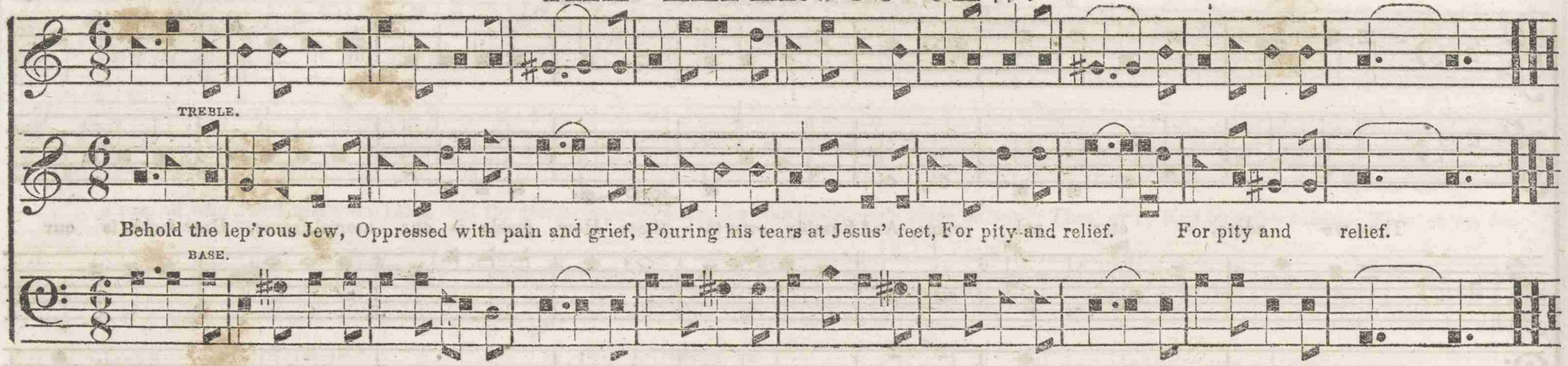


BOURBON. L. M.




Thou we adore, eter - nal name, And humbly own to thee; How feeble is our mortal frame, How feeble is our
mortal frame, What dying worms are we, What dying worms, what dying worms are we.
worms are we, what dy- ing worms are we.

THE LEPEROUS JEW.



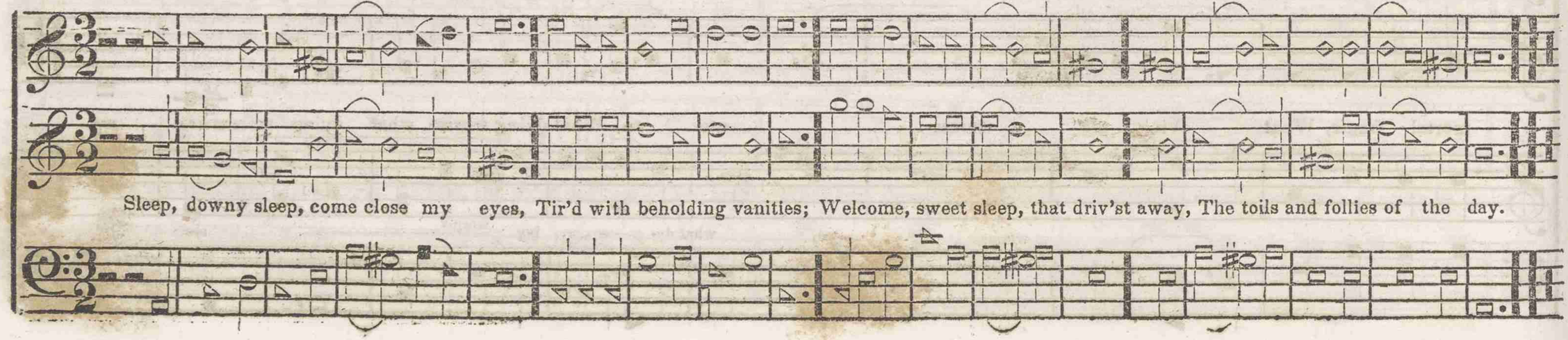
O speak the word, he cries,
Compassion moves his heart,
To thee, dear Lord, I look,
But thy Almighty grace,

And heal me of my pain;
He speaks the gracious word:
Sick of a worse disease;
Can heal my lep'rous soul:

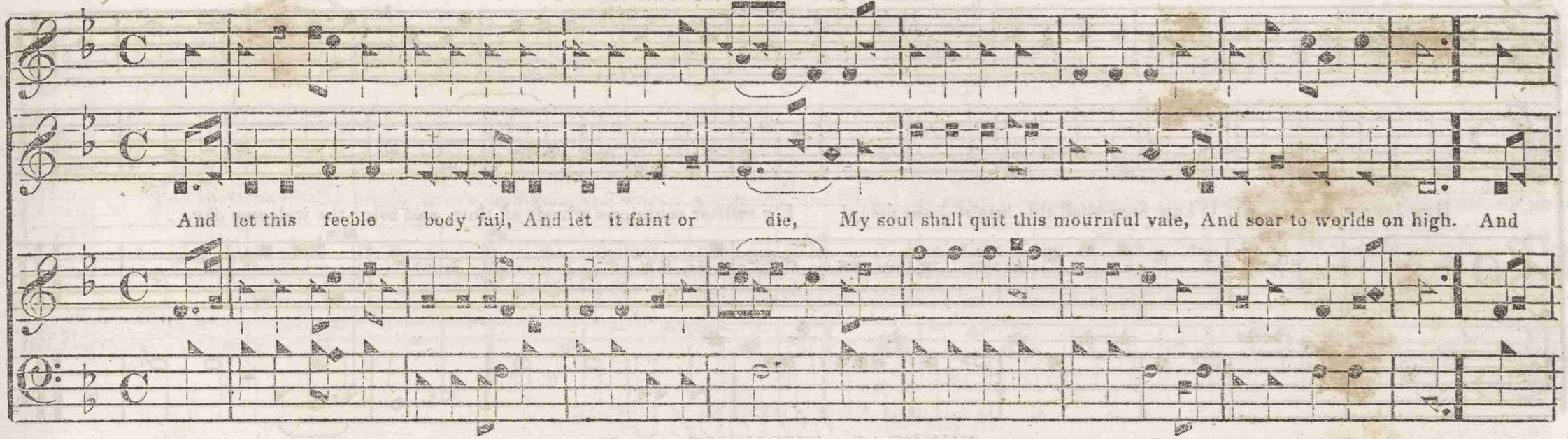
Lord, thou art able, if thou wilt,
The leper feels his strength return,
Sin is my painful malady,
O bathe me in thy precious blood.

To make a leper clean.
And all his sickness cur'd.
And none can give me ease.
And that will make me whole.

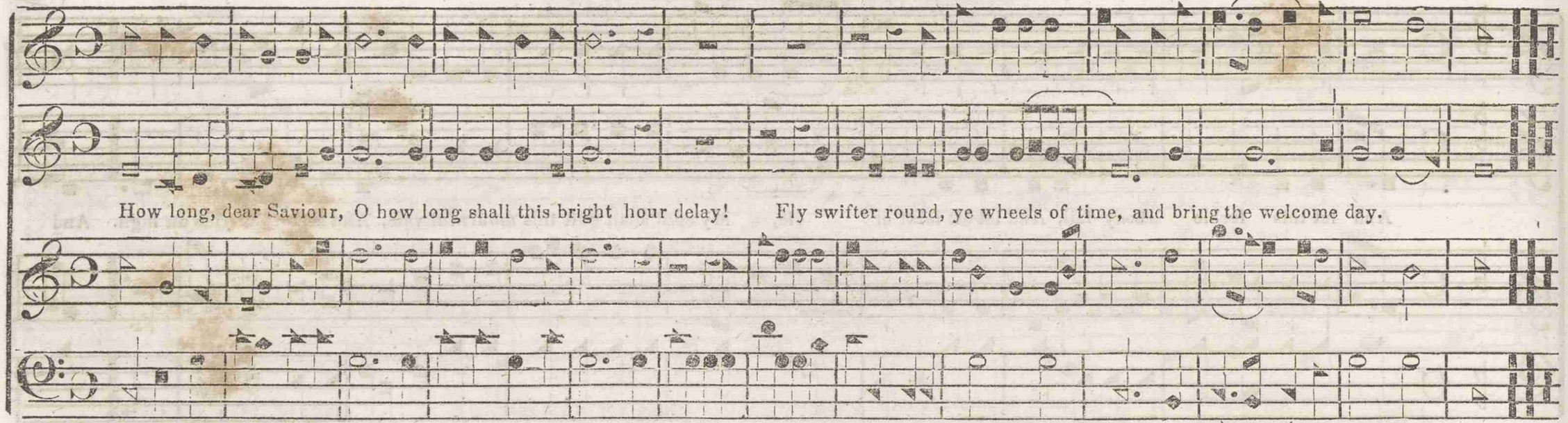
WORSHIP OR EVENING HYMN. L. M.



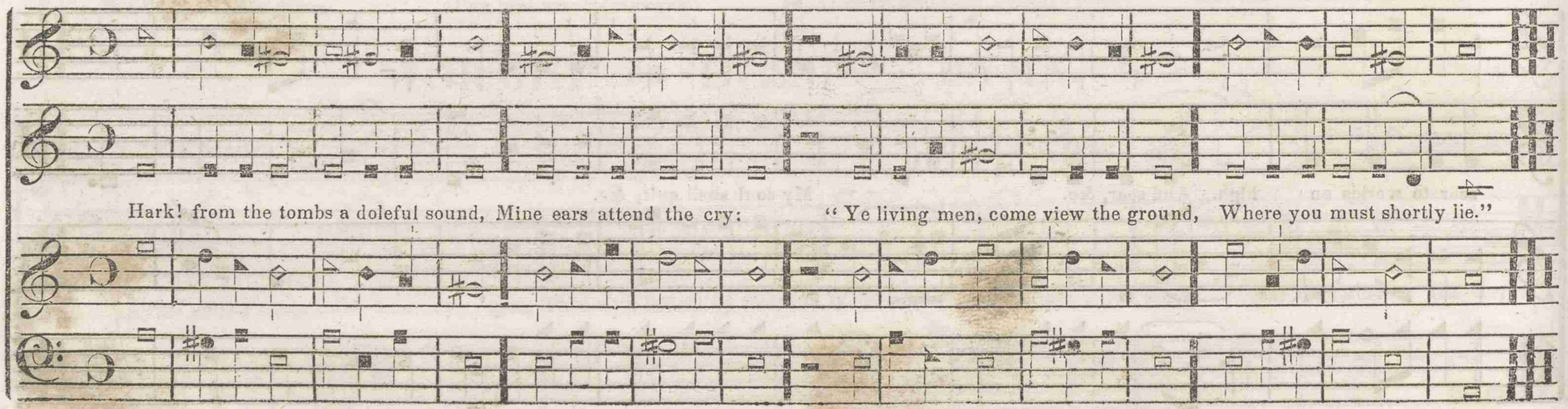
PISGAH. C. M.


And let this feeble body fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high. And
soar to worlds on high. And soar, &c.
My soul shall quit, &c.

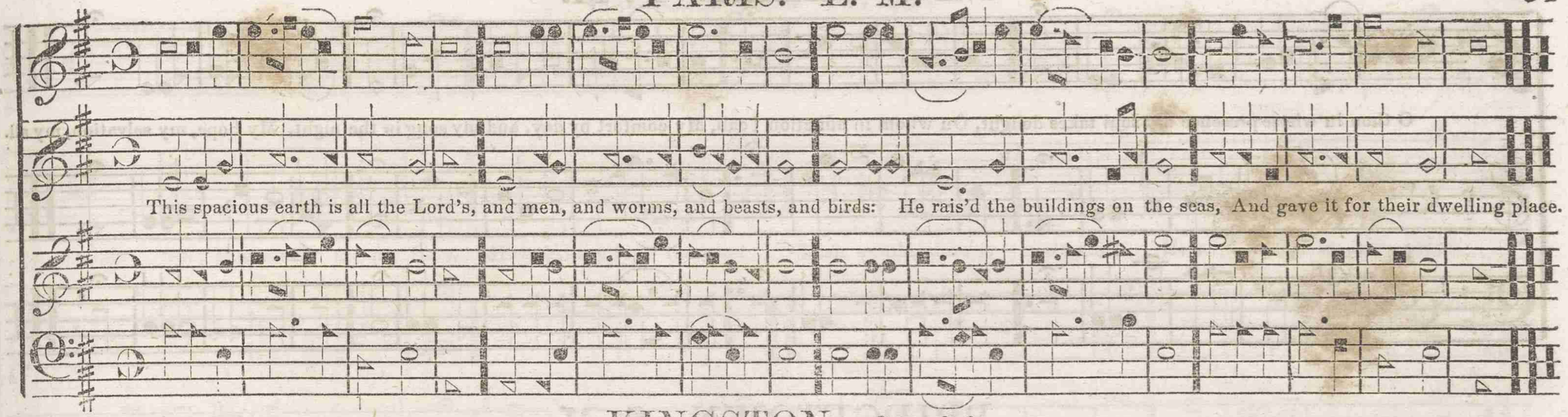
NORTHFIELD. C. M.



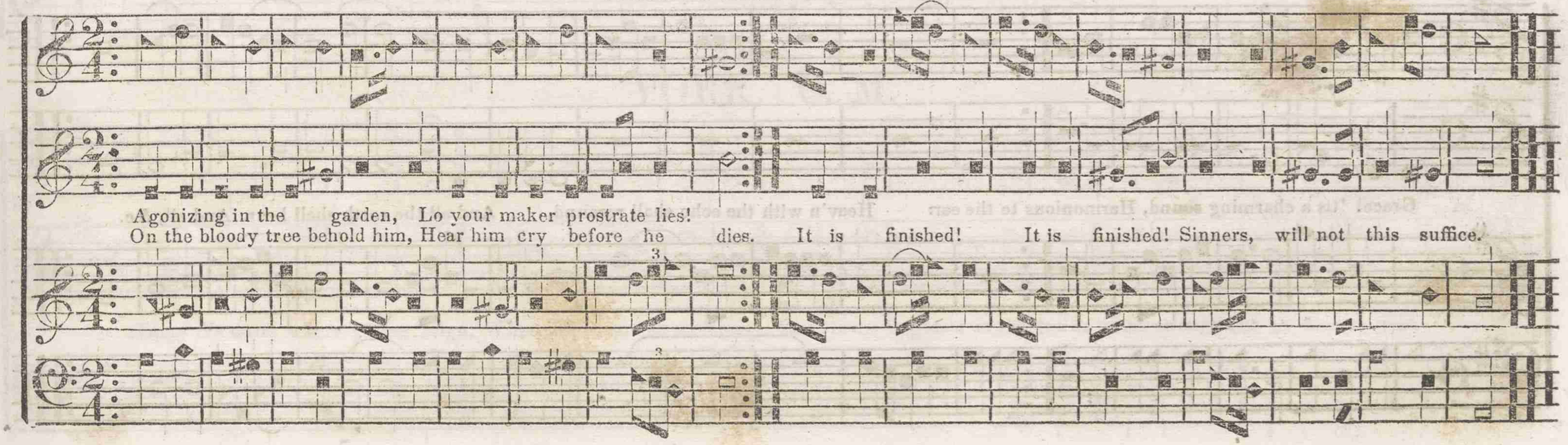
FUNERAL THOUGHT. C. M.



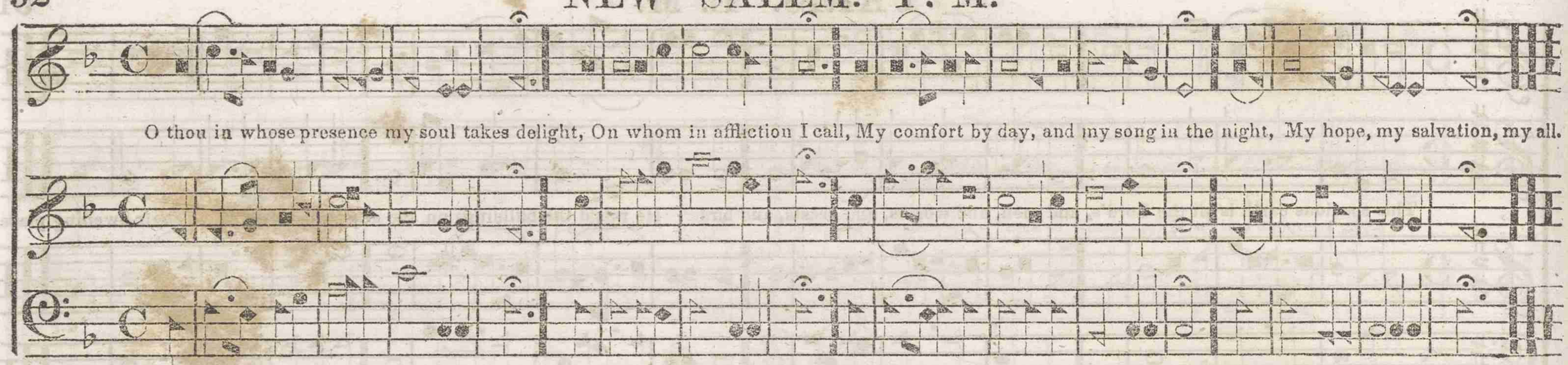
PARIS. L. M.



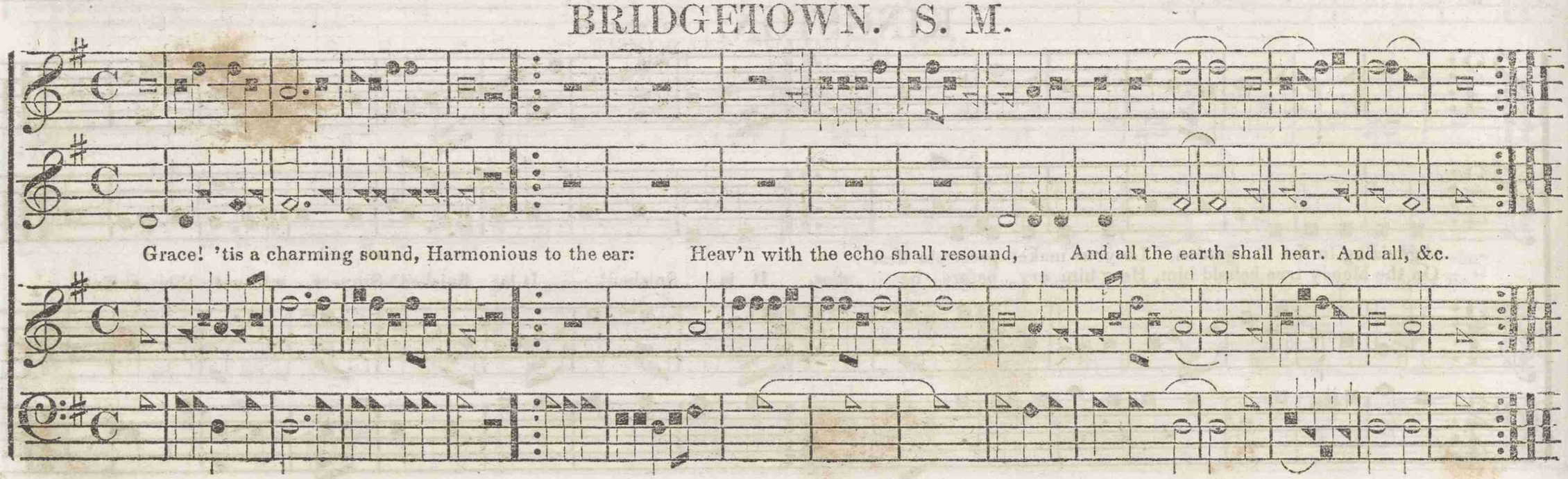
KINGSTON. 8s and 6s.



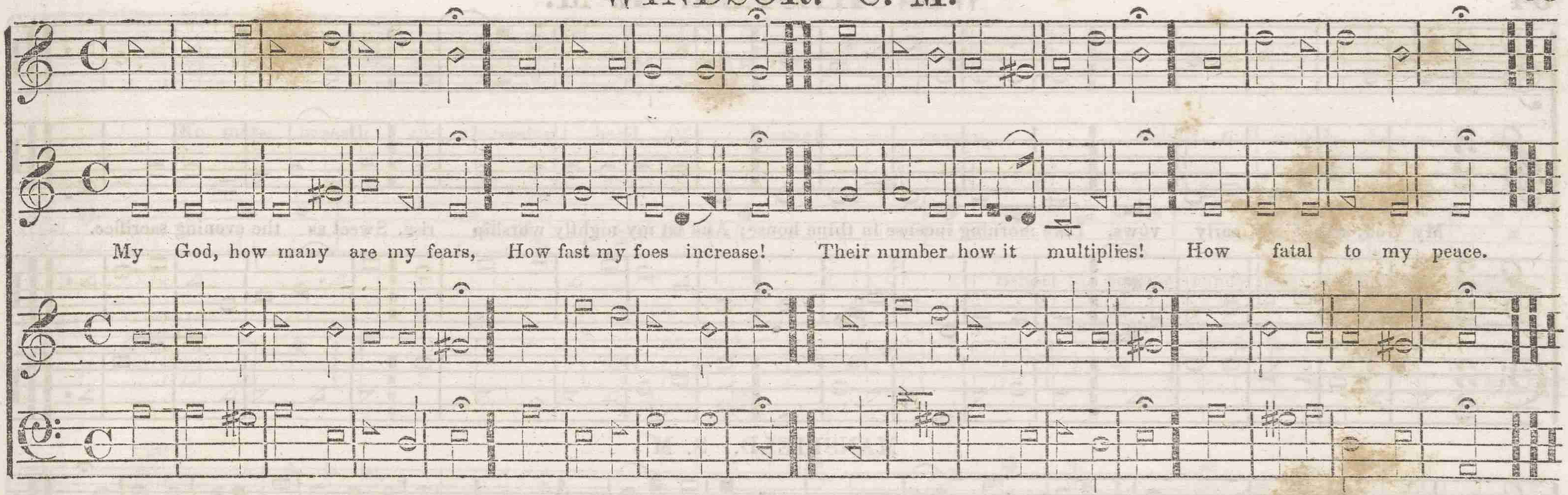
NEW SALEM. P. M.



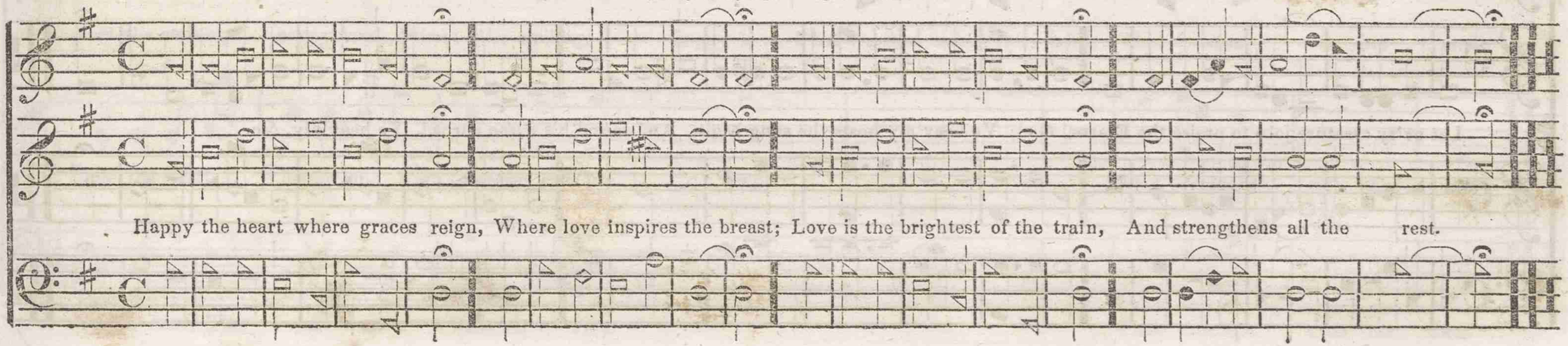
BRIDGETOWN. S. M.



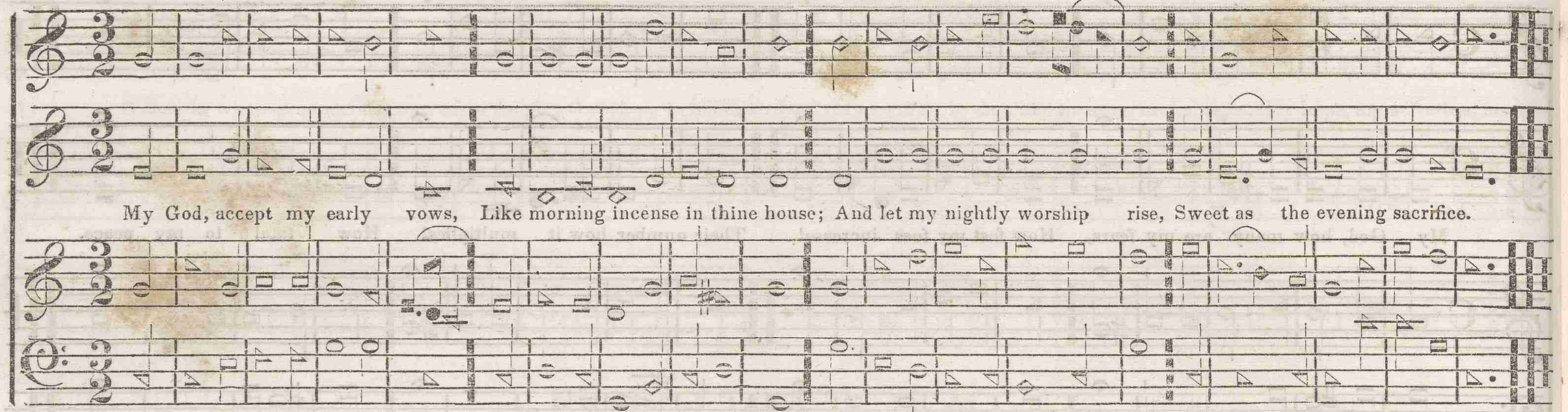
WINDSOR. C. M.



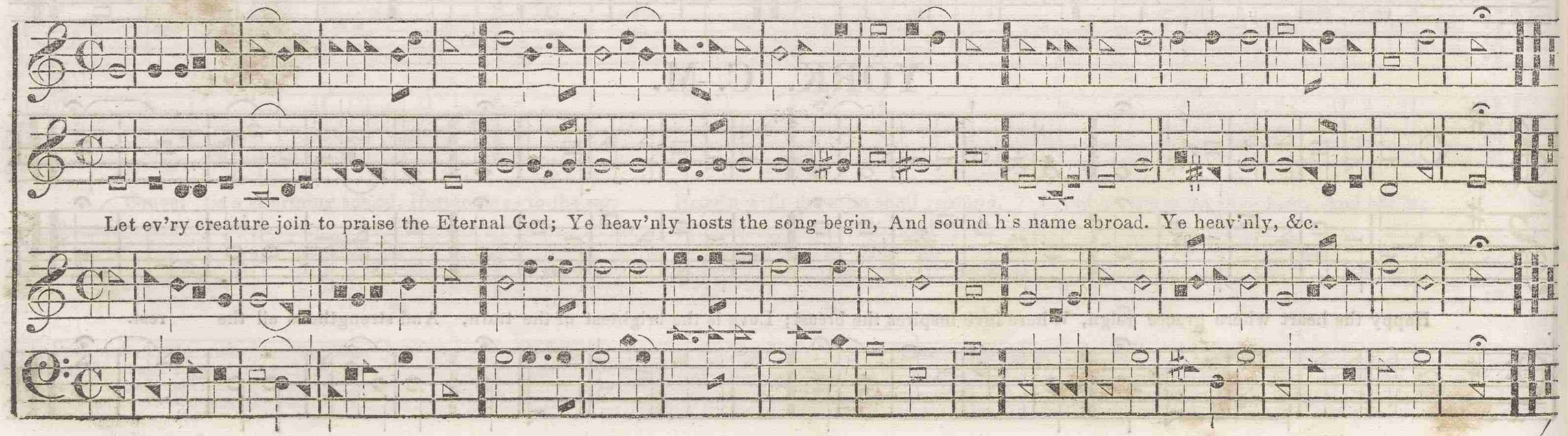
YORK. C. M.



WINCHESTER. L. M.



MANSFIELD. S. M.



LIBERTY. C. M.

No more beneath the oppressive hand, Of tyranny we mourn, Behold the smiling, happy land; Be-

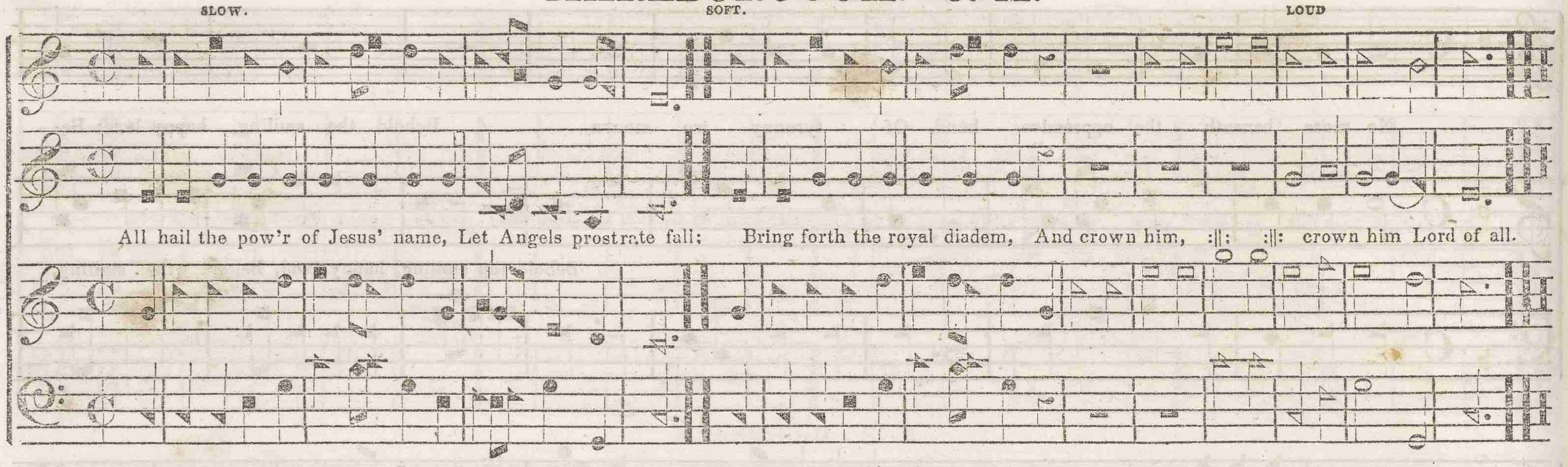
Behold the smiling, happy land, Behold the smiling,

hold the smiling, happy land, Behold the smiling, happy land, That freedom calls her own, That freedom calls her own.

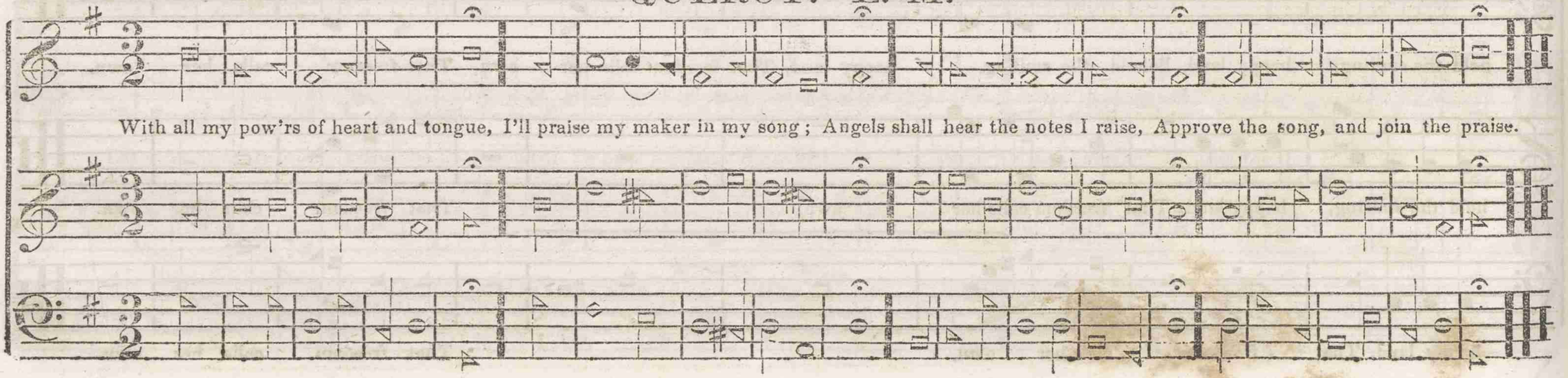
hold the smiling, happy land, That freedom calls her own, That freedom calls her own.

happy land, That freedom calls her own, That freedom calls her own.

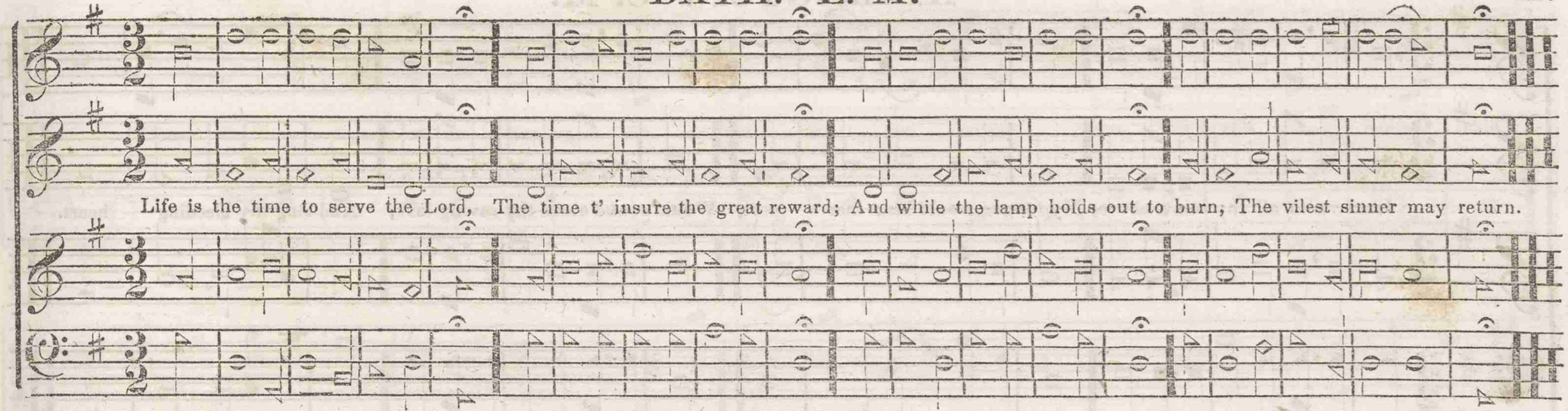
MARLBOROUGH. C. M.



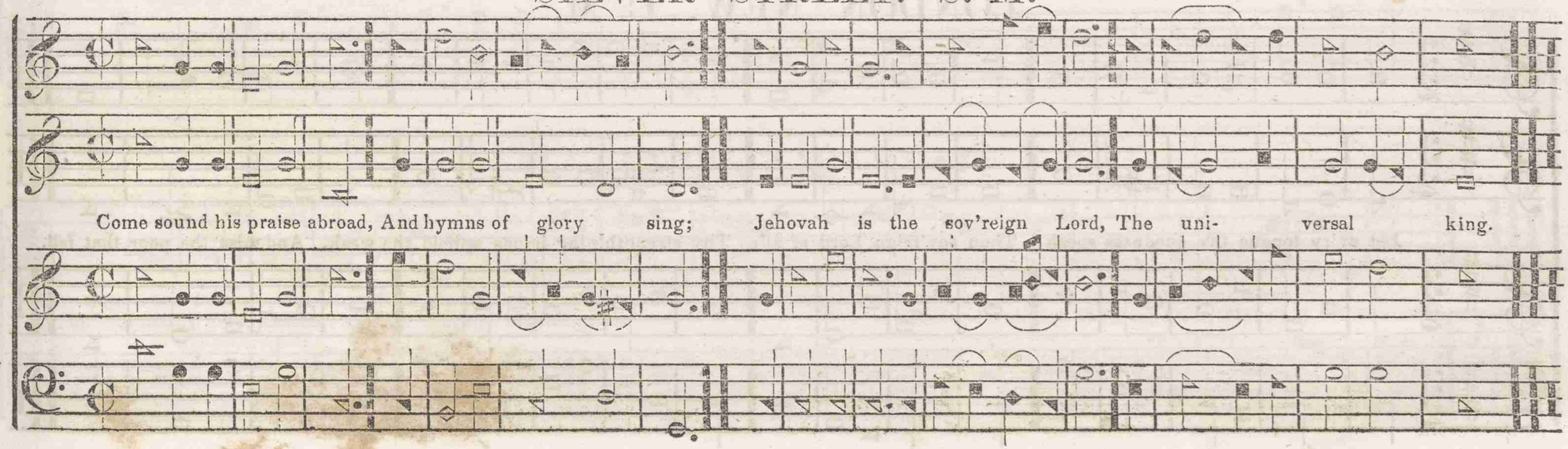
QUERCY. L. M.



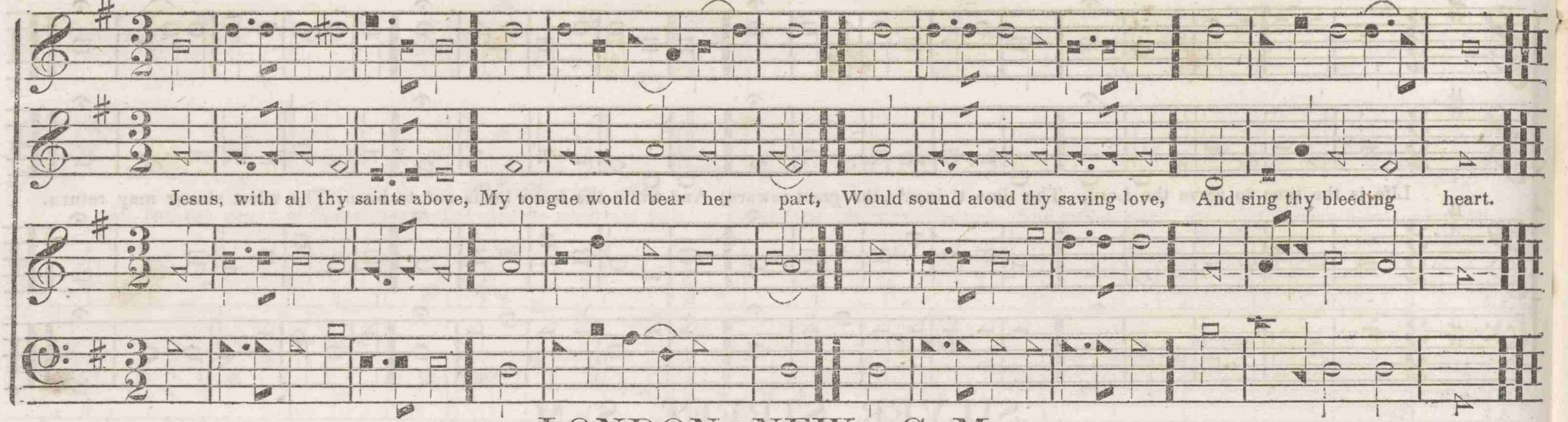
BATH. L. M.



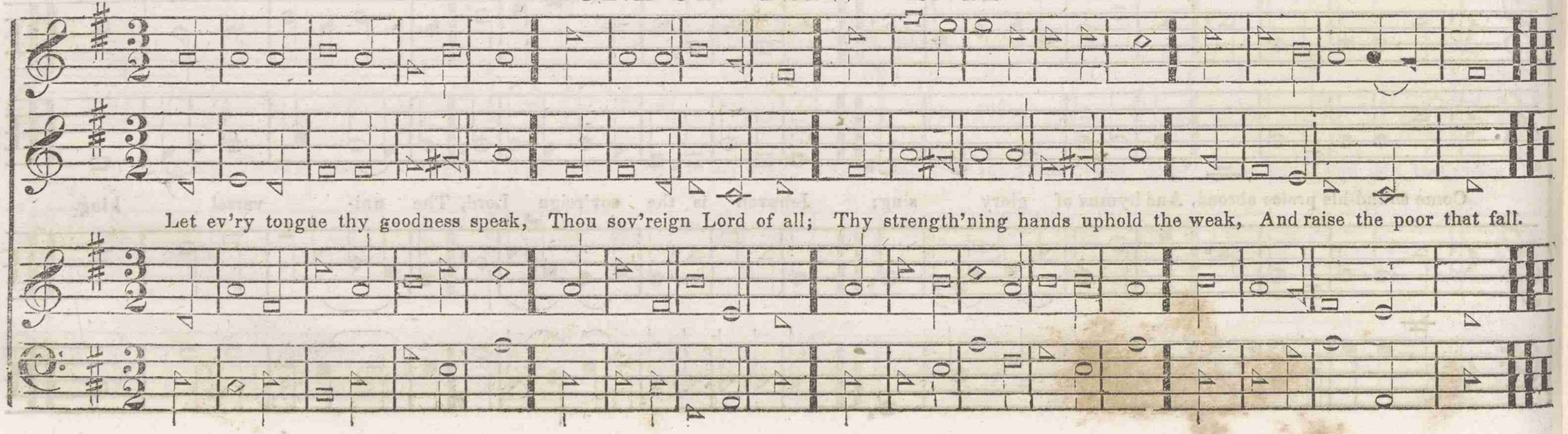
SILVER STREET. S. M.



ARLINGTON. C. M.



LONDON NEW. C. M.



Come on, my partners in distress, My comrades thro' the wilder- ness, Who still your bodies fill;
Awhile forget your griefs and fears, And look beyond this vale of tears, To that celestial hill.

HALLELUJAH. 8s and 7s.

Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace, Teach me some melodious sonnet, Sung by flaming tongues above,
Streams of mercy never ceasing, Call for songs of highest praise. Praise the mount, O fix me on it, Mount of God's unchanging love.

DEFENCE. S. M.

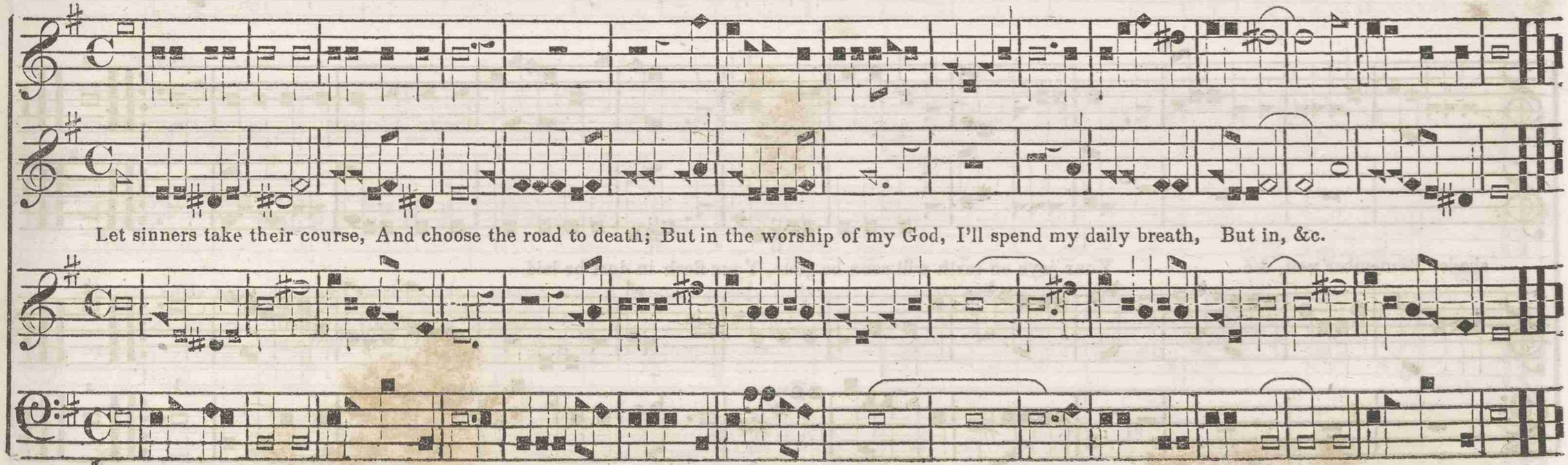
I hear The thirsty cry, the hungry beg for bread, Then let my

spring its stream supply, My hand its bounty shed, My hand its bounty shed.

PART II.

CONTAINING THE MORE LENGTHY AND ELEGANT PIECES COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

FLORIDA. S. M.



NEW TOPIA. P. M.

Young people all attention give, And hear what I do say; I want your souls in Christ to live, In everlasting day. Remember you are hast'ning on, To death's dark gloomy

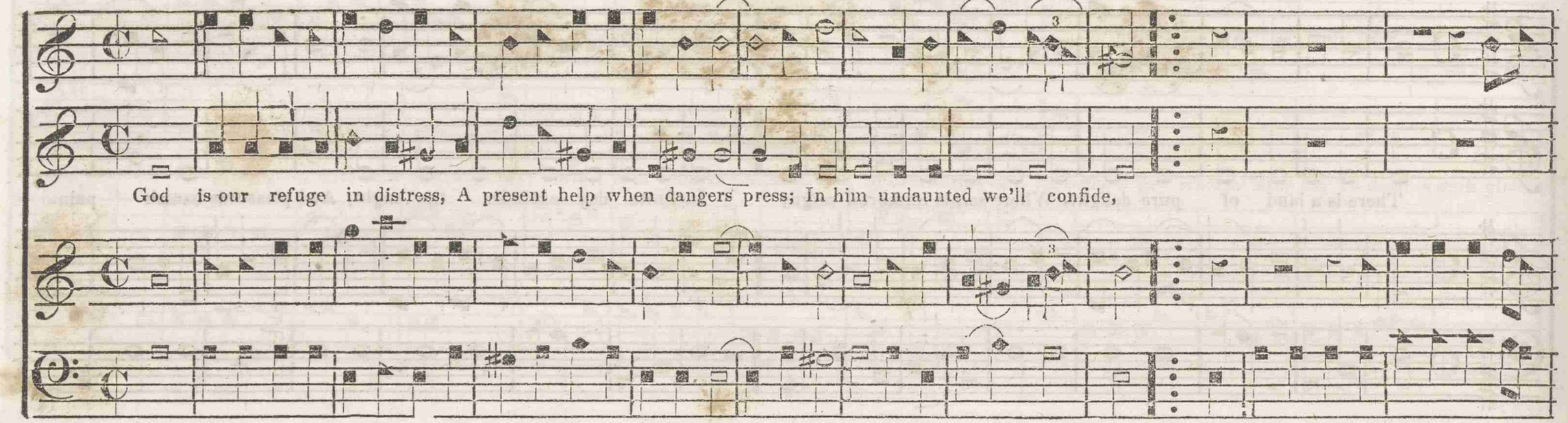
shade, Remember you, &c. Your joys on earth will soon be gone, Your flesh in dust be laid.

JORDAN. C. M.

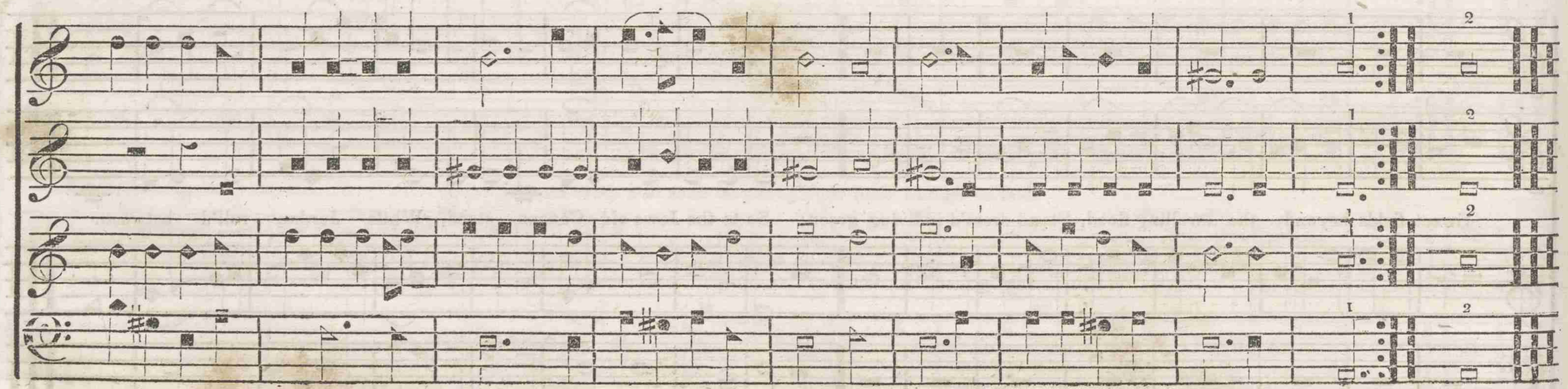
There is a land of pure delight, Where saints immortal reign; In-finite day excludes the night, And pleasures banish pain.

Sweet fields beyond the swelling flood, Stand dress'd in living green; So to the Jews old Canaan stood, While Jordan roll'd between.

GREENFIELD. P. M.



Tho' earth were from her center toss'd, And



Ye living, &c.

Hark, from the tombs a doleful sound, Mine ears attend the cry; Ye living men come view the ground where you must shortly lie.

Ye living, &c.

Ye living men, &c.

PLEYEL'S HYMN SECOND. C. M.

While thee I seek, protecting power, Be my vain wishes still'd, And may this consecrated hour, With better hopes be fill'd.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar, Thy mercy o'er my life has flow'd, That mercy I adore.

BALLSTOWN. L. M.

To spend one, &c.

Great God attend while Zion sings, The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand

days of mirth,

To spend, &c.

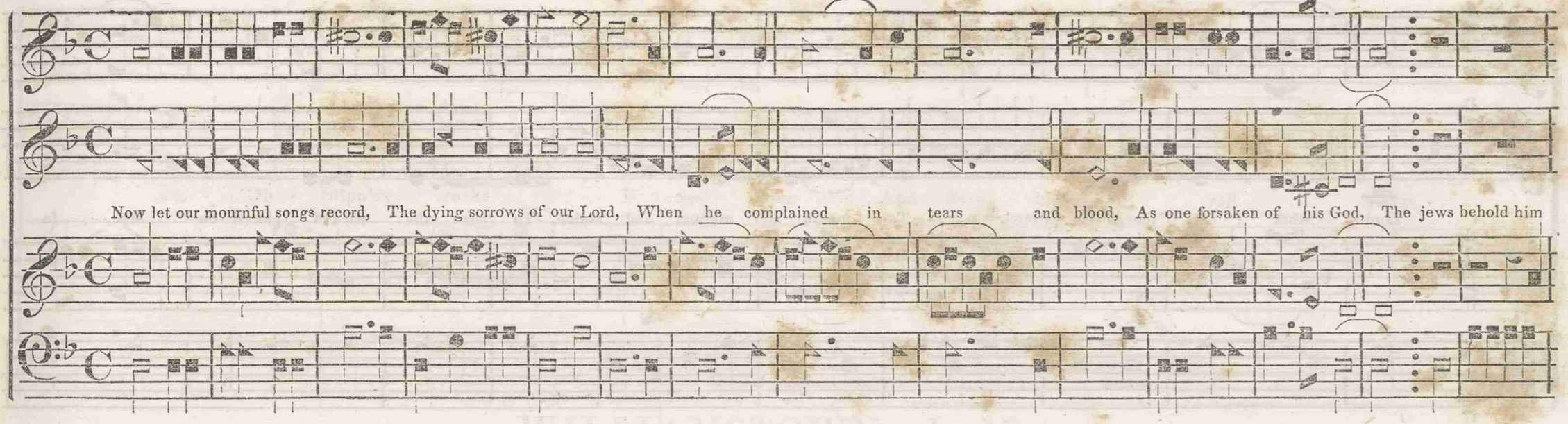
MONTGOMERY. C. M.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a- way, Whithout thy cheering grace, So pilgrims on the burning sand. So

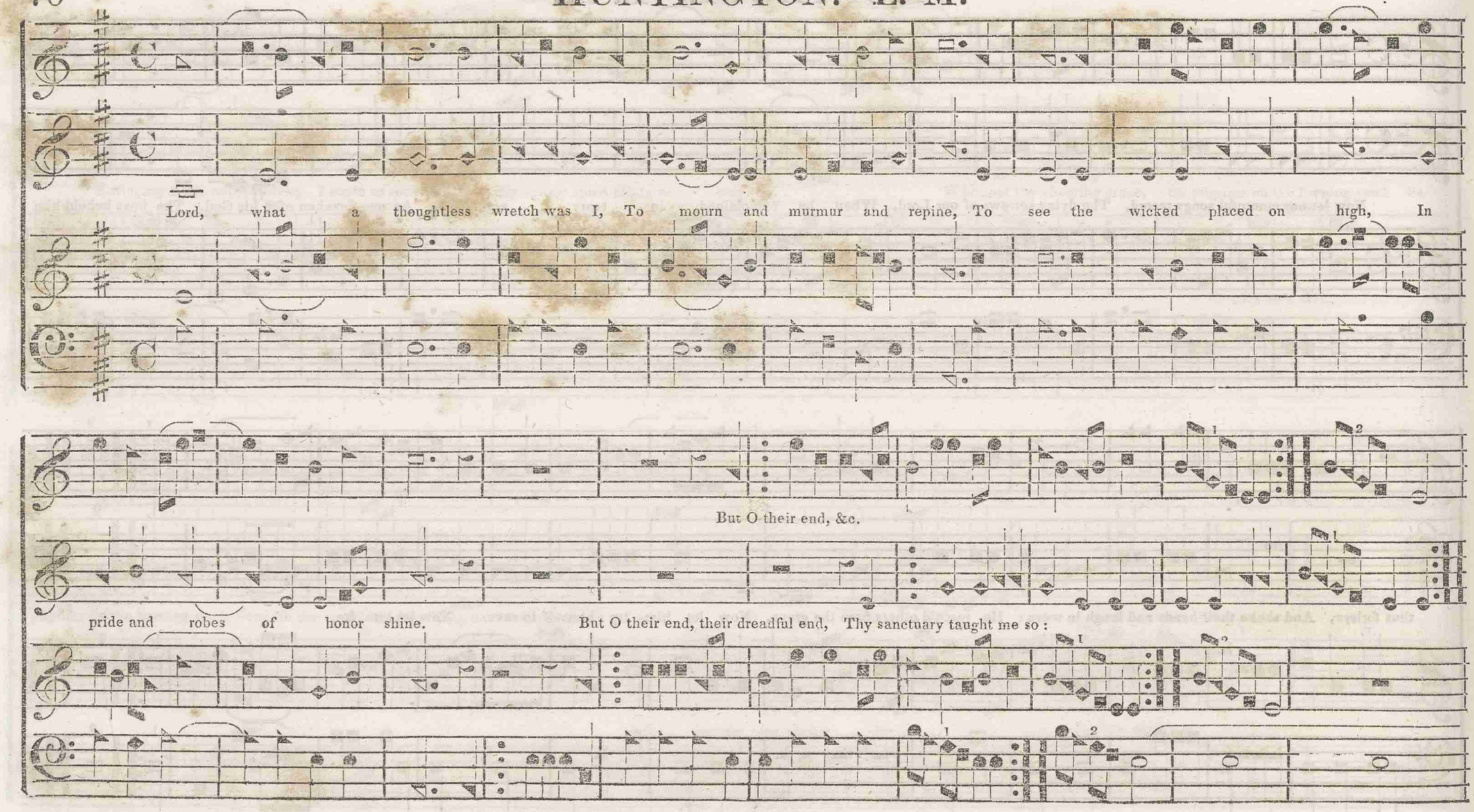
So pilgrims, &c.

pilgrims on the burning sand, Beneath the scorching sky; Long for a cooling stream at hand, And they must drink or die.

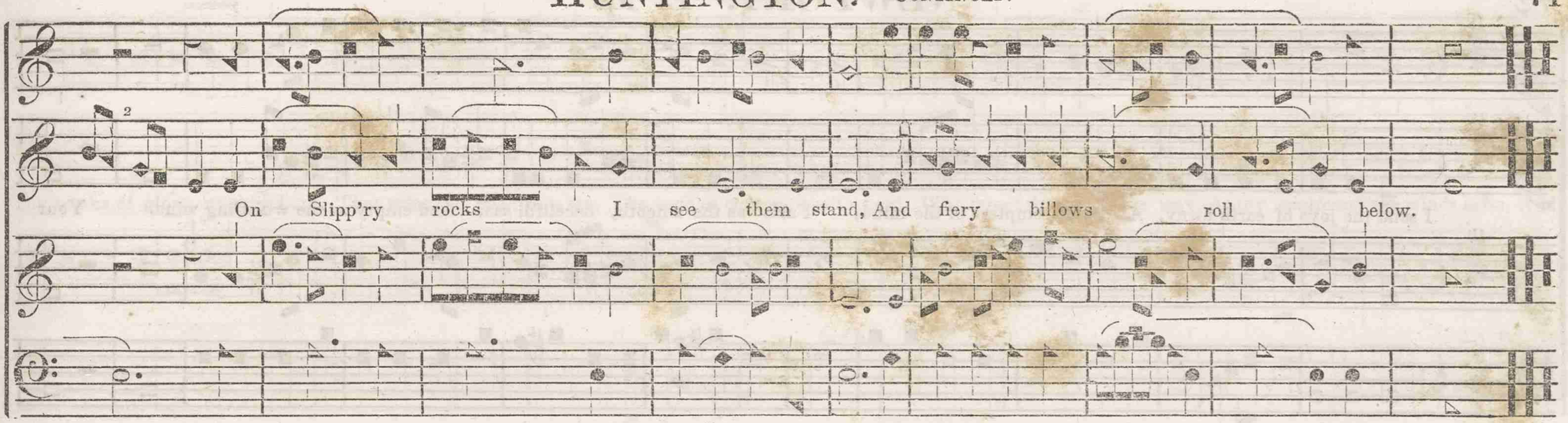
MONTAGUE. L. M.


Now let our mournful songs record, The dying sorrows of our Lord, When he complained in tears and blood, As one forsaken of his God, The jews behold him
thus forlorn, And shake their heads and laugh in scorn: He rescu'd others from the grave, Now let him try himself to save. Now let him, &c.

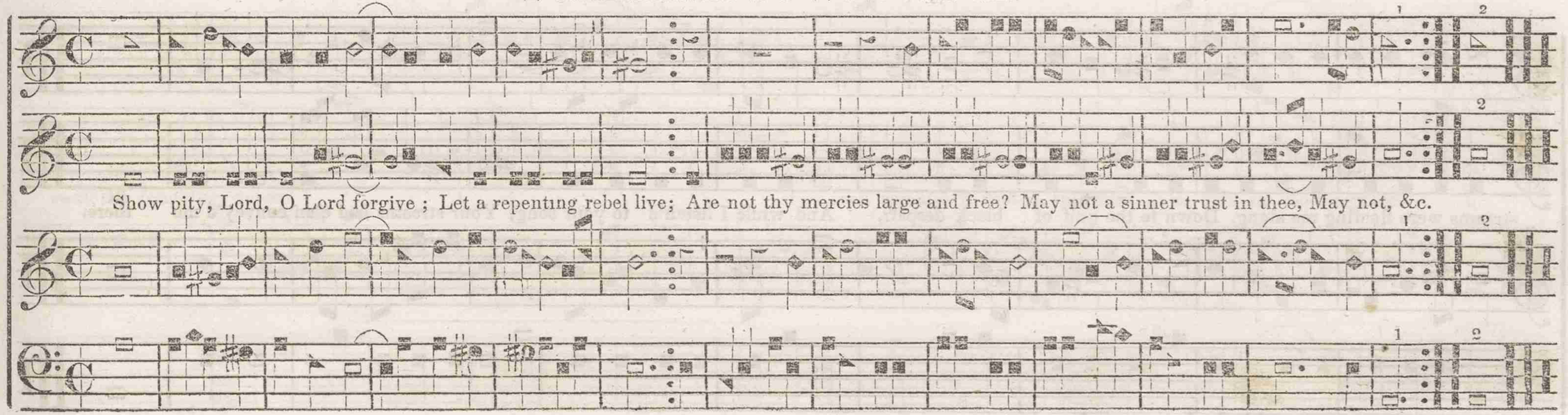
HUNTINGTON. L. M.



HUNTINGTON. CONTINUED.



WILLIAMSTOWN. L. M.



NEWPORT. L. M.

I send the joys of earth away, Away ye tempters of the mind; False as the smooth, deceitful sea, And empty as the whistling wind. Your

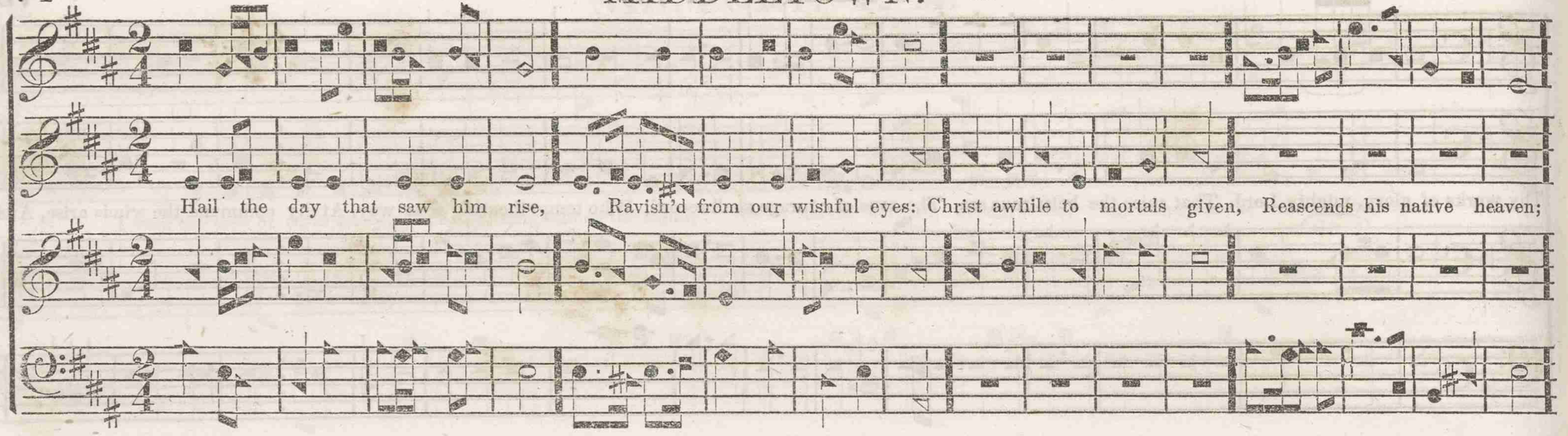
streams were floating me along, Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en convey'd me there.

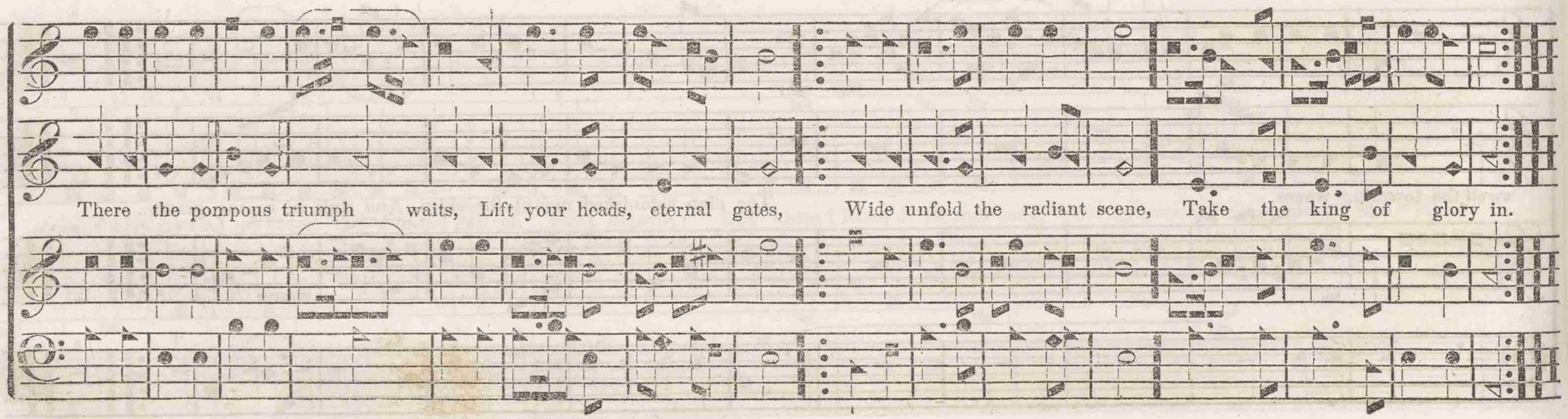
OCEAN. C. M.

Thy works of glory, mighty Lord, That rules the boist'rous sea, The sons of courage shall record, Who tempt the dang'rous way. At thy command the winds arise, And

swell the towering waves. The men astonished mount the skies, And sink in gaping graves.

MIDDLETOWN. 7s.





No burning heats by day, Nor blasts of evening air, Shall take my health away; If God be with me there. Thou art my sun, and thou my shade, To

guard my head by night or noon.

Thou art my sun, &c.

MOUNT SION. S. M.

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

Then let your songs a- bound, And ev'ry tear be dry: We're

Then let your songs a- bound, And ev'ry tear be

Then let your songs a- bound, And ev'ry tear be dry; We're marching through Im-

Then let your songs a- bound. And ev'ry tear be dry; We're marching, &c.

marching through Immanuel's ground. We're, &c.

To fairer worlds on high, We're marching, &c.

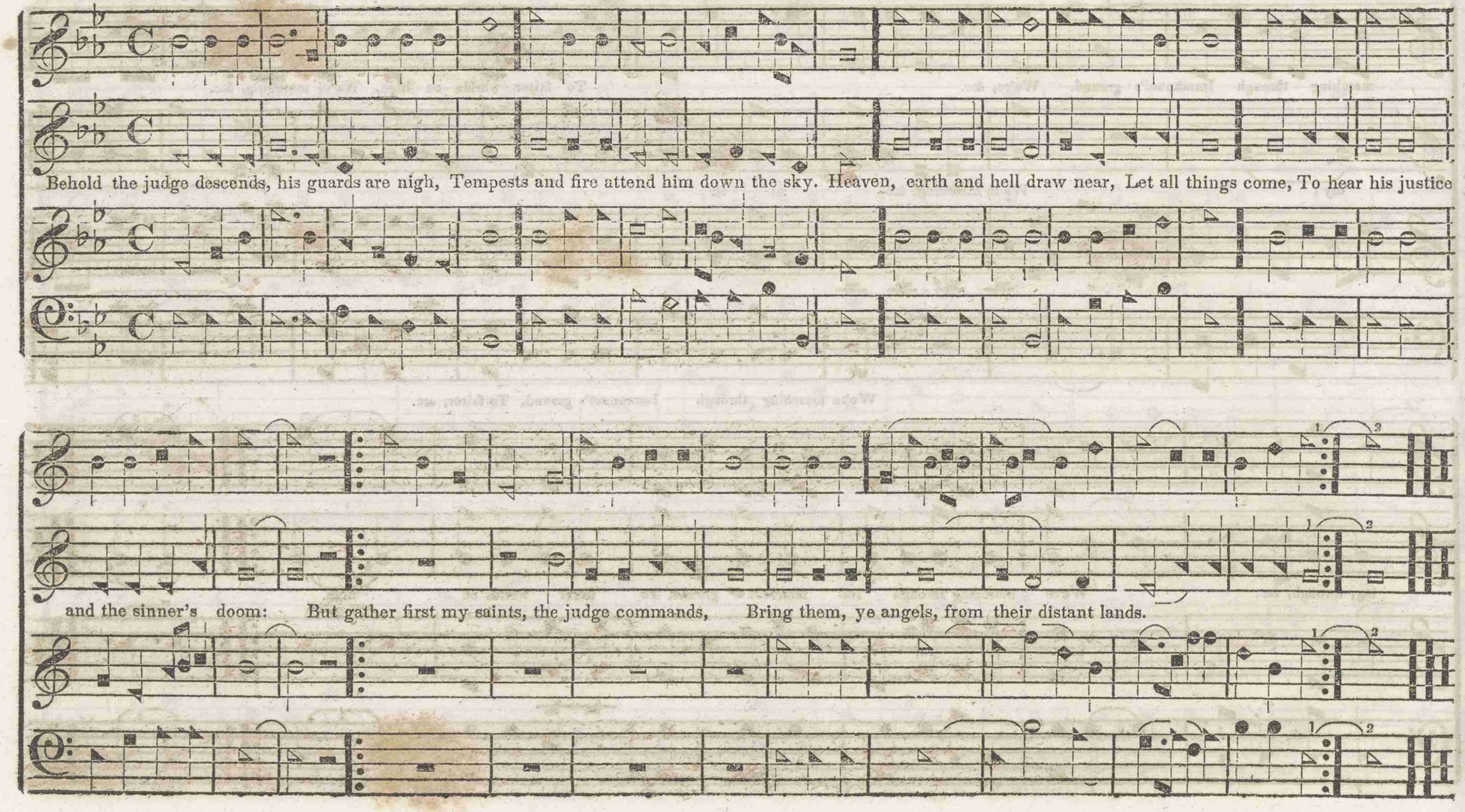
dry;

We're marching, &c. :‖: :‖:

We're marching through Immanuel's ground, To fairer, &c.

ing, through, &c.

We're marching through Im- manuel's ground, To fairer worlds on high.


Behold the judge descends, his guards are nigh, Tempests and fire attend him down the sky. Heaven, earth and hell draw near, Let all things come, To hear his justice
and the sinner's doom: But gather first my saints, the judge commands, Bring them, ye angels, from their distant lands.

SARDINIA. C. M.

How did his flowing tears condole, As for a brother dead, And fasting mortified his soul, While for their lives he pray'd. They

groan'd and cursed him on their beds, Yet still he pleads and mourns, And double blessings on his head, The righteous Lord returns.

MAJESTY. C. M.

The Lord descended from above, And bow'd the heavens most high ; And underneath his feet he cast, The darkness of the sky.

On cherubs, and on cherubim, Full royally he rode, And on the wings of mighty winds, Came flying all abroad. And on the wings, &c.

STRATFIELD. C. M.

Thro' every age, eternal God, Thou art our rest our safe abode; High was thy throne, ere heaven was made, Or earth thy humble

footstool laid. High was thy throne, ere heaven was made, Or earth, &c. Or earth, &c.

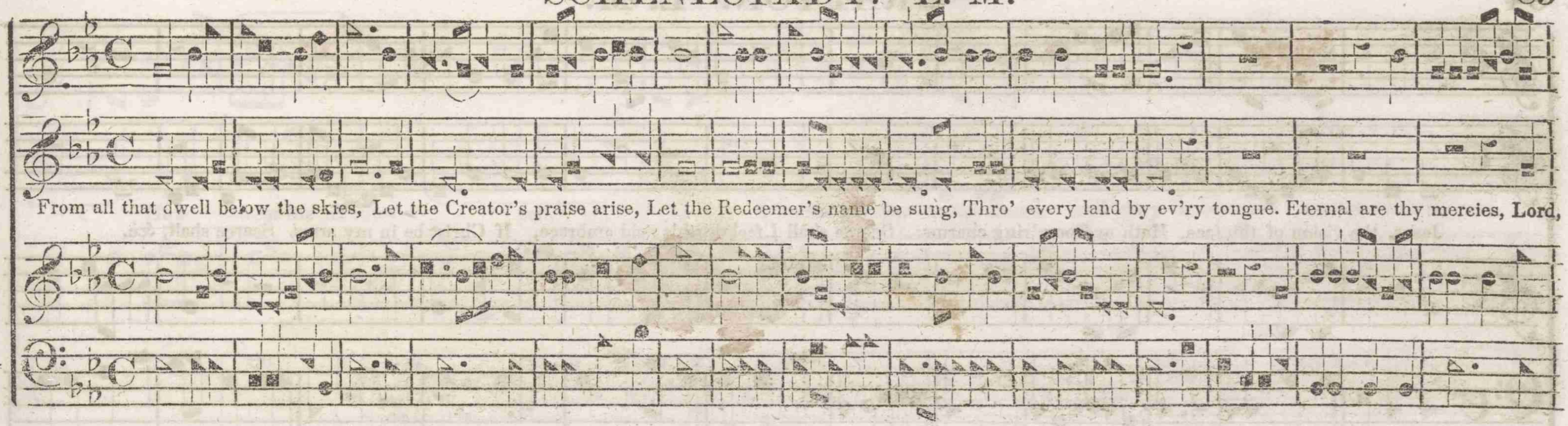
SHERBURNE. C. M.

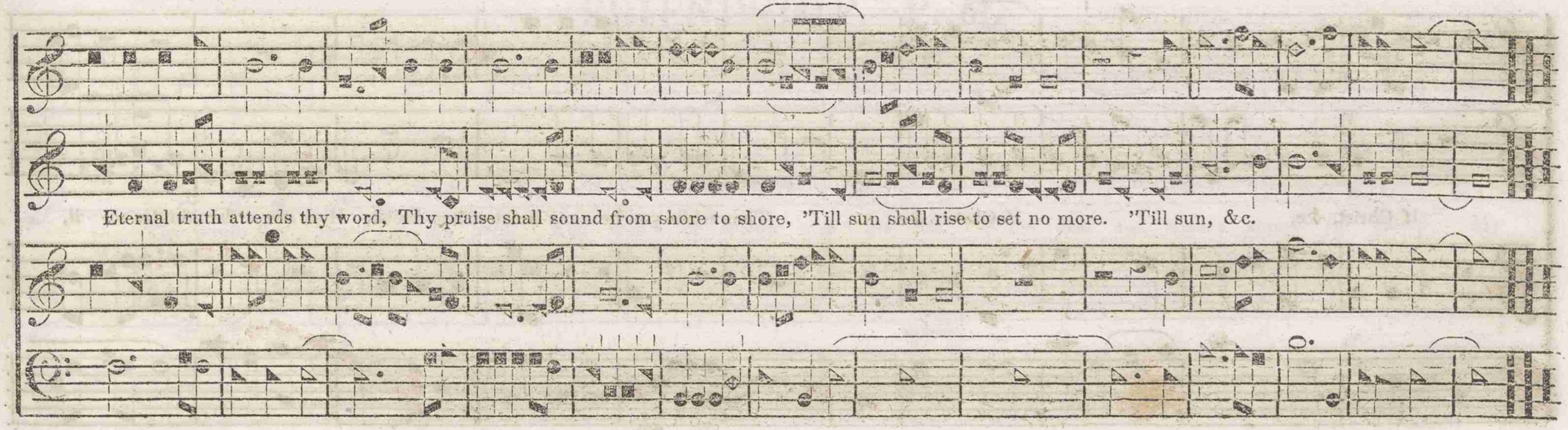
While shepherds watch'd their flocks by night, All seated on the ground ; The angel of the Lord came down, And glory shone around. And

glory, &c

The angel of the Lord, &c.

SCHENECTADY. L. M.





GRAFTON. L. M.

Jesus, the vision of thy face, Hath overpow'ring charms; Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce shall, &c.

If Christ, &c. If Christ, &c. Then while you hear my heart strings break, How sweet the minutes ro- ll,

How sweet the minutes roll, A mortal paleness on my cheek, And glory in my soul. And glory in my soul.

FRIENDSHIP. P. M.

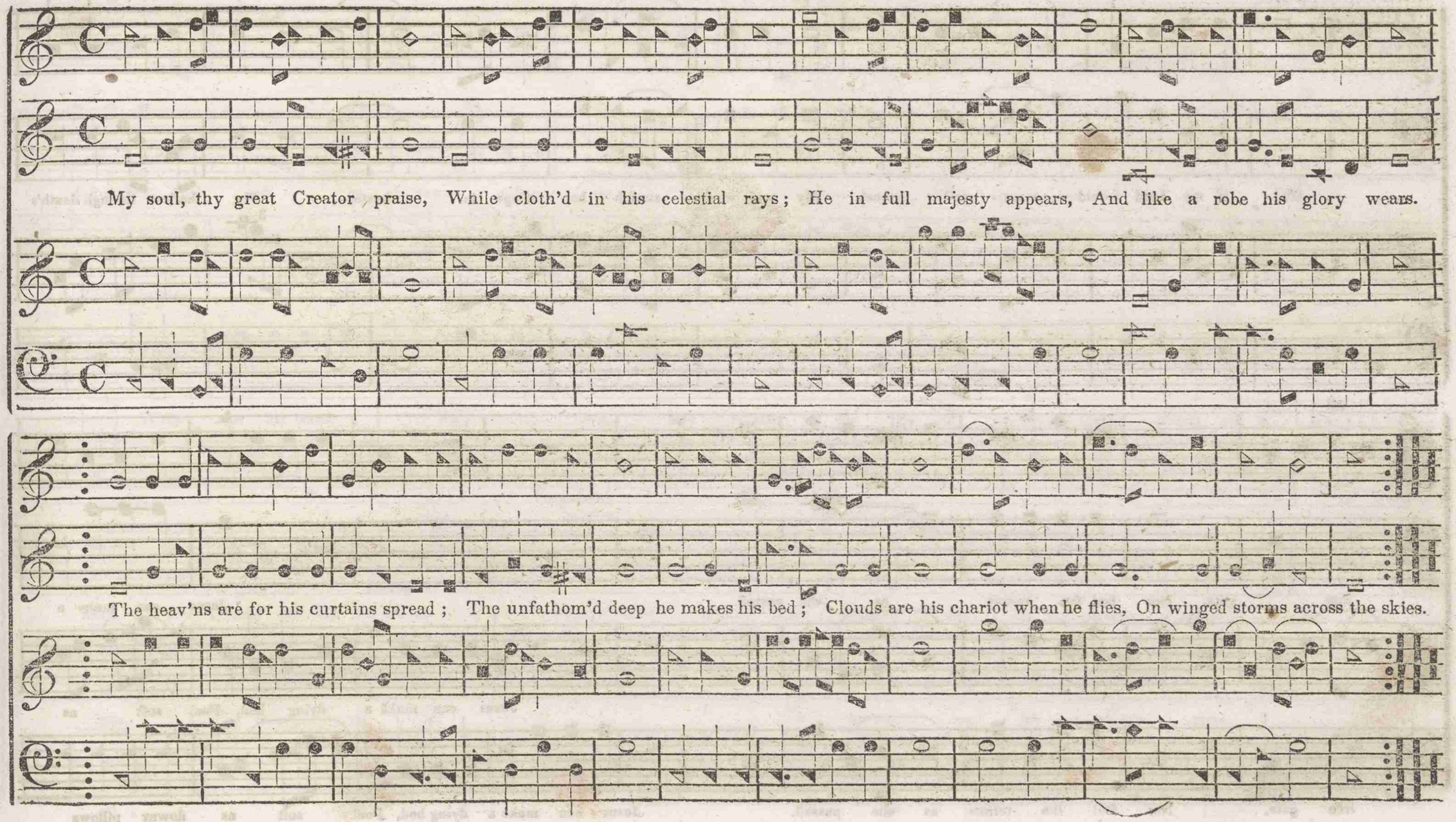
Thy wrath lies heavy on my soul, And waves of sorrow o'er me roll, While dust and silence spread the gloom; My

FRIENDSHIP. CONTINUED.

friends be- lov'd in hap- pier days, The dear companions of my ways, Descend around me

to the tomb. My friends beloved in happier days, The dear compainons of my ways, Descend around me to the tomb.

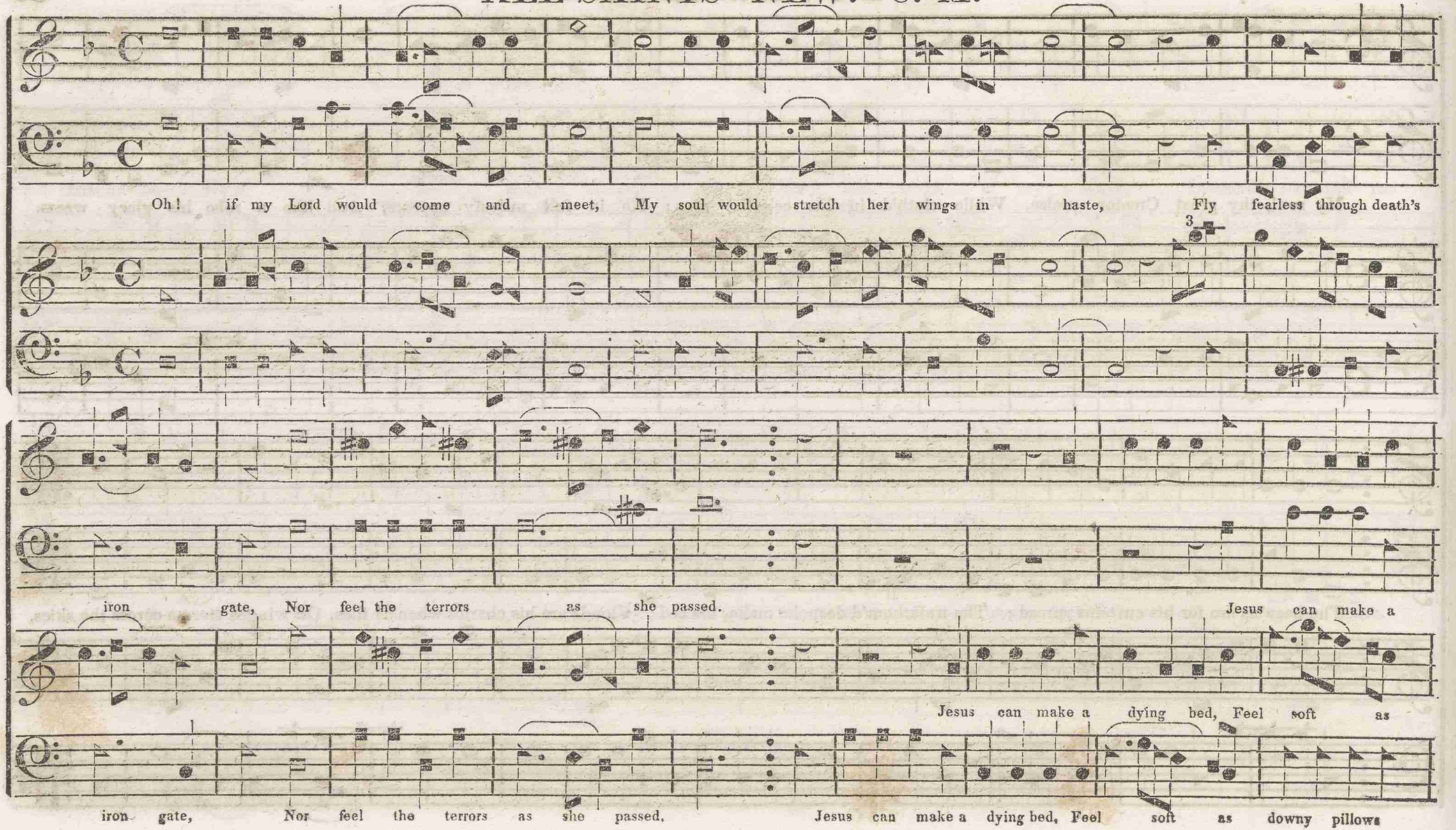
DOVER. L. M.



My soul, thy great Creator praise, While cloth'd in his celestial rays; He in full majesty appears, And like a robe his glory wears.

The heav'ns are for his curtains spread; The unfathom'd deep he makes his bed; Clouds are his chariot when he flies, On winged storms across the skies.

ALL-SAINTS NEW. C. M.



dying bed, Feel soft as downy pillows are, While on his breast I lean, While on his breast I lean, I lean, my

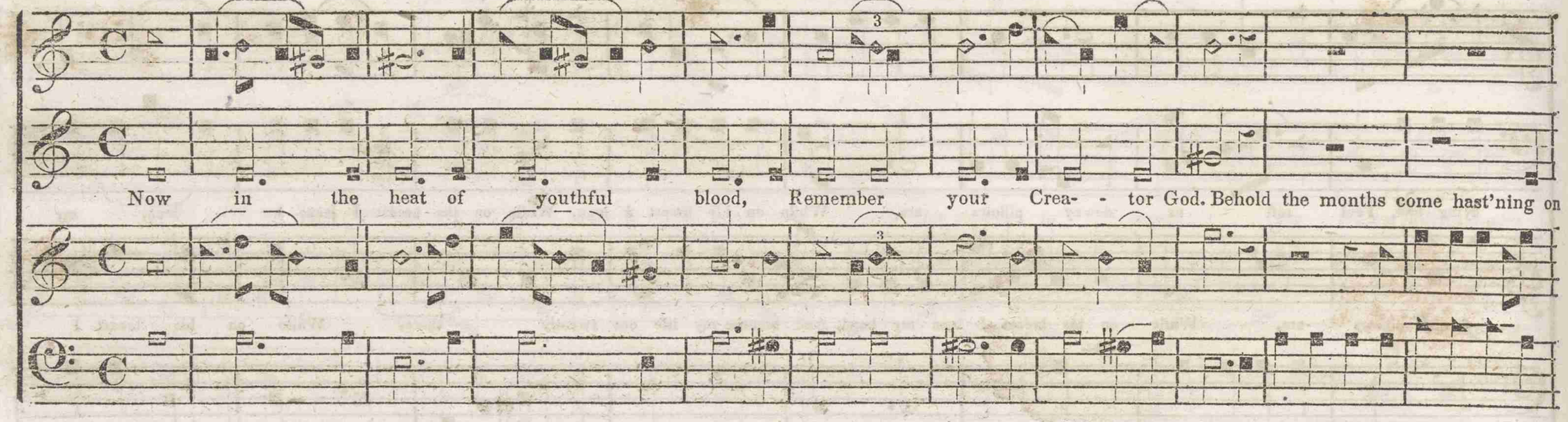
downy pillows are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I

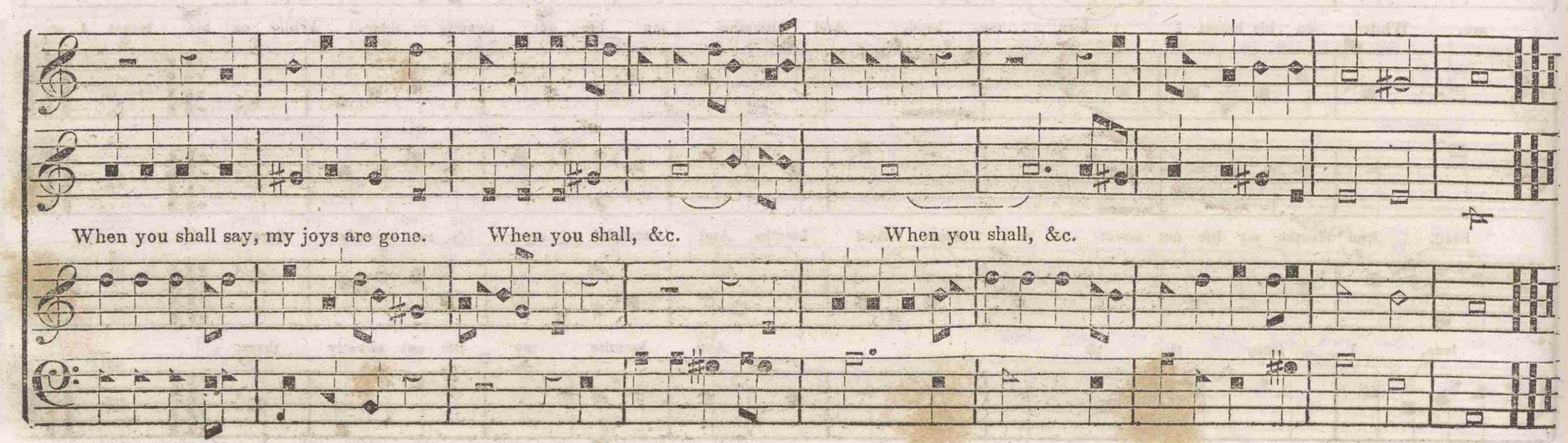
are, While on his breast I lean my head, And breathe my life out sweetly there, While on his breast I

head, And breathe my life out sweet- - - ly there, And breathe, And breathe my life out sweetly there.

lean, I lean, :‖: :‖: And breathe my life out sweetly there.

EXHORTATION. L. M.





FRIENDSHIP. L. M.

From low pursuits exalt my mind, From ev'ry vice of ev'ry kind; Nor let my conduct ever tend, To wound the feelings of a friend. Though

golden flowers my path should trace, And joys salute me as I pass; Yet may my generous bosom know, And learn to feel anothers woe.

MEDITATION. C. M.

My soul, come meditate the day, And think how near it stands, When thou must quit this house of clay, And

fly to unknown lands, And fl- - - - - y to un- - - - known lands.

Along the banks where Babel's current flows, Our captive bands in deep despondence strayed,

While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

PENNSYLVANIA. L. M.

When shall thy lovely face be seen? When shall our eyes behold our God? What length of distance lies between? And

hills of guilt, a heavy load. Our months are a- ges of delay, And slowly ev'ry moment wears.

Fly

Fly winged time and roll away, Those tedious rounds of sluggish years. Fly winged time and roll away, and

winged time, and roll away, Those tedious rounds of sluggish years. Fly winged time and roll away, and ro- - - - - - - - - - - - -

ro - - - - - - - - - - - ll, and ro - - - - - - ll, and ro - - - - ll, a way those tedious rounds of sluggish years.

- - ll, and ro- - - - - - -ll, and ro - - - - - - - - - - - - -ll away those tedious rounds of sluggish years.

JERUSALEM. L. M.

This life's a dream, an empty show ; But the bright world to which I go, Hath joys substantial and sincere, When shall I wake, When shall I

wake and find me there? O glorious hour! :‖: O blest abode! I shall be near and like my God ; And flesh and

Their hope and por-, Their hope and portion lie below ; 'Tis all the happiness they know ; 'Tis all they

sin no more control, The sacred pleasures, The sacred pleasures, The, &c. :‖: of the soul. My flesh shall slumber in the ground,

seek; they take their shares, and leave the rest. And leave the rest, And leave the rest among their heirs. What sinners value I resign,

Till the last trumpet's joyful sound; Then burst the chains with sweet surprise, And in my Saviour's image rise. And in, &c.

Lord 'tis enough that thou art mine; I sha- - - - -ll behold thy blissful face, And stand complete in righteousness! And stand, &c.

NEWBURG. S. M.

Let every creature join, To praise the eternal God, Ye heavenly hosts, the song begin, :‖: And sound his name abroad.

Thou sun with golden beams, And moon with paler rays, Ye starry lights, ye twinkling flames, Shine to your Maker's praise. Ye starry, &c.

WESTMINSTER. C. M.

Around whose, &c.

Thou great and sovereign Lord of all, When heav'nly hosts obey ; :‖: Around whose throne dread thunders roll, And livid lightnings play. :‖: And

Around, &c. And livid, &c. And

And livid lightnings pla- - - - -y And livid lightnings play, Around whose, &c.

SOLITUDE NEW. C. M.

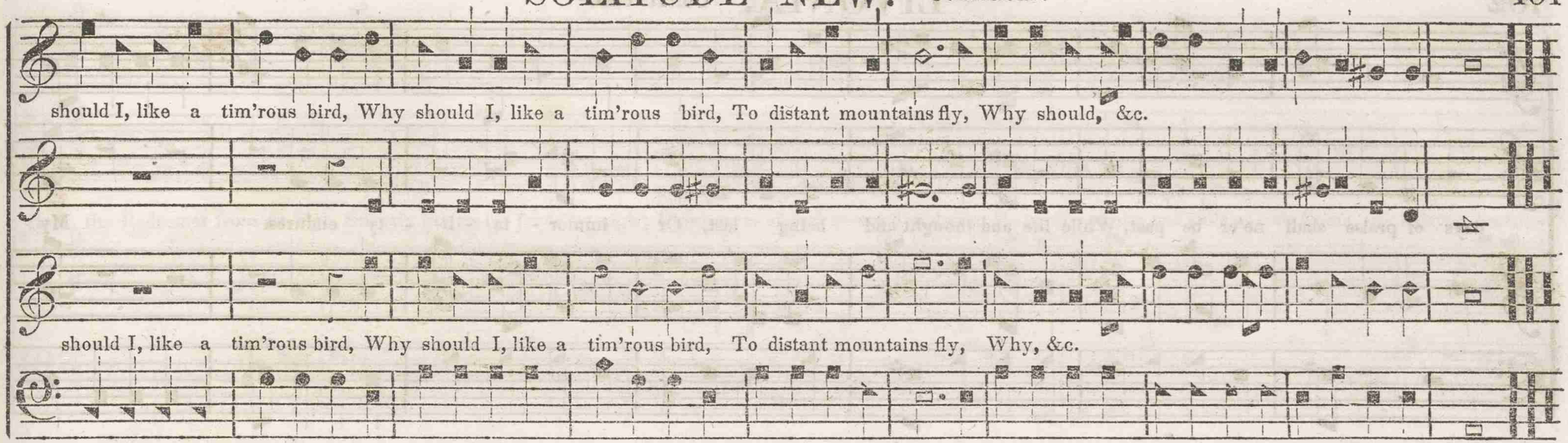
My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove, Fly like a tim'rous, trembling

Fly like a, &c.

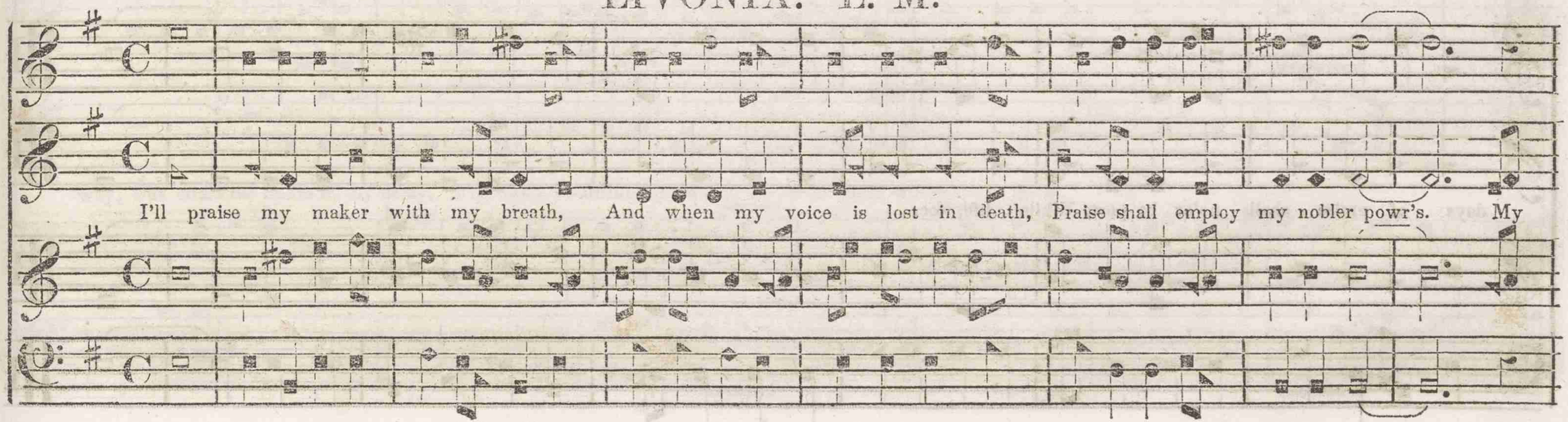
My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling do- - - - - - - - - - - -

dove. To dis- - - tant mountains fly. Since I have plac'd my trust in God, A refuge always nigh, Why

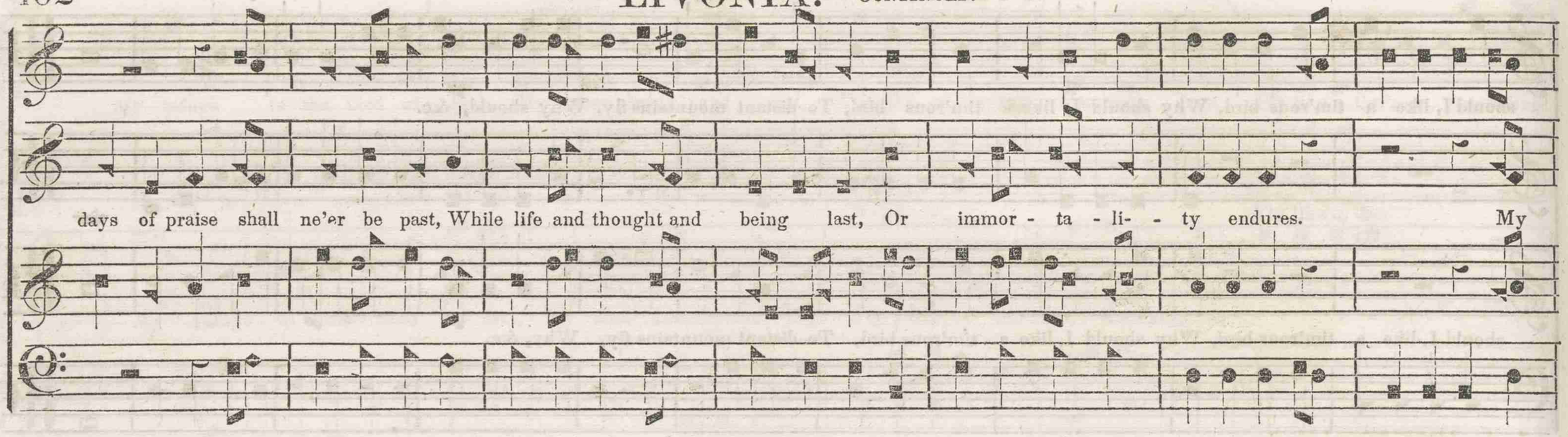
- -ve, Fly like a tim'rous, trembling dove, To dis - - tant mountains fly. A refuge always nigh, Why

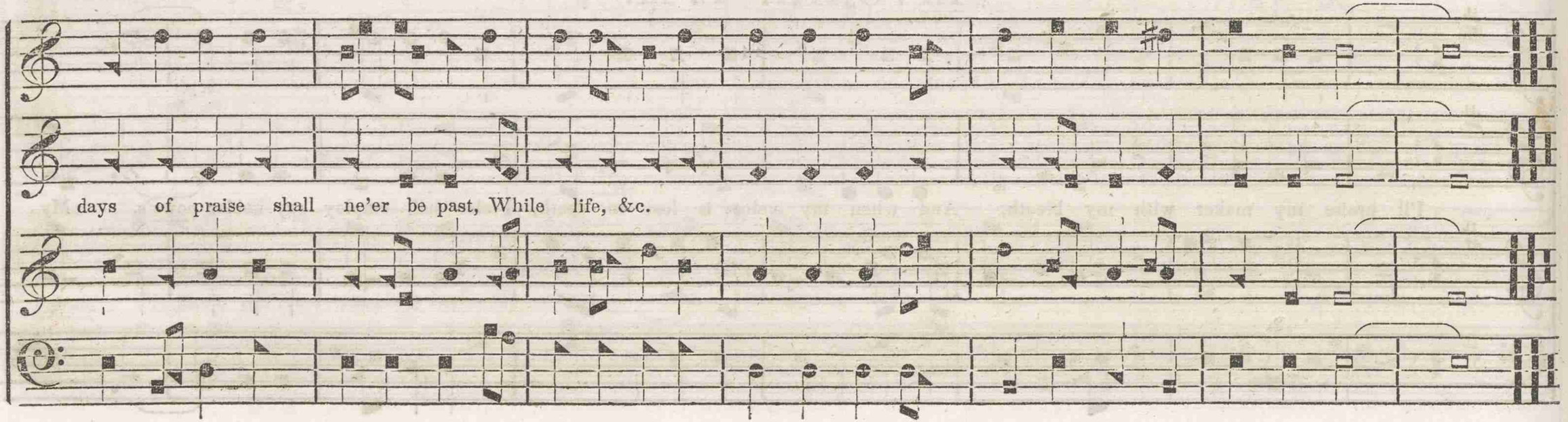

should I, like a tim'rous bird, Why should I, like a tim'rous bird, To distant mountains fly, Why should, &c.
should I, like a tim'rous bird, Why should I, like a tim'rous bird, To distant mountains fly, Why, &c.

LIVONIA. L. M.


I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powr's. My

LIVONIA. CONTINUED.





Hark, the Redeemer from on high, Sweetly invites his favorites nigh ; From caves of darkness and of doubt, He gently speaks and calls us out. Come, my beloved, haste a-

way, Cut short the hours of thy delay, Fly, like a youthful hart or roe, Over the hills where spices grow.

SAINTS' REPOSE. L. M.

Death is to us a sweet re- - pose, The bud was spread to show the rose, The case was broke to let us fly, And

Then said I, O to, &c. And leave this, &c. And

build' our happy nests on high. Then said I, O to mount away, :‖: And leave this clog of

Then said I, &c. Then said, &c. And leave this, &c Let

SAINTS' REPOSE. CONTINUED.

leave this, &c. Let wings of, &c. Let wings, &c. That I, &c.

heavy clay, And leave this, &c. Let wings of time more swiftly fly, That I may join the songs on high.

wings of time, &c. Let wings, &c. That I, &c.

TILDEN. L. M.

This Life's a dream, an empty show, But the bright world to which I go, Hath joys substantial

TILDEN. CONTINUED.

and sin- - - cere, When shall I wake and find me there? When shall I wake and find me there. My

LOUD.

Till the last trumpet's joyful sound,

flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Saviour's im- - age rise.

Till the last trumpet's joyful sound,

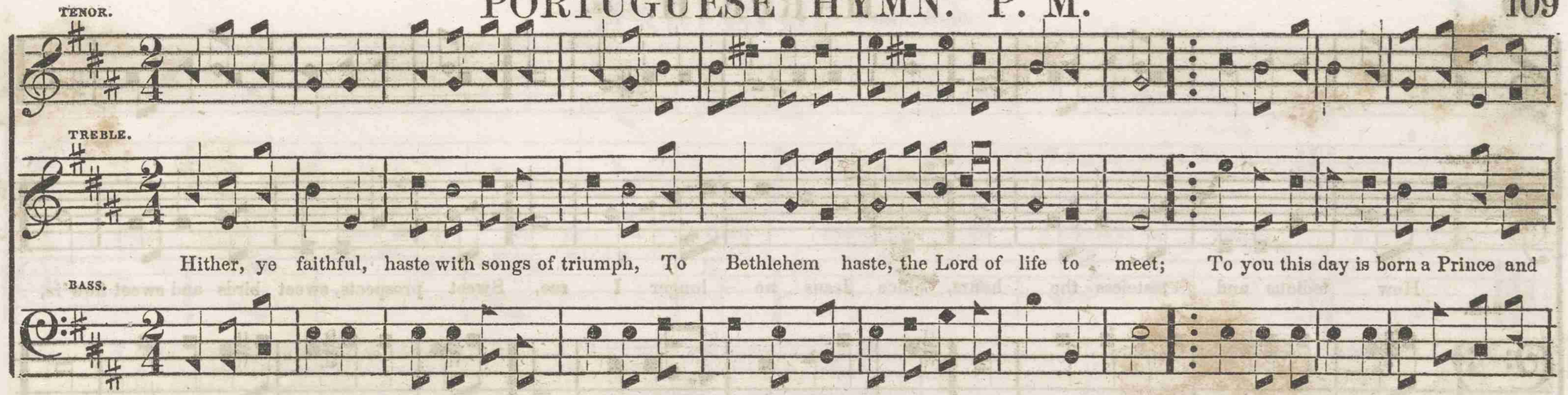
I'll praise my maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs; My

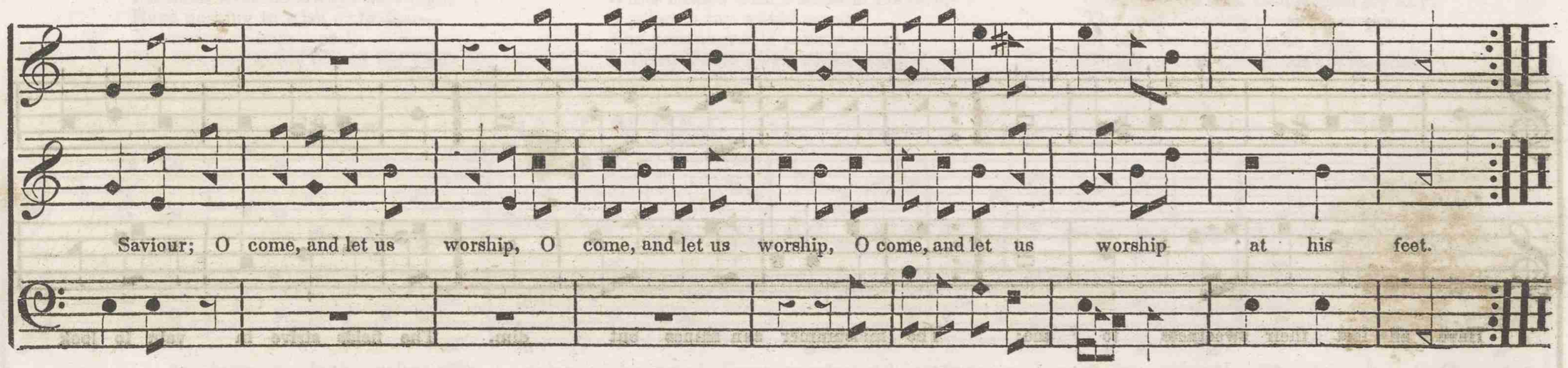
days of praise shall ne'er be past, While life and thought and being last, Or immor- -tal - i- - ty en- - dures.

NEW FIFTIETH. 10s.

Not to our names, thou only just and true, Not to our worthless names is glory due ; Thy pow'rs and grace, thy truth and justice claim,

Immortal honors to thy sov'reign name. Shine through the earth from heaven, thy blest abode, Nor let the heathen say, "And where's your God."





O Jesus, for such wond'rous condescension,
Our praises and rev'rence are an offering meet;
Now is the word made flesh, and dwells among us;
O come, and let us worship at his feet.

Shout his Almighty name, ye choirs of angels,
And let the celestial courts his praise repeat;
Unto our God be glory in the highest.
O come, and let us worship at his feet.

HARPETH. 8s.

TENOR.

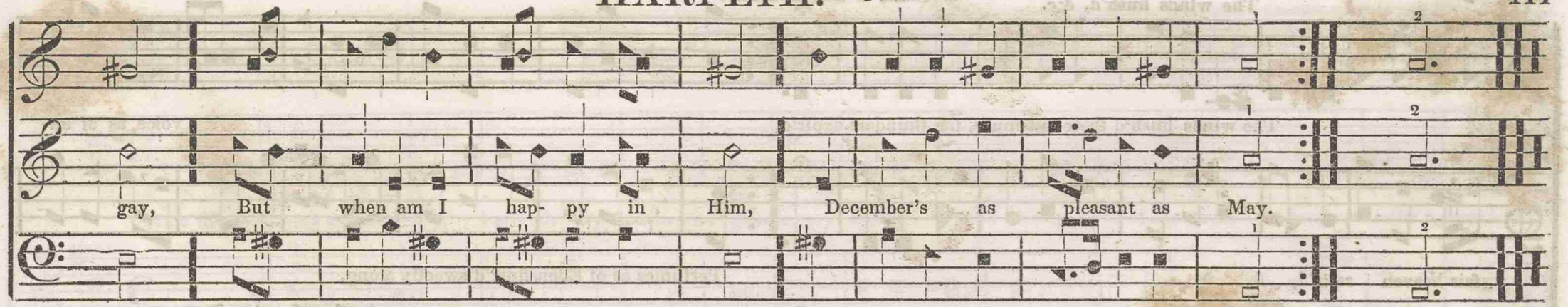
TREBLE.

How tedious and tasteless the hours, Since Jesus no longer I see, Sweet prospects, sweet birds and sweet flow'rs,

BASS.

Have all lost their sweetness to me; The midsummer sun shines but dim, The fields strive in vain to look

HARPETH. CONTINUED.

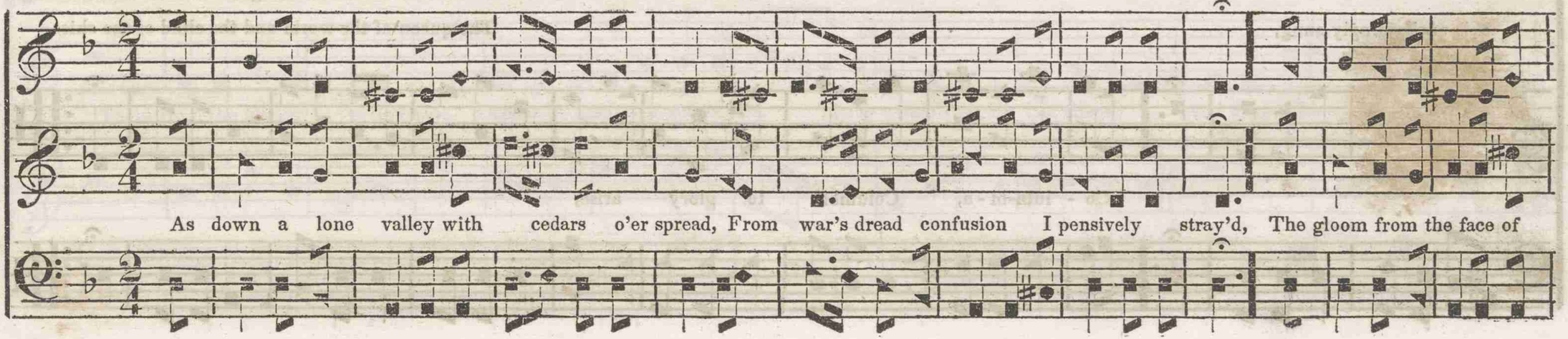


2 His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice.
I should, were he always thus nigh,
Have nothing to wish or to fear—
No mortal so happy as I,
My summer would last all the year.

3 Content with beholding his face,
My all to his pleasure resigned,
No changes of season or place,
Would make any change in my mind:
While blessed with a sense of his love,
A palace a toy would appear,
And prisons would palaces prove,
If Jesus would dwell with me there.

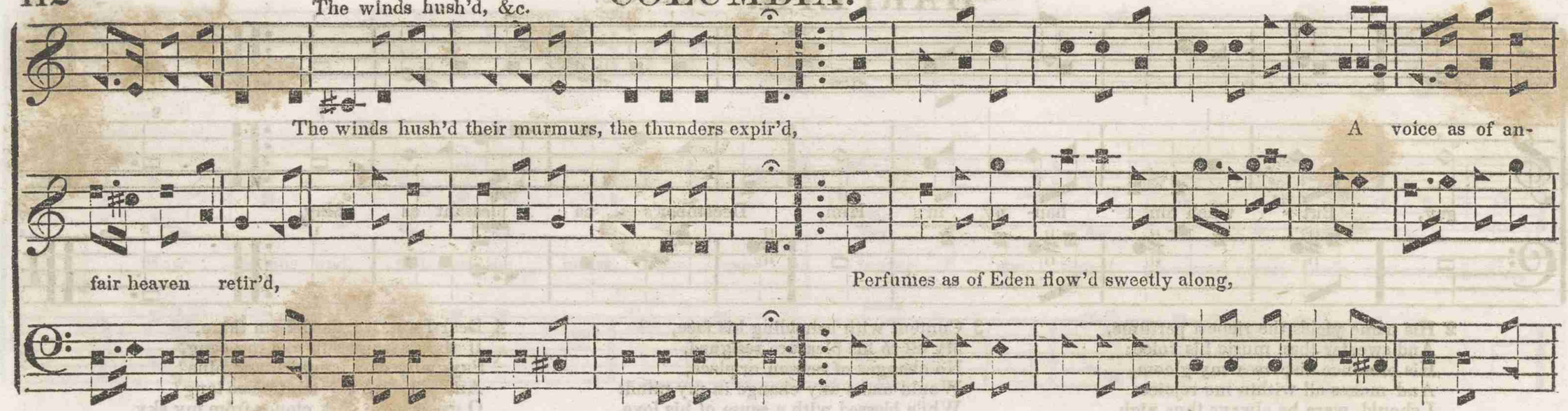
4 Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say, why do I languish and pine?
And why are my winters so long?
O drive these dark clouds from my sky,
Thy soul cheering presence restore;
Or take me to thee upon high,
Where winter and clouds are no more.

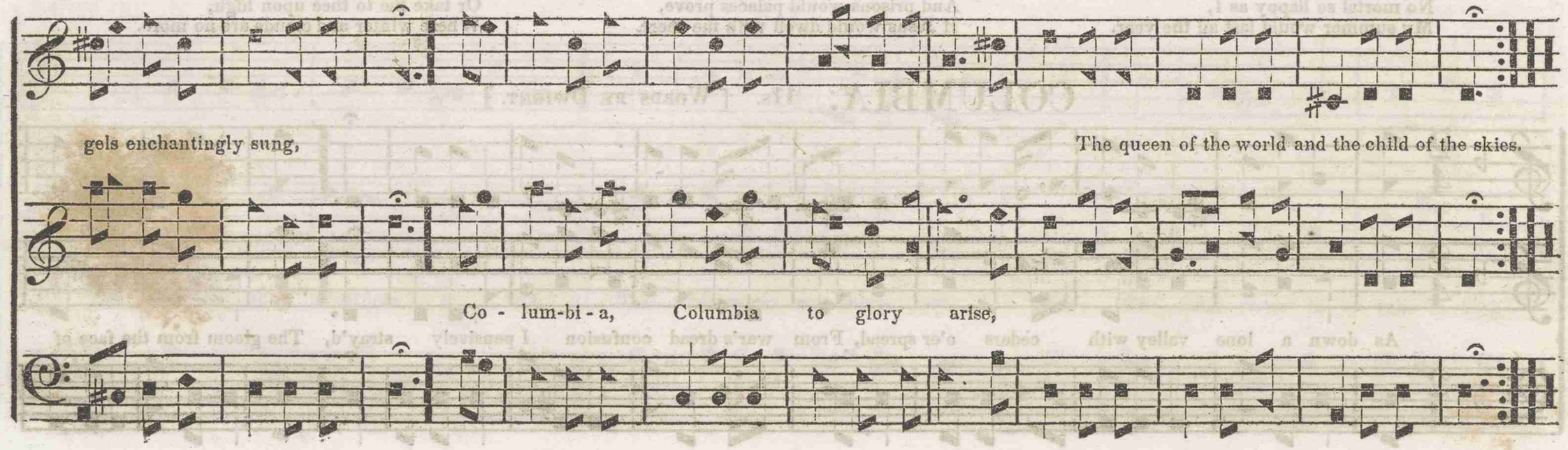
COLUMBIA. 11s. [WORDS BY DWIGHT.]

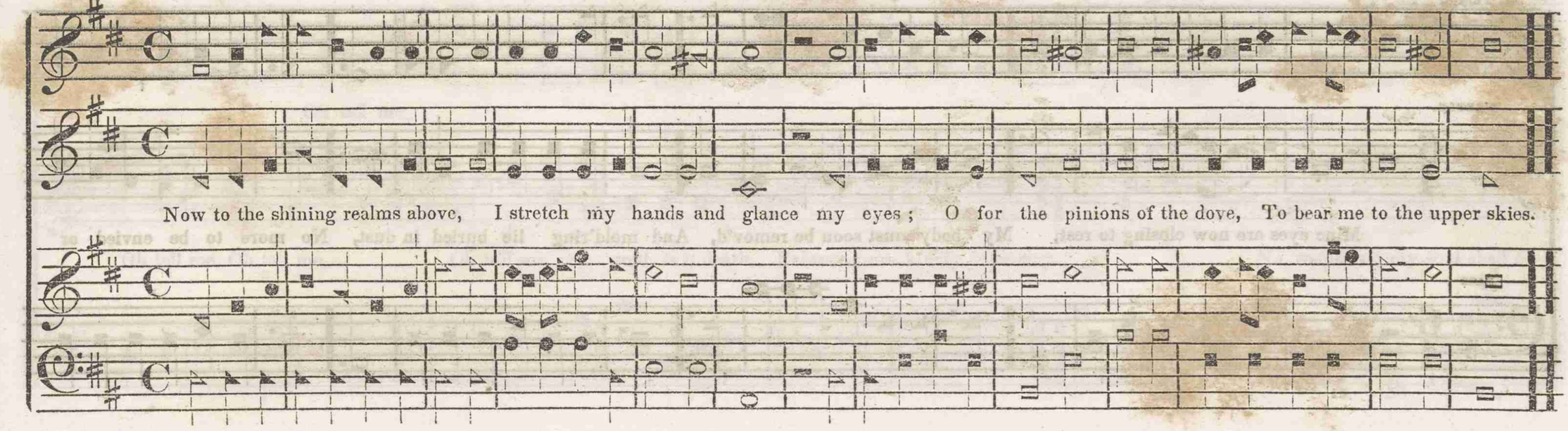


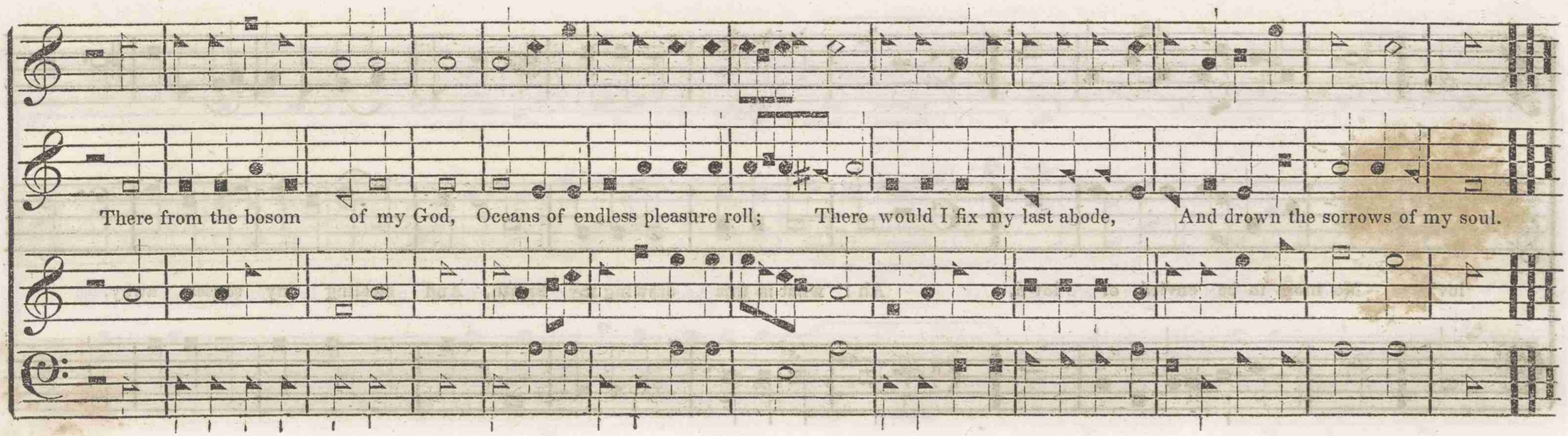
COLUMBIA. CONTINUED.

The winds hush'd, &c.






Now to the shining realms above, I stretch my hands and glance my eyes; O for the pinions of the dove, To bear me to the upper skies.


There from the bosom of my God, Oceans of endless pleasure roll; There would I fix my last abode, And drown the sorrows of my soul.

CHRISTIAN SONG.

TENOR.

TREBLE.

Mine eyes are now closing to rest, My body must soon be remov'd, And mold'ring lie buried in dust, No more to be envied or

BASS

lov'd, No more to be envied or lov'd, Ah! what is this drawing my breath, And stealing my senses away.

Oh tell me,

Oh tell me, Oh tell me, Oh tell me, my soul, is it death, Releasing me kindly from clay. No, mounting my soul shall de-

scry, The regions of pleasure and love, My spirit triumphant shall fl - - - - y. And dwell with my Saviour a - bove.

FORSTER. C. M.

TENOR.

TREBLE.

Ye wea - ry heavy laden souls, Who are oppressed sore, Ye trav'lers thro' the wilderness, To Canaan's peaceful shore, Tho'

BASS.

chilling winds and beating rains, The waters deep and cold, And en - e - mies sur - rounding you, Take courage and be bold.

TENOR.

'Tis night and the landscape is lovely no more, For morn is approaching your

TREBLE.

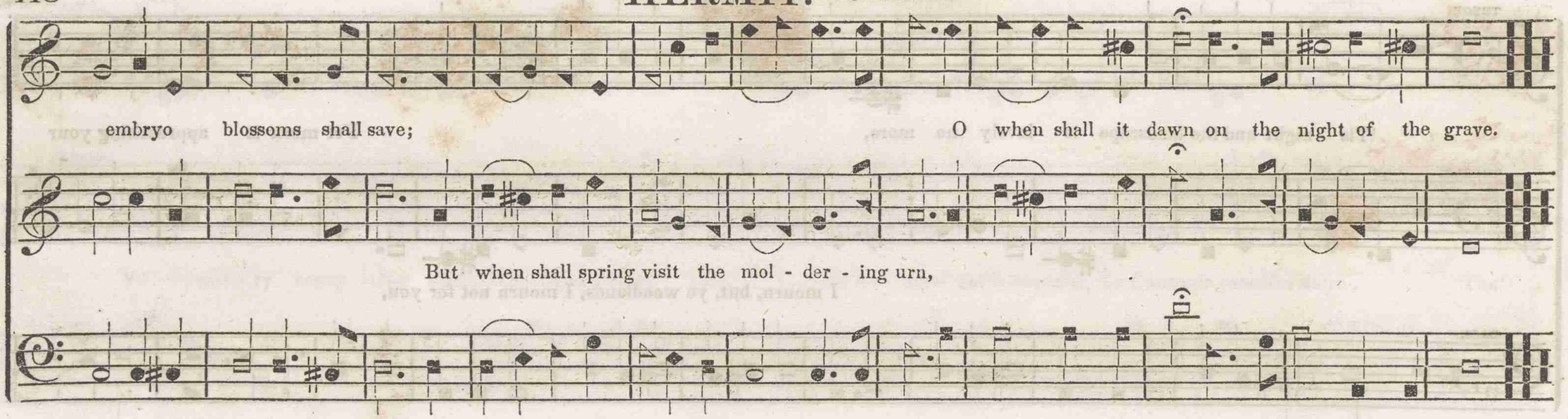
I mourn, but, ye woodlands, I mourn not for you,

BASS.

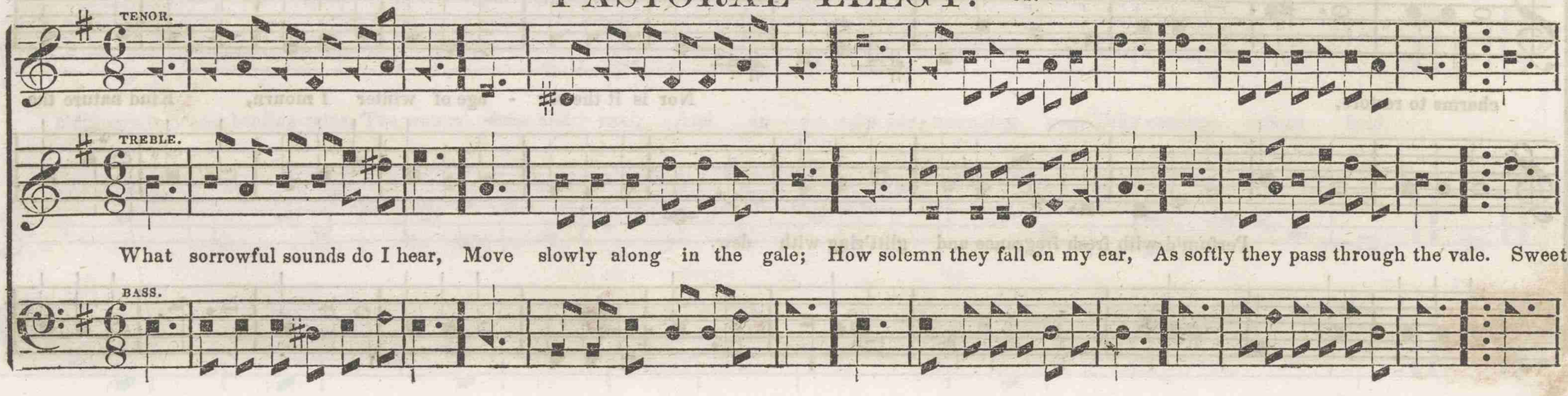
charms to restore, Nor is it the rav - age of winter I mourn, Kind nature the

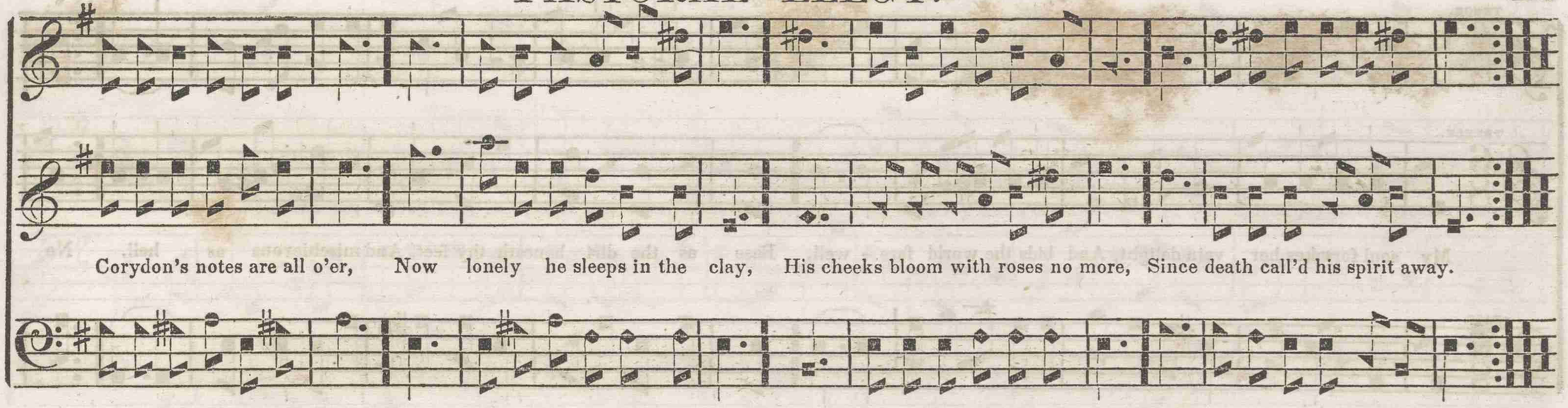
Perfum'd with fresh fragrance and glitt'ring with dew.

HERMIT. CONTINUED



PASTORAL ELEGY. 8s.





2. Sweet woodbines will rise round his feet,
And willows their sorrowing wave;
Young hyacinths freshen and bloom,
While hawthorns encircle his grave.
Each morn when the sun gilds the east,
(The green grass bespangled with dew),
He'll cast his bright beams on the west,
To charm the sad Caroline's view.

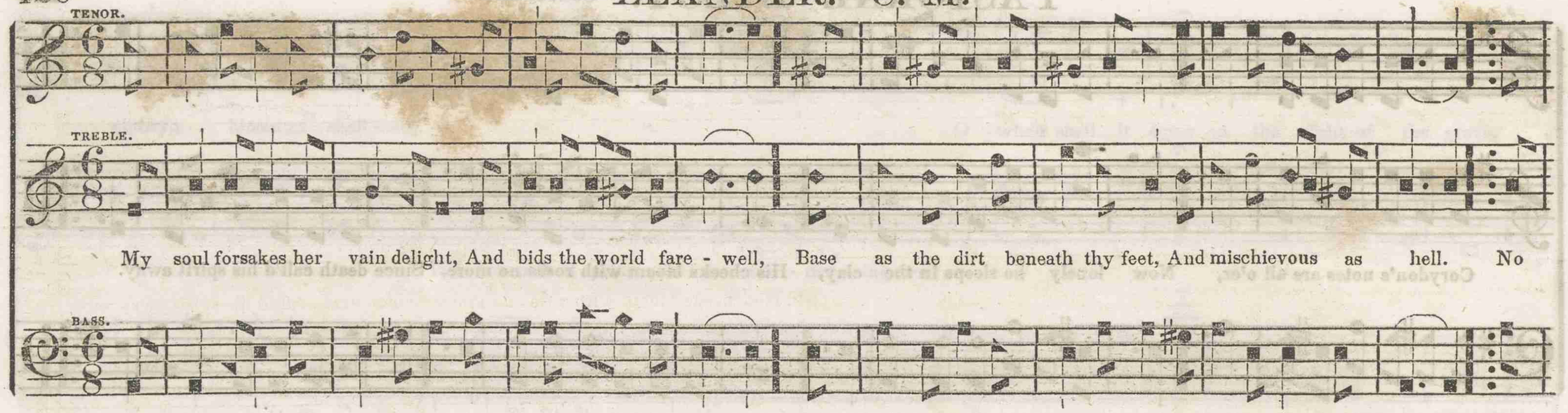
3. O Corydon! hear the sad cries
Of Caroline, plaintive and slow;
O spirit! look down from the skies,
And pity thy mourner below.
'Tis Caroline's voice in the grove,
Which Philomel hears on the plain,
Then striving the mourner to soothe,
With sympathy joins in her strain.

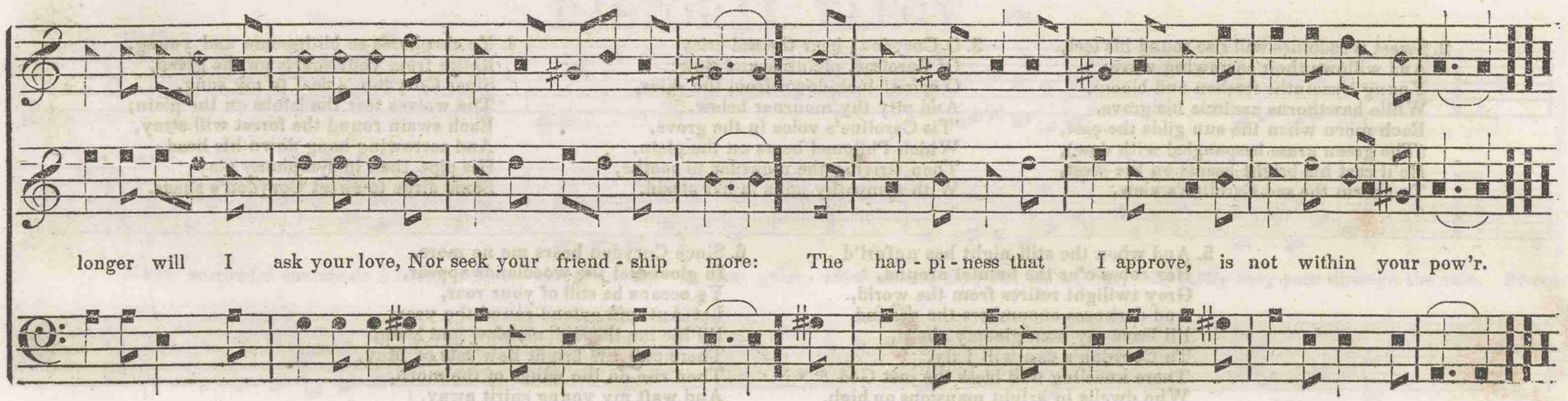
4. Ye shepherds so blithesome and young,
Retire from your sports on the green,
Since Corydon 's deaf to my song,
The wolves tear the lambs on the plain;
Each swain round the forest will stray,
And sorrowing hang down his head,
His pipe then in symphony play
Some dirge to sweet Corydon's shade.

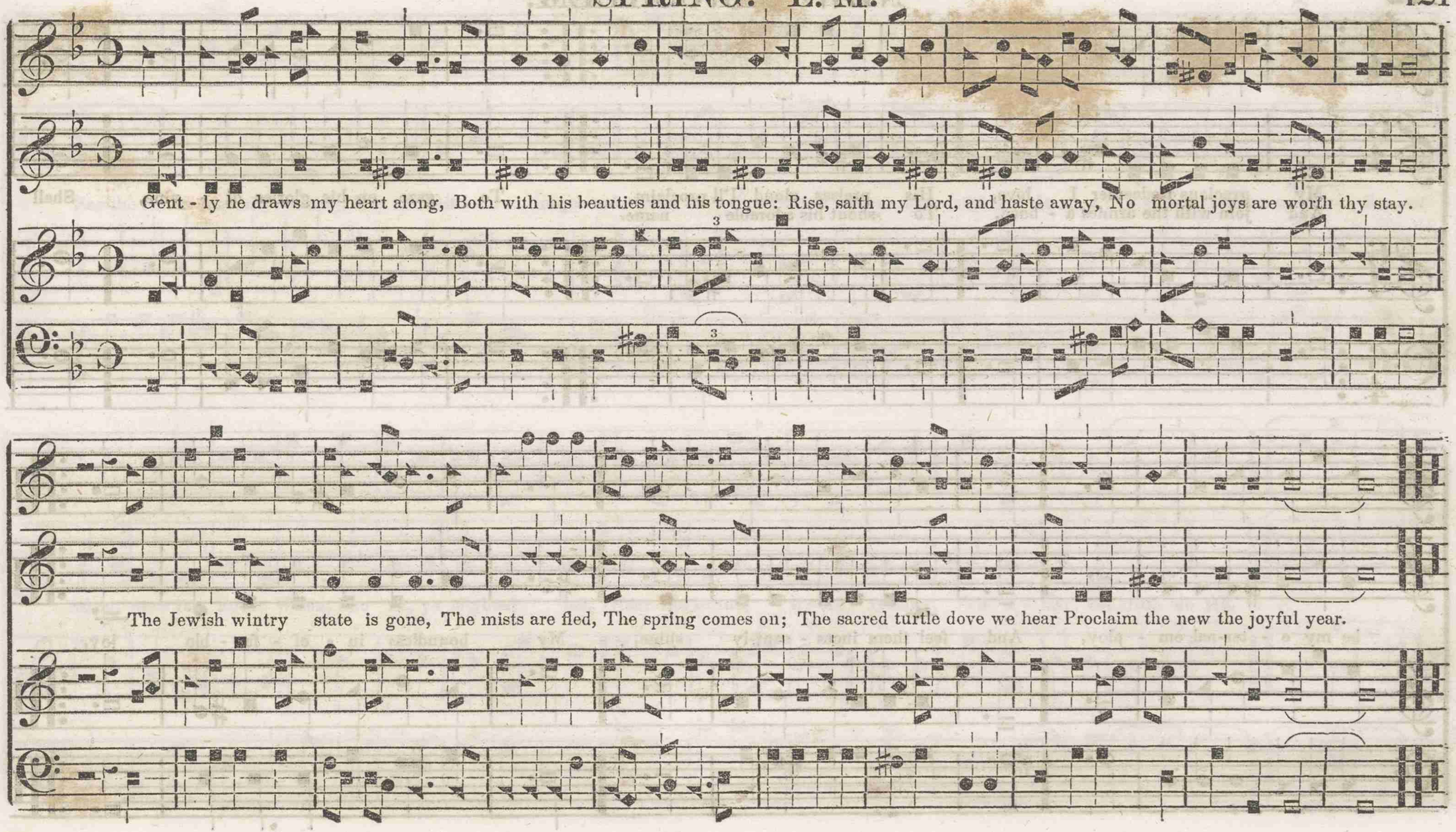
5. And when the still night has unfurl'd
Her robes o'er the hamlet around,
Gray twilight retires from the world,
And darkness encumbers the ground.
I'll leave my own gloomy abode,
To Corydon's urn will I fly,
There kneeling will bless the just God
Who dwells in bright mansions on high.

6. Since Corydon hears me no more,
In gloom let the woodlands appear,
Ye oceans be still of your roar,
Let Autumn extend round the year;
I'll hie me through meadow and lawn,
There cull the bright flow'rets of May,
Then rise on the wings of the morn,
And waft my young spirit away.

LEANDER. C. M.


TENOR.
TREBLE.
My soul forsakes her vain delight, And bids the world fare - well, Base as the dirt beneath thy feet, And mischievous as hell. No
BASS.

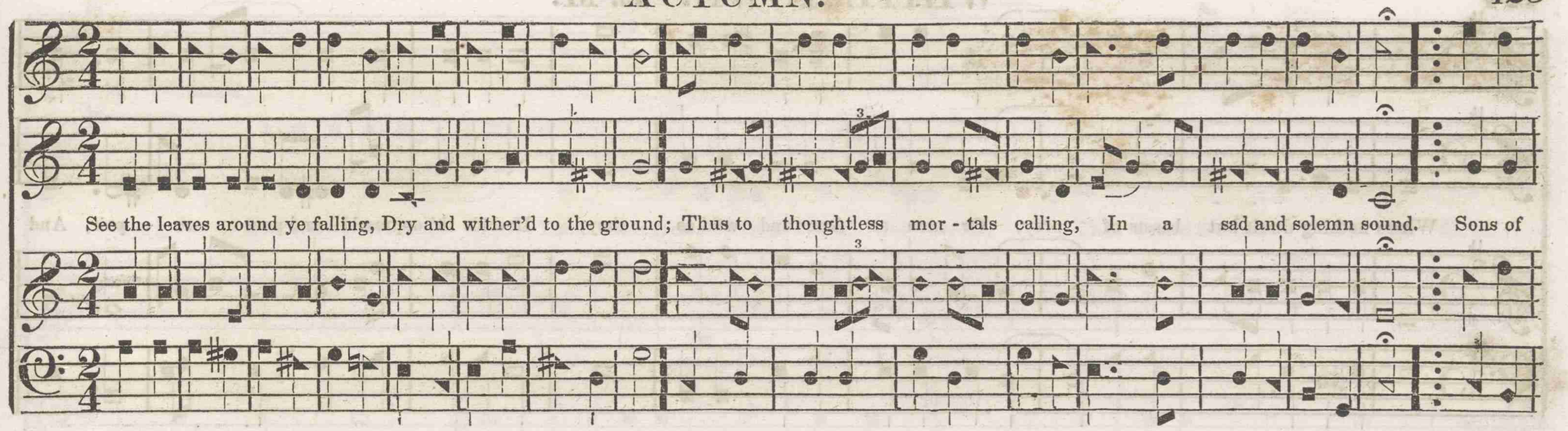

longer will I ask your love, Nor seek your friend - ship more: The hap - pi - ness that I approve, is not within your pow'r.

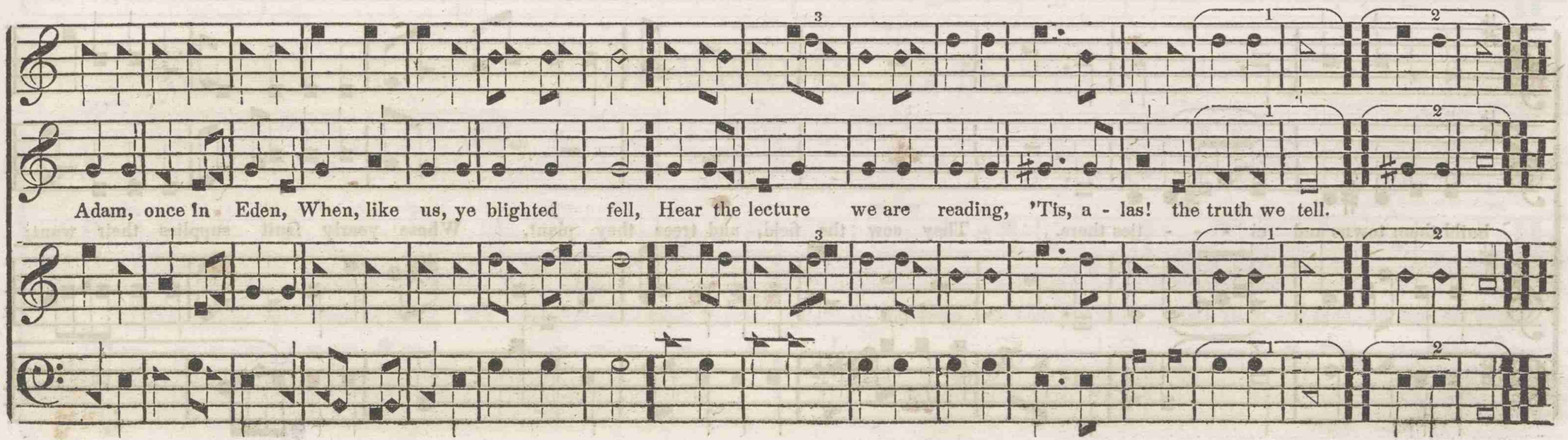

Gent - ly he draws my heart along, Both with his beauties and his tongue: Rise, saith my Lord, and haste away, No mortal joys are worth thy stay.
The Jewish wintry state is gone, The mists are fled, The spring comes on; The sacred turtle dove we hear Proclaim the new the joyful year.

My gracious Redeemer I love, His praises aloud I'll proclaim, To gaze on his glories di - vine, Shall
And join with the armies a - bove, To shout his adorable name.

be my e - ter-nal em - ploy, And feel them inces - sant-ly shine, My boundless in - ef - fa - ble joy.

AUTUMN. 8s, 7s.

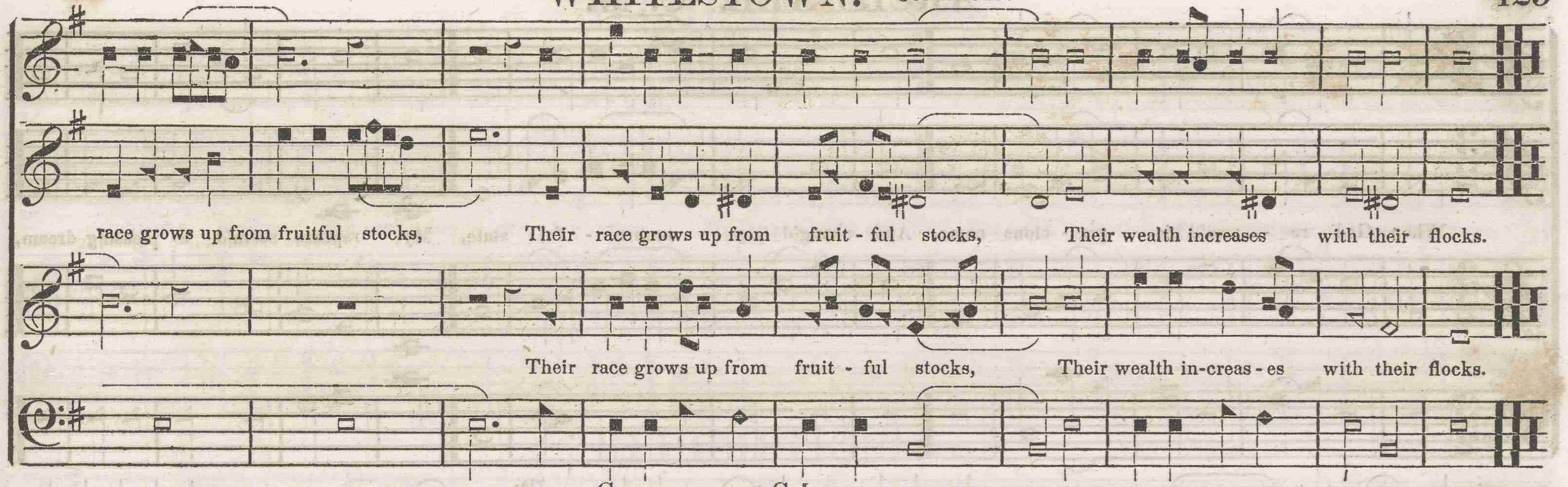

See the leaves around ye falling, Dry and wither'd to the ground; Thus to thoughtless mor - tals calling, In a sad and solemn sound. Sons of


Adam, once in Eden, When, like us, ye blighted fell, Hear the lecture we are reading, 'Tis, a - las! the truth we tell.

WHITESTOWN. L. M.

Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress'd and poor re - pair, And

build them towns and ci - - - ties there. They sow the field, and trees they plant, Whose yearly fruit supplies their want;



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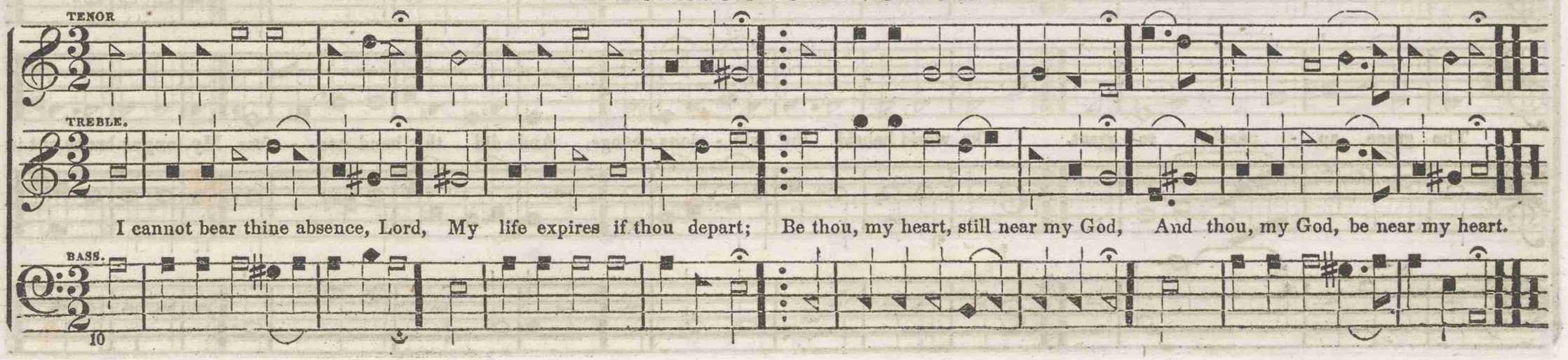
DISMISSION. L. M.



ARCHDALE. C. M.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream,

PIA.

The grace ap - pear'd so great. The world beheld the glo - rious change, And did thy hand con - fess, My tongue broke out in

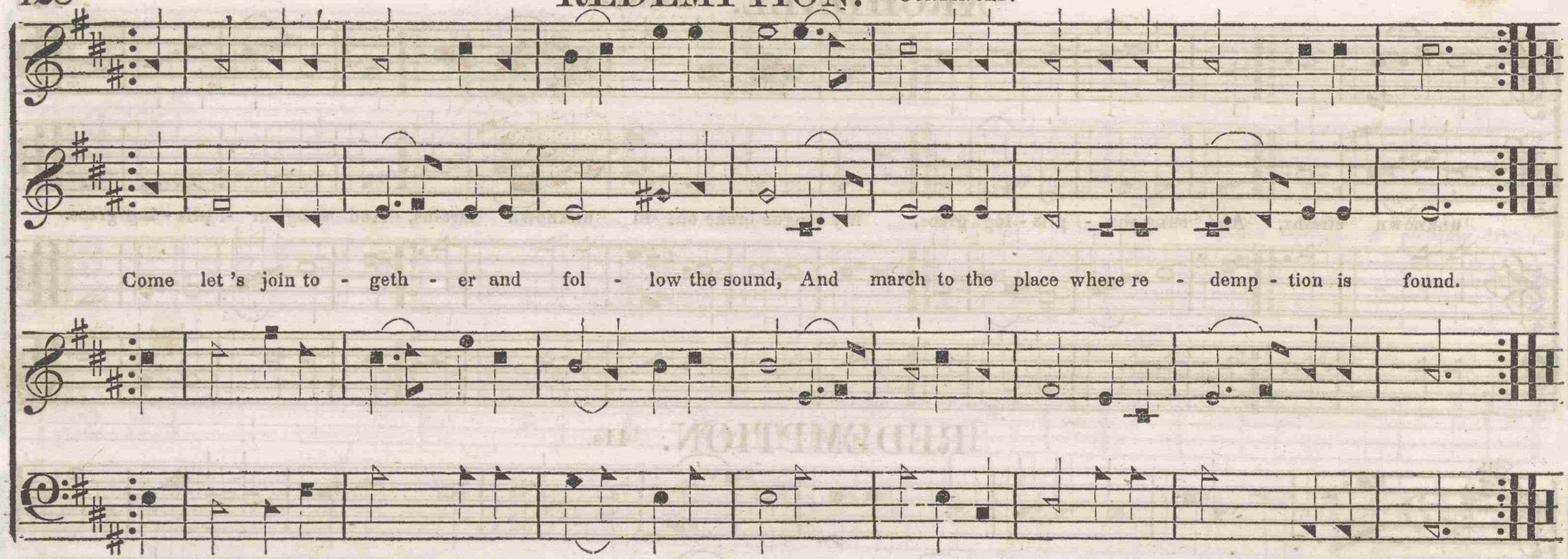
ARCHDALE. CONTINUED.

unknown strains, And sung sur - pris - ing grace, My tongue broke out in unknown strains, And sung sur - pris - ing grace.

REDEMPTION. 11s.

Come friends and re - la - tions let 's join heart and hand, The voice of the tur - tle is heard in our land;

REDEMPTION. CONTINUED.



2 The place it is hidden, the place it is seal'd,
The place it is hidden till it is reveal'd;
The place is in Jesus, to Jesus we'll go,
And there find redemption from sorrow and woe.

3 That place it is hidden by reason of sin;
Alas! you can't see the sad state you are in;
You're blind and polluted, in prison and pain,
Oh, how can such rebels redemption obtain!

4 But if you are wounded and bruised by the fall,
Then up and be doing, for you he doth call;
And if you are tempted to doubt and despair,
Then come home to Jesus, redemption is there.

5 And you, my dear brethren, that love my dear Lord,
Have witness for pardon, through faith in his blood.
Let patience attend you wherever you go,
Your Saviour has purchas'd redemption for you.

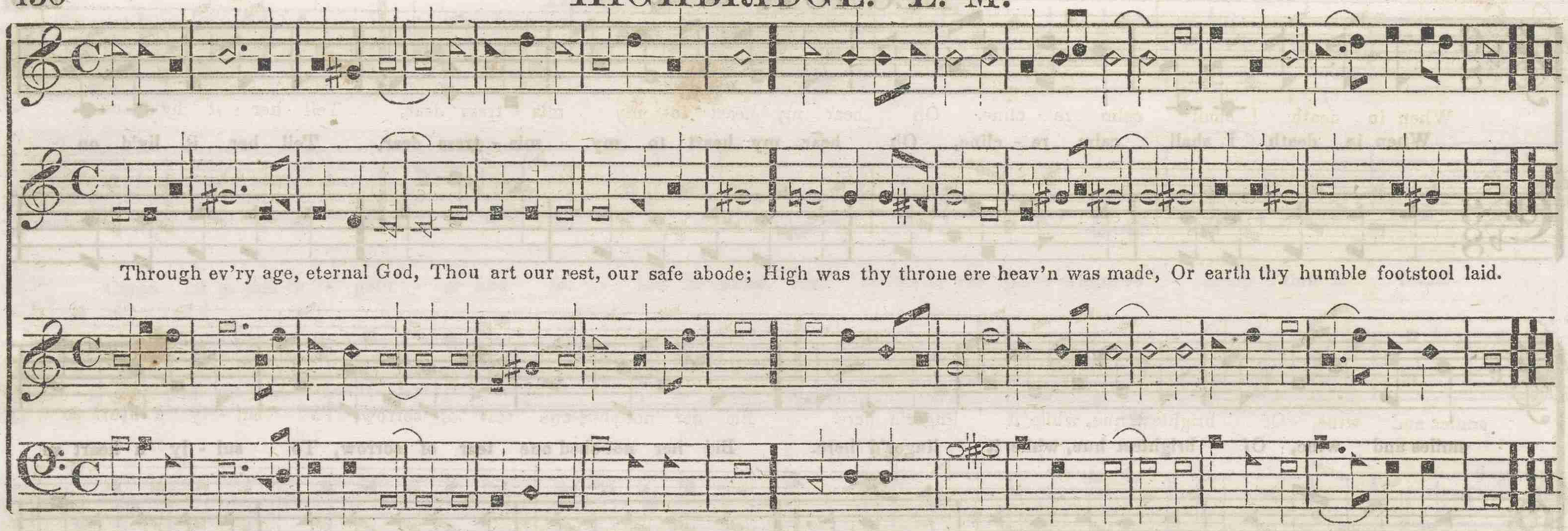
LEGACY. 8s, 10s.

When in death I shall calm re - cline, Oh bear my heart to my mis - tress dear, Tell her it liv'd on

smiles and wine, Of brightest hue, while it linger'd here. Bid her not shed one tear of sorrow, To sul - ly a heart so

brilliant and light; But balmy drops of the red grape borrow, To bathe the rel - ic from morn till night.

HIGHBRIDGE. L. M.



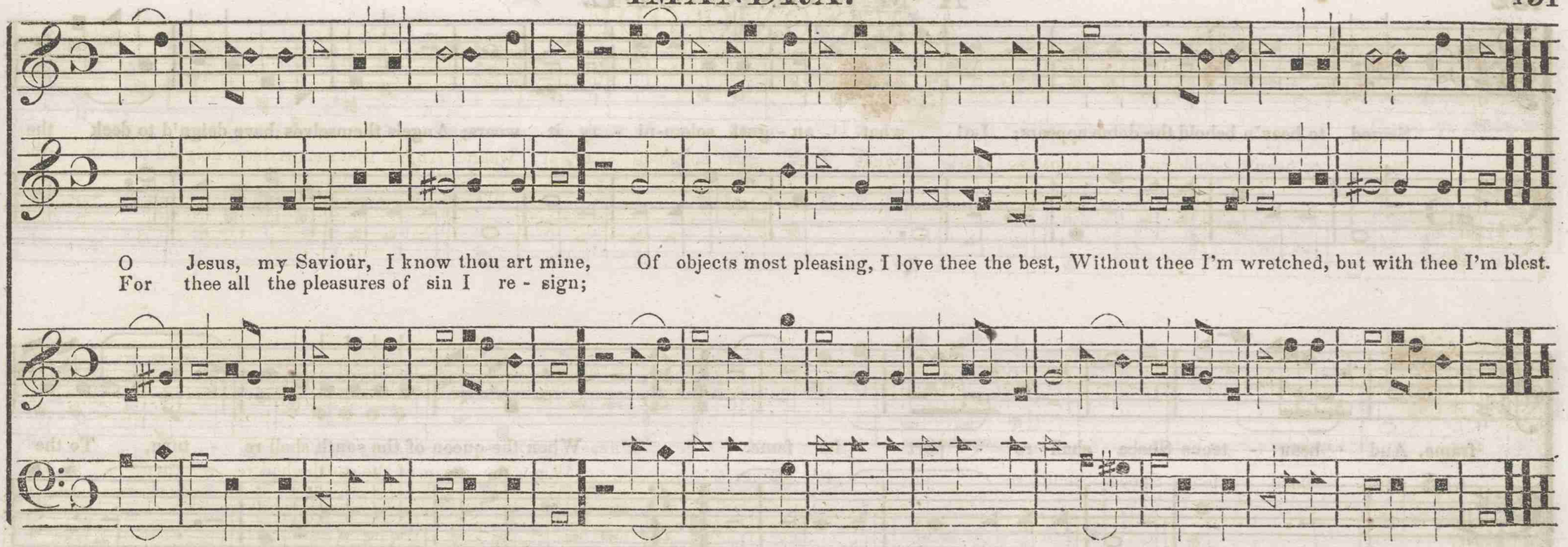
Through ev'ry age, eternal God, Thou art our rest, our safe abode; High was thy throne ere heav'n was made, Or earth thy humble footstool laid.

2 Long hast thou reign'd ere time began,
Or dust was fashion'd into man;
And long thy kingdom shall endure,
When earth and time shall be no more.

3 But man, weak man, is born to die,
Made up of guilt and vanity:
Thy dreadful sentence, Lord, was just,
"Return, ye sinners, to your dust."

4 Death, like an overflowing stream,
Sweeps us away; our life 's a dream,
An empty tale—a morning flow'r,
Cut down and wither'd in an hour.

5 Teach us, O Lord, how frail is man,
And kindly lengthen out his span,
Till a wise career of piety
Fits us to die and dwell with thee.



4 I find him in singing, I find him in pray'r,
In sweet meditation he always is near,
My constant companion, O may we ne'er part,
All glory to Jesus, he dwells in my heart.

2 Thy spirit first taught me to know I was blind,
Then taught me the way of salvation to find;
And when I was sinking in gloomy despair,
Thy mercy reliev'd me and bid me not fear.

3 In vain I attempt to describe what I feel,
The language of mortals or angels would fail;
My Jesus is precious, my soul 's in a flame,
I'm raised to a rapture while praising his name.

5 I love thee, my Saviour, I love thee, my Lord,
I love thy dear people, thy ways and thy word,
With tender emotion I love sinners too,
Since Jesus has died to redeem them from woe.

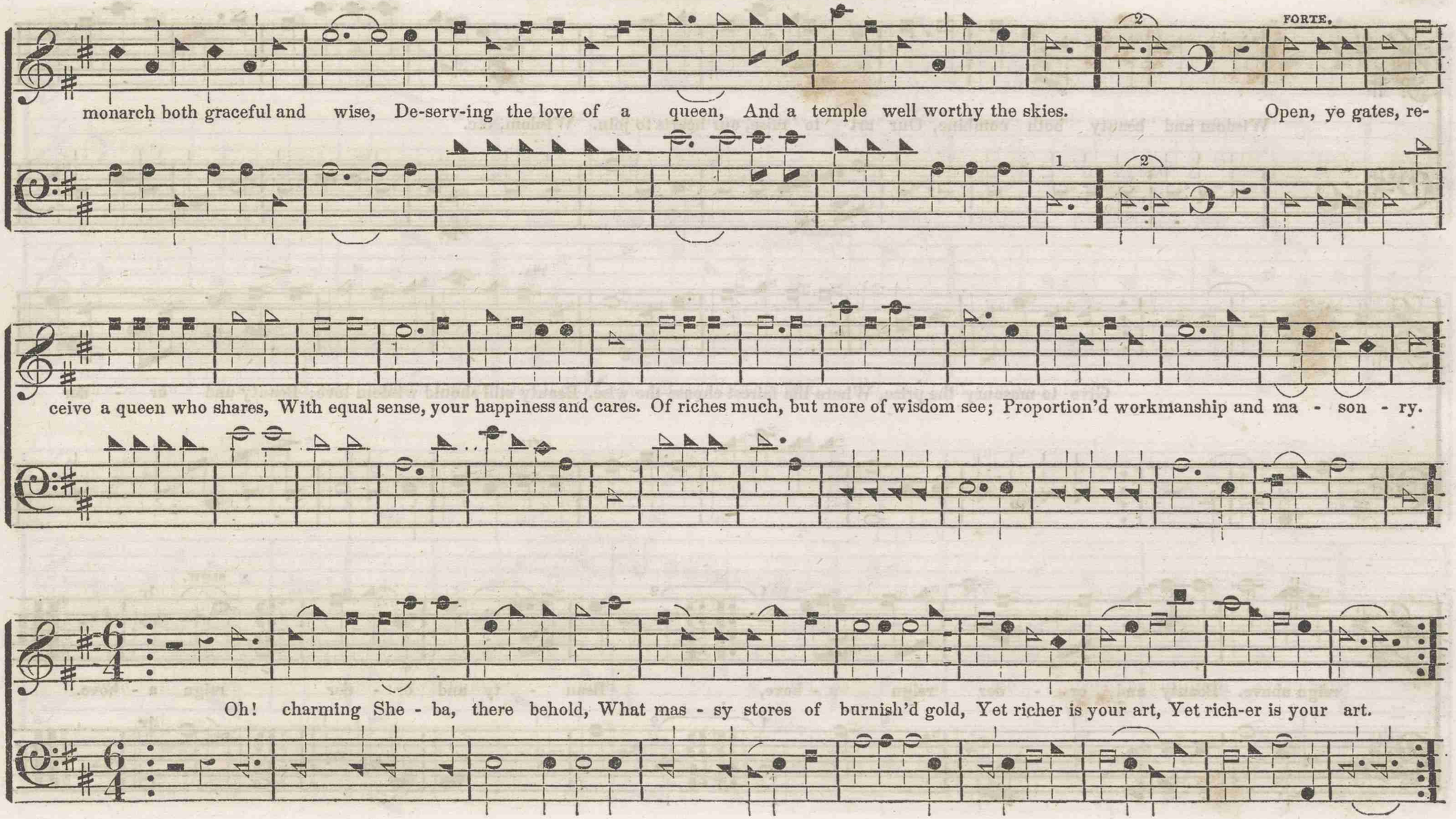
6 My Jesus is precious—I cannot forbear,
Though sinners despise me, his love to declare;
His love overwhelms me, had I wings I'd fly
To praise him in mansions prepar'd in the sky.

7 Then millions of ages my soul would employ,
In praising my Jesus, my love and my joy,
Without interruption, when all the glad throng
With pleasures unceasing unite in the song.

Sacred to heav'n behold the dome appears; Lo! what au - gust solem-ni - ty it wears; Angels themselves have deign'd to deck the

frame, And beau - teous Sheba shall re - port its fame. When the queen of the south shall re - turn, To the

climes which acknowledge her sway, Where the sun's warmer beams fiercely burn, The princess with transport shall say, Well worthy my journey! I've seen A


FORTE.
monarch both graceful and wise, De-serv-ing the love of a queen, And a temple well worthy the skies. Open, ye gates, re-
ceive a queen who shares, With equal sense, your happiness and cares. Of riches much, but more of wisdom see; Proportion'd workmanship and ma - son - ry.
Oh! charming She - ba, there behold, What mas - sy stores of burnish'd gold, Yet richer is your art, Yet rich-er is your art.

A MASONIC ODE. CONTINUED.

Wisdom and beauty both combine, Our art to raise, our hearts to join. Wisdom, &c.

PIA.

Give to masonry the prize, Where the fairest choose the wise. Beauty still should wisdom love; Beauty and or - der

PIA.

SLOW.

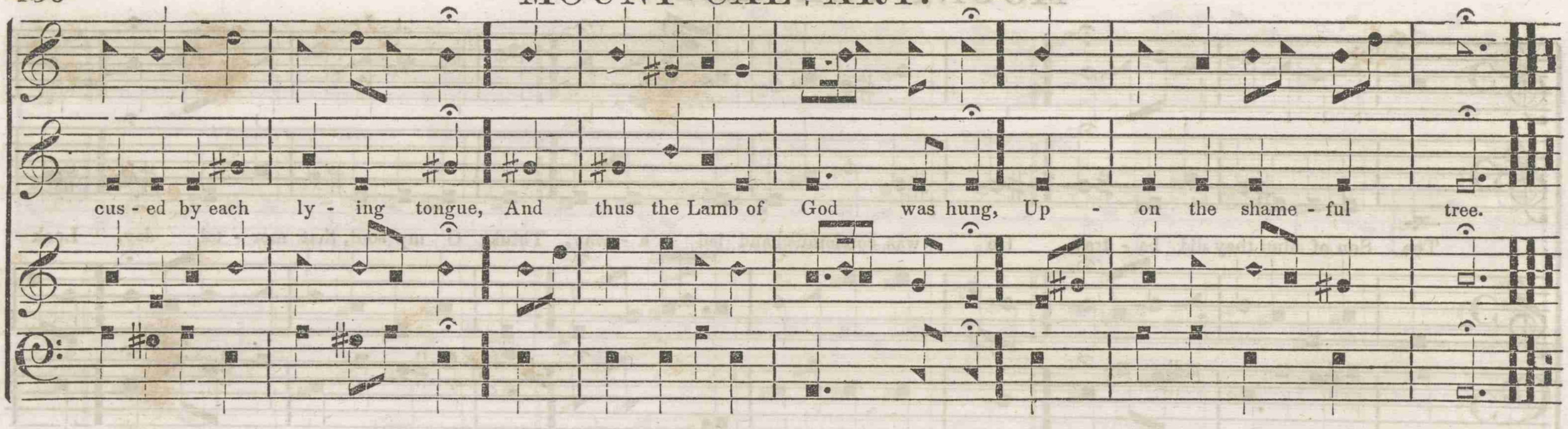
reign above. Beauty and or - der reign a - bove, Beau - ty and or - der reign a - bove.

MOUNT CALVARY. 8s, 8, 8s, 6s.

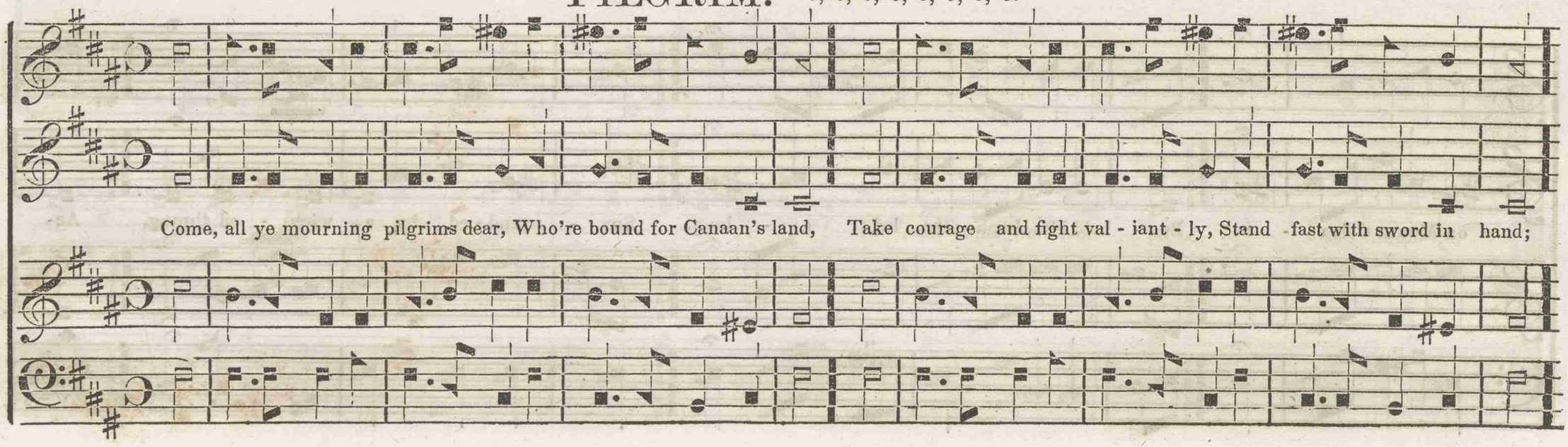
The Son of Man they did be - tray, He was condemned and led a - way, Think, O my soul, that mor - tal day, Look

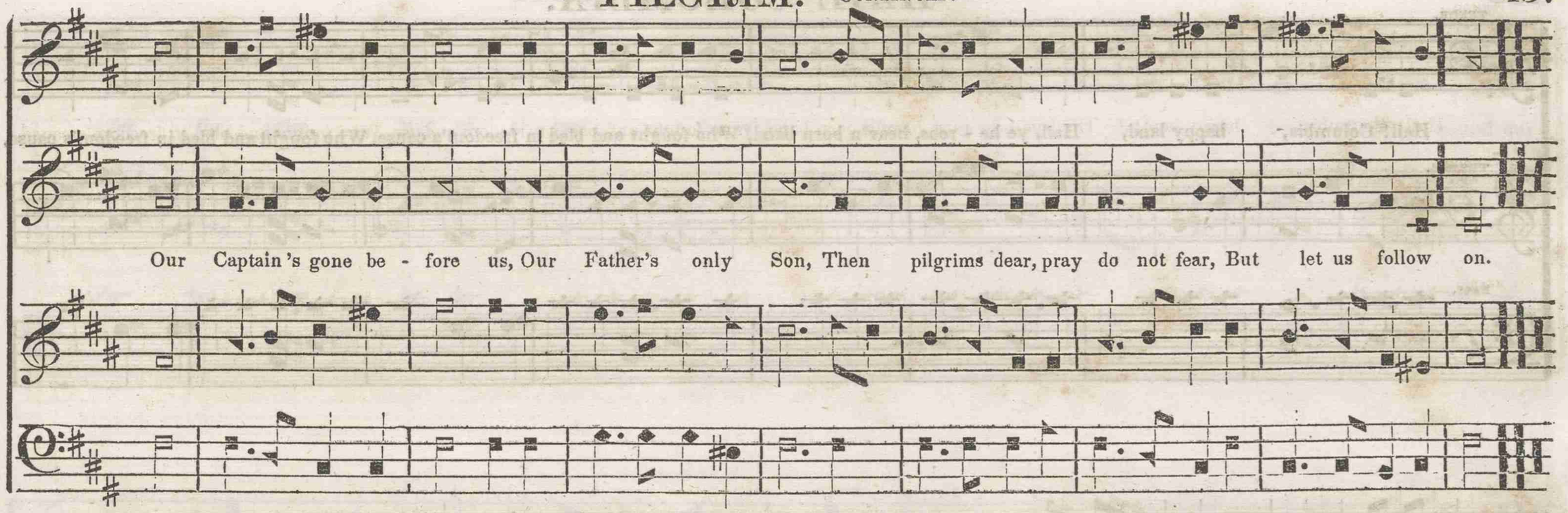
on Mount Calva - ry! Be - hold him, lamb - like, led a - long, Sur - round - ed by a wick - ed throng, Ac-

MOUNT CALVARY. CONTINUED.



PILGRIM. 8, 6, 8, 6, 8, 6, 8, 6.





2 We have a howling wilderness,
To Canaan's happy shore,
A land of dearth and pits and snares,
Where chilling winds do roar.
But Jesus will be with us,
And guard us by the way;
Though enemies examine us,
He'll teach us what to say.

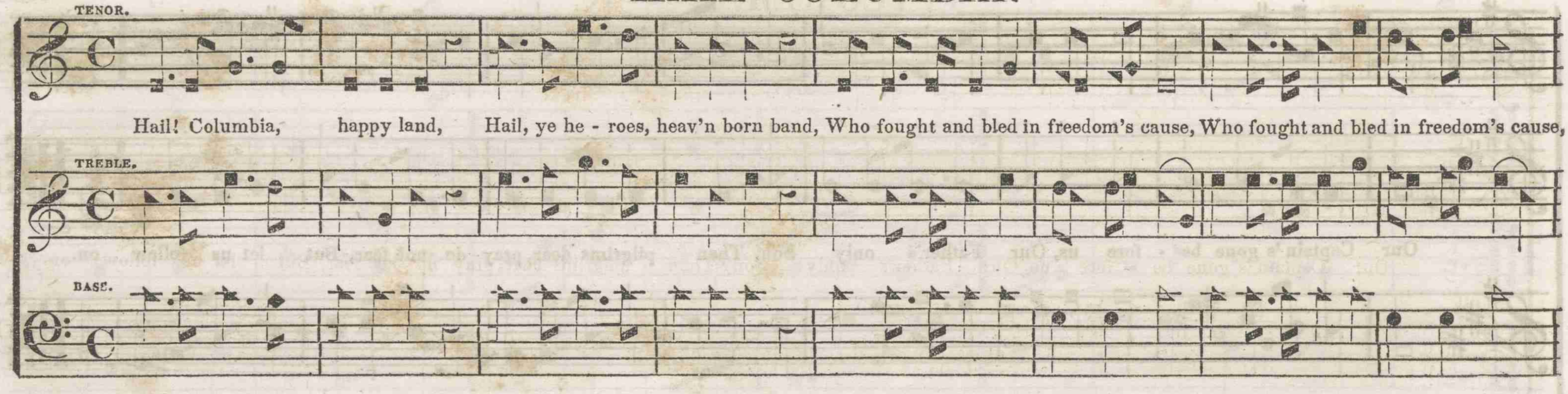
3 The pleasant fields of paradise,
So glorious to behold,
The valleys clad in living green,
The mountains paved with gold;
The trees of life with heav'nly fruit,
Behold how rich they stand!
Blow, gentle gales, and bear my soul
Away to Canaan's happy land.

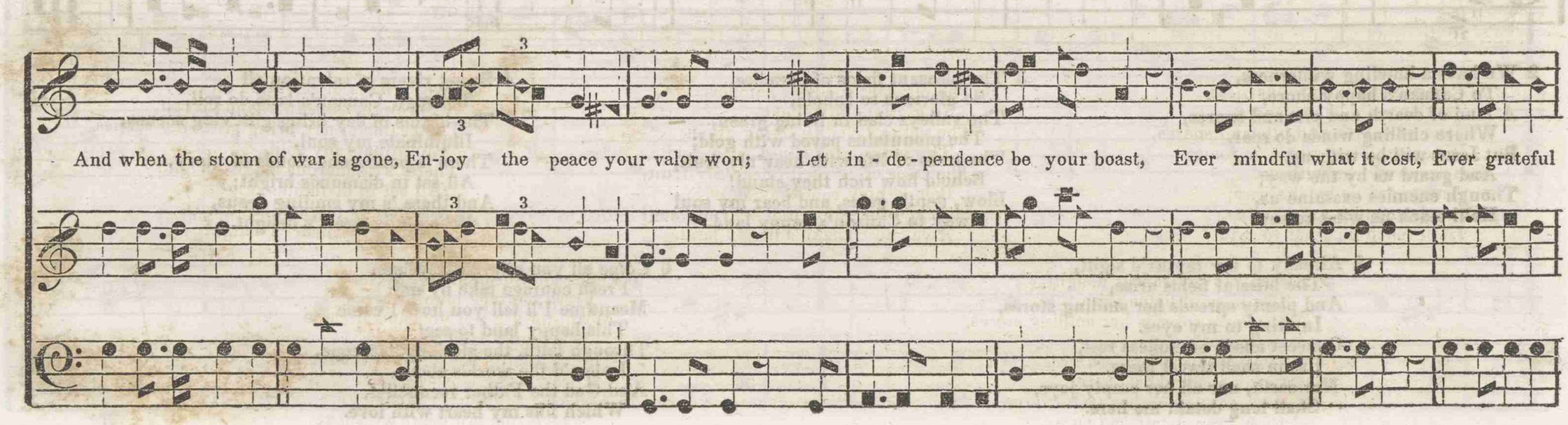
4 Sweet rivers of salvation all
Through Canaan's land do roll,
The beams of day bring glitt'ring scenes,
Illuminate my soul,
There 's ponderous clouds of glory,
All set in diamonds bright;
And there 's my smiling Jesus,
Who is my heart's delight.

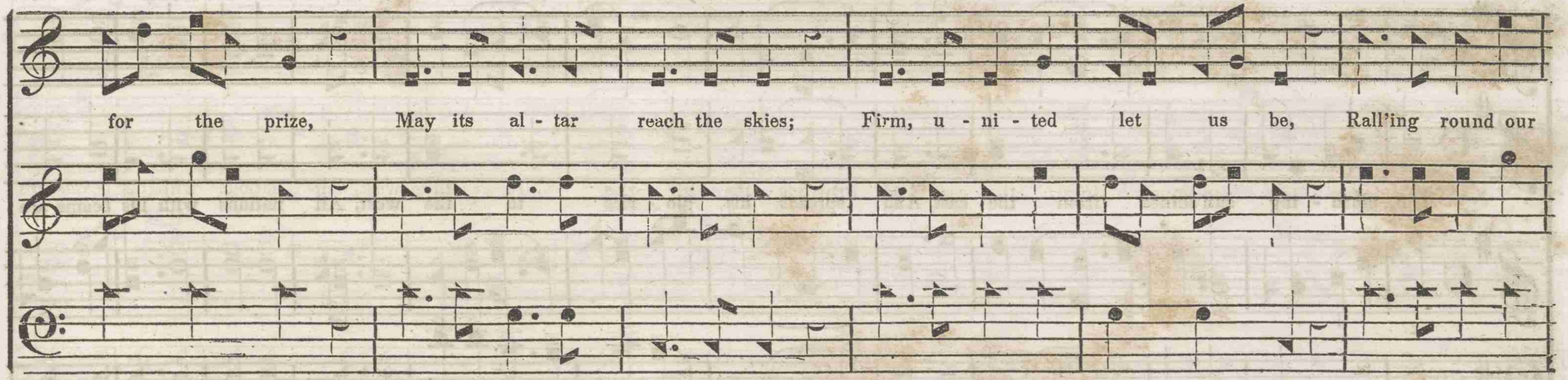
5 Already to my raptur'd sight,
The blissful fields arise,
And plenty spreads her smiling stores,
Inviting to my eyes.
O sweet abode of endless rest,
I soon shall travel there,
Nor earth, nor all her empty joys,
Shall long detain me here.

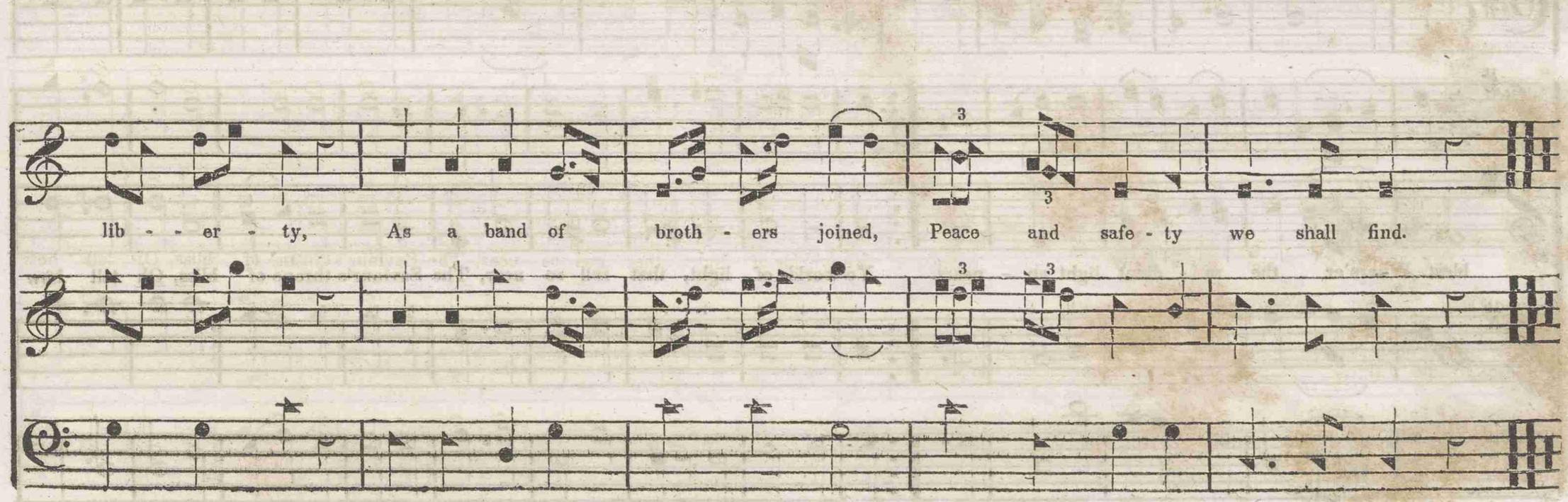
6 Come all you pilgrim travelers,
Fresh courage take by me;
Meantime I'll tell you how I came
This happy land to see:
Through faith, the glorious telescope,
I view'd the worlds above,
And God the Father reconcil'd,
Which fills my heart with love.

HAIL COLUMBIA.






for the prize, May its al - tar reach the skies; Firm, u - ni - ted let us be, Rall'ing round our


lib - - er - ty, As a band of broth - ers joined, Peace and safe - ty we shall find.

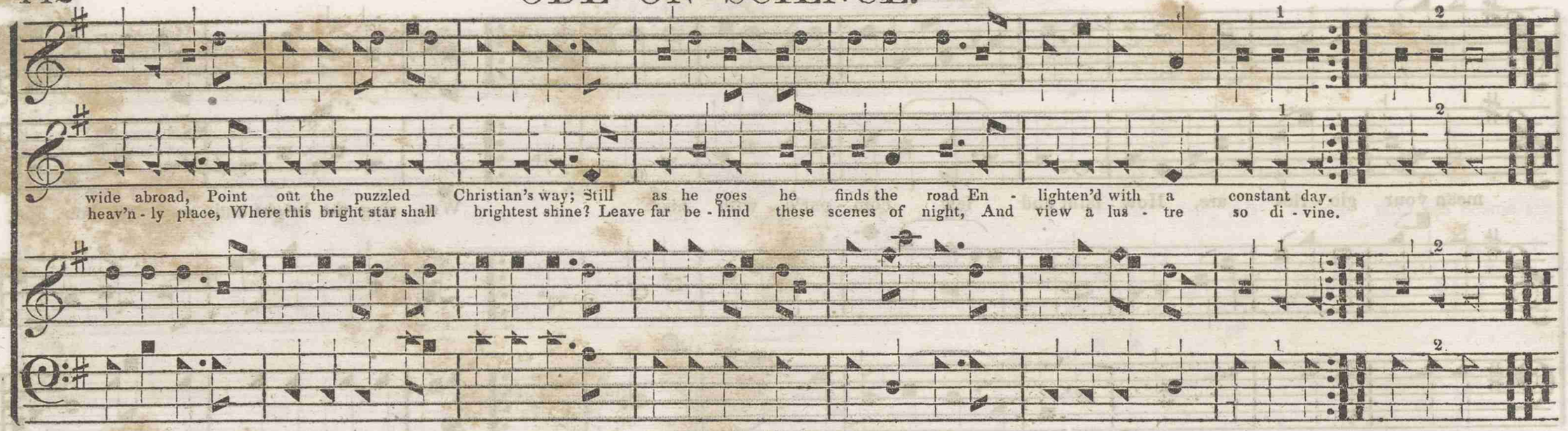
The morn - ing sun shines from the east, And spreads his glo - ries to the west, All nations with his beams are

blest. Where'er the ra - diant light ap - pears. Ye worlds of light, that roll so near, The Saviour's throne of bliss, Oh tell how

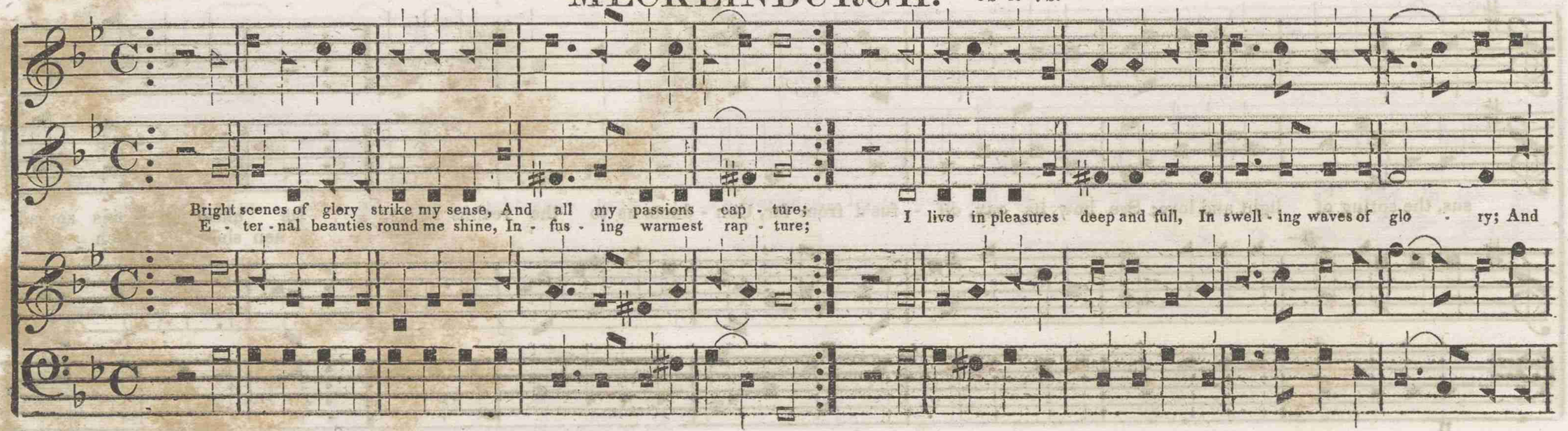
mean your glo - ries are, How faint and few com - par'd with his. We sing the bright and morning star, Je-

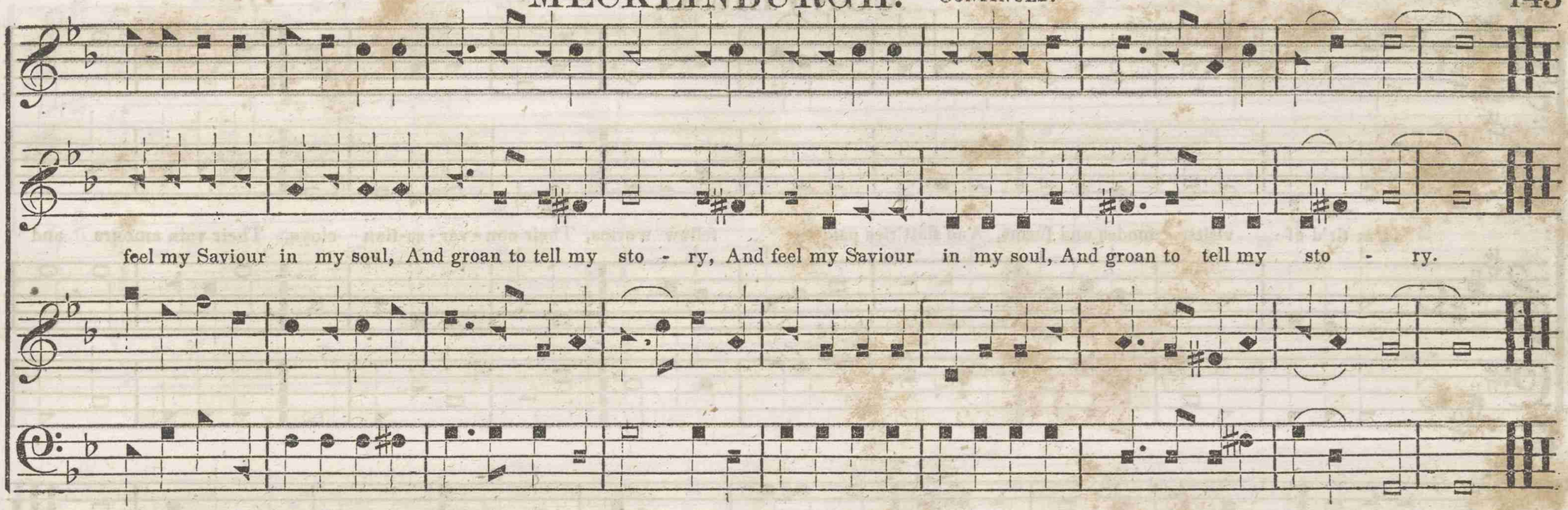
sus, the spring of light and love; See how its ray, dif - fus'd from far, Con - ducts us to the realms above. Its cheering beams spread
When shall we reach the

ODE ON SCIENCE. CONTINUED.



MECKLINBURGH. 6s & 7s.





2 I feast on honey, milk and wine,
I drink perpetual sweetness;
Mount Zion's odors through me shine,
While Christ unfolds his glory.
No mortal tongue can show my joys,
Nor can an angel tell them,
Ten thousand times surpassing all
Terrestrial worlds or emblems.

3 My captivated spirit flies
Through shining worlds of beauty;
Dissolved in blushes, loud I cry
In praises loud and mighty;
And here I'll sing and swell the strains
Of harmony delighted,
And with the millions learn the notes
Of saints and Christ united.

4 The bliss that rolls through heav'n above,
Through those in glory seated,
Which causes them loud songs to sing,
Ten thousand times repeated;
Goes through my soul in radiant flames,
Constraining loudest praises,
O'erwhelming all my pow'rs with joys,
While all within me blazes.

5 When earth and seas shall be no more,
And all their glory perish,
When sun and moon shall cease to shine,
And stars at midnight languish,
My joys refin'd shall higher shine,
Mount heav'n's radiant glory,
And tell through one eternal day,
Love's all immortal story.

CONVERSE.

I'm tir'd of visits, modes and forms, And flatt'ries paid to fellow worms, Their con - ver - sa-tion cloys, Their vain amours and

empty stuff, But I can ne'er en - joy enough, Of thy best com - pa - ny, my Lord, Thou life of all my joys.

SLOW.

Our souls by love to - gether knit, Ce - ment-ed, mix in one— One hope, one heart, one mind, one voice, 'Tis

PIA. FORTE. PIA.

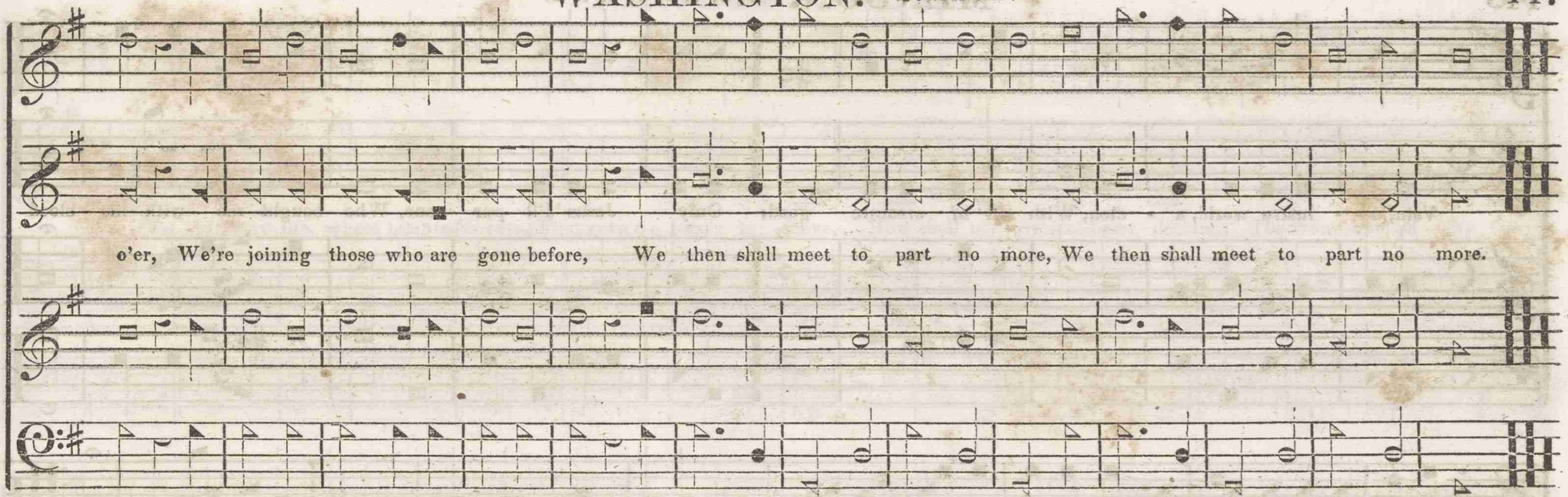
heaven on earth be - gun. Our hearts have burn'd while Je - sus spake, And glow'd with sa - cred fire, He stopp'd, and talk'd, and

WASHINGTON. CONTINUED.

FORTE. UNIS. CHEERFUL.

fed, and blest, And fill'd th' enlarg'd de - sire. "A Saviour!" let cre - a - tion sing, "A Saviour!"

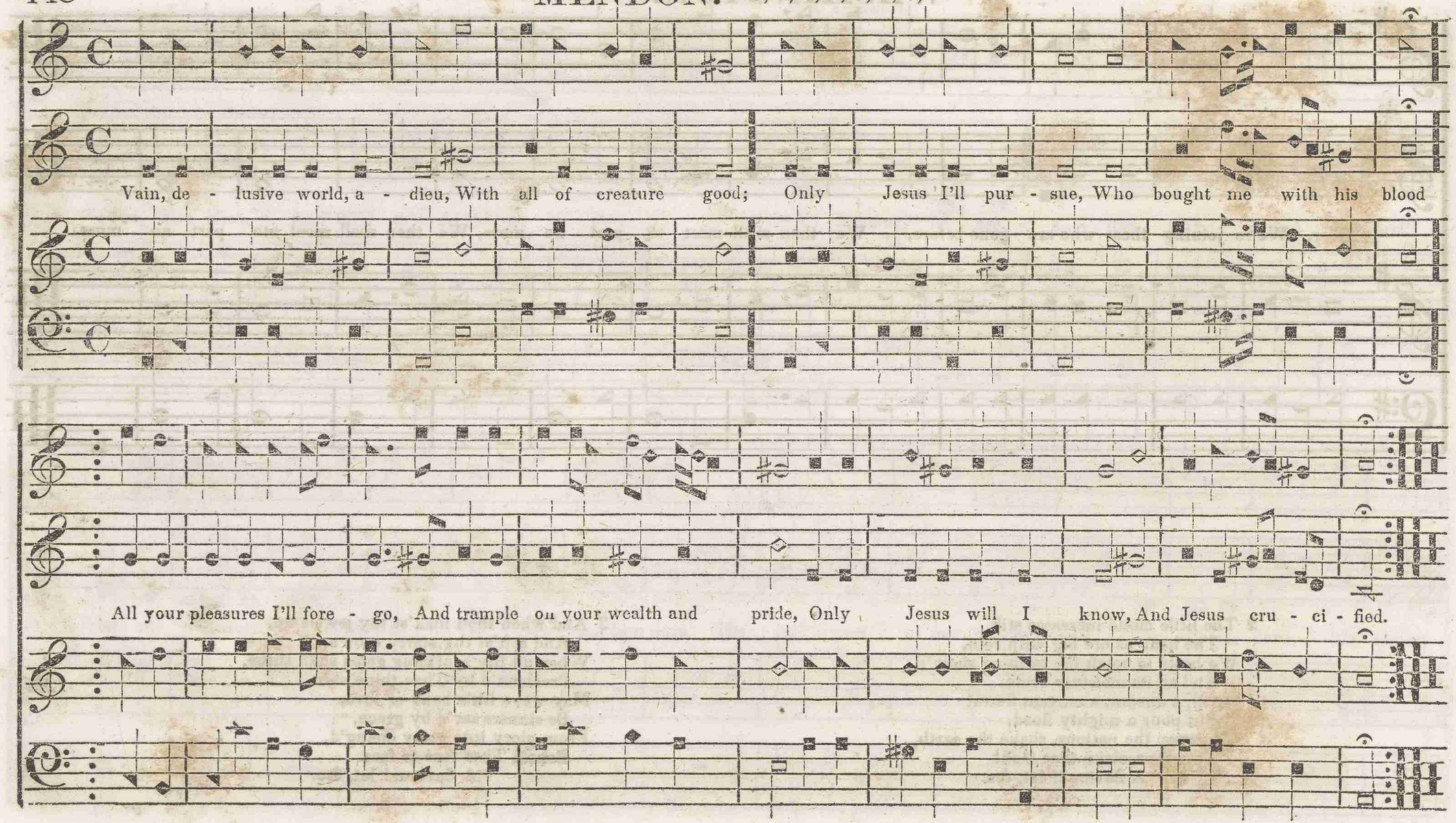
let all Heaven ring! He 's God with us, we feel him ours, His full - ness in our soul he pours, 'Tis almost done, 'tis almost



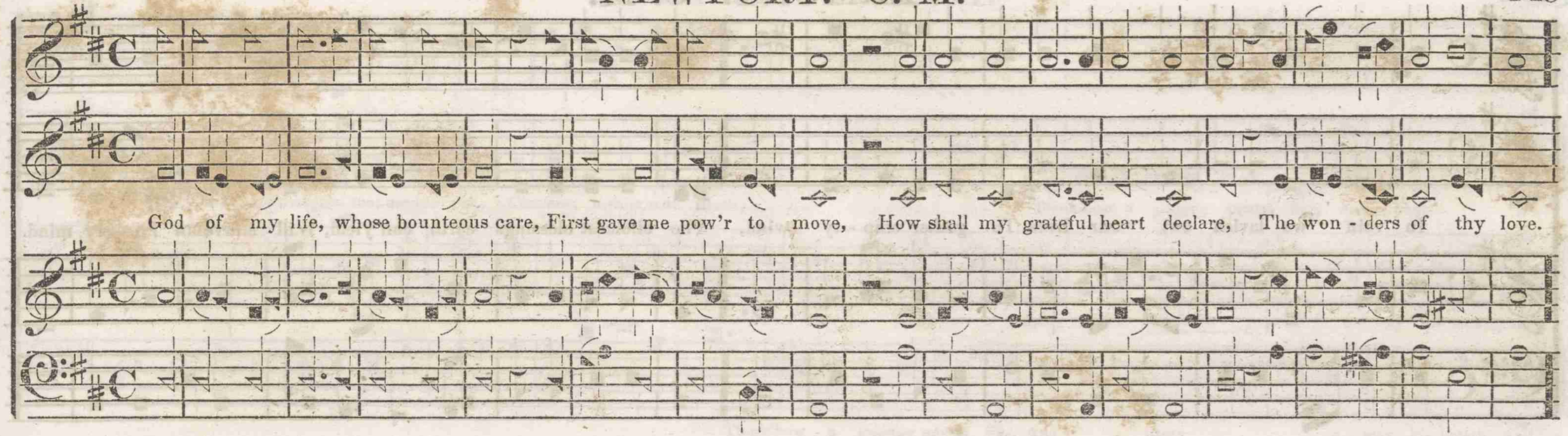
2 The little cloud increases still,
The heav'ns are big with rain,
We haste to catch the teeming show'r,
And all its moisture drain.
A rill, a stream, a current flows!
But pour a mighty flood,
Oh sweep the nations, shake the earth,
Till all proclaim thee God!
" A Saviour! let, &c.

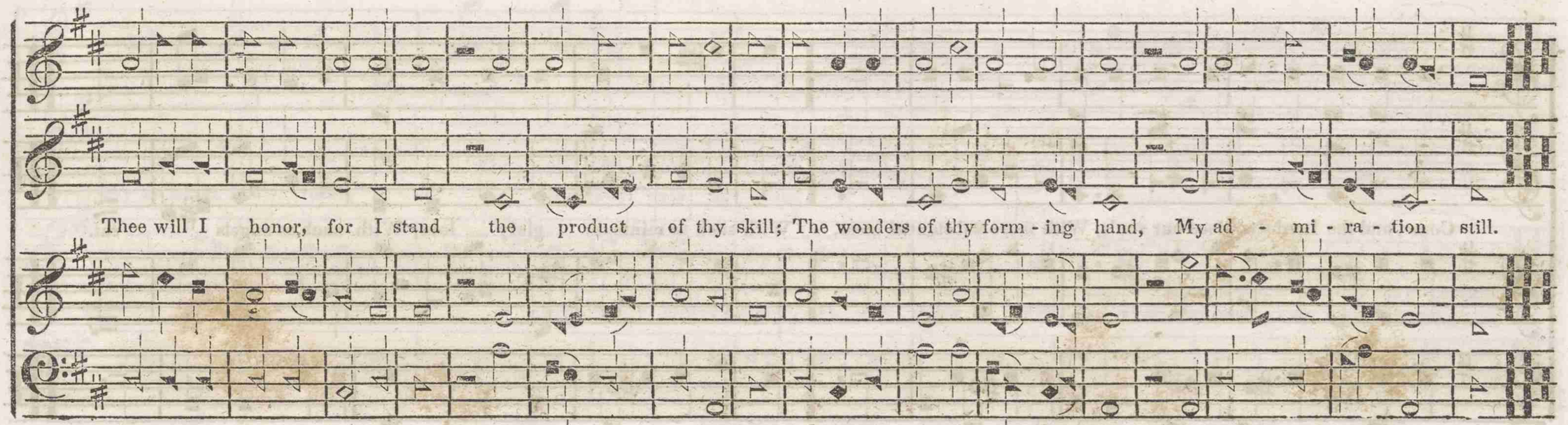
3 And when thou mak'st thy jewels up,
And sett'st thy starry crown,
When all thy sparkling gems shall shine,
Proclaim'd by Thee thine own,
May we, a little band of love,
Be sinners sav'd by grace,
From glory into glory chang'd,
Behold Thee face to face.
" A Saviour! let, &c.

MENDON. 7, 6, 7, 6, 7, 6, 7, 6.

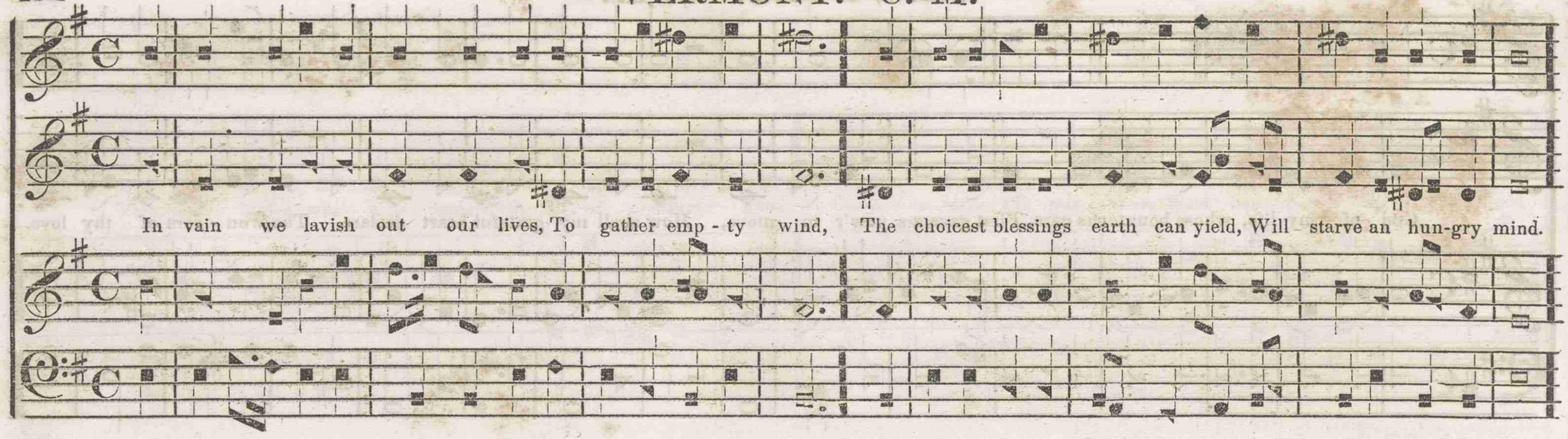


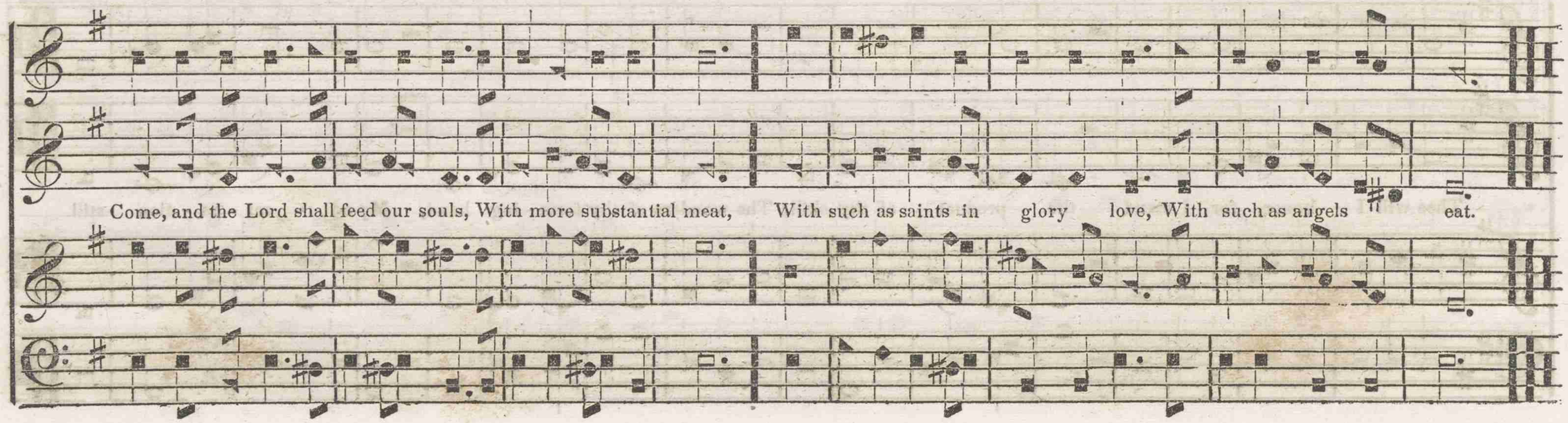
NEWPORT. C. M.


God of my life, whose bounteous care, First gave me pow'r to move, How shall my grateful heart declare, The won - ders of thy love.


Thee will I honor, for I stand the product of thy skill; The wonders of thy form - ing hand, My ad - mi - ra - tion still.

VERMONT. C. M.


In vain we lavish out our lives, To gather emp - ty wind, The choicest blessings earth can yield, Will starve an hun-gry mind.


Come, and the Lord shall feed our souls, With more substantial meat, With such as saints in glory love, With such as angels eat.

Stoop down, my thoughts, that used to rise, Converse awhile with death; Think how a gasping mortal lies, And pants a -

Think how a gasping mortal lies, And pants a - way his breath, And

Think how a gasping mortal lies, And pants a - way his breath, And

way his breath, And pants, And pants away his breath, And pants a - way his breath,

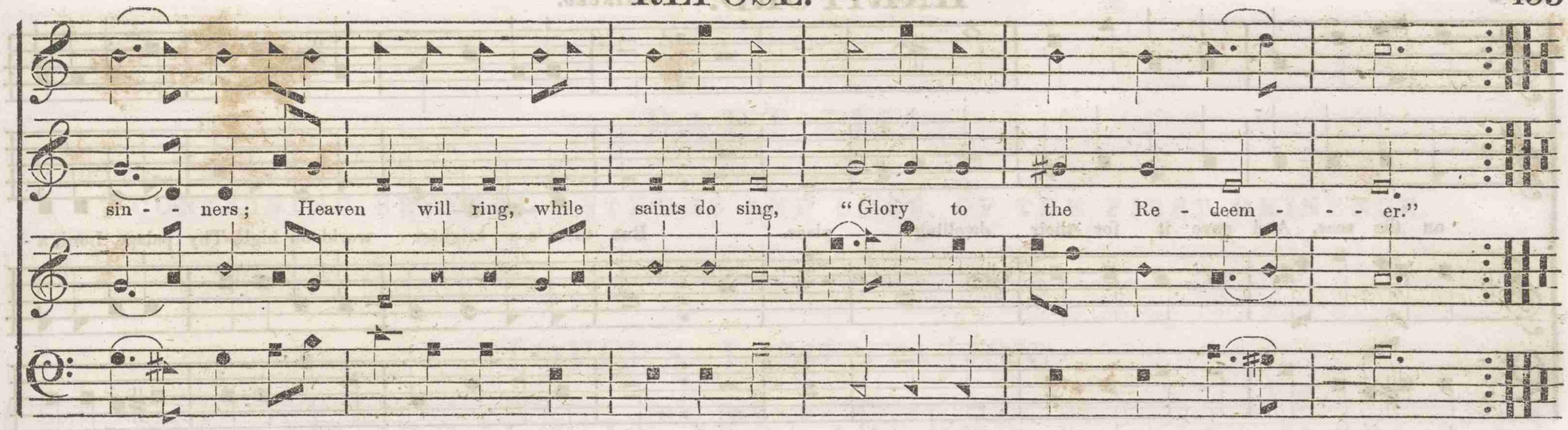
pants a - way his breath. Think how a gasping mortal lies, And pants away his breath, And pants away his breath.

pants a - way his breath. Think how a gasping mortal lies, And pants a - way his breath.

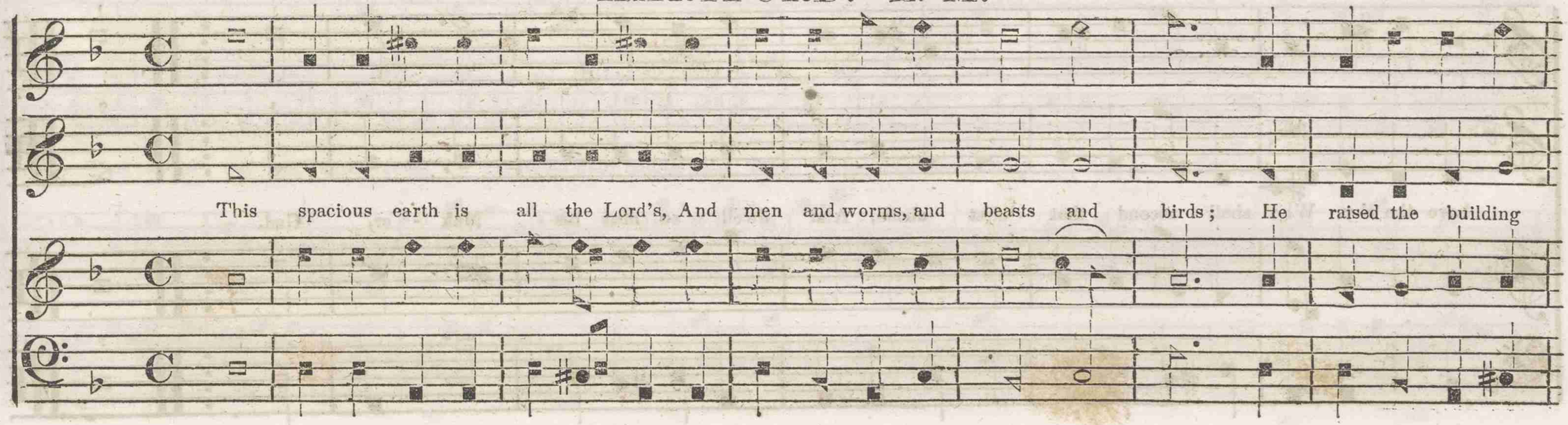
REPOSE. 8 and 7.

The Lamb appears to wipe our tears, And to complete our glo - ry, Then shall we rest, with all the blest,

And tell the lovely sto - - - ry. To sit and tell Christ lov'd us well, And that when we were


sin - - ners; Heaven will ring, while saints do sing, "Glory to the Re - deem - - - er."

HARTFORD. L. M.


This spacious earth is all the Lord's, And men and worms, and beasts and birds; He raised the building

HARTFORD. CONTINUED.

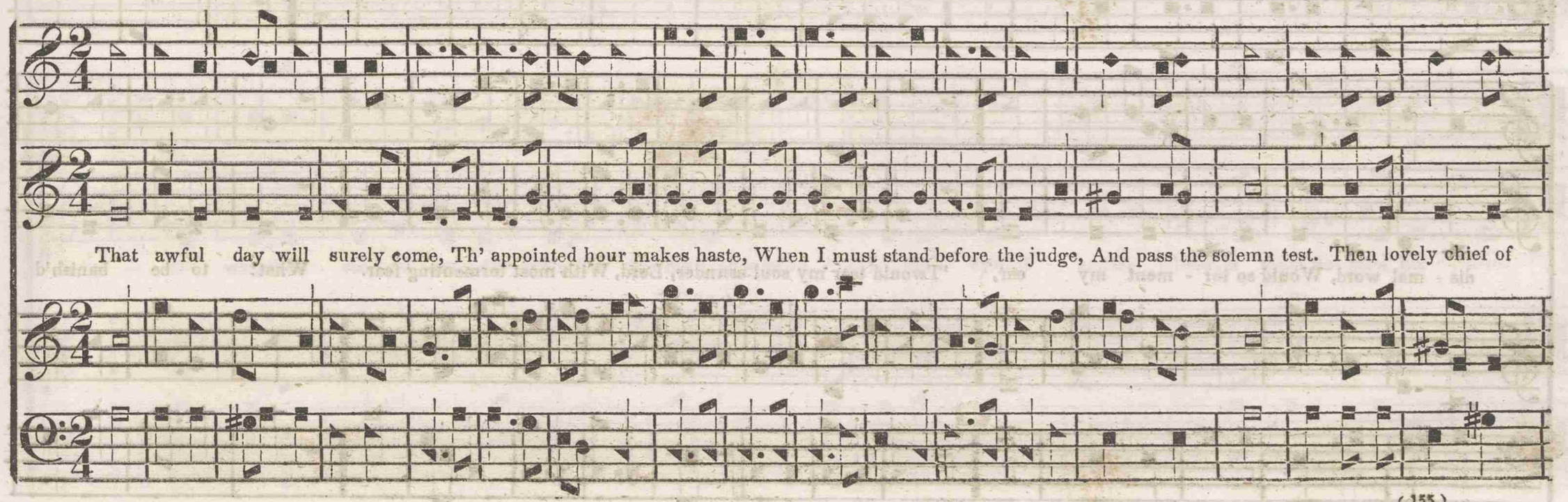
on the seas, And gave it for their dwelling place. But there's a brighter world on high, Thy palace, Lord, a -

bove the sky, Who shall ascend that blest abode, And dwell so near his Mak - er, God.

PART III.

CONTAINING SEVERAL ANTHEMS AND ODES, OF THE FIRST EMINENCE.

LOVER'S LAMENTATION.



LOVER'S LAMENTATION. CONTINUED.

all my joys, Thou sov'reign of my heart, How could I bear to hear thy voice, Pronounce the sound, "Depart!" The thunder of that

dis - mal word, Would so tor - ment my ear, 'Twould tear my soul asunder, Lord, With most tormenting fear. What! to be banish'd

from thy face, And yet for - bid to die! To linger in eter - nal pain, Yet death for - ever fly!

O wretched state of deep de - spair, To see my God remove, And fix my doleful station where, I must not taste his love.

MAESTOSO.

DENMARK. L. M.

Be - fore Je - ho - vah's awful throne, Ye nations bow with sa - cred joy: Know that the Lord is God a - lone,

f

ANDANTE.

He can cre - ate, and he destroy, He can cre - ate, and he destroy. His sov'reign pow'r, without our aid,

ff.

p

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, He

SPIRITO.

brought us to his fold again. We'll crowd his gates with thank - ful songs, High as the heav'ns our voi - ces

f *ff*

DENMARK. CONTINUED.

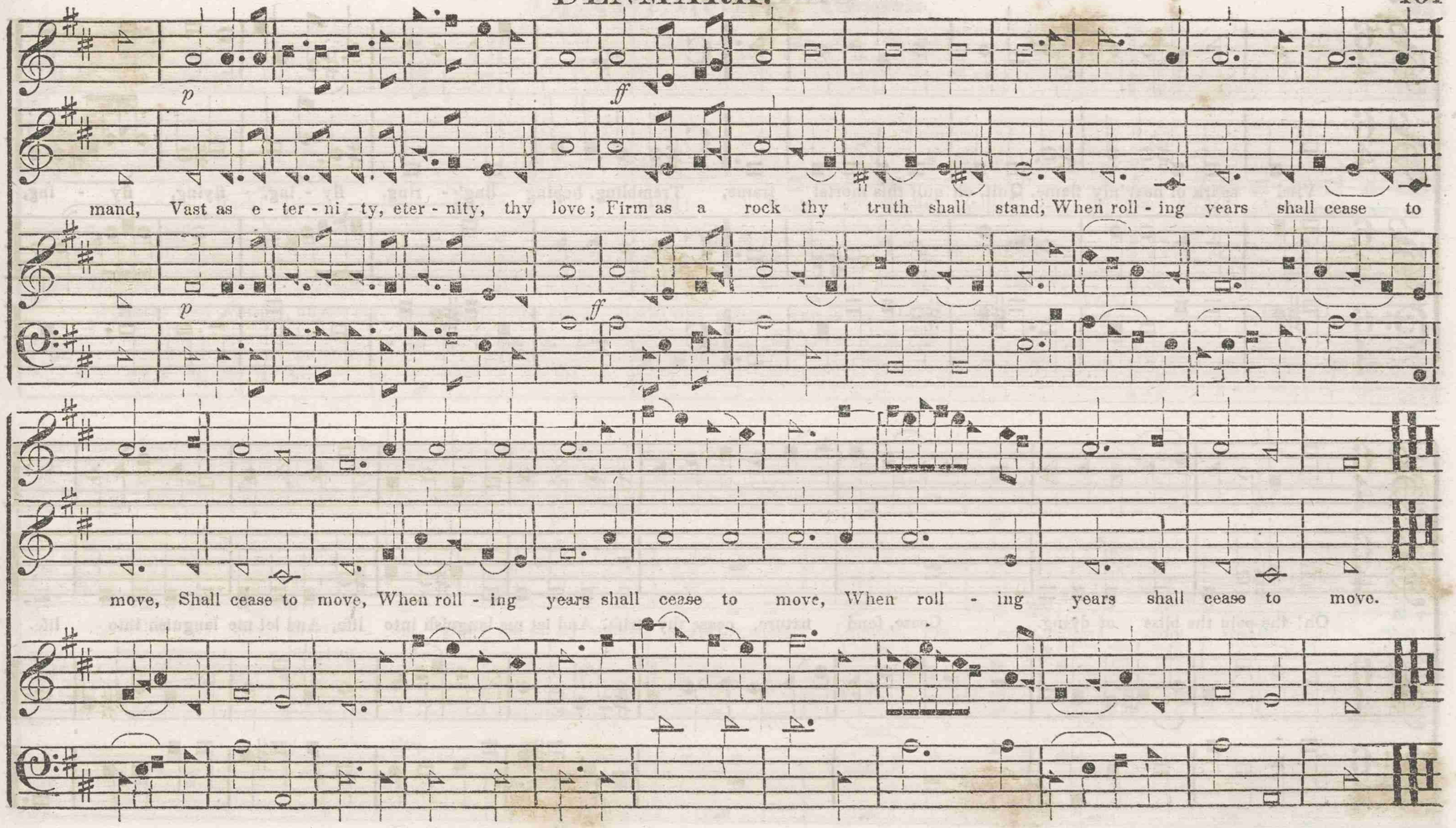
raise; and earth, and earth, with her ten thou - sand, thou - sand tongues, Shall fill thy courts with sounding praise, Shall fill thy

UNISON.

LOUD.

courts with sound - ing praise, Shall fill, Shall fill thy courts with sound - ing praise. Wide, wide as the world is thy com-

UNISON.


p
ff
mand, Vast as e - ter - ni - ty, eter - nity, thy love; Firm as a rock thy truth shall stand, When roll - ing years shall cease to
p
ff
move, Shall cease to move, When roll - ing years shall cease to move, When roll - ing years shall cease to move.

CLAREMONT.

Vital spark of heav'nly flame, Quit, oh quit this mortal frame, Trembling, hoping ling' - ring, fly - ing, flying, fly - ing,

Oh! the pain the bliss of dying. Cease, fond nature, cease thy strife, And let me languish into life, And let me languish into life.

Hark! Hark! Hark! Hark! Sister spirit, come away, Sister spirit, come away.

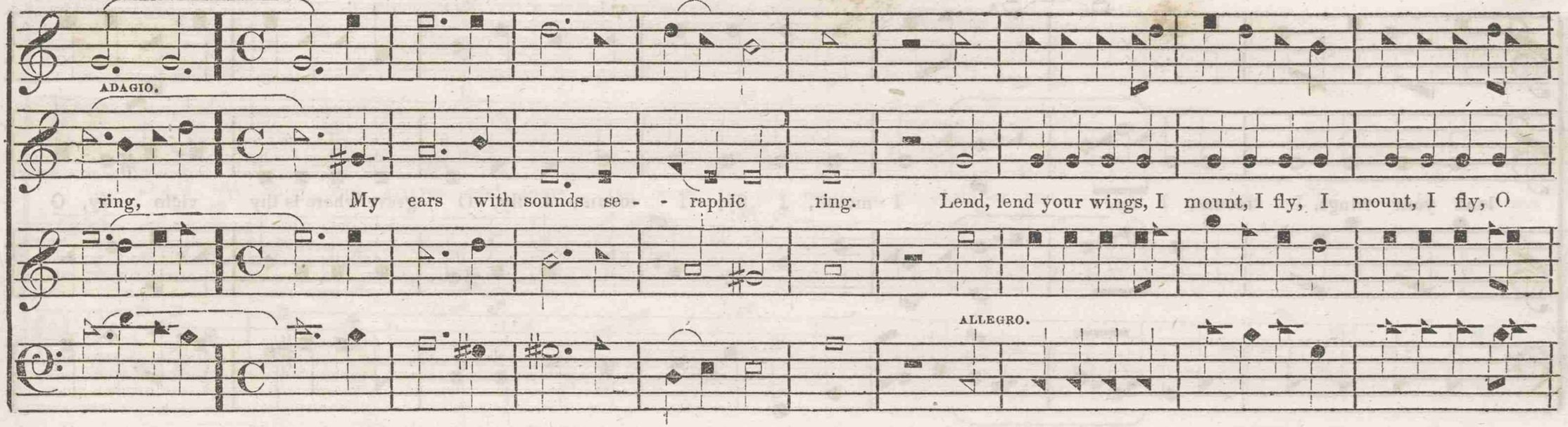
Hark! they whisper, angels say, Sister spirit come away. Hark! they whisper, angels say, Sister spirit, come away, Sister spirit, come away.

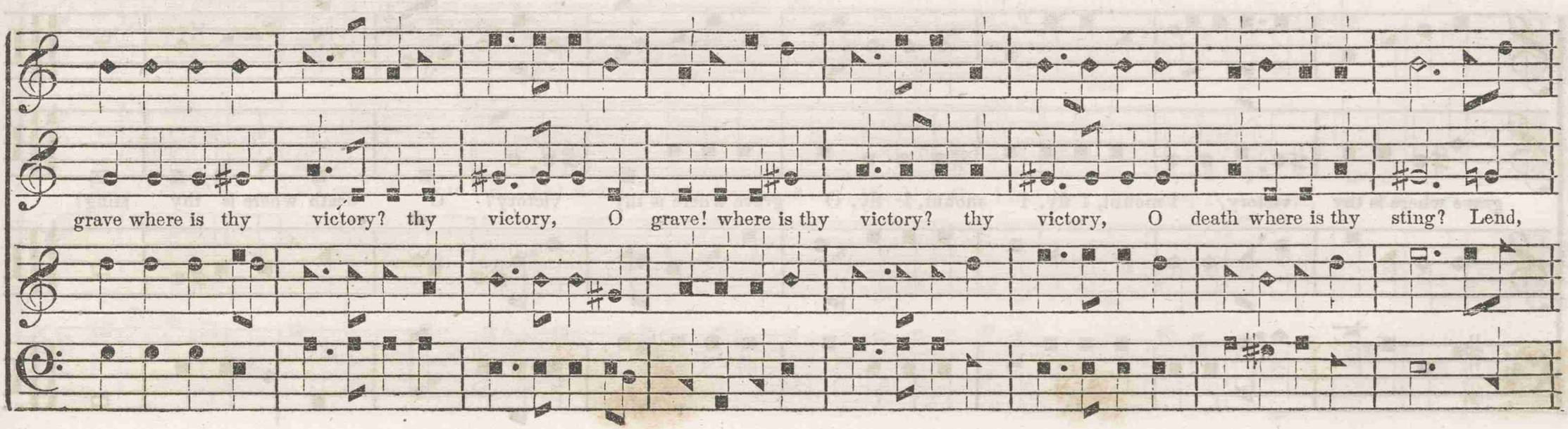
What is this absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell

CLAREMONT. CONTINUED.

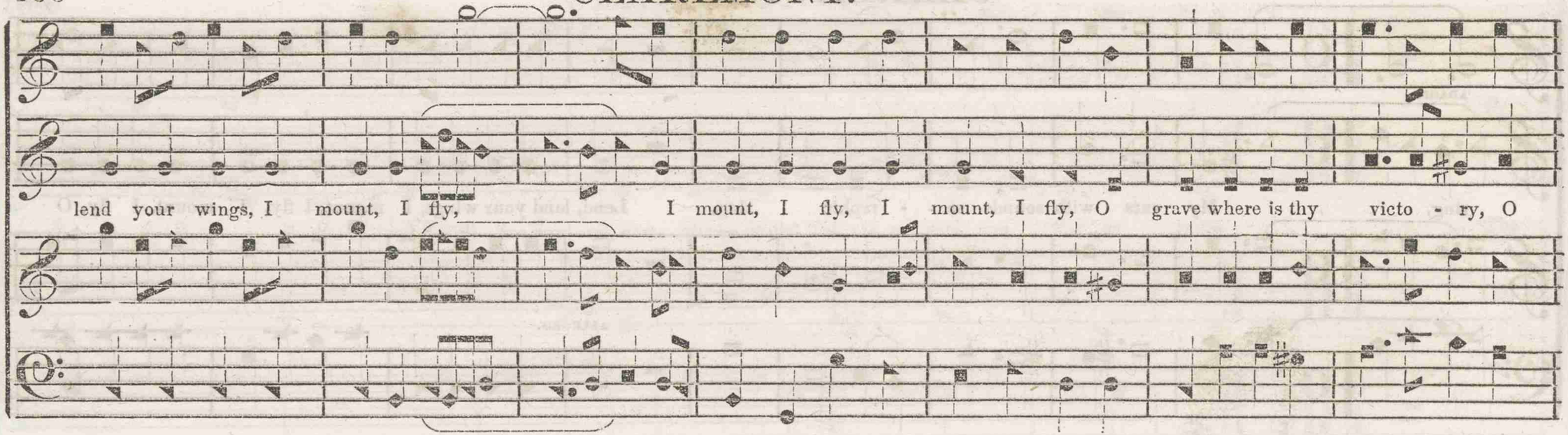
me, my soul, can this be death? Tell me, my soul, can this be death? Tell me, my soul, can this be death. The

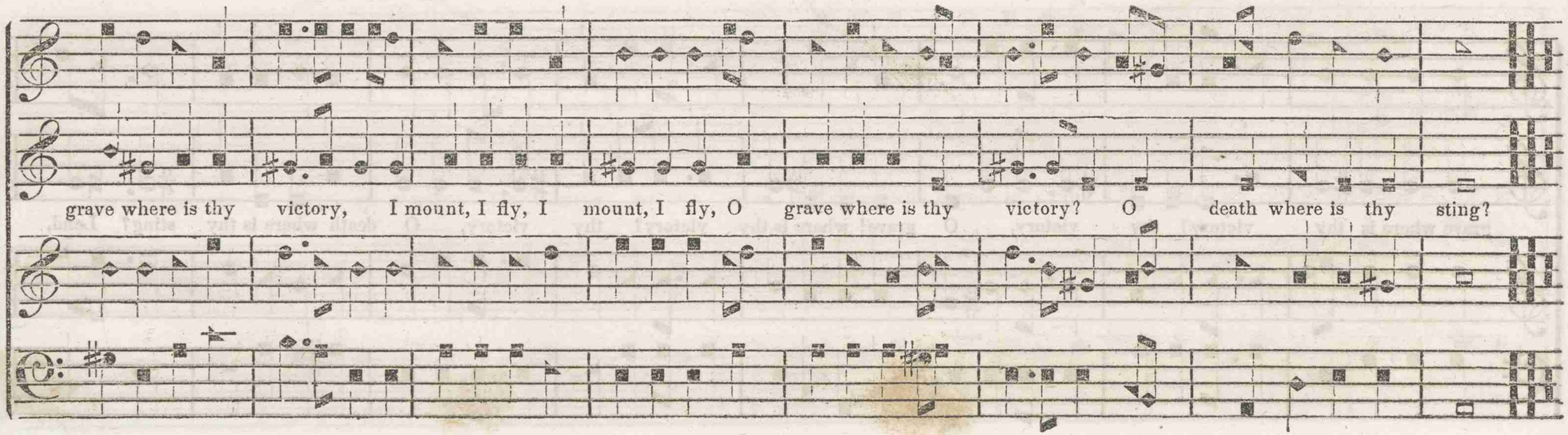
world recedes, it dis - ap - pears, Heav'n opens on my eyes, My ears with sounds se - raph - ic ring, My ears with sounds se-raph-ic


ADAGIO.
ring, My ears with sounds se - - raphic ring. Lend, lend your wings, I mount, I fly, I mount, I fly, O
ALLEGRO.


grave where is thy victory? thy victory, O grave! where is thy victory? thy victory, O death where is thy sting? Lend,

CLAREMONT. CONTINUED.





David the King was grieved and moved, He went to his chamber, his chamber and wept; And as he went he wept and

said, O my son! O my son! Would to God I had died, Would to God I had died, Would to God I had died, For thee, O Absalom, my son, my son.

EASTER ANTHEM.

Hal - le - lujah! The Lord is ris'n in - deed!

The Lord is ris'n in - deed! Hal - le - lujah!

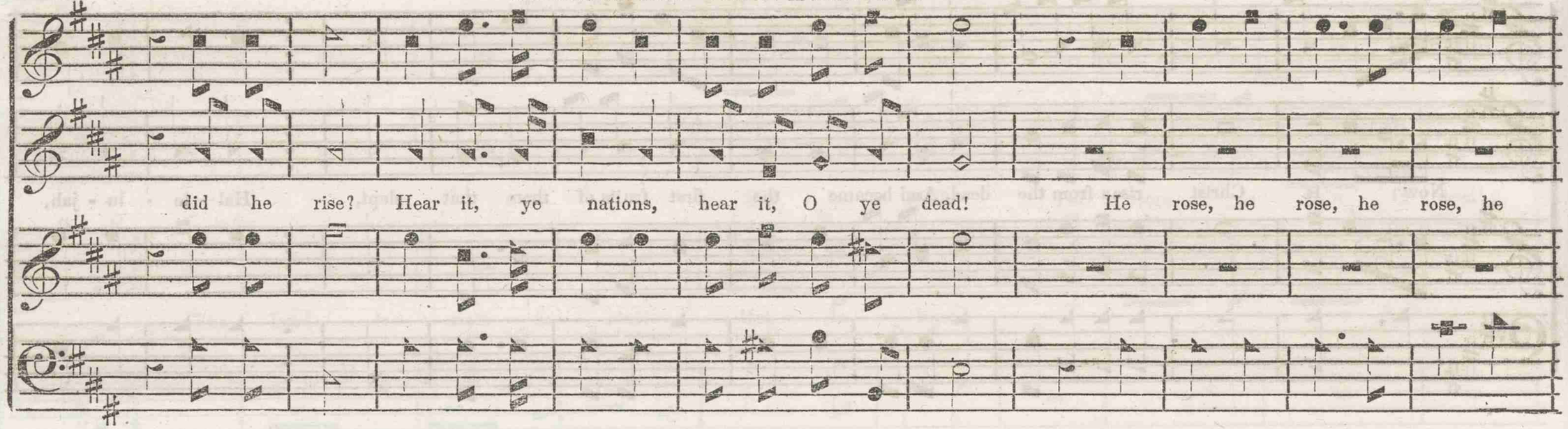
Hal - le - lu - jah!

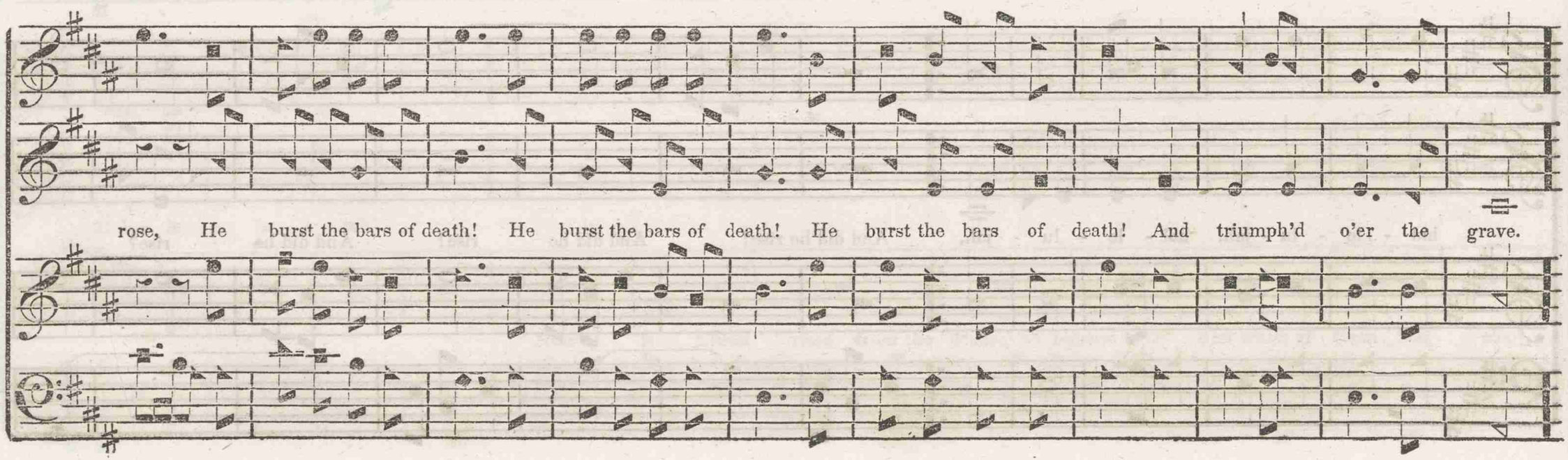
Now is Christ risen from the dead, And become the first fruits of them that slept,

Now is Christ risen from the dead, And became the first fruits of them that slept, Hal - le - lu - jah,

hal - le - lu - jah, hal - le - lu - jah, And did he rise? And did he rise? And did he rise?

EASTER ANTHEM. CONTINUED.





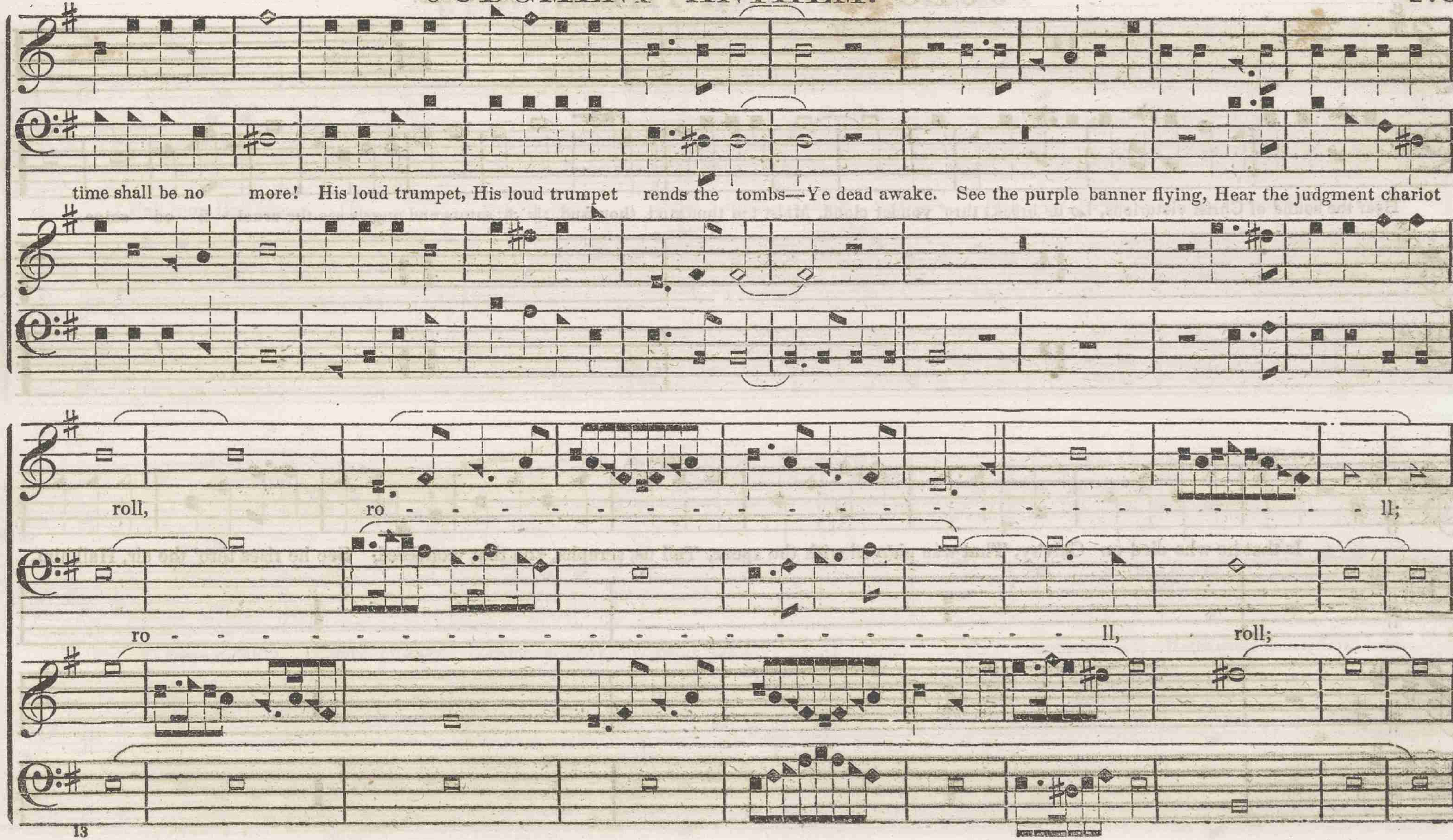
Then, then, then I rose, then I rose, then I rose, then I rose, then first hu - mani - ty, tri-

umphant, pass'd the crystal ports of light, and seiz'd e - ter - nal youth. Man all immortal hail, hail,

Heaven all lavish of strange gifts to man, Thine's all the glory, man's the boundless bliss, Thine's all the glory, man's the boundless bliss.

JUDGMENT ANTHEM.

Hark, hark, hark, ye mortals, hear the trumpet, Sounding loud the mighty roar, Hark the archangel's voice proclaiming, Thou, old


time shall be no more! His loud trumpet, His loud trumpet rends the tombs—Ye dead awake. See the purple banner flying, Hear the judgment chariot
roll, ro - ll;
ro - ll, roll;

Hear the sound of Christ victorious, Lo he breaks thro' yonder cloud, Midst ten thousand, thousand, :‖: :‖: saints and angels see the cruci - fi - ed shine.

ANDANTE. SPIRITO.

Is that he who died on Calv'ry, That was pierced with the spear, Tell us, seraphs, you that wondered, See he rises thro' the air, Hail him,

Hail him, Hail him, Oh yes 'tis Jesus, Halle - lujah, halle - lujah, halle - lujah. O yes 'tis Jesus,

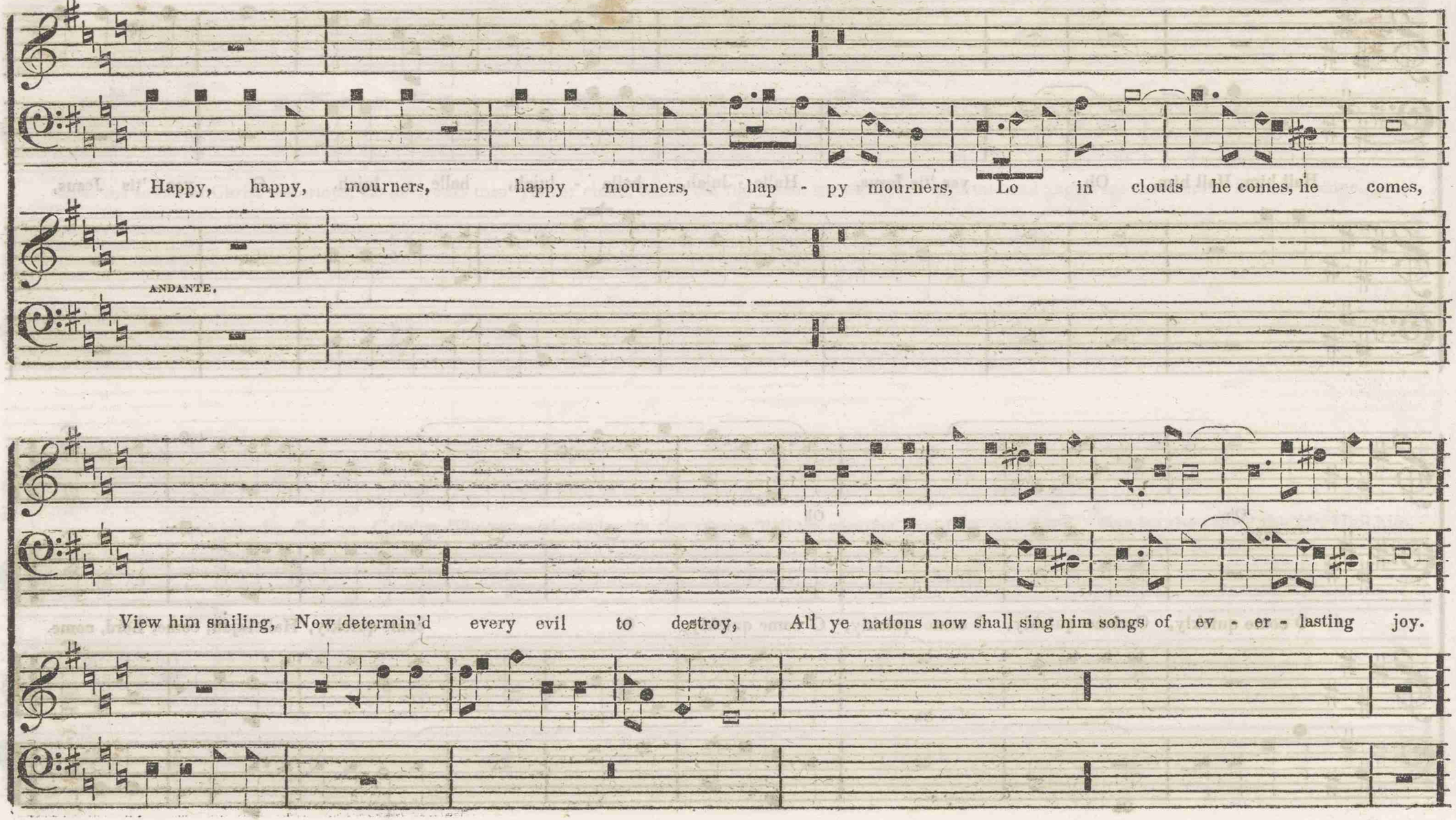
Oh Oh

ALLEGRO.

O come quickly, O come quickly, O come quickly, O come quickly, O come quickly, Hallelujah, come, Lord, come.

Oh Oh

JUDGMENT ANTHEM. CONTINUED.



Now redemption long expected, See the solemn pomp appear, All his people, once rejected, Now shall meet him in the air.

FORTE.

Halle - lujah, halle - lujah welcome, welcome bleeding Lamb. Now his merit by the harpers, Thro' the e-

ternal deep re - sounds. Now re - splendent shine his nail prints, ev'ry eye shall see the wound,

They who pierced him, shall at his appearance wail.

They who pierced him, shall at his appearance wail.

Every island, sea and mountain, Heav'n and earth shall flee away ; All who hate him must, ashamed, Hear the trump proclaim the day,

Come to judgment, Come to judgment, Come to judgment, Stand before the son of man. Hark,

JUDGMENT ANTHEM. CONTINUED.

hark, the archangel swells the solemn summons loud, Tears the strong
Hark the shrill

pil - - - - - lars of the vaults of heaven, Breaks up old marble, the repose of princes; See the graves
out - - - - - cries of the guilty wretches, Lively bright horror, and amazing anguish, Stare thro' their

o - pen, and the bones a- - ri - sing, Flames all around them. See the Judge's hand aris - ing, Fill'd with vengeance
eye - lids; while the living worm, Lies gnawing within them.

on his foes, Down to hell there's no redemption, Ev'ry Christless soul must go, Down to hell, depart, de - part, de-

ff

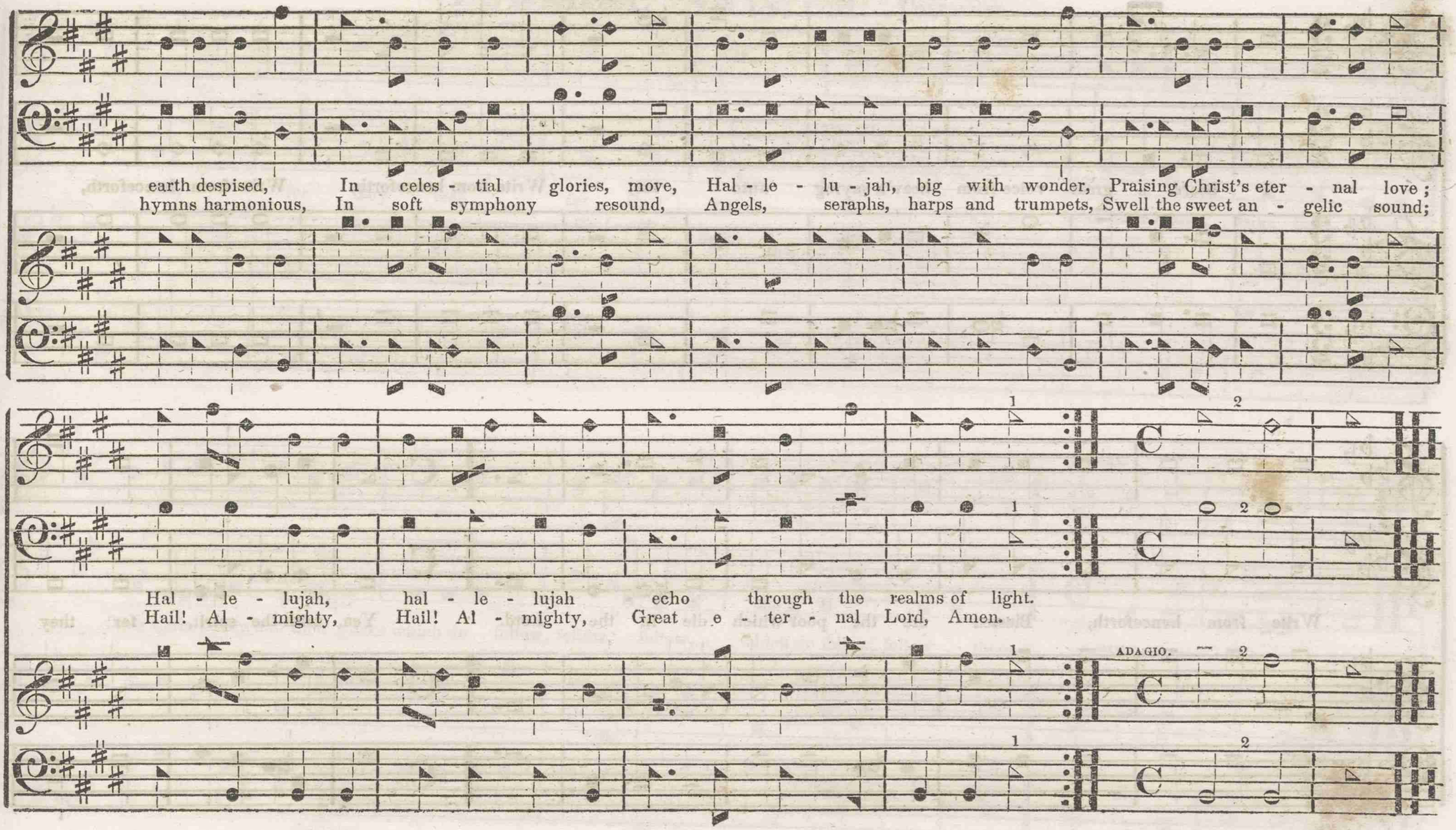
JUDGMENT ANTHEM. CONTINUED.

part, ye cursed, into ev - er - lasting flames, Hear the Saviour's words of mercy, come ye

ALLEGRO.

ransom'd sinners home: Swift and joyful on your journey, to the palace of your God. See the souls that Joy celestial,

FORTE.


earth despised, In celes - tial glories, move, Hal - le - lu - jah, big with wonder, Praising Christ's eter - nal love;
hymns harmonious, In soft symphony resound, Angels, seraphs, harps and trumpets, Swell the sweet an - gelic sound;
1
2
Hal - le - lujah, hal - le - lujah echo through the realms of light.
Hail! Al - mighty, Hail! Al - mighty, Great e - ter - nal Lord, Amen.
ADAGIO.

FUNERAL ANTHEM.

I heard a great voice from heav'n saying unto me, Write from henceforth, Write from henceforth,

Write from henceforth, Blessed are the poor which die in the Lord. Yea, saith the spirit, for they

rest, for they rest, for they rest, for they rest, from their labors, from their labors,

ADAGIO.

from their labors and their works which do follow, follow, follow, which do follow, follow them. Which do follow them.

THE ROSE OF SHARON.

MODERATO.

I am the rose of Sharon, and the lil - y of the valleys. I am the rose of Sharon, and the

lily of the valleys. As the lily among the thorns, so is my love among the daughters;

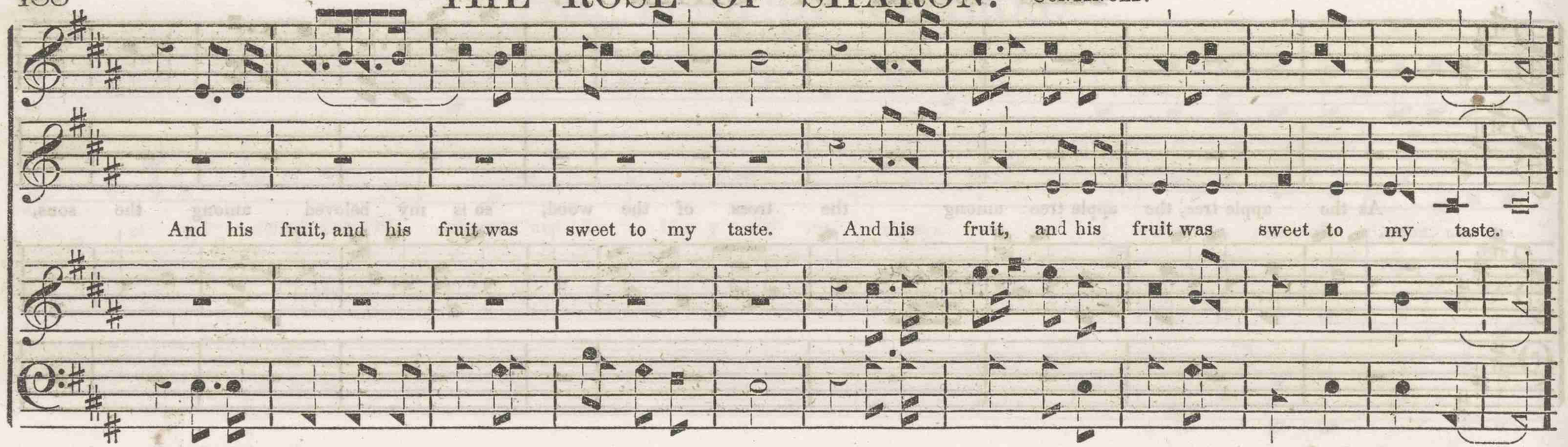
As the apple tree, the apple tree among the trees of the wood, so is my beloved among the sons,

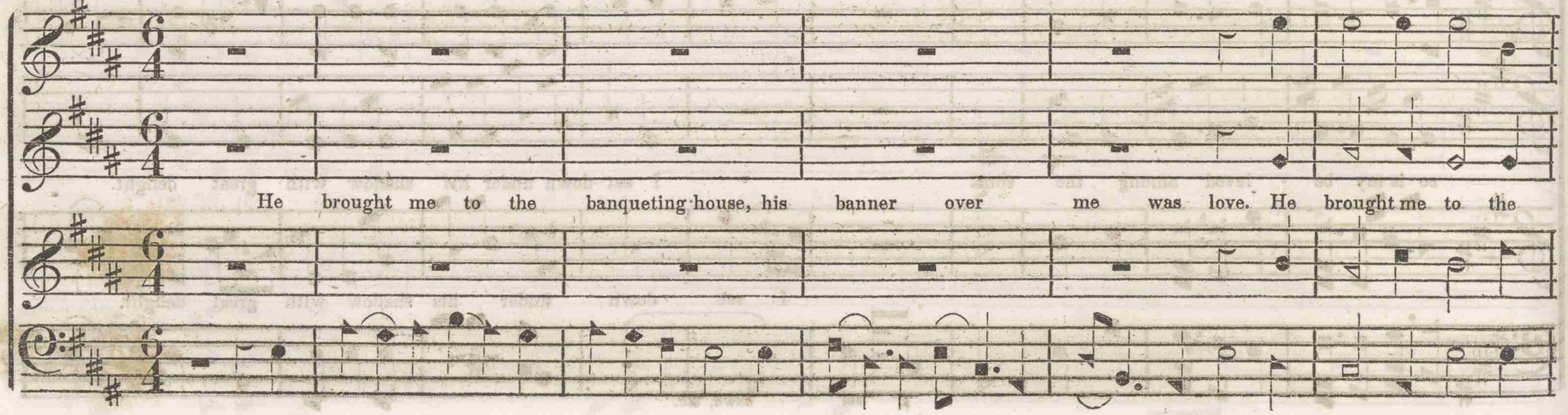
so is my be - loved among the sons. I sat down under his shadow with great delight.

I sat down under his shadow with great delight.

I sat down, &c.

THE ROSE OF SHARON. CONTINUED.





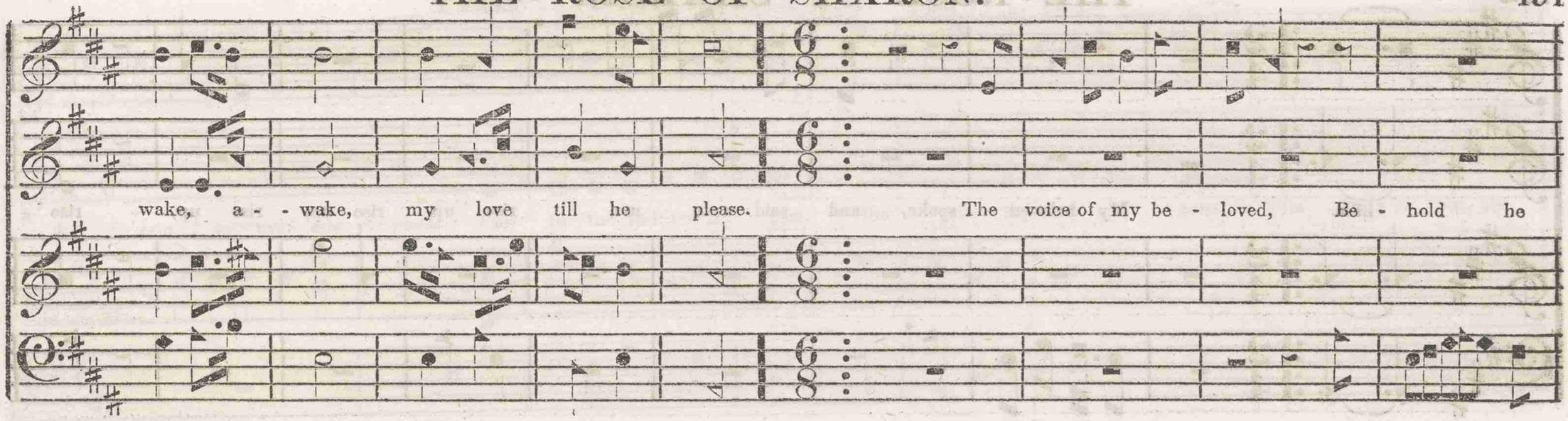
banqueting house, his banner over me was love. Stay me with flagons, comfort me with apples, for

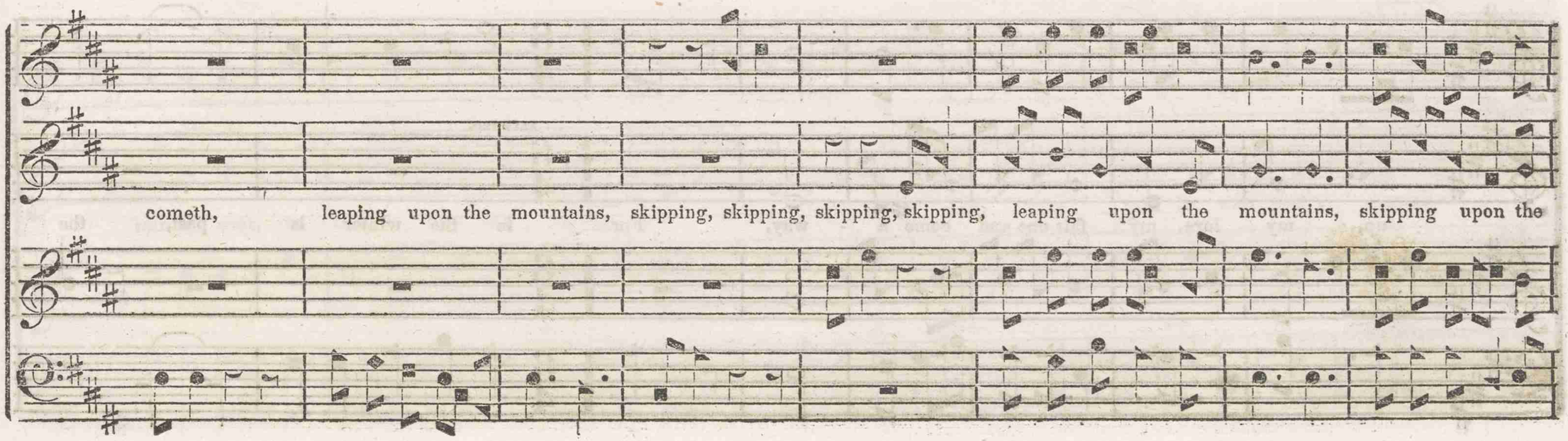
I am sick, for I am sick, for I am sick of love; I charge you,

THE ROSE OF SHARON. CONTINUED.

O ye daughters of Je - ru - salem, By the rose, and by the hinds of the field, that you stir not up,

that you stir not up, that you stir not up, that you stir not up, nor a - - wake, a wake, a - -


wake, a - - wake, my love till he please. The voice of my be - loved, Be - hold he

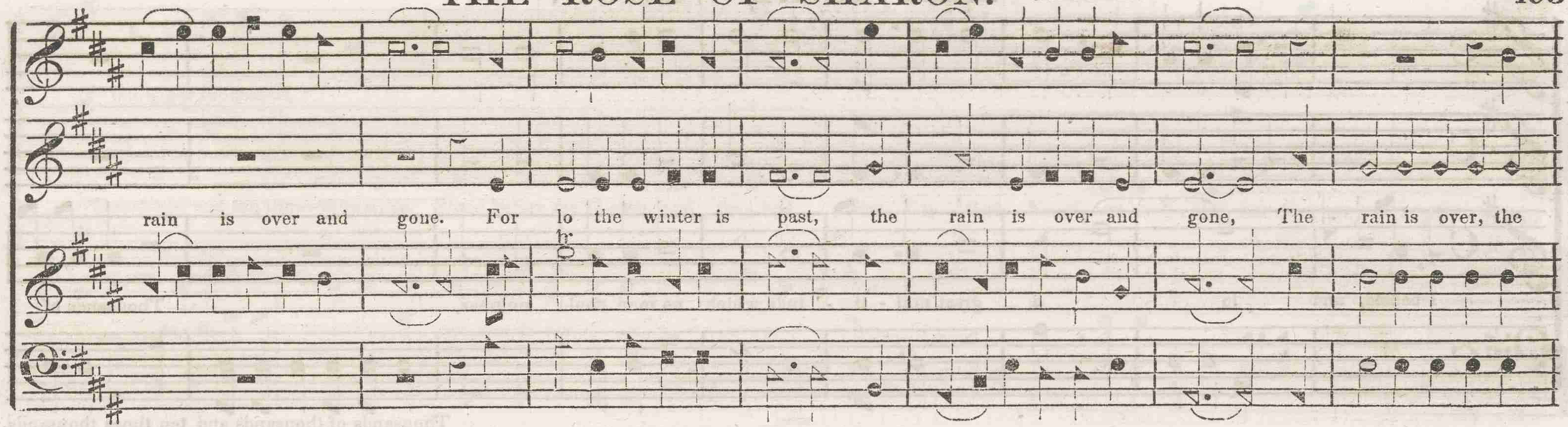

cometh, leaping upon the mountains, skipping, skipping, skipping, skipping, leaping upon the mountains, skipping upon the

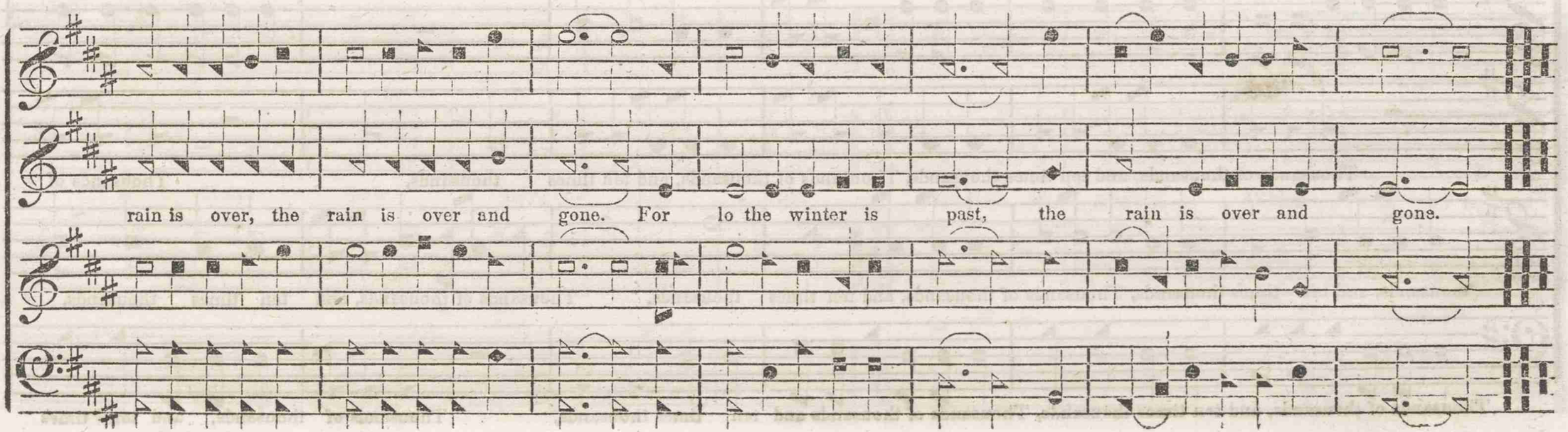
THE ROSE OF SHARON. CONTINUED.

hills. My beloved spake, and said unto me, rise up, rise up, rise up, rise

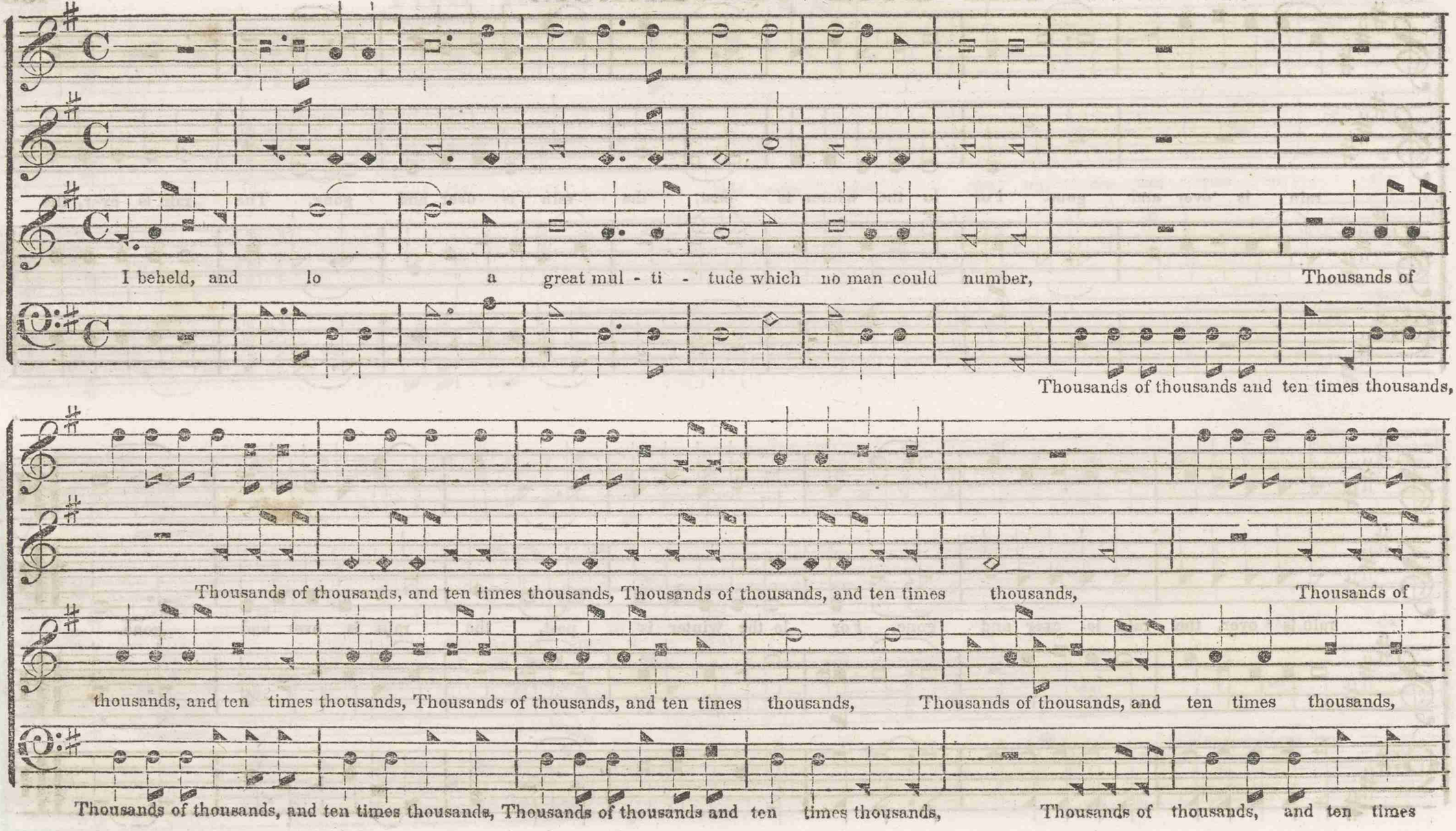
ALLEGRO.

up, my love, my fair one and come a - way, For lo the winter is past, the


rain is over and gone. For lo the winter is past, the rain is over and gone, The rain is over, the


rain is over, the rain is over and gone. For lo the winter is past, the rain is over and gone.

HEAVENLY VISION.



ten times thousands,

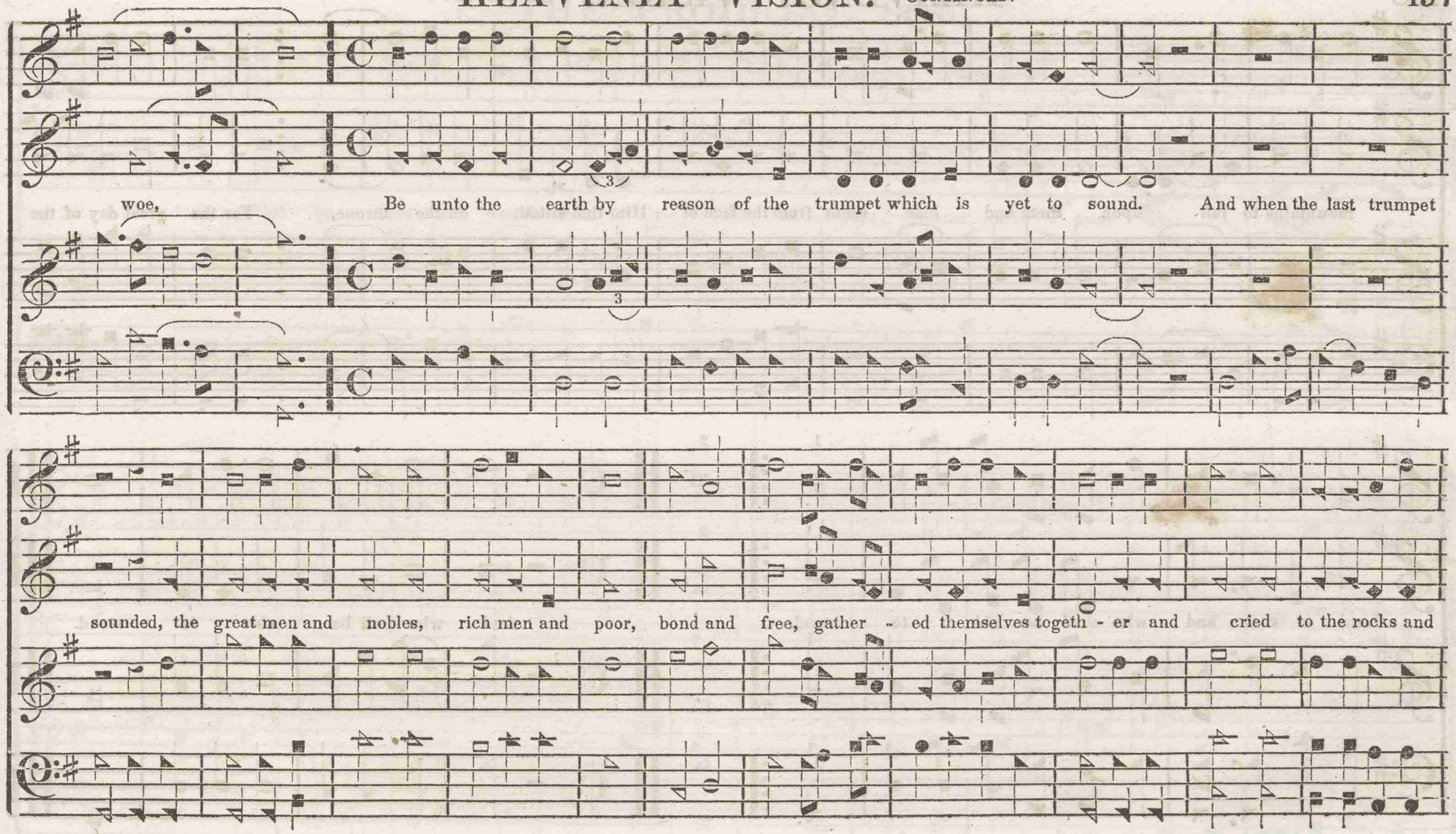
thousands, and ten times thousands, Stood before the Lamb, and they had palms in their hands, and they cease not day nor night, saying,

Holy, holy, holy, holy, holy, Lord God Al - mighty, Which was, and is, and

HEAVENLY VISION. CONTINUED.

is to come, Which was and is, and is, to come. And I heard a mighty angel

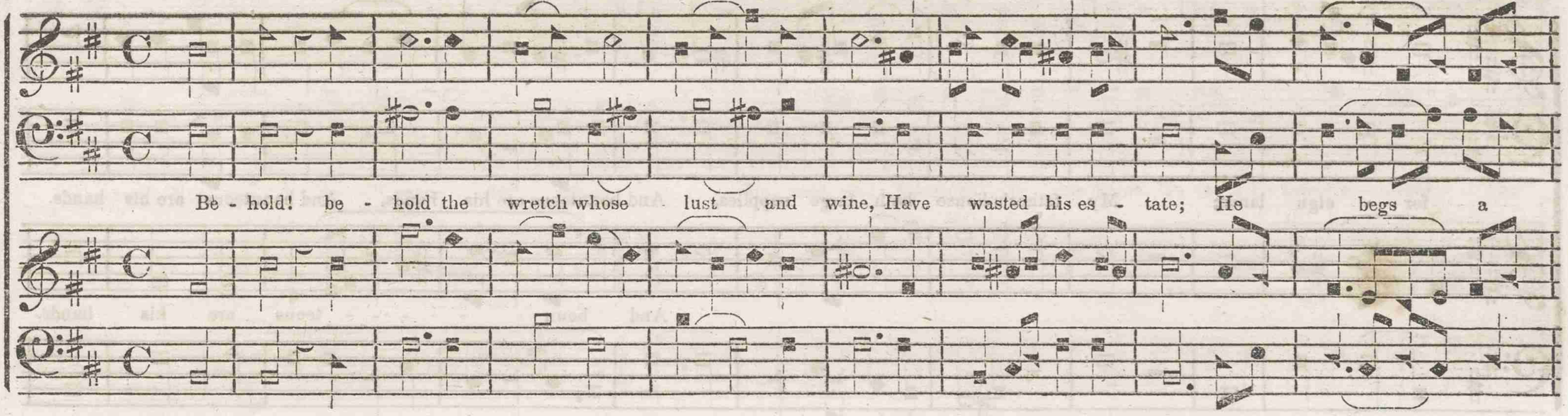
fly - - - - - - - - - ing thro' the midst of heav'n, crying with a loud voice, woe, woe, woe,

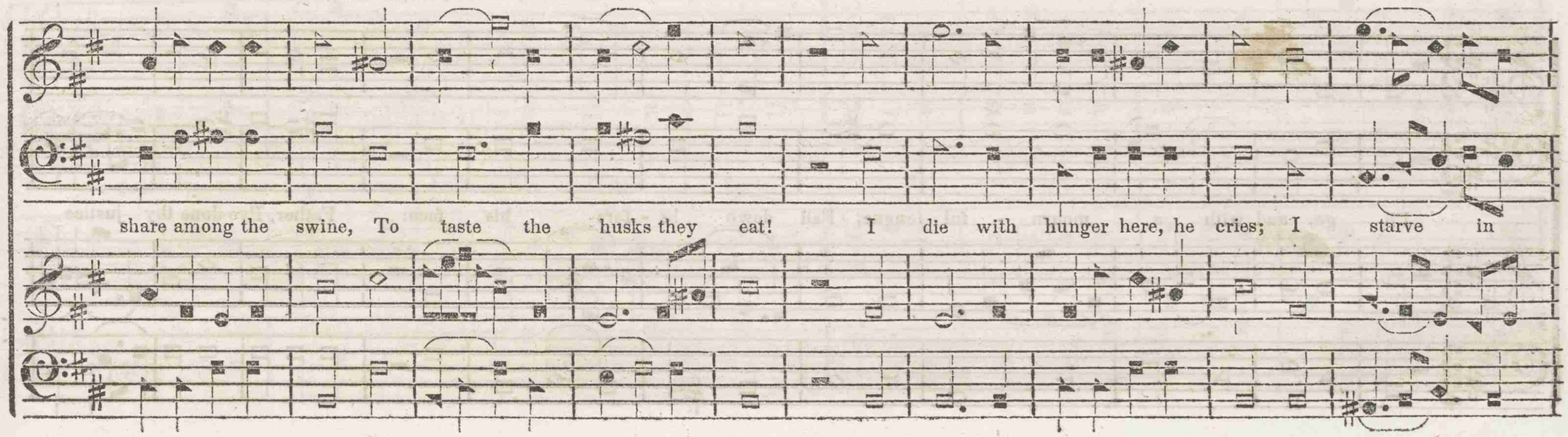

woe, Be unto the earth by reason of the trumpet which is yet to sound. And when the last trumpet
sounded, the great men and nobles, rich men and poor, bond and free, gather - ed themselves togeth - er and cried to the rocks and

HEAVENLY VISION. CONTINUED.

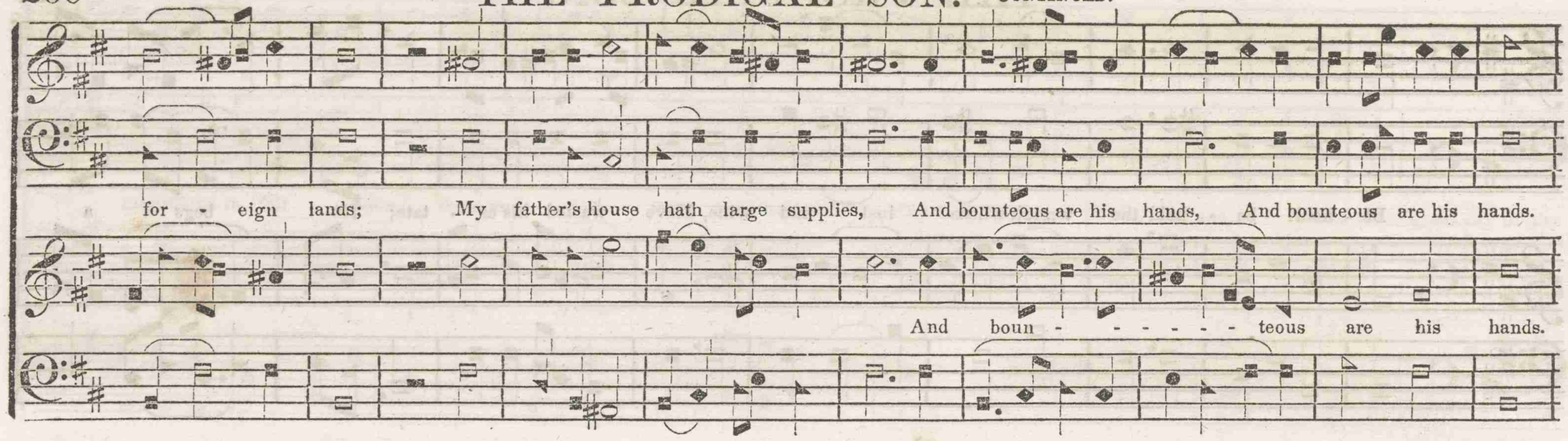
mountains to fall upon them and hide them from the face of Him that sitteth on the throne, For the great day of the

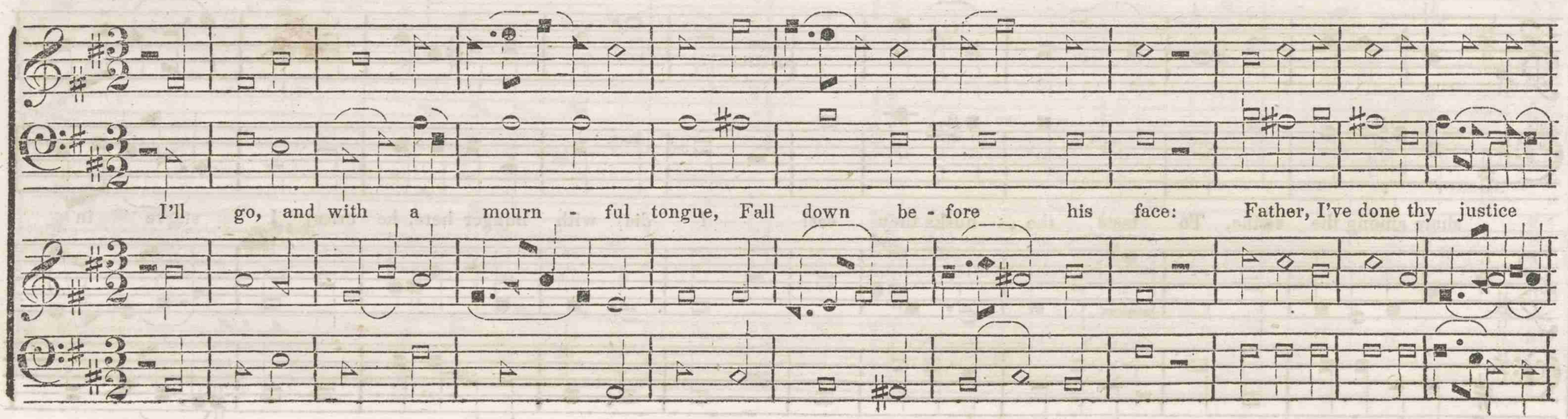
Lord is come, and who shall be able to stand. And who shall be able to stand.


Be - hold! be - hold the wretch whose lust and wine, Have wasted his es - tate; He begs a


share among the swine, To taste the husks they eat! I die with hunger here, he cries; I starve in

THE PRODIGAL SON. CONTINUED.





wrong, Nor can de - serve thy grace. He said, and hasten'd to his home, To seek his father's love: The

father saw the rebel come, And all his bowels move. He ran and fell up - on his neck, Embrac'd and kiss'd his

THE PRODIGAL SON. CONTINUED.

son; The reb - el's heart with sor - row broke, For fol - lies he had done.

ALLEGRO.

Take off these clothes of shame and sin, The father gives command; Dress him in garments white and clean, With rings a-

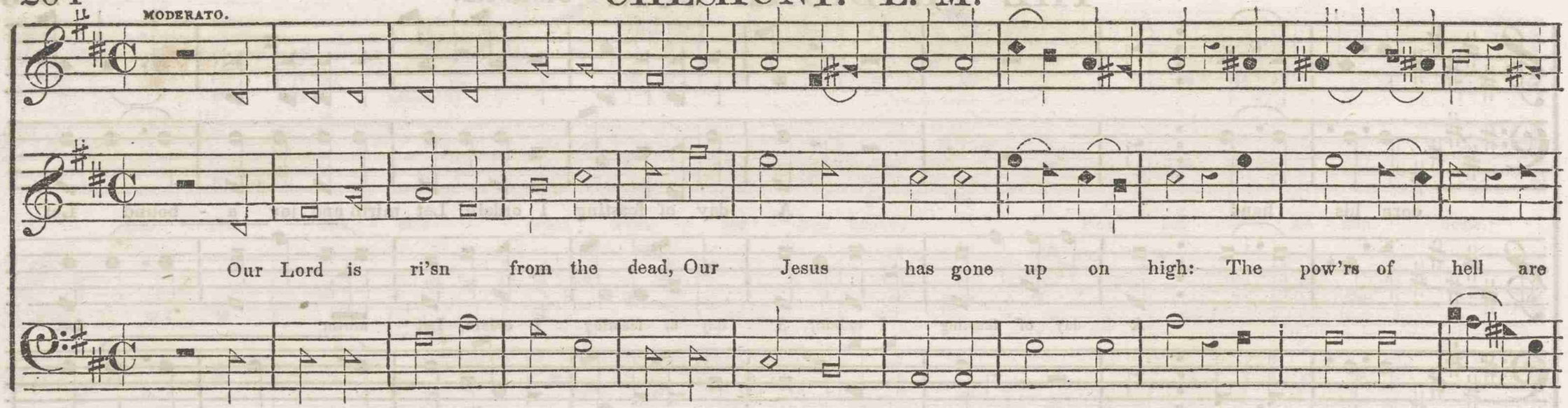
dorn his hand A day of feasting I ordain; Let mirth and joy a - bound Let

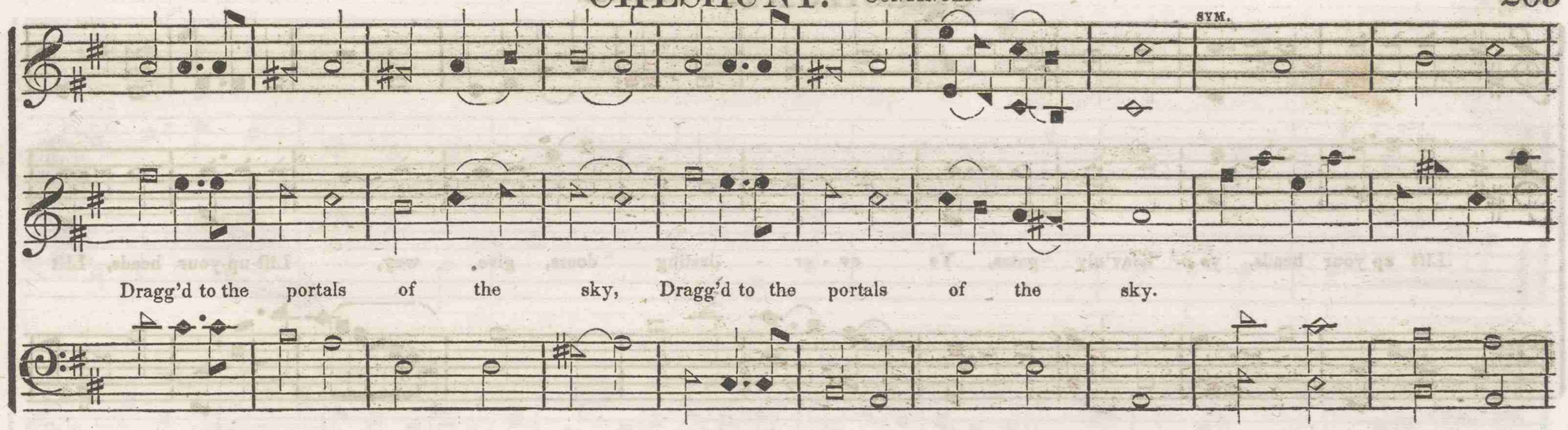
A day of feasting I ordain, A day of feasting I ordain, Let mirth, Let

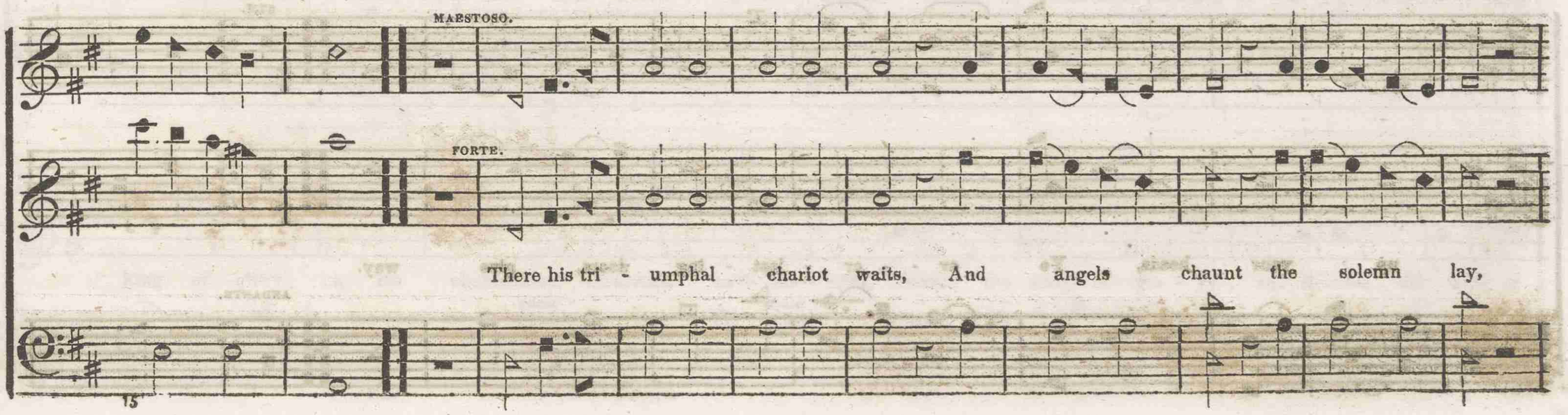
A day of feasting I ordain, Let mirth and joy a - - bound, Let

mirth and joy a - bound, My son was dead and lives again, Was lost and now is found.

CHESHUNT. L. M.


MODERATO.
Our Lord is ri'sn from the dead, Our Jesus has gone up on high: The pow'rs of hell are
cap - tive led, Dragg'd to the portals of the sky, The pow'rs of hell are cap - tive led,


SYM.
Dragg'd to the portals of the sky, Dragg'd to the portals of the sky.


MAESTOSO.
FORTE.
There his tri - umphal chariot waits, And angels chaunt the solemn lay,
15

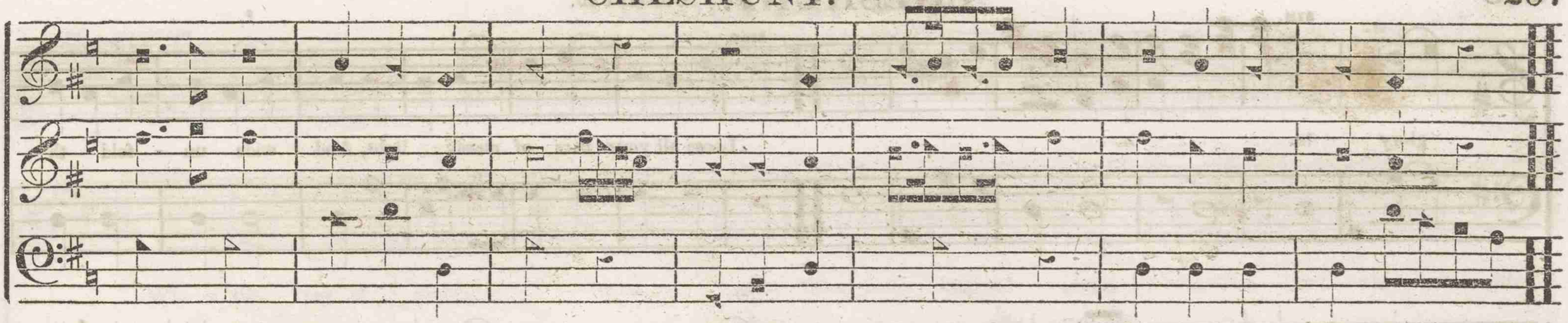
CHESHUNT. CONTINUED.

Lift up your heads, ye heav'nly gates, Ye ev - er - lasting doors, give way, Lift up your heads, Lift

SYM.

up your heads, Ye ev - - er - last - ing doors, give way.

ANDANTE.



SOLO.

Loose all your bars of massy light, And wide unfold th' e - thereal scene, He claims these mansions as his right, Receive the

king of glory in, He claims these mansions as his right, Receive the king of glo - ry in, Receive the king of

CHESHUNT. CONTINUED.

SYM. SOLO.

glory in. Loose all your bars of massy light, And wide un - fold th'

ethereal scene; He claims these mansions as his right, Receive the king of glory in. He claims these mansions as his

SYM.

right, Receive the king of glory in, Receive the king of glory in.

CHESHUNT. CONTINUED.

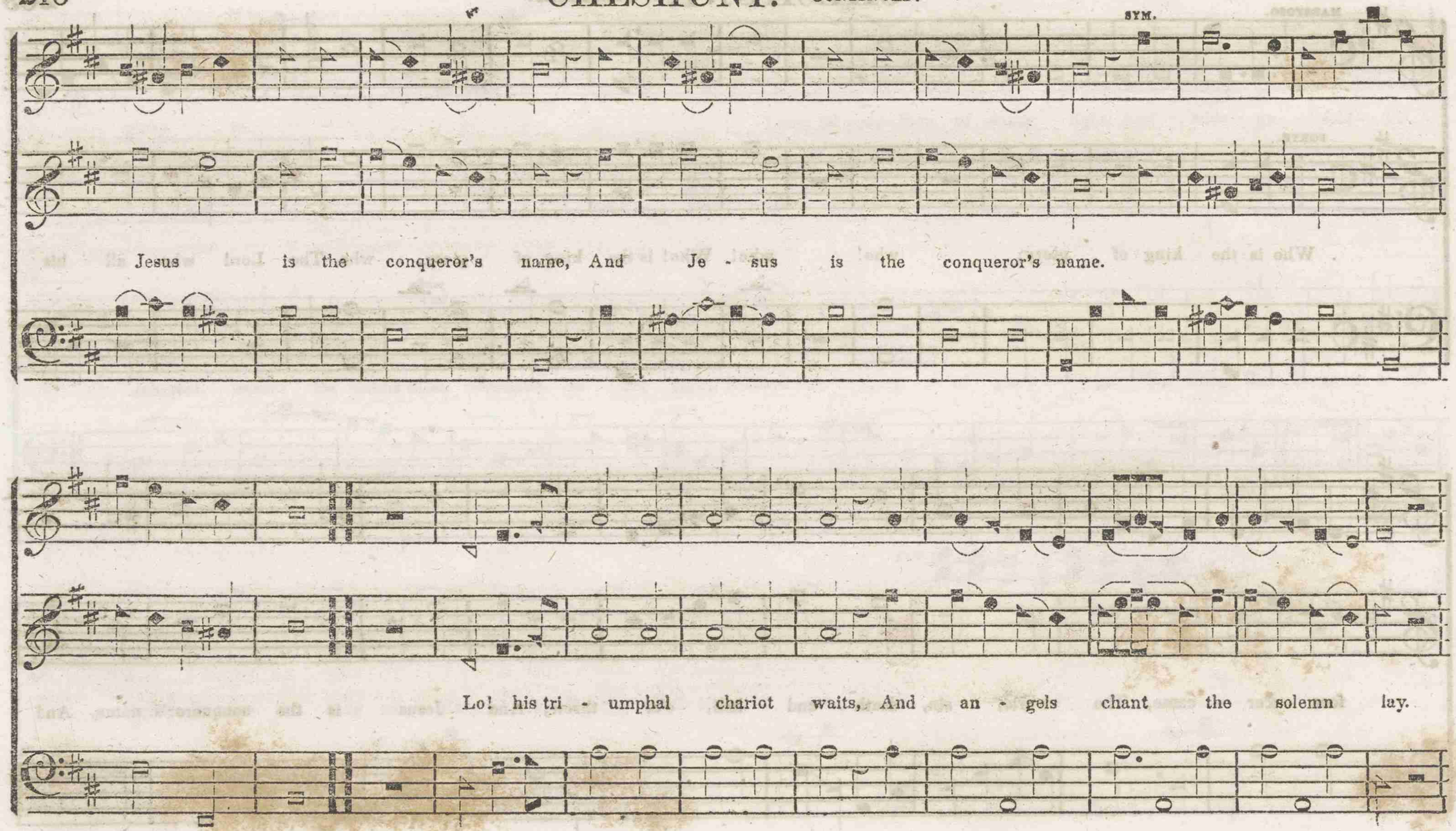
MAESTOSO.

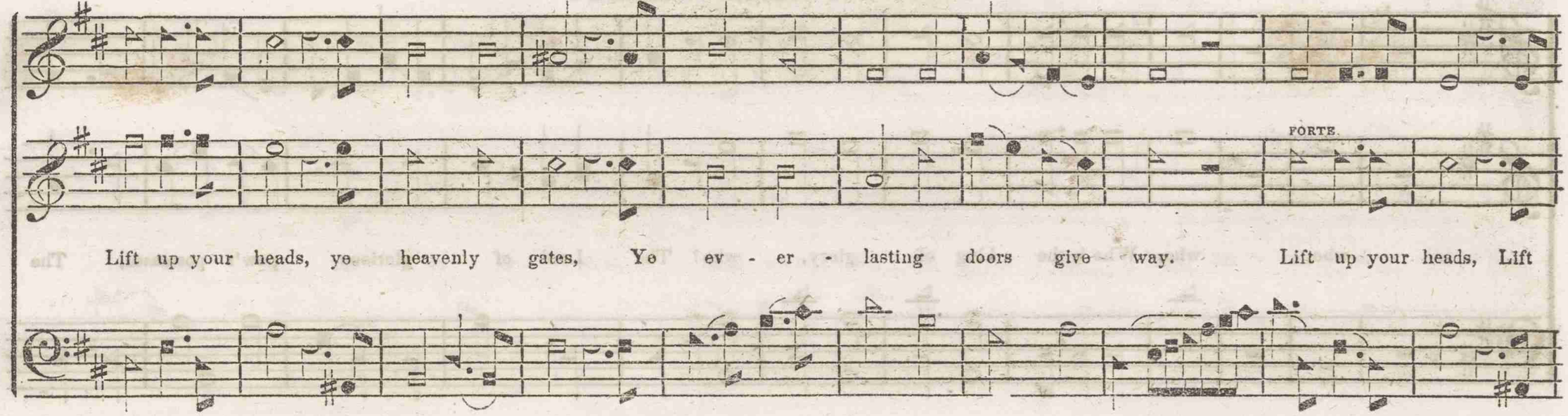
FORTE.

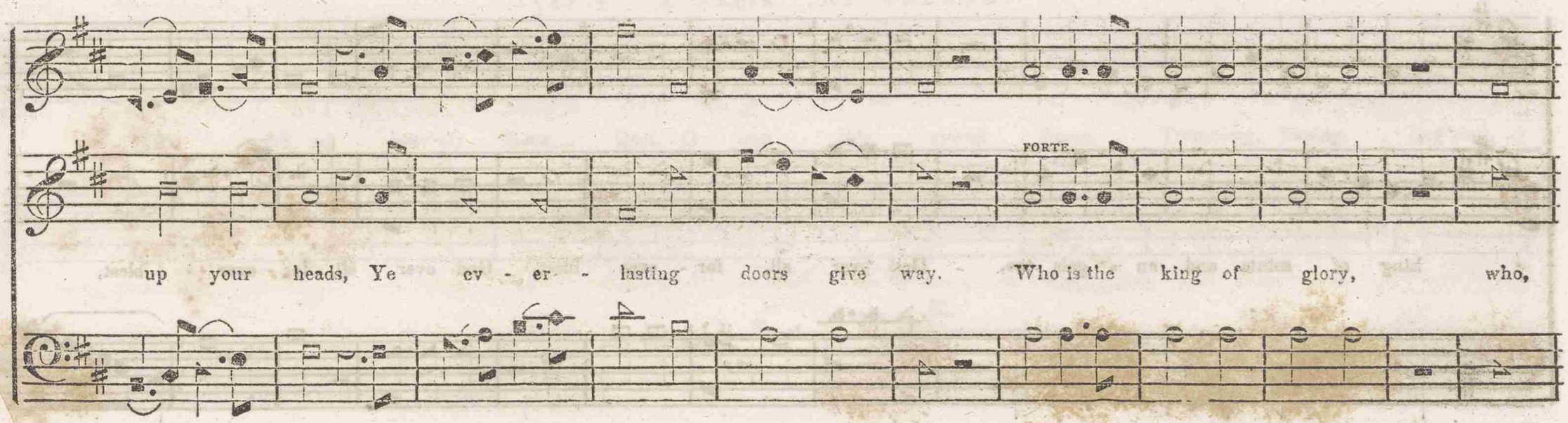
Who is the king of glory; who! who! Who! is the king of glory, who, The Lord who all his

foes o'er - came, The world, sin, death and hell, o'er - threw, And Jesus is the conqueror's name, And

CHESHUNT. CONTINUED.




FORTE.
Lift up your heads, ye heavenly gates, Ye ev - er - lasting doors give way. Lift up your heads, Lift


FORTE.
up your heads, Ye ev - er - lasting doors give way. Who is the king of glory, who,

CHESHUNT. CONTINUED.

who, who, Who is the king of glory, who? The Lord of glorious pow'r possessed, The

king of saints and an - gels too, God over all, for - ever blest, God over all, for - ever blest,

CHESHUNT. CONTINUED.

God over all, for - ev - er blest, God over all, for - ev - er blest, for - ev - er blest.

NEW YORK ANTHEM.

ANDANTE. PIA.

Vital spark of heav'nly flame, Quit, O quit this mortal frame, Trembling, hoping, ling'ring,

CRES.

fly - ing, O the pain the bliss of dying; Cease, fond nature, cease thy strife, And let me languish

PIU. LENTO. PIA.

CRES.

FORTE. PIA. FORTE. PIA.

into life. Hark! Hark! They whisper, an - gels say, they whis - per,

FORTE. PIA.

Hark, they whis - per, an - gels say,

FORTE. PIA. CRES. PIA.

an - gels say, Hark! they whisper, an - gels say, Sister spirit, come a - way, Sister

FORTE. PIA. FORTE.

spirit, come a - way. What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my

NEW YORK ANTHEM. CONTINUED.

spirit, draws my breath, Tell me, my soul, can this be death? Tell me, my soul, can this be death?

PIA. CRES. PIA.

ANDANTE.

The world recedes, it dis - appears, Heaven opens on my eyes, my ears, With sounds se - raphic ring.

PIA. CRES.

VIVACE. FORTE.

Lend, Lend your wings, I mount I fly, O grave where is thy victory! O grave where is thy victory! O death where is thy

sting! O grave where is thy victory! O death where is thy sting, Lend, lend your wings, I mount I fly, O grave where

PIA. CRES.

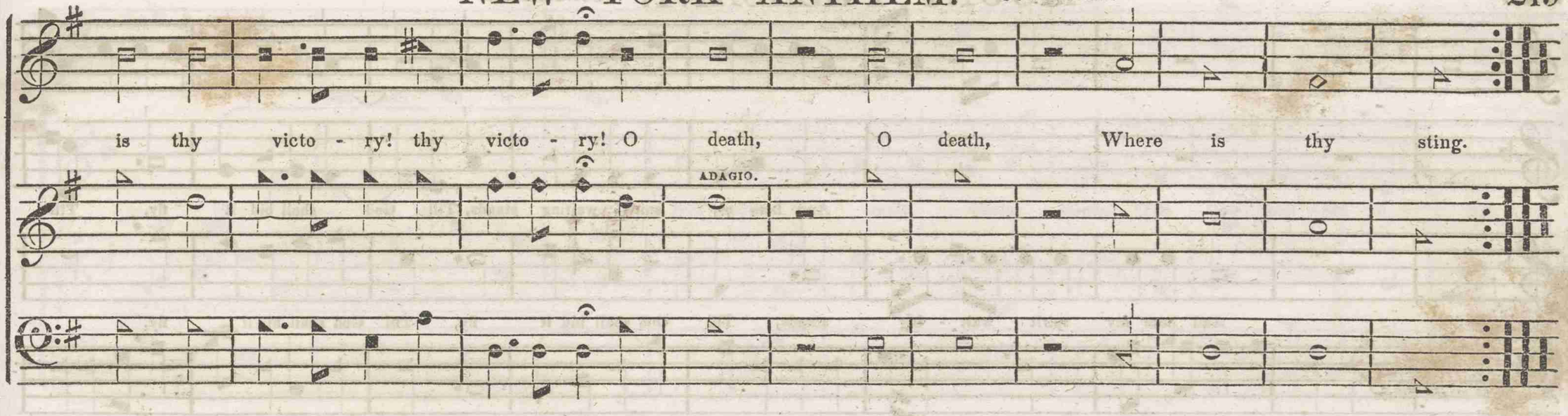
NEW YORK ANTHEM. CONTINUED.

is thy victory thy victory! O grave, where is thy victory, thy victory! O death, where is thy sting, O death, where is thy

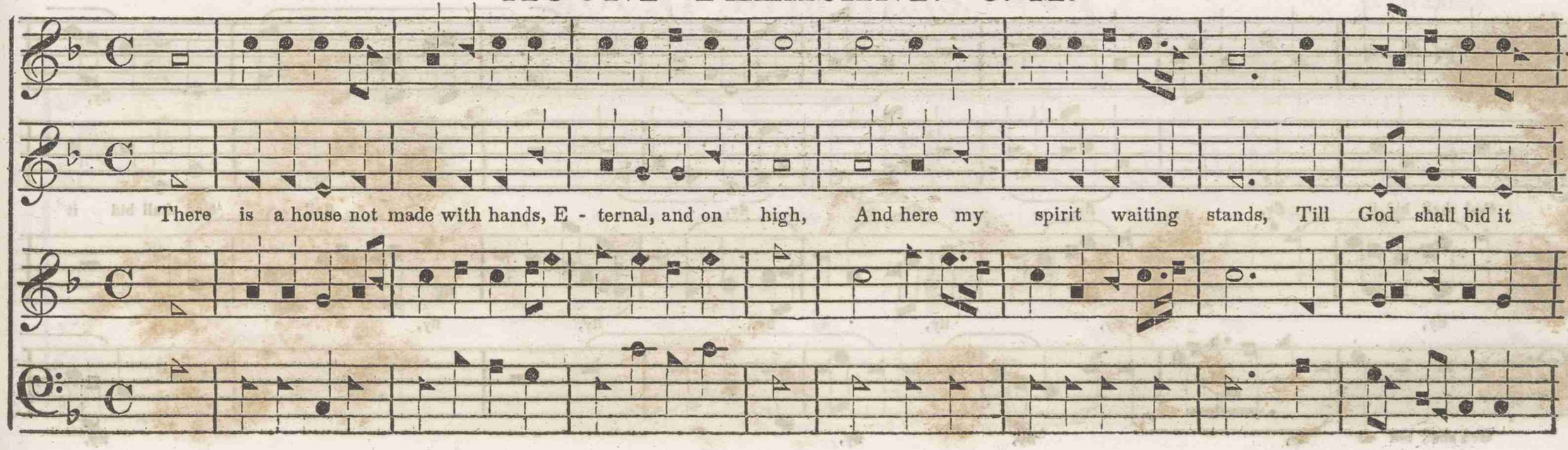
FORTE. PIA. FORTE.

sting. Lend, lend your wings, I mount I fly, I mount I fly, O grave, where

FORTE. FORTE.



MOUNT PLEASANT. C. M.



MOUNT PLEASANT. CONTINUED.

And here my spirit waiting stands, Till God shall bid it fly, Till

fly. And here my spirit wait - ing stands, Till God shall bid it fly, Till God shall bid it fly,

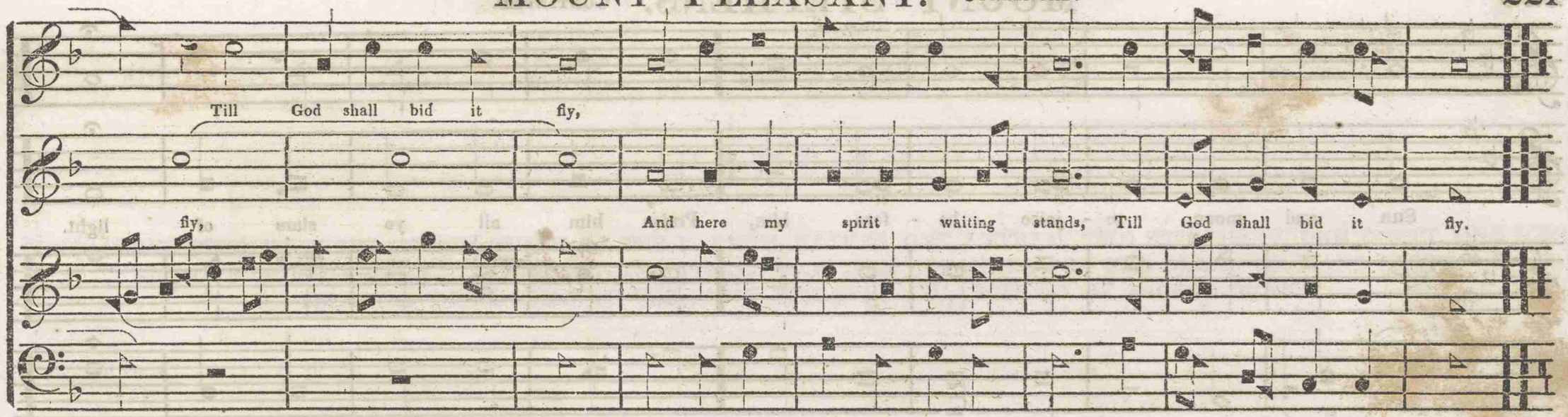
And here my spirit waiting stands, Till God shall bid it fly, And here my spirit waiting stands, Till

God shall bid it fly, fly, fly, fly, fly, Till God shall bid it fly,

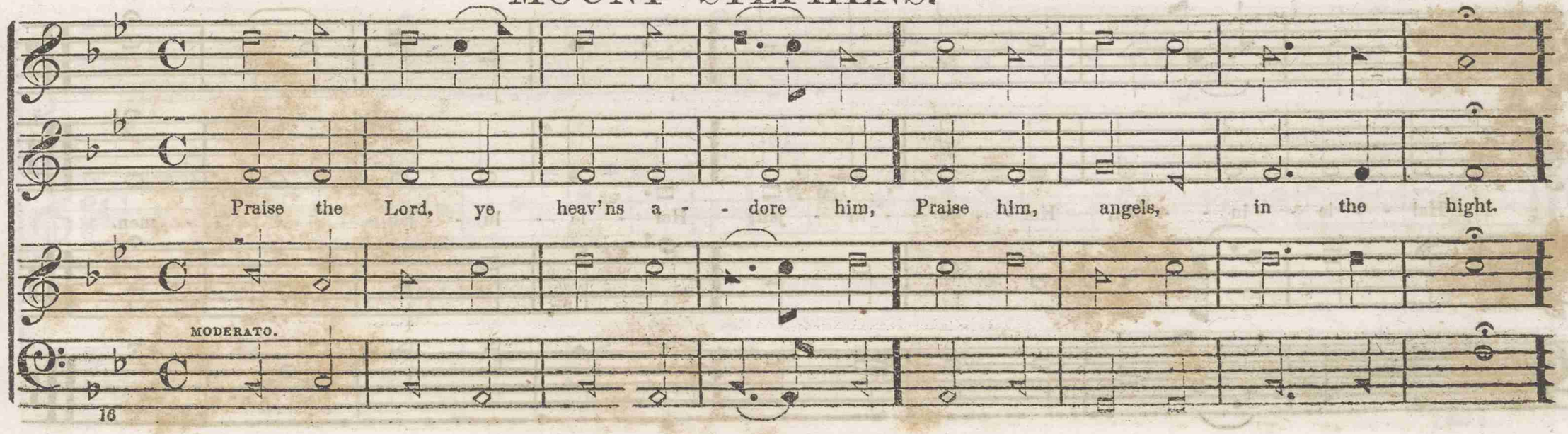
fly, fly, fly, fly, fly, fly, fly,

God shall bid it fly, fly, fly, fly,

MOUNT PLEASANT. CONTINUED.



MOUNT STEPHENS. 8s & 7s. C. WARREN.



MOUNT STEPHENS. CONTINUED.

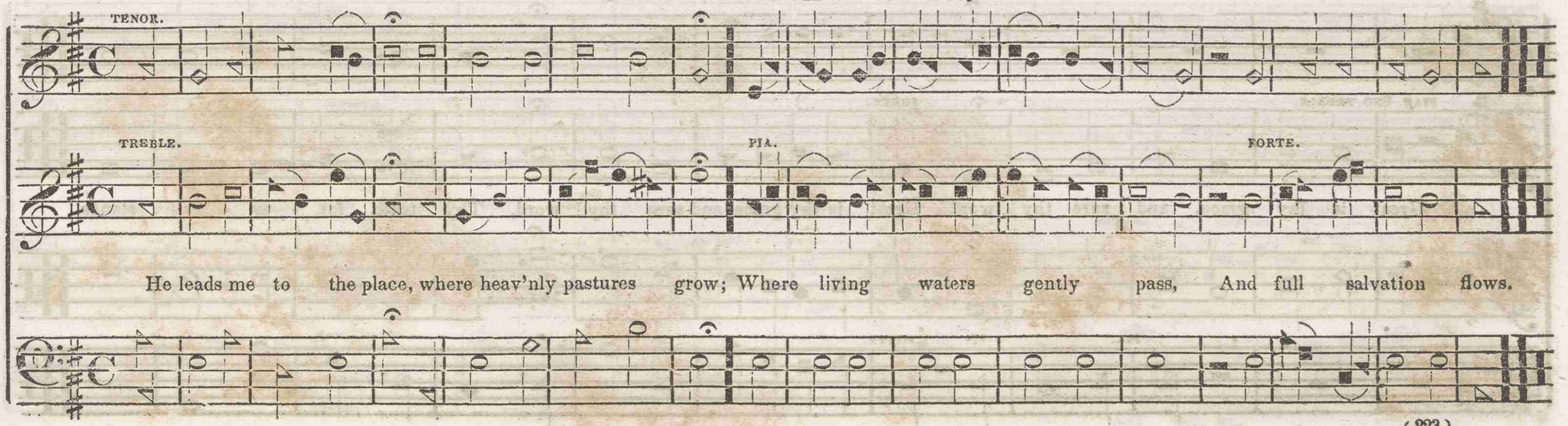
Sun and moon, re - joice be - fore him, Praise him all ye stars of light.

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

PART IV.

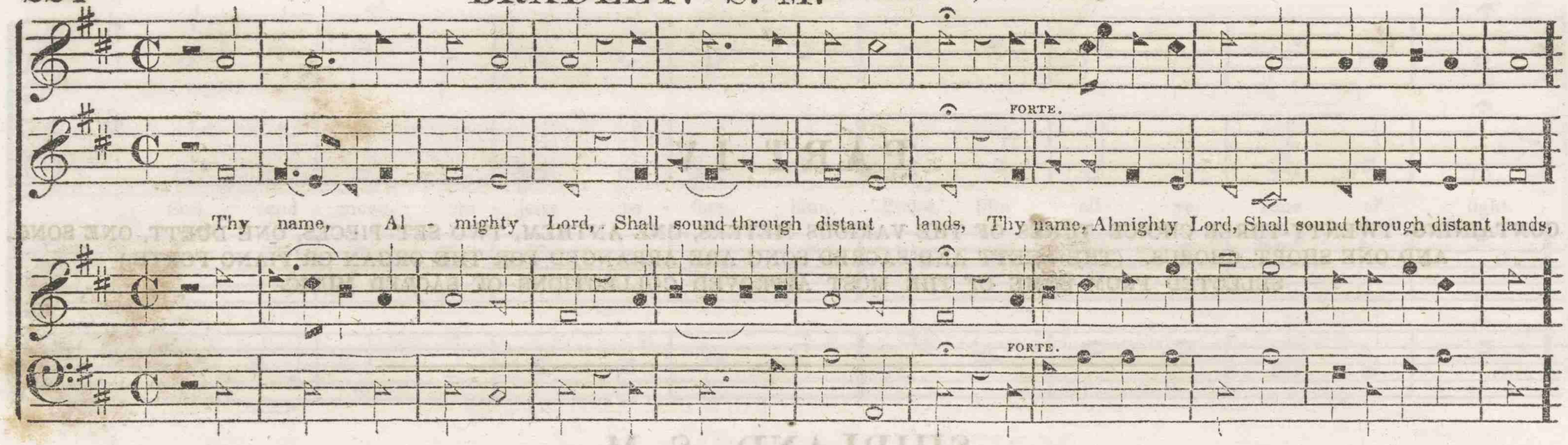
CONTAINING TWENTY-THREE CHOICE TUNES OF THE VARIOUS METERS, ONE ANTHEM, TWO SET PIECES, ONE DUETT, ONE SONG, AND ONE SHORT CHORUS. (THE DUETT AND SACRED SONG ARE ARRANGED FOR THE ORGAN OR PIANO FORTE,) SELECTED FROM SOME OF THE MOST APPROVED COLLECTIONS OF SACRED MUSIC.

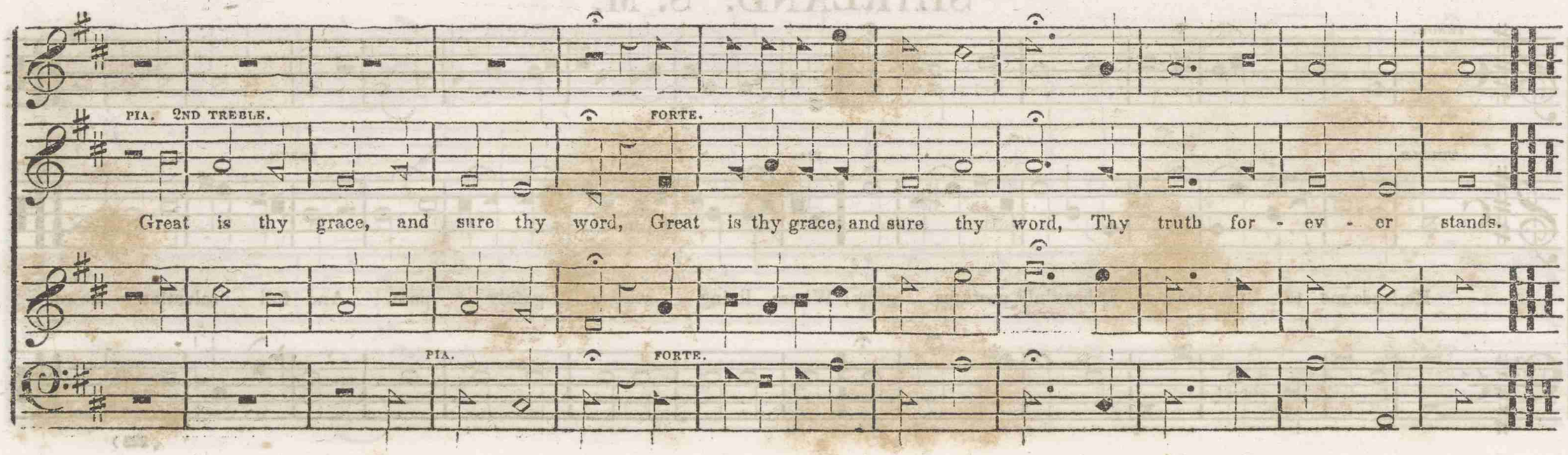
SHIRLAND. S. M.



BRADLEY. S. M.

Psalm 117, Dr. Watts.





PIA.

Sweet to rejoice in lively hope, That when my change shall come, Angels will hover, Angels will hover, Angels will hover

PIA.

CRES. FORTE.

round my bed, And waft my spirit home; Angels will hover round my bed, And waft my spirit home.

CRES. FORTE.

And waft,

And waft, &c.

NEW GABRIEL. C. M. Ps. 27, p. 1st. Dr. W.

CON SPIRITO.

The Lord of glory is my light, And my salvation too, And my sal - vation too; God is my strength, nor

PIA. FORTE.

will I fear, What all my foes can do - - - - - - - - - - - - - - - - What all my foes can do.

What all my foes can do, What all my foes can do,

PIA.

DEVIZES. C. M.

Awake, my soul, a - rise my tongue, pre - pare a tuneful voice. In God, the life of all my

PIA. FORTE.

joys, A - loud will I re - joice, A - loud will I re - - - joice.

FORTE.

BROOMSGROVE. C. M.

O render thanks, and bless the Lord, In - voke his ho - ly name, Acquaint the

VIVACE.

na - tions with his deeds, His matchless deeds pro - claim, His matchless deeds pro - - claim.

FORTE.

The

My God, the spring of all my joys, The life of my delights, The life of my delights, The glory of my brightest

PIA.

SPIRITOSO.

The

glory of my brightest days.

FORTE.

days. - - - - - - - - - And comfort of my nights, The glory of my brightest days, And comfort of my nights.

glory of my brightest days.

FORTE.

HORSLEY. L. M.

Psalm 19, Dr. Watts.

Js. TUCKER.

The heavens declare thy glory, Lord, In every star thy wisdom shines, But when our

We read thy name in fairer lines.

eyes behold thy word, We read thy name in fairer lines, We read thy name in fairer lines.

We read thy name in fairer lines. FORTE.

CLIFFORD. C. M. Hymn 62, 1st Book, Dr. Watts.

PIA. 2ND TREBLE.

Come let us join our cheer - ful songs, With angels round the throne; Ten thousand thousand, are their

VIVACE.

DUETTO.

FORTE TUTTI.

tongues, Ten thousand thousand are their tongues, But all their joys are one, But all their joys are one.

FORTE.

CRANBROOK. S. M.

Hymn 92, Dwight's Selection.

T. Clark.

TENOR.

ALTO.

Grace 'tis a charming sound, Harmonious to the ear,

PIA.

Heaven with the echo shall resound, the echo shall re-

TREBLE.

PIA.

Heaven with the echo shall resound,

Heaven with the echo shall re-

BASS.

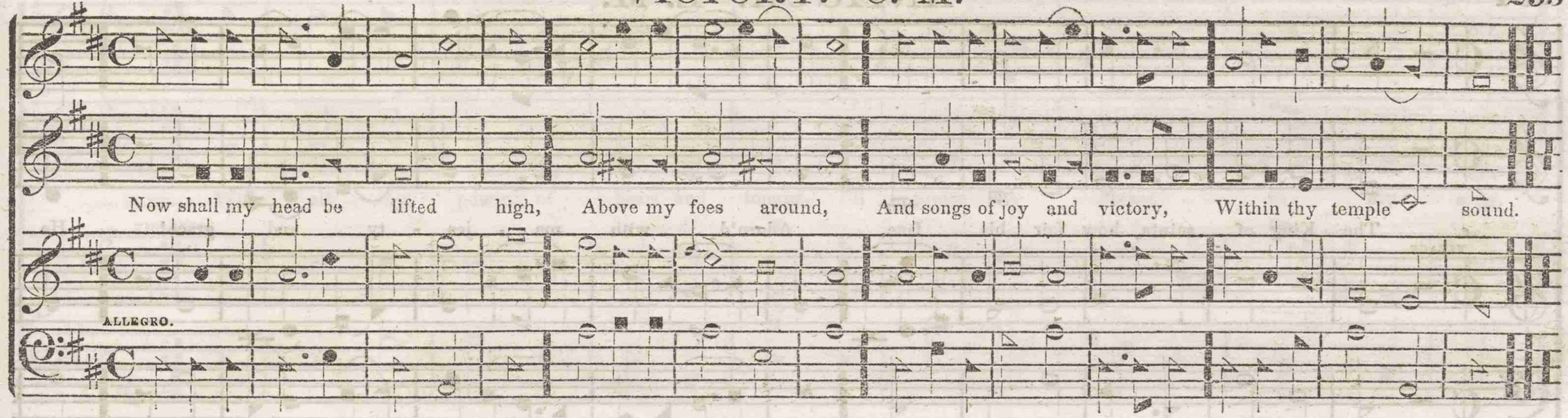
And all the earth shall hear, And all the earth shall hear, the earth shall hear.

sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.

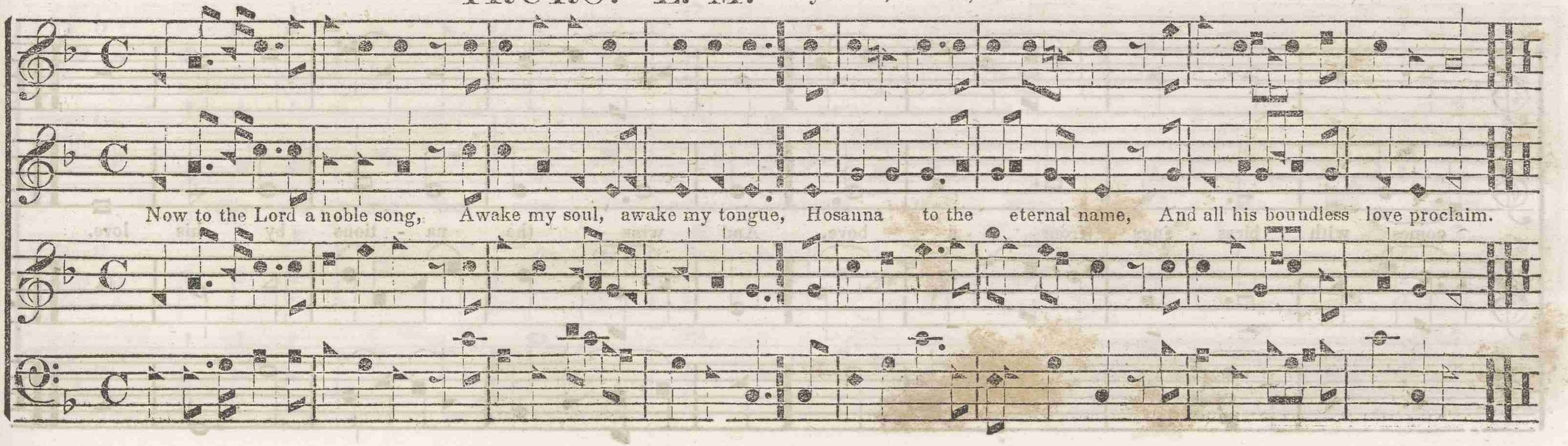
sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear

And all the earth shall hear. And all the earth shall hear, the earth shall hear

VICTORY. C. M.



TRURO. L. M. Hymn 47, Bk. 2d, Dr. Watts. From Handel.



ANTIGUA. L. M.

VIVACE.

The King of saints, how fair his face, Adorn'd with ma - jes - ty and grace! He

comes with bless - ings from a - - bove, And wins the na - tions by his love.

With all my pow'r of heart and tongue, I'll praise my Maker in my song,

VIGOROSO.

Angels will hear the notes I raise; Approve the song, and join the praise.

NEWCOURT. L. P. M. 8, 8, 8, 8, 8, 8.

H. Bond

Great God, the heaven's well order'd frame, Declares the glory of thy name; There thy rich works of wonder shine,

ANDANTE.

A thousand star - ry beau - ties there, A thousand radiant marks appear, Of boundless pow'r and skill divine.

PIA. FORTE.

PIA. FORTE.

CREATION. L. M.

Psalm 117, Dr. Watts. Adapted from HAYDEN.

PIA. 2D TREBLE.

From all that dwell be - low the skies, Let the cre - ator's praise a - rise, Let the Redeemer's name be sung; Through

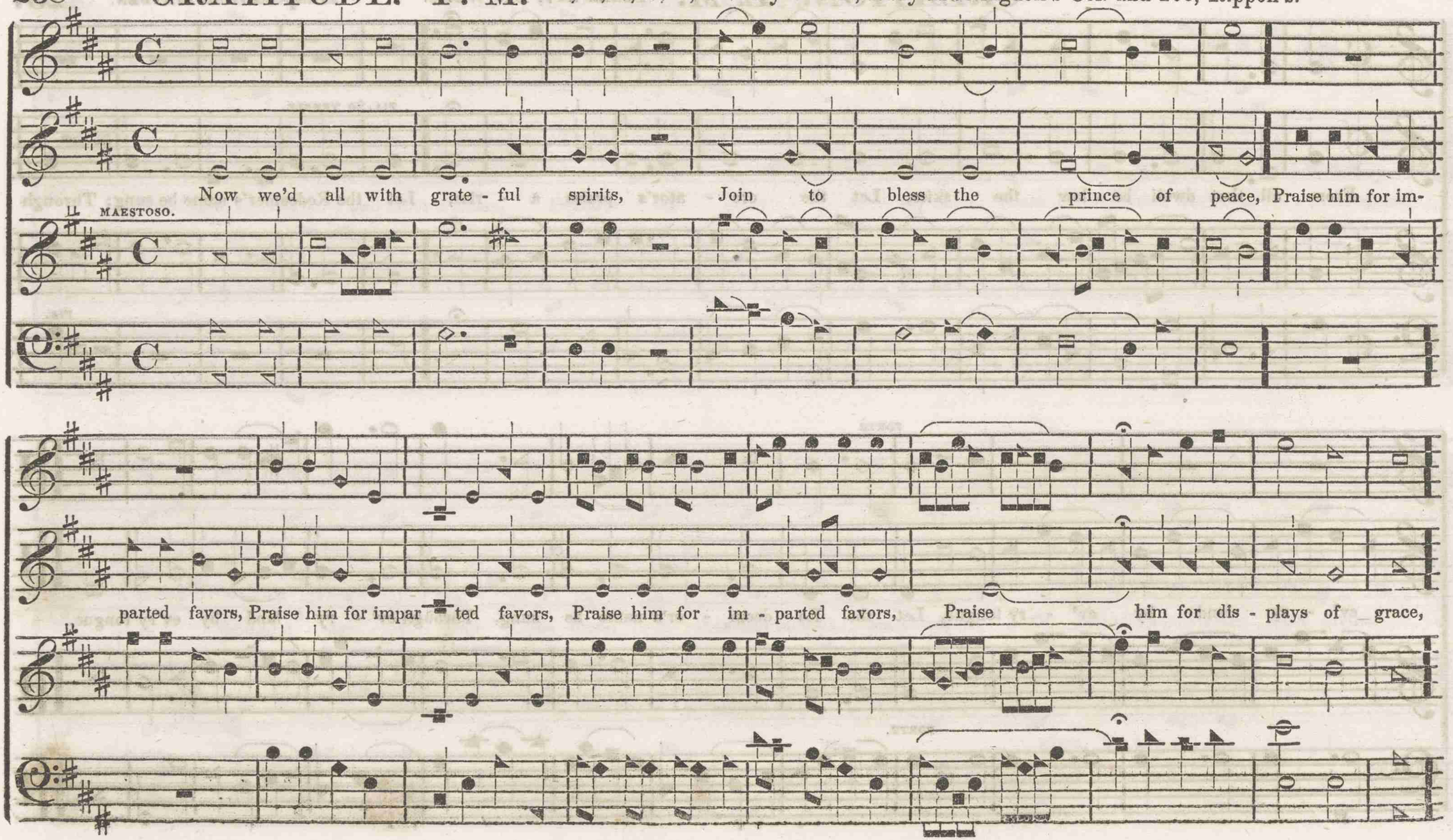
PIA.

FORTE

ev' - ry land by ev' - ry tongue, Let the Re - deem - er's name be sung, Through ev' - ry land by ev'ry tongue.

FORTE.

GRATITUDE. P. M. 8, 7, 8, 7, 4, 7. Hymn 341, Lady Huntingdon's Col. and 108, Rippon's.



GRATITUDE. CONTINUED.

PIA. Love - - ly, love - ly tem - - ple, love - - - ly temple, lovely, When the Saviour's in the place.

Love - - ly tem - - - ple, lovely temple, lovely temple, When the Saviour's in the place.

PIA. FORTE.

CHINA. L. M. Hymn 127, Bk. 1st, Dr. Watts. B. CUZENS.

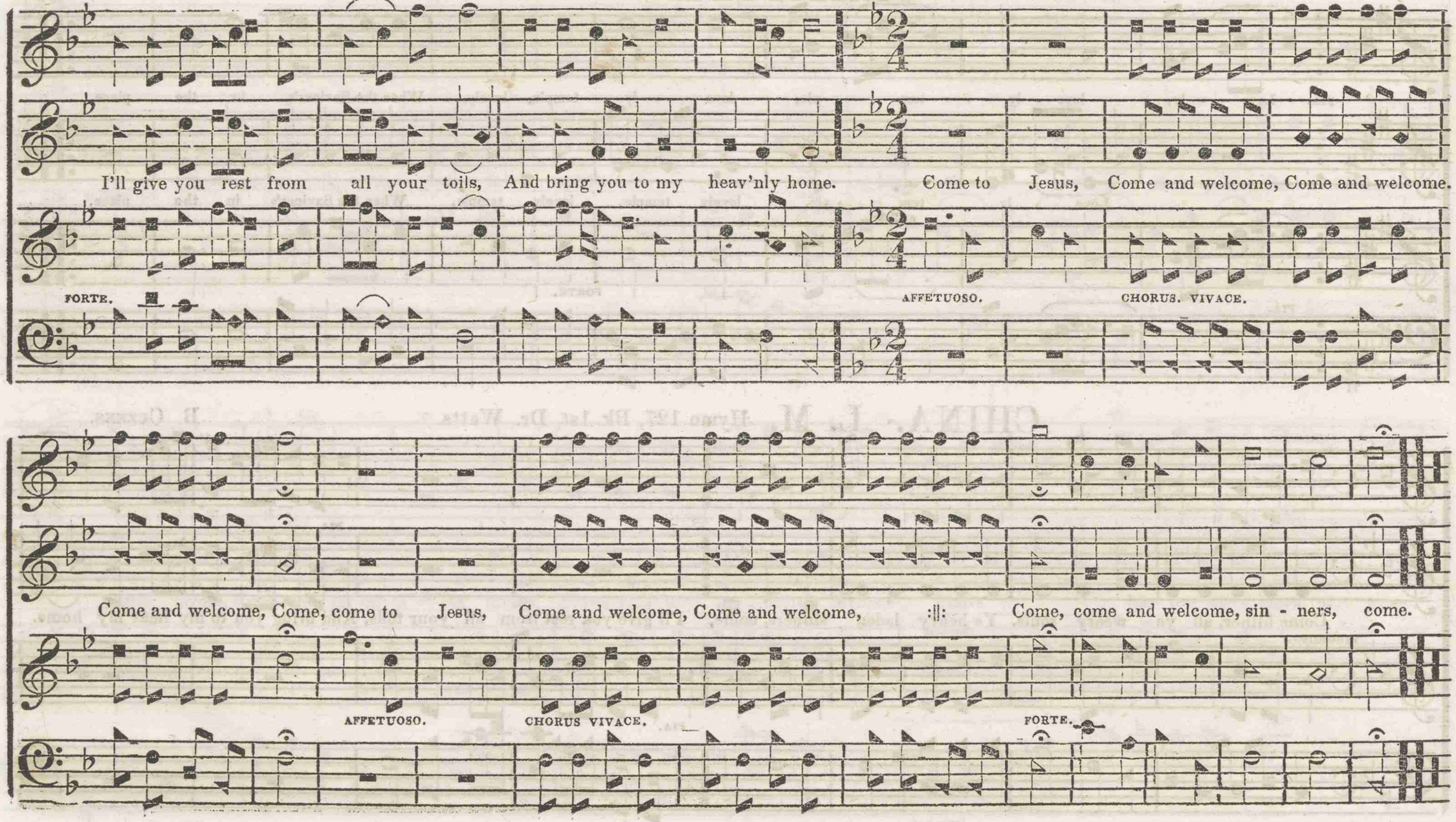
PIA.

Come hither, all ye weary souls, Ye heavy laden sinners, come, I'll give you rest from all your toils, And bring you to my heav'nly home.

VIGOROSO. PIA.

CHINA. CONTINUED.

CHORUS TO CHINA, or any other suitable tune.



BERMONDSEY P. M.

6 and 4. Hymn 387, Rippon's Col.

MILGROVE.

FORTE.

Glory to God on high, Let earth and skies reply, Praise ye his name, His love and grace adore, Who all our sorrows bore, Sing aloud

ALLEGRO. FORTE. PIA. FORTE.

evermore, Worthy the Lamb, Worthy the Lamb, Worthy the Lamb, Sing aloud evermore, Worthy the Lamb.

RAPTURE. C. P. M. 8, 8 and 6.

HARWOOD.

CHEERFUL.

Be - gin, my soul, th' ex - al - ted lay, Let each en - rap - tur'd thought o - bey, And praise th' Al - mighty's name;

God is our refuge in dis - tress, A present help when dangers press; In him we will confide,

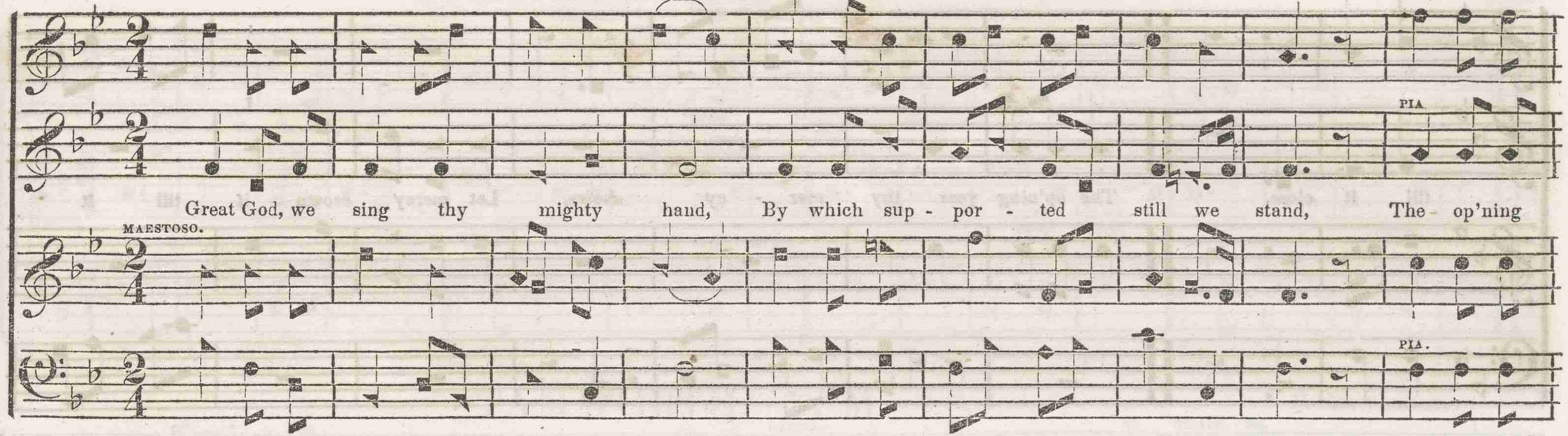
CRES. FORTE.

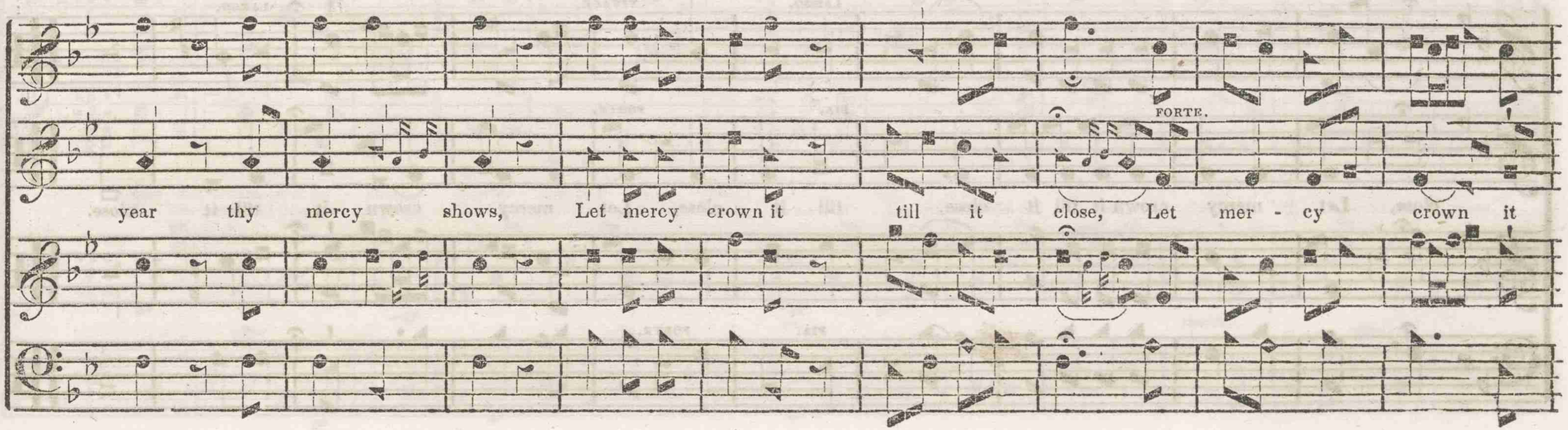
PIA. 2D TREBLE.

Let heav'n, and earth, and seas, and skies, In one me - lo - dious concert rise, To swell th' inspiring theme.

CRES. FORTE.

Tho' earth were from her cen - - ter toss'd, And mountains in the ocean lost, Torn by the roaring tide.


PIA.
Great God, we sing thy mighty hand, By which sup - por - ted still we stand, The op'ning
MAESTOSO.
PIA.


FORTE.
year thy mercy shows, Let mercy crown it till it close, Let mer - cy crown it

HYMN FOR NEW YEAR. CONTINUED.

till it close. The op'ning year thy mer - cy shows, Let mercy crown it till it

LARGO. VIVACE. LARGO.

PIA. FORTE.

close, Let mercy crown it till it close, till it close, Let mercy crown it till it close.

PIA. FORTE.

GREENVILLE. P. M. 7s six lines, or 8, 7, 8, 7, 4, 4, 7.

BY OMITTING THE SLURS IN BARS MARKED THUS [*].

FINE.

Children of the heav'nly King, As ye journey sweetly sing! Sing your Saviour's worthy praise, Glorious in his works and ways; DA CAPO

Sing your Saviour's worthy praise, Glorious in his works and ways. DA CAPO.

AFFETUOSO. FINE.

Gently, Lord, O gently lead us, Thro' this lowly vale of tears, And, O Lord, in mercy give us, Thy rich grace in all our fears!
Oh! refresh us, Oh! refresh us, Oh! refresh us with thy grace.

TAMWORTH. P. M. 8, 7, 4, 4, 7,

C. LOCKHEART.

LARGO. TEMPO.

ANDANTE. EXPRESSIVO.

PIA. FORTE.

Guide me, O thou great Je - hovah, Pilgrim thro' this barren land;
I am weak, but thou art mighty, Hold me with thy pow'rful hand; Bread of heaven, Bread of heaven, Feed me till I want no more.

PIA. FORTE.

ANTHEM.

"O PRAISE THE LORD IN THAT BLEST PLACE."

C. MEINECKE.

SYM. ANDANTE.

TRIO.

ANDANTE.

O praise the Lord in that blest place, From whence his goodness large - ly flows, Praise him in heav'n, where

he his face, Un - vail'd in perfect glory shows, Un - vail'd in perfect glory shows.

CHORUS SPIRITOSO.

Praise him for all, Praise him for all, Praise him for all the mighty acts, Praise him for

ANTHEM. CONTINUED.

SECOND TREBLE.

all, Praise him for all, Praise him for all the mighty acts, Which he in our behalf has done, His kindness

With which, &c. With which, &c.

SECOND TREBLE.

this re - turn ex - acts, With which our praise should equal run, Should equal run, With which our praise should equal run.

With which, &c. With which, &c.

BASS SOLO. SYM. MAESTOSO.

Let the shrill trumpet's warlike voice,

Let the shrill trumpet's

warlike voice, Make rocks and hills his praise rebound,

Let the shrill trumpet's warlike voice, Make

ANTHEM. CONTINUED.

SYM.

rocks and hills his praise rebound, Make rocks and hills his praise rebound.

DUETTO. SYM.

3

FIRST TREBLE. VERSE GRAZIOSO.

Praise him with harp's me - lo - dious noise, And gen - tle

SECOND TREBLE.

psaltry's sil - ver sound; Praise him with harp's me - lo - dious noise, And gen - tle psaltry's silver sound.

SYM. ALLEGRETTO.

Let virgin troops soft timbrels bring, And

some with grace - ful mo - tion dance, Let vir - gin troops soft tim - brels bring, And some with grace - ful mo - tion dance.

ANTHEM. CONTINUED.

TENOR.

ALTO.

Let instruments of various strings, With organs join'd his praise advance, Let those who joy - ful hymns compose, To cymbals set their

CHORUS SPIRITOSO.

songs of praise, Cymbals of common use, and those That loudly sound on solemn days,

Cymbals of, &c.

Cymbals of common use, and those That

Cymbals of common

those That loudly sound on solemn days, That sound on solemn days, on solemn days, on solemn days.

loudly sound on solemn days, That sound on, &c. ADAGIO.

use, and those That loudly sound on solemn days, That loudly sound on, &c.

common use, and those That loudly sound on solemn days, That loudly, loudly sound on solemn days, on sol - emn days, on solemn days.

CHORUS MAESTOSO.

ADAGIO.

Let all who vital breath enjoy, The breath he doth to them af - ford, In just returns of praise employ, Let ev'ry creature praise the Lord, Amen, Amen.

ADAGIO.

POLAND.

"Beyond the glitt'ring starry skies."

J. HUSBAND.

Be - yond, be - yond the glitt'ring starry skies, Far as th' e - ter - nal hills, Far as th' e - ter - nal hills;

TREBLE.

VIGOROSO.

There in the boundless realms of light, Our dear Re - deem - er dwells, Our dear Re - deem - er dwells.

DUETTO. TREBLE AND BASS.

Im - mor - tal angels bright and fair, In count - less ar - - - mies shine, At his right

GRAZIOSO.

hand with gol - - den harps, They of - - - - fer songs di - vine, At his - - - - right

hand with gol - - - - den harps, They of - - - - - fer songs di - vine.

POLAND. CONTINUED.

FULL CHORUS.

SPIRITOSO.

They brought his cha - riot from a - - bove, To bear him to his throne; Clapp'd their tri-

TREBLE.

umphant Clapp'd their tri - - um - phant wings and cried, The glo - - - rious work is done.

MISSIONARY. "From Greenland's icy mountains." WORDS BY BISHOP HEBER.

SYM. CHEERFUL.

TRIO.

TENOR

TREBLE.

From Greenland's i - cy moun - tains, From India's co - ral strand, Where Afric's sunny fountains, Roll down their gol - den

MISSIONARY. CONTINUED.

PIA. FORTE.

PIA. FORTE.

sand, From many an an - cient riv - er, From many a palmy plain, They call us to de - liv - er, Their land from error's chain.

FULL CHORUS. VIGOROSO.

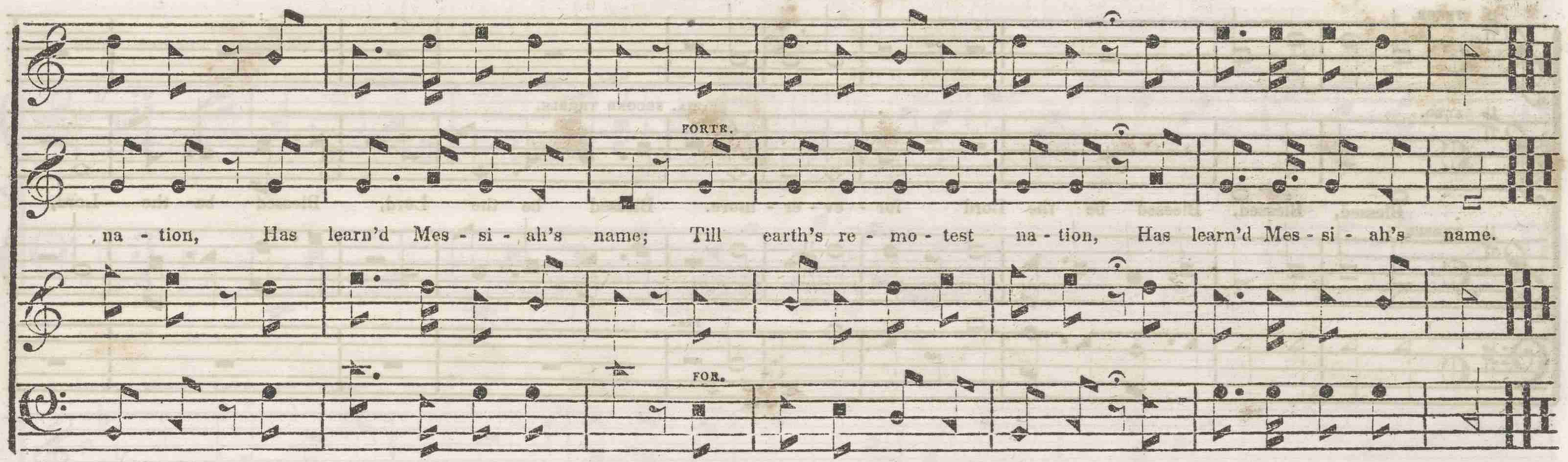
TENOR.

ALTO. PIA.

Sal - va - tion! Oh, sal - va - tion! The joy - ful sound pro - claim, Till earth's re - mo - test

TREBLE.

BASS. PIA.



2 What though the spicy breezes
Blow soft o'er Ceylon's isle;
Though ev'ry prospect pleases,
And only man is vile:
In vain with lavish kindness,
The gifts of God are strown;
The heathen in his blindness,
Bows down to wood and stone.

3 Shall we whose souls are lighted
With wisdom from on high?
Shall we to men benighted,
The lamp of life deny?
Salvation! Oh, salvation!
The joyful sound proclaim,
Till earth's remotest nation,
Has learn'd Messiah's name.

4 Waft, waft, ye winds, his story,
And you, ye waters, roll,
Till like a sea of glory,
It spreads from pole to pole;
Till o'er our ransom'd nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

MISSIONARY. CONTINUED.

PIA. FORTE.

PIA. FORTE.

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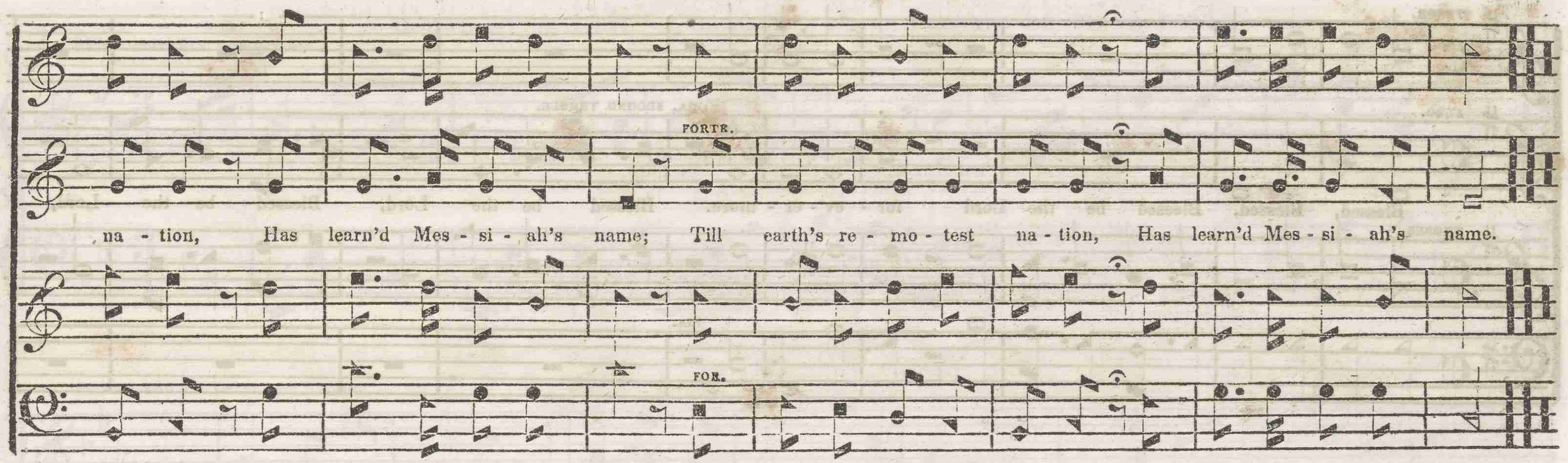
BASS. PIA.



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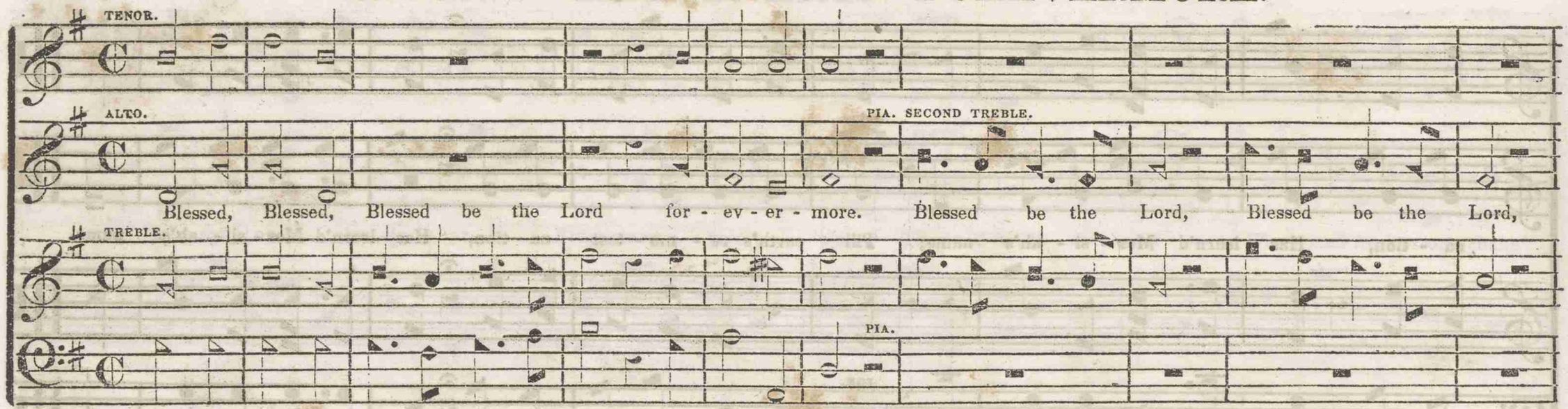
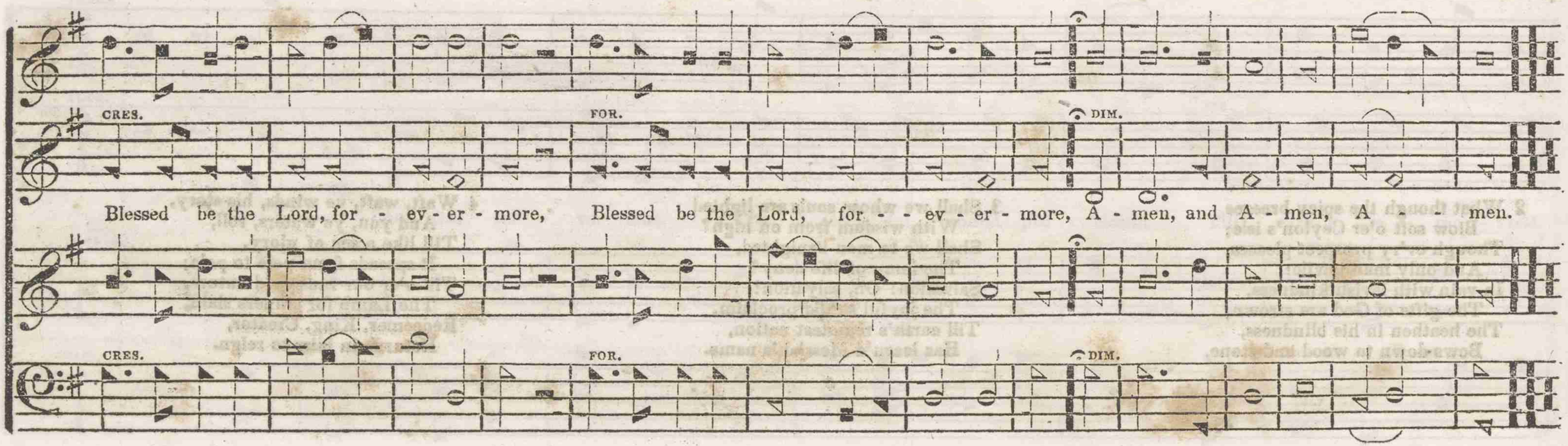
Till o'er our ransom'd nature,
The Lamb for sinners slain,
Redeemer, King, Creator,
Returns in bliss to reign.

BLESSED BE THE LORD FOREVERMORE.

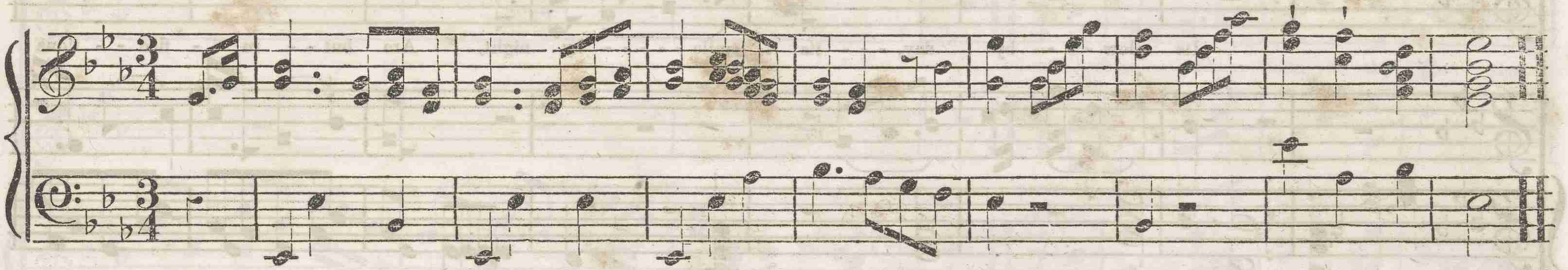




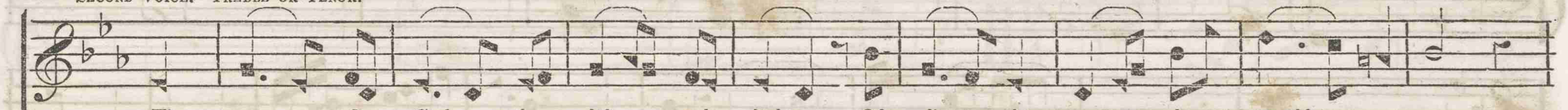
ALL THINGS FAIR AND BRIGHT ARE THINE.

A DUETT, BY O. SHAW. ARRANGED FOR THE ORGAN OR PIANO FORTE.

SYM. ANDANTE AFFETTUOSO.

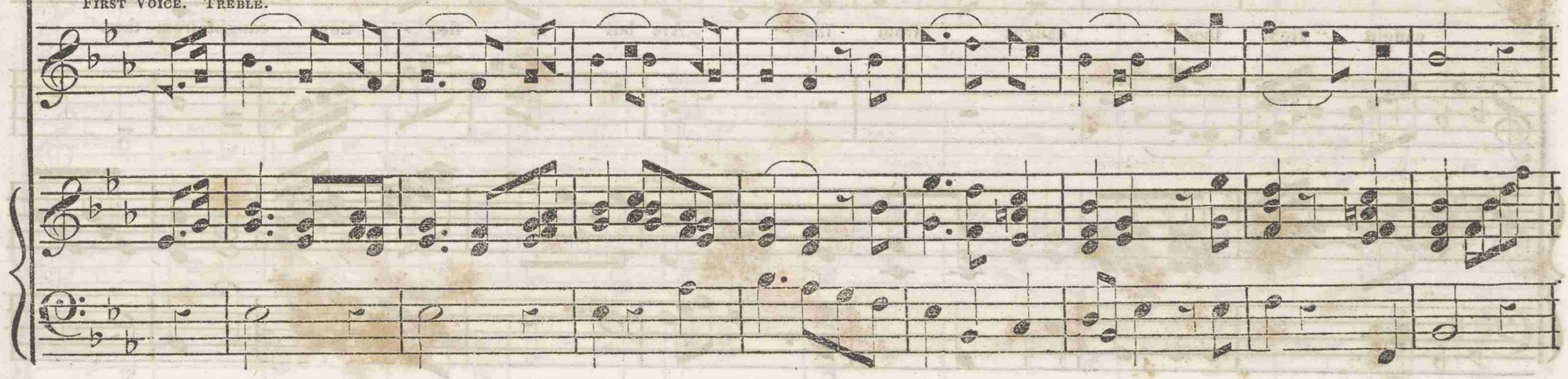


SECOND VOICE. TREBLE OR TENOR.



Thou art, O God, the life and light Of all this won - drous world we see.

FIRST VOICE. TREBLE.



ALL THINGS FAIR AND BRIGHT ARE THINE. CONTINUED.

Its glow - - - by day, - - - its smile - - - - - by night, Are but - - re - - flec - - tions

caught from thee, caught from thee, Are but re - flec - - tions caught from thee.

CRES.

Where'er we turn thy glo - ries

VIVACE.

shine, And all things fair and bright are thine. Where'er we

PIA.

ALL THINGS FAIR AND BRIGHT ARE THINE. CONTINUED.

CRES.

PIA.

turn, Where'er we turn, thy glo - - ries shine, And all things fair

CRES.

PIA.

MEZZO FORTE.

and bright are thine, And all things fair - - - - - - - - and

8vo . . . . . loco. 8vo . . . . . loco.

MEZZO FORTE.

PIA. FOR.

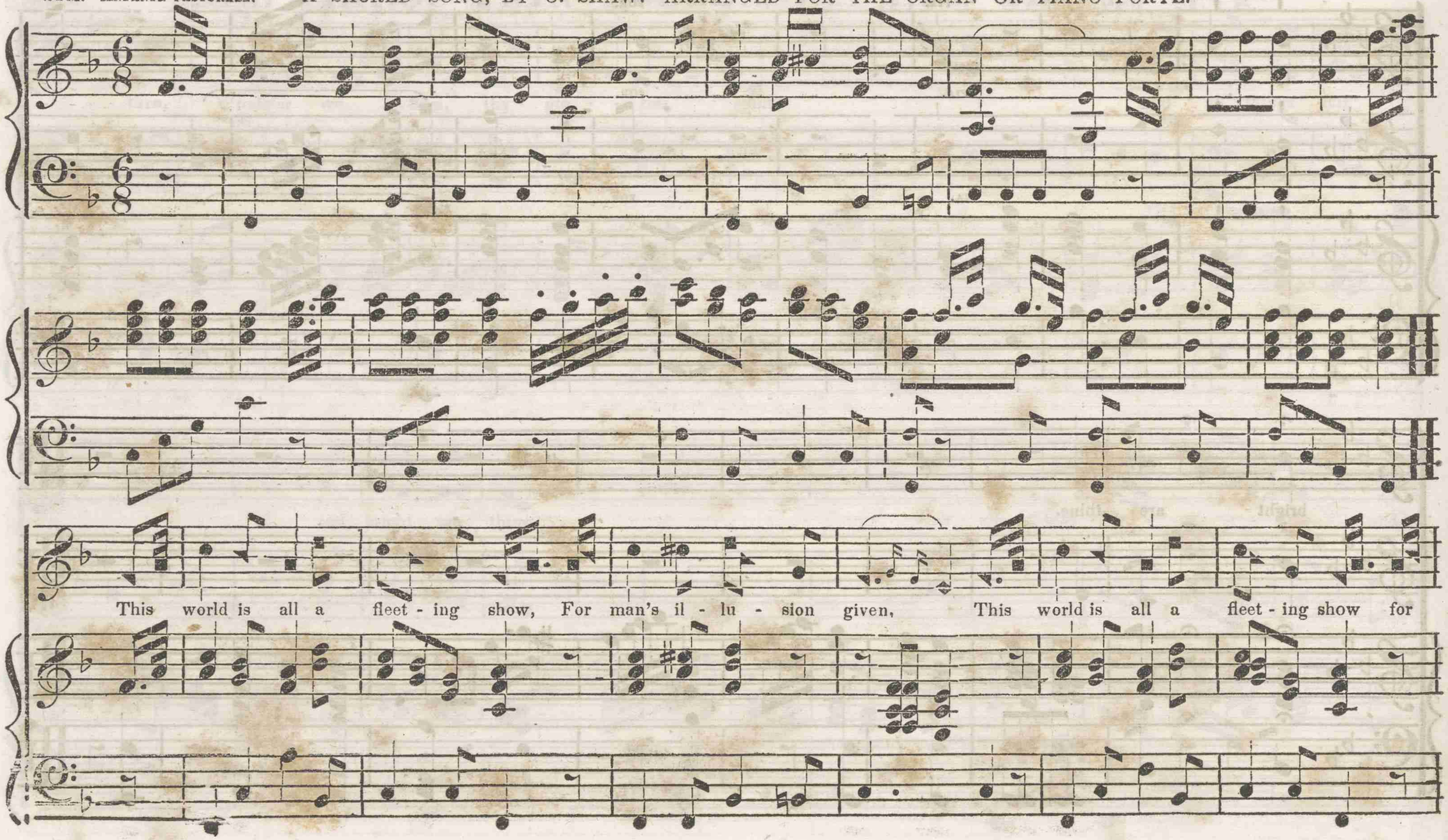
PIA. FOR.

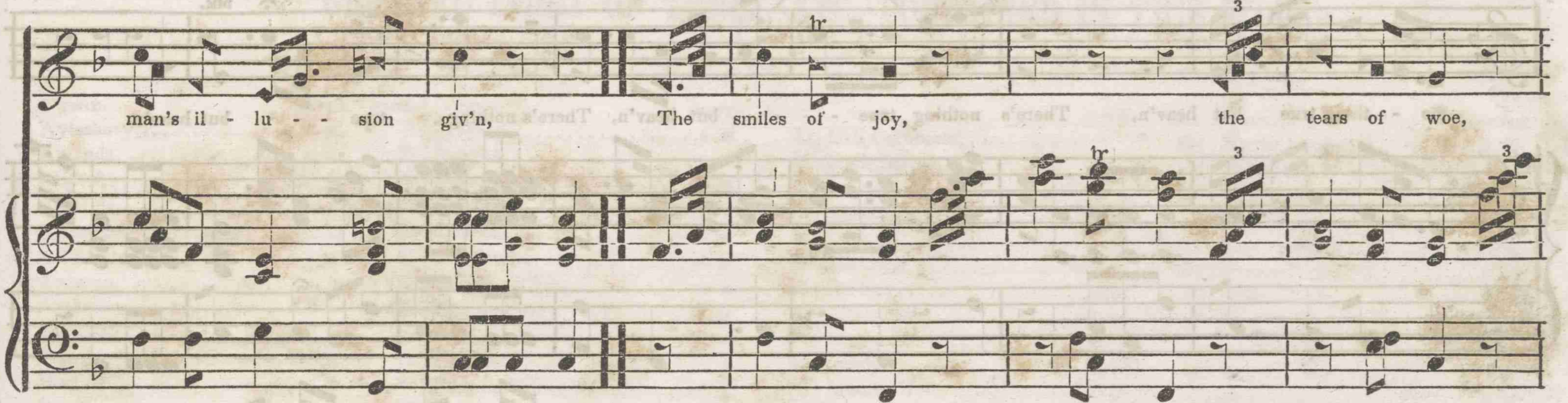
PIA. FOR.

bright are thine.

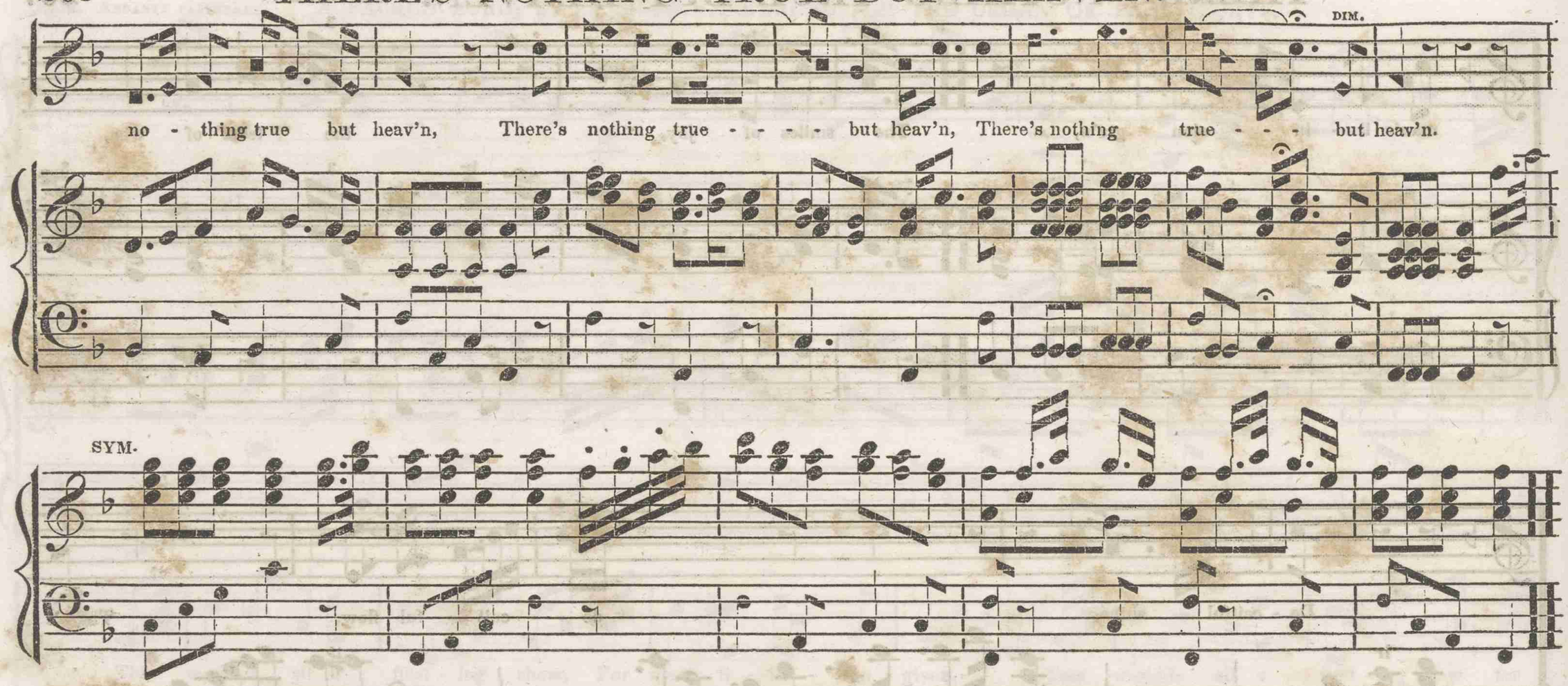
THERE'S NOTHING TRUE BUT HEAVEN.

SYM. ANDANTE PASTORALE. A SACRED SONG, BY O. SHAW. ARRANGED FOR THE ORGAN OR PIANO FORTE.




man's il - lu - - sion giv'n, The smiles of joy, the tears of woe,
De - ceitful shine, de - - ceit - ful flow, There's

THERE'S NOTHING TRUE BUT HEAVEN. CONTINUED.



2 And false the light on glory's plume,
As fading hues of even;
And love, and hope, and beauty's bloom
Are blossoms gather'd for the tomb—
There 's nothing bright but heav'n!

3 Poor wand'rers of a stormy day,
From wave to wave we're driv'n,
And fancy's flash and reason's ray,
Serve but to light the troubled way—
There's nothing calm but heav'n!

N. B. In singing the third line of the second verse, after applying the words "Are blossoms gather'd," to the fourth and fifth bars, from the double bar, untie the six semiquavers in the seventh bar and apply the whole of said third line to the sixth and seventh bars: and in singing the third line of the third verse, after applying the words "Serve but to light," to the fourth and fifth bars, apply the whole of said line to the sixth and seventh bars, in the same manner as directed for the third line of the second verse.

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