

**NEW AND MUCH IMPROVED AND ENLARGED EDITION.**

THE

# **SACRED HARP,**

**A COLLECTION OF PSALM AND HYMN TUNES, ODES, AND ANTHEMS,**

SELECTED FROM THE MOST EMINENT AUTHORS:

**TOGETHER WITH NEARLY ONE HUNDRED PIECES NEVER BEFORE PUBLISHED:**

SUITED TO MOST METERS, AND WELL ADAPTED TO CHURCHES OF EVERY DENOMINATION, SINGING SCHOOLS, AND PRIVATE SOCIETIES.

**WITH PLAIN RULES FOR LEARNERS.**

**BY R. F. WHITE & E. J. KING.**

**TO WHICH IS ADDED APPENDIX I.**

CONTAINING A TRIBUTE OF

**STANDARD AND FAVORITE TUNES NOT COMPRISED IN THE BODY OF THE WORK,**

COMPILED BY A COMMITTEE APPOINTED BY

**"THE SOUTHERN MUSICAL CONVENTION."**

1844.

**APPENDIX II.**

CONTAINING

**77 PIECES OF NEW COMPOSITION BY DISTINGUISHED WRITERS NEVER BEFORE PUBLISHED.**

**PHILADELPHIA:**

**PUBLISHED BY R. C. COLLINS, N. E. CORNER SIXTH AND MINOR STREETS,**

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COLLINS, PRINTER

## PREFACE TO THE SACRED HARP.

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Many efforts have been made to please the public with a collection of Sacred Music; and none but those who make the effort, know how difficult it is to accomplish this task. The Compiler of this work has spared no labour or pains in trying to accomplish this desirable object, having taught music for the last twenty years, and being necessarily thrown among churches of various denominations, and all the time observing their wants in that of a variety of church music, has in this work endeavoured to supply that deficiency which heretofore existed, by placing all the church music within his reach, in one book. That such a compilation is needed, no person of piety, observation, and taste, will deny. While the churches may be supplied from this work, others have not been forgotten or neglected; a great variety will be found suited to singing-schools, private societies, and family circles; in fact, the Sacred Harp is designed for all classes who sing, or desire to sing. The Compiler has not aimed at greatness or self-aggrandisement, but has desired, in his humble position, to benefit the public in general: and therefore has set out this work in a plain, easy, and familiar style; and having passed the meridian of life, and entirely withdrawn from the business of teaching, is disposed to leave this work as a specimen of his taste, and recommend it to a generous public, praying God that it may answer in full the purposes intended.

B. F. WARR.

Hanilton, Harris Co., Georgia. April, 1844.

N. B. This Harp is a selection from the most eminent authors now extant; together with nearly one hundred pieces never before published, all of which have been harmonized and arranged under our immediate inspection expressly for this work.

B. F. WARR & E. J. KISS.

## INTRODUCTION.

A *Singing-school*, to learn and practice Sacred Music, should be a solemn place—a place of prayer; for it is an solemn business to learn to sing the praises of God as it is to learn the word of God. A singing-school should be of the same character as a Sabbath-school or a Bible class; it is, in part, of the same class of schools, and should be conducted with the same solicitude. We think it as much the duty of those who have the ability, to learn to sing the praises of God as it is to learn his word; and no parents or guardians, therefore, should consider their religious education, nor that of their children, complete, without a knowledge of sacred music; nor think they are at liberty to sit silent in the sanctuary, to sing or not, as they please. The gift of a talent to sing, implies an obligation to improve it, and not to offer unto the Lord the halt and lame, but to cultivate the voice that they may sing in edification, and not to be an annoyance to every one near them. Sacred music, when sung in a proper style, will generally produce a religious effect in a greater or less degree. We have had the pleasure of seeing, at public rehearsals of sacred music, very

deep and strong religious impressions made, not only upon the singers, but upon the congregation; and when such words as

“The Lord is in this place,  
We see his smiling face;  
Trembling we now adore him;  
Humbly we bow before him”—

were sung, it seemed that every one present felt their power, and felt something of the majesty of Jehovah. We have known, moreover, very numerous and general revivals of religious conviction, and make their first appearance, in singing-schools. But who ever knew such blessings follow when secular music was practiced in the school, or when the object of public rehearsal was display? We think it is time the Christian public were awake to their duty in this subject.

## OF MUSIC IN GENERAL.

Music consists of a succession of pleasing sounds, with reference to a particular natural sense implanted in us by the Great Author of nature. Considered as a science, it teaches us the just disposition of sounds; and as an art, it enables us to express them with facility and advantage. The tones of music differ from sounds in general, because they vary from each other by fixed intervals, and are measured by certain proportions of time. There is, indeed, in good speaking, a regularity to be observed, which has some resemblance to this art; and to the measure we frequently use the spoken musical; but the inflections of the voice in speech are more variable, and slide as it were by insensible degrees, and cannot easily be limited to rule; whereas the gradations of musical sounds are exactly ascertained, and are brought to an uniform standard.

Music naturally divides itself into Melody and Harmony. Melody is the agreeable effect which arises from the succession of single sounds. Harmony is the pleasing union of several sounds at the same time. Modulation consists in rightly disposing and connecting either the melody of a single part, or the

harmony of various parts. The two primary and essential qualities of musical sounds are, relative sweetness or gravity, and proportional duration. The first property is their relative sweetness or gravity. Bodies of unequal size, length, or tension, emit sounds differing in this respect, and are said to be grave or acute. Human voices differ in this respect, viz. a man's voice is more grave than a woman's; and when the voice moves from a grave to an acute sound, it is said to ascend. Some musicians term it high or low, sharp or flat, grave or acute: any of these terms imply the necessary distinction.

The next property is time, or proportional continuance; and here, without varying the sweetness or gravity of a tone, a difference of movement also may constitute an imperfect species of music, such for example is the drum, where the tones are only distinguished by the celerity with which they succeed each other. The principal distinction, then, of musical sounds, are time and tone; and to the happy combination of these two qualities, is chiefly to be ascribed the pleasing and endless variety of musical art.









# RUDIMENTS OF MUSIC.

## SCALE OF NOTES.


1. Q. How many marks of sound, or kinds of notes are there used in music?


A. There are six kinds of notes used in music, which differ in time. They are the semibreve, minims, crotchets, quavers, semiquavers, and demisemiquavers.


The following scale will show, at one view, the properties and uses learnt to teach.


|               |   |                     |
|---------------|---|---------------------|
| One Semibreve |  | is equal in time to |
| Two           |  | Minims,             |
| Four          |  | Crotchets,          |
| Eight         |  | Quavers,            |
| Sixteen       |  | Semiquavers,        |
| Thirty-two    |  | Demisemiquavers.    |


Q. Explain the preceding 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 a 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.

Notes.—These notes are sounded sometimes quicker, and sometimes slower, according to the several kinds of time. The notes of themselves always bear the same proportion to each other, whatever the kind of time may be.

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 measure rest, always filling the measure, let the kind of time be what it may.

## THE RESTS.

| Rests     | Min. | Crab.      | Quar. | Half-quar.  | Double-quar. |
|-----------|------|------------|-------|-------------|--------------|
|           |      |            |       |             |              |
| Two Bars. |      | Four Bars. |       | Eight Bars. |              |
|           |      |            |       |             |              |

## Q Explain the rests.

A The *whole rest*, or *measure rest*, is a black square underneath the third line. The *minim rest* is the same mark above the third line.

The *crab rest* is resembling like an inverted figure seven.

The *quarter rest* resembles a right figure of seven.

The *semi-quarter rest* resembles the figure seven with an additional mark to the left.

The *double-quarter 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.

A dot set to the right hand of a rest, adds to it half its length, the same as a pointed note, thus:

## 2. MODES OF TIME.

## Q How many modes of time are there used in the work?

A There; three of common, two of triple, and two of compound. The original first mode of common time and the third of triple have been displaced with, they being but little used in the present day.

3. The first mode of common time is known by a figure 3 over a figure 4, having a semibreve for a measure note, or its equivalent in every measure; sung in the case of 3 and 4 rests in the measure, 3 beats with the hand, one down and the other up.

## COMMON TIME.

The second mode is known by a figure 4 over a figure 4, having the same measure note, sung in the case of 4 and 4 rests in the measure, two beats as in the first mode.

The third mode is known by a figure 3 over a figure 4, having a minim for a measure note; sung in the case of 3 and 4 rests in the measure, and beaten as the other two modes.

4. The first mode of triple time is known by a figure 3 over a figure 3, having a pointed semibreve for a measure note, equal to three minims, &c.; sung in 3 and 3 rests in the measure, three beats with the hand, 3 down and 1 up.

## TRIPLE TIME.

The second mode of triple time is known by a figure 3 over a figure 4, having a pointed minim for a measure note, equal to three minims, 3 quarters, &c.; sung in two seconds of time in the measure, three beats, 1 down and 1 up.

COMMON TIME.

1. The first mood of common time is known by a figure 3 over a figure 4, having a pointed semibreve for a measure note, sung in the time of 14 seconds in the measure, two beats with the hand, one down and the other up.



The second mood of common time is known by a figure 3 over a figure 2, having a pointed minime for a measure note, sung in the time of 14 seconds in the measure, two beats as in the first mood.



Q. What do the figures over the measure, 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 measure, 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 measure, in all moods of time.

OF THE SEVERAL MOODS OF TIME.

- 1. Q. Why are the first three moods called common time-moods?  
 A. Because they are measured by even numbers, as 2, 3, &c.
- Q. Why are the next two called triple moods?  
 A. Because they are measured by odd numbers, as 3, &c.
- Q. Why are the remaining two called compound moods?  
 A. Because they are compounded of common and triple time; of common time as the measure is divided equal; of triple time as each half of the measure is divided, having three sixteens, three quarters, or their proportion to each beat.

OF ACCENT.

MARKS OF ACCENT. +, full accent. ′, half accent.

1. Accent is a stress of voice or emphasis on one part of a sentence, strain, or measure, more than another. In the two first moods of common time, the full accent is placed on the first part, and half accent on the third part of each measure. [N.B. Each measure admits of a division into four parts.] In the third mood of common time the measure is generally divided into two parts, and the accent is on the first part; if divided into four parts, it may be accented on the two first moods.

Triple time is divided into three parts to each measure, and the accent is on the first and third part.

Compound time is divided into six parts, and the accent is on the first and fourth parts. In all moods of accent, the first in the measure is full, and the second, partial. The figures which are used to express the time of the several moods, are to be used singly; the under figures are aliquot parts of the semibreve, and the upper figures show the number of such parts in a measure,

as  $\frac{3}{4}$  means two minims in a measure;  $\frac{4}{4}$  means four crotchets in a measure;  $\frac{6}{4}$  two crotchets, &c. In a word, the under figure shows into how many parts the semibreve is divided, and the upper figure shows the number of such parts in a measure, and so of all the measurements of time that may be expressed by figures.

OF MUSIC.

- 1. Q. What is music?  
 A. Music is a succession of pleasing sounds.
- Q. On what is music written?  
 A. On five parallel lines including the spaces between them, which is called a staff; and these lines and spaces are represented by the five seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the several sounds that living in each key-note in music. When eight letters are used, the five is repeated.
- Q. How many parts are there used in vocal music?  
 A. Commonly only four, viz.: Bass, Tenor, Contralto, and Treble; and the lower are placed on the staves for the several parts in the following order, commencing at the space below the first line in each staff.

## RUDIMENTS OF MUSIC.

### SQUARE NOTE NATURAL.

|   |   |     |               |
|---|---|-----|---------------|
|   | B | me  | Space above.  |
|   | A | low | Fifth line.   |
|   | G | mid | Fourth space. |
| F | F | low | Fourth line.  |
|   | E | low | Third space.  |
|   | D | mid | Third line.   |
|   | C | low | Second space. |
|   | B | mid | Second line.  |
|   | A | low | First space.  |
| F | F | mid | First line.   |
|   | E | low | Space below.  |

### TETRIS OR TRIANGLE NOTE NATURAL.

|   |   |     |               |
|---|---|-----|---------------|
|   | G | mid | Space above.  |
|   | F | low | Fifth line.   |
|   | E | mid | Fourth space. |
|   | D | low | Fourth line.  |
|   | C | mid | Third space.  |
|   | B | low | Third line.   |
|   | A | mid | Second space. |
|   | G | low | Second line.  |
|   | F | mid | First space.  |
| D | D | low | First line.   |
|   | C | mid | Space below.  |

### COURSED NOTE NATURAL.

|   |   |     |               |
|---|---|-----|---------------|
|   | A | low | Space above.  |
|   | G | mid | Fifth line.   |
|   | F | low | Fourth space. |
|   | E | low | Fourth line.  |
|   | D | mid | Third space.  |
|   | C | low | Third line.   |
|   | B | mid | Second space. |
|   | A | low | Second line.  |
|   | G | mid | First space.  |
| E | E | low | First line.   |
|   | D | mid | Space below.  |

You may observe that the letters are named or called by the names of one *low* note used in music. You see in the preceding staves that *F* is named *low*, *G* *mid*, *A* *low*, *B* *mid*, *C* *low*, *D* *mid*, *E* *low*, and *F* *low* again; every eighth letter being the first repeated, which is an octave; for every eighth it is an octave.

**Q.** How many notes are there used in music; what are their names, and how are they made?

**A.** All notes of music which represent sounds are called by four names, and each note is known by its shape, viz.: the *me* is a diamond, *low* is triangle, *mid* is round, and *high* is square. See the following example.

**Q.** But in some music books the notes are written in round notes entirely. How do we know by what names to call the notes in these books?

**A.** By first finding the *me*, for *me* is the governing and leading note; and when this is found, the notes on the lines and spaces in regular succession are called *low*, *mid*, *low*, *low*, *mid*, *low*, (*twice*) and those below the *me*, *low*, *mid*, *low*, *low*, *mid*, *low*, (*twice*) after which *me* will come again. Either way, see the following example.

This is the rule for stepping round notes. You must therefore observe that the *me* is placed for the *me* in parts of music it is on that line or space represented by *D*.

But *A* *B* be *low*, *B*, *me* is *mid*..... *E*  
*B* and *E* *low*, it is *low*..... *A*  
*B*, *E* *low*, and *A* *low*, it is *low*..... *D*  
*B*, *E* *low*, *A* *low*, and *D* *low*, it is *low*..... *G*  
*B* *low* be *sharp*, *me* is *mid*..... *F*  
*F* *low* and *G* *low*, it is *low*..... *C*  
*F*, *C* *low*, and *G* *low*, it is *low*..... *G*  
*F*, *C* *low*, *G* *low*, and *D* *low*, it is *low*..... *B*

## FUNDAMENTS OF MUSIC.

As in the following examples, viz.:

| Mus. in its natural & plain. Form or basic one. | Mus. transposed by flats. |                                |                                 |                                    | Mus. transposed by sharps. |                              |                                  |                                  |
|---|---------------------------|--------------------------------|---------------------------------|------------------------------------|----------------------------|------------------------------|----------------------------------|----------------------------------|
|   | B flat, one in the B.     | B flat & B flat, one in the B. | B, B, and A flat, one in the B. | B, B, A, and B flat, one in the B. | F sharp, one in the F.     | F and C sharp, one in the C. | F, C, and G sharp, one in the G. | F, C, G, D, sharp, one in the D. |
| Tone  |                           |                                |                                 |                                    |                            |                              |                                  |                                  |
| Counter one                                     | one                       | one                            | one                             | one                                | one                        | one                          | one                              | one                              |
| Two one   | one                       | one                            | one                             | one                                | one                        | one                          | one                              | one                              |

### CHARACTERS USED IN MUSIC.

10. A **WAVE** or staff is five parallel lines, on which notes and other musical characters are written.

Leger line

11. **Leger lines** are short lines added to the extreme staff or staff, so as to embrace such notes as may transcend its boundary.

Leger line

12. A **BRACE** is drawn across the end and of a staff, showing that all the parts enclosed are to be sung together; and the order of those parts is as follows: the lowest is Bass; next above, Tenor; and, of two three parts, the third is Treble; but if the Counter is added, the fourth part is Treble, and the third, Counter.

13. The **G Clef** stands on G, second line of the tenor or alto staff, and denotes that line four times. It is always used in tenor and treble, and sometimes in counter.



14. The **C Clef** stands on C, middle line; it used only in counter.



15. The **F Clef** is placed on the fourth line of the voice, and belongs to the bass or lower part in music.



16. A **single bar** is a plain line or mark across the staff, and divides the time into equal parts, according to the kind of time and measure used.



17. A *space note* is a note that fits a measure, i. e. there are four to numbers, whichever what it is or was.



18. A *dot or point* on to the right hand of a note, adds to that note half its length and if placed by the first note in the measure, it diminishes from the succeeding part of the measure, by reducing the next note to a smaller denomination. If the point is placed last in the measure, it reduces the preceding note to a smaller denomination. The point never extends or adheres out of the measure in which it is placed.

EXAMPLE.

A pointed semibreve is equal to three minims; a pointed crotchet to three quavers; and a pointed quaver to three sixths, &c.



19. A *Flat\** set immediately preceding or before a note, adds a half a note; i. e. causes it to be sung half a tone lower than it would be without the flat.



20. A *Sharp* set before a note, raises it half a note; i. e. causes it to be sung half a tone higher than it would be without the sharp.



21. A *natural* restores a note from flat or sharp to its natural sound.



22. A *Bar* over or under any number of notes, shows that they must be sung in one syllable, ending softly from one note to another. The bars of the notes are often joined together, which answers the same purpose as a bar.



\* We sometimes change to such accidentals flats and sharps, when they redound from propriety.

23. A *Figure 2* over or under three notes, is a mark of dissonance, and shows that they must be sung in the time of two of the same kind, without a figure.



24. A *Tail* shows that the note over which it is placed should be worked with a soft roll.



25. A *Stave* shows the place of the succeeding note on the staff.



26. A *Staccato* is seldom used in vocal music. The space over which it is placed should be sounded distinct and emphatically.



27. *Appoggiatura*, or grace notes, are small notes added and set before or after regular notes, to guide the voice more gracefully into the sound of the succeeding note.



28. The *Double Bar* shows the end of a strain or line of poetry, and sometimes where to repeat.



29. The *Hold* is seldom before vowels; the note over which it is placed is always held longer than its usual sound, and is to be worked with strength to the centre of the note, then the voice is taken off into and runs to the end of the note or strain.



30. A Repeat shows that the note is to be sung twice from it to the next double bar or time.



31. Figure 1, 2, in double ending, at the end of a strain, or at the end of a tune, shows that the note or notes under 1 are to be sung before you repeat, and those under 2 after repeating those under 1; but if the notes are tied together with a slur, both are sung the second time, as in the second example.



32. A Coda shows the end of a tune or section.



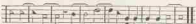
33. A Fermata denotes a repetition of preceding words.



34. Changing notes are notes set immediately over each other on the same staff, notes of which may be sung, but not by the same voice. If two persons are singing the same part, one may sing the upper, and the other the lower note.



35. A Syncopation is where notes are driven out of their common order, by commencing in one measure and ending in the next, and tall across the bar with a slur, representing the same letter; but if they vary from the same letter, it comes under the denomination of a slur.



In all syncopated notes both notes are sounded, and the first called by voice; (that is the first.)

36. A Complex is where two or more notes are tied together in the same measure, embracing both accents (that is the necessary) within its limits, (if there be two) in that case all the enclosed notes are sounded, and but the first one called, viz: if they all represent the same letter. But if they vary from the same letter, it denotes the complex, and is denominated a slur.

Examples of Complex.



37. Q. What is meant by ornaments or syncopated notes?

A. It is when a note is set out of its usual order, requiring the accent to be upon it, as though it were in the usual place of the accent, as in common time, having half the time of the measure to the middle; or a strain between two measures, or a trilllet preceding a pointed note, or a crutch between two quavers, &c.



OF THE CLIFF OR CLEFTS.

38. This character derived its name from two Latin words, (Clavis signum,) signifying a sealed key, and is set at the beginning of every part of music, and serves as a key to open the scale of characters, and fully determine their import. If this character is set high on the staff, the music runs low; while, on the contrary, if set low, the music runs high; because the letters of Characters are independent characters, and are shown above the staff which stands low on the staff, and below the staff which is set high on the staff, (the lowercase *c*) the *F* staff stands on the fourth line of the bass staff, and is a third from the top or first staff; and the *C* staff stands on the second line of the treble and whole staff, and is the third from the bottom of that staff; the *alto* or contralto, occupying the position between the other two; thus we see the bass assigned to the greatest of male voices, and the tenor to the highest of male voices; the alto to the most shrill female voices; the contralto to the greatest of female, and boys voices; unless the contrary be written on the *G* or *F* staff, and if so, make the first and most acute voices of both male and female, and perform it on the contrary part.

## FUNDIMENTS OF MUSIC.

### THE GENERAL SCALE, AND RULES FOR FITTING OR KEYING MUSIC.


The diagram illustrates the general scale on a grand staff. The treble clef (labeled 'Treble clef') and bass clef (labeled 'Bass clef') are shown. The notes are labeled with letters: G (first space), A (second space), B (third space), C (fourth space), D (fourth line), E (fifth line), F (first space above), and G (second space above). Brackets indicate intervals: 'A first space Natural key of the Major mode' (G-A), 'A first space Natural key of the Minor mode' (G-A), 'A second space C Natural key of the Major mode' (C-D), 'A second space C Natural key of the Minor mode' (C-D), 'A third space E Natural key of the Major mode' (E-F), 'A third space E Natural key of the Minor mode' (E-F), 'A fourth space G Natural key of the Major mode' (G-A), and 'A fourth space G Natural key of the Minor mode' (G-A).


39. The above is a representation of the general scale, showing the connection of the parts, and also what kind of the general scale each line, line, or space is, either of the octave, represents; for instance: A, the minor key, occupies the 2d, 3d, and 11th notes of the general scale; C, the natural major key, the 4th, 11th, and 18th. Thus it will appear that every octave being various, are considered one and the same sound. Although the last in the scale is the repeat, and its name for use is not transposed, will rather be on the 1st and 18th degrees as above stated, yet with the same property we may transpose them on the 9th, 17th, 25th, &c. degrees; for when we refer to a principle for the sound of either of the foregoing keys, if it be properly constructed, it will exactly correspond to the 9th, 17th, 25th, &c. degrees of its general scale. Thus by descending the octave, we get the sound of the natural key; then by ascending a 2d, 4th, or 6th, as the case may require, we readily discover whether the piece be properly keyed. If we find, after descending the octave, we can ascend to the highest note in the treat or treble, and can pronounce them with ease and freedom, the piece may be said to be properly keyed, but if, on the contrary, after descend-

ing, we find it difficult to ascend as above, the piece is improperly keyed, and should be so altered.

NOTE.—This method of proving the keys is infallible to individuals, and will hold good in choral, when we suppose the reader or leader capable of judging for the command of voices.

The above scale comprises three octaves, or twenty-two sounds.

The F clef,  used on the fourth line (as the bass), shows that that line is the seventh sound in the general scale.

The G clef,  used on the second line in the treble and treble shows that that line, in the treble, is the eighth sound in the general scale, and in the treble, (when performed by a female voice,) the seventh sound; for if the treble as well as the bass were performed entirely by men, the general scale would comprise only three



**musical notes, the treble staff is raised only six inches above the bass, in consequence of the female voice being naturally an octave above the male's, and to transfer the treble to usually assigned. The notes (\*) show the natural place of the woman's voice.**

When the *C* staff



is used, (though it has now become very common to write women on either the *C* or *F* staff,) the middle line in the woman is in unison with the *third* space in man (\*), and a seventh above the middle line in the bass, &c.

Two women equally high or equally low, however unequal in their faces, are said to be in unison, one with the other. Consequently *E*, on the lower line of the treble staff, is in unison with *E*, on the fourth space of the bass; and *E*, on the third space in bass, is in unison with *E*, on the first line of the treble, and an octave below *E*, the lower line of the treble. [?] See the General Scale. From any one letter in the general scale, another of the same name, the interval is an octave—see from *F* to *B*, *D* to *D*, &c.

Approximately to the *F* and *G* staff 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 treble, and a third 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 treble or sixth; the interval will appear as just stated; and to find any other interval, count either ascending or descending, as the case may be.

EXAMPLE.

C   D   E   F   G   A   B   C

Unison   Octave   Ninth   Tenth   Eleventh   Twelfth   Thirteenth   Fourteenth   Fifteenth

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

In the preceding 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 male voices, (as is customary,) an octave may 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 between the base and treble, in the first measure, would be a Eleventh, or double octave; in the third measure, the same as *E*, 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 make a twelfth; an octave and a sixth, a thirteenth; an octave and a seventh, a fourteenth; two octaves a Eleventh, &c., always including both the first and last note.

#### OF HARMONY AND COMPOSITION.

44<sup>th</sup> Harmony consists in the proportion of the distance of two, three, or four sounds, performed at the same time, and striking in a most pleasing manner to the ear.

The notes which produce harmony, when sounded together, are called *notes*, and their intervals, *consonant intervals*. The notes which, when sounded together, produce a disagreeable sound to the ear, are called *dissonant*, and their intervals, *dissonant intervals*. There are but four consonants in music, viz. unison, third, fifth, and sixth; (their eighth or octave, are also consonant.) 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 consonants employed together, in composition.

*N.B.* The meaning of imperfect signifies that it wants a seventh of its perfection, to what it does when it is perfect; for as the lesser or imperfect third includes but three half notes, the greater or major third includes four, &c. The dissonant are a second, a fourth, a seventh, and their octave; 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 remarks is one of them) seem very partial to the greater fourth, and frequently select it in composition.

## FUNDIMENTS OF MUSIC

The following is an example of the several intervals and diatonic, and their relative nature them:

|              | UPWARDS. |    |    |    | DOWNS. |    |    |
|--------------|----------|----|----|----|--------|----|----|
| Sopr. Chord. | 1        | 2  | 3  | 4  | 5      | 6  | 7  |
|              | 8        | 9  | 10 | 11 | 12     | 13 | 14 |
| Trio (Bass). | 15       | 17 | 19 | 20 | 18     | 16 | 15 |
|              | 22       | 24 | 25 | 27 | 28     | 31 | 32 |

Nevertheless the 3d, 4th, 5th, 6th, are properly diatonic, yet a slight suspension may give them to some advantage, provided a full chord of all the parts immediately follow: they will then answer a similar purpose to each, which being used previously to each, gives the latter a more pleasing harmony. Although the 3d is really a diatonic, yet it is very often used in composition. The rough sound of the 4th may be so modified by the sweetness of the 5th and 6th as to harmonize almost as well as any three sounds in nature; and it would be reasonable to suppose that where we have two perfect chords, a diatonic may be introduced with very little violation to the laws of harmony; but as it is the most difficult part of composition to use a diatonic in such a manner and place as to show more fully the power and beauty of music, we think composers should only use three separately. Yet it is much better to have all seven, than to have too much used or misused; and always let them be followed by a perfect chord.

### OF THE DIATONIC SCALE, MAJOR AND.

41. The diatonic scale is composed of tones and semitones. From the key to the second sound above is a tone; from the second to the third a tone; from the third to the fourth a semitone; from the fourth to the fifth a tone; from the fifth to the sixth a tone; from the sixth to the seventh a tone; and from the seventh to the eighth a semitone; observing that two whole tones and two semitones compose an octave.

### OF THE MINOR KEY.

42. The minor key differs from the major because of the semitones occurring between the second and third, and fifth and sixth sounds from the key.

It is unnecessary to go further on the subject of suspensions; for they are natural to the voice, and cannot be avoided by natural performance. It should rather be known that they do exist, and where they are.

### OF DEGREES.

43. A degree is the interval from one letter to another in immediate succession. The first letter is the scale of letters in the Introduction, for the first degree; the second letter only two degrees, and in the beginning of the second degree, three letters will form two degrees, &c.

### OF RELATIVES.

44. Whatever the key may be, whether natural or artificial, the same relations are produced by the key; the sixth above and the third below are relative notes to the major mode; the sixth below and the third above are relative notes to the minor mode.

45. The reason why one tone is in a sharp key and another in a flat key is, that the third and sixth sounds ascending in the sharp key, are half a tone higher than the same intervals in the flat key; and always beyond music is generally applied to poetry that is exultating, spirited, and cheerful; while flat keyed music is applied to poetry that is serious, pathetic, and melancholy.

### EXAMPLE OF THE KEY.

46. In the Major key, from low to low, its third, the interval is two tones, [a Major third:] from low to low, its sixth, the interval is four tones and a semitone, [a Major sixth:] and from low to an, its seventh, the interval is five tones and a semitone, [a Major seventh.]

In the Minor key, from low to low, its third, the interval is one tone and a semitone, [Minor third:] from low to low, its sixth, the interval is three tones and two semitones, [a Minor sixth:] and from low to an, its seventh, the interval is four tones and two semitones, [a Minor seventh.]

To prove the utility of removing the key, I will produce an example. Let the tone "B-flat" be written on key note A, (natural flat key,) instead of B, in

Major Key.

Minor Key.

proper key, and, besides the measurements of multiplying finger lines, the same would be able to perform it, the table is particular.

**RUFFIELD** on G, in proper key, from the repeat.

The same on A, in second, or natural key A.

45. There are seven sounds bearing distinct names, from their situation and effect in the scale. The key note is called the tonic, the next above, of its second, the supertonic; the third, the mediant; the fourth, the subdominant; the fifth, the dominant; the sixth, the submediant; and its seventh, the leading note.

Tonic. Supertonic. Mediant. Subdominant. Dominant. Submediant. Leading Note.

Q. Why is the key note or tonic numbered one?

A. Because it is the sound most natural to the voice, and determines the principal parts of every piece of music, and from which all other sounds in composition are deduced; it is therefore made a choice, having the first and most important position in music. A regular piece always ends with it; hence, in giving the pitch of a piece of music, it should be sounded.

The fifth is the next important sound, and is called a dominant, from its being a perfect fifth, which cannot be varied by natural progression; and produces a sweeter sound than any other, compared with the tonic.

The third is the next important sound, and is called the mediant, from its being midway between the tonic and dominant; this, in some respects, is the most important note or sound in the scale, because it determines the major from the minor mode.

The sixth is the next important sound, and is called the submediant, it being of minor value to the various mediant or third, and it midway between the fourth and eighth sounds. This sound will run as a descending chord from the octave, and is an imperfect chord with the tonic.

The fourth is the next in order, and is called a subdominant, it being a descending fifth from the octave, and will run with the eighth, sixth, and second, from the tonic, and is of minor value to the fifth from the tonic.

The second is called the supertonic, from its being next above the tonic, and will only run with the fourth and sixth sounds from the tonic.

The seventh is the leading note, leading all other notes in their order in the key. By this note the system of submediant is made convenient and convenient.

## OF FLATS AND SHARPS.

48. Many inquiries have been made why B is first sharped, and F is first sharped; in answer to this inquiry, B and E are natural sharp notes, and are first sharped, F and C are natural flat notes, and are first sharped. In the natural scale of music, the first semibreve occurs between B and C, and the next between E and F; and sharps being marks of elevation, F is first sharped for the purpose of elevating the letter F, which was formerly depressed by a semibreve between E and F. The letter C is next sharped for the purpose of elevating the letter C on the same general principle; and so on through the scale of seven letters, until every letter takes its proper elevation and position.

When B is sharped, it removes the semibreve which existed between B and C, and makes it a whole tone, and places the semibreve between E and F. Now, E is sharped for the same general purpose. It will be observed that a sharp, when sharped, operates on the upper part of a semibreve degree, but a flat on the lower part of a semibreve degree. Furthermore, when a sharp is set, it raises the note two letters, and makes it first, and spaces the notes, as from B to F, which is five letters ascending, and four descending; and when a flat is set, it raises the note four letters, and makes it first, and spaces the notes in like manner, as from B to E. Thus by raising the entire letter twice, at the beginning of each interval, five and four would make ten right.

|            |   |   |
|------------|---|---|
| BY SHARPS. | 1. A 2 <sup>th</sup> from B, in its natural place, will bring us to.....      | F |
|            | 2. A 2 <sup>th</sup> from F, in its natural place, will bring us to.....      | C |
|            | 3. A 2 <sup>th</sup> from C, in its natural place, will bring us to.....      | G |
|            | 4. A 2 <sup>th</sup> from G, in its natural place, will bring us to.....      | D |
|            | 5. A 2 <sup>th</sup> from D, in its natural place, will bring us to.....      | A |
|            | 6. A 2 <sup>th</sup> from A, in its natural place, will bring us to.....      | E |
|            | 7. A 2 <sup>th</sup> from E, in its natural place, will bring us back to..... | B |
| BY FLATS.  | 1. A 2 <sup>th</sup> from B, in its natural place, will bring us to.....      | E |
|            | 2. A 2 <sup>th</sup> from E, in its natural place, will bring us to.....      | A |
|            | 3. A 2 <sup>th</sup> from A, in its natural place, will bring us to.....      | D |
|            | 4. A 2 <sup>th</sup> from D, in its natural place, will bring us to.....      | G |
|            | 5. A 2 <sup>th</sup> from G, in its natural place, will bring us to.....      | C |
|            | 6. A 2 <sup>th</sup> from C, in its natural place, will bring us to.....      | F |
|            | 7. A 2 <sup>th</sup> from F, in its natural place, will bring us back to..... | B |

This accounts for the customary rules of transposition, viz—

|  |   |
|--|---|
| The natural place for me is on.....          | B |
| If B is ♯, we go to.....                     | E |
| If B and E are ♯, we go to.....              | A |
| If B, E, and A are ♯, we go to.....          | D |
| If B, E, A, and D are ♯, we go to.....       | G |
| If B, E, A, D, and G are ♯, we go to.....    | C |
| If B, E, A, D, G, and C are ♯, we go to..... | F |
| If F be ♯, we go to.....                     | C |
| If F and C be ♯, we go to.....               | G |
| If F, C, and G be ♯, we go to.....           | D |
| If F, C, G, and D be ♯, we go to.....        | A |
| If F, C, G, D, and A be ♯, we go to.....     | E |
| If F, C, G, D, A, and E be ♯, we go to.....  | B |

## A SCALE, SHOWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE KEY BY SHARPS AND FLATS.

Key sign.      SHARP KEYS BY SHARPS.      Natural place.

Key sign.      SHARP KEYS BY FLATS.      Natural place.

Key sign.      SHARP KEYS BY SHARPS.      Natural place.

Key sign.      SHARP KEYS BY FLATS.      Natural place.

A SCALE, SHOWING THE SITUATION OF THE SEMITONES IN EVERY TRANSPPOSITION OF THE *ME* BY FLATS AND SHARPS.

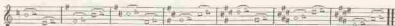
Natural place of the Semitones.

BY FLATS.



Natural place of the Semitones.

BY SHARPS.



Observe that, by six flats or six sharps, (including the natural place,) the keys occupy every letter in the scale, and by the same number of either sharps, (including the natural place,) the whole octave is divided into semitones; and it is impossible to use another flat or sharp in transposition, for seven flats or sharps would only put them in their natural place. You may also observe, that one flat, or six sharps, places the semitones precisely in the same situation; and that one sharp, or six flats, has the same effect; and two flats or five sharps, and two sharps or five flats, &c.; and with six flats or one sharp, one of the semitones is in its natural place; i. e. between B and C. Also with six sharps or one flat, one of the semitones is in its natural place, i. e. between E and F; and we suppose the reason why both of these characters are used in transposition, is to save the trouble and time of making so many of either character; for a person can make one flat much quicker than six sharps, or one sharp quicker than six flats, &c.

OF INTERVALS.

10. There are seven intervals in the scale, being *Seconds*, *thirds*, *fourths*, *fifths*, *sixths*, *sevenths*, and *Octaves*. *Major seconds*, *Major thirds*, *Major fourths*, *Major fifths*, *Major sixths*, *Major sevenths*, *Major octaves*.

As the scale affects of only twelve semitones, as an octave, by covering the first and last note, (which are distant in truth three, and really four and the same sound in effect,) contains thirteen sounds, yet it has but twelve intervals because the twelve sounds properly be called an interval; and the sharp fourth and flat fifth, although necessarily distinguished in harmony, are performed on keyed instruments with the same keys, and make but one interval.

## REMOVAL OF THE KEY NOTE.

22. When we remove the key note of the major mode, the arrangement is effected by sharpening its fourth, which becomes a seventh to the new key note, and a fifth from the former key note; or by flattening its seventh, which becomes a fourth to the new key note, viz., the fourth of the former key. The minor key note is removed by sharpening its sixth, which becomes a second to the new key note; or by flattening its second, which becomes a sixth to the new key note.

The following table exhibits a regular succession of keys, beginning with the natural, and continued till all the letters are sharpened and flattened; together with the letters that represent *fa* and *la* in every transposition of the *sol* by flats and sharps. More than four of either of these characters are seldom used.

|  | Letter<br>to the<br>sol | Major<br>key | Minor<br>key | Letter<br>to<br>fa. | and | Letter<br>to<br>fa. | Letter<br>to<br>la. | and | Letter<br>to<br>la. |  |
|--|-------------------------|--------------|--------------|---------------------|-----|---------------------|---------------------|-----|---------------------|--|
| Natural, <i>sol</i> is <i>sol</i> .....              | B                       | C            | A            | C                   | and | F                   | A                   | and | E                   |  |
| <b>BY SHARPS.</b>                                    |                         |              |              |                     |     |                     |                     |     |                     |  |
| 1 sharp <i>re</i> , <i>sol</i> is <i>re</i> .....    | F                       | G            | E            | C                   | and | G                   | E                   | and | B                   |  |
| 2 sharps <i>mi</i> , <i>sol</i> is <i>mi</i> .....   | C                       | D            | B            | D                   | and | G                   | B                   | and | F                   |  |
| 3 sharps <i>fa</i> , <i>sol</i> is <i>fa</i> .....   | G                       | A            | F            | A                   | and | D                   | F                   | and | C                   |  |
| 4 sharps <i>sol</i> , <i>sol</i> is <i>sol</i> ..... | D                       | E            | C            | E                   | and | A                   | C                   | and | G                   |  |
| 5 sharps <i>la</i> , <i>sol</i> is <i>la</i> .....   | A                       | B            | G            | B                   | and | E                   | G                   | and | D                   |  |
| 6 sharps <i>si</i> , <i>sol</i> is <i>si</i> .....   | E                       | F            | D            | F                   | and | B                   | D                   | and | A                   |  |
| 7 sharps restores to the natural.....                | B                       | C            | A            | C                   | and | F                   | A                   | and | E                   |  |
| <b>BY FLATS.</b>                                     |                         |              |              |                     |     |                     |                     |     |                     |  |
| 1 flat <i>re</i> , <i>sol</i> is <i>re</i> .....     | E                       | F            | D            | F                   | and | B                   | D                   | and | A                   |  |
| 2 flats <i>mi</i> , <i>sol</i> is <i>mi</i> .....    | A                       | B            | G            | B                   | and | E                   | G                   | and | D                   |  |
| 3 flats <i>fa</i> , <i>sol</i> is <i>fa</i> .....    | D                       | E            | C            | E                   | and | A                   | C                   | and | G                   |  |
| 4 flats <i>sol</i> , <i>sol</i> is <i>sol</i> .....  | G                       | A            | F            | A                   | and | D                   | F                   | and | C                   |  |
| 5 flats <i>la</i> , <i>sol</i> is <i>la</i> .....    | C                       | D            | B            | D                   | and | G                   | B                   | and | F                   |  |
| 6 flats <i>si</i> , <i>sol</i> is <i>si</i> .....    | F                       | G            | E            | G                   | and | C                   | E                   | and | B                   |  |
| 7 flats restores to the natural.....                 | B                       | C            | A            | C                   | and | F                   | A                   | and | E                   |  |

OF THE KEYS.

11. Q. How many keys are there in music?  
 A. Two: the minor or flat key, and the major or sharp key.  
 Q. What are the natural letters for these keys?  
 A. A and C; A for the minor or flat key, and C for the major or sharp key.  
 Q. How are they known?  
 A. By the last note in the bass, which is always the key note or tonic. Should it be flat, immediately below me, the name is in a flat or minor key; but if not, immediately above me, it is in a sharp or major key, observing that the semibreves are always equally distant from the key note or tonic, whether it be natural, or successively an interval position.

ON THE MODULATION OF THE KEY.

12. The modulation or changing of the key note from one letter or given tone to another, is so frequent in regular composition, particularly in Ad Libitum, that the performers will be very often embarrassed, unless they beforehand acquire a knowledge or habit of discerning these changes.  
 The transition of the key from one letter to another is sometimes effected by gradual preparation, as by accidental flats, sharps, or naturals. When the change is gradual, the new key is announced by flats, sharps, or naturals. But if the change is sudden, the usual signs or characters at the beginning of the stave are either altered or renewed, as in the Christian Song.

TRANSITION IN THE MAJOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of C into G, by a sharp in F.

Key of G into D, by an additional sharp in C.

On low me low      On low me low

On low      On low

TRANSITION IN THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

Key of A into E, by one sharp.

Key of E into B, by an additional sharp in C.

On low me      On low me

On low me      On low me

## MISCELLANEOUS DIRECTIONS.

33. It is as essential to good singing as to good speaking, that some words and syllables should have more stress of voice than others; and that the most syllables should be accented in singing as in speaking. Such words and syllables are called *accented* or *emphatic*. If the poetry is properly constructed, the emphatic syllable falls on the accented part of the measure; if otherwise, the emphasis of the words must be attended to, and the accents of the music adjusted. The teacher should require some lines to be rehearsed with the proper emphasis, and then sing with the same emphasis.

## VOCAL BREATH.

34. The breath should not be drawn in singing, any more than in speaking, in the middle of a word; but when several notes belong to one syllable, should there be interruptions between them; but the several notes should be blended with each other, but not without distinction. In fact, the breath should be an *affected* organ, that follows and follows of one organ.

The pleasure of breathing regularly at a particular place in each measure should be specially practiced; and also the habit of having the vocal strings to take breath. The breath should be taken quickly, yet gently.

## SPECIAL PRACTICE.

35. Musical expression depends chiefly on the feeling which the singer possesses and imparts to the performance by the proper tone and hurried delivery of words; tones, in singing, the teacher should select such points as would improve his singers, and then, by prompt and example, be conversant in his exercises to impress on them the importance of expressing the sentiment, and the great error of starting several words in a thoughtless manner.

## QUALITIES OF VOICE.

36. The most essential qualities of a good voice are purity, firmness, freedom, and intensity.

Teachers should occasionally show the propriety of using correct sounds, by setting three people alternately to sing two or more sounds which will produce discords, and then others that will produce concords; and then exhibit the difference between them.

## ON CORRECT SOUNDS.

37. When a bad sound is heard from the pupil, the teacher should indicate that sound, and then correct it with a correct sound, with the use of the appropriate organ; which will enable the pupil to see and correct the faulty sound. Teachers should, in this, be very careful to treat it in such a way as not to give advantage, or embarrass the pupil.

## HOW TO HOLD THE VOICE.

38. For exercise and composed time, confine the arm to the body, let the head stand from the wrist forward, and position the head with the hand above, straight down and straight up.

For rapid time, for the first down beat, incline the edge of the hand, on the back of the lip; second beat, throw the hand flat down; third beat, raise it straight up.

## SILENT LESSONS.

## CONSTRUCTION OF THE VOICES.

39. In performing melody lessons, the teacher should have his pupils to learn well the sound, the name, and the number of each note, from 1 to 8, so they can apply them in melody or harmony; note the eight notes, for instance, and apply them, 1, 2, 3, 4, 5, 6, 7, 8; 2, 7, 6, 5, 4, 3, 2, 1. The key name is numbered 1, the first 2, and so on to 8, either ascending or descending; and when you arrive at the 8th, if the piece should go beyond it, the 8th becomes 1, and is repeated as directed for the first others.

Let your pupils make three notes, as *low*, *ed*, *low*, or 1, 2, 3, and sound them successively, until they can sound them well; then let them alternately take 1 and 2 as *low*, *low*, until they can sound them correctly; then let them go on to four notes, and teach well the difference between 1 and 2, and 2 and 3, for the low and mixed degrees are tones, and the next a semitone. (What is meant by a degree in the voice? Does one sound be another in immediate succession?) When you have thus trained the pupil go on to the eighth sound, and another exercise will occur between the 7th and 8th sounds. (These correspondences are shown in the chart here.) In performing the keyed notes, you will observe that the correspondences between the 2d and 3d, and 5th and 6th sounds, and are invariably between *ee* and *low*, and *low* and *low*, but those, where you may, inappropriately, when represented by their natural letters, are between 2 and 3 and 5 and 6.





## FUNDAMENTS OF MUSIC.

Two systems of musical notation for piano accompaniment. Each system consists of a treble clef staff and a bass clef staff. The first system has a treble staff with a melody line and a bass staff with a rhythmic accompaniment. The second system is similar but with a different bass line. There are plus signs above the treble staves and below the bass staves, indicating fingerings.

## INTERVALS.

When we sing, let's sing our hearts;      When we sing, let's sing to God;      When we talk, we'll speak the truth;      When we talk, we'll speak the truth;  
 When we walk, let's walk our path;      When we walk, let's walk to God;      When we pray, we'll pray to God;      When we pray, we'll pray to God.

## GENERAL OBSERVATIONS.

1. Persons that are well acquainted with all the various characters in profanity (or music) they may also be able to sing their part in their time, and yet their performance be far from pleasing; if it is desired of necessity to establish them, their manner and bad expression may compare in order to be detestable. A few plain hints, and a few general and strictly observations, we hope, will tend to correct these errors in practicing vocal music.

2. Care should be taken that all the parts (before singing together) begin upon the proper pitch. If they are too high, distinctly, and perhaps distinctly, will be the consequence; if too low, dullness and languor. If the parts are not united by their corresponding figures, the whole piece may be run into confusion and jargon before it ends; and perhaps the wrong contained by an error of only one measure in the pitch of one or more of the parts.

3. It is by no means necessary, in constant good singers, that they should sing very loud. Each one should sing as well as can be done; the teacher's voice, and each part as well as it can be done; the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be desired, for that is the best way to moderate the voice and make it harmonious; and if the singers of any one are so loud that they cannot hear the other parts, because of their own noise, the parts are surely too highly pronounced, and ought to be altered.

4. When singing in concert, the bass should be attended full, bold, and masculine, but not hoarse; the tenor regular, firm, and distinctly the middle clear and plain; and the treble soft and sweet, but not hoarse. The tenor and treble may sometimes be stronger than the sound of which they may endeavour to imitate, if they wish to improve the voice.

5. Flat-bred voices should be sung softer than sharp-bred voices, and may be pronounced with a lighter tone; but for sharp-bred voices or the bass in full and strong, but never hoarse.

6. The high notes, quick notes, and staccato notes, of each part, should be sung softer than the low notes, long notes, and staccato notes, of the same parts. All the notes included by one clef should be sung at one breath, if possible.

7. Learners should sing all parts of music separately rather than both together, so as to receive the voice, and given them an opportunity of following in a piece, with which they are not well acquainted; but a good voice may be soon much improved by singing in hand.

8. When notes of the voice fall below those of the bass, the voice should be lowered strong, and the bass soft.

9. While first learning a note, it may be sung somewhat slower than the way

it is or used of their region, until the voice can be raised and truly raised, without looking at the book.

10. Learners are not to give the first note, where a figure begins, nearly double the time it ought to have, according a creature almost as long as a measure in any other part of the tune, which puts the parts in confusion by losing time; whereas the figure ought to be moved off lively, the time decreasing, (as the notes come quicker,) and the second of the engaged part or parts increasing as soon as the others fall in. All notes or figures should be sung somewhat faster than when all the parts are moving together.

11. There are but few long notes in any tune but what might be omitted with propriety. The most is one of the greatest ornaments of vocal music, if rightly performed. All long notes of the bass should be omitted, if the other parts are singing short or quick notes at the same time. The most should be struck near upon the first part of the note, firmness in the middle, and then decrease softly, like an echo, or the way like the sound of a bell.

12. All notes (except notes in consequence) should be called plainly by their proper names, and fairly articulated, and in applying the words, great care should be taken that they be properly pronounced, and not torn so pieces between the teeth, nor forced through the nose. Let the mouth be freely opened, but not too wide, the work a little rounded, and let the sound come from the lungs, and be evenly 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 strikes the ear, the other informs the understanding.

13. When notes come one directly above another, (unless showing notes,) and there are several degrees on the part where they are, let two sing the lower, while one sings the upper notes, and in the same proportion to any other number.

14. Many singers should not join in concert, until each shall can sing their own part correctly.

15. Learners should learn time by a pendulum, or with their teacher, until they can learn regular time, before they attempt to learn and sing both at once; because it perplexes them to learn, make time, and sound the notes at the same time, until they have acquired a knowledge of each by itself.

16. The long singing at a time injures the lungs.\*

\* A cold or cough, all kind of inflammations, violent coughs, and such like in the throat, long throats, the voice interrupted with hoarse breath, &c. &c. are produced by the voice of one who is much in the habit of singing. An exercise of the natural organs will gradually cure the bad voice.



## DICTIONARY OF MUSICAL TERMS

*Allegro*, very slow; the first mood in common time.  
*Allegro Vivace*, quick; the third mood in common time.  
*Alto*, a strain of the voice on a particular note or syllable.  
*Alto*, the lower part; the indication of a piece of music.  
*Alto*, high above the treble.  
*Alto*, or *Alto*, high voices.  
*Alto*, between a soprano and tenor.  
*Alto*, middle; adorning; masculine; picturesque.  
*Alto*, moderate.  
*Alto*, the lowest part of music; grave; solemn.  
*Alto*, a kind of wind instrument for bass.  
*Alto Viol.*, a large, or low lute.  
*Alto*, an ancient note,  $\text{H}$ , equal to two modern ones.  
*Alto*, a note or piece of music; song.  
*Alto*, to sing mezzo.  
*Alto*, a musical measure; proportional vibrations.  
*Alto*, all the parts together.  
*Alto*, characters representing particular sounds or degrees.  
*Alto*, a small part, as 14th, 1-5th, 6th, of a horn.  
*Alto*, to make short, or set down for music.  
*Alto*, many singers or instruments together.  
*Alto*, in high notes performed in a female voice.  
*Alto*, both staves led together in the same measure.  
*Alto*, increasing in notes, 4th.  
*Alto*, or *Alto*, to vary and close with the first voice.  
*Alto*, the genus or reference of music.  
*Alto*, an octave; an eighth degree.  
*Alto*, musical; disjunctive.  
*Alto*, two parts only moving together.  
*Alto*, resembling in sound; sounding leader.  
*Alto*, or *Alto*, full; loud or strong.  
*Alto*, or *Alto*, the parts of music following each other in succession.  
*Alto*, the note, or reference of music.  
*Alto*, full; great; complete; pleasing.  
*Alto*, slow; solemn; moderate; most slow.  
*Alto*, a street.  
*Alto*, a playing union of sounds.

*Alto*, a strain of harmony; a measure.  
*Alto*, having six lines in a staff.  
*Alto*, or *Alto*, a kind of wind instrument.  
*Alto*, a type or song.  
*Alto*, giving the pitch or key of a tune.  
*Alto*, the distance between two degrees of sounds.  
*Alto*, light and soft.  
*Alto*, the most prominent sounds of the voice or instrument.  
*Alto*, the principal or leading note of each octave.  
*Alto*, one degree quicker than the second mood in common time.  
*Alto*, the distance between major and minor.  
*Alto*, time.  
*Alto*, the sharp key; the great third; highly cheerful.  
*Alto*, an interval having more vibrations than a minor chord of the same degree.  
*Alto*, in low notes performed in a man's voice.  
*Alto*, certain proportions of time, 4th.  
*Alto*, to regulate sounds; to sing in a pleasing manner.  
*Alto*, the art of music; the study or science of music.  
*Alto*, a combination of pleasing sounds; one of the liberal sciences.  
*Alto*, containing five sharps.  
*Alto*, and eighth degree; five lines and two accidentals.  
*Alto*, the highest of all musical instruments.  
*Alto*, a shepherd's song; something pertaining to a shepherd.  
*Alto*, or *Alto*, directs the performer to sing well; a kind of instrument.  
*Alto*, five lines in each staff.  
*Alto*, a small instrument for playing sounds.  
*Alto*, one part alone.  
*Alto*, loud and harmonious.  
*Alto*, a piece of music without words, which the instrument plays while the voice sings.  
*Alto*, out of, disjunct; out of the usual order.  
*Alto*, some joined in the same degree in one position.  
*Alto*, or *Alto*, a note like a scale of six.  
*Alto*, the changing the place of the key note.  
*Alto*, a tune in three parts.  
*Alto*, a loud note, with above a line staff.

THE  
SACRED HARP.

PART I.

CONSISTING OF PIECES USED BY WORSHIPPING ASSEMBLIES.

BETHEL. C. M.

Psalmist, 691st Hymn.

The image shows three staves of musical notation for the hymn 'Bethel, C. M.'. Each staff begins with a treble clef, a key signature of one flat (B-flat), and a 4/4 time signature. The first staff contains the melody for the first line of the hymn. The second staff contains the melody for the second line. The third staff contains the melody for the third line. The notes are clearly written, and the staves are separated by vertical bar lines.

1 Oh, for a close walk with God! A close and loving frame! A light to shine up-on the road That leads me to the Lamb!

2 Where is the blessedness I know When first I saw the Lord? Where is the soul-re-fresh-ing view Of Je-sus and his word?

3 What peaceful hours I then enjoy! How sweet their memory still!

Ow, how I feel an aching void  
The world can never fill!

4 Hallel, O Holy Dove, return,  
Sweetest messenger of rest!

I have the dove that made them mourn,  
And drove them from my breast.

5 The source that I have known,  
Whence'er that did be,

Help me to see it from thy dove,  
And worship only thee.

6 So shall my walk be close with God,  
Calm and serene my frame;

No more light shall mark the road  
That leads me to the Lamb.

## AYLESBURY S. M.

The God we worship now, Whom angels all adore, Will be our God while here we live, And ever a - lone in heav - en.

This musical score is for the hymn 'AYLESBURY S. M.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (right hand, left hand, and bass). The lyrics are written below the vocal staff.

## WELLS L. M.

Life is the time to serve the Lord, The time to press the great reward; And while the lamp holds out its light, The eyes should never say to-night.

This musical score is for the hymn 'WELLS L. M.' It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (right hand, left hand, and bass). The lyrics are written below the vocal staff.

FAIRFIELD. G. M.

Come, humble sinners, in whose breast  
A thousand thoughts revolve;

Come, with your guilt and fear oppress'd,  
And make this last resolve.

Come, with your guilt and fear oppress'd,  
And make this last resolve.

TRIBULATION. G. M.

Chopin. Hymn 55, Book 2, Works.

Death, 'tis a twelve - study day, To those who have no God, When the poor soul is forced a - way, To seek her last a - bode.

1 In vain to heaven she lifts her eyes,  
For guilt, a heavy chain,  
Will drag her downward from the skies,  
To darkness, fire, and pain.

2 Awake and shudder, ye kith of hell,  
Let sinners shudder here;  
You must be driven from earth, and dwell  
A long year even there.

3 How low the pit gapes wide for you,  
And darkness in your face;  
And there, my soul, look downward too  
And sing recovering grace.



## ROCHESTER. C. M.

Psalmist, 340th Hymn.

Come let us join our cheerful songs, With angels round the throne; The dulcend dulcend are their tongues, But all their joys are mine.

This musical score is for the hymn 'ROCHESTER' in Common Meter (C. M.). It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are printed below the first system.

## PROSPECT. L. M.

Psalmist, 107th Hymn.

Graham.

Why should we start, or fear to die? What can your wrongs we mortals see? Death is the gate of end-less joy, And yet we dread to enter there.

This musical score is for the hymn 'PROSPECT' in Long Meter (L. M.). It consists of two systems of music. The first system has a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The second system also has a vocal line on a treble clef staff and a piano accompaniment on a grand staff. The lyrics are printed below the first system.

NINETY-THIRD PSALM S. M.

Baptist Harmony, p. 121.

Chorus. 21

1 Grace! Ye a charming sound! Her-mansions in the east! Hear's with the - eter shall re - sound, And all the earth shall hear.

2 Grace has on - strid the way To save us - believe man; And all the steps that grace do - play, Which draw the wondrous plan.

- |  |  |   |  |
|--|--|---|--|
| 3 Grace first inscrib'd my name<br>In God's eternal book;<br>'Twas grace that gave me to the Lamb,<br>Who all my sinners took. | 4 Grace led my raring feet<br>To tread the heavenly road;<br>And now supplies each hour I want,<br>While pointing on to God. | 5 Grace taught my soul to pray,<br>And made my eyes o'erflow;<br>'Twas grace that kept me to this day,<br>And will not let me go. | 6 Grace all the work shall crown,<br>Through everlasting days;<br>It lays its laurels on the crown,<br>And well deserves the praise. |
|--|--|---|--|

WEBSTER S. M.

Psalmist, 787th Hymn.

Come, ye that love the Lord, And in our joys be known; Join in a song with sweet ac - cord, And thus surround the throne.

## CORINTH. L. M.

Psalmist, 554th Hymn

John Mearns.

I saw, and shall it ever be—A mortal man advanced of thee!  
 Whose glories shine thro' million days!  
 Advanced of One, whose mighty power,  
 Whose glories shine thro' million days!

## PETERBOROUGH. G. M.

Baptist Harmony, p. 2.

Approach, my soul, the mercy-seat, Where Jesus answers prayer:  
 There from thy fall before his Son, For none can reach thee.

WEeping SAVIOUR. S. M.

Psalmist, 47th Hymn. E. J. King.

33

Musical score for 'Weeping Saviour' in 4/4 time, featuring three staves (treble, vocal, and bass). The melody is simple and expressive, with a key signature of one flat. The lyrics are: 'Oh! Christ a-ter sinners weep! And shall our cheeks be dry? Let floods of penitential grief flow forth from every eye.'

ABBEVILLE. S. M.

Psalmist, 20th Hymn. E. J. King.

Musical score for 'Abbeville' in 3/4 time, featuring three staves (treble, vocal, and bass). The melody is simple and expressive, with a key signature of one flat. The lyrics are: 'Come, Ho - ly Spi - rit, come, With us - er - gy di - tina, And in the pure bright - ness of soul, With beams of mer - cy shine.'

## HAMILTON. L. M.

Zion Songs, p. 222. B. F. White.

Come, all who love the Lord indeed, Who are from sin and bondage freed, Submit to all the ways of God, And walk the narrow happy road.

This musical score is for the hymn "Hamilton" in L. M. meter. It features a three-staff arrangement with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes in the bass line.

## BLEEDING SAVIOUR. C. M.

Psalm, 47th Hymn. Z. Cressler.

A - - - - - just and did my Saviour bleed, And did my Sovereign die! Would he for sinners thus himself Had poured a wormwood - 11

This musical score is for the hymn "Bleeding Saviour" in C. M. meter. It features a three-staff arrangement with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The melody is primarily composed of quarter and eighth notes, with some rests. The accompaniment consists of chords and single notes in the bass line.

1 O for a shout of ex-cel-sis joy To God, the sov-erign King!  
 Let ev-ry heart their voices employ, And hymns of praise sing.  
 O for a shout of ex-cel-sis joy To God, the sov-erign King!  
 Let ev-ry heart their voices employ, And hymns of praise sing.

and, At - and his ri - ding through the sky, With ev-ry peo-ple's joy - ful sound,  
 and, At - and his ri - ding through the sky, With ev-ry peo-ple's joy - ful sound,

2 While angels shout and praise their King,  
 Let mortal hearts their voices bring;  
 Let all the earth his praises sing;  
 O'er all the earth his praises.

3 Speak forth his praise with awe profound,  
 Let knowledge guide the song;  
 His work his with a voice resound,  
 O'er a thunders rumour.

## AMERICA. S. M.

Psalm, 133d Hymn. Walters.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

## NINETY-FIFTH. C. M.

Psalm, 116th Hymn. Coffin.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

When I am read my tale dear To nations in the east,  
 I'll bid farewell to every land, And wipe my weeping eyes.

## CHINA. C. M.

Psalms, 109th Hymn.

57

Why should we mourn departing friends, Or shake at death's demand? 'Tis but the route that Jesus took, 'Tis well to see us all come.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system also has a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2.

## LIVERPOOL. C. M.

Mercer's Chorus, p. 146.

M. C. H. Davis.

1 Young people all, at - tend to me, And hear what I shall say, I wish your souls with Christ to live, In re - sisting day.

2 Resist - her you are fast'ning on To death's dark, glo - my shade: Your joys on earth will soon be gone, Your death is but be laid.

The musical score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system also has a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4.



## WINTER. C. M.

His heavy foot, like sea-ey snow, Descend and clothe the ground; The liquid streams for- bear to flow, In i-ty ice-ies bound.

The score consists of two systems. The first system has two staves: a vocal line in treble clef and a piano accompaniment in treble clef. The second system has two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The music is in 4/4 time and C major.

## WINDHAM. L. M.

Road. Psalmist, 68th Hymn.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With love and there a tra-vel-ler.

The score consists of two systems. The first system has two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The second system has two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The music is in 4/4 time and C major.

DETROIT. C. M.

Do not I love thee, O my Lord? Behold my heart, and see, And turn each ear - and i - del - me, That dare to rival thee.

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a melody with various rhythmic values and rests, with first and second endings marked at the end of the piece.

WATCHMAN. S. M.

Meth. H. B. 149.

A change to sleep I have, A God is glad - ty, A ser - ve - dy - ing soul to thee, And He is for the day.

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature has two flats (B-flat and E-flat), and the time signature is 2/4. The music features a melody with various rhythmic values and rests, with first and second endings marked at the end of the piece.

LENOX. P. M.

Edecs. Baptist Harmony, p. 226.

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff for the bass line. The lyrics are:

How ye the stranger view, The glad-ly welcome meet,      Let all the nations know, To earth's remotest bound,

This system contains the second four staves of the musical score. The lyrics are:

The year of Je-hu-lee is come, The year of Je-hu-lee is come, The year of Je-hu-lee is come,      The year of Je-hu-lee is come,

INVITATION. C. M.

Bayly's Harmony, p. 247. E. J. King.

41

First system of musical notation for 'Invitation'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'Come, humble sinner, in whose breast A thousand thoughts revolve; And make this last resolve, And Come, with your guilt and fear approach.' The lyrics are placed between the vocal and piano staves.

Second system of musical notation for 'Invitation'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'make this last re-solve, Come with your guilt and fear approach. And make this last re-solve, &' The lyrics are placed between the vocal and piano staves.

## GLAMANDA. L. M. D.

Sop. now, ye love-ly, so - called maid, Who with the way to Da - nae's land;  
 Ye who have led from the - den's plain, they, do you wish to join a - gain? Oh! have you ever - tried

The first system of the musical score consists of three staves. The top staff is the vocal line for the soprano, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a key signature of one flat. The lyrics are written below the piano accompaniment staff.

in the field, Well arm'd, with helmet, sword, and shield? And shall the world, with loyal slaves, then - get you now to ground your arms?

The second system of the musical score also consists of three staves: vocal line, piano accompaniment, and bass line. It continues the melody and accompaniment from the first system. The lyrics are written below the piano accompaniment staff.

PRIMROSE HILL C. M.

Psalmist, 117th Verse

43

When I can read my title clear To nations in the street,  
 'Till I lay down to every foe, And wipe my weep-ing eyes.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time (C) and begins with a treble clef. The lyrics are written below the vocal staff.

'Till I lay down to every foe, 'Till I lay down to every foe, And wipe my weep-ing eyes.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staff.

1. As - the cross the Saviour bring, And weep, and weep, and weep; No power shall ever drive us from a cross That hangs in Man's sight.

2. In - stead of this and talk of love's (That speaks language of God!) I see here broken sinners and men, And willing to die.

3. A - void the glories of this world, Dear Saviour, look on me, And in the circles of thy blood, Let me a sinner be.

His arms, with a weak hand and shame, The pen - itence man's will; Then cast his dying eyes to Christ, And thus his prayer address'd:

Yes quickly from these scenes of woe, In strength thou shalt rise, Thru' the glory shades of death, And shine above the skies.

His words thy dying breath, And in - stead of a plea, - "Today thy parting soul shall be With me in Pa - ris - ian."

1 A - rising grace! (How sweet the sound!) That saved a wretch like me! I once was lost, but now am found, Was blind, but now I see.

2 'Twas grace that taught my heart to fear, And grace my fears relieved. How precious did that grace ap - pear, The hour I first believed!

- 3 Through many dangers, toils, and snares, I have already come;  
4 The lusts of flesh are past, and gone, His word my hope renewed;  
5 You, when this rock and heart shall fall, And mortal life shall cease, Shall  
6 The wrath shall soon dissolve like snow, The sun forbear to shine;  
7 Ye grace has brought me safely thus, He will my shield and portion be, I shall possess, within the veil, But God, who calls me here below,  
8 And grace will lead me home. As long as life shall last, A life of joy and peace. Will be for ever true.

## SUPPLICATION. L. M.

Psalmist, 67th Hymn. 51st Psalm, Watts.

O Thou who hear'st when sinners cry, Thro' all my crimes before thee lie, Behold from now with as - sy look, For bid their sin's by from the book.



## DUBLIN C. M.

Look, when you, your Saviour meet! Born of the earth to die, My life a shadow-light and vain, Still longing to be free.

## HANOVER. C. M.

Baptist Harmony, p. 247.

Come, hear the voice, in which break  
A thousand thoughts awake,  
Come, with your guilt and fear oppress'd,  
And make the last your rest.

PRIMROSE. C. M.

Hymn 88, H. J. Watts.

Chorus.

1 Rejoice! Oh, the joy-ful sound! To pleasure to our ears; A sovereign balm for ev-ry wound & cordial for our fears.

2 Bred in our-ter and in sin, At last's dark hour we lay, But we a-rose by grace divine, To see a heav'nly day.

3 Red-emption for the whole by The precious cross a-round, While all the in-ites of the sky Chorus to raise the sound.

IDUMEA. S. M.

Meth. H. B. p. 231.

Andante.

Andante. I here to do! To by the in-ly done! And with my trans-ling ap-pear by in-a world un-known!

## DEVOTION. L. M.

Three staves of music in 4/4 time. The top two staves are treble clef, and the bottom staff is bass clef. The music consists of a melody and accompaniment. The lyrics are written below the middle staff.

None in the day of sorrow past, No mortal care shall enter my breast. O may my heart in rest be found, Like David's harp of solemn sound.

## KEDRON. L. M.

*Duo.*

Three staves of music in 4/4 time. The top two staves are treble clef, and the bottom staff is bass clef. The music consists of a melody and accompaniment. The lyrics are written below the middle staff.

Thou Man of grief, remember me; Thou everlast thyself forget. Thy love is giving us a rest—Thy healing power and blood reveal.

OLD HUNDRED. — L. M.

O come, loud strains let us sing,  
 Lend thanks to our All-mighty King,  
 For we our voices high should raise,  
 Whom our salvation's Rock we praise.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 2/2. The music is in a simple, hymn-like style with a clear melody and accompaniment.

MEAR. C. M.

Will God for ev-er cast us off His wrath for ev-er smite Against the peo-ple of His love, the Is-ra-els-ites?

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The music is in a simple, hymn-like style with a clear melody and accompaniment.

1 Once more, my soul, for this long day biddest thy waking eyes; Once more, my voice, thy tri-um-phant cry To him that rules the skies.

2 Night on-to night his name ex-press, The day renews the word; Wide as the sea's is which he sits, To turn the sea-bene word.

3 To be supports my mortal frame, My tongue shall speak his praise; My sin would cease his word to shame, Thy justice ought have crown'd me dead, And yet he saves me still.

4 On a poor wretch thy love's might rest, And I could ne'er withstand; A thousand wretched souls are dead, Since the last evening sun, And yet their length'ned soul nor my throat, They shall my sin in justice shew, And bring a pleasant sight.

## DISTRESS. L. M.

Psalter, 108th Hymn.

So late the lovely morning dew's, Fresh, smiling signs of an hour; So soon our greatest comfort fly, And pleasure only leaves us here.

1. Afflictions, though they seem severe, Are oft in mercy sent,  
They stopp'd the prodigal's career, And raised him to repent.

2. Although he was low-lying Still he had spent his store, His stubborn heart he-

got to wish When famine pin'd his son.

3. What have I gain'd by sin, he said,  
But hunger, shame, and fear?  
My father's house abounds with bread,  
Would I was starving there.

4. I'll go and tell him all I've done,  
Fall down before his feet,  
Not worthy to be call'd his son,  
I'll ask a servant's place.

5. He saw his son returning back,  
He look'd, he ran, he call'd,  
And threw his arms around the neck  
Of his rebellious child.

6. Father, I've sinn'd, but do forgive it  
And thus the father said:  
Rejoice, my house! my son's alive,  
For whom I mourn'd as dead.

7. Now let the fatted calf be slain,  
Oh spread the news abroad,  
My son was dead, but lives again,  
Was lost, but now is found.

8. 'Tis thus the Lord himself reveals,  
To call poor sinners home;  
More than the father's love he feels,  
And bids the sinner come.

Glee, ye that love the Lord, And let your joys be known: Join in a song with sweet accord, And then surround the throne, O

This is a four-part musical score for the hymn 'ALBION'. It consists of four staves: a vocal line (Soprano), a vocal line (Alto/Tenor), a vocal line (Bass), and a piano accompaniment line. The music is in 4/4 time and G major. The lyrics are: "Glee, ye that love the Lord, And let your joys be known: Join in a song with sweet accord, And then surround the throne, O".

## CHARLESTOWN. 8, 7.

Mercy, O how full of love, That poor blind heathen found, Shows by thy grace we need, Now to see of - God's hand.

This is a four-part musical score for the hymn 'CHARLESTOWN'. It consists of four staves: a vocal line (Soprano), a vocal line (Alto/Tenor), a vocal line (Bass), and a piano accompaniment line. The music is in 8/7 time and G major. The lyrics are: "Mercy, O how full of love, That poor blind heathen found, Shows by thy grace we need, Now to see of - God's hand."

JERUSALEM L. M.

Baptist Harmony, p. 70.

1-2 *cresc.*

1. I - am, my life, to bear's to give, He whom I love, my hope is - on;  
 His name I love, and I'll per - sists The narrow way all day I  
 run.

2 The way the ho - ly prophets went, The road that leads from darkness;  
 The King's highway of ho - li - ness, I'll go, for all his paths are peace. } I'm on my journey home, to the new Jer -

I'm on my journey home, to the new Je - ru - sa - lem.

3 - 4

3 - 4

5 - 6

5 - 6

7 - 8

7 - 8

9 - 10

9 - 10

11 - 12

11 - 12

3 This is the way I long have sought,  
 And none but Jesus, I found I need;  
 My great a burden long has been,  
 Because I was not saved from sin.

4 The cross I always prize as precious,  
 I set as worth and gain the more,  
 'Till now I hated my beloved cross,  
 "Come follow me, I will bear you."

5 Let's glad I come, and then, then Lead,  
 Shall take me to them, where I see;  
 Nothing but sin have I to give,  
 Nothing but love that I receive.

6 Thus will I tell to sinners round,  
 What a dear Saviour I have found;  
 'Till I give to thy redeeming blood,  
 And say, "Bless'd the way to God!"



## GEORGIA. C. M.

Reverend, O God of love, re - verend, Earth is a  
 far - away place; How long shall we, thy children, mourn Our absence from thy love!

The musical score for 'Georgia' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody with a steady accompaniment.

## IMANDRA NEW. H. S.

Dover Selection, p. 150.

Farewell, my dear brethren, for they're at hand,  
 When we shall be parted from our social band;  
 Our several engagements will call us away,  
 Our parting is inevitable, and we must obey.

The musical score for 'Imandra New' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody with a steady accompaniment.

PARIS. L. M.

This spacious earth is all the Lord's, And men, and women, and beasts, and birds, He rais'd the buildings on the seas, And gave it for their dwelling place.

The musical score for 'PARIS' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

VERNON. L. M.

Come, O thou merciful and gracious, Whom still I hold, but never see; } With thee, all night, I mean to stay, And worship till the break of day.  
My company be - fore is past, And I am left alone with thee.

The musical score for 'VERNON' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line.

I blow across the tent of Jesus stands by a believer's ear; Dismantles his defenses, breaks his sword, and drives away his spear.

And drives away his spear. It smashes his weapons, breaks his sword, and drives away his spear.  
And in the weary rest. The mercies in the hungry soul, and in the weary rest.

- 3 Dear name I do not on which I build, I Jesus I my shepherd, husband, friend, I Wee! is the effort of my heart,  
My shield and bulwark here; My grapes, priest, and king; And e'er my warmest thought,  
My ever-fading beauty, all My love, my life, my war, my call, But when I see thee as thou art,  
With countless streams of grace. Accept the praise I bring. I'll praise thee as I ought.
- 4 Till then I would the love you bear  
With every fleeting breath;  
And may the music of thy voice  
Refresh my soul to death.

1 Am I a sol-dier of the cross, A fol-lower of the Lamb? }  
 And shall I fear to own his cross, Or blush to speak his name? } 2 Must I be car-ried to the skies On fire-y beds of rose, While

others fight to win the prize, And as I'd through bloody seas?

3 Am there no love for me to find?  
 Must I not seek the food?  
 Is this vile world a friend to grace,  
 To help me on to God?

4 Dare I meet fight, if I would reign—  
 Increase my courage, Lord!  
 I'll bear the hot, embarras'd pain,  
 Supported by thy word.

5 Thy soldiers, in all this glorious war,  
 Shall conquer, though they die;  
 They see the triumph from afar,  
 And value it with their eye.

6 When that illustrious day shall rise,  
 And all their armies shine  
 In robes of victory through the skies,  
 The glory shall be thine.

It - was, when sat the glasser's stand, As each I look to thee: Now in the bosom of thy love, O Lord, remember me!

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, alto, and bass clefs). The lyrics are written below the piano accompaniment.

O Lord, remember me! O Lord, re-mem - ber me! Now in the bosom of thy love, O Lord, re - mem - ber me.

The second system of the musical score also consists of four staves, continuing the vocal and piano accompaniment from the first system. The lyrics are written below the piano accompaniment. The system concludes with a double bar line and repeat signs.

1. Brothers, we have met to worship, And to - den the Lord our God; } All is vain, unless the Spirit Of the Holy One come down;  
 Will you pray with all your power, While we try to present the word? } Brothers, pray, and

holy manna Will be shower'd all a-round.

2. Brothers, are your sinners saved you,  
 Trembling on the brink of woe,  
 Death is coming, hell is dawning,—  
 Can you bear to let them go?  
 See our fathers, see our mothers,  
 And our children sinking down;  
 Brothers, pray, and holy manna  
 Will be shower'd all a-round.

3. Sinners, will you join and help us?  
 Master's sinners called him;  
 Will you help our trembling converts,  
 Who are struggling hard with sin?  
 Tell them all about the Saviour,  
 Tell them that he will be found;  
 Brothers, pray, and holy manna  
 Will be shower'd all a-round.

4. Is there here a travelling saint,  
 Sweating grace, and dill'd with tears?  
 Is there here a weeping Mary,  
 Pouring forth a flood of tears?  
 Brothers, join your cries to help them;  
 Sisters, let your prayers abound;  
 Pray, O pray that holy manna  
 May be shower'd all a-round.

5. Let us love our God supremely,  
 Let us love each other too;  
 Let us love and pray for sinners,  
 Till our God answer all things new;  
 Then he'll call us home to heaven,  
 At his table we'll sit down;  
 Christ will glad bless'd, and serve us  
 With sweet manna all a-round.

How pleasant, how de - sira - ble this, O Lord of hosts, thy dwellings are! With long de - sire my spi - rit longs,

To men - tion the - wonders of thy name.

1 My flesh would rest in silver streets,  
My yearning heart cries out for God;  
My God! my King! why should I be  
So far from all my joys and God!

2 What are the vaults that find a place  
Within the temple of thy grace;  
There they behold thy gentler rays,  
And seek thy face, and learn thy praise.

3 What are the men whose hearts are set  
To find the way to Zion's gate;  
God is their strength; and through the road  
They lean upon their towers, fast.

4 Charmed they walk with growing strength,  
Till all their work is done; at length,  
Till all before thy face appear,  
And join in louder worship there.

SWEET RIVERS. C. M.

Baptist Harmony, p. 408. Mrs.

When I - cross of re - drawing levee, I'll pass be - fore mine eye,  
 And I the pl - eases of a dove, I'll be down re - vers'd; } Till you re - ce - ive in my pain,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written between the middle and bottom staves.

With joy and - strip the wind, I'll cross o'er Jordan's stream - y waters, And leave the world be - hind.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are written between the middle and bottom staves.



1 My Christian friends, in bonds of love, Whose hearts in concert soon join, } 4 Your company's sweet, your union dear, Yes  
Your friendship's like a drawing hand, You we must take the parting hand. } Your words delightful to my ear

2 How sweet the hours have pass'd away, Since we have met to sing and pray; } 4 Oh, could I stay with friends so kind, Yes  
How much we are to leave the place Where Jesus shows his smiling face. } How would it cheer my drooping mind!

3 And since it is God's holy will,  
We must be parted for a while,  
In sweet communion, all as one,  
We'll say, our Father's will be done.

4 My youthful friends, in Christian love,  
Who seek for mansion in the skies,  
Fight on, we'll join that happy shore,  
Where parting will be known no more.

5 How oft I've seen your flowing tears,  
And heard you tell your hopes and fears!  
Your hearts with love were soon to flame,  
Which makes me hope we'll meet again.

6 Ye mourning souls, lift up your eyes  
To glorious mansions in the skies!  
O meet us soon—in Canaan's land  
We'll no more take the parting hand!

7 And now, my friends, both old and young,  
I hope in Christ you'll still go on;  
And if on earth we meet no more,  
O may we meet in Canaan's shore.

8 I hope you'll all remember me,  
If you on earth no more I see;  
As interest in your prayers I crave,  
That we may meet beyond the grave.

9 O glorious day! O blessed hope!  
My soul leaps forward at the thought,  
Where, oh that happy, happy land,  
We'll no more take the parting hand.

10 Bid with our blessed, holy Lord,  
We'll shout and sing with our accord,  
And there we'll sit with Jesus dwell,  
No loving Christians, here nor well!

when I see that we must part,  
You draw like cords around my heart.

only makes me understand,  
That we must take the parting hand.

## CORONATION. C. M.

g All hail the power of Je - sus' name, Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature, containing the vocal line. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff.

crowns him Lord of all Bring forth the roy - al di - a - dem, And crowns him Lord of all.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature, containing the vocal line. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the third staff.

The Lord in - to his gates come, The spices yield a rich perfume, The spices yield a rich perfume, The L - ion grow and thrive;

Refreshing showers of grace divine, From Jesus flow in every vine, From Jesus flow in every vine, Which make the dead re - vive

Oh - for - thy strong hands I stand, And cast a - wish - thy eyes }  
 To - ward's the east - thy - py - ram, Where my pe - ter - stone lies }      Oh, the vast - port - ing, ex - tensive seas, That

st - ore is thy right, Beneath its - ray'd in - ter - ing zone, And ri - vers of de - light.

H

My days, my weeks, my months, my years, Fly rapid as the whirling spheres, *rit.*  
 Around the airy pole: Time, like the tide, its motion

leaps, And I must launch thro' realms deep, *rit.*  
 Where realms a - go - ing.

- 1 The grave is near the cradle soon,  
 How swift the message pass between!  
 And whither, as they fly,  
 Unhasting men, remember this,  
 Though fond of worldly joys,  
 That you must grow and die.
- 2 My soul, attend the solemn call,  
 Thine earthly nest must shortly fall,  
 And thou must take thy flight  
 Beyond the vast expansive blue,  
 To sing above, as angels do,  
 Or sink in endless night.

1 Oh, once I had a glorious view Of my re-born-ing Lord; }  
He said, 'Tis he a God to you, And I believed his word. } But now I have a deeper truth Than all my groundings are; He

2 Oh what im-mortal joys I felt, On that ex-ten-sive day; }  
When my sad heart leas'd its self, By love - carried away; } But my complaint is better now, For all my joys are gone; I've

God has seen of late be-fore,—He's gone, I know not where,  
may 'I—'I'm left)—I know not how; The light's from me withdrawn,

- 3 Once I could joy the orphans to meet,  
To see they were most dear;  
I then would stoop to wash their feet,  
And shed a joyful tear;  
But now I greet them on the rest,  
And wish them joyful stay;  
My conversation's spiritless,  
Or else I've sought to say.
- 4 Loose would women o'er dying men,  
And long'd their souls to win;  
I would'd for their poor children,  
And warn'd them of their sin;  
But now my heart's no carter's groan,  
Although they're drown'd in sin,  
My heart's o'er them as in years—  
My weep have left mine eyes.
- 5 I forward go in duty's way,  
But can't perceive him there;  
Then backwards on the road I stray,  
But cannot find him there;  
On the left hand, where he doth work,  
Among the wicked crew,  
And on the right, I find him not,  
Among the flower'd tree.
- 6 What shall I do?—shall I lie down,  
And sink in deep despair?  
Will he for ever wear a crown,  
Nor hear my death's cry? I  
No; he will put his strength in me,  
He knows the way I've stud'd;  
And when I'm tried sufficiently,  
I shall come forth as gold.

## SALEM. L. M.

Meth. H. B. p. 455, and Psalmist, 232d Hymn.

He dies, the Friend of sinners dies! Lo, Salem's daughters weep around; A solemn darkness veils the skies, A sudden trembling shakes the ground.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piece concludes with a double bar line and repeat signs.

## MIDDLEBURY. G, G, 9.

Meth. Hymn Book, p. 337.

Come away to the skies,  
My beloved, a - rise,  
And rejoice in the day thou wast born;  
On this Sacred day,  
Come exulting away,  
And with singing to Zion return.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 9/8. The piece concludes with a double bar line and repeat signs.

The image shows a musical score for the hymn 'Minister's Farewell'. It consists of four staves of music. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 4/4 time and features a simple, melodic line with a piano accompaniment of chords and moving lines. The lyrics are printed below the first two staves.

1 Dear friends, farewell! I do you all, leave you and I must part; Your love to me has been most true,  
I go away, and leave you stay, But still we're join'd in heart. How can I leave to journey where  
Your consolation sweet; With you I cannot meet!

- |  |   |   |  |
|--|---|---|--|
| <p>2 Ye do I bid my heart inclined<br/>To do my work below:<br/>When Christ hath call'd, I trust I shall<br/>Be ready then to go.<br/>I leave you all, both great and small,<br/>In Christ's assisting arms,<br/>Who can you save from the cold grave,<br/>And shield you from all harm.</p> | <p>3 I trust you'll pray, both night and day,<br/>And keep your garments white,<br/>For you and me, that we may be<br/>The children of the light,<br/>If you do that, mine you trust,<br/>The will of God be done:<br/>I hope the Lord will you reward,<br/>With us immortal crown.</p> | <p>4 If I'm call'd home while I am gone,<br/>Belongs no tears for me;<br/>I hope to sing and praise my King,<br/>To all eternity.<br/>Millions of years over the spheres<br/>Shall pass in sweet repose,<br/>While happy bright men my sight<br/>Thy sacred words disclose.</p> | <p>5 I long to go—then farewell, we,<br/>My soul will be at rest;<br/>No more shall I complain or sigh,<br/>But wait the heavenly feast.<br/>O may we meet, and be complete,<br/>And long together dwell,<br/>And even the Lord with our accord,<br/>And so, dear friends, farewell!</p> |
|--|---|---|--|



Then great, eye - to - view God unknown, Whose love hath, gra - ce - ly led me on, I've been try - ing - that days;

The first system of the musical score for 'Rhode Island'. It consists of three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are written below the piano accompaniment.

My - heart and as - pires to view, And tell me if I er - er know Thy fas - ci - na - ting grace.

The second system of the musical score. It continues with three staves: vocal line, piano right hand, and piano left hand. The lyrics are written below the piano accompaniment. The system concludes with a double bar line.

My soul forsakes her joys (delight, And bids the world farewell), Bids us the dirt beneath thy feet, And wishes us as both - No longer will I

The first system of the musical score consists of three staves. The top staff is the vocal line in G-clef, 6/8 time. The middle and bottom staves are piano accompaniment in C-clef and F-clef respectively. The lyrics are written below the piano part.

ask your love, Nor seek your friend - thy name: The joy - pi - ce that I up - press'd to rest with - in your arms.

The second system of the musical score also consists of three staves. The top staff is the vocal line in G-clef, 6/8 time. The middle and bottom staves are piano accompaniment in C-clef and F-clef respectively. The lyrics are written below the piano part.

## THE WEARY SOULS. C. M.

Zion Songster, p. 117. J. T. White.

Te weary, heavy-laden souls, Who are opprest and sore,  
 Tremblers that the wilderness To Canaan's promised shore }  
 The' chilling winds and boiling rains, And flames surrounding us,  
 And waters deep and cold, Take courage and be bold.

## BELLEVUE. 11a.

Mercer's Cluster, p. 411. E. Chandler.

How firm a foundation, ye saints of the Lord,  
 Is laid for your faith in His surest word,  
 What more can be say, than to you be hath said,  
 You who this Jesus the rock have had.

## CUSSETA. L. M.

Psalmist, 48th Hymn.

and Mansfield.

73

Three-part musical score for 'CUSSETA' in 4/4 time. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one flat (B-flat).

How joy, Lord! O Lord, inspire, Let us thy grace be- gin- to live; And not thy mercy leave and lose! May not a closer trust be thou!

## ARLINGTON. C. M.

Three-part musical score for 'ARLINGTON' in 3/4 time. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature has one flat (B-flat).

Jesus, with all thy name above My tongue will bear for a part; Would I could be- hold thy smiling face, And sing thy blessing here.

I'm not ashamed to own my Lord, He is defined his name;  
 He made the banner of his word, The glory of his name;  
 Jesus, my God, I know his name;  
 His name is all my praise;  
 How will he put my soul to shame, How  
 Will he be put my soul to shame, How

## KING OF PEACE. 7s.

Baptist Harmony, p. 269. F. Price.

Let my hope be lost,  
 Let, I say - and I shall go, Till a morning I see you;  
 Don't you ever let me see, My heart's an eagle, pressing on

## PARADISE. C. M.

75

1 There's a land of pure de-light, Where sin is - mor - tal reign; In - di - vidual day ex - ceeds the night,

And sin - ners here - in pain. And sin - ners here - in pain.

- 2 There everlasting spring abides,  
And never-withering flowers;  
Death, like a narrow sea, divides  
This heavenly land from ours.
- 3 Sweet fields beyond the swelling flood  
Stand dress'd in living green;  
So in the Jews' old Canaan stood,  
While Jordan roll'd between.
- 4 Not darkness round us start and shrink,  
To cross this narrow sea;  
And danger, shivering, on the brink,  
And far to leeward lies.
- 5 Oh! could we taste our Father's mercies,  
These gloomy shades that clog,  
And see the Canaan that we love  
With undimmed eyes!
- 6 Could we but stand where Moses stood,  
And view the landlong view,  
Not Jericho's stream nor Goshen's flood  
Should fright us from the shore.

Three's wisdom we know, John's will be our salvation too,  
 Stephen's faith and spirit show, Moses' leadership, Aaron's too;  
 Not like the unwarred Paul, Who the day used to preach.

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time and features a melody with various rhythmic patterns and rests. The lyrics are placed below the first two staves.

## DESIRE FOR PIETY.

Baptist Harmony, p. 473. R. F. White.

To my desire with God to walk, Till the warfare is over, hal - lo - lo - jah,  
 And with his children pray and talk, Till the warfare is over, hal - lo - lo - jah.

Op. A. may pray on all the warfare is over, hal - lo - lo - jah.

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 4/4 time. The lyrics are placed below the first two staves. There is a 'crescendo' marking above the first staff. The score includes various musical notations such as notes, rests, and dynamic markings.

THE CHILD OF GRACE. C. M. D.

Mercer's Chorus, p. 246.

E. J. King.

77

How happy's every child of grace, Who feels his sins forgiven; A country far from mortal sight, The land of rest, the saint's delight,  
 This world, he cries, is not my place, I seek a place in heaven. Yes, oh! by faith I see A heaven prepared for me.

TALBOTTON. 7s.

Baptist Harmony, p. 141.

E. J. King.

Hark! my soul, it is the Lord; 'Tis the Saviour, hear his word! Jesus speaks, he speaks to thee—Hyp, poor sinner, hearst thou not!



1. Where are the Hebrew children? ♩ ♪ Sabe is the promised land. Tho' the Hebrews thrived around thee,  
God, who is their

2. Where are the twelve apostles? ♩ ♪ Sabe is the promised land. They went up through yore and night,  
Soiling, unsoiling,

3. Where are the holy martyrs? ♩ ♪ Sabe is the promised land.  
They went up through burning fire,  
Trusting in their great Messiah,  
Who by grace will raise them higher,  
Sabe is the promised land.

4. Where are the holy Christians? ♩ ♪ Sabe is the promised land.  
Those who've wash'd themselves, and made them  
White as spotless snow, and laid them  
Where no earthly stain can fade them,  
Sabe is the promised land.

THE OLD SHIP OF ZION.

Thomas W. Carter. 79

4 parts.

What ship is this that will take us - all home, Oh! gl - ry, hal - le - lu - jah! }  
 And safe - ly lead us on Captain's bright shore! Oh! gl - ry, hal - le - lu - jah! } Oh! the old ship of Zion, hal - le - lu - jah!

Oh! the old ship of Zion, hal - le - lu - jah!

2 The winds may blow and the billows may foam,  
 Oh! do.  
 But she is able to land us all home. Oh, do.  
 Oh! the old ship, do.

3 We landed all who are gone before, Oh! do.  
 And yet she's able to land still more. Oh! do.  
 Oh! the old ship, do.

4 To wrecks on sandbars or dangers ahead,  
 Oh! do.  
 For Jesus is our Captain and Friend. Oh! do.  
 Oh! the old ship, do.

5 She's waiting now for a heavenward gale, Oh! do.  
 Although I see her ever heaving her sail. Oh! do.  
 Oh! the old ship, do.

6 Her sails are spread, and how swiftly she moves,  
 Oh! do.  
 Her landing harbors in Heaven above. Oh! do.  
 Oh! the old ship, do.

7 What will the glad Christians do when she's here, Oh! do.  
 They'll shout, they'll sing, they'll be trumping in joy.  
 Oh! do.  
 Oh! the old ship, do.

8 Should you arrive there ere before I do, Oh! do.  
 Before then, that I am coming there too. Oh! do.  
 Oh! the old ship, do.

9 If I arrive there then before you do, Oh! do.  
 I'll tell them that you are coming up too. Oh! do.  
 Oh! the old ship, do.

CHORUS.

Jesus, grace us all a blessing, shouting, oh glad, and I glory; } Hallelu, O glory! sing glory, hallelu-jah! I'm going where sinners - are - at die.  
 Lord, where may we go praying, And rejoicing - in - thy love. }

## SERVICE OF THE LORD

E. J. King.

CHORUS.

1 Farewell, vain world, I'm going home; I am bound to die in the army. } I am bound to live in the service of my Lord, I am bound to die in the ar - my.  
 My Father's command bids me come; I am bound to die in the army. }

2 Sweet angels beckon me away; I am bound to die in the ar - my. } I am bound to live in the service of my Lord, I am bound to die in the ar - my.  
 To sing God's praise is our duty; I am bound to die in the army. }

BEACH SPRING. 8, 5, 7.

J. F. Wade.

81

Three, ye sinners, poor and wretched, Weak and weary, sick and sore, } He is able, ☉ He is willing, bound to save, He is able, ☉ He is will-  
 These ready stands to save you, Full of pity, join'd with power.

COOKHAM. 7s.

Psalist, 207th Hymn.

ing, thank ye more.

Mark! the herald angels sing, "Glory to the ever-born King; Peace on earth, and mercy mild; God and sinners reconcil'd."

## SOUND FOR CANAAN.

Meyer's Choice, p. 354.

E. J. King.

CHORUS.

O when shall I see Jesus, And arise with him above! } Take us my way to Canaan, } I'll on my way to Canaan, }  
 And from the living Jordan, Wash everlastingly here! } I'll on my way to Canaan, } To the New Jerusalem.

## EDGEFIELD. Sa.

J. F. White.

How tall we had tower'd for years } Built pyramids, castles high, and round towers, } Have lost all their greatness to me, }  
 When I saw no longer I see! } Have lost all their greatness to me, }

VALE OF SORROW. P. M.

Baptist Harmony, p. 445. B. F. White.

83

While in this vale of sorrow, I stand on in pain,  
 My heart is fix'd on Jesus, I hope the prize to gain, } But when I come to bid adieu To those I dearly love, My heart is often melted—It is the grief of love.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various rhythmic values and rests, and a harmonic accompaniment.

HARRIS. C. M.

Zion Songster, p. 140. J. F. White.

In - - - - - I long I look for light, Covered by shame or Sin Till a - - - - - you struck my sight, And stay'd my wild career.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various rhythmic values and rests, and a harmonic accompaniment.

The musical score consists of two systems of three staves each. The top system includes lyrics: "I Throughout our wide-spread woes, / What cheering consolation— / The long-ruled day is waning / Where'er my eyes rest, eyes, / Bright in the west 'neath happy, / The". The bottom system includes lyrics: "north has raised it high, / The east and west united, / In glory to the skies". The score is written in treble and bass clefs with a key signature of one flat and a 2/4 time signature.

1 Ten thousand throats are hushed  
 Around her hallowed stand,  
 Resolved to drive away/ruins  
 From our beloved land,  
 From every rolling wave,  
 From city, town, and plain—  
 The cry is heard, Believe it,  
 From east's desecrated reign.

2 When, through the rifts of Heaven  
 Do sunny bands abound,  
 And God's almighty Morning  
 Our desolated nation crown—  
 In vain, with mortal's hands,  
 Do all these things be done,  
 While darkness, in their blindness, 3 2  
 Flow down, the slaves of sin.

3 Shall we, whose souls are lighted  
 With wisdom from on high,—  
 Shall we, to men brought,  
 The helping hand deny?  
 No, no! our tongues, accepting,  
 Deliberate shall proclaim,  
 Till not one erring mortal, 4 2  
 Shall hear the breaker's name.

4 Well, well, ye wails, the story,  
 And you, ye wails, ye wails,  
 Tell, like a tale of glory,  
 It speaks from pole to pole,—  
 Till the last wretched forehead  
 His glory shall gain,  
 And every/ruin, all-obscure, 4 1  
 Through the music ring.

THE MORNING TRUMPET.

B. F. White.

85

CHORUS.

O when shall I see Jesus, And reign with him above, And shall hear the trumpet sound in that morning,  
And from the burning furnace, Drink everlasting love, And shall hear the trumpet sound in that morning. } *Chorus, D G4 - 2 1 for 1 shall*

When shall I be delivered From this vain world of sin? And shall hear the trumpet sound in that morning,  
And with my blessed Jesus, Drink endless pleasures in! And shall hear the trumpet sound in that morning. } *Chorus, D G4 - 2 1 for 1 shall*

1 *Mount above the skies, When I hear the trumpet sound in that morning.*

2 *Mount above the skies, When I hear the trumpet sound in that morning.*

3 But now I am a soldier,  
My Captain's gone before;  
He's given me my orders,  
And bids me at'er give o'er;  
His promises are faithful—  
A righteous crown he'll give,  
And all his valiant soldiers  
Eternally shall live.  
*Chorus, &c.*

4 Through grace I feel determined  
To conquer, though I die,  
And then away to Jordan,  
On wings of love I'll fly;  
Farewell to sin and sorrow,  
I bid them both adieu!  
And O, my friends, prove faithful,  
And in your way pursue.  
*Chorus, &c.*

5 Where'er you meet with troubles  
And trials on your way,  
Then cast your care on Jesus,  
And don't forget to pray,  
God on the gospel armor  
Of faith, and hope, and love,  
And when the combat's ended,  
He'll carry you above.  
*Chorus, &c.*

6 O do not be discouraged,  
For Jesus is your friend;  
And if you lack for knowledge,  
He'll not refuse to lend,  
Neither will he neglect you,  
Though—oh you request,  
He'll give you grace to conquer,  
And take you home to rest.  
*Chorus, &c.*



Glee, in - the children, now we sing Par - ticle a - ble - to - tal, For - in - the heav - en - ly - ly - ing, heav - en - ly - ly - ing.

A - ble - to - drop of - Lord's blood Can make a heart of - stone, It is by the - the heav - en - ly - ly - ing, heav - en - ly - ly - ing.

# SWEET CANAAN

Even Songster, p. 371.

E. J. King.

87

COMMON.

Oh who will come and go with me, I am bound for the land of Ca - naan, }  
 I'm bound for Canaan's land to see, I am bound for the land of Ca - naan. } O! Ca - naan, sweet Canaan, I'm

Oh join with those who're gone be - fore, I am bound for the land of Ca - naan, }  
 Where all and all - er - ev' are no more, I am bound for the land of Ca - naan. } O! Ca - naan, sweet Ca - naan, I'm

bound for the land of Ca - naan, Hallelu - jah, Hallelu - jah, for my hap - py home; I am bound for the land of Ca - naan.

## DONE WITH THE WORLD. L. M.

B. F. White.

CHORUS

Jesus, my all, is broken to pieces, And I don't expect to stay much longer here. } I am done with the world, and I want to serve the Lord,  
 He whom I fix my hopes upon, And I don't expect to stay much longer here. } And I don't expect to stay much longer here.

## MOUNT ZION. C. M.

Meth. Hymn Book, p. 7.

J. Mearns.

CHORUS

O for a thousand tongues to sing My great Redeemer's praise, } O Christians, praise him, } Methinks I hear the gospel swelling  
 The glories of my God and King, The triumphs of his grace. } For more believers.

THE CHURCH'S DESOLATION.

J. J. White.

59

1. Well may the saints adore, my God, The church's desolation; } Once she was all a-live in thee, And thousands were converted; But now a sad re-  
The state of Zion's call'd aloud For grief and lamentation.

2. Her private members walk no more  
As Jesus Christ has taught them;  
Rulers and rulers they adore,  
With these the world has bought them.  
The Christian name they will retain  
Abominably and hypocritically,  
And while they in the church remain,  
Her glory is departed.

3. Her private members walk no more  
As Jesus Christ has taught them;  
Rulers and rulers they adore,  
With these the world has bought them.  
The Christian name they will retain  
Abominably and hypocritically,  
And while they in the church remain,  
Her glory is departed.

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Rulers and rulers they adore,  
With these the world has bought them.  
The Christian name they will retain  
Abominably and hypocritically,  
And while they in the church remain,  
Her glory is departed.

4 And her religion left the church,  
Without a trace behind her!  
Where shall I go, where shall I search,  
That I may more may find her?  
Active, ye proud, ye light and gay,  
I'll seek the broken-hearted,  
Who weep when they of Zion say,  
Her glory is departed.

5 Some few, like good Elijah, stand,  
While thousands have revolted,  
In vision for the heavenly land;  
They never yet have faltered.  
With such, religion still remains,  
For they are not perverted;  
O may they all through them regain  
The glory that's departed.

My brethren all, on you I call, A - rise and look a - round you, }  
 How men - ny feet, bound to oppress, Who're waiting to en - slave you! } The gas - petrels on El - der's walls, those

The first system of the musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in 2/4 time and features a melody with lyrics written below the staves.

all your sleep, and slum - bers. A - rise and pray, we'll win the day, That we are free in sanc - tory,

The second system of the musical score also consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music continues the melody from the first system, with lyrics written below the staves.

CHURCH TRIUMPHANT.

Dover Selection, p. 77. F. W. Carter.

#1

Head of the church triumphant,  
 We praise thy name here,  
 Till thou appear thy members here,  
 Shall sing thy name in glory,  
 We lift our hearts and voices

and, With heart and voice and soul,  
 The praise of ourselves - and  
 And cry aloud, and give to God  
 The praise of ourselves - and

The glorious light of His sun is spreading far and wide,  
 The glory of King Je - sus Tri - umphant hath a - - - - -  
 And angels now are singing Ho - - - - - to the great God,  
 And - - - - - angels now are - - - - - With ho - - - - - voices and strains.

**CHORUS.**

To see the saints in glo - - - - - ry, And the angels stand in - - - - - ing, And the angels stand in - - - - - ing, To welcome sinners home.

FROZEN HEART, L. M.

A. J. King.

53

First staff: Treble clef, 6/8 time signature. The melody begins with a quarter rest, followed by a series of eighth and quarter notes.

Second staff: Treble clef, 6/8 time signature. The melody continues with quarter and eighth notes.

Third staff: Bass clef, 6/8 time signature. The accompaniment consists of a steady eighth-note bass line.

Lyrics: *And that is how I know of - ten - e - ven - ing - day, To wait the weather comes a - way; And that, when you are here again, You*

Fourth staff: Treble clef, 6/8 time signature. The melody concludes with a double bar line.

Fifth staff: Treble clef, 6/8 time signature. The melody continues with quarter and eighth notes.

Sixth staff: Bass clef, 6/8 time signature. The accompaniment concludes with a double bar line.

Lyrics: *know, like the - ice heart of mine. The heart like the - ice heart of mine, You know, like the - ice heart of mine.*



Would Je - sus have the sin - ner die! Why keep he them on Je - sus - die! *Fi - ther, for - give them.*  
 What mean this strange - at - ter - ing cry! Sin - ners, be - praye for Je - sus and me.

O for - give! They know not that by me they live, They know not that by me they live.

ATHLONK. P. H. C.

*Andante*

I see, the love of the pray'rs of heav'n, Who thus let me see a soul from heav'n, That once is - said in heav'n

I have no wor - ld of my own, But by in what my Lord hath done, And out - let's come by Him

1. When thou, my righteous Judge, shall come  
 To raise thy nation's people home,  
 Shall I among them stand? Shall such a worthless worm as I,  
 Who sometimes am a -

Said to do, Be found at thy right hand!

2 I love to meet thy people now,  
 Before thy feet with stints to bow,  
 Though silent of them all;  
 But—can I bear the piercing thought?—  
 What if my name should be left out,  
 When thou for them shalt call?

3 O Lord, preserve it by thy grace;  
 Be thou my only refuge-place,  
 In this thy sacred day;

Thy pardoning voice, O, let me hear,  
 To still my unbelieving fear,  
 Now let me feel, I pray.

4 And when the final trump shall sound,  
 Among thy saints let me be found,  
 To bow before thy face;  
 Then in triumphant strains I'll sing,  
 While heaven's surrounding millions ring  
 With praise of sovereign grace.

# WILL YOU GO?

B. F. White.

37

1. We're marching home in heaven's shores, Will you go? will you go?  $\frac{3}{4}$   
 To sing our Father's glorying oars, Will you go? will you go?  $\frac{3}{4}$  Our sun shall then to never go down, Our moon shall be no more withdrawn, Our

Days of morning past and gone, Will you go? will you go?  $\frac{3}{4}$

2. We're going to reap the great reward,  
 Will you go? will you go?  $\frac{3}{4}$   
 Which Jesus Christ for us prepared,  
 Will you go? will you go?  $\frac{3}{4}$   
 A rich supply of milk and wax,  
 And everlasting joys divine,  
 And robes that will be sun and moon,  
 Will you go? will you go?  $\frac{3}{4}$
3. We are going to make the golden lyre,  
 Will you go? will you go?  $\frac{3}{4}$   
 And chant its strains of heavenly fire,  
 Will you go? will you go?  $\frac{3}{4}$

And sing our God's redeeming grace,  
 And see our Father face to face,  
 And ourselves we'll shout his grace;  
 Will you go? will you go?  $\frac{3}{4}$

4. We're going to walk in plains of light,  
 Will you go? will you go?  $\frac{3}{4}$   
 Where morning day outlasts the night,  
 Will you go? will you go?  $\frac{3}{4}$   
 Those crowns of glory we shall wear,  
 And palms of victory ever bear,  
 And all the joys of heaven shall share;  
 Will you go? will you go?  $\frac{3}{4}$

1 Why should we at our lot complain, Or grieve at our dis - tress? } All! we're made to bleed, We're all the same—  
Some think if they could rich - er gain, They'd give true happi - ness. }

A - like we're made of clay: Then, since we have a he - avy load, Let's drive all care a - way.

1 Why should the rich despise the poor?  
Why should the poor repine?  
A little coin will make us all  
In equal Christian's join—  
All! we're made to bleed,—  
We're all the same,—  
Alike, we're made of clay—  
Then, since we have a heaviest load,  
Let's drive all care away.

2 The only circumstance of life  
That ever I could find  
To vexen nerves and temper wild  
Was a contented mind.  
When we're rich in store,  
We have much more  
Than wealth could e'er convey;  
Then, since we have a heaviest load,  
Let's drive all care away.

4 When age, old creeping age comes on,  
And we are ready to die—  
Let's all regard the man we're done,  
His grave that waits to lay,  
More careful be  
Than formerly,  
And constantly to pray—  
Then, since we have a heaviest load,  
Let's drive all care away.

GOSPEL TRUMPET

E. J. King 49

Mark - how the gos - pel trumpet sounds! That' all the world the jub - a - lions; And Jesus, by re - dressing blood, is  
 and Jesus, etc.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music is written in a style typical of early 20th-century hymnals, with clear note heads and stems. The lyrics are printed below the middle staff.

bring - ing us - ers home to God, And guides them safe - ly by his word, To eter - nal days.

The second system of the musical score also consists of three staves, following the same format as the first system. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music continues with the same melodic and harmonic patterns. The lyrics are printed below the middle staff.

1. To leave my dear friends, and with sighings to part,  
 And go from my home, it aches at my heart,  
 Like thoughts of absenting myself for a day  
 From that bower I prize.

2. Dear bower, where the pure and the proper have met,  
 And were with their branches a roof o'er my head,  
 How oft have I knelt in the regions there,  
 And you'd cast my

rest, where I've chosen to pray, Where I've chosen to pray.

And to my bower to pray, To my bower to pray.

3. The early still hours of the loved nightgale,  
 That dwelt in my bower, I observed as my bail,  
 To call me to duty, while birds of the air  
 Sing melodies of praise, as I went to prayer.
4. How sweet were the melodies performed by the glen,  
 The cry, the business, and wild exhilaration;  
 But sweetest, ah! sweetest, repetitive was  
 The joy I have found to answer to prayer, to answer to prayer.
5. For Jesus, my Redeemer, all things'd these to meet,  
 And would'd with his presence my faithless redeem;  
 Oh! fill me with rapture and blissfulness there,  
 Inditing, in heaven's own language, my prayer, Oh! language my prayer.
6. Dear bower, I must leave you and bid you adieu,  
 And say my farewell to parts that are new;  
 For Jesus, my Redeemer, resides everywhere,  
 And you in all places give answer to prayer, Give answer to prayer.

CANAAN'S LAND. C. M. D.

Zion Songs, p. 166.

E. J. King. 141

Oh for a vessel of heavenly love, To waft my soul away, Beyond Jordan, deign to be My pilot here below, To save through life's unpopulous way,  
 To that eternal world above, Where pleasures never fail,  
 Where every voice doth sing.

HOLY CITY. 7. 6.

Zion Songs, p. 140.

A. F. White.

There is a holy city, A happy world above, An everlasting temple, They serve their great Redeemer,  
 Beyond the sunny regions, Built by the God of love, And claim array'd in white, And dwell with him in light.



We hear the Holy-angels fall - ling, Pure in heart and re - fresh - ing breath, } The great and true - pin  
 The time that pro - phets were fore - tell - ing, With signs and won - ders, now is done. }

Now are living Persons in us, from heav'n sent, God's Ho - ly Spi - rit down - to pour - ing, And Christ's joy - ing heart and hand.

And see his tes-ta-ment by his blood, And see it done on his; My soul shall quit this mortal coil, And soar to worlds on high.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The middle staff is a grand staff (treble and bass clefs) with a key signature of one sharp and a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the middle staff.

And soar to worlds on high, And soar to worlds on high, My soul shall quit this mortal coil, And soar to worlds on high.

The second system of the musical score also consists of three staves, identical in notation to the first system. The lyrics are written below the middle staff.

1 A - - - - - you - - - - - more lovely I'll tell, Oh Jesus, (O wonderful surprise!)  
He - - - - - called the name of his Son, That sweet, the sweet, mighty Son.

He - - - - - fell his - - - - - soul, a - - - - - pain,  
Where men by transgression was

2 Oh, did my dear Jesus thus bleed,  
And give a man's life for me?  
Oh, where did such mercy abound,  
Such boundless compassion and grace?  
His body here wept and pain,  
His spirit must stand with the Lord,  
A short time before he was slain,  
His sweat was as great drops of blood.

3 Oh, was it for crimes I had done,  
The blood was shed with a line,  
By Jesus the Father alone?  
Was ever compassion like this?  
The nails all put in a hand,  
Confess him, and let him sing,  
The cords wrap'd around his sweet hands  
Oh, sweetest, look at him, I pray

Down, friends and relations,  
The voices of the nation  
Let your hearts and hands—  
Is heard in our land;  
Let's all walk together,  
And march to the place  
And follow the voice,  
Where redemption is found.

## TURN, SINNER, TURN.

CHORUS.

E. J. King.

Today, if you will hear his voice,  
Now is the time to make your choice.  
Say, will you no longer sin?  
Say, will you love the Lord, or sin?

Oh! turn, sinner, turn,  
Oh! turn, sinner, turn,  
May the Lord help you turn!  
Why will you die!

## ECSTASY

J. W. Carter.  
Vocalist.

1 Oh, when shall I see Jesus, And reign with him above? And from the burning furnace, Drink everlasting love! Oh! how I wish I could

When shall I be de - liv - er'd From this vain world of sin? Drink endless pleasures in. Oh! how I wish I could

And with my blessed Jesus,

By a way and be at rest, And I praise God in his bright shade.

2 But now I am a sinner,  
My Captain's gone before;  
He's given me my orders,  
And bids me no'er give o'er;  
His promises are faithful—  
A righteous crown he'll give,  
And all his valiant soldiers  
Eternally shall live.

3 Through guile I feel determined  
To conquer, though I die,  
And thus away to Jesus,  
His wings of love I'll try;  
Farewell to sin and sorrow  
I bid them both adieu!  
And oh, my friends, prove faithful,  
And on your way pursue.

4 When'er you meet with troubles  
And trials on your way,  
Then cast your care on Jesus,  
And don't begin to grieve;  
God on the gospel banner  
Of faith and love, and joy,  
And when the combat's o'er,  
He'll carry you above.

5 Oh do not be discouraged,  
For Jesus is your friend,  
And if you lead for knowledge,  
He'll not refuse to lend.  
Neither will he withhold you,  
Things often you request,  
He'll give you grace to conquer  
And take you home to rest.

1 Here, in thy name, O - - - - - God, We build this earthly house for thee;  
Oh, choose it for thy 'old' abode, And guard it long from ev - - - - -il!

2 Here, when thy people seek thy face,  
And thy long absence pray to end;

3 Here thou, O heaven, thy dwelling place,  
And when thou, heaven, Lord, inspire.

- 3 Here, when thy messengers proclaim  
The blessed gospel of thy Son,  
Told by the power of his great name,  
By mighty signs and wonders done.
- 4 When children's voices raise the song,  
Hosanna! to their heavenly King,  
Let heaven with earth be made praising  
Hosanna! in the angels' ring.
- 5 Thy will, O Father, Jehovah reign,  
Here to abide, no number count?  
Here will our great Redeemer reign,  
And here the Holy Spirit rest!
- 6 Thy glory never hence depart,  
Yet choose us, Lord, thy house above;  
Thy kingdom come to every heart,  
In every house for thy 'old' love.

1 Watchman! tell us of the night, What're signs of promise here? True? Not a few moments' light, But through-ly-bleaming clear.

2 Watchman! does its loneliness rep-ange of hope or joy bring - tell True? Not you, it brings the day, Promised day of De-em - d.

- 3 Watchman! tell us of the night,  
Higher yet than our ascends,  
True? Not moonbeams and light,  
Peace and calm, its ocean patterns.
- 4 Watchman! will its beams show  
Still the spot that gives them birth?  
True? Not signs nor de-ces,  
But! a beam o'er all the earth.
- 5 Watchman! tell us of the night,  
For the morning seems to dawn,  
True? Not darkness takes on light,  
Doubt and error are withdrawn.
- 6 Watchman! let thy watchings cease;  
His hour is thy quest hour,  
True? Not! In the Palace of Peace,  
Let the Sun of God be seen!

1 I love my blessed Father, I feel I'm in his - service, And I see his ter - re - or - ce, If I but faithful prove; And now I'm bound for

2 Canaan, I feel my sins for - give - en, And now I can go to heaven, To sing - alonging here.

- 1 Your sinners may deride me,  
And unbelievers chide me,  
But nothing shall divide me  
From Jesus, my best friend,  
Supported by his power,  
I long to see the hour  
That bids my spirit leave,  
And all my troubles end.
- 2 The signing time is hast'ning,  
My nothing frame is waiting,  
While I'm engaged in praising,  
Inspired by his love,  
When ye shall singing orders,  
Will sing on Canaan's borders,  
Shall hear me in the Loud ones,  
To praise his name above.





1 With thankfulness we will adore The God of heaven, & adore him. For leading us the blessed way, Which we are called to obey. O glory, glory, glory, glory!

2 He sent his pure and lovely Son, in whom this glorious work began; But through the enmity of man, They took his life to reap the plan. O glory, glory! hal - le - lu - jah! This a bright and shining way. O glory, glory! hal - le - lu - jah! They this work they never can. O glory, glory!

- 3 Thus God by mercy open to me  
The way of life and glory;  
He gives me strength to bear the cross,  
And count all earthly things but dross.  
O glory, glory! hal - le - lu - jah!  
Peace and love come by his cross. O glory!
- 4 Thus come, ye sinners, to the Lord,  
Believe on him, believe his word,  
Obedy his call, all sin renounce,  
That host will all your souls procure.  
O glory, glory! hal - le - lu - jah!  
Love with all our might possess. O glory!
- 5 Thus heaven's joys we all shall feel;  
Be still with life, and love, and zeal,  
And glory in each heart shall dwell,  
Which manna's sugar can never tell.  
O glory, glory! hal - le - lu - jah!  
Angel's tongue would fail to tell. O glory!

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and G major. The lyrics are:

Day's - by some - one - else, I look -t'ward C - rist my Saviour - stand - ing - here - just the - gospel - news, Good - God, what shall I say! My

The second system of the musical score consists of three staves, continuing the piece from the first system. The lyrics are:

words - years o'er - dy - ing - men, Don't' let a - ny - one - say - that - I - wish, but all - is - vain, Ex - cept the Lord speak - to.

CANTATA.

1 Although, though they seem sorry,  
Are all, in sorry sort; They stop'd the prodigal's career,  
And us'd him as before. Oh! I die with

hunger, here, he cries, Oh! I die with hunger, here, he cries,  
And starv'd in foreign lands; My father's house hath large supplies,  
And I would see his house.

2 Although he so returning fell,  
Till he had spent his all,  
His father's heart began to melt,  
When heaven order'd him to call.

3 What have I gain'd by sin, he said,  
But hunger, shame, and fear?  
My father's house abounds with bread,  
What! I am starv'd here.

4 'Till you had call'd him all, he said,  
Full he was before his fall;  
Not worthy to be call'd his son,  
Till such a sinner's place.

5 He saw his son returning back,  
He call'd, he ran, he call'd,  
And threw his arms across the neck  
OF HIS REBELLIOUS SON.

Teach me the manner of my death, Thou Maker of my frame, I would see - thy life's narrow stream, And learn how frail I am.

This is a four-staff musical score in 4/4 time. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat signs.

## THE MIDNIGHT CRY. 7, 6, 7, 6, 7, 6, 7, 7.

Baptist Harmony, p. 483.

1 When the midnight cry began, O woe! how many,  
 Thousands sleeping in distress, Neglected their salvation. } Lo the brightness is at hand, Hurry all the waiting band  
 Who will finally meet him? Will now go forth to meet him.

2 Woe, indeed, did walk awhile, And strewed without a trace;  
 But they spent their morning of Long since the last reveal. } Many souls who thought they'd light, Now against the brightness fight,  
 Oh, when the storm was closed, And as they close appear.

This is a four-staff musical score in 4/4 time. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat). The piece concludes with a double bar line and repeat signs.

When Adam was cre - a - ted, He fell in Eden's shade, As Ma - rie took in - to - ol, He - re a wife was made. Ten

demanded their re - ward OF heaven's store'd a - bond, He - re a wife was form - ed, Of a - ny man was found.

1 Come, brethren and sis-ters, who love me as I do, And have done for years that are gone,  
 Show off - as we're not his in every heavenly name, Which is - your dar' way to his's drink. With joy and thanksgiving we'll

praise him who loved us, When we run the bright, shining way, And thank for each other - so prop-  
 4 Though we part here is to - day, we'll band for our glory.

2 When was David and Joseph, Hiss and Moses,  
 Sam and A, and the great men of times,  
 There was Abraham, and Isaac, and Jacob, and David,  
 And Solomon, and Nathan, and John,  
 There was Moses, and Aaron, and Elisha's name how many,  
 There was 'd as the prophets 'd along,  
 When was Jesus Christ, who lived with us long time,  
 His glory and grace was long.

3 When was our first parents, and our first fathers,  
 In Adam's name, or Noah's day,  
 Or any there were in whom the Lord began with us,  
 When praising you with us today,  
 There was our Father Joseph, and the chosen ones,  
 Who were in that first world,  
 There was Daniel, and Shadrach, Meshach, and Abednego,  
 And there, and there, we'll see.

4 That took to the Mount, as the great day's end,  
 There were our great fathers who were chosen,  
 When we all go to glory, making our way to heaven,  
 And glory will be there,  
 And glory will be there for ever praising God,  
 And glory will be there for ever praising God,  
 There where our fathers, and there we shall be,  
 And glory will be there for ever praising God.

1 On Jer-dan's margin banks I stand, And cast a wick-ed eye, On the o-ther side of Jer-dan, bal-ly - ly - jah,  
 To Gha-zan's hill and hap-py land, Where my pa-ter-nal home lies, On the o-ther side of Jer-dan, bal-ly - ly - jah.

2 Oh, the transport, 'twas such a scene, That sh-ine in my sight! On the o-ther side of Jer-dan, bal-ly - ly - jah,  
 Sweet fields, so-ber'd, in so-ber'd green, And sh-ine of de-light. On the o-ther side of Jer-dan, bal-ly - ly - jah.

CHORUS

On the o-ther side of Jer-dan, bal-ly - ly - jah, On the o-ther side of Jer-dan, bal-ly - ly - jah.

- 1 O'er all these wild-washed plains 2 No chilling winds, nor pain-ful breath 3 Where shall I reach that happy place, 4 THERE with bright my captives and  
 Thro' one vast day! Can reach that heav'nly shore, And be loosed from? Would here no longer stay.
- There that the flow has ever cease, Solitude and sorrow, pain and death, When shall I see my Father's face, Though Jordan's waves should round me  
 And scatter high away. And in his bosom rest! 'Till I should scatter away. [roll]



CHURCH.

Come, then Praise of ever - yf Bless - ing, Praise my heart to sing thy grace, } His - toric, praise us - to the Sa - vour;  
 Redeem of ever - yf, lov - ed one - ing, God be worshipped of Loud - est praises.

Don't you see that God is good? His works are ev - er - y where you, Praise and see that God is love.

More hap - py, less joy - ful, less care - ly I need! I want to feel more love, yes, more love and rest. I want my love

The first system of the musical score consists of three staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics underneath. The middle staff is the piano accompaniment in G-clef, 4/4 time. The bottom staff is the bass line in C-clef, 4/4 time. The music is in a simple, hymn-like style with a key signature of one sharp (F#).

yet - but, I want my love yes, that all things with you - since I will say no - more.

The second system of the musical score also consists of three staves. The top staff is the vocal line in G-clef, 4/4 time, with lyrics underneath. The middle staff is the piano accompaniment in G-clef, 4/4 time. The bottom staff is the bass line in C-clef, 4/4 time. The music continues in the same style as the first system, ending with a double bar line and repeat signs.

Reverend a light, set - from The Christen who to sing: It is the Lord who rises With heal - ing in his

sing. When wonders are be - coming He gives the seed a - gain A season of great heal - ing To cheer it all - our pain.

No more pain, thy mouth shall tell, Each moment brings us nigh,  
 Ere all be gone, stand in - wait, To our all-might'g eye.

To sheets of na - ture,

This system of music consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

speed your course, To our - all pow'rs, de - cay; Fast as ye bring the night of death, To bring a - ny - nal day.

This system continues the musical piece with three staves: vocal line, piano accompaniment, and bass line. It maintains the same key signature and time signature as the first system. The lyrics are printed below the piano accompaniment staff.

1. What's this that needs, that needs up on my track? Is it death? Is it death? Is it death? If you be death, I  
 You soon will quench, will quench this mor-tal flame. Is it death? Is it death? Is it death?

2. Wring not, my friends, my friends wring not for me. All is well! All is well! There's not a cloud that  
 My sin de-priv'd, de-priv'd, and I am free. All is well! All is well! All is well!

you shall be From ev'ry pain and sor-row free, I shall the King of glo-ry see. All is well! All is well!

Let a-rose, To hide my Je-sus from my eyes, I now shall mount the up-per skies. All is well! All is well!

3. Thus, from your knees, your hearts be raised on high,  
 All is well, All is well!  
 You will praise my love with joyful voice,  
 All is well, All is well!  
 (Repeat verses one from above, twice.)  
 They're good my love, they're in my arms,  
 They're with me with my spirit home,  
 All is well, All is well!

4. Mark! Mark! my Lord, my Lord and Master's voice,  
 Call away, Call away!  
 I care not now to see my friends or mine,  
 Why delay, Why delay!  
 Farewell, my friends, adieu, adieu,  
 I can no longer stay with you,  
 My precious words I'll never lose,  
 All is well, All is well!

5. Mark! Mark! my love! All hail! ye blood-wash'd throng,  
 Saved by grace, saved by grace!  
 I come to join, to join your happy numbers,  
 Saved by grace, saved by grace!  
 All, all is good and joy divine,  
 All, all is good and joy divine,  
 Lord, I'll praise you in His love!  
 All is well, All is well!

To objects of sense, and enjoyments of time, I now shall exchange you for views more sublime,  
 Which all have delighted my heart, For joys that shall never depart.

## CROSS OF CHRIST. G. M. D.

L. P. Bevilacqua.

The cross of Christ impresses my heart, To my redeeming grace; }  
 A - wail, my soul, and tear a part, In my Redeemer's prison. }  
 Oh, who can be compar'd to him, Who died upon the tree!  
 This is my dear de - light - ful theme, That Jesus died for me.

What poor, de-pressed com-pan-y 'st' they re-ceive them, All they are of a my - d' son, All  
 That walk in 'neath our - our way, A - long the way of man?

old - son, of a King; None of us - our - rd cross'd o - r'ies, And had we but they sing.

Oh, Je - sus, my Sa - viour, I know that we sin - ners, For thee all the glo - ries of earth I re - sign.

Of all joys most pre - cious, I love thee the best: With - out thee I'm worth - less, but with thee I'm bless'd.



## BABEL'S STREAMS. C. M.

By Ba - bel's stream we stand weep, While El - en we thought ' us; And bid them - if we long our hearts, The willow trees up - on.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the piano accompaniment staff.

With all the power and skill I have, To gladly teach each nation; If I can reach the charming sound, TU - mee my hearts a - gain.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are written below the piano accompaniment staff.

1 How useless and vain are the hours,  
When I see no longer I see;  
Howe'rs, prospects, sweet birds, and sweet flow'rs,  
Have lost all their sweetness to me, } The wildernesses shiver but die,  
The fields cry in vain to look gay.

So when I am happy in his, December's as pleasant May.

2 His name yields the richest perfume,  
And sweeter than music his voice;  
His presence dispenses my gloom,  
And makes all within me rejoice;  
I should, were he always thus high,  
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 in his presence resign'd;  
No changes of scenes or place  
Would make any change in my mind-

While I don't with a sense of his loss,  
A palace a toy would appear,  
And prisons would please as joys,  
If I only would dwell with me there.

4 Dear Lord, if indeed I see thee,  
If thou set my soul and my song,  
See, why do I languish and pine,  
And why are my winters so long?  
Oh, drive those dark clouds from my eye,  
Thy soul-cheering presence restore;  
Or take me with thee on high,  
Where winds and clouds are no more.

On Jordan's rocky banks I stand, And cast a wistful eye To Canaan: air and happy land, Where my possessions lie. I am

*CHORUS*

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are written below the piano staves.

bound for the promised land, I'm bound for the promised land, Oh, who will come and go with me? I am bound for the promised land.

Detailed description: This system contains the second three staves of the musical score. It continues the vocal line, piano accompaniment, and lyrics from the first system. The lyrics are written below the piano staves.

## HEAVENLY ARMOUR.

Baptist Harmony, p. 463.

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And if you meet with trou - ble, And tri - ble on the way, } Glad on the Lord's - ly  
Then cast your care on Je - sus, And don't let - ter us pray. }

The first system of the musical score consists of three staves. The top staff is the treble clef, the middle is the alto clef, and the bottom is the bass clef. The music is in 4/4 time and features a melody with various ornaments and rests. The lyrics are written below the middle staff.

ar - med Of faith, and hope, and love, And when the con - bats end - ed, He'll take you up a - bove.

The second system of the musical score also consists of three staves (treble, alto, and bass clefs). The music continues from the first system. The lyrics are written below the middle staff. A small number '1' is printed below the first staff of this system.

The time is now com-ing, by the prophets fore - told, When Zi - on is pe - ti - ty, the world shall be - hold.

When Je - sus' pur - po - se - ry will gain the day, De - ce - as - sions, will. Where, will you - ide a - way.

In C major

He saith! he saith! to judge the world, About his arkway's door; } Th' delighted nations hear the word, And opened all their eyes,  
 Whilst wonders roll from pole to pole, And lightning cleave the skies; }

The dumb'sing tremors of the ground by living armies run.

## INVOCATION. 7, 6, 7, 6, 7, 7, 7, 6

Rise, my soul, and stretch thy wings, Thy home pleases thee; } Rise, and loose, and loose thyself,  
 Rise from transitory things. To hear's, thy native place; } Thus shall soon this earth remove, To man prepared above.

Rise, my soul, and loose away,  
 To man prepared above.

1 Come a - way to the skies, My be - loved, a - rise, And rejoice in the - day that was born: O - the King, the - re - val - led King, Come exulting a - way.

2 We have built up our love And our mansion there,  
Though our bodies continue below,  
The wisdom of the Lord Will remember his work,  
And with singing to paradise go.

3 Now with singing and praise, Let us spend all our days,  
By our heavenly Father bestow'd,  
While his grace we receive From his bounty, and live  
To the honour and glory of God.

4 For the glory we were First created to share,  
Both the crown and Kingdom divine I  
Now attain again That our souls may exult,  
Throughout time and eternity shine.

5 We wish thanks to approve, The design of that love  
Which hath join'd us to Jesus's name,  
So united in love, Let us never more part,  
Till we meet at the feast of the Lamb.

6 There, Oh! there at his feet, We shall all forever meet,  
And be part of his body no more;  
We shall sing in our love, With the heavenly choirs,  
And our Master in glory adore.

7 Hallelujah we sing, To our Father and King,  
And his righteous praises repeat,  
To the Lamb that was slain, Hallelujah again,  
Sing, all heaven, and fall at his feet.

And with singing to Zion return.

Tune by Anne Lennox.

1. From Guineas' bay missioners,  
From India's sacred strand;  
Where Africa's weary bosoms  
And lives their golden sand;  
From many an arid clime,  
From every sea - my plea -

They call us to help - or Their lead from error's chain.

2. What though the spicy breezes  
Blow soft o'er Cayenne's isle,  
Though every pore gives pleasure,  
And only man is vile;  
In vain, with kerchief shaded,  
The beauty of his skin;  
None down to wood and stone,  
None down to wood and stone.
3. Shall we, whose souls are lighted  
With wisdom from on high,  
Shall we, to men neglected,  
The lamp of life deny?

- Salvacion! O salvacion!  
The joyful sound proclaim,  
Till earth's remotest nation  
Has heard of Messiah's name.
4. Waft, waft, ye winds, his story,  
And ye, ye waves, roll,  
Till, like a sea of glory,  
It spreads from pole to pole;  
Till o'er our ransomed nature,  
The Lamb for ever's slain,  
Redeem'd King, O'ercome,  
In bliss returns to reign.





From, the heart of ev - ry  
 Dweller of earth - ev - ery - ev  
 Hear - ing, Thy our hearts in sing - ing  
 our - ing, Call for songs of praise - ing  
 } Teach us more and more  
 }

Sing by our - ing praises in - here, Praise the great, O for us  
 on a, Master of thy un - changing love.

1 While beauty and youth are in their full prime, And folly and rash - ness al - fect our whole mind; O let us be pleasur - ed with - in re -

2 The vain and the young may stand as a while, But let not their beauty our profusion beguile; Let us covet those charms that shall never de -

page; Let us live as in youth that we think not to age.

ing, Nor let us be all that de - ceivers can say.

- 3 I sigh not for beauty, nor longish for wealth,  
But grant me, O God Providence, virtue and health;  
Time, more than kings, and far happier than they,  
My days shall pass mildly and sweetly away.
- 4 For when age steals on me, and youth is no more,  
And the sweetest Time shakes his glass at my door,  
What pleasure in beauty or wealth can I find?  
My beauty, my wealth, is a sweet part of mind.
- 5 That peace! I'll preserve it as pure as 'twere given,  
Shall live in my bosom as earnest of heaven;  
For virtue and wisdom can warm the cold sense,  
And may not flourish as gay as a vine.
- 6 And when I the burden of life shall have borne,  
And death with his sickle shall cut the ripe corn,  
Reverend to me God without murmur or sigh,  
I'll bless the kind summons, and lie down and die.

## LIBERTY. C. M.

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No more words of oppressive hand Of - - - - -  
 No - hold the smiling, happy land, No - hold the smiling,  
 No - hold the smiling, happy land, No - hold the smiling, No - hold the smiling,

No - hold the smiling, happy land, No - hold the smiling, No - hold the smiling,  
 No - hold the smiling, happy land, No - hold the smiling, No - hold the smiling,  
 No - hold the smiling, happy land, No - hold the smiling, No - hold the smiling,

SOLITUDE IN THE GROVE. C. M.

Oh, were I like a feather'd dove, And innocuous had wings, No fly and make a long re - curee From all these restless things. Let

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C.M.). The lyrics are written below the second staff.

me to water wild desert go, And find a peaceful home, Where storms of sin - line us - our bloom, And waters never come.

The second system of the musical score also consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues from the first system. The lyrics are written below the second staff.

1 Here, we earthly joys, and bring To us restored, (re - ceiv - ed)  
 All to receive: eye for eye, hand for hand, (hand - for - hand)  
 In, we 'll our longing eyes, turn, to th' ascending skies, (see of

righteousness, a - rise, thy the gate of pa - ra - dis - e.

2 Flocks of everlasting light  
 Flare forth before him,  
 Writings, with exquisite delight,  
 Instantly show him:  
 Angel voices round his face,  
 Lines of hard gold proclaim  
 All the music of his name,  
 Hear'st thou singing with the throng.

3 Four-and-twenty others rise  
 From their princely seats,  
 Round his throne's vastness,  
 Sing the great salvation.

Can their voices follow his throne,  
 O'er, in perpetual tone,  
 Glory give to God alone:  
 "Holy, holy, holy One!"

4 Hark! the swelling symphonies  
 Swell, methinks, to praise us!  
 Join, Jesus, Jesus!  
 Swallow sound in angels' song  
 Swallow notes on mortal tongues  
 Swallow soul with song  
 Jesus, Jesus, roll along

## SWEET SOLITUDE. L. M.

1. Back, mid - tide! then gentle breeze, Of noxious air and here as - rear! 'Tis thou inspires the poet's dream,  
 Whisp'rd in sweet vision's airy dream!

in sweet vision's air - y dream, Whisp'rd in sweet vision's airy dream.

2. Fumes of vision! mass of thought!  
 By thee are saints and' passions taught;  
 Wisdom to thee her treasures owns,  
 And in thy lap fair science grows.
3. What'er's in thee reflects and charms,  
 Easier to thought, in virtue warms;  
 What'er is justice, love, and good,  
 We owe to thee, sweet solitude.
4. With thee the charms of life shall last,  
 E'en when the way blooms is past;  
 When slowly passing Time shall spread  
 Thy silver blossoms o'er my head.
5. No more with this vain world perplex'd,  
 Thou shalt preserve me for the next;  
 The spring of life shall gently cease,  
 And angels wait my soul at peace.

I am a great complainer, that bears the name of Christ;  
Come, all ye poor members, and listen to my strain; I've many misdeceptions, and

errors in my mind; I feel my heart demanding, and my affections cold.

- 2 I wish it was with me now, as in the days of old,  
When the glorious light of Jesus was dawning in my soul  
But now I am distressed, and no relief can find,  
With a hard, spiritual heart, and a wretched, wandering mind.
- 3 It is gross pride and passion hurt me on my way,  
So I am wild with folly, and so neglect to pray;  
While others rise rejoicing, and learn to love no sin,  
I am so weak I stumble, and so I'm left behind.
- 4 I read that peace and happiness await Christians in their way,  
That bear their cross with meekness, and don't neglect to pray;  
But I, a thousand objects tempt me in my way,  
So I am wild with folly, and so neglect to pray.





PLEYEL'S HYMN SECOND. C. M.

While thus I seek, possessing Pow'r, Be my vain wish - as - still'd, And may this un - as - stated hour With his - my hopes be still'd.

The love the pow'r of thought bestow'd, To that my thoughts would soar, Thy mercy for my life has flow'd, That once - my - I - a - done.

1 Hark! the ju - bi - lee is sounding, O the joy - ful news is coming,  
 From east - ern - lands is proclaimed to us through God's only Son. } Now we have an in - vi - sible, To the weak and lowly Lamb, Glory,

ho - nor, and exalta - tion; Christ, the Lord, is come to reign.

2 Now let each eye cease from staring,  
 Come and follow Christ the way;  
 We shall all receive a blessing,  
 If from him we do not stray;  
 Golden crowns we've neglected,  
 Yet the Lord revives against  
 Glory, honor, &c.

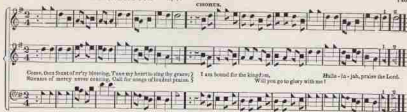
3 Come, dear friends, and don't neglect it,  
 Come to Jesus in your prayer;  
 Great salvation, don't reject it,  
 O receive it, now's your time;  
 Now the Barber is beginning  
 To revive his work again,  
 Glory, honor, &c.

4 Come, let us run our race with patience  
 Looking unto Christ the Lord,  
 Who hath died and reigns for ever,  
 With his Father and our God;  
 He is worthy to be praised,  
 He is our exalted King,  
 Glory, honor, &c.

5 Come, dear children, praise your Jesus,  
 Praise him, praise him evermore,  
 May his great love now compass us  
 His great name be to adore;  
 O then let us join together,  
 Crowns of glory to obtain,  
 Glory, honor, &c.

WARRENTON. S. 7.

CHORUS



Come, Ours-Saint of er'y blessing, Take my heart to sing thy grace; } I am bound for the kingdom, Hail - la - jah, praise the Lord.  
 Brevians of mercy never ceasing, Gild thy songs of love and praise. } Will you go to glory with me?

SWEET AFFLICTION. S. 7.

Rippon's Hymns, p. 541.



In the woods of woe - in - tion, While the lillies o'er me bow, } Hail - la - jah, Hail - la - jah, Hail - la - jah, praise the Lord.  
 Jesus whispers peace - in - tion, And supports my faint - ing soul. }

Hail - la - jah, Hail - la - jah, Hail - la - jah, praise the Lord.

1 2 CHORUS

And let this ten-der be - dy fall, And let a dove and olive }  
 My soul shall quit this mortal vale, And soar to dwell on high. } And I'll sing hal - le - lu - jah, And

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time with a key signature of one flat (B-flat). The first two measures are marked with '1' and '2' above them. The third measure is the start of the chorus, marked with 'CHORUS' above it. The lyrics are written below the vocal staff, with a large closing brace under the first two lines of text.

you'll sing hal - le - lu - jah, And we'll all sing hal - le - lu - jah, When we ar - rive at home.

Detailed description: This system contains the next three staves of the musical score. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the previous system. The lyrics are written below the vocal staff.

Direct us with thy blessing, Lord, Help us to find up - on thy word; } Through we are guilt-ty, thou art good.  
 All that has been a mass of sins, And let thy work within us join. } Wash all our works in Jesus' Blood

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble, alto, and bass clefs). The lyrics are written below the vocal staff, with a large right-facing curly brace grouping the first two lines of text under the first two staves of the piano accompaniment, and a second large right-facing curly brace grouping the last two lines of text under the last two staves of the piano accompaniment.

Give every sin - ner's soul release, And bid us all de - part in peace. After every letter's soul release, And bid us all de - part in peace.

The second system of the musical score also consists of four staves, following the same vocal and piano accompaniment structure as the first system. The lyrics are written below the vocal staff, with a large right-facing curly brace grouping the first two lines of text under the first two staves of the piano accompaniment, and a second large right-facing curly brace grouping the last two lines of text under the last two staves of the piano accompaniment.

Glo - rious things of thee are spo - ken, Je - sus, of - ty of our God! } On the Rock of a - gony stand,  
 His whose word can sa - ve be sin - ners, Plead there for his own a - band. }

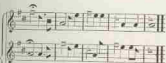
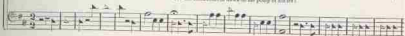
Who can shake by our re - pose? With ad - ve - rse's with our - round-ed, Thus mayst write us all thy foes.



1 The - cha - ract' - ers - that in wheels and idles,

As the Lamb comes down in the pomp of his ire!

Let not wrongfully defend on the pathway of.



stand, And the hear'ten with the banners of Goshard are here!

2 The glory! the glory! around him are  
your's!

Mighty hosts of the angels that wait on  
the Lord,

And the glorified saints and the martyrs  
are there,

And there all who the palm-branches of  
victory wear.

3 The trumpet! the trumpet! the dead here  
all hear!

Lo! the depths of the darkness'd stand  
and all stir!

From the west, from the north, from the  
south, from the north,

And the vast generations of man are come  
forth.

4 The judgment! the judgment! the dooms  
are all set,

Where the Lamb and the white-robed  
elders are met!

There all dark is at once in the sight of  
the Lord,

And the doom of staining hangs on his  
word.

5 O merry! O merry! look down from  
above,

Great Creator, on us, thy sad children,  
with love!

When here in their darkness the wicked  
are driv'n,

May our justified souls find a welcome in  
heav'n.



1 The people called Christians  
Have many things to tell  
About the land of Cassan,  
Where sailors and angels dwell;  
But here a dismal coast, enclosing them a-  
round,

2 Many have been tempted  
To work their passage through,  
And with mixed wisdom have tried what they could do;  
But remain built by human skill  
Have never sailed

3  
Then from Cassan's happy ground,  
With its tides, still divide  
On some drear'd, sandy bar,  
Till we found them aground

4  
5  
6

3 The ever-lasting prophet  
Hath launch'd the deep at last;  
Behold the path expanded  
Around the sailing mast!  
Along the deck in order  
The joyful natives stand,  
Crying, "But—leave us go  
To Cassan's happy land!"

4 We're now on the wide ocean;  
We bid the world farewell!  
And though where we shall anchor  
No human tongue can tell;  
About our future destiny  
There need be no debate,  
While we ride on the tide,  
With our Captain and his Mate.

5 To those who are spectators,  
What anguish must remain,  
To hear their old companions  
Bid them a last adieu!  
The pleasures of your paradise  
No more our hearts inspire;  
We will sail—you may sail,  
We shall soon be out of sight.

6 The passengers united  
In order peace and love—  
The wind is in our favour,  
How swiftly do we move!  
Though tempests may surround us,  
And raging billows roar,  
We will sweep through the deep,  
Till we reach our Cassan's shore.

Behold the Judge descend, his guards are nigh; (Tremble and bow your heads to him from the sky; Hear'st, earth, and hell how soon, in all things come To bow his

justice, and the sin-ner's doom: But gather from my voice, the Judge commands, bring them, ye an- gels, from their distant lands.

1. Soldiers of the cross, arise! Lo, your Captain from the skies,  
 Holding forth the glories prize,  
 Calls to arms - ye. Fear not, though the battle looms,  
 Firmly stand the

trying host, stand the conqueror's conquest prove,  
 Against his slavery.

2. Who the name of Christ won't yield?  
 Who would leave the battle-field?  
 Who would cast away his sword?—

Let him bravely go:

Who for King's King will stand?

Who will join the faithful band?

Let him come with heart and hand.

Let him face the foe.

3. By the armies of our God,  
 By Elisha's streaming sword,  
 When alone for us he stood,  
 Ne'er give up the sword!

Even to the latest breath,

Mark ye what your Captain saith ye—

"Be done faithful unto death—

Take the arrows of life."

4. By the cross which rebels prove,

By the Morn'g of holy love,

Shewers, such the joys above;

Shewers, tears and love!

Here is freedom worth the name—

Yours can it put to shame;

Woe inspires the hallo'd name

God the arrows will give.

SALUTATION. 1, 6, 8, 7, 7, 6, 7, 6

Meyer's Chorus, p. 430.

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1 Good morning, brother pilgrim,  
 What land is that across the sea?  
 March you towards Jerusalem,  
 To join the heavenly host?  
 Pray, wherefore are you coming,  
 While tears run down your face?  
 We

see that cross from falling,  
 And reach that heavenly place,  
 And reach that heavenly place,  
 We see that cross from falling,  
 And reach that heavenly place.

2 To Christ's cross we'll hasten,  
 To join the heavenly throng,  
 Hark! from the banks of Jordan,  
 How sweet the pilgrims' song!  
 They Jesus they are seeking,  
 By faith we see him here,  
 We seek, and weep, and praise him  
 And on our way pursue.

3 Though clouds do darken us,  
 And smelt us with disdain,  
 Our Jesus marches straight on,  
 Known to low and high;  
 No earthly joy shall charm us  
 While marching on our way,  
 Our Jesus will defend us  
 In the distressing day.

4 The friends of old companions  
 We're willing to forsake,  
 And in divine companionship,  
 To pray for them again;  
 For Christ, our loving Saviour,  
 Our Comforter and Friend,  
 Will bless us with his favour,  
 And guide us to the end.

5 With streams of consolation,  
 We're fill'd as with new wine,  
 We die to transient pleasures,  
 And live to longer pains;  
 We sink in holy raptures,  
 While viewing things above,  
 Why glory to our Saviour,  
 My soul is full of love.

When I can read my ti - ble clear To millions in the skies, I'll bid farewell to ev'ry foe, And wipe my weeping eyes.

I feel like I feel like I'm on my jour - ney home. I feel like I feel like I'm on my jour - ney home.

1 Should earth against my soul engage,  
And fiery darts be hurl'd,  
Then I can smile at Satan's rage,  
And face a flaming sword.

2 Let cannon like a wild deluge come,  
Let storms of arrows fall,  
No I but safely reach my home,  
My God, my love's, my all.

3 Thus I shall hake my weary soul  
In dust of heavenly rest;  
And not a wave of trouble e'er  
Across my peaceful breast.

1 How long, dear Fa - ther, Oh, how long shall this bright hour delay! Fly swift around, ye wheels of time, And bring the promised

Fly, do.

Fly swift around, ye wheels of time, &c.

2 Lo, what a glorious sight appears  
To our believing eyes!  
The south and east are pass'd away,  
And the old ruling throne.

3 From the third heaven, where God resides,  
That holy, happy place,  
The New Jerusalem comes down,  
Adorn'd with shining grace.

4 Attending angels shout for joy,  
And the bright seraph sing:

5 Mortals, behold the sacred vest  
Of our descending King!

6 The God of glory down to men  
Express his love abode:  
Men, the dear object of his grace,  
And he the loving God.

7 His own soft hand shall wipe the tears  
From every weeping eye:  
And pain and groans, and grief and fears,  
And death itself shall die.

2 Lo, what a glorious sight appears  
To our believing eyes!  
The south and east are pass'd away,  
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Men, the dear object of his grace,  
And he the loving God.

6 His own soft hand shall wipe the tears  
From every weeping eye:  
And pain and groans, and grief and fears,  
And death itself shall die.

How happy is the pilgrim's lot, How free from anxious care and thought, How free from anxious care and thought, From worldly hope and

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 6/8 time signature. The middle staff is an alto clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

less: Content to neither court nor sell, His soul disdains on earth to dwell, He es-ily so-journs here.

The second system of the musical score also consists of three staves with the same notation as the first system. The lyrics are written below the middle staff. The system concludes with double bar lines on all three staves.

1. See how the wicked kingdom is falling away. Alas! And will our blessed Jesus be winning souls a - way. But oh, how I am  
 4 With weeping and with praying, My Jesus I have found, To cruci - fy our nation, And make his grace abound. Dear children, don't be  
 3. If - times we will serve Satan, And join with our accord, Dear brethren, be for my part, I'm bound to serve the Lord; And if you will go

emptied, No mortal tongue can tell; No often I'm surrounded With enemies from hell.  
 away. But march on in the way, For Jesus will stand by you, And be your guard and stay.  
 with me. For give to me your hand, And we'll march on together, I into the promised land.

4 Through troubles and distresses,  
 We'll make our way to God;  
 Though earth and hell oppose us,  
 We'll keep the heavenly road  
 Our Jesus went before us,  
 And many sinners here,  
 And we who believe after,  
 Can never meet with more.

5 Though dear to me, my brethren,  
 Each one of you I love;  
 My duty now compels me  
 To leave you all behind;  
 But while the passing graves are,  
 I heartily tell your prayers,  
 To hear me up in trouble,  
 And comfort all my fears.

6 And now, my loving brethren,  
 I bid you all farewell!  
 With you, my loving sisters,  
 I can no longer dwell.

Farewell to every creature!  
 I hope the Lord you'll find,  
 To save you of your burden,  
 And give you peace of mind.

7 Farewell, your excellent classes!  
 I love you dearly well!  
 You labor'd much to bring you  
 With Jesus Christ to dwell;  
 I now am bound to leave you—  
 Oh, tell me, will you go?  
 But if you won't decide it,  
 I'll bid you all adieu!

8 We'll bid farewell to sorrow,  
 To sickness, care, and pain;  
 And march on with Jesus,  
 For evermore to reign;  
 We'll join to sing his praises,  
 Above th' universal line;  
 And then, your careless classes,  
 What will become of you?



1. They are gone to the grave—but we will not deplore them,  
 Though sorrow and darkness encompass the tomb;  
 The Saviour has paid their fee, portals before them,  
 And the

lamp of his love is thy guide thro' the gloom,  
 And the light of his love is thy guide thro' the gloom.

2. They are gone to the grave—we no longer behold them,  
 Nor tread the rough paths of the world by thy side;  
 But thy wild waves of mercy are spread to unfold them,  
 And sinners may hope, since the Saviour hath died.
2. They are gone to the grave—and thy mother's Lullaby,  
 With us thy fond spirit did not carry long,  
 But the sparkling of heaven's stars' light on thy waking,  
 And the sound thou didst hear was the seraphim's song.
3. They are gone to the grave, but 'twere wrong to deplore them,  
 When God was thy ransom, and guardian, and guide;  
 He gave thee, and took thee, and none will venture thee,  
 Where death hath no sting, since the Saviour hath died.

WONDROUS LOVE. 12, 9, 6, 6, 12, 9.

What wondrous love is this! oh! my soul! oh! my soul! What wondrous love is this! oh! my soul! What wondrous love is this! That

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are written below the piano accompaniment.

caused the Lord of glory To bear the dreadful cross for my soul, for my soul, To bear the dreadful cross for my soul.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The lyrics are written below the piano accompaniment.

No more shall the sound of the war-music be heard,  
The ambush and slaughter no longer be heard,  
The tomahawk, buried, shall rest in the ground,  
And peace and good-will to the nations abound.

## MARYSVILLE. L. M.

Jesus, my all, to hear's in pain—He whom I do my hope upon;  
His track I see, and I'll per-see The narrow way th' him I view.

1 Mid pleasures of sin - fulness and com - fort complete, How sweet to my soul is sin - fulness with you, To feel at the banquet of

2 Sweet bread, and taste all the bliss - fulness of grace! And thro' precious love, what love cannot cease! Though oft from thy presence is

3 I sigh from this be - lief of sin - fulness, Which hinders my joy and com - fort with thee; Though now my imaginations stir

more - over there's room, And feel in the presence of Je - sus at home. Home, home, sweet, sweet home; Prepare us, dear Father, to glory thy home.

and now I want, I long to be - hold thee in glo - ry, at home. Home, &c.

4 My - heart may burn, All - all will be praise, when I'm with thee at home. Home, &c.

1 While here in the valley of conflict I stay,  
O give me submission, and strength on my day;  
In all my afflictions to thee I would come,  
Rejecting all hope of my genuine home.  
Home, home, &c.

2 What's then desired, O give me thy grace,  
The Spirit's sure witness, and master of thy law;  
Instill me with passion to wait at thy throne,  
And feel, even here, a sweet assurance of home.  
Home, home, &c.

3 I long, dearer Lord, in thy bosom to dwell,  
No more as an exile to sorrow to sell;  
And in thy dear imagination from the flesh,  
With glorified millions to praise thee, at home.  
Home, home, sweet, sweet home.  
Receive us, dear Father, in glory, my home.

Hark! from the temple's - dole - ful sound, Mine ears, attend the cry: Ye Je - sus men, come view the ground Where you must shortly be.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time (C.M.) and features a solemn, hymn-like melody.

Where you must shortly be. Where you must shortly be. Ye Je - sus men, come view the ground Where you must shortly be.

The second system of the musical score continues the piece with three staves. It includes a vocal line and piano accompaniment. The lyrics are repeated, and the system concludes with a double bar line.

## PART II.

CONSISTING PRINCIPALLY OF PIECES USED IN SINGING SCHOOLS  
AND SOCIETIES.

MORNING. L. M.

Psalist, 33rd Hymn.

A solemn darkness veils the skies,  
A sudden trem- - - ling shakes the ground.

1. He lies, the friend of sinners dead,  
Lest Salem's daughters weep around;  
A solemn darkness veils the skies,  
A sudden trembling shakes the ground.

A solemn darkness veils the skies,  
A sudden trembling shakes the ground.  
A solemn darkness veils the skies.

1 Ye saints approach!—the angels view  
Of him who groans beneath your load;  
He gives his precious life for you;  
For you he sheds his precious blood

2 Here's love and grief beyond degree:  
The Lord of glory dies for me;  
But, ho! what sudden joys we see!  
Jesus, the dead, revives again.

3 The rising God forsakes the tomb;  
Up to his Father's court he comes;  
Cherubic legions guard him home,  
And shout his welcome to the skies.

## DUANE STREET. L. M. D.

Tune by J. T. White.

A three-staff musical score for the first system. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in 4/4 time and G major. The lyrics are: "A poor weeping man of grief had often pass'd me on my way, Who seek'd so busily for me - but, that I could see - or answer say -"

A three-staff musical score for the second system. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music continues from the first system. The lyrics are: "I had not power to ask his name, Yet there was something in his eye. Whether he went or whence he came, That was my loss, I know not why."

1 I have pointed by promise to the field, my soil - be - God Of youthful men - and - men and women, let, 2 I will view the shades of my  
 Wait here with patience - sit on - your - and - of - thrones, straddled with mercy and peace from on high; 5

2 The Bible that - and - name of God's in - up - re - son, At morning and - evening would yield us delight; 1 O hymns of thanksgiving with  
 The poems of our Father, a crown - in - to - re - son, For mercy by - day and for safety by night; 5

3 Father and - mo - ther, The sons of their - offspring, as reared on each hand, And the robes of honor, which would every - other, The di - ml - ly  
 harmonious - contents, As wove'd by the hands of the fi - de - ly - hand, Have value as from each to that - higher - out dwell - ing, Described in the



Bl - iss that lay on the cross, And of richest of locks which ever a - rose, This fa - mi - ly Bl - iss that lay on the cross,  
 Bl - iss that lay on the cross, That raised us from earth to that re - pair - less de - sit - ing De - ceased in the Bl - iss that lay on the cross.

## JOYFUL. G. M.

B. F. White.

Tune by E. J. King.

Am I a soldier of distress—A follower of the Lamb? Shall I be carried to the skies On flowery beds of down? What others  
 And shall I fear to own his name, Or blush to speak his name?

CHORUS

Singers with the piano, Oh, that will be joyful joy-ful, joy-ful! Oh, that will be joyful, To meet in part us  
And walk through thorny ways.

more, To meet in part us more, On Canaan's happy shore— We all shall meet At Je - sus' door, With those who've gone before.





Oh! may I wor-ship prove to see The saints in full grace - i - ty. Then my troubles will be over,  
 To see the bride, the gloriating bride, Close our - ed by her Father's side. Then my troubles will be over. } (never shall I forget the day when

Jesus wash'd my sins away, And then my troubles will be over, Will be a - way, Will be over, And re-joicing, And then my troubles will be o - ver.

EXHORTATION C. M.

Palmist, 8th Hyms

Look in the morn-ing that eith' hear My voice as - send - ing, high;

To thee will I di - rect my prayer, To thee lift up mine eyes.

To thee will I di - rect my prayer, To thee lift up mine eyes.

To thee will I di - rect my prayer, To thee lift up mine eyes.

To thee will I di - rect my prayer, To thee lift up mine eyes.

Wake, all ye sleeping things, and sing, To cheerful war - blest of the spring, Remembrance and new rain, To him who shaped your

To him who shaped your face and soul, Who

Who shaped your face and soul, Who shaped your glorying wings with gold, He took, he, Who sang, he, And sang, he.

Who shaped your glorying wings with gold, To him who shaped your face and soul, Who shaped your glorying wings with gold, And raised your voice to praise

Who shaped your glorying wings with gold

PHŒBUS. C. M.

Psalmist, Sol. Hymn.

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Lead, in the morning thou shalt hear  
 My voice ascending high,  
 Thy face will dawn my prayer,  
 Thy dew fall on mine eye—  
 By to the hills where Christ is gone

Lead for all his saints, Praising at his Father's throne, Praising at his Fa-ther's throne Our songs and our acclamations.



## PETERSBURG. L. M.

Three with the high and holy One, I sit up - on my ho - ly throne, My name is God, I dwell on high, Dwell in my

The first system of the musical score for 'Petersburg' consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music is in 2/4 time and G major. The lyrics are: 'Three with the high and holy One, I sit up - on my ho - ly throne, My name is God, I dwell on high, Dwell in my'.

own e - ter - ni - ty. But I descend to earth to live, On earth, I have a mis - sion here, The

The second system of the musical score continues the piece. It also consists of three staves (two treble, one bass). The lyrics are: 'own e - ter - ni - ty. But I descend to earth to live, On earth, I have a mis - sion here, The'.

lum - in - e - pi - rit and con - crete, in an a - bode, of my de - light, in an a - bode of my de - light.

## STAR IN THE EAST. 11c &amp; 10c.

*R. Haven.*

1 I hail the bright morn when the great Messiah  
Down from the regions of glory descends;  
His beams, go worship the babe in the manger,  
Lo! He has guard the bright angels attend.

2 Brightest, and best of the sons of the morning,  
Dawn on our darkness and lead us to light;  
For of the east the herald thou art -  
Gladly where our infant Redeemer is laid.

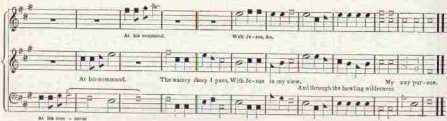
1 Child on his cradle the dew-drops are shining,  
Low lies his head with the beasts of the stall;  
Angels adore him in silence reverent,  
Maker, and Mower, and Saviour of all.

4 Hail, hail! we yield Him in costly devotion,  
Offerings of labor and offerings divine;  
 Gems of the mountain, and pearls of the ocean,  
 Myrrh from the forest, and gold from the mine.

5 Valiantly offer each simple oblation,  
Fervently with gold would his favour secure -  
 Richer by far is the heart's adoration,  
 Dearest to God are the prayers of the poor.



Through sea - tare's , strength de - cay, And earth and hell with - stand, To Casuar's boundal up my way.



At his command, With Je - sus, he,  
At his command, The watery deep I pass, With Je - sus in my view, My way per - ceive,  
And through the howling wilderness

BANQUET OF MERCY.

F. W. Carter.

177

And nations of evildoers and evildoers' temptations, How sweet to my soul is communion with Jesus!  
 To And at the banquet of mercy there's room,

And that is the promise of Je - sus at home. Home, sweet home, Prepare us, dear Father, for glo - ry, my home.

1 When his salvation bringing, To Zi - on Je - ru - sa - lem, The children all stood singing Hos - an - na to his name. Nor did there cease to

And him, Dal - cid - i - an - na - sang, He let them all stand singing, And called to hear their song.

2 And even the Lord Himself  
His love for children tells;  
Through now as King he reigneth  
On Zion's heavenly hill;  
We'll rock around his manger,  
Who ever sees the Son;  
And cry aloud "Hosanna,  
To David's royal son."

3 For should we fall protesting  
Our great Redeemer's praise,  
The stones, our voices changing,  
Might well become our voice;  
But shall we only wonder  
The wisdom of our words?  
Not while our hearts are ready,  
Then, yes, shall we the Lord's

1 I feel myself placed in a state of probation, Which God has commanded us well to improve; } I know I must go through great tribulation,  
And I am re-solved to re-gard all his precepts, And so in the way of obedience to move.

And many sore conflicts on ev-e-ry hand, But grace will support And comfort my spirit, And I shall be a-ble for-ev-er to stand.

1 The soul's to contend with the powers of darkness,  
And many sore conflicts I have to pass through.

2 Know, the world's not to glory itself,

3 And to rely on the creature is to rebel.

4 Ourselves we have begot, it is only by faith we

5 Can live, and therefore, look not to the right,

6 And look to the heavenly things.

7 In the name and by the strength I shall come out to fight.

2 And when I stand near the wild shores of Jordan

3 To bid all who welcome a holy birth,

4 Any sinner, enter in the land of sweet Canaan,

5 Where, O Christian, I have I shall have meet abode.

6 They had told which way would their way be,

7 In promise, strength, and power shall stand.

8 And of consolation they would not stand,

9 A rest in the bosom of Jesus, his hand.

1 And more than resolution, firm fighting and standing,

2 We gather substance, and grace shall be,

3 A portion of love be, but promised to give us,

4 And you to that promise be, which will be,

5 Yes, I shall receive and always believe.

6 A happy recompensed with heaven.

7 For to think all the wisdom and power, the strength,

8 And the love that, and shall ever be there.

In vain we search out our lives, To gather up - by winds; The chosen blessings earth can yield Will starve a hungry mind.

Come, and the Lord shall feed our souls With more substantial bread; With such as satisfy in glo - ry here, With such as last - ingly end.

Death, that is a - way a - lonely street, through it is a - way our life's de- part. An empty side, a morning dawn, An empty side, a morning dawn, An empty side, a morning dawn, An empty side, a morning dawn.

The age is seventy years is set; How short the time? how frail the state And if to enjoy we were; We never sigh and grieve thus late.

How it how off the wind appears, And now all our expected years, The wind carries our fragile dust: We hear the power that makes us dead.

Teach us, O Lord how fast is man; And kindly lighten our sad state, Till's wire turns at gear To us to live and dwell with thee.

Watts, Psalm 90, pt. 1.



Let every creature join To praise th' eternal God, To heavenly hosts, the song be - gin. And sound his name aloud

To heavenly hosts, the song be - gin. And sound

And sound with praise (sings) To every light, ye twinkling flames, shine to your Maker's praise. To every light, ye twinkling flames, shine to your Maker's praise.

Lord, what a thoughtless wretch was I, To mock, and murmur, and repine, To see the wicked placed on high, In pride and robes of honour

The first system of the musical score consists of four staves. The top two staves are for the vocal line, with a treble clef and a key signature of one flat. The bottom two staves are for the piano accompaniment, with a bass clef and a key signature of one flat. The music is in 4/4 time. The lyrics are printed below the vocal staves.

skin. But oh, their end, their dreadful end; Thy justice, O my soul, taught me so, Ourselves we reck'd on them stand, And they will low, will be low.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two staves are for the piano accompaniment. The music continues from the first system. The lyrics are printed below the vocal staves.

Be - fore there - y - et flows of day. To thee, my God, I'll sing: A - wide, my soul and thankful heart, A - wide, each shining star: A -

The first system of the musical score for 'Enfield, C. M.' consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are the piano accompaniment, with the right hand on the second staff and the left hand on the third. The fourth staff is a bass line. The lyrics are written below the piano accompaniment.

wide, and let thy - sis - ter - my strains glide through the midnight air. When, lo! a - cross the - ether arch the - at - a - way, my soul, will sing.

The second system of the musical score continues the piece. It also consists of four staves: vocal line, piano right hand, piano left hand, and bass line. The lyrics are written below the piano accompaniment.

Farewell, farewell, farewell, my friends, I shall be glad, I have no home at our old city;  
 I'll leave my staff and staff-rod.

THE 1. A better world can show.

I'll march to Canada's land, Where pleasures never end,  
 I'll leave my Canada's land, And live - the rest for good.

Farewell, Farewell, farewell my loving friends, farewell

2 Farewell, say my friends, leave only songs  
 Not wait for joyful days or times;  
 I'll leave you here, and travel on,  
 Till I arrive where I wish to.  
 I'll march, &c.  
 Farewell, &c.

3 Farewell, say, dear brethren in the Lord,  
 To you I'll be with words of love;  
 But no longer his gracious word,  
 We'll all be long shall meet again.  
 I'll march, &c.  
 Farewell, &c.

4 Farewell, say my bleeding ones of God,  
 When you have yet remain for good,  
 But countless keep the heavenly rest,  
 Till Canada's happy land you find.  
 I'll march, &c.  
 Farewell, &c.

## SHERBURNE. C. M.

While shepherds watch'd their flocks by night, All wear - ed on the ground, The an - gel of the Lord came down, And glo - ry

The an - gel of the Lord came down, And glo - ry

And glo - ry, And glo - ry, The an - gel, And glo - ry,

above a - round (1) The an - gel of the Lord came down, And glory there a - round, And glory, &c.

above a - round (2) The an - gel, And glo - ry,

First line: Treble clef, 4/4 time. Lyrics: "God, my support, and my help, My help forever shall be." *Then say, &c.*

Second line: Treble clef, 4/4 time. Lyrics: "These arms of mine my help set up, When" *Then say, &c.*

Third line: Treble clef, 4/4 time. Lyrics: "These arms of mine my help set up, &c." *Then say, &c.*

Fourth line: Bass clef, 4/4 time. *Then say, &c.*

First line: Treble clef, 4/4 time. Lyrics: "standing in de-epth. When evil-ty is de-epth." *Then say, &c.*

Second line: Treble clef, 4/4 time. *Then say, &c.*

Third line: Treble clef, 4/4 time. *Then say, &c.*

Fourth line: Bass clef, 4/4 time. *Then say, &c.*

2 Thy mercies, Lord, shall guide my feet  
Through life's bewild'ring maze,  
Thine hand conduct me near thy seat,  
To dwell before thy face.

3 When I am low'st without my God,  
'Twould be no joy to me,  
And where his wrath is my abode,  
I long for none but thee.

4 What if the springs of life should break,  
And flesh and heart should fail,

God is my soul's eternal rock,  
The strength of every state.

5 Behold, the sinners that remove  
Far from thy presence sin;  
But all the evil gods they love  
Can save them when they cry.

6 But to draw near to thee, my God,  
Shall be my earnest prayer;  
My tongue shall praise thy works abroad  
And tell the world our joy.

1 The east - wind chide us, bid us hast, The rain is gone, the sun - set's past; The dew - is  
 2 The voice of my be - lie - ver - of words, While I've the heart - set up in hands; He has, no

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 2/4 time and features a melody with various intervals and rests. The lyrics are printed below the vocal line.

ver - bal flowers up - past, The work - ing chime en - chanted our ears, Now, with every pre - sence made,  
 all - ing, I've the hills, And all my soul with yours - past this. Gladly doth he chase my steps,

The second system of the musical score also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are printed below the vocal line. The music concludes with a final cadence.

SPRING. *Quadruple.*

Goes the turtle - dove a - lone, Now with sweetly, passionately, Goes the turtle - dove a - lone.  
 Rise, my soul, and come a - way, Gladly left he - hind'ring a - way, Rise, my soul, and come a - way.

Rise, my soul, and come a - way, Gladly left he - hind'ring a - way, Rise, my soul, and come a - way.

MONTGOMERY. C. M.

Psalmist, 15th Hymn. *All.*

Far - ly, my God, without de - lay, I have to seek thy face; My thir - sty soul from a - way, With



MONTGOMERY. *Concluded*

The musical score is arranged in two systems, each with four staves. The top two staves of each system are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 2/4 time and features a mix of eighth and sixteenth notes, with some rests. The lyrics are written below the vocal staves.

*He pil-grim on the morn-ing walk, He - seek - a - long - ing, Oh long for a*  
*not thy cheer-ing grace.* *He pil-grim on the morn-ing road, He - seek - a - burn-ing sky,*

*He pil-grim on the morn-ing walk, He*  
*not - a - long - stream - at hand.*

*Long for a cool-ing stream - at hand, And they must drink - or die. Long for a - burn-ing stream at hand, And they must drink or die.*

*Long for, oh,*  
*Long for, oh,*

VIRGINIA C. M.

19.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second staff is a piano accompaniment with a grand staff (treble and bass clefs). The third staff is a vocal line with lyrics underneath. The fourth staff is a piano accompaniment with a grand staff. The lyrics for this system are: "They work the rag-ing winds on - land, And rule the seas/love deep; They mak'n the sleeping".

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The second staff is a piano accompaniment with a grand staff. The third staff is a vocal line with lyrics underneath. The fourth staff is a piano accompaniment with a grand staff. The lyrics for this system are: "M - love not, The red - - - rag M - love deep, O".

From all that dwell below the skies, Let God's praise arise; Let the Redeemer's name be sung, Through every land, by every tongue.

Let us adore thee, O Lord, O Lord, we will adore thee; Thy power shall extend from earth to heaven, Thy

Let us adore thee, O Lord, O Lord, we will adore thee; Thy power shall extend from earth to heaven, Thy

Let us adore thee, O Lord, O Lord, we will adore thee; Thy power shall extend from earth to heaven, Thy

SCHENECTADY. *Concluded.*

shout to glory, Till every shall rise and set no more. Till every shall rise and set no more.

praise shall ascend from shore to shore, Till every shall rise and set no more. Till every shall rise and set no more.

shout, Till every shall rise and set no more.

HUNTINGTON. L. M.

Lord, what a thoughtless wretch was I, To mourn, and lament, and repine; To see the wicked placed on high, In pride and ruin.

HUNTINGTON. *Cantata.*

Bel, oh, Thy Bel-tain-er-er

of better things. Bel, oh, their red, their dreadful red! Thy sun-er-er-er taught me er; Bel-

Bel, oh, their red, their dreadful red! Thy sun-er-er-er taught me er; Bel-tain-er-er

taught me er; On thy - pey-er-er I see them stand, And lo - er-er-er roll be - fore.

This score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes. The lyrics are:

This world is not my home  
 My heart is set on Jesus  
 And on the life to come  
 When I shall see Him face to face  
 In glory and in peace

This score continues the musical piece with four staves. The vocal parts continue with the lyrics:

How precious are His mercies  
 How kind His love and grace  
 How good His gifts and favors  
 How true His promises

## ALABAMA. — C. M.

I am glad in abiding with thee,  
 Around the Father's throne;  
 They bow with reverence at his feet,  
 And make his glories known.

1 The cross of Christ inspires my heart

We sing adoring grace;  
 Arise, my soul, and lend a part  
 In my Redeemer's praise.  
 Oh! who can be compared to him  
 Who died upon the tree?  
 This is my love, delightful theme,  
 That Jesus died for me.

2 When at the table of the Lord

We humbly take our place;  
 The death of Jesus we record,  
 With love and thankfulness.

These riddles bring my Lord to show,

Upon the bloody tree;  
 My soul believes and feels it's true  
 That Jesus died for me.

3 His body broken, his'd and torn,

And ours 't' with wounds of blood,  
 His precious soul was left below,  
 Precious of his God,  
 Thus show his Father gave the world  
 That justice did deserve,  
 A ransom for the doubtful souls,  
 Whom Jesus died for me.

4 His name victorious,

My God, my God, be praised,  
 Why has thou done greatness not  
 And thou my Father did,  
 But why did thou forsake his Son,  
 When standing on the tree?  
 He died for thee, but not his own,  
 For Jesus died for me.

5 My guilt was on my Father laid,

And therefore he must die;  
 He had a sacrifice made  
 For such a wretch as I.





1 We - commend thee - our - land's - glory - to thee, The - queen of the world, and the child of the skies; Thy golden continents thou, with

2 Thy - conquests and conquests - art - the - eyes - of - us, Where we - from the North, or West, or East, in - the; Thy - banner the right of man -

The musical score consists of three staves: a treble clef staff for the vocal line, a grand staff (treble and bass clefs) for the piano accompaniment, and a bass clef staff for the bass line. The music is in 4/4 time and features a melody with various rhythmic values including eighth and sixteenth notes.

emp - ire behind, While - we - give in - a - give thy splendour - and - light; Thy - reign is the law and the - vision of time, That

kind shall be - hold, and - we - shall see - thee - and - thy - glory - in - rock. A - world - to thy - ocean, for a - world - to thy - laws, O -

The musical score continues with three staves: a treble clef staff for the vocal line, a grand staff for the piano accompaniment, and a bass clef staff for the bass line. The melody continues with similar rhythmic patterns as the first system.

The musical score consists of three staves. The top staff is a treble clef with a melody line. The middle staff is a treble clef with a melody line. The bottom staff is a bass clef with a bass line. The lyrics are written below the middle staff.

Free - fal thy soul, none is - ring; thy others (Locusts of the east - with the ocean - sea thy name, De - freedom, and we see the Sun -

light as thy empire, and free - as thy name; the freedom's bond be - the fair - one - you shall rise, the - east with the main, and thence with the chain.

4 Fair witness her gaze to thy eyes shall unfold,  
 And the east see thy mark, like the beams of her star;  
 New lands and new signs, new world's shall see  
 To those unending, when time is no more,  
 To the last refuge of virtue's design'd,  
 Shall thy stars all nations, the last of mankind;  
 Then, granted to Heaven, with martyrs shall bring  
 Their names, new heights of their names of spring.

4 Not here shall thy fall rise to glory stand,  
 And genius and beauty in beauty stand;  
 Their names of fame shall awake your souls,  
 And the charms of soul will receive the fire;  
 Their sweetness unmingled, their names of fame,  
 And virtue's light to judge, unending on the side;  
 With pure and sweet names, and with thy glow,  
 And light up a candle in the eyes of us.

4 The stars of all regions thy pure shall display;  
 The nations above, and the earth below;  
 Each shall to thy glory its tribute send,  
 And the sun and the earth, give their light and gold;  
 As the departing unending, the splendour shall flow,  
 And earth's little kingdoms below thee shall bow,  
 While the ranges of snow in strength unfold,  
 Each nation's cry, and give peace to the world.

4 Thus from a low valley with voices unceasing,  
 From the noise of the town I positively cry'll,  
 The stars from the face of fair hearts stand,  
 The wind raised in earnest, the heaven's reply,  
 Perfume, as if Eden, how'd surely along,  
 And a voice, as of angels, unendingly sang,  
 Columbia! Columbia! to glory arise  
 The queen of the world, and the child of the skies.

## EDOM. C. M.

With songs and banners sounding loud, At - tain the land we fight. Over the base of the ignominious  
And we will not

And we will not  
And we will not  
And we will not  
And we will not



From God, the Son's will made I draw Deities the gift of the Father;      There thy noble works of wonder show;      A

From the Spirit

Thy noble works of wonder show.

Detailed description: This system contains four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the piano accompaniment. The music is in a minor key and 4/4 time. The first staff has a 'Cantata' marking above it. The second staff has a 'There thy noble works of wonder show;' marking above it. The third staff has a 'From the Spirit' marking above it. The fourth staff has a 'Thy noble works of wonder show.' marking above it. The system ends with a double bar line.

Removal, glory, Sonship, Spirit, A Deity, and all that make up God, Of boundless power and skill divine,      Of boundless power and skill divine.

Detailed description: This system contains four staves of music. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the piano accompaniment. The music continues from the first system. The system ends with a double bar line.

Let us-ers take their course, and choose the way to death; But in the wor-ship of my God, I'll spend my days - ly

breath, But in the wor-ship of my God, I'll spend my days by breath.

and my days - ly

1 Young people, all attention give, While I address you in God's name; } I've sought for this in gliding years, } But never  
You who in His and holy love, Come hear the counsel of a Deed. } And changed the fading scenes of mine; }

2 Be quiet all your sin and anger's, And wash<sup>o</sup> my head of such a way; } And now with trembling voice I sing } For death is  
Be gone the glory, peace, and love's, And thus I found the heavenly way; } The hollow will forsake your sin; }

3 Here substantial joys, Ours is } I heard my Father's voice,  
no - and wait for you, Who slight the love of gospel truth.

3 To Youth, like the spring, will soon be gone,  
By fading time or temporary death;  
Your morning sun may set in noon,  
And leave you ever in the dark.  
Your sparkling eyes and laughing cheeks  
Shall wither like the flower of the vale;  
The coffee, wine, and winecup  
Will soon your active life destroy.

3 True wealth will lead to darker realms,  
Where vengeance rages and hell's fires roar,  
And hell shall be burning flames,  
When thousand thousand years are o'er,  
Bound to the chains of endless night,  
To groan and howl in endless pain,  
And never more behold the light,  
And never, never rise again.

4 To heedless ones, but wildly swell,  
The great will soon become your end,  
Where sinners rage, and passions fill  
In burning darkness round your head,  
Your friends will pass the business place,  
And with a sigh move on a way;  
Still going on the quest of gain,  
With which your paths are overgrown.

4 To throbbing youth, like as the sun  
Of all who do live greater care,  
And soon with you will be too late  
The way of life and Christ to share,  
Come, by your eternal ransom buy,  
No longer fight against your God,  
His will be done, and sinfully,  
And hear'st that be your great reward.

PLEASANT HILL. C. M.

Baptist Harmony, p. 373.

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The image shows a musical score for the hymn 'Pleasant Hill'. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment (Crescendo), then a second vocal line, and finally a second piano accompaniment. The lyrics are written below the second vocal line. The score includes various musical notations such as notes, rests, and dynamic markings.

1 Be lifted in the chief assembly (of angels) here below; } 1 Now wouldst thou that glowing words, } The inspiration, truth, or health,  
 May I the great Redeemer praise, (in every assembly here) } Or might the words be true, } Can give us such repose.

2 Religion should our thoughts engage  
 And to our youthful flames;

'Twill do us for declining age,  
 And for the awful tomb.

3 O, may my heart, by grace warm'd,  
 Be my Redeemer's dwelling;

And let my residence will be placed  
 His government to own.

4 Let truly hope my soul engage,  
 Let warm affections rise,  
 And may I wait, with strong desire,  
 To mount above the skies.

5 Let deep repentance, faith, and love,  
 Be join'd with joyful tears;

And all my conversation press  
 My heart to be sincere.

6 Preserve me from the snares of air  
 Through my remaining days;

And in me let each virtue dwell,  
 To my Redeemer's praise.



Come in, my partners in distress, My comfort through the wilderness. Who will you be - that feel, A - while I kept your

grief and tears, And lead beyond this vale of tears To rest in - ter - nal bliss. To that re - ce - ptacle

1 Come, lit-tle chil-dren, now we sing Pa-trick's a - lit-tle mes-sage,  
 For lit-tle things and lit-tle ways A - Jesus'd a great a - mes-sage.

2 A lit-tle child has mighty faith, Quite past all my re-soning;  
 Faith, like a lit-tle man-ner's word, Can move a lit-tle mes-sia's.

3 A lit-tle child - ty and trust, A lit-tle will - o - is - tian, A

is by lit-tle steps we move In - to a full mes-sa-ge.

4 The gift of the lit-tle Lamb  
 That our Lord was given;  
 Such was not Herod's lit-tle name,  
 The Lord of earth and heav'n,  
 A lit-tle voice that's small and still  
 That save the whole creation;  
 A lit-tle voice for earth and all,  
 And lead us every nation.

2 A lit-tle soul supplies the soul,  
 It dash the heart's impure;  
 A lit-tle spark light up the world,  
 And sets the world on fire.  
 A lit-tle nation comes to land  
 The good and water-ward;  
 It's stronger than a chain of gold,  
 And never can be part.

3 Come, let us follow Jesus before,  
 And who can be the witness,  
 For in God's kingdom, all must know  
 The least shall be the greatest.  
 O give us, Lord, a lit-tle drop  
 Of heaven's love and grace;  
 O may we never, never stop  
 Short of a full mes-sa-ge.

1 Mark! don't you lower the turtle dove, The notes of embracing love!  
From his hill we hear the sound, The nightingale melody's sweet sound.

O Zion, hear the turtle dove,  
The notes of your Saviour's love!

Sweet land to them, and welcome to the joy of Zion.

2 The winter's gone, the rain is o'er,  
We feel the shifting winds no more,  
The spring is coming; how sweet the view,  
All things appear brightly new,  
On Zion's tower the watchman cry,  
"The messenger's coming nigh!"  
Behold, the angels from above,  
Are looking at the mount of God.

3 The winter's gone, look for the end,  
O Zion, turn! why will ye stand?  
How can you spare the golden chariot?  
Enter with Christ, get on your feet,  
These are the days that were foretold,  
In ancient times, by prophets old,  
They brought us an era glorious light,  
But we have lost without the right.

4 The latter days as we have seen,  
And prophets are looking here,  
Behold them, crowd the gospel road,  
All pointing to the mount of God,  
O Zion! and I will join the band,  
New born's my heart, and here's my hand,  
With Jesus's hand no more I'll be,  
But light for Christ and glory.

5 His banner soon will be unfolded,  
And he will come to judge the world,  
On Zion's mountain we shall stand,  
In Canaan's land, eternal land,  
With our and ours, shall harp's be,  
And banners around the land and sea,  
What words in words together bless,  
We'll sing, and loud voices raise.

1 The day is past and gone. The evening shades appear,  
 O may we all re-mem-ber well,  
 O may we all re-mem-ber well,

may we all re-mem-ber well. The night of death is  
 O

2 We lay our garments by,  
 Upon our beds to rest;  
 In death will soon discharge us all  
 Of what we here possess.

3 Lest, ere we wake this night,  
 Hence from all our fears;  
 May angels guard us while we sleep,  
 Till morning light appears.

4 And when we early rise,  
 And view thy ever-ready arm,  
 May we set out to win the prize,  
 And after glory run.

5 And when our days are past,  
 And we from time return,  
 O may we in thy bosom rest,  
 The haven of thy love.

See the look of glo-ry dy-ing! See him gasping! Hear him cry-ing! See his feet on'd bound— loose!

This system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the piano accompaniment.

Look, ye sin-ners, ye that hang here, look, how deep your sin have made him! Dy-ing, dy-ing, look and live.

This system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the piano accompaniment.



Here pleasure 'tis to see Richard and Lincoln agree, Back in his proper station move, Each in his proper station move,

Back in his proper station move

This system of musical notation includes a vocal line and a piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand. The lyrics are centered under the vocal line.

And each shall his part, With sympathizing heart, In all the scenes of life, In all the scenes of life and love.

This system continues the musical score. The piano accompaniment maintains its rhythmic pattern. The vocal line concludes with a double bar line. The lyrics are centered under the vocal line.



1 Lift up your heads, Jerusalem's daughters, O  
And gaze the pleasant Jerusalem, O


And 'till we sing hal - le - lu - jah,  
And 'till we sing hal - le - lu - jah.

2 Our enemies hate, though great they be, Shall not prevent our victory,  
If we but watch, and witness and pray, Like soldiers in the good old way.

And 'till we sing hal - le - lu - jah, And 'till we sing hal - le - lu - jah.

3 O good old way, how sweet they call They come of us from them depart,  
But may our voices always say, We're marching in the good old way.

And 'till we sing hal - le - lu - jah, And 'till we sing hal - le - lu - jah.



Our hearts in the good old way, O hal - le - lu - jah!

And 'till we sing hal - le - lu - jah, There's glory bounding from the way.

And 'till we sing hal - le - lu - jah, There's glory bounding from the way.

4 Though Satan may his power employ  
Our peace and comfort to destroy,  
You never fear, we'll gain the day,  
And march in the good old way,  
And 'till we sing, Ho.

5 And when on Pagan's top we stand,  
And view by faith the promised land,  
There we may sing, and shout, and pray,  
And march along the good old way,  
And 'till we sing, Ho.

6 To valleys wide, for harvest sowing,  
Remember, glory's in the end,  
Our God will wipe all tears away,  
When we have run the good old way,  
And 'till we sing, Ho.

7 Thus far beyond this world there,  
We'll meet in heaven to rejoice forever,  
And his we'll praise in endless day,  
Who brought us on the good old way,  
And 'till we sing, Ho.



O, if my soul was bound for us, How would I see my sight! Repentance should I see in thee, From both my watering eyes. *Tutti*

*Tutti for harmony*

For my sin my shame, Lord bring in that covered eye, And grant'st away her dying eye. Forgive, my soul, forgive, Forgive, my soul, forgive.

*Andante* *Andante* *Andante* *Andante* *Andante*

*Andante* *Andante* *Andante* *Andante* *Andante*

Young people all, attending class,  
 And fear not I do say:  
 Trust your souls with Christ to live,  
 Leave - let - by day:  
 Remember, you are here to sing  
 To God's praise, glory

*Andante* *Allegro*

Your praise work will soon be done,  
 Your faith is true to hold,  
 Your praise work will soon be done,  
 Trust, Oh

*Andante* *Allegro*



Great God, as - and when I sin, raise The joy that flows thy presence To

To spread our hearts with love, as with the words of wisdom

and to make known To To To - make

spread our joy with love as with the words of wisdom a thousand days of mirth

and a thousand days of mirth. To To - make

and of mirth. To To - make

To spread our joy with love as with the words of wisdom To To - make

There is a house not made with hands, Eternal and on high, And here my spirit waiting stands, Till God shall bid it fly.

*And here*

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

*And here*



The King of Zion yields A Kingdom in - stead thereof, He has no such the heavenly birth, Or walk the golden streets.

Then let your songs be - hold, And every tongue be - hold: We're marching through heaven's ground, To enter world's end.

Then let your songs be - hold, And every tongue be - hold: We're marching through heaven's ground, To enter world's end.

MOUNT ZION. *Chorale.*

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treble clef: *tar - re worth - en high We're march - ing*  
 alto clef: *high We're march - ing through In - no - cent's ground, To tar - re worth - en high To*  
 bass clef:

treble clef: *we're high*  
 alto clef: *tar - re worth - en high We're march - ing through In - no - cent's ground, To tar - re worth - en high*  
 bass clef:



The words of glory, mighty Lord,  
 That end the tale of our sins,  
 The sons of vengeance shall reveal,  
 Who sing the song of our sins,  
 As thy command the winds give,  
 And

and the suffering words,  
 The unnumbered words the stars,  
 And with us go to the glory,  
 And

1 Hail, ye Father, born without strength, To birth in time born for love of life to come: To you this day is born a Prince and

King: O come, and let us worship, O come, and let us worship, O come, and let us wor - ship at his feet.

2 O Jesus, for each weakness and temptation,  
 Our prayers and reverence are an offering sweet;  
 Now as the Word made flesh and dwelt among us  
 O come, and let us worship at his feet.

3 Show us, O heavenly Father, in choice of angels,  
 And let the celestial courts his praise repeat,  
 Give us that he glory in the highest;  
 O come, and let us worship at his feet.

1 Our bondage it shall end, by and by, by and by, Our bondage it shall end, by and by, From Egypt's yoke we free, Shall the glorious jubilee

2 Our debt's 'ere he shall come, by and by, by and by, Our debt's 'ere he shall come, by and by, And our sinners here we find, With our thrones and crowns and

3 Tho' our enemies are strong, we'll go on, we'll go on, Tho' our enemies are strong, we'll go on, Tho' our hearts shiver with fear, Lo, Man's God is

4 Tho' the March has bitter streams, we'll go on, Tho' the March has bitter streams, we'll go on, Tho' the land yield us supply, To a land of corn and wine, we'll go on.

5 And when in Jordan's floods we are come, And when in Jordan's floods we are come, Jehovah rules the tide, And the waters let's divide, And the nations I here shall show, We are come

6 These friends shall meet again, who have loved, These friends shall meet again, who have loved, The confessor shall be crown'd, At the feet Redeemer's feet, With us come to part no more, who have loved

7 Thus with all the happy throng, we'll rejoice, Thus with all the happy throng, we'll rejoice, Shouting glory to our King, Till the waters of Jordan ring, And through all eternity we'll rejoice.

8 us, And our glory crown the day, by and by, by and by, And our glory crown the day, by and by.

9 us, While the day shall come, we'll go on, we'll go on, While the day shall come, we'll go on.



CHRISTMAS ANTHEM. *Cantata.*

Are the radiant bands of music, Fly - ing in the air. The church triumphant gives the tone, In glory, with no- bles.  
While they surround the holy throne.

and, Angel - ic seraphs sing their hymns, And exalted angels sing their praise.

## ODE OF LIFE'S JOURNEY.

E. J. King.

227

I begin life's journey when young,  
 And the glancing prospect shines 't my eyes;  
 I see joy ahead, joy expansive rim  
 A long the crowded plain.

But soon I find 'twas all a dream,  
 And soon 't the end proved to be vain;  
 Where few can reach the purposed aim,  
 And thousands daily are undone.

## MASONIC ODE

MUSIC BY F. J. HAYES

Words by F. J. Hayes.

Grand - se level's behind the doors appear;      And what we gain within - is to be true;      Angels themselves have deign'd to deck the train,      And

know - no man's blood shall in - part      be flow.      Where the spirit of the youth shall come,      To the class which as knowledge bring

away. Where the sun's warmer beams brightly beam,  
The planets, with transport, shall say,  
We'll work my journey! The sun  
A monarch both graceful and wise,  
De-

serving the love of a queen, / And a temple will worthy the shrine. / Open, ye gates, receive a queen who shares / With equal love your happiness and care.



## MASONIC ODE. Continued.

Of riches much, but more of wisdom use; Proportion'd workmanship and measure - 17. Oh! clearing the - 16, here behold Who

measure even of herbs & gold, Together in your art, Yet richer in your art. Wisdom and beauty both combine Our art - to raise our

hearts to join, Wisdom and Beauty both combine that art to raise, our hearts to join. Give us, masonry the prize, Where the fairest choose the win.  
 Beauty will abound

wisdom lives! Beauty and so - der reign above, Beauty and so - der reign a - bove, Beauty and so - der reign a - bove.  
 Beauty and so - der reign a - bove.

In those days came John the Baptist, preaching in the wilderness of Judaea, And saying, Be-fore me  
He-comes, who  
 And saying, He-comes, who

In the Kingdom of Heaven is at hand, For this is he that was spoken of by the prophet Isaiah, saying, The voice of one

## BAPTISMAL ANTHEM.

Coda.

233

ing - ing to the wil - derness, Pre - pare ye the way of the Lord, make his paths straight; And the same John had his witness of

ness - etc. has and bore witness with a loud voice, He - He, and his voice was like - unto that of a man - saying.

## REVERENTIAL ANTHEM.

With Psalm.

E. J. King

Sing on - in the - Lord, the glo - ry due - to - to his name. Come into his courts.      Worship the Lord in the beau - ty of his hol - y - ness.

*And.* Fear before him, all the earth. *Lively.*

Fear be - fore him, all the earth. He shall judge the people righteously. Let the heav'n re - joice, and the earth be

Fear before him, all the earth.

REVERENTIAL ANTHEM. *Concluded*

235

For he searcheth,  
 glad in - ter - the Lord. For he searcheth. To judge the world with righteousness, and the people with his truth.  
 For he searcheth,

EASTER ANTHEM.

Young's Night Thoughts, 4th Night.

Billsley.

The Lord is ris'n in - deed! He is - re - judg'd! The Lord is ris'n in - deed! He is - re - judg'd!

EASTER ANTHEM. *Continued.*

Now is Christ's risen from the dead, And become the first-fruits of those that sleep. Now is Christ's risen from the dead, And become the first-fruits of those that sleep.

Made - high, high - high, high - in - jeh. And did he rise? And did he rise? And did he rise? And he rise? And he rise?

And did he rise? And did he rise?







DAVID'S LAMENTATION.

I Sam. xvii. 35.

550

253

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 soul! Would to God I had not seen? For thus, O Abimelech, my son, my son!

## CHRISTIAN SONG.

*Stave.*

Mine eyes are now closing to rest, My body must soon be removed,  
 And mould'ring, be buried in dust, No more to be vexed or

*Soft and slow.*

loved, No more to be vexed or loved. Ah! what is this drawing my breath, And mould'ring my sin-ner a - way?

O tell me, O tell me, my soul, is it death, Relieving me kindly from clay? Now awaiting, my soul shall be

very the regions of pleasure and love, My spirit strengthen thou! And dwell with my Father's - love.

## ODE ON SCIENCE.

The score - ing - ing chosen from the east, And spreads his gl - o - r - i - ous wings to the west, All nations with his

This system of musical notation includes a vocal line and two piano accompaniment lines. The vocal line begins with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The piano accompaniment consists of a right-hand line with a treble clef and a left-hand line with a bass clef. The lyrics are positioned below the vocal line.

beams are shed, Where'er the ra - diant light ap - pears. No soil - cast spreads her ho - r - rid ray O'er lands which

This system of musical notation continues the vocal and piano accompaniment from the first system. It maintains the same musical settings and includes the second line of lyrics.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat major) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the middle staff.

ling in Audacious steps, She rises for De - velop - ment, And sets her seal a - mong the stars.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a treble clef with a key signature of one flat. The bottom staff is a bass clef with a key signature of one flat. The lyrics are written below the middle staff.

Full Freedom her ex - cell - ent walls, To show the path - ways of her gains, To crown the young and ris - ing states With

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a melody with various rhythmic values including eighth and sixteenth notes. The lyrics are printed below the piano staff.

search of im-mortal days. The British job, the Gal-ilean, Was caught up - in the

The second system of the musical score also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are printed below the piano staff. The system concludes with a double bar line.

made in vain, All brought by ty - rants on the - main, And shout, Long live A - mer - i - ca.

## CLAREMONT

245

First system of musical notation for 'CLAREMONT'. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are: "Told you of her lady's name, Quoth she, 'tis not her name; Trembling, saying, 'twas - 'twas by - 'twas by - 'twas by - 'twas."

Second system of musical notation for 'CLAREMONT'. It consists of a vocal line (treble clef) and a piano accompaniment (treble and bass clefs). The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are: "Oh! Go you, the bliss of dying! Ours, and others, were the same, And let me sing you in - in life, And let me sing you in - in life."



CLAREMONT *Continued.*

First system of musical notation for 'CLAREMONT'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The music is in 4/4 time and features a key signature of one flat. The lyrics are: "Hark! Hark! Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away!"

Hark! Hark! Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away!

Second system of musical notation for 'CLAREMONT'. It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a piano accompaniment line (bass clef). The music continues in 4/4 time with the same key signature. The lyrics are: "Hark! they whisper, whispering away! What is this about the spirit—Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away!"

Hark! they whisper, whispering away. What is this about the spirit—Hark! they whisper, whispering away! Hark! they whisper, whispering away! Hark! they whisper, whispering away!

## CLAREMONT. Continued

247

Bass

the - re - dark! Tell me, my soul, was this - the - dark! Tell me, my soul, was this - the - dark. The

would re - sides, it has - up - goes, there's - gone on my eyes. My ears with sounds of - righ - in ting. My ears with

CLAREMONT. *Chorale.**And.**And.*

muscle - in - rapt - in - ting. My soul with ardor - rapt - in - ting. Lord, lend your wings!

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by the right-hand piano accompaniment, the vocal line with lyrics, and the left-hand piano accompaniment. The music is in 4/4 time and features a simple, hymn-like melody.

small! O! I small! O! O great! when is thy joy - in - ry! thy joy - in - ry! O great! when is thy

The second system of the musical score also consists of four staves, following the same layout as the first system. It continues the vocal melody and piano accompaniment. The lyrics are: "small! O! I small! O! O great! when is thy joy - in - ry! thy joy - in - ry! O great! when is thy".

CLAREMONT. *Concluded.*

249

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of two staves (treble and bass clef). The lyrics are written below the vocal staff.

vic-tory! thy vic-tory! O death! where is thy sting! Loud, loud your wings! I cannot fly! I cannot fly!

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

cannot fly, I fly! O grave! where is thy victory? I cannot fly! I cannot fly! O grave! where is thy vic-tory? O death! where is thy sting? O death! where is thy sting?

I looked, and lo! a great multitude, which no man could number: Thousands  
Thousands of thousands, and my tens  
 I looked, and lo! Thousands Thousands  
Thousands of thousands, and ten times as many, Thousands, etc.

and, Thousands Thousands and  
Thousands, Thousands of thousands, and my tens thousands, Thousands, etc. and Ten times the Lamb, and they had palms in their  
Thousands Thousands Thousands and Ten times

HEAVENLY VISION. *Chorus*

241

hands, and they raise us by our rights, saying, Ho-ly, ho-ly, ho-ly, ho-ly, ho-ly, ho-ly, Lord God al-mighty, Which was, and is, and

is to come, Which was, &c. And I heard a voice as yet say - ing that the number of years is,

HEAVENLY VISION *Chorused*

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/2 time and begins with a treble clef. The vocal line starts with a melodic phrase, followed by a rest. The piano accompaniment provides a harmonic foundation with chords and moving lines.

try - ing with a loud voice. *Woe, woe, woe, woe.* Be - lie - ve the words by sound of the trumpet which is

The second system continues the musical score with four staves. The vocal line resumes with a new melodic phrase. The piano accompaniment continues with a steady rhythm and harmonic support.

you re - sound. And when the last trumpet sounded, the great ones and saints, rich men and poor, low and free, stand - ing - all of them stand -

HEAVENLY VISION. *Chorales.*

209

gates, and en-ter to the palace of our Father - fall up - on them, and take them from the face of Him that sit-eth on the throne;

For the greatness of His Love is great, and who shall be a - ble to equal? And who shall be a - ble to stand!



I saw the rose of Sharon, and the lily of the valley; I saw the rose of Sharon, and the lily of the valley;

As the lily among the thorns, so is my love among the daughters; As the apple tree, the apple tree is - among the trees of the wood.

ROSE OF SHARON. Continuo.

255

me in my beloved, among the roses, or in my beloved among the roses. I lay down, or - for his shadow with great delight.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the continuo. The music is in a 4/4 time signature and a key signature of one flat. The lyrics are written below the vocal staves.

And his fruit was sweet to my taste, And his fruit, and his fruit was sweet to my taste.

And his fruit was sweet to my taste.

And his fruit, and his fruit was sweet to my taste, And his fruit, and his fruit was sweet to my taste. He brought me to the banqueting house,

The second system of the musical score also consists of four staves. It continues the vocal and continuo parts from the first system. The lyrics are written below the vocal staves. The music concludes with a double bar line.

ROSE OF SHARON *Continued.*

1st. *Answer* - over the sea - love, the long - time to the long - time - love, his - ha - ber - over the sea - love. *Repeat* the whole figure, conclude with

This system consists of four staves. The top two staves are for the vocal line (Soprano and Alto), and the bottom two are for the piano accompaniment (Right and Left Hand). The music is in 4/4 time and features a melodic line with some rests and a piano accompaniment with chords and moving lines.

*Repeat*, For 1 - an - swer, for 1 - an - swer, for 2 - an - swer of love. I charge you, O ye Daughters of Jerusalem,

This system also consists of four staves, following the same vocal and piano arrangement as the first system. The lyrics continue across the vocal staves, and the piano accompaniment provides harmonic support.

ROSE OF SHARON. *Continued.*

257

By the rose, and by the blade of the leaf, This you stir me up, that you stir me up, that you stir me up, that you stir me up, stir -

me in music, a - wake, a - wake my love, till he please. The sound of my beloved, He - hold! to me, to me.

ROSE OF SHARON. *Continued.*

Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The first system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line begins with a whole rest, followed by a half note G4, a quarter note A4, and a quarter note B4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand.

lyrics: *leeping upon the mountains, slipping up - on the hills. My beloved speak, and*

Treble clef, key signature of two sharps (F# and C#), 2/4 time signature. The second system consists of four staves: a vocal line and three piano accompaniment staves. The vocal line continues with a half note C5, a quarter note D5, and a quarter note E5. The piano accompaniment maintains its rhythmic accompaniment.

lyrics: *still up - on the hills, rise up, rise up, rise up, rise up, my love, my beloved, and come a - way. For in the winter is*

ROSE OF SHARON. *Contra*

259

part, the rain is over and gone. For in 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 in the winter is past, the rain is over and gone.

The musical score consists of two systems, each with four staves. The top staff of each system is a vocal line in treble clef. The bottom three staves are piano accompaniment in bass clef. The music is in 4/4 time and features a melody with lyrics about rain and winter. The first system ends with a double bar line, and the second system continues the melody and accompaniment.

## FAREWELL ANTHEM

My friends, I am going a long and so - lone journey. Never to re - turn. I am going, I am going a long and so - lone journey. Never to re - turn. Never to re - turn. Never to re - turn. Never to re - turn.

My friends, I am going a long and so - lone journey. Never to re - turn. I am going, I am going a long and so - lone journey. Never to re - turn. Never to re - turn. Never to re - turn. Never to re - turn.

My friends, I am going a long and so - lone journey. Never to re - turn. I am going, I am going a long and so - lone journey. Never to re - turn. Never to re - turn. Never to re - turn. Never to re - turn.

My friends, I am going a long and so - lone journey. Never to re - turn. I am going, I am going a long and so - lone journey. Never to re - turn. Never to re - turn. Never to re - turn. Never to re - turn.

FAREWELL ANTHEM

*Cristoforo*

251

Soprano: Fare you well, Fare you well, Fare you well, Fare you well, Fare you well.  
 Alto: Fare you well, Fare you well, Fare you well, Fare you well, Fare you well.  
 Tenor: Fare you well, Fare you well, Fare you well, Fare you well, Fare you well.  
 Bass: Fare you well, Fare you well, Fare you well, Fare you well, Fare you well.

Fare you well, my friends, And God grant we may meet together in that world above, Where unity shall prove and harmony shall be found.



FAREWELL ANTHEM. *Chorale.*

Wacht! wacht! my dear friends, for death hath call'd us, And I must go, and lie down in the cold, not to see you,  
 Where the mountains rise from morning.

and the griefs in us live;  
 Where the fish and the pear are both white.

Face you well, legs you well, Feet you well, face you well, face you well, my dear friends.

# APPENDIX TO THE SACRED HARP:

CONTAINING A SERIES OF

STANDARD AND FAVOURITE TUNES NOT COMPRISED IN THE BODY OF THE WORK.

COMPILED BY

A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION."

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The Committee appointed by "The Southern Musical Convention," at its last session, to whom was referred the revision and enlargement of the Sacred Harp, beg leave to say to all whom it may concern, that we, according to appointment, have taken the work under consideration and inspection, and have corrected the rudimental errors in said work, and the typographical errors in the music, and have also added such pieces of composition as we think are calculated to enhance the value of the work, and are happily adapted to the use of the public generally, as an Appendix to the Sacred Harp, and have adopted the name.

All of which is respectfully submitted,

E. F. WHITE,

S. B. PRICKER,

JOS. KING,

J. B. TURNER,

LEONARD P. BRIDGLOVE,

R. F. M. MANN,

A. COLBYER,

E. L. KING,

Committee.

Windsor, Feb. 12, 1850

[Adapted]

20

## DUKE STREET. L. M.

Great shall ascend to thy sanctuary, Nor let my sleeping spirit fall; When thou in mercy openst the doors, Let my soul - rise - thou to thy care.

The musical score for 'DUKE STREET' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The music is in a moderate tempo, indicated by 'L. M.' (Lento Moderato). The lyrics are printed below the vocal line.

## HEBRON. L. M.

Thus for the first time let us see, Thus for the first time perhaps we shall see, And every creature shall praise him from henceforth of his grace.

The musical score for 'HEBRON' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music is in a moderate tempo, indicated by 'L. M.' (Lento Moderato). The lyrics are printed below the vocal line.

## RESTORATION.

L. M.

Baptist Hymn Book, p. 594.

D. P. White.

265

Two happy years had past too early,  
Far off from happiness and care;  
When all at once, gracious Lord, restore Thy wandering church to rest and care!

The score consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second and third staves are the piano accompaniment, with the right hand on the second staff and the left hand on the third. The bottom staff is a bass line in G major, 4/4 time.

## GRAVITY.

L. M.

O happy day, that drew my chains away,  
Gave my Redeemer and my God,  
And may this glowing heart rejoice,  
And tell its raptures all abroad.

The score consists of four staves. The top staff is the vocal line in G major, 3/2 time. The second and third staves are the piano accompaniment, with the right hand on the second staff and the left hand on the third. The bottom staff is a bass line in G major, 3/2 time.

## UXBRIDGE. L. M.

Thanks to the hand that set us free, To eternal light, thanks to thee, Where pain's mistakes, no longer, But heavenly joys of the mind

## LEBANON, NEW. L. M.

*Rev. Am. P. Carroll.*

Come, dwellers, to the gospel feast, Let us by word be Jesus' guest, To soul and sin be left behind, For God hath bid draw all mankind.

Your peo-ple, we have met to-day, To sing, to hear, to praise, and pray;  
 In our Fa-ther's gracious name, The road that leads to his right hand.

Of them that stand and wait for help; The God-like vir-gins did be-gin  
 To knock, but could not en-ter in.

O that my Lord would raise me up, My soul would stretch her wings to him, Fly thence through death's

I - see him, His feet the stones on the pavement, Je - sus our maker, thy King thy God, with us  
Je - sus our maker, thy King thy God, with us among all men





A - - - - - my re - - - - - lie - - - - - ing fear; Fear shall be my no more here (here); But shall I dare - - - - - face let him go.  
My Master shall not yet be - - - - - part, The light the brightness of his face.

And here - - - - - by in the largest field? No, in the strength of Je - - - - - sus, oh, I - - - - - we will give up my shield.

To breathe such, breathe no more; How happy, how divinely blest, The sweet words of truth at last!

Let faith survey your future store;

When

When morning glads the world to cheer, And peace Hope points to, your departed eyes, The bright revelation is the sign.

And peace Hope points to, your departed eyes, The bright revelation is the sign.

When morning glads the world to cheer, And peace Hope points to, your departed eyes, The bright revelation is the sign.

And peace Hope points to, your departed eyes, The bright revelation is the sign.

Now, in the land of youth - ful blood, Ho - mages be - long to - a - lone, God! Be -

hold the world's ad - mirer, When you shall say, My joys are gone, When you shall say, My joys are gone.

When you shall say, My joys are gone, When you shall say, My joys are gone.

When you shall say, My joys are gone, When you shall say, My joys are gone.

When you shall say, My joys are gone, When you shall say, My joys are gone.



1. My eye-rie looks to God a - lone, My rock and refuge in his throne; In all my fears, in

In all my fears, in all my straits, My

In all my fears, in all my straits, My and on his

all my fears, in all my straits, My and on his

all my straits, My and on his and - ve - tion, waits

and on his and - ve - tion, waits, My and on his

and on his and - ve - tion, waits, My and on his

2. Trust him, ye saints, in all your ways,  
Pour out your hearts before his face;  
When helpers fail and foes invade,  
God is our all-sufficient aid.
3. Fools are the men of high degree,  
The lower not are wiser;  
Laid in the balance, both appear  
Light as a puff of empty air.
4. Make not increasing gold your trust,  
Nor set your hearts on glittering dust;  
Why will you grasp the fleeting smoke,  
And not believe what God has spoken?
5. Open both his awful voice declared,  
Once and again my ears have heard,  
All power is his eternal day;  
He must be fear'd, and trusted too.
6. For avenge your power ye gods, and show,  
Grieve to a portion of the prey;  
Thy grace and justice, mighty Lord,  
Shall well divide our last reward.

LOVING-KINDNESS. L. M.

By J. L. P. & S. E. Smith.

275

Awake, ye soul in joyful haste, Hallelujah! He justly claims a song from us,  
 And sing the great Redeemer's praise, Hallelujah! Hallelujah, Hallelujah, O how sweet!  
 Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah.

ROLL ON. L. M.

Miss Cynthia Ross.

Why should we weep, and fear to die? What sin's there we never heard of? Roll on, roll on, sweet to me roll on,  
 Death in the gate of endless joy, And yet we dread to enter there. And let the poor pilgrim go home, go home.

From all that lead to - low the skies, let the De - spon-ent's praise a - - rise,

let the De - spon-ent's name be sung through- out - - by sing-ers,

let the De - spon-ent's name be sung through- out - - by sing-ers,

let the De - spon-ent's name be sung through- out - - by sing-ers,

let the De - spon-ent's name be sung through- out - - by sing-ers,

ANTIOCH. L. M.

*P. C. Wood.*  
Guitar

277

First system of musical notation for 'ANTIOCH'. It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The music is in common time. The lyrics are written below the vocal line.

What have thou my sin -ners, O - ry, hel - lo - lo - jah! What sin -ners, O - ry, hel - lo - lo - jah! What sin -ners, O - ry, hel - lo - lo - jah!

Second system of musical notation for 'ANTIOCH'. It consists of three staves: a vocal line (treble clef), a guitar line (treble clef), and a bass line (bass clef). The key signature has one flat (B-flat) and the time signature is 4/4. The music is in common time. The lyrics are written below the vocal line.

gale - big ground, O - ry, hel - lo - lo - jah! The death - sin -ners, and the Ark is found, O - ry, hel - lo - lo - jah!



## SWEET HEAVEN. L. M.

J. L. King.

The Lord, who bids the earth and sky, In many things to bear His cry; Oh, heaven, sweet heaven, when shall I see?  
His promise of my freely claim, Ask, and receive in Jesus' name. Oh, when shall I get there?

## TRAVELLING PILGRIM. L. M.

S. H. Ross.

1. Turned all vain world, I'm going home, *starry clouds to rise*  
My Father's name, and His no more, *Where there's no strife*  
To the land, To the land I am bound, *starry clouds to rise*  
To the land, To the land, *Where there's no strife*

2. Sweet angel's burden, no more, *starry clouds to rise*  
Trusting God's promise to endure thy, *Where there's no strife*  
To the land, To the land I am bound, *starry clouds to rise*  
To the land, To the land, *Where there's no strife*

THE BIRMAN HYMN. 1. M.

W. W. Parks.

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1. O, seek ye knowers—a gold-en land, Where lay - ing rest ye - rest - ing stand,  
And ev - er stay the Saviour's side, And speak and sing of mission-gram.

2. He - cept through and our-ter's rage,

3. Love like us - the each look-ing breast, Of ev - er - last-ing life you - need!  
They speak with joy of in-mor-tal spring, Of grace in - ter-posed and stop.

4. His's presence is their dwell-ing-place!

From sick - ness, death, and wailing age; All suf-fering has - tled from the place. They speak, and sing of mission-gram!

The glo - rious and af - ful-gent rays From Je - sus' face a - round them shine.—They speak, and sing of grace il - lustrate!



he - ly love, And kneel with a pure de - vote. Come, my dear Jesus, from a - love, And feed my soul with heavenly love; Amen.

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 4/4 time. The second staff is the right-hand piano accompaniment. The third staff is the vocal line with lyrics. The bottom staff is the left-hand piano accompaniment. The lyrics are: "he - ly love, And kneel with a pure de - vote. Come, my dear Jesus, from a - love, And feed my soul with heavenly love; Amen."

Jesus, what do - U desire! How sweet this coe - ter-tan-que-ram! Never did angels taste a - love! By whom thy grace and life are

The second system of the musical score also consists of four staves. The top staff is the vocal line. The second staff is the right-hand piano accompaniment. The third staff is the vocal line with lyrics. The bottom staff is the left-hand piano accompaniment. The lyrics are: "Jesus, what do - U desire! How sweet this coe - ter-tan-que-ram! Never did angels taste a - love! By whom thy grace and life are".

First system of musical notation, including vocal line, piano accompaniment, and bass line. The key signature has one flat (B-flat) and the time signature is 2/4. The music begins with a treble clef and a key signature of one flat. The vocal line starts with a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The bass line consists of eighth notes.

Here - with! Into world! I'm go - ing home! My Sa - viour called and bids me come, And I don't care to stay here long!  
Sweet - en - path back - in the a - way, To sing God's praise in ev - er - last - ing day, And I don't care to stay here long!

Second system of musical notation, including vocal line, piano accompaniment, and bass line. The key signature has one flat and the time signature is 2/4. The music continues from the first system. The vocal line has a dotted quarter note followed by eighth notes. The piano accompaniment features a steady eighth-note pattern in the right hand and a similar pattern in the left hand. The bass line consists of eighth notes.

Right by your - side, Christen, a - way up your - side! O, yes, my Lord, for I don't care to stay here long.



A three-staff musical score for the hymn 'BOCKINGHAM'. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 3/4 time and G major. The lyrics are: "Bel - lieve! In the Lord - By The spaci - ous arch around, While all the ar - ches of the sky Con - spire to raise the sound!"

## PIETY. C. M.

B. F. White.

A three-staff musical score for the hymn 'PIETY'. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in 4/4 time and G major. The lyrics are: "O by a slow - er walk with God, A sober and heavenly frame; A light to shine up - on the road That leads me to the Lamb! } That leads me to the Lamb! That leads me to the Lamb!"

Come let us join our friends here, That have already the prize,  
 And on the eagle wings of love Do fly us - ter - rial.

Let all the voices harmonizing With those to glo - ry go,

For all the sorrows of our King, Jesus's sacrifice.

Musical score for 'ARNOLD' in 3/4 time, featuring a vocal line with lyrics and piano accompaniment. The score is divided into three systems. The first system contains the vocal line and the first two lines of piano accompaniment. The second system contains the second line of piano accompaniment. The third system contains the third line of piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4.

## LAND OF REST. C. M.

By H. S. Root.

O land of rest, for those I sigh, When all the weary come, When I shall by - ny - ny - ny, And dwell with Christ at home!

Musical score for 'LAND OF REST' in 4/4 time, featuring a vocal line with lyrics and piano accompaniment. The score is divided into three systems. The first system contains the vocal line and the first two lines of piano accompaniment. The second system contains the second line of piano accompaniment. The third system contains the third line of piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4.



1. Dear Sovereign of my soul's desires, Thy love is like a - vision, Accept the wish that love inspires, And bid me call thee mine.

2. I would forsake, thou know'st I would, And have thee all my own, Thou, O my all-sufficient good, I want, and thou - love, I want, and thou art love.

## MELODY. C. M.

B. F. White.

And must I be in judgment brought, And answer in that day For ev'ry vain and i - de thought, And ev'ry word I say!

1. The Lord will hap-py - ness di - vide. On our-ly hearts be - stow; Then tell us, gra-cious God! is mine A con-stant

heart, or not? A con-stant heart, or not, A con-stant heart, or not!

2. I hear, but seem to hear in vain,  
Inaudible to stand;  
If ought is hid, 'tis only pain  
To God I cannot find.
3. I sometimes think myself inclined  
To love thee, if I could;  
But often feel another mind  
Assent to all that's good.
4. My best desires are false and false,  
I false would strive for more;  
But, when I cry—"My strength renew,"  
I'm weaker than before.
5. The saints are wonderful, I know,  
And love thy house of prayer;  
I sometimes go where others go,  
But find no comfort there.

1. "Hap-hap, re-joice! Oh, my your eyes, And send your hearts a - way!  
 Save from the re-gions of the shade—" A. "The Lord's born to-day!"

2. "In - dex, the God whom we adore here, Come

3. "Ye will see pur-ple swelling buds, the cry of sin-ning sheep:  
 A. "Man-ger for the ox - the stable, and stable the King of

4. "Go, shepherds, where the in-fant lies, and

down to kneel with you; To - day he makes his entrance here, But not as monarch do.

see his face his throne! With tears of joy in all your eyes, O, shepherds, kiss the Son!"

3. Then Gabriel sang, and straight around  
 The heavenly armies throng;  
 They sang their songs so holy sound,  
 And thus conclude the song.
4. "Glorious God that reigns above!  
 Let praise surround the earth;  
 Miracles shall issue from His love,  
 At their Redeemer's birth."
7. Lord! and shall angels have their songs,  
 And men be dumb to praise?  
 If ever we lose our native tongue,  
 When they forget to praise!
8. Glory to God that reigns above,  
 That gladdens us forever!  
 We join to sing our Maker's love,  
 For there's a Father here.

1. There is a land of pure de-light, Where saints in-mor-tal reign: Is - it - after day - we - obtain the sight, And

2. There ex - er - cise - ing spring a - bides, And ex - er - cising flowers; Death, like a nar - row way, di - vides this

plea - sure has - led pale, And plea - sure has - led pale.

harm - ly land from here, This harm - ly land from here.

3. [Sweet fields, beyond the swelling flood,  
Sweet trust's in living green;  
So to the Jews old Canaan stood,  
While Jordan roll'd between.]
4. But thenceward Jordan's east, and staid  
To cross this narrow sea,  
And legs, straining on the brink,  
And feet to launch away.]
5. O! could we make our death's remove,—  
Those gloomy doubts that rise,  
And view the Canaan that we love,  
With unobscured eyes.
6. Could we but catch where Moses stood,  
And view the landings o'er;  
No Jordan's stream, nor death's mid-bound  
Should fright us from the shore.

A - hat and did my Father bleed? A - hat and did my Father bleed? A - hat and did my Father bleed?  
 And did my Father bleed?  
 Would he de- vote his sacred head, Would he de- vote his sacred head, Would he de- vote his sacred head?  
 For such a woman? I I

Have but one love - I - ver to - thee, I have but one love - I - ver to - thee, I have but one more - I - ver to - thee,  
 And then I'll be at rest.  
 Have but one more - I - ver to - thee, I have but one more - I - ver to - thee, I have but one more - I - ver to - thee,  
 And then I'll be at rest.



Come, leave the sin-ner, in whose breast, the sad thought re- sides. Come with your guilt and fear - at part, And make this last re-

solve: I'll go to Je - sus, through my de-ath. His a-mor-tal sin, I have for-gotten, I'll ac - cept his What - so - ever may re-

THE SINNER'S RESOLVE. *Quadruple.*

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This musical score is for the piece "THE SINNER'S RESOLVE" in quadruple time. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "You, What - er - way up - you, What - er - way up - you. I know the work, I'll do - for in, What - er - way up - you."

ST. THOMAS. S. M.

This musical score is for the piece "ST. THOMAS" in simple meter. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: "Come meet his grace a - bout, And hymns of glo - ry sing. In - to - rock is the way we seek, There - it - we - will sing."



Come, life - like sin - ner, In whose breast a thousand thoughts - arise,  
 Come, with your guilt and fear ap - peal, And make this last re - solve. } We're march - ing through im - man - uel's ground, And

men shall hear the trumpet sound, And then all shall with Je - sus reign, And never, ne - ver part a - gain. What? ne - ver part a - gain,

## NEVER PART

*Concluded.*

295

What, do. My, nev-er, do. And now, do. And nev-er, nev-er, do.

do, nev-er part - a - gain, What, do. No, nev-er, do. And now, do. And nev-er, nev-er part - a - gain.

My, nev-er, do. My, nev-er, do. And now, do. And nev-er, nev-er, do.

Detailed description: This is a three-staff musical score for the hymn 'NEVER PART'. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The music is in 4/4 time and features a simple, rhythmic melody. The lyrics are printed below each staff, with some words in italics. The piece concludes with a final cadence.

## ZION'S JOY. S. M.

*By Dr. W. J. Thomas.*

How Zion's towers see their feet, Who stand on Zion's hill? Who bring salvation to their tongues, Who, do. And words of truth reveal?

Detailed description: This is a three-staff musical score for the hymn 'ZION'S JOY'. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The music is in 4/4 time and features a more complex, flowing melody than the first hymn. The lyrics are printed below the middle staff. The piece concludes with a final cadence.

1. Behold the Son, — the glorious Son That in — ty David shows! Behold his God-compensate worth For his af — flicted feet. What

2. How did he love — ing ours con-sole As for a brother's dust! And having met it fed his soul, While for their lives he pray'd. They

3. O glorious type of heavenly grace! Thus Christ the Lord appears; While always ours, the Father prays, And gi — ves them with grace. He,

They search his soul's compass, And search to feel the secret; The spirit of the gospel reigns, And with the pi-ous heart.

grace's, and saved him on their bed, To still be pleads and serves. And do the blessings on his head The righteous to be born.

the true David, Israel's King, Who's God beloved of God, To save us — on — him, that in sin, Paid his own ransom blood.

CONVERSION. C. M.

297

My rep - i - tance would a  
 When God re - veal'd his gra - cious love, And chang'd my mourn - ful state,

grow - ing down, My rep - i - tance  
 The grace ap - pear'd as great The grace, O.  
 My rep - i - tance would a grow - ing down, The grace ap - pear'd as great?  
 My rep - i - tance would a grow - ing down, My rep - i - tance  
 The grace, O.  
 My rep - i - tance would a grow - ing down, The grace ap - pear'd as great, The grace, O.

My heart shall sing - O Lord a - loud, My songs be

What shall I re - s - pond to my God For all his kindness shown? My songs address thy

My heart shall sing - O Lord a - loud, My songs be

Detailed description: This system contains three staves of music. The top staff is a treble clef melody with lyrics 'My heart shall sing - O Lord a - loud, My songs be'. The middle staff is a vocal line with lyrics 'What shall I re - s - pond to my God For all his kindness shown? My songs address thy'. The bottom staff is a bass clef accompaniment with lyrics 'My heart shall sing - O Lord a - loud, My songs be'. The music is in 4/4 time and G major.

Grace. My feet shall - va - li - dly a - loud, My songs be. My feet, O Lord. My songs be.

Detailed description: This system contains three staves of music. The top staff is a treble clef melody with lyrics 'Grace. My feet shall - va - li - dly a - loud, My songs be. My feet, O Lord. My songs be.'. The middle staff is a vocal line with lyrics 'Grace. My feet shall - va - li - dly a - loud, My songs be. My feet, O Lord. My songs be.'. The bottom staff is a bass clef accompaniment with lyrics 'Grace. My feet shall - va - li - dly a - loud, My songs be. My feet, O Lord. My songs be.'. The music is in 4/4 time and G major.



My thoughts, that all - ve - nued the skies, the world be - neath,

My thoughts, that all - ve - nued the skies, the world be - neath, Where

My thoughts, that all - ve - nued the skies, the world be - neath, Where we live all in

My thoughts, that all - ve - nued the skies, the world be - neath, the world be - neath, Where we live all in

Where we live all in - ve - in the, And ever - And ever - And ever - And ever -

we - live all in - ve - in the, And ever - And ever - And ever - And ever -

ve - in the, Where we live - And ever - And ever - And ever - And ever -

we - live all in - ve - in the, And ever - And ever - And ever - And ever -

1. Ye say He -aven's glori - ous, A - wake the re - cord song! O may his love (in - vest - ta - tion) Turn

2. His love, what won - der - ful - ness! What joy - ful - ling - ing! In - a - gl - or - i - ous, in - vest - ta - tion in.

er - ry heart and tongue. O may, he. Yes, he.

won - der - ful - ness. In - a - gl - or - i - ous, he. In, he.

2  
He left his radiant throne on high,  
Left the bright realms of bliss,  
And came to earth to bleed and die!—  
Was ever love like this!

4  
Dear Lord, while we awaiting pay  
Our humble thanks to thee,  
May every heart with rapture say,  
"The Father died for me!"

6  
O may the sweet, the Meek! theme,  
Fill every heart and tongue;  
Till stranger love thy charming name,  
And join the sacred song.



On Jordan's stony banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my possessions lie.

Oh, ho, That I - see, ho.

Oh the transporting, rapturous scenes, That re - veal to my sight,

Oh, ho, That I - see, ho.

Oh sweet - est, precious scenes, That re - veal to my sight.

NEW JORDAN. *Concluded.*

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Sweet hills, &c.                      And, &c.                      Sweet hills, &c.                      And, &c.  
 Sweet hills or - may'd in Spring green, And a - rose of de - light. Sweet, &c.                      And, &c.

Sweet hills, &c.                      And, &c.                      Sweet hills, &c.                      And, &c.

LITTLE MARLBOROUGH. S. M.

Wd - some, even by of rest, That see the look a - rise; Wel - come to this re - viving fountain, And then re - joic - ing eyes.







Je - sus, the God whom an - gels fear, Comes down to dwell with you: - - -

He - ven's born to - day! Je - sus, the God whom an - gels fear, Comes down to

Je - sus, the God whom an - gels fear, Comes down to dwell with you: - - -

To - day, he

dwell with you: To - day he makes his an - nance here, - - - but he was - not here yet!

To - day, he

What is there here to *sever* my way, And keep me back from home, } Shall I re - vert my  
 When we - gile back - en me a - way, And Je - sus bids me stay? }

part - ing friends here in this wide sea - land? Nay, for where'er my soul, as - cends, They will not stay be - hind.

An I a - waker of the even, A fol - low - er of the Lamb? And shall I - dur to own his name, Or blush to speak his name?

This system consists of three staves of music. The top staff is the vocal line in G major, 2/4 time, with lyrics underneath. The middle staff is the treble accompaniment, and the bottom staff is the bass accompaniment. The music features a simple, rhythmic melody with a steady accompaniment.

On the Lamb, the liv - ing Lamb, The Lamb who Cal - led us - by. The Lamb that was slain, But here is - gold, To in - ter - ce - de for us.

This system also consists of three staves of music. The top staff is the vocal line in G major, 2/4 time, with lyrics underneath. The middle staff is the treble accompaniment, and the bottom staff is the bass accompaniment. The music continues the melody from the first system.



On Je - sus's star - ry hea - ven, I stand, And cast a wish - ful eye,  
To He - ven's fair and hap - py land, Where my pos - ses - sions are.

*rit.*

This world is not my

home. This world is not my home, This world's a vil - der - ness to - day, This world is not my home.



1. O, sing to me of heaven, When I am call'd to the King's song of ho - ly

2. When still and sleep-ful sleep I had of my dear - ho - ly love, I was both in strains of

et - er - nal. To walk my soul on high!

Joy - ful - ness, let heaven be - gin to - low!

3. When the last moment comes,  
O watch my dying form,  
And catch the bright, enraptur'd gleam  
Which on each feature plays.
4. Then to my earth's end  
Let my sweet song begin;  
Let music chains me fast on earth,  
And give me rest in heaven.
5. Then close thy slumbering eyes,  
And lay me down to rest,  
And sleep my soul and my hands  
Across thy peaceful breast.
6. Then rouse thy careless clay  
Assemble thine I love,  
And sing of heaven, delightful heaven,  
My glorious home above.

1. The sun of grace has found the - ry he - gen he - low; O - be - the fruits, on earth - ly ground, O -

O - be - the fruits, on earth - ly ground, O -

O - be - the fruits, on earth - ly ground, . . . O -

be - the fruits, on

be - the fruits, on earth - ly ground, From faith and hope may grow.

be - the fruits, on

2  
The hill of Zion yields  
A thousand sacred streets,  
Before we reach the heavenly fields,  
Or walk the golden streets.

3  
Then let our songs abound,  
And every tear be dry;  
We're marching through Immanuel's ground,  
To silver worlds on high.

1. Lord of the world's a - here, How pleasant and how fair The dwellings of thy love, Thine earthly ten - ple and

2. Thou art for her young, With pleasure make a nest, And wand'ring soul - love long To find their rest - ed nest:

To thine a - love My heart a - spires, with warm de - sires To see my God.

My spirit - falde With a - god, and To rise and dwell among the saints.

3.

O happy souls that pray  
Where God appoints to hear!

O happy men that pay  
Their constant service there!  
They praise thee still,  
And happy they  
That love the way,  
To Zion's hill.

1. Lord of the world is - less, How pure and true for The dwell-ers of thy love, Thine earth-ly tem-ple see!

To visit a - bode My heart a - gress, With words de - sires To see my God.

2.  
 To spend one sacred day  
 Where God and saints abide,  
 Affords divine joy  
 Than thousand days besides;  
 Where God resides,  
 I love to tarry  
 To keep the feast,  
 Than shine in courts.

He - joined the Lord in King!—Your Lord and King a - dore; } Lift up your hearts, lift  
 His - lab, give thanks and sing, And tel - ush us - er - more; }

The first system of the musical score for 'Garmarthen' consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff at the bottom, likely for a cello or double bass. The music is in 2/4 time and features a key signature of one flat. The lyrics are printed below the piano staves.

up your voices, He - joined a - gain, I say, re - joined! He - joined a - gain, I say, re - joined!

The second system of the musical score continues the piece. It follows the same four-staff format as the first system. The lyrics are printed below the piano staves, with some words appearing above the vocal line.

PLEYEL'S HYMN. 7a.

*Pleyel.*

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Ho-ten, set them still on - earth! Will they still re - fuse to pray? Can thy heart be made in - dure In the Lord's a - long - ing day?

AUBURN. 7a.

*D. P. White.*

Pilgrim burden'd with thy sin, Seek to God's path to - day. There, till mercy lead thee in, Knock, and weep, and watch, and pray.



Though the morn may be so - on, — Not a threat'ning cloud be seen,  
 Who can an - der - take to say 'Till he plac - ead all the day? } Ten - pite and - der - ly may

rise, light'nings flash and thun - ders roar, Each - one o - ver - spread the skies E'en a short-lived day be - fore.

Oh when shall I see Je - sus, And reign with him a - lone, } Shout glo - ry, hal - le - lu - ia - jah,  
 And from his bow - ing feet - stee, Drink a - ver - last - ing life? }  
 He - li - gen in a he - ven, And His - ven in a he - ven. }

When shall I be de - ce - ased From this vain world of sin, } Shout glo - ry, hal - le - lu - ia - jah,  
 And with my bless - ed Je - sus Drink and - less plea - sure in? }  
 He - li - gen in he - ven. }

When we all get to Hea - ven We will shout a - loud and sing, } Shout glo - ry, hal - le - lu - ia - jah.

O when shall I see Je - sus, And reign with him a - bove, And from the flow - ing foun - tain Drink a - ver - last - ing love, And to

glo - ry I will go, . . . . . And to glo - ry I will go, will go, will go, And to glo - ry I will go.

Eye - let me see you - di - tion, Till Jesus made me whole; There's but one gly - si - stan, Can cure the stonick soul. Feet

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are written below the piano staff.

And we wish to send you, And watch you from the grave, To tell to all a - round us, His word from love to save.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are written below the piano staff.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat and a 4/4 time signature. It begins with a whole rest followed by a series of eighth and quarter notes. The middle staff is the piano accompaniment, also in a treble clef, with a similar rhythmic pattern. The bottom staff is the piano accompaniment in a bass clef. The lyrics are printed below the middle staff.

Oh when shall I see Jesus, And reign with him a - bore, And from the bowing down take Drink a - ver- last- ing love: Soon we shall

The second system of the musical score consists of three staves. The top staff is the vocal line, continuing the melody from the first system. The middle staff is the piano accompaniment in a treble clef, and the bottom staff is the piano accompaniment in a bass clef. The lyrics are printed below the middle staff.

land on Canaan's shore, Soon we shall land on Canaan's shore, Soon we shall land on Canaan's shore, To see for a - ver - more.

CHORUS

O when shall I see Je - sus, and reign with him - here; I have some friends in Je - ru - sa - lem, I hope to see you;  
 And then the Way - ing, I shall be first of - er - last - ing - here! There are a - gain on the way, I hope will pray for you.

SOFT MUSIC. 7, 6, 7, 7.

B. F. White.

1. Soft, with words in soul - ing. Lead, if you fit, in good - ing. Yes, yes, yes, yes! Waiting the return again!  
 Sweet, if singers the strains; Waiting the return again!

2. Soft, if children of soul - ing. Now, if sleeping to gladness. Yes, yes, yes, yes! Waiting this beautiful day.  
 Sweet, if never away; Waiting this beautiful day.

3. Hope, if this our leader - ing. Love, if lovers, in love - ing. Yes, yes, yes, yes! Sweetly (as the sun away).  
 Joy, joy, bright as the day; Sweetly (as the sun away).

CHORUS

Je - sus, my all, to heav'n is gone, Gl'ry Hal - le - lu - jah! In whom I do my hopes re - pose! (Gl'ry!) Hal - le - lu - jah! I

want a seat in Pa - ra - dise, Gl'ry Hal - le - lu - jah! I love that na - tion never dies, Gl'ry! Hal - le - lu - jah!

Who the cause of Christ would yield? Who would bow the knee to him? Who would cast a - way his life? Let him hum - ily get

Who for Christ's King will stand? Who will join the faithful band? Let him come with heart and hand,—let him face the foe!



Come and trade, a - long with me, The wea - ry pilgrim's con - so - la - tion; } Joy and peace in Christ I find, My heart to him is all redig'd;  
 Soulless mer - cy, wanting love, The barren of complete sal - va - tion.

The fulness of His power I press, Je - sus is the pilgrim's por - tion,  
 The sweetness of re - deem - ing love! Love as precious as the e - man.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and begins with a treble clef. The lyrics are written below the piano staff.

Re - laid us from the earth we came, And crept to life at first, We to the earth re - turn a gain, And mingle with our dust.

The second system of the musical score consists of three staves, continuing the piece from the first system. It features the same three-staff structure: vocal line, piano accompaniment, and bass line. The lyrics continue below the piano staff.

The dear de-light we here en-joy, And gladly will our eyes, And the short so-journ here we'd see, To be re - paid a - gain.

Let us a nar - row path of lead, That two or - three - ed - side I stand, Tet low - ly - me - et - us!

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time with a key signature of one sharp (F#). The lyrics are written below the piano staves.

A path of thorn, a moment's space, Be - come me to that heav - enly place, Or show me up or lead.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music continues in the same 4/4 time and key signature. The lyrics are written below the piano staves.

1. In the dark wood an In-dian sigh, Then we look here's and went up cry, Up - on my knee we kne, That God so high

in all our joy, See me at night with tear-y face, The great God tell me so.

2.  
 God send be angel, take me care,  
 He come himself, he hear my prayer,  
 If lonely heart do grieve,  
 Now we lonely with lonely heart,  
 He light be me, he take my part,  
 He with me night and day.

3.  
 God love your Indian in the wood,  
 He, we love God, and that be good,  
 He saved my sin before,  
 He not let me, he know my fear,  
 He say, your nation, never fear,  
 He with you all these years.

O hear - ten, do not, as hate come To warn you of your dan - ger, }  
 We pray be re - com - mend to Him Who save thy life in a sea - per. } Re - ce - iver that Oth -

er, Ours ye to the wa - ters, Free - ly drink and quench your thirst, Like Il - ion's men and death - ters.

VILLULA 87

*By J. M. Doug.*

GOLDBRIANA 87

*By P. P. Wilson*

Ball ye sigh-ing sons of sor-row; Learn, with me, your cer-tain doom; }  
 Learn, with me, your fate to - mor-row, — Dead, per-haps hid in the tomb! } For all na-ture fall-ing, dy-ing, —

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, folk-like style with a mix of eighth and quarter notes.

El - iah, all things seem to mourn; Life from ve - ge - ta - tion dy - ing, Calls to mind the world long since

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues in the same style as the first system, ending with a double bar line.

Come, thrice-honored of my blessing, Yoke my heart to sing thy grace; ] Bless the Lord, O my soul! Honor and King, O my  
 Streams of mercy, no-where ceasing, Calls for songs of brother-pleasur. ] Praise the Lord, O my Father! Father!

the soul! And we, Jesus, O my Mother! And we'll join heart and hands for O'er-earn,  
 (Hallelu-gia-ry, O my Father!) And we'll in-vo-ke as to-gether,





*TRIO* *CHORUS*

Ho - low, el - ev - thy place - in - him, Great is, Lord, a - gain, a - gain, } Lord, re - vive us! Lord, re - vive  
 All with - out us, do - not be - lieve, we - have, we - have a - gain. }

us! All our help must come from thee, Lord, re - vive us! Oh re - vive us! All our help must come from thee.

1. His - mere, perhaps this crew with you May have no weight, altho' so true; } The a - god al - most will not turn, His heart's so hard, he cannot  
The usual pleasures of this earth Break off the thoughts and fears of death; }

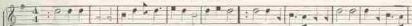
2. See blooming youth, all in their prime, And counting up their length of time; } Not, oh! the sad, the un - ful state But come too  
They oft-time say 'tis their intent, When they get old, they will re - pent; }

3. When Christ the Lord shall come to reign, In solemn pomp and burning flame; } Oh! how will parents tremble there without  
See Gabriel go - ing - claim the soul, A - wake, ye nation's slumbering ground! }

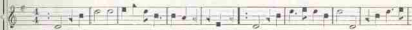
It will not break, through Jesus' knock! A - way to new Je - ru - sa - lem!  
Much harder than the flinty rock, (Chorus, A - rise! arise! we're going home,

The foolish vir - gin did be - gin A - rise! arise! we're going home, A - way to new Je - ru - sa - lem!  
late! To knock, but could not enter in

proper! I an - swer'd not my parents' pray! A - rise! arise! we're going home,  
Methinks you'll hear some children say—



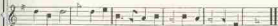
1. What's this that in my soul is a-ry-ing? Is it grief? Is it grief? } This work that's in my soul is - gone, Doubts vanish all.  
 Which makes me long for mer-cy cry-ing, Is it grief? Is it grief? }



2. Great God of love I see but was done, Mer-cy's free! Mer-cy's free! }  
 Though I've no price at all to pay for, Mer-cy's free! Mer-cy's free! }



sin - no sin, It pleads my soul, be-neath the cross, Mer-cy's free! Mer-cy's free!



are - no hat, This will we meet this sin - our soul, Mer-cy's free! Mer-cy's free!



3. Sweet, O sweet the heavenly chorus,  
 Mer-cy's free! Mer-cy's free!  
 The dove's language falls before us,  
 Mer-cy's free! Mer-cy's free!  
 Flowers, repeat, inspire the road  
 That leads to glory and to God,  
 Come wash in Christ's atoning blood,  
 Mer-cy's free! Mer-cy's free!

4. This truth through all our life shall cheer us,  
 Mer-cy's free! Mer-cy's free!  
 And through the vale of death shall cheer us,  
 Mer-cy's free! Mer-cy's free!  
 And when in Jordan's banks we roam,  
 And cross the raging billow's foam,  
 We'll sing, when safely landed home,  
 Mer-cy's free! Mer-cy's free!

1. How bright is the day when the Christian, Receiving the sweet marriage blessing, To rise to the mansion of glory, And be there for a-yea at home,

2. The angels stand ready in waiting, The moment the spirit is gone, To carry it upward to heaven, And welcome it safely at home,

3. The spirits that have gone by before us, All raise a new shout as we come, And sing hal-le-lu-jah the ten-der, To welcome the tra-vel-ler home,

home, And be there for a-yea at home, And be there for a-yea at home, To rise to the mansion of glory, And be there for a-yea at home,

home, And welcome it safely at home, And welcome it safely at home, To carry it upward to heaven, And welcome it safely at home,

home, To welcome the traveller home, To welcome the traveller home, And sing hal-le-lu-jah the ten-der, To welcome the traveller home,

4. And there are our friends and companions,  
Ransomed from the evil to come,  
And awaiting the gates of fair Zion,  
To wait our arrival at home.

5. And there is the blessed Redeemer,  
He calls on his merciful throne,  
With heart and hands widely extended,  
To welcome his ransomed ones home.

6. Then let us go onward rejoicing,  
Till Jesus invites us to come,  
To share in his glorious kingdom,  
And rest in his house at home. \*

\* These words were suggested by Rev. S. H. Fowler in the line of the music, with request that this tune should be set to them.

1. Shed not a tear as you stand by my grave, When I am gone, when I am gone;  
 Bask when the dew falling fell you shall hear, When I am gone, when I am gone.

Respect for me as you stand round my grave, Think who has

2. Shed not a tear as you all stand in prayer,  
 When I am gone, when I am gone.  
 Sing a sweet song when my grave you shall see,  
 When I am gone, when I am gone.  
 Sing to the Lamb who on earth came to die,  
 Sing to the Lamb who in heaven sits high,  
 Sing all the earth shall be still with his name,  
 When I am gone, I am gone.

3. Plant you crosses that shall bloom 'o'er my grave,  
 When I am gone, when I am gone;  
 Sing a sweet song, such as angels may hear,  
 When I am gone, when I am gone.  
 Praise ye the Lord that I'm freed from all care,  
 Praise ye the Lord that my joys you shall share,  
 Look ye on high and believe that I'm there,  
 When I am gone, I am gone.

Think of the crosses all the summer's shall bear,

From gloom - y de - s - tin - tion my thoughts mount the sky, And reach an - er peo - ple - ful, trans - port - ed, de - say,  
 There joys, et - er - nal, await, an - swer - ing my - self, And the - re - in of this - world is - not - want - ly - self.

Oh! my soul is full of love! How I long to be at home, To sing the new Je - su - sa - lum!

1. I came in the place where the lone pil - grims lay, And you - surely read by his tomb; What is a low altar: I

2. The trumpet may blow, and the host thrushes sing, And gathering stormy way a - rise, Yet what are his feelings, at

least something say, They sweet - ly he sleeps into a - gain

and in his rest, The tears are all wiped from his eyes.

2  
The cause of his Master propitiated him from hence:  
He bids the carpenter farewell;  
He bless'd his dear children who for him now weep,  
In the distant regions they dwell.

4  
He wonder'd on wells and streams from hence,  
By hundred or thousand might;  
He met the cottagers and went to the tomb,  
His soul flew to numbers on high.

2  
O tell his companions and children most dear,  
To weep and for him now he's gone;  
The cross had this led him through ocean most deep  
For they've scolded him long.



How joyful by pleasing the Lord our Father,  
 Of joyful conversations and abundant joy,  
 While I stand with garments of white and of - fation,  
 Surrounded with

many and praise from us high,  
 I will give the praise of my father and mother,  
 That of spring, as usual and raised on each hand,  
 And the nation of Israel, which we



Hosanna in Jheru! P'u H'ed with his presence!  
 Come, O my dear brethren, and help me to sing!  
 In Jheru is no darkness, no form is no warning,  
 and we shall with  
 it grow joy and gladness.

In Hosanna is singing,  
 The angels while singing  
 And chanting the praise of Jheru's name,  
 The angels in glory repeat the glad story  
 Of Jheru's love,  
 which is made  
 known to man.

## THE SOLDIER'S DREAM.

C. A. Davis.

345

Our ho - gue was long worn, for the night-dew had lower'd, and the sun - set - not stars yet their watch in - the sky; And through the

rust on the ground our presence. The way - to sleep - - - The way - to sleep, and the wounded to die!

The city of Washington, Warren, Montgomery, laid down from the clouds with bright aspect across,  
 O'er soldiers, a host and a host to their own's, the jubilee they'll see as, as they once have been. } To us the light born by the

which have been granted,  
 To spread the glad tidings of Thy-er-by-Us. Let all your brethren, as I meet them undivided,  
 And recognize us by the American Star.

## THE BLESSED BIBLE.

Wm. L. Williams.

342

SOLO

How *precisely* glowing the *land* re-*veal* the *fit*, the *practical* correction and *in* no *need* for  
 While *about* with *personal* all *virtues* of the *low*, the *traced* with *honey* and *power* from *in* high. } I will show the *glories* of my

Father and *mother*, The *sons* of their *offspring* as *exaggeration* each *land*, and the *riches* of *books* which *reads* to *eye* others. The *family* Bible that

THE BLESSED BIBLE. *Concluded.*

The musical score for "THE BLESSED BIBLE" consists of three staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics are: "lay on the ground, The old - testam - ent Bi - ble, the new testam - ent Bi - ble, The In - ter - pre - tation Bi - ble that lay on the ground."

## TRANSPORTING NEWS.

*J. H. Wesley.—Bass by C. A. Davis.*

The musical score for "TRANSPORTING NEWS" consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/2 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef. The lyrics are: "Tears - just - lay, across the Eastern's waves, To pierce our nation - sin, let us - ry - cept - er - equal his price, In strains of ac - ti - on. When tell's dark, that with white bones had Christ's ev'ning grace, raised our men, by"

Completed man's redemption, / By Jesus and God's eternal Son, The full and perfect of His grace, To glory bring'd us evermore.

His blood and righteousness ap-

And thus our souls as freedom won, / By paying of the ransom price; We there have our true paths set free, With pay-ment by a - - - - - done here.



The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music is in 4/4 time and G major. The lyrics are: "The Lord speaks unto Moses, saying, Stand before me: in the face of the Lord. And Moses will say to the people, Be silent for this day: in"

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music continues from the first system. The lyrics are: "which ye come out of Egypt: Ourselves the house of bondage, by the strong hand of the Lord. And Pharaoh, the king of Egypt, was loath to let them

THE RED SEA ANTHEM *Continued.*

Let them march to the Red Sea, Through the wilderness, And through the Red Sea,  
 Led, by the great King, Led them towards the Red Sea, Through the wilderness, And through the Red Sea,  
 And through the Red Sea, Led, by the great King, Led them towards the Red Sea, Through the wilderness, And through the Red Sea.

And through the Red Sea, Led, by the great King, Led them towards the Red Sea, Through the wilderness, And through the Red Sea,  
 And through the Red Sea, Led, by the great King, Led them towards the Red Sea, Through the wilderness, And through the Red Sea,  
 And through the Red Sea, Led, by the great King, Led them towards the Red Sea, Through the wilderness, And through the Red Sea.

And let them safely on, and so we bid them to make their escape from the hands of the King. And when they arrived at the Red Sea the

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and features a mix of eighth and sixteenth notes. The lyrics are printed below the piano staff.

Lord commanded Moses to stretch out his hand over the sea. And Moses obey'd the Lord, and the waters were roll'd back, and became a wall on either side,

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues with similar rhythmic patterns. The lyrics are printed below the piano staff.

and the children of Israel passed through on dry land, with all his army; And when they entered

And Pharaoh the King attempted to pursue, he

The musical score for the first system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and G major. The lyrics are: "and the children of Israel passed through on dry land, with all his army; And when they entered" and "And Pharaoh the King attempted to pursue, he".

In - to the deep, the waters returned, and hid them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and

The musical score for the second system consists of three staves. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The music is in 4/4 time and G major. The lyrics are: "In - to the deep, the waters returned, and hid them all in the depth of the sea, Then Moses and his people stood on the banks of the sea and".

THE RED SEA ANTHEM. *Crescendo.*

Musical score for "The Red Sea Anthem" in 2/4 time, marked *Crescendo*. The score consists of three staves: Treble, Alto, and Bass. The lyrics are:

gloried, Glo-ry to God in the high-est! Glo-ry and hon-our, pow-er and blow-ing for-ev-er His name for-ev-er and e- - ver.

## HAPPY LAND. 6, 4, 7, 4.

*Leonard P. Brodlore.*

Musical score for "Happy Land" in 2/4 time. The score consists of three staves: Treble, Alto, and Bass. The lyrics are:

1. There is a happy land, Far, far a - way, } Oh how they sweetly sing, Worthy is our De-liv-er-er King.  
 Where none is in glory dead, Bright, bright as day, } Lord let his praise ring, Praise, praise for ev-er.

2. Come to the happy land, Come, come a - way, } Oh we shall happy be, When there we need never fear,  
 Why will you tarry stand, Why yet de-lay, } Lord, we shall live with thee, Most, Most for ev-er.

4. Bright is that happy land, There's every eye, } That shall his kingdom see, There shall there a glorious throne,  
 kept by a Father's hand, Love cannot die, } And bright above the sea, We reign for ev-er.

My friends and those who followed I will tell you a story - A story of love and glory; He came of low estate, Who was rejected by his own, Who

born of the Virgin Mary, And was crucified in a manger - The way to love of his blessed Father, He was going about doing good, And

teaching the people righteousness; And for this he was condemned to die, To which he consented— And in the act of dying—

He rose from the grave, & he  
gave up the ghost, and said, It is finished! Then he was buried, And the third day, He rose from the grave, He rose, &c. & he  
He rose from the grave, He rose, &c. & he

emphatic and great - er, And he - roic - al to ex - ceed in high - land to know - all - of a Prince and a Hero, And greater reputation to - be done.

Then, do, Magni - fy do, Then, do

Then let us praise him, Then, do, Magni - fy and a - lone, World without end, A - men.

Then let us praise him, Then, do, Then, do, Magni - fy, do, Then, do.



The dawn of time, and by with no-fear of approach, From our strand on - to - that I, you surely they'd }  
 The ground from the base of this low-land in - stead, The whole track'd their measures, the mountains, (p. 2) } Per - form us of

I - doubt'd I surely a long, A - rise us of us - gals in - dingly sing, A - rise us of us - gals in - dingly

This musical score is for 'MURILLO'S LESSON' in a 2/4 time signature. It consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line includes the following lyrics:

emp. Co - lon - Ma, Co - lon - Ma, te gi - ty a - ros. The queen of the world and the child of the sun.

PROSPERITY. *Sa.**L. P. Brodsky,**acc.*

This musical score is for 'PROSPERITY' in a 4/4 time signature. It consists of three staves: a vocal line, a piano accompaniment, and a bass line. The vocal line includes the following lyrics:

O may I prosper, to see glory to be-mas-a-dit. To see the fields - the glim-mer-ing fields. May my to be-mas-a-dit.

Constant of by the Father's will, glory to be-mas-a-dit.

He - sus - us in Je - sus, my soul's life with passion, Come, O my dear Lord Jesus, and help me to sing,  
 He - sus - us in Je - sus, my soul's life with passion, Come, O my dear Lord Jesus, and help me to sing,  
 He - sus - us in Je - sus, my soul's life with passion, Come, O my dear Lord Jesus, and help me to sing,  
 He - sus - us in Je - sus, my soul's life with passion, Come, O my dear Lord Jesus, and help me to sing.

low there singing. The angels in glory repeat the glad story, of love which in Jesus is made known to man.  
 There's nothing so sweet as the sound of his name.

Here's my heart, my loving Je-sus, Here's my heart, my loving Je-sus, Here's my heart, my loving Je-sus, — Then who led us from sin re-lease us,

This system contains three staves of music in 4/4 time. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The lyrics are written below the piano staff.

Love-ing Je-sus, Love-ing Je-sus,  
Take the pain-ness of thy blood, Take the pain-ness of thy blood! Love-ing Je-sus, Love-ing Je-sus,  
Thee we thought to reward! Thee we thought to reward!

This system contains three staves of music in 4/4 time. The first staff is the vocal line, the second is the piano accompaniment, and the third is the bass line. The lyrics are written below the piano staff.

LOVING JESUS. *Chorale*

Ho - ry, glo - ry, ho - ry, praise and joy - ce. Ho - ry, glo - ry to the Lord! Ho - ry, glo - ry to the Lord!  
 Ho - ry, ho - ry, praise and joy - ce. Ho - ry, glo - ry to the Lord! Ho - ry, glo - ry to the Lord! Ho - ry, glo - ry, ho

## NORWICH.

*D. P. White.*

Where Je - sus dwells the SPIRIT of love, Where Je - sus dwells the  
 Oh star - light, Oh heavenly joy, The glo - ry of the plain  
 Where Je - sus dwells the SPIRIT of love, Where  
 Where Je - sus dwells the

NORWICH *Continued.*

The musical score consists of two systems, each with four staves. The top staff of each system is for the vocal line, and the bottom three are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are written below the vocal staff.

**System 1:**

- Vocal: brightest beams, Where do  
of his ever-flow-ing grace Where do we drink the
- Piano: do we drink the brightest beams of his ever-flow-ing grace! Where do we drink the brightest beams of his ever-flow-ing grace!
- Vocal: do we drink the brightest beams, Where do we drink the bright-est beams, Where do we drink the
- Piano: brightest beams Where do we drink the brightest beams of his ever-flow-ing his ever-flow-ing grace! Where do we drink the

**System 2:**

- Vocal: bright-est beams of his ever-flow-ing grace! Drink do  
of his ever-flow-ing grace
- Piano: Drink do his ever-flow-ing grace
- Vocal: bright-est beams of his ever-flow-ing grace! Drink do his ever-flow-ing grace
- Piano: bright-est beams of his ever-flow-ing grace! Drink do his ever-flow-ing grace



The Church, the Church, the Church, the Church, The Redeemer sent, And sent by his'd his by-lag

And while we the mountains, Gave, stones, and chosen the word, Behold the conquest of the Lord, Complete the world's war, Con - pite,





## NEW APPENDIX.

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The Committee appointed by the Medical Convention to enlarge "The Sacred Harp," not according to appointment, and have adapted about one hundred pieces, being new compositions never before published, for a second Appendix to "The Sacred Harp."

All of which is respectfully submitted,

R. F. WHITE,

A. GILBERT,

R. T. PERIN,

T. WALLER,

J. P. REED,

J. T. EDWARDS,

R. F. BALL,

A. S. WINTER,

Committee.

January 15, 1834.

DA CAPO PER CHORUS

There is a - lone - tale told with blood, Death - from a - man's own eyes, And closer - going's to - death that had - less all their gal - ly stains.

Chorus— I will be - here, I do be - here, that - do - not die for me, Remember all the - by - ing grass and that re - mem - ber me.

## NEWMAN. G. M.

Music original, by J. P. Rice.

Tell me, my - soul - mate for - ever, be - past, thy - and - is with -  
Death - at - the - bar - ber - and 'tis - he, O - think he - fore - that - die? Before, they had a soul to save, Thy sin, how high they roared,

What are thy hopes beyond the grave? How shall he - fore - that - die?

1. G. all we on earth of thy mother's side, share, Thy love for each of us with us, we are in sin, find a  
 2. A. son - by Thy blood, cleanse this just - a - bound, Thy love for each of us - send us the help of Thy grace, find a

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The music is in 3/4 time and G major. The lyrics are written below the vocal staff.

blessing, find a blessing, find a blessing, find a blessing, find a blessing, just one, just one, just one, find a blessing, just one.

The second system of the musical score also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff.

It - was I, my dear love, who first  
 saw you, and I was the first to love you.  
 All the love and all the bliss that  
 I have ever known, I have known by  
 the side of your dear heart.  
 For - ever, my dear, and  
 ever yours, I am,  
 your devoted  
 W. S. Turner.

All the night of hope, and  
 joy, and love, and all the bliss  
 that I have ever known,  
 I have known by the side  
 of your dear heart.  
 For - ever, my dear, and  
 ever yours, I am,  
 your devoted  
 W. S. Turner.



Wife - my - dear in - ter - pre - ter - na - lity, had not - lost the - crown - of - life, as - I - see, as - I - see - I - see, as - I - see.

we - do be - lieve, far - reach - ed with such - like us, far - reach - ed with such - like us.

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a 4/4 time signature. It contains the lyrics: "Do - not let my pite - ous eye tell back a weeping story, Peter is that the Pe - ter, I would like the Pe - ter." The middle and bottom staves are piano accompaniment, with the middle staff in a treble clef and the bottom staff in a bass clef. The piano part features a steady rhythmic accompaniment with chords and moving lines.

The second system of the musical score also consists of three staves. The top staff is the vocal line, continuing the lyrics: "Let me be so good as - though, Oh - me, he - all long, and long alone, They and look - up - on me look, And look my heart of stone." The middle and bottom staves are piano accompaniment, continuing the musical accompaniment from the first system. The piano part includes various chordal textures and melodic fragments that support the vocal line.



Oh, sing with me of goodly scenes, whose beauties in our eyes are seen,  
 Where'er we roam - give us but happy thoughts, though life be short, and we are young.

Oh, sing of all that

light and life to us - new joys and pleasures daily, that bring of love's sweet power the boon,  
 With freedom of our souls, and all we own.



To souls who are bound with chains, Come join in well help us to sing. The prison of my long Je-sus, My griefs, my pains, and my sins.

His name is most sweetly mentioned, 'Twill help you soon ready to weep, With Jesus himself in the hands, We're bound by the cords of his love.

O pray my Father I will trust,  
And though my body cease to dust,  
Oh what a happy time, when the Christians all get home, And we'll feast and praise the Lamb in glory.

Oh, what a happy time, when the Christians all get home,  
And we'll feast and praise the Lamb in glory.

## PARTING FRIENDS. C. M.

Arranged by J. C. Graham.

The day must come when we must part, When we must say Fare-well! When I am gone and far away, I will not think of thee.

No part with you given to my heart, & when we meet no more,

I'll think of thee each night and day, O then re-union be my joy.

1. Heaven—With Zion's towers built I stand, and cast a wish—  
 To Heaven's fair and bright sea, where no passions  
 Will ever rise, it won't be long, We'll anchor by and by.

The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The music is in common time (C.M.) and features a simple, hymn-like melody.

## VALLEY GROVE. L. M.

By R. F. Bull.

1. How glad the lightness when to part  
 How gladly leave the shining sea,  
 How glad to leave the shining sea,  
 How glad to leave the shining sea.

2. How glad to leave the shining sea,  
 How glad to leave the shining sea,  
 How glad to leave the shining sea,  
 How glad to leave the shining sea.

3. How glad to leave the shining sea,  
 How glad to leave the shining sea,  
 How glad to leave the shining sea,  
 How glad to leave the shining sea.

The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The music is in common time (L.M.) and features a simple, hymn-like melody.

Here ye the trumpet, blow The glad - ly tidings round, For all the nations here To praise the - great - est King, The year of Ju - bil - ee.

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics underneath. The middle and bottom staves are piano accompaniment. The music features a melody with eighth and sixteenth notes, and a bass line with chords and moving lines.

See in vision, be - fore ye stand'd the - world's king, The year of Ju - bil - ee in vision, be - fore ye - see - world's king.

The second system of the musical score also consists of three staves. It continues the melody and accompaniment from the first system. The lyrics are placed under the vocal line. The music concludes with a double bar line.

The Hill of Zion stands, a monument in - and crown. In a line we walk the heavenly path, we walk the gold - en street.

The musical score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line and repeat dots.

## PARADISE PLAINS.

L. M. D.

*J. L. Hinton and H. S. Kees.*

The joy we find in the world and in the world, and in the world. The joy we find in the world and in the world, and in the world.

The musical score consists of three staves: a vocal line in the treble clef, a piano accompaniment in the right hand in the treble clef, and a piano accompaniment in the left hand in the bass clef. The key signature has one sharp (F#) and the time signature is 4/4. The piece concludes with a double bar line and repeat dots.



Christ was born in Beth-le-hem, Christ was born in Beth-le-hem, Christ was born in Beth-le-hem, And in a man-gar ley.



And in a man-gar ley, And in a man-gar ley, Christ was born in Beth-le-hem, And in a man-gar ley.







He and will his dis - ciples, He and will his dis - ciples, He and will his dis - ciples, He has them from the dead.

**CHORUS**

Je - sus rose, He has him, Je - sus rose, He has him, Je - sus rose, He has him, He has him from the dead, Through the earth and through the sky.



I've a long time heard that there will be a judg - ment, That there will be a judg - ment in that day.

O, there will be a judgment in that day, O, oh - my, where will you stand in that day?

1. I've a long time heard that the sun will be darkn'd,  
That the sun will be darkn'd in that day.  
O the sun will be darkn'd in that day -  
Oh! stand, where will you stand in that day?
2. I've a long time heard that the moon will be bleedin',  
That the moon will be bleedin' in that day.  
O the moon will be bleedin' in that day.  
Oh! stand, where will you stand in that day?
3. I've a long time heard that the stars will be fallin',  
That the stars will be fallin' in that day.  
O the stars will be fallin' in that day.  
Oh! stand, where will you stand in that day?
4. I've a long time heard that the earth will be burnin',  
That the earth will be burnin' in that day.  
O the earth will be burnin' in that day.  
Oh! stand, where will you stand in that day?

1. While moving through the world by - low I have seen a - failure come, My soul always with joy to know That I will see it no more.

2. Can you not see, Oh my dear friends, When my life is o'er, That you 're no more to my long night home, When pain is all my pain.

1  
My sweet delight has been to sing  
my glorious hope to you,  
When I die, with my dear old King  
I'll meet you all here.

2  
Yes, when my eyes are closed in death,  
My holy friends to thank,  
I'll bid adieu to all below  
And meet my friends at home.

3  
My sweetest children then shall be,  
Through all your days to come,  
To sing that Jesus died for me,  
And raise my precious name.

4  
And then I wish those here to be  
I would give my watch,  
Here for the Lord of all to see,  
His spirit, reign of love.

## THE HAPPY SAILOR.

B. F. White.

From all of your ship, and when I see again, Oh, all my hap - py sail - ing days are  
 From all of your ship, and when I see again, Oh, all my hap - py sail - ing days are

The first system of the musical score for 'The Happy Sailor' consists of three staves. The top staff is the vocal line in G major, 2/4 time, with lyrics. The middle staff is the piano accompaniment in the right hand, and the bottom staff is the piano accompaniment in the left hand. The music is in a simple, rhythmic style.

all ship of - - - sail - ing, sail - ing, sail - ing, sail - ing, sail - ing, sail - ing, sail - ing, sail - ing, sail - ing, sail - ing.

The second system of the musical score continues the melody and accompaniment. It features the same three-staff layout as the first system. The lyrics are repeated in a rhythmic pattern that matches the music. The piece concludes with a double bar line.

1. Hark! Who's here for - ever a - lone, And all the world go - ing? 'Tis that's a Cross for - ev - er a - lone, And that's a cross for - ev - er a - lone, 'Tis,

2. How - e'er we be - lieve in Him, Who our soul's ever - lasting life, But our day was no - nished here, And joy with - out a - lone, 'Tis

3. We'll bear the cross - es - e - ven that Cross, 'Till Jesus that Cross we've done - And they go down in - stead the Cross, For that's a Cross for - ev - er a - lone, 'Tis,

4. The Redeemer'll bear the cross al - though - The Lord will - stand up - for - ever - And angels who with - stand, Standing round will meet Him in the air, For

that's a Cross for - e - ver, They stand by Him for - e - ver a - lone, 'Tis - we're no longer sleeping: Oh, that's the Cross for - ev - er, Oh, that's the Cross for - ev - er.

yes - His love will dry the tears, And cast out all tormenting fears - Which round us here is flying: Oh, that's the love for - ev - er, Oh, that's the love for - ev - er.

that's a Cross in Heaven above, The purchase of - my Saviour's love, For all of his appearing: Oh, that's the Cross for - ev - er, Oh, that's the Cross for - ev - er.

that's a Cross in Heaven prepared, A cross by Sables and Angels shared, Where Christ is interceding, Oh, that's the Cross for - ev - er, Oh, that's the Cross for - ev - er.



O land of rest! for thee I sigh; When will thy no-contrivance, When I shall by my sin - or by, And death in

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 3/4 time and G major. The lyrics are written below the vocal staff.

peace at home? - - And death in peace at home. When I shall by my sin - or by, And death in peace at home?

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staff.





Look from on high, good God, and see Thy saints (lament) beg of Thee, O God, We sigh, we languish and complain, Revive thy precious work again.

The musical score consists of four staves. The top staff is the vocal line in G major, 2/4 time, with lyrics written below it. The second staff is the first piano accompaniment. The third and fourth staves are the second piano accompaniment, with the bass line on the bottom staff.

## I'M ON MY JOURNEY HOME. - L. M. (Original.)

Miss S. Loucater.

Who will come and go with me, I'm on my journey home; | O come and go with me, O come and go with me, O come and go with me, For I'm on my journey home.

The musical score consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics written below it. The second and third staves are the piano accompaniment, with the bass line on the bottom staff.

First system of musical notation for 'Reflection'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'Come forth and visit the aged, That walk the earth - ly stage, And show the grace - ful age, I pray that men

Second system of musical notation for 'Reflection'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The key signature has one flat (B-flat), and the time signature is 4/4. The lyrics are: 'And see the change of stage that with his fly - ing wings, The number and mis - state bring, As you shall hear.

## CAN I LEAVE YOU?

Arranged by John P. Rice.

395

Yes, my native land, I love thee, All the reason I love thee well,  
 Friends, connections, happy memory, Can I bid you adieu?

Can I leave you, Far to another home to dwell?  
 Can I leave you, Far to dwell,  
 Can I leave you, Far to dwell.

## I AM PASSING AWAY.

L. M.

(Original)

By R. F. Ball.

There is few earthly dwelling places, And all that ever is better here,  
 Shall quit like me this vale of tears, Their righteous motions are to be seen.

My God, my life, my love, To thee, to thee I call, I can not live if thou be - starest, For thou art all in all.

## NEWRY. S. M.

M. C. H. Davis claims this tune.

And thou'rt the chosen wife, And thou'rt the deathless life! For thou'rt of God - I - see - not good that hath been said by men.

The son of God is here, Right with us - He - here; He here as we - loved, Oh my heart be glad thou'rt here for us.

## WELL SOON BE THERE L. M.

By Oliver Brantford.

297

Chorus

Oh, who will come and go with us, We'll sing and sing Ho - san - na. The Lord thy Christ is here, We'll shout and sing Ho - san - na.

Chorus

Oh - we go on, we'll sing Ho - san - na, We'll shout and sing Ho - san - na. Come, Oh, come on, we'll sing Ho - san - na, We'll shout and sing Ho - san - na.



## FAREWELL TO ALL.

L. M.

(Original)

By J. P. Rice.

And now my friends, both old and young, I hope to Christ you'll still be true; | I hope you'll all remember me, if you are north or here I see.  
 And if in church we meet no more, O, may we meet at Father's throne.

An earnest to your prayers I send, That we may meet beyond the grave.

## THE DYING BOY.

C. M. D.

Composed by H. S. Rice.

The dy-ing death-ed, dy-ing son, Thine name we will be- | hold, | Then o'er my pit-ty life thou a - gain, And  
 And for my heart-ed, bid-ding love, Your boy will soon be- | hold.

Oh my de - ar - est dear, I'll soon be dead, but all the pain, for now I do not feel.

How light the lamps, my mother dear,  
The sun has pass'd away;  
I soon must go, but do not fear,  
I'll live in endless day.

The sinking bed, my mother dear,  
I can no longer dwell;  
Till I'll be with you, do not fear,  
But now, oh now, farewell!

A band of angels leads me,  
I can no longer stay;  
Mark! how they sing, "We welcome thee,  
Dear brother, haste away!"

The hour has come, my soul is free,  
My soul is soaring high;  
What glorious strains salute my ear,  
From heaven's angels come!

Their shining robes in brightness shine,  
A crown is on each head;  
Og, mother, will not such be mine,  
When I am with the dead?

That do not weep, sweet mother dear,  
"Thou'lt break the body here,  
Thou'lt break the body here—  
Farewell, oh! See thee meet!"

The great-est sin will soon be done, Hal - le - lu - jah, We'll join with those who've gone be - fore, Hal - le - lu - jah,  
 To love and bless and praise the name, Hal - le - lu - jah, Of Je - sus Christ the most - high Lord, Hal - le - lu - jah

Strug - gle on, strug - gle on, Hal - le - lu - jah, Struggle on for the world's most - needy, Hal - le - lu - jah.  
 Strug - gle on, ha

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Oye, penacheros, and sell it to the world, Oye, penacheros, and sell it to the world, Oye, penacheros, and sell it to the world, Four sweetest found a home at last." The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, providing harmonic support for the vocal line.

The second system of music also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The lyrics are: "Through the grass and a spring Lamb, Through the grass and a spring Lamb, Through the grass and a spring Lamb, Four sweetest found a home at last." The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The system concludes with a double bar line.



The pleasant hills of Par - a - dis, the glens and in - hold,  
 The verdant meads and the living green, the mountain peaks with ... .. gold, | The trees of the oak

lovely fruit, the - land how rich they stand! How, you - be - gins, and wait my rest, a - way to Go - vern's land.

Youth like the spring will soon be gone, By hovering Time or whispering Death,  
 Ever waiting for the way out of here, And then you'll be in the dark. You speak - long ago and

when my cheeks were white as the the snow of youth, The red - lips, curls and smiling cheeks, Will soon pass on - the light is - done.

THE MARCELLAS. 7a. (Crescend.)

By Rev. E. Demare.

Old time of the heavenly King, He is just, and true, by His: His grace before's worth, y' praise.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and a repeat sign.

His grace, He is his work and ways; His grace, He is that's worth, y' praise, His grace, He is his work and ways.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 2/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 2/4 time signature. The music continues with similar note values and includes a repeat sign at the end of the system.



I want to see a Christian born, I want to see a soul that's born, I want to see bright An-gels  
 want to see my Sa-viour near, when next we meet, I want to see bright An-gels

stand and watch - ing as we - re - we, To see my soul be - come a - gain, When Christ is - gone to - see us

My eyes of life will soon be dim, The passing moments' end,  
 An hour-long shadow 'ere the need Precludes the dawn of day.

O that my heart might dwell aloof From all unquiet things, And love that makes  
 From above, Whom true communion brings.

They we - e - led the Sa - rine, They we - e - led the Sa - rine, They we - e - led the Sa - rine, And  
 the Ma - ry weep - a - way - ing, the Ma - ry weep - a - way - ing, the Ma - ry weep - a - way - ing To

called her the Great the a - rine, the a - rine, - - the a - rine, And we - e - led her a - rine,  
 we e - led her we - led; the a - rine, the a - rine, - - the a - rine, And we - e - led her a - rine.

This long day is, since it has long shall this bright hour, do - ing; Fly with the wind, ye wheels of time, and

This system of music consists of three staves. The top staff is the vocal line in treble clef with a 6/8 time signature. The middle staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the middle staff.

bring the prom - ised day, And bring the prom - ised day. Fly with the wind, ye wheels of time, and bring the prom - ised day.

This system of music consists of three staves. The top staff is the vocal line in treble clef. The middle staff is the piano accompaniment in treble clef. The bottom staff is the piano accompaniment in bass clef. The lyrics are written below the middle staff.

1. Lay up - ears, brother, ears, For my task we grow old; And thy power cannot cease, When this age round us lies.

2. I am dy - ing, brother dy - ing, this you'll also see in - your birth, For my form will soon be dy - ing, 'Till the ocean's bot - tom.

3. I am go - ing, truly go - ing, but my hope in God is strong; I am willing, brother, knowing That He will walking strong.

- |   |  |   |   |
|---|--|---|---|
| 4. Tell my father when you greet him,<br>That in death I prayed for him,<br>Prayed that I might only meet him<br>In a world that's free from sin.     | 7. Tell her she must kiss my children,<br>Like the kiss I had impressed,<br>Kiss them as when last I held them,<br>Faded slowly in my breast.  | 10. Tell her then I cannot see more,<br>What my hope was I'd not tell,<br>But they gained an orphan's portion—<br>Yet He took all things well.            | 13. Tell my sister, I remember<br>Every kiss and greeting word,<br>And my heart has been kept tender,<br>By the thought of memory stored.         |
| 5. Tell my mother,— God said her,<br>Kiss that one in growing old,—<br>That his child would glad have kissed her<br>When his lips grew pale and cold. | 8. Give them early to their Maker,<br>Putting all her trust in God,<br>And He never will forsake her,<br>For He's said so in His word.         | 11. Listen, brother, closely listen,<br>Don't forget a single word,<br>That in death my eyes did witness<br>With the tears for memory stored.             | 14. Urge them to serve an entrance<br>For they'll find a brother there;<br>Faith in Jesus and repentance<br>Will prove for them a share.          |
| 6. Listen, brother, catch each whisper;<br>His up with I'd speak of now;<br>Tell, O tell her, how I missed her,<br>When the hour turned my brow.      | 9. Oh! my children, Heaven bless them;<br>They were all my life to me;<br>Would I could see more years than,<br>Before I sink beneath the sea. | 12. Tell them I never reached the heaven,<br>Where I sought the peaceful rest,<br>But have gained a part called Heaven<br>Where the gold will never rest. | 15. Hark! I hear my Father speaking,<br>"Go— I keep his voice so well,<br>When I am gone, O don't be weeping;<br>Brother, hear my last farewell!" |

The musical score is arranged in three systems. Each system contains three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The music is in 4/4 time. The lyrics are printed below the vocal line of each system.

**System 1:**  
 A home in Heaven! what a joy - ful thought, for the poor man, who in his want - y day His best apparel, and with  
 A home in Heaven! as the mother who on her bed of pain, and up - on the eye - to that bright home, when a

**System 2:**  
 anguish death, from his home he - has to his home in Heaven. In Heaven - from his home he - has to his home in Heaven.  
 joy is giv'n, from the sweet thought of his home in Heaven. In Heaven - from the sweet thought of his home in Heaven.

**System 3:**  
 (This system contains only musical notation and does not have lyrics printed below it.)

A home in Heaven! When our plighted vows,  
 And our wealth and fame is the dust we tread,  
 Our strength wanes, and our health is ebbing,  
 We are happy still with our home in Heaven.  
 In Heaven—From the sweet thought of our  
 home in Heaven.

A home in Heaven! When the first heart throb  
 By the spirit comes, for the evil deeds,  
 Oh! then what bliss is that sweet thought,  
 Near the happy home of the home in Heaven.  
 In Heaven—From the sweet thought of the  
 home in Heaven.

A home in Heaven! When our friends are dead  
 To the Christian's grave of the mourning dead,  
 We wait to join on the precious gem,  
 That we'll meet up there in our home in Heaven.  
 In Heaven! That we'll meet up there in our  
 home in Heaven.

*CHORUS* *TRIPLE*

1. *Wah-o, Wah-o, Wah-o, hark the noise the angels sing, in Heaven's choir!* | *Glory, glo - ry, let us sing, Who born and work for justice sing, Hosanna,*

2. *Wah-o, Wah-o, Wah-o, what a song, bursts from the happy angels' choir!* | *Glory, glory, etc.*

3. *Wah-o, Wah-o, Wah-o, hark the noise the angels sing, in Heaven's choir!* | *Glory, glory, etc.*

*Let praise and love in earth and heaven, Who thus revealed our Father's love.*

*TRIPLE* *CHORUS* *TRIPLE* *TRIPLE*

*Hosanna, Hosanna in the name of the Lord, Who - ro, glo - ry, let us sing, Who born and work for justice sing, Hosanna, Hosanna, Hosanna in the name of the*

Be kind to thy father, for when thou art young, Who loved thee as best he could, he sought the best

— that thou didst, from thy infancy, And lived in thy love — as ever did — Be kind to thy father, for ever he is



THE LOVED ONES. *Concluded.*

44. He looks in - ter - mingled with grey; His footsteps on the hill, they harken not bold, Thy fate - as he pass - ing a - way.

## THE WANDERER'S GRAVE. C. M.

W. L. Williams.

1. Long from home, away from friends, And all the hours lonely roam,  
A wanderer - a wanderer - led his days, For woe - ful was his name.

2. And unknown pray'd upon his grave, And told the tale of woe,  
While sorrow marked his pallid cheeks, And such his spirit low.

3. The willing grave received the corpse  
Of this poor lonely one,  
His bones, now, were left to bleach,  
And moulder 'neath the sun.
4. The stars of night his watchmen were,  
His bed the rude wind's breath,  
And while they sighed their hollow notes  
He closed his eyes in death.
5. The night wind howl'd his requiem,  
The cold winds danced his dirge,  
And o'er him in unceasing strains,  
Sigh'd from the mother verge.

1. It refuses, refuses help for That seeks our grace, that shows our way, We offer thanks and we would pray That God would bless us day by day. The

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and begins with a treble clef and a key signature of one flat. The lyrics are written below the piano accompaniment staff.

And thank him we love to him That calls us to the better of prayer, the power that we love in us. Who points us up - ward, lead us then

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system and ends with a double bar line. The lyrics are written below the piano accompaniment staff.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are: "He dug my feet's grave, And his cross over it; pain, While in this bed of sorrow I lie - wait, My

The second system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music continues from the first system. The lyrics are: "sorrow, shall end, And thus my soul be - seek, Where find One true - ly, no - more, sin and pain."

WEeping PILGRIM.

J. P. Ross.

417

**MODERATE**

Ye say all them broken when you see them - Ye a poor weeping Pilgrim, Ye bound for Canaan's land.  
 Ye say all them broken when you see them - Ye a poor weeping Pilgrim, Ye bound for Canaan's land.

**SOFT AND SLOW**

I weep, and I wail, and I sigh, and I cry - Ye a poor weeping Pilgrim, Ye bound for Canaan's land.  
 I weep, and I wail, and I sigh, and I cry.

There is a house not made with hands, (I - ter - nal and on high) I long to see my friends a -  
 and here my eye - s. wait - ing stand, Till God shall bid it fly.

gain. And here they wait - ty say, Come, we - ty down here to thy home, Then fold thy wings and stay.

In the morning, the  
 The sun is shining, the birds are  
 Singing, the  
 The  
 The

The  
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MELANCHOLY DAY. *Concluded.*

For grief is born - p pain. Still deep he descended from the skies, To darkness, Sin, and pain.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a minor key and 4/4 time. The lyrics are written below the vocal staff.

## RELIGION IS SWEET. 7b.

W. R. Waldrop.

The re - ligion that we give, bestows pleasure while we live. The re - ligion that we give, bestows comfort when we die.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in a major key and 4/4 time. The lyrics are written below the vocal staff.

The first system of the musical score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has two parts of lyrics. The first part is: "The day is bright, the day will soon be gone, and we'll all meet in glory in that more - ing." The second part is: "The day is bright, the day will soon be gone, and we'll all meet in glory in that more - ing." The piano accompaniment and bass line provide harmonic support for the vocal melody.

**CHORUS**

The chorus section of the musical score consists of three staves: a vocal line, a piano accompaniment line, and a bass line. The vocal line has two parts of lyrics. The first part is: "Sweet more - ing, sweet more - ing, and we'll all meet in glory in that more - ing." The second part is: "Sweet more - ing, do." The piano accompaniment and bass line provide harmonic support for the vocal melody.



Away here in Texas, the bright sunny South, The wild storms of winter defy, The dark, wild clouds that envelope the North, Swave darker our beautiful sky.

Away here in Texas, the sun shines so bright, The stars in their beauty appear; The fall moon is splendor (Glad's) the night, And the streams roll onward with the year.

Musical score for 'A Song of Texas' in 4/4 time, featuring a vocal line and a piano accompaniment.

## THE GRIEVED SOUL. 7, 6.

Miss M. A. Hendon.

Come, my soul, and let us try For a while the way - way, | What is this that casts this gloom? Who are these that grieve thee?

Ev - er - last - day, to try thy, | Come and let us see - see.

Speak and let the world be known! Speaking may re - lease thee.

Musical score for 'The Grieved Soul' in 4/4 time, featuring a vocal line and a piano accompaniment.

Should work a - gainst my soul re - ceiv'd, And for - e - verse be lov'd.

Then I can

This I can

The first system of the musical score for 'Grantville C. M.' consists of three staves. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the bass line. The music is in 4/4 time and G major. The lyrics are: 'Should work a - gainst my soul re - ceiv'd, And for - e - verse be lov'd.' Below the piano staff, the text 'Then I can' is written.

This I can walk at Sa - tan's feet, - - And hear a heav'n - ly word.

work, &c.

The second system of the musical score continues the piece. It also consists of three staves. The lyrics are: 'This I can walk at Sa - tan's feet, - - And hear a heav'n - ly word.' Below the piano staff, the text 'work, &c.' is written.

A - wake my soul in joy - ful songs, Oh, the - ry Hal - lo - in - job, And sing thy great De - scribe's praise.

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The music is in 4/4 time with a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

Don't you love God, the - ry Hal - lo - in - job. There's a - lso in know's, and there's a - lso in my soul.

Detailed description: This system contains the second three staves of the musical score. It begins with a double bar line and the word 'CHORUS' written above the vocal staff. The lyrics are written below the vocal staff.

SWEET UNION. *Concluded.*

Oh, Oh - ry - the - be - lie - ved, from our - ses in - to - er - ty - to - glad - ly in - with - stand - you - love - God, Oh - ry - the - be - lie - ved.

The image shows a three-staff musical score for the hymn 'Sweet Union'. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

GOLDEN STREETS.

*J. L. Richard*

I am on my journey, home, I am on my journey, home, I am on my journey, home, I am on my journey, home.  
To the New Jerusalem, To the New Jerusalem, To the New Jerusalem, To the New Jerusalem.

The image shows a three-staff musical score for the hymn 'Golden Streets'. The top staff is the vocal line, the middle staff is the piano accompaniment, and the bottom staff is the organ accompaniment. The music is in a 4/4 time signature and a key signature of one flat (B-flat). The lyrics are written below the vocal staff.

When we've been there ten thousand years, Bright shining as the sun,  
We're as low dust in clay God's plan, That when we first began.

The musical score for 'DUMAS' is written in 3/4 time with a key signature of one flat (B-flat). It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piece is marked 'C. M.' (Common Time).

## SHILOAH. C. M.

Thomas Waller.

The sun is swiftly rolling on, When I must first and die, My body to the dust return, And there forgotten lie, And there forgotten lie.

Let persecutions rage around, And An-ty-christ oppress, My silent dust beneath the ground, There's no disturbance there, There's no disturbance there.

The musical score for 'SHILOAH' is written in 4/4 time with a key signature of one flat (B-flat). It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piece is marked 'C. M.' (Common Time).

Young men and maidens join Your joyful voices high,  
 All men and children praise The Lord of earth and sky. } This three is one and one is three. This three is one and one is three, Three to all eternity.

A change to thee I bring, O God be glorified— A name thy love will be ours And thine be the day.











