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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;

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WITH PLAIN RULES FOR LEARNERS.

BY B. F. WHITE & E. J. KING.

TO WHICH IS ADDED APPENDIX I.,

CONTAINING A VARIETY OF

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

COMPILED BY A COMMITTEE APPOINTED BY

"THE SOUTHERN MUSICAL CONVENTION."

AND

APPENDIX II.,

CONTAINING

IT PIECES OF NEW COMPOSITION BY DISTINGUISHED WRITERS NEVER BEFORE PUBLISHED.

PHILADELPHIA:

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PREFACE TO THE SACRED HARP.

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-aggrandizement, 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has set out this work in a plain, easy, and familiar style; and having passed the meridian of life, and entirely withdrawn from the business of teaching, is disposed to leave this work as a specimen of his taste, and recommend it to a generous public, praying God that it may answer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. White.

Hamilton, Harris Co., Georgia. April, 1844.

N. B. The 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. White & E. J. King.

INTRODUCTIONS.

OF MUSIC IN GENERAL.

RUDIMENTS OF MUSIC.

SCALE OF NOTES.

Q. How many sorts of notes are there used in music?

A. There are six kinds of notes used in music, each differing in time. They are the semibreve, minim, crotchet, quaver, semiquaver, and demisemiquaver.

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

One Semibreve is equal 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 largest note used; it is white, without a stem, and is the measure note, and governs 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 tail to the stem, sometimes two tails, and sometimes another.

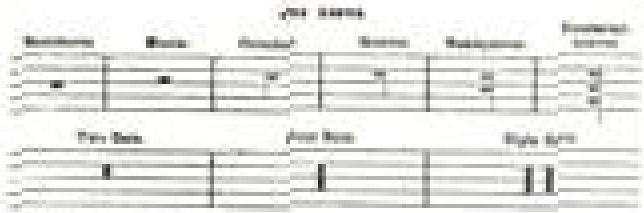
The semiquaver is but half the length of the quaver, has also a black head and two tails to the stem, which are likewise curved.

The demisemiquaver is half the length of a semiquaver, has a black head, and three tails to stem, also variously curved.

Note.—These notes are sometimes written, and sometimes printed, according to the several details of time. The names of demisemiquaver always bear the same proportion to each other, whatever the length of time may be.

Q. What are rests?

A. Rests are marks of silence, which signify how you must leave off, and how long a time to observe the same, during the performance of music, which is called the measure rest, always filling the measure, be the length of time to which it may.



Q. Explain the rests.

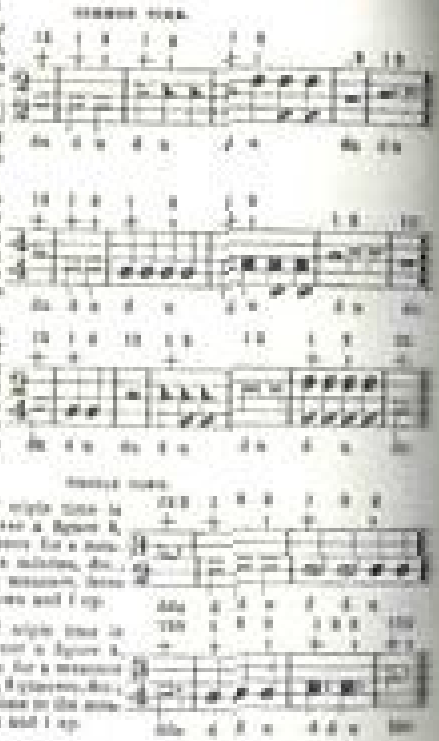
A. The semibreve, or measure rest, is a black square underneath the third line.
The minim rest is the same mark above the third line.
The crotchet rest is something like an inverted figure seven.
The quaver rest resembles a right figure of seven.
The semiquaver rest resembles the figure seven with an additional mark to the left.
The demisemiquaver rest is like the last described, with a third mark to the left.
The two bar rest is a strong bar stretching only across the third space.
The four bar rest is a strong bar stretching 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:

4. MOODS OF TIME.

Q. How many moods of time are there used in this work?

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



COMMON TIME.

6. The first mood of common time is known by a figure 4 over a figure 4, having a pointed semibreve for a measure note; sung in the time of 12 minims to the measure; two beats with the hand, one down and the other up.

The second mood of common time is known by a figure 4 over a figure 4, having a pointed minim for a measure note; sung in the time of 12 crotchets to the measure, two beats as in the first mood.

Q. What is the figure over the measure, and the letters C and a cedar C, in the above examples of time, mean?

A. The figure above them shows many notes there are to each measure, and the letter C shows what the said notes go to—viz., and the a whole 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 DIFFERENT KINDS OF TIMES.

8. Q. Why are the first three moods called common time moods?

A. Because they are measured by even numbers, as 2, 4, &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 crotchets, three quavers, or their proportion to each time.

OF ACCENT.

ACCENT OF SYLLABLES. A, full accent. 1, half accent.

1. Accent is a stress of voice or emphasis on one part of a measure, more or measures, 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 consists of a division into four parts.] In the third mood of common time the measure is generally divided into two parts, with the accent, viz., on the first part; a crotchet, two fast notes, to sung to a minim, or the two first moods.

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

Compound time is divided into six parts, and the accent is on the first and fourth parts. In all cases 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 read singly; the under figures are unequal parts of the measure, and the upper figures showing the number of such parts in a measure, as viz: $\frac{3}{2}$ means two minims in a measure; $\frac{3}{4}$ means four crotchets in a measure; $\frac{6}{8}$ 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 particulars of time that may be expressed by figures.

OF MUSIC.

1. Q. What is music?

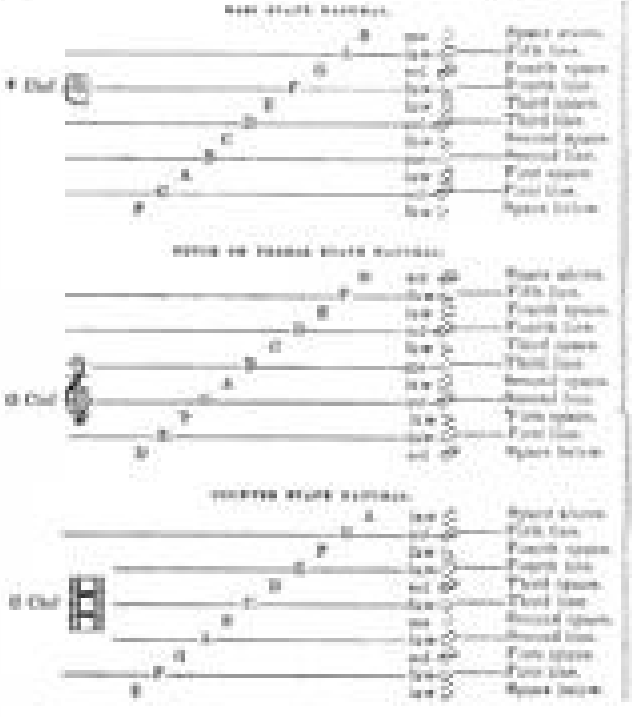
A. Music is a composition of pleasing sounds.

Q. On what is music written?

A. On five parallel lines including the spaces between them, which is called a stave; and those lines and spaces are represented by the first seven letters in the alphabet, A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key-note in music. When eight letters are used, the first is repeated.

Q. How many parts are there used in vocal music?

A. Generally only four, viz.: Base, Tenor, Counter, and Treble: and the letters are placed on the staves for the several parts in the following order, commencing at the right below the first line in each stave.



You may observe that the letters are named or called by the names of the four notes used to mean. You see in the preceding cases that F is named fa, G sol, A law, B mi, C law, D sol, E law, and F law again; every eighth note being the first repeated, which is as nearer; the every eighth is as nearer.

Q. 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 mi is a diamond, law is triangle, sol is round, and law is square. See the following example.

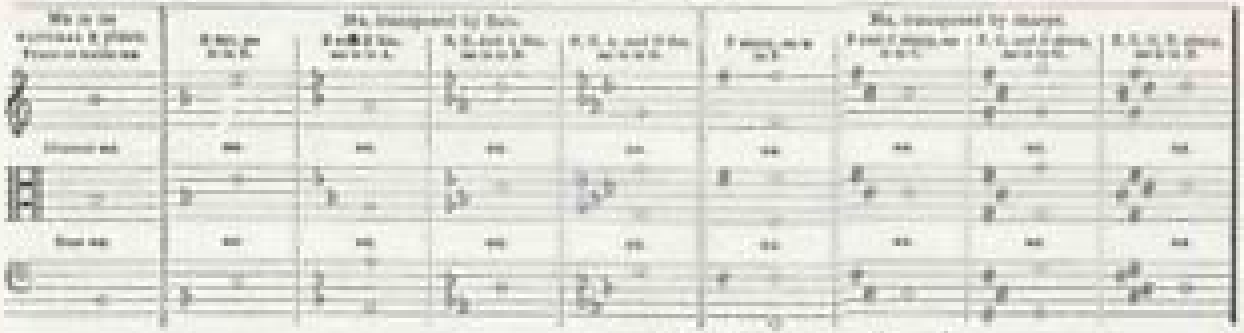
Q. But in some many books the notes are written in round notes entirely. How do we know by what names to call the notes in these books?

A. By first finding the mi, for mi is the greatest and leading note; and when that is found, the notes on the lines and spaces in regular succession are called law, sol, law, law, sol, law, (twice) and those below the mi, law, sol, law, law, sol, law, (twice) after which we will come again. Either way, see the following example.

This is the rule for staying named notes. You must therefore observe that the natural place for the mi in parts of music is on that line or space represented by B.

But if B be fat, b, mi is on ..... B
B a and B b, it is on ..... A
B a, B c, and A b, it is on ..... D
B a, B c, A b, and B b, it is on ..... H
2. F be sharp, g, mi is on ..... F
F a and C g, it is on C
F a, C g, and G g, it is on ..... G
F a, C g, G g, and D g, it is on ..... D

As in the following examples, viz.:



CHARACTERS USED IN MUSIC.

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

11. Leger lines are short lines added to the common stave or staff, so as to embrace each notes as may transcend its boundary.

12. A Brace is drawn across the first end of a line, 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, if but 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 stave or middle space, and ensures 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; is used only in counter.

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

16. A single bar is a plain line or mark across the stave, and divides the time into equal parts, according to the mood of time and measure tune.

11. A MINIM rest is a mark that like a MINIM, i.e. three rests that be shortest, without any other a or or less.

12. A dot or point on to the right hand of a note adds to that note half its length; and if placed to the first note in the semibreve, it diminishes from the succeeding part of the semibreve, by ordering the next note to a smaller duration. If the point is placed last to the semibreve, it reduces the preceding note to a smaller determination. The point never extends its influence out of the measure in which it is placed.

DOUBLE.

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

13. A FLAT set immediately preceding or before a note, makes it half a tone; i.e. causes it to be sung half a tone lower than it would be without the flat.

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

15. A NATURAL restores a note from the or sharp to its natural sound.

16. A TIE over or under any number of notes, shows that they must be sung to one syllable, gliding softly from one sound to another. The ends of the ties are often joined together, which answers the same purpose as a slur.

17. A REPEAT is a mark that, when placed at the end of a strain or line of poetry, and sometimes where to repeat.

18. A TRILL shows that the note over which it is placed should be warbled with a soft roll.

19. A SLURE shows the place of the succeeding note on the staves.

20. A SHAKE is seldom used in vocal music. The note over which it is placed should be sounded distinct and emphatically.

21. APPOGGIATURAS, or grace notes, are small notes added not on before or after regular notes, to grace the voice more gracefully into the sound of the succeeding note.

22. The DOUBLE BAR shows the end of a strain or line of poetry, and sometimes where to repeat.

23. The HOLD is without definite length; the note over which it is placed is always held longer than its usual sound, and is to be regulated with strength by the genius of the tune, then the voice so notes off into still rest at the end of the note or strain.

24. A figure 3 over or under three notes, is a mark of distinction, and shows that they must be sung in the time of two of the same kind, without a figure.

25. A TRILL shows that the note over which it is placed should be warbled with a soft roll.

26. A SLURE shows the place of the succeeding note on the staves.

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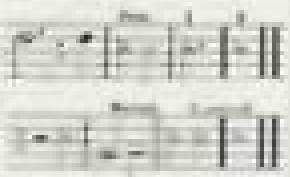
* The CHARACTERISTIC figures in vocal accidentals flats and sharps always stand over their respective notes.

86. A Repeat shows that the tune is to be sung twice from it to the next similar bar or close.

87. Figure 1.2. is double endings, at the end of a verse, 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 other concluding notes under 1 ; but if the notes are tied together with a slur, both are sung the second time, as in the second example.



88. A Close shows the end of a tune or anthem.

89. A Prima denotes a repetition of preceding words.

90. Crossing notes are notes set horizontally over each other on the same stave, either 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 notes.

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

In all syncopated notes both notes are sounded, and but one called by name ; that is the first.

92. A Couplet is where two or more notes are tied together in the same manner, embracing both measure (line in the measure) notice in tunes. If notes be two (), in this case all the enclosed notes are sounded, and not the first one united, two ; if they all represent the same letter. But if they vary from the same letter, it breaks the couplet, and is denominated a slur.

Examples of Couplets.

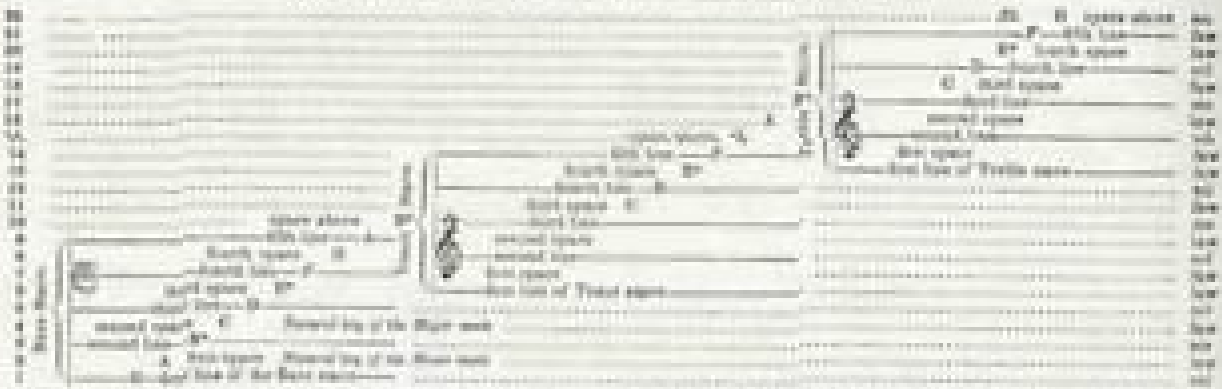
93. Q. What is meant by crescent or increased tones ?

A. It is when a note is set over or under tones, requiring the accent to be given it, as though a note in the usual place of the accent, as in common time, calling half the time of the measure to the middle ; as a minim between two crotchets, or a crotchet preceding a pointed minim, or a crotchet between two quavers, &c.

OF THE CLEFF OR CLEFFS.

94. The character derived its name from two Latin words, (Clavis signum,) signifying a musical key, and is set at the beginning of every piece of music, and serves as a key to open the scale of characters, and fully determine their pitch. If this character is set high on the stave, the music runs low ; while, on the contrary, if set low, the music runs high ; because the letters of themselves are independent characters, and are thrown above the cliff which stands low on the stave, and below the cliff which is set high on the stave. The treble or G cliff stands on the fourth line of the base stave, and is a hint from the top of that stave ; and the F cliff stands on the second line of the stave and notes there, and is the hint from the bottom of the stave ; the date or counter, separating the precise octave between the other two ; thus we see the base assigned to the octave of most treble voices ; the counter to the province of female, and most every ; unless the treasure be written to the G or F cliff, and if so, take the low and most acute notes of both male and female, and perform in an the octave pitch.

THE SEVERAL SCALES AND RULES FOR PITCHING OR SETTING MUSIC.



46. The above is a representation of the several scales, showing the connection of the parts, and also what sound of the several scale each note, line, or space is, when of the natural, diatonic, or common, A, the minor key, accepts the 6th, 7th, and 8th sounds of the several scales; C, the natural major key, the 4th, 5th, and 6th; and F, the natural major key, the 3d, 4th, and 5th. From it will appear that every minor tone above, are considered one and the same sound. Although the last in the bass is an octave, and in case the air is not transposed, will either be on the 3d and 4th degrees as above named, yet with the other pitching we may suppose them on the 4th, 5th, &c. degrees; for when we refer as a principle for the sound of either of the foregoing keys of C, as properly considered, it will exactly correspond to the 4th, 5th, &c. degrees of the several scale. Thus by subscribing the letters, we get the sound of the natural key; then by counting 4, 5, 6, or 8th, as the case may require, we readily discover whether the pitch be properly keyed. If we find, after subscribing the letters, we can proceed in the regular scale to the tone or sound, and can pronounce them with ease and freedom, the pitch may be said to be properly keyed, for it is the contrary, when counting, we find it difficult or unusual as above, the pitch is improperly keyed, and should be set lower.

Note.—This method of pitching the tune is infallible to individuals, and will hold good in choirs, until we suppose the leaders to become capable of judging for the commencement of tunes.

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

For F clef: used on the fourth line in the bass, shows that that line is the octave sound in the general scale.

The G clef: used on the second line in the treble and tenor, shows that that line, in the treble, is the eighth sound in the general scale, and in the tenor, (when performed by a female voice,) the fifteenth sound. But if the tenor as well as the treble were performed vocally by men, the general scale would comprise only fifteen

...ments: where the treble stave is raised only an octave above the bass, in consequence of the treble notes being sung [illegible] an octave above the male's, and of rendering the treble to recently assigned. The stars (*) above the natural sign ♮ the semitones.

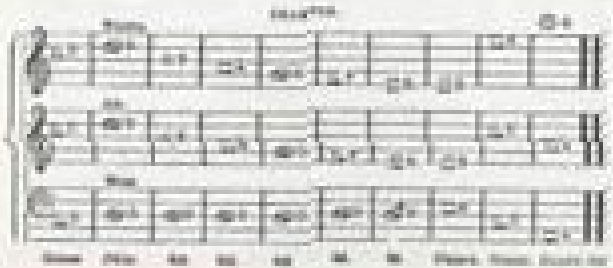
When the C clef

is used, (though it has now become very common to write it either on the G or F clef,) the middle line in the stave is to agree with the third space of treble (C), and a crotchet above the middle line is the here, &c.

Two notes equally high or equally low, however assigned to their lines, are said to be on unison, one with the other. Consequently E, on the lowest line of the treble stave, is in unison with E, on the fourth space of the stave; and E, on the third space in bass, is in unison with E, on the first line of the treble, and so above E, the lowest line in the treble. C [illegible] the Universal Scale. First and last notes in the general scale, as number of the notes named, the interval of an octave—as from E to E, D to D, &c.

Agreeably to the F and G clefs used in the general scale, a note on any line or space in the bass, or a sixth below a note on a corresponding line or space in the treble, and a thirteenth below a part in the treble occupying the same line or space, [where the treble is predominant or inactive.] C [illegible] the Universal Scale.

...ployed, we place a note on E, middle line of the bass, another on B, the middle line of the treble or treble, the interval [illegible] octave as just stated, and so find any other interval, either ascending or descending, as the case may be.



In naming intervals, remember to include both notes or lines, and 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 bass are placed in octave with each other. But assigning the treble to female voices, and the bass or male voices, (as is customary,) an octave must be added to the notes in the treble. (As previously observed of a woman's voice being an octave more acute than a man's,) the interval between the bass and treble in the first measure, would be a fifteenth, or double octave; in the third measure, the note on E, in the treble, a thirteenth above E, in the bass, &c. Octaves also 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 fifteenth, &c., always including both the first and last note.

OF HARMONY AND COMPOSITION.

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

The notes which produce harmony, when sounded together, are called concords, and their intervals, common intervals. The notes which, when sounded together, produce a disagreeable sound to the ear, are called discords, and their intervals, discordant intervals. There are but four concords in music, viz.: octave, third, fifth, and sixth. (Their eighths or octaves are also concords.) The assembly is called a perfect chord, and consequently the fifth is so called. If the discordant octave, however, be used under the fifth sometimes, when composing music for two parts. The third and sixth are called imperfect, their chords being not so full, but as agreeable to the ear as the perfect; but in four parts the sixth is often used instead of the fifth; as, in others, there are but three concords that ...gether, in composition.

N.B. The meaning of imperfect signifies that it wants a semitone of [illegible] to what it does when it is perfect: for as the lesser or imperfect third includes but three half tones, the greater or major third includes four. &c. The fourths are a second, a fourth, a seventh and their octaves; though the greater fourth sometimes sounds very near to the sound of an imperfect [illegible] or being the same in name as the lesser fifth. Indeed some eminent [illegible] writers of these matters is one of great note very partial to the greater fourth, and frequently admit it in compositions.

The following is an example of the several concords and discords, and their several marks over them:

	consonants.				dissonants.		
Single Chords	1	2	3	4	5	6	7
Thirds in Chords	8	9	10	11	12	13	14
	15	16	17	18	19	20	21
	22	23	24	25	26	27	28

Notwithstanding the 2d, 4th, 7th, &c., are properly discords, yet a skilled composer may set them in some advantage, provided a 3rd above or the same immediately follow; they will then express a similar purpose as well, when being taken previously in sweet, prove the latter a more pleasing harmony. Although the 4th is really a discord, yet it is very often used in compositions. The weigh accent of the 4th may be so modified by the sweetness of the 3rd and 5th as to harmonize almost as well as any three chords in succession; and it would be impossible to suppose that where we have two perfect chords, a discord may be introduced with very little violence to the laws of harmony; but as it is the most difficult part of composition to use a discord to such a purpose and place as to show more fully the power and beauty of music, we think none should ever use them injudiciously; for it is much better to have all sweet, than to have too much sour or bitter; and always be sure to succeed by a perfect chord.

OF THE DIATONIC SCALE, Plate 2d.

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 five whole tones and two semitones compose an octave.

OF THE KNOWN KEY.

42. The *known key* differs from the usual manner of the ascending harmony between the second and third and fifth and sixth sounds from the key.

It is unnecessary to treat further on the subject of semitones, for they are natural in the voice, and cannot be avoided by several performers. It should suffice to know 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 in the order of letters is the foundation for the first degree; the second letter next after degree, and is 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 relatives are produced by the key; the sixth above and the third below are relatives belonging to the major mode; the sixth below and the third above are relative sounds in 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 usually ascending in the sharp key, are half a tone higher than the same intervals in the flat key; and sharp keys sound in general sprightly or gayer than a corresponding flat key, and flat keys sound in general to appear to convey that is solemn, pensive, and melancholy.

RELATIVE OF THE KEYS.

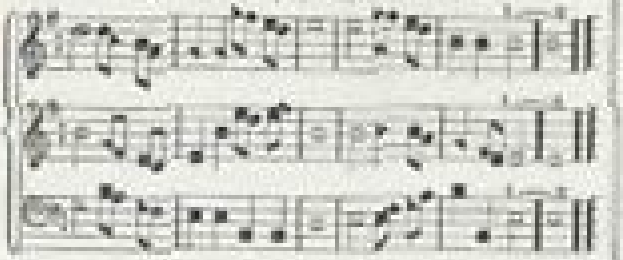
46. In the Major key, from key to key, the sixth, the interval is two tones, [a Major note.] from key to key, the sixth, the interval is four tones and a semitone, [a Minor sixth.] and from the 4th to the seventh, the interval is five tones and a semitone. [a Major seventh.]

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

To prove the utility of memorizing the key I will produce an example. Let the note "highest" be written on 3rd note A, [second flat key,] instead of B, as

proper key; and, under the inconvenience of multiplying tages from, how [illegible] would be able to perform it, the music in particular.

SOFFIELD on E, for proper key, from the repeat.



The same on A, for [illegible], or [illegible] key A.

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

Q. Why is the key tone or tonic considered one?

A. Because it is the sound most natural to the voice, and dominates the principal place of every piece of music, and from which all other sounds in composition are reckoned; it is therefore made a station, holding the first and most important position in music. A regular tune 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 [illegible] fifth, which cannot be varied by natural progression; and produces a [illegible] sound, from all other, compared with the tonic.

The third is the next important sound, and is called the mediant, from its being [illegible] between the tonic and dominant; this is [illegible], is the next important tone or sound in the scale, because it determines the major from the minor scale.

The sixth is the next important sound, and is called the submediant, is [illegible] of minor value to the dominant mediant or third, and is [illegible] between the fourth and eighth sounds. This sound will run as a [illegible] third from the [illegible], and is an important chord with the tonic.

The fourth is the next in order, and is called a subdominant, is being a [illegible] fifth from the [illegible], and will run with the eighth, sixth and seventh from the tonic, and is of minor value to the fifth, [illegible] 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 tone, leading all other tones in their order to the key. By this now the system of submission is made convenient and [illegible].

OF FLATS AND SHARPS.

48. Many musicians have been made who B is first flatted, and F in like manner, in answer to two letters, B and E are natural sharp semitones, and are thus flatted. F and C are natural flat semitones, and are first sharpened. In the natural order of musick, the first semitone contains between B and C, and the next between E and F; and always being marks of distinction, F is first sharpen for the purpose of removing the tone F, which was formerly imprisoned by a semitone between E and F. The letter C is next sharped, for the purpose of removing the letter C to the most genuine principle; and so on through the whole of those letters, until many letter takes its proportion of tones and semitones.

When B is flatted, it reduceth the semitone which named between B and C, and makes it a whole tone, and places the semitone between E and F. Thus, B is flatted for the most general purpose. It will be observed, that a sharp when inverted, removes on the upper part of a semitone degree; just a flat on the lower part of a semitone degree. Furthermore, when a sharp is set, it raises the six first letters, and takes it first, and leaves the letters, as thus, B to F, which is five letters asunder, and four semitones; and when a flat is set, it raises the six first letters, and takes it first, and leaves the letters as the letters, as thus, B to E. Thus by removing the twelve letter tones, as the beginning of each interval, five and four would make ten eight.

BY SHARPS.	1. A gamut from B mi, in natural place, will bring us to	C
	2. A gamut from F mi, will bring us to	C
	3. A gamut from C mi, will bring us to	D
	4. A gamut from G mi, will bring us to	D
	5. A gamut from D mi, will bring us to	E
	6. A gamut from A mi, will bring us to	E
	7. A gamut from E mi, will bring us back to	F
BY FLATS.	1. A gamut from B mi, will bring us to	F
	2. A gamut from E mi, will bring us to	G
	3. A gamut from A mi, will bring us to	G
	4. A gamut from D mi, will bring us to	A
	5. A gamut from G mi, will bring us to	A
	6. A gamut from C mi, will bring us to	B
	7. A gamut from F mi, will bring us home to	B

This serveth for the elementary rules of transposition, viz.:

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

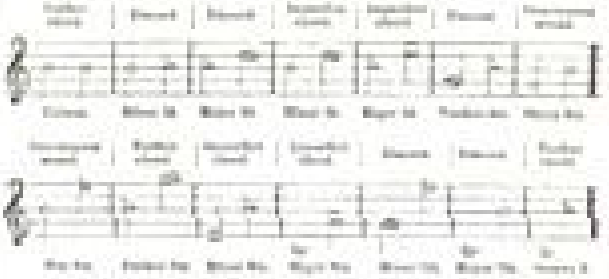
A SCALE, SHEWING THE SITUATION OF BOTH KEYS IN EVERY TRANSPOSITION OF THE SIX BY SHARPS AND FLATS.

A SCALE, SHOWING THE SITUATION OF THE SEMITONES IN EVERY TRANSPOSITION OF THE MUSIC BY SHARPS AND FLATS.

Natural place of the Semitones. [illegible]

Natural place of the Semitones. [illegible]

[illegible]



[illegible]

OF INTERVALS.

[illegible]

REMOVAL OF THE KEY NOTE.

[illegible]. When, we remove the key note of the major mode, the arrangement is affected by sharping its fourth, which becomes a seventh to the new key note, and a tribe from the former key note; or by flatting 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 sharping its sixth, which becomes a second to the new key note; or by flatting 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 sharped and formed, together with the letters that represent fine and fee in every transposition of the [illegible] by fine and sharps. More than four of either of these characters are seldom used.

	Letters for the [illegible]	Major key	Minor key	Letters for fine		Letters for fee	Letters for fee		Letters for fee
Natural [illegible], we in on	B	C	A	C	and	F	A	and	E
AN SHARPS.									
1 sharp [illegible], we in on	F	G	E	G	and	G	E	and	B
2 sharps [illegible], we in on	C	D	B	D	and	G	B	and	F
3 sharps [illegible], we in on	G	A	F	A	and	D	F	and	C
4 sharps [illegible], we in on	D	E	C	E	and	A	C	and	G
5 sharps [illegible], we in on	A	B	G	B	and	E	G	and	D
6 sharps [illegible], we in on	E	F	D	F	and	B	D	and	A
7 sharps restores to the natural	B	C	A	C	and	F	A	and	E
AN FLATS.									
1 flat [illegible], we in on	E	F	D	F	and	B	D	and	A
2 flats [illegible], we in on	A	B	G	B	and	E	G	and	D
3 flats [illegible], we in on	D	E	C	E	and	A	C	and	G
4 flats [illegible], we in on	G	A	F	A	and	D	F	and	C
5 flats [illegible], we in on	C	D	B	D	and	G	B	and	F
6 flats [illegible], we in on	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.

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 tune, which is always the key note or main. Should it be fun immediately before me, for tune, it is a flat or minor key; but if fun, immediately above me, it is in a sharp or major key; observing that the continuous are always equally distant from the key note or main, whether it be natural, or accidents be artificial position.

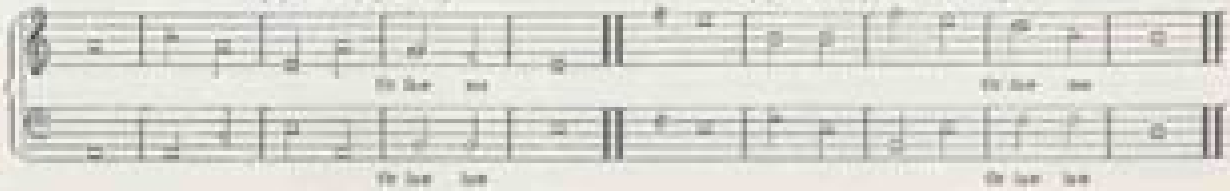
ON THE MODULATION OF THE KEY.

10. The modulation or changing of the key note from one letter or group note to another, is so frequent in regular composition, particularly in hallowed, that the performance will be very often embarrassed, unless they endeavour to acquire a knowledge to hand 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 signature at the beginning of the stave are either altered or removed, as in the Christian Song.

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

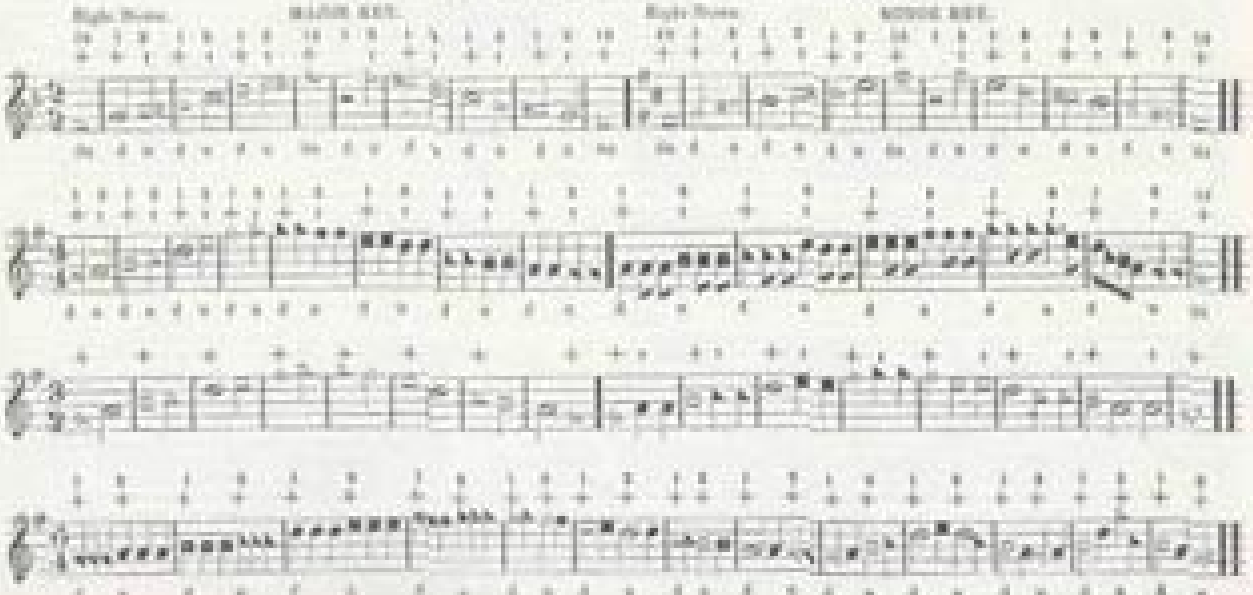
TRANSITION IN THE MINOR MODE FROM ONE KEY OR LETTER TO ANOTHER.

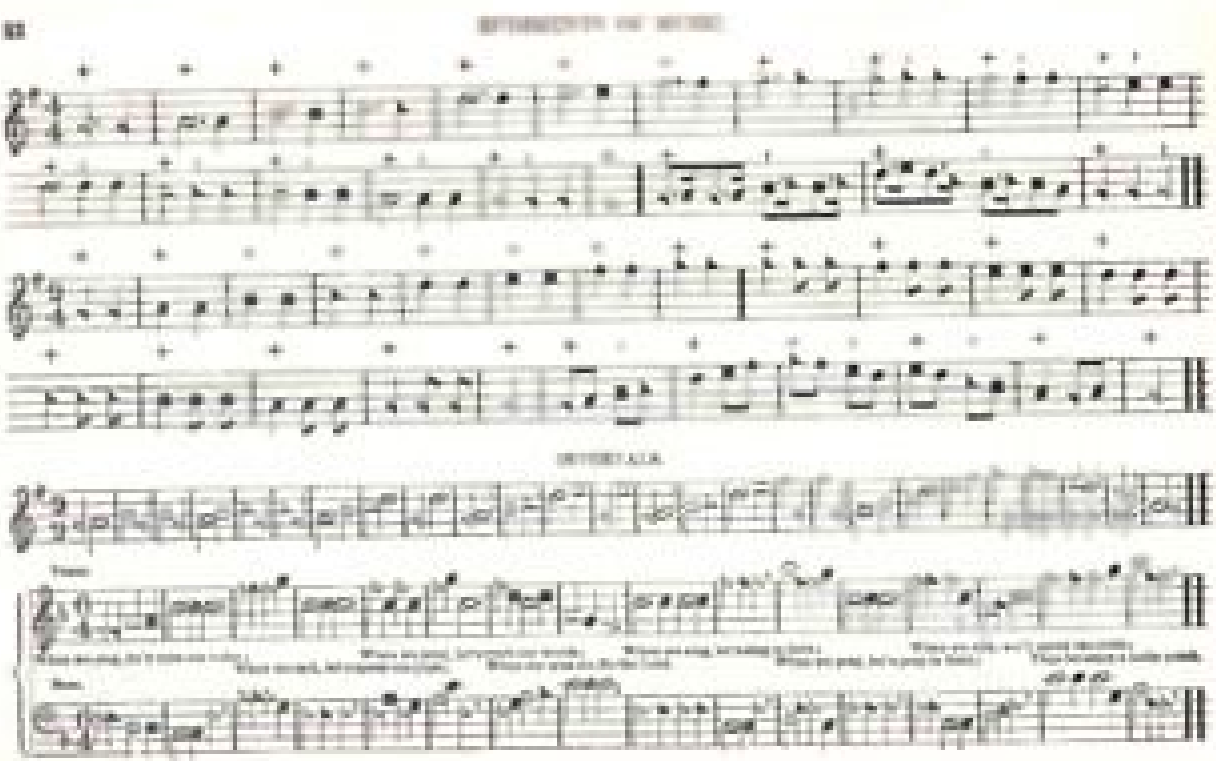


[illegible]

[illegible]

[illegible]


Right Notes.
MINOR KEY.
Right Notes.
MINOR KEY.



GENERAL OBSERVATIONS.

1. Persons may be well acquainted with all the various characters in pantomime, (or music) they may also be able to sing their part in true time and yet their performance be far from pleasing; if it is devoid of necessary embellishments, their manner and bad expression may consider it weaker & disagreeable. A few plain hints, and a few general and friendly observations, we hope, will tend to correct those errors in practising vocal music.

2. Care should be taken that all the parts (when singing together) begin upon the proper pitch. If they are too high, difficulty, and perhaps discords, will be the consequence; if too low, dullness and languor. If the parts are not united by their corresponding degrees, the whole piece may be out of tune and time, and pause before it ends; and perhaps the whole concerned by an error of only one semitone or the pitch of one or more of the parts.

3. It is by no means necessary, to accomplish good singers, that they should sing very loud. Each one should sing so soft as not to cover the teacher's voice, and each part so soft as will admit the other parts to be distinctly heard. If the teacher's voice cannot be heard, it cannot be imitated; the best in the best way to modulate the voice and unite it harmoniously; and if the singers of any one part are so loud that they cannot hear the other parts, because of their own noise, the parts are rarely ever rightly proportioned, and ought to be altered.

4. When singing in concert, the bass should be sounded full, bold, and majestic, but not harsh; the tenor regular, firm, and distinct; the counter clear and plain; and the treble soft and mild, but not faint. The tenor and treble may overstrike the German flute, the sound of which they may endeavour to imitate, if they wish to improve the voice.

5. Practitioners should not sing other than sharp-keyed tunes, and must be proportioned with a lighter bass; but for sharp-keyed tunes on the bass be full and strong, but never harsh.

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

7. Learners should sing all parts of tunes somewhat softer than their natures do, as it tends to enlarge the notes and gives them an opportunity of breathing in a piece with which they are not well acquainted, but a good voice may be made much improved by singing too loud.

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

9. While first learning a tune, it may be sung somewhat slower than the true time of sound of that measure, until the notes can be known and duly sounded, without looking on the book.

10. Learners are apt to give the first note, where a high degree, nearly double the time it ought to have, sounding a crotchet almost as long as a minim in any other part of the tune, which puts the parts in confusion; by having their attention the figure ought to be turned off lively, the time maintaining, but the notes very quick; and the sound of the engaged part or parts intervening as much as the silent fall in. All notes or figure should be sung somewhat faster than when all the parts are singing together.

11. Please not let the long notes in any case but what ought be swelled with propriety. The result is one of the greatest annoyances of vocal music, if rightly performed. All long notes of the bass should be swelled, if the other parts are singing short or quick notes at the same time. The swell should be struck upon the first part of the note, increase to the middle, and then decrease softly, like an echo, or the sway like the sound of a bell.

12. All notes (except notes in semi-pauses) should be called gently by their proper names, and fairly articulated, and in applying the words, great care should be taken, that they be properly pronounced, and not join to pieces between the words, but keenly through the note. Let the mouth be freely opened, but not too wide, the teeth a little asunder, and let the vowel come from the lungs, and be evenly formed where they should be only distinguished, viz. on the end of the tongue. The propriety of vocal is instrumental music is, that while one only pleases the ear, the other informs the understanding.

13. When notes occur one directly above another, (called shearing notes,) and there are several singers on the part where they are, let two sing the lower, while one does the upper notes, and in the same proportion in any other position.

14. Your fingers should not join in concert, until each time can sing their own part correctly.

15. Learners should beat time to a pendulum, or with their teacher, until they can beat regular time, before they attempt to take and sing; but in such a manner it perplexes them to beat, sooner than and attend the notes at the same time, until they have acquired a knowledge of each by itself.

16. Too long singing at a time injures the lungs.*

* A child or grown up person of good health should practise vocal exercises for such time as the stomach may bridge the labor, considering with regard to the time, that no one instrument or the same at one time is much to the habit of singing. An occasional use of voice gently and sensibly is the best exercise.

13. Some teachers are in the habit of singing too long to a class with their voices. It is better to sing too little than too much, or to stop short, and retire the learners the sense of the verse and the manner in which they should be performed; and instruct at first, until they are sufficiently near to use their voices in one strong key at the end of a measure or sentence, perhaps two bars before the singers have a perceptible rest. Then, instead of confused noise, a full volume of sound will be heard, which can, when part of the audience, be regulated by the teacher, or some of the pupils at any time which may have been omitted, before some new subject there, if in case of doubt, the leader of a class has a distinct pronunciation and position to sing more correctly.

14. Learners should not be confined too long to the parts that suit their voices best, but should occasionally try different parts as it tends greatly to improve the voice, and gives them a knowledge of the composition of the parts, and to harmonize as well as melody.* The gentlemen can change from low to high, or from high to low, and the ladies from treble to tenor, &c.

15. Learners should understand the words well by rote before they attempt to sing them to notes of music.

16. If different words are applied to a piece of music while learning it will give the learners a more complete knowledge of the tune than they can have by confining a concert to the same words. Likewise applying different words to the same melody will have a great tendency to improve the pronunciation among by considering every word come as a set piece to various words or tunes.

17. Where the key is unsuitable, there are flats and sharps placed on the stave, and when the mood or time is changed, the sequence throughout the piece upon the stave.

18. There should not be any noise indulged while singing, except the melody, as it destroys entirely the beauty of harmony, and hinders the performers very much, especially in slow beginners; and if it is designedly practised, is nothing less than a proof of disrespect to the company, to the teacher, to the author who composed it, and to the author of the Universe.

19. The exercises placed in your hands, which may be used with propriety by a good scholar, who has not even been under the teacher should be attended to by any one until he can perform the tune well by plain notes, for then will nothing to the tune.† Great as one can all, which is the beauty of a piece by young artist are generally rendered grosser, unless they are at a moderate distance their ears.

20. When learning to sing an inward endeavor to restrain the voice so as to make it soft, smooth, and tuneful; so that when numbers are performing in concert, their ears or both ears can hear an agreeable appear to be but one uniform voice. Then, instead of confused noise, a full, full sound will be heard, which can, when part of the audience, be regulated by the teacher, or some of the pupils at any time which may have been omitted, before some new subject there, if in case of doubt, the leader of a class has a distinct pronunciation and position to sing more correctly.

21. The most important exercise in singing is vocal decorum, with a lively degree combined with the grave, such as ever while singing the tune, seeking to the glory of God, and the edification of our brethren.

22. All affectation is to be banished, for it is disgusting to the performers of correct taste, and contrary to that unbending dignity which accompany to exercise in such time by that which will, through his assisting engage the ears, and of those who wish to improve in time.

23. The proper performance in singing or action, is to pronounce the words and tones in such a manner as to be understood and correct each one who, in singing, when performing a piece of music, could be as much impressed with the words and tunes as the author of the music, in when composing it, the changing sentiment could be clearly perceived, they would pronounce every word, sing and act only where the words require it, make suitable gestures, and add every other necessary grace.

24. The great benefit, also conferred in our tunes are the noble beauty of many performances, in praise of the one in which we shall our voices in the [illegible] time, for we are only in a way which does not tend to glorify his name. We should therefore endeavor to improve the talent given us, and try to sing with the spirit and with the understanding, making melody in our hearts to the Lord.

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* Besides in the harmony, effect which arises from the performance of a single part of music, [illegible] in the [illegible] parts of various melody, or the performance of the several parts all tunes together.

† In singing, when any of the above rules should [illegible] time, they cannot [illegible] to sing in a proper manner, which, we are [illegible] by the rules of [illegible] time, and [illegible] parts. Every [illegible]

DICTIONARY OF MUSICAL TERMS

Adagio, very slow; the first degree of common time.
Adagio, Molto, grave; the third degree of common time.
Accent, a stress of the voice on a particular note or syllable.
Air, the tune part. *Air accompagné* of a piece of music.
Alt, high above the stave.
Alto or *Tenor Viol*, viola.
Andante, between a slow and moderate.
Appoggiatura, leaning; passing; accessory; ornamental.
Arioso, melodic.
Bass, the lowest part of music; piano; soft.
Bassoon, a kind of wind instrument for bass.
Bass Viol, a kind of bass fiddle.
Beat, an accent with the voice or instrument.
Cantabile, close to proper pitch; smooth.
Chant, to sing plainly.
Check, a mistake; a discord; unpleasant vibration.
Chorus, all the parts together.
Cliff, characters distinguishing particular sounds in the stave.
Common, a mixed time, as six, four, two, &c., of a kind.
Compass, a whole series, as an octave (in music).
Concert, sweet harmony or consonance together.
Counter, in high voice performed to a lower voice.
Couplet, two verses and together in the same measure.
Crotchet, the sounding or quaver, &c.
Da Capo, or *D. C.*, to repeat and close with the first strain.
Diagram, the figures or characters of music.
Diapason, an octave; an eight degree.
Diminish, *Diminuendo*; *Decrescendo*.
Duet, two parts with varying together.
Embellish, *Embellishing*, to adorn; becoming bright.
Enter, or *Ent.*, to sing or play.
Exact, or *Perfect*, the term of double following and when in consonance.
Extent, the range or compass of sounds.
Extreme, the first; great; treasure; pleasing.
Flat, a mark; minor; sharp; ornamental; down note.
Flute, a known.
Harmony, a pleasing union of sounds.
Harmonic, a kind of *Melody*; a musician.
Harmonic, having the ear; a voice.
Hautboy, or *Oboe*, a kind of wind instrument.
Jump, a stress or strip.
Intervals, points on pitch to try of a tune.
Interval, the distance between any degrees or sounds.
Irony, light and soft.
Keys, the four permanent sounds of the scale of music.
Key, see the principle or leading note of each octave.
Largo, see degree quickest; that the second word in *Andante Grave*.
Lines, the different between major and minor.
Loud, forte.
Major mode, the more key; the piano scale; high; *Maestoso*.
Major third, an interval having more semitones than a minor third of the same degree.
Medium, a low voice particular in a man's voice.
Mezzo, certain proportions of time, &c.
Modulate, to regulate a tune; as sing in a pleasing Manner.
Music, the art of sound; the study or science of music.
Note, a character of showing sounds; one of the figures.
Notation, expressing the sounds.
Octave, and eight degrees; the tones and two semitones.
Organ, the largest of all musical instruments.
Pastoral, music; a shepherd's song; something pertaining to a shepherd.
Piano, or *Pia.*, denote the performance to sing soft; a kind of instrument.
Pianissimo, *Pia.* two; to have more.
Prolation, a small distinction for proving a note.
Rest, not part sound.
Semitone, small and lesser.
Symphony, a piece of music between vocal which is instrumental plays with the voices too.
Syncope, cut off. *Syncopate*, part of the strain when.
Temperament, some extent to the equal degree in the Practice.
Tune, or *T.*, a true time's stroke or note.
Transposition, the changing the place of the key note.
Trio, a song in three parts.
Violoncello, a base viol; only plays a base part.

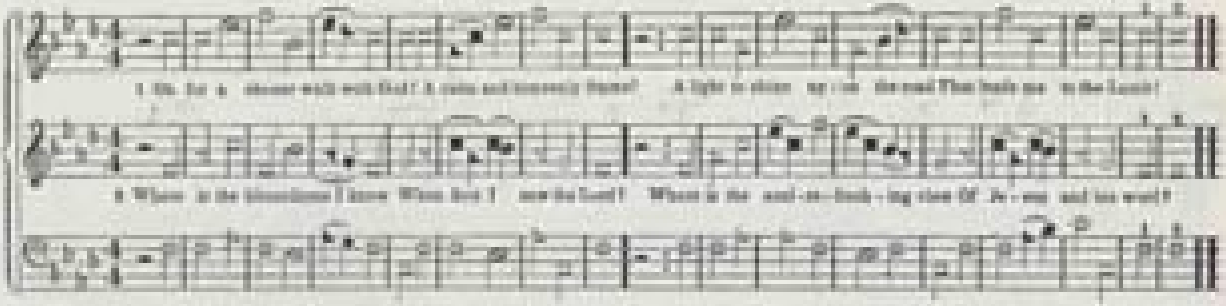
THE

SACRED HARP.

PART I.

CONSISTING OF PIECES USED BY WORSHIPPING ASSEMBLIES.

BETHEL. C. M. Psalmist, 491st Hymn.



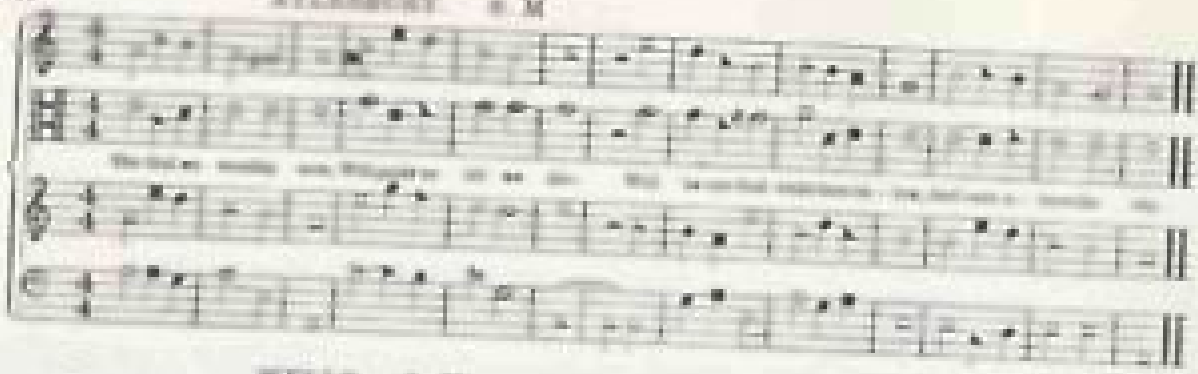
1 What peaceful hours I then enjoy'd! How sweet their memory still! But now I find an aching void The world can never fill.

2 Return, O holy Dove, return, Sweet messenger of rest; I hate the sins that made thee mourn, And drove thee from my breast.

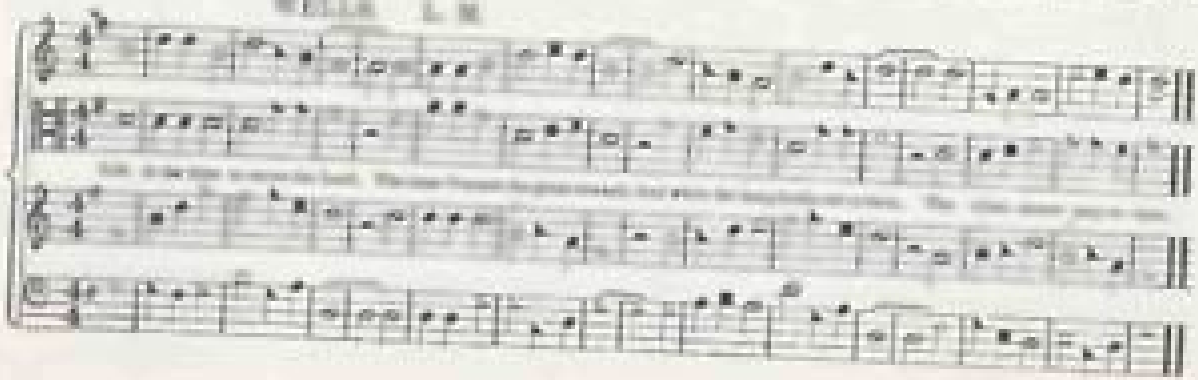
3 The dearest idol I have known, Whate'er that idol be, Help me to tear it from thy throne, And worship only thee.

4 So shall my walk be close with God, Calm and serene my frame; So purer light shall mark the road That leads me to the Lamb.

ATLENDORF. S. M.



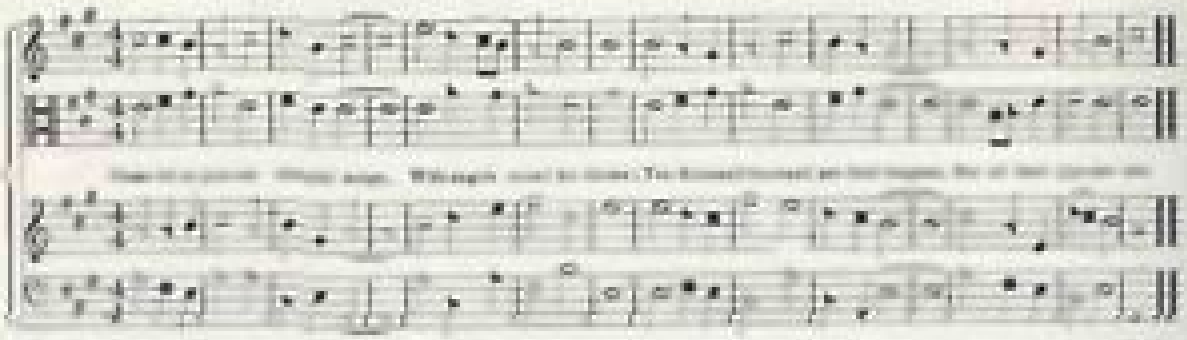
WELLS. L. M.



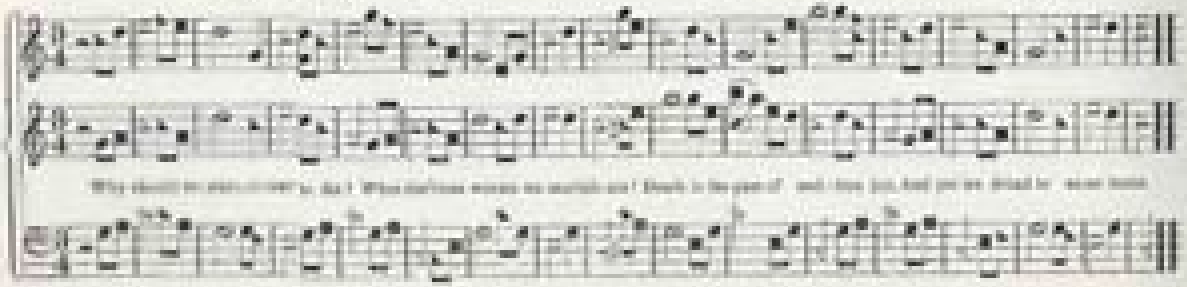
SHIRFIELD C. M.

TRIBULATION C. M.

ROCHESTER C. M. Psalms, 346th Hymn.

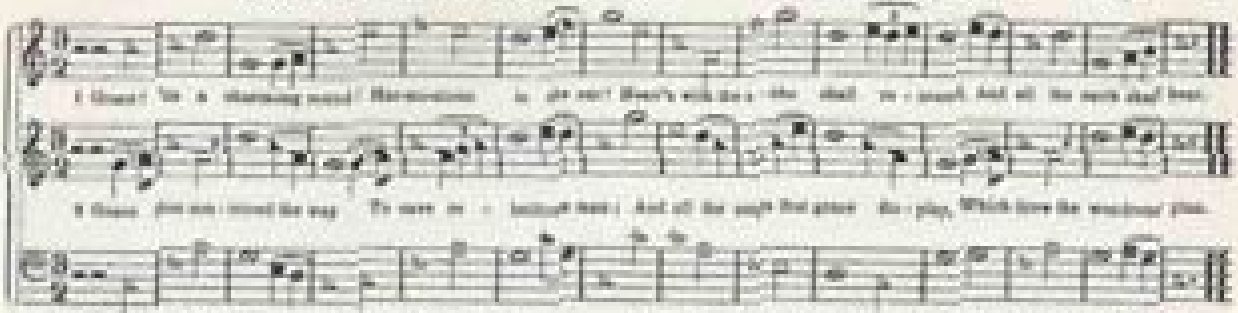


PROSPECT L. M. Psalms, 107th Hymn. Graham.



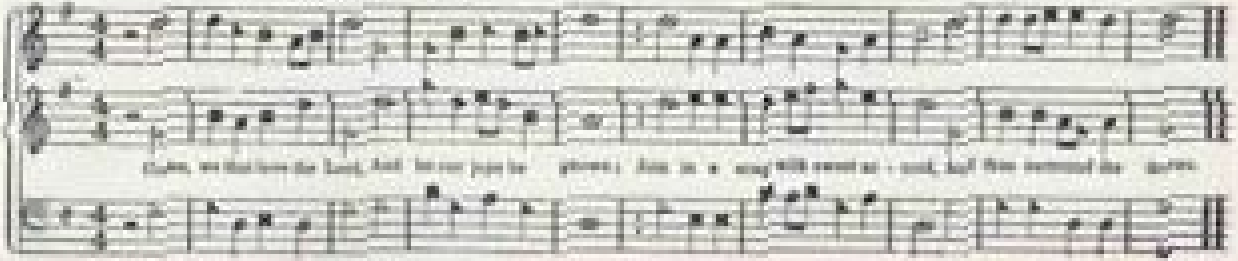
NINETY-THIRD PSALM. S. M.

Baptist Harmony, p. 125. Chopin. 21



WEBSTER. S. M.

Psalmist, 767th Hymn.

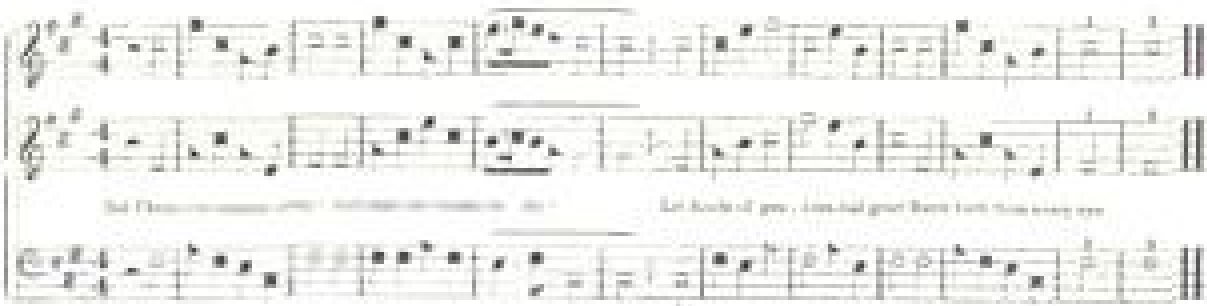


CORINTH L. M.

PETERBOROUGH C. M.

WEEPING SAVIOUR. S. M.

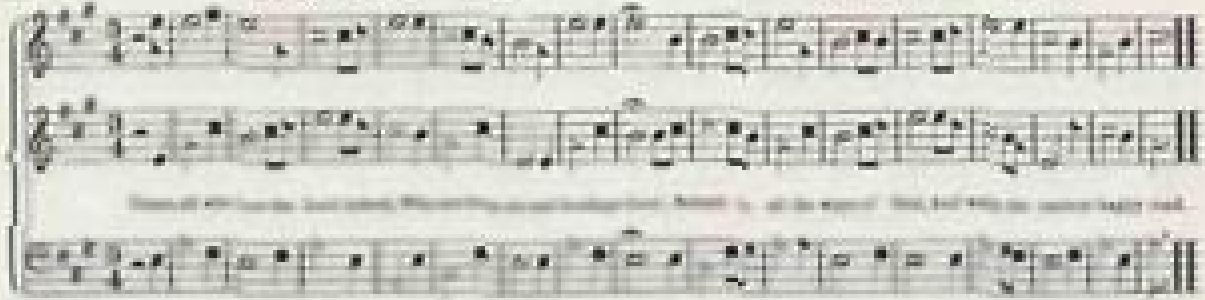
Psalmist, 471st Hymn. C. J. King



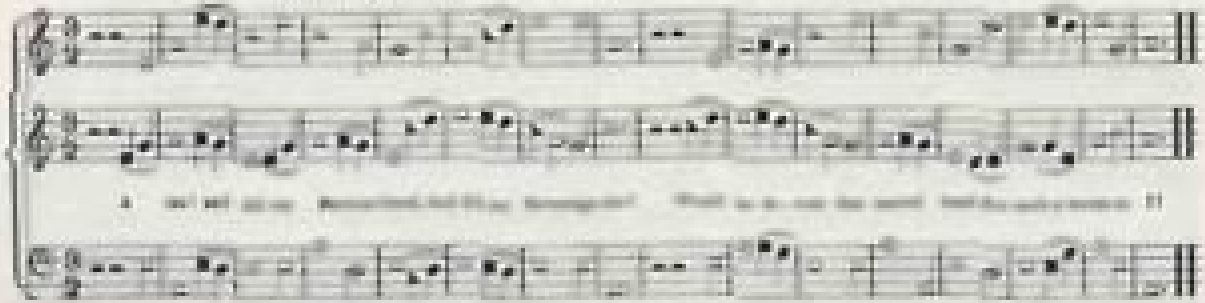
ABBEVILLE. S. M.

Psalmist, 3[illegible] Hymn. C. J. King

HAMILTON. L. M.

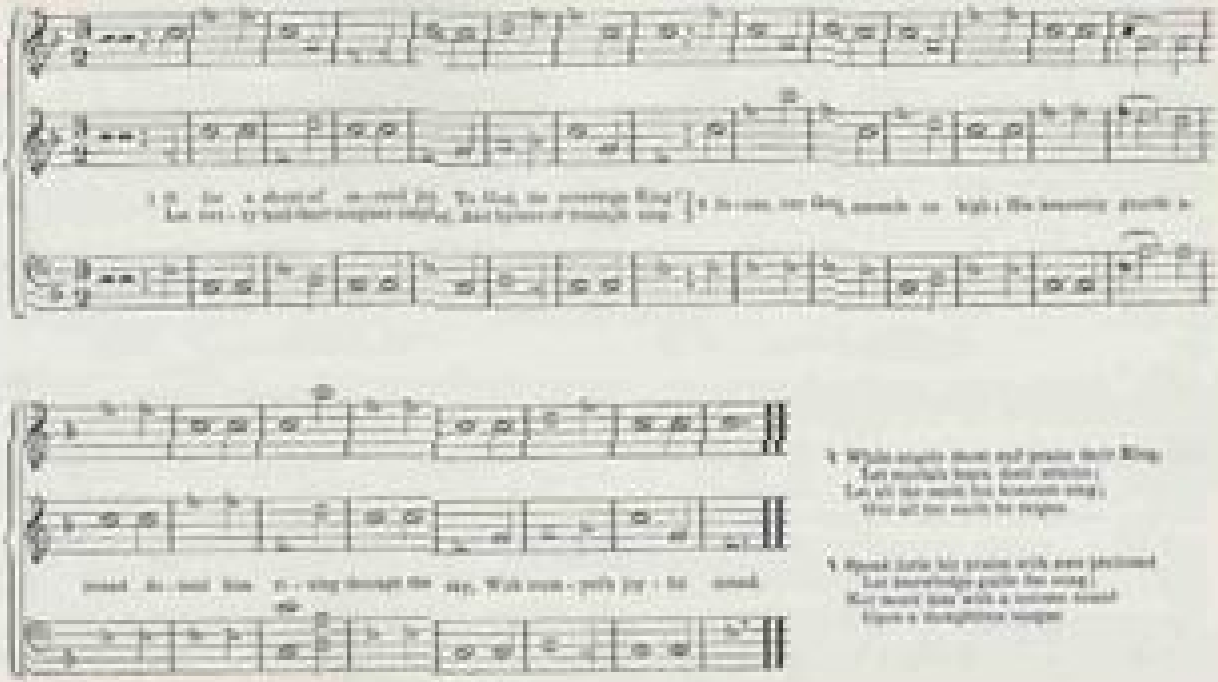


BLEEDING SAVIOUR. C. M.



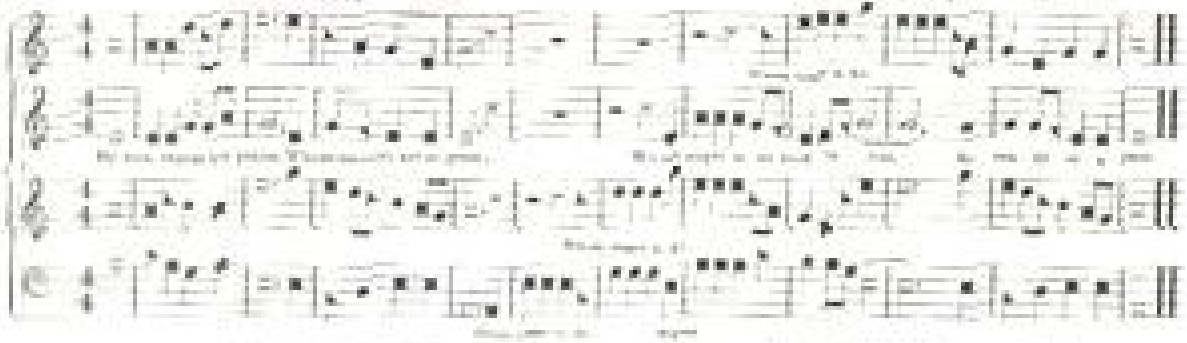
AUGUSTA. C. M. 14

Psalmist, 240th Hymn. T. W. Carter.



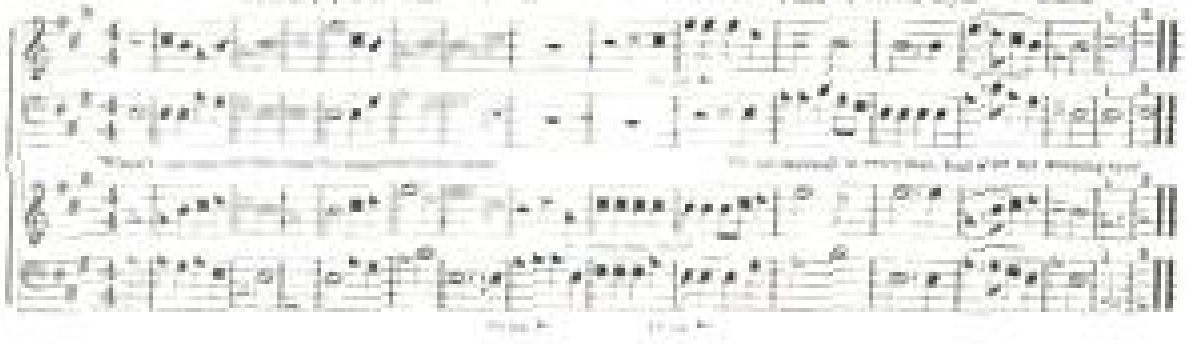
AMERICA. S. M.

Parmelt, 1834 Hymn. Whitmore

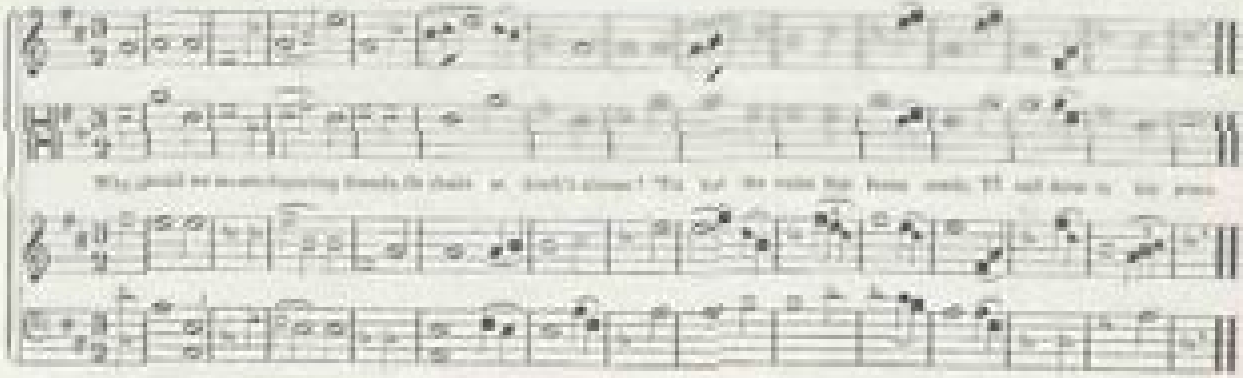


NINETY-FIFTH. C. M.

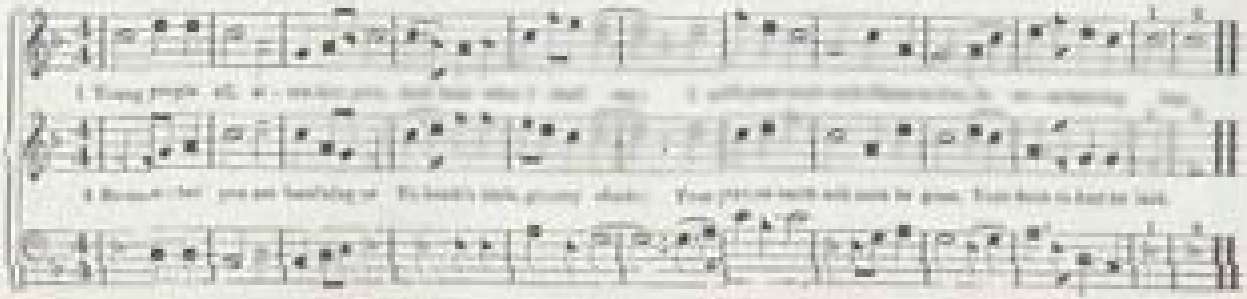
Parmelt, 1834 Hymn. Collins.



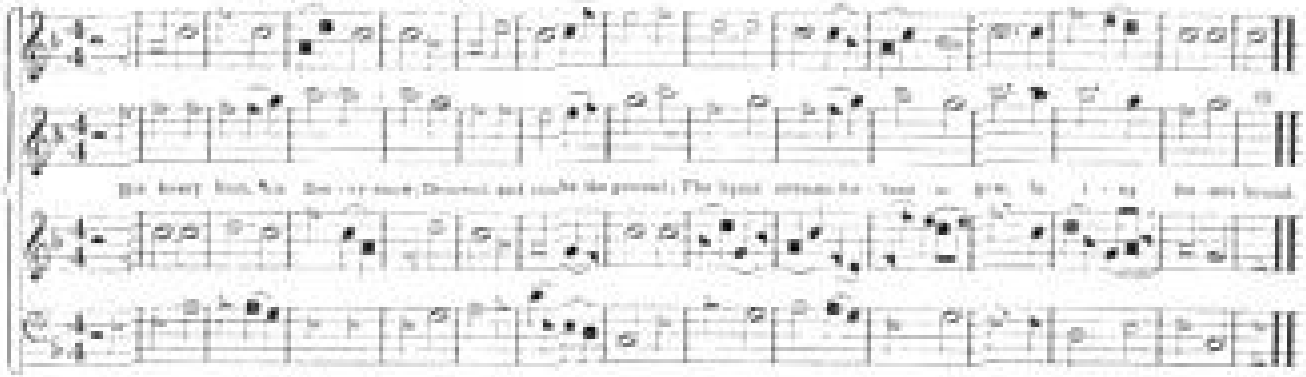
CHINA C. M.



LIVERPOOL. C. M. Moore's Claims, p. 148. M. C. M. Davis.

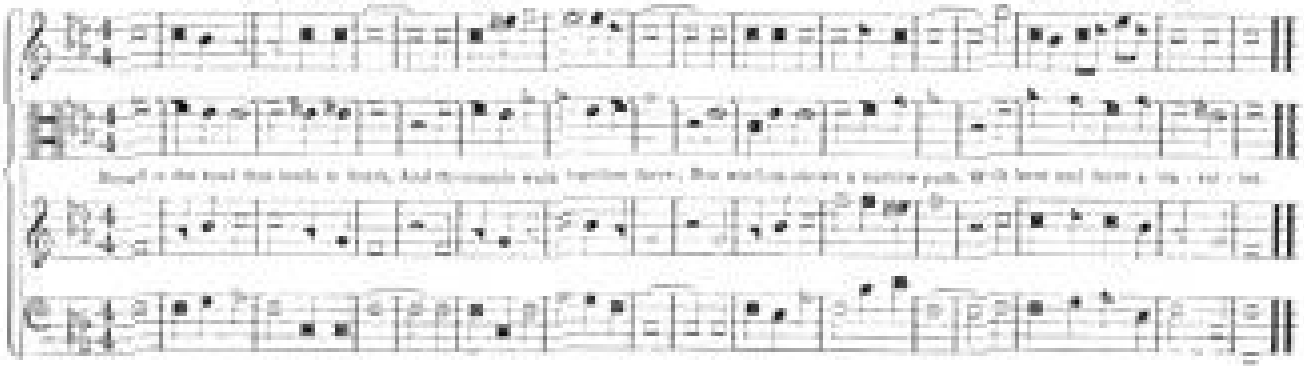


WINTER. C. M.

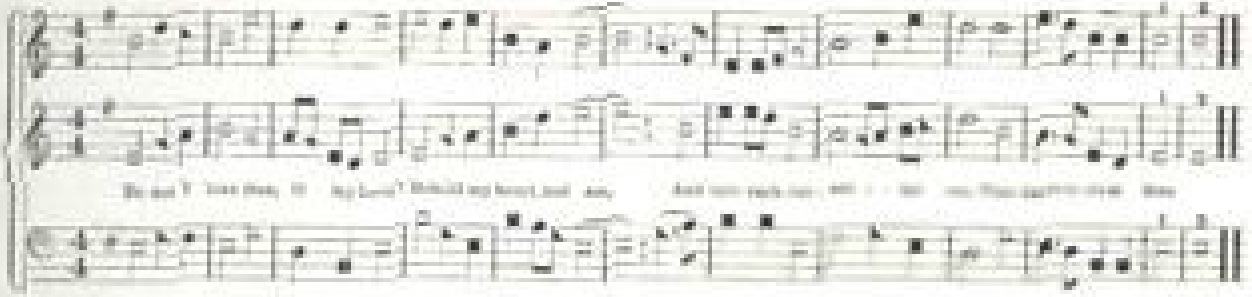


WINDHAM. L. M.

Read Psalm, 69th Hymn.

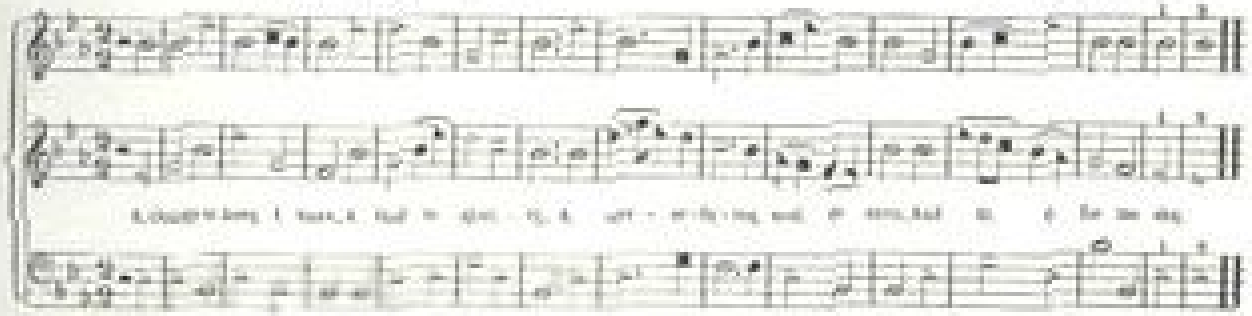


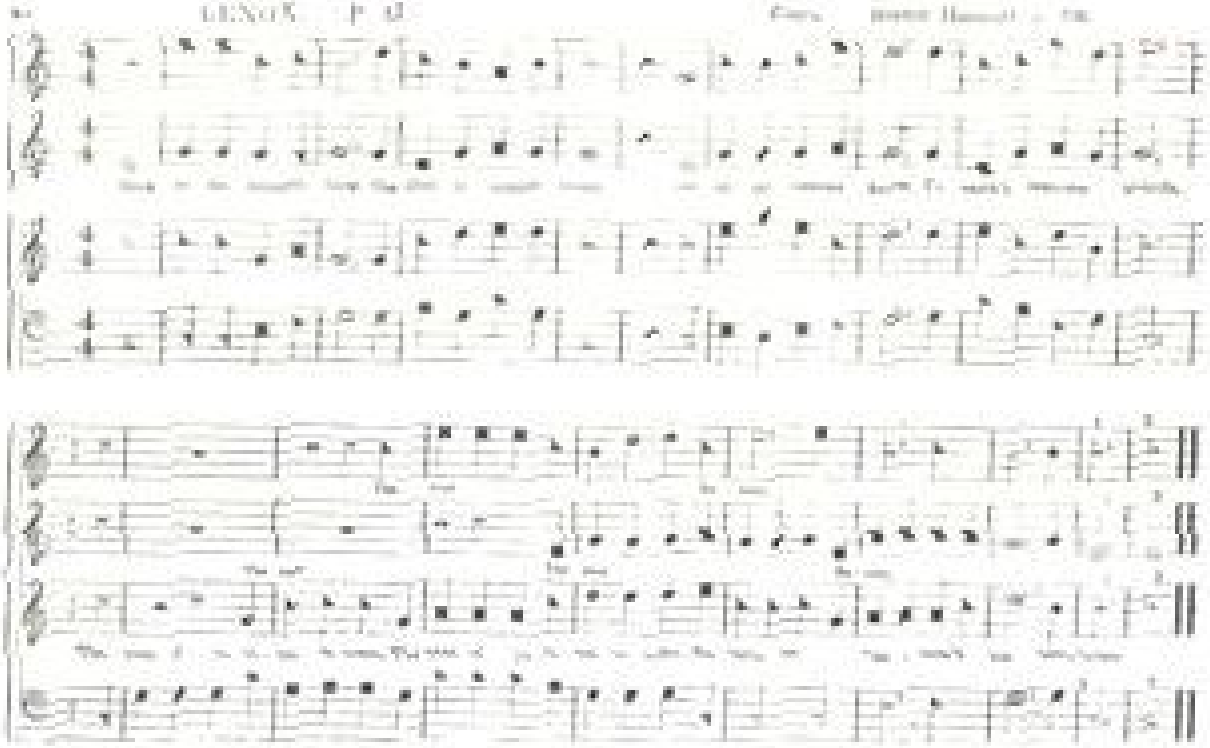
DETROIT. C. M.

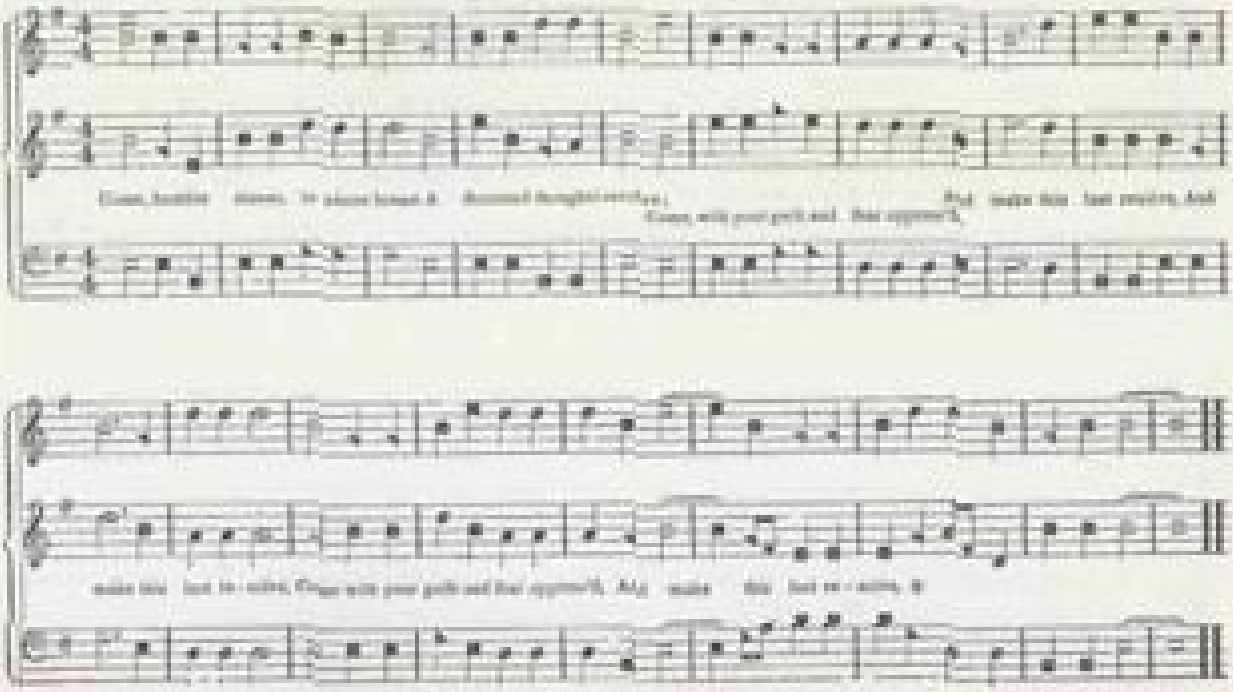


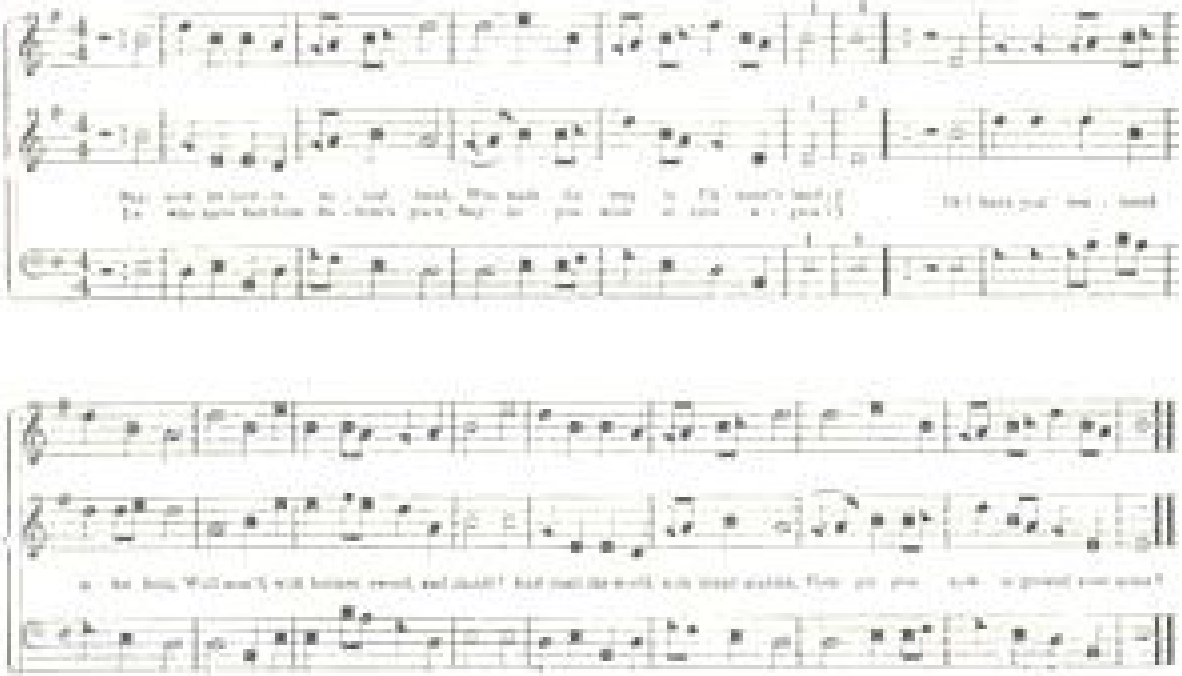
WATCHMAN. S. M.

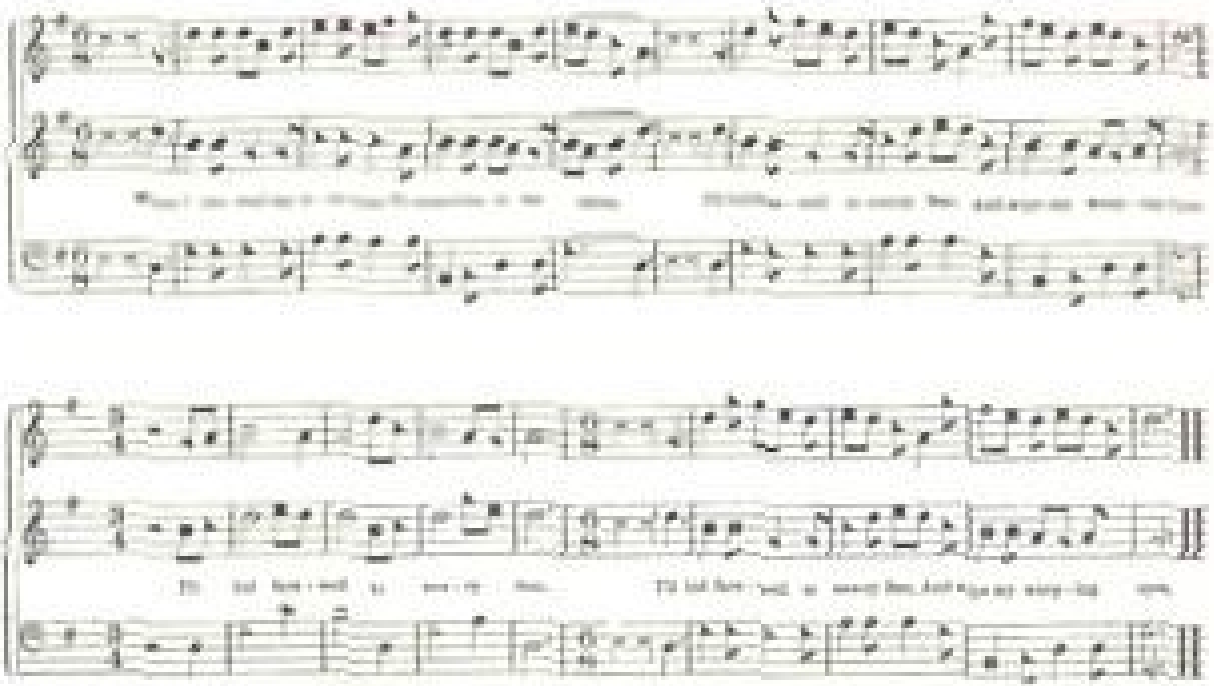
Mich. H. B. 140.

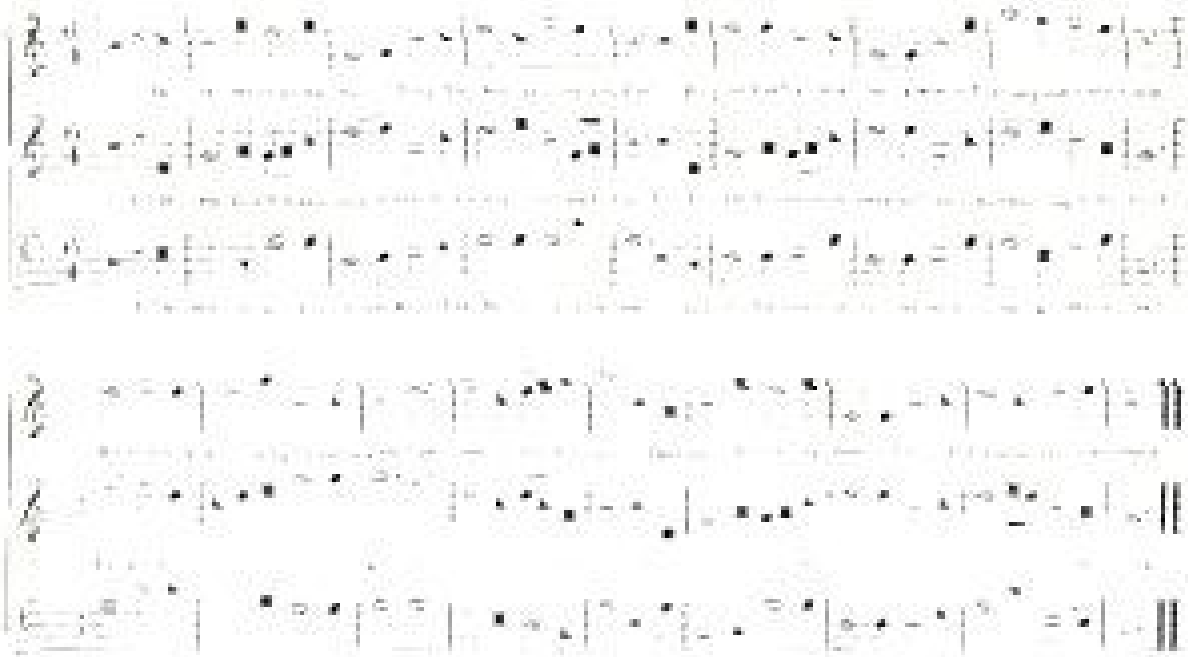






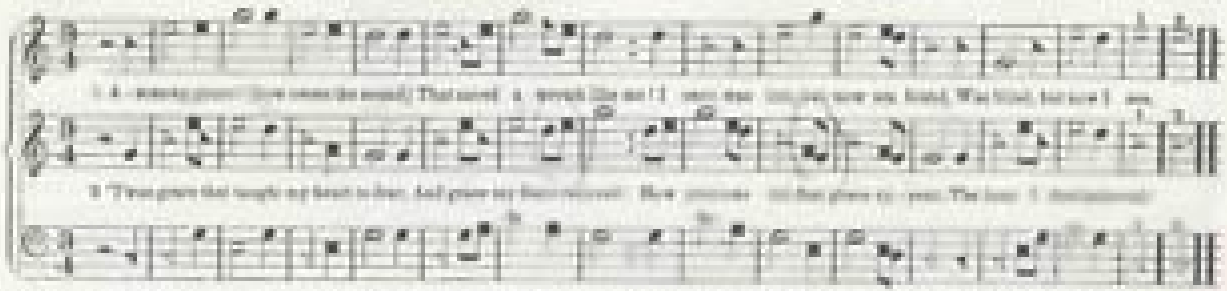






NEW BRITAIN. C. M.

Baptist Harmony, p. 123.



3 Through many dangers, toils, and snares,
I have already come;
'Tis grace has brought me safe thus far,
And grace will lead me home.

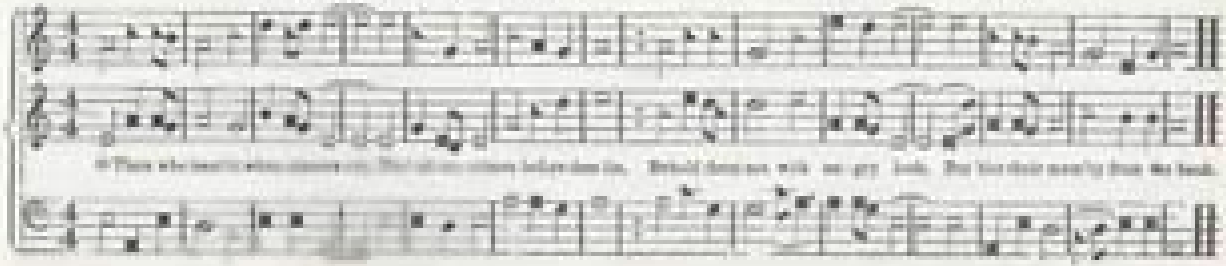
4 The Lord has promised good to me,
His word my hope secures;
He will my shield and portion be,
As long as life endures.

5 Yes, when this flesh and heart shall
And mortal life shall cease, (fail,
I shall possess, within the veil,
A life of joy and peace.

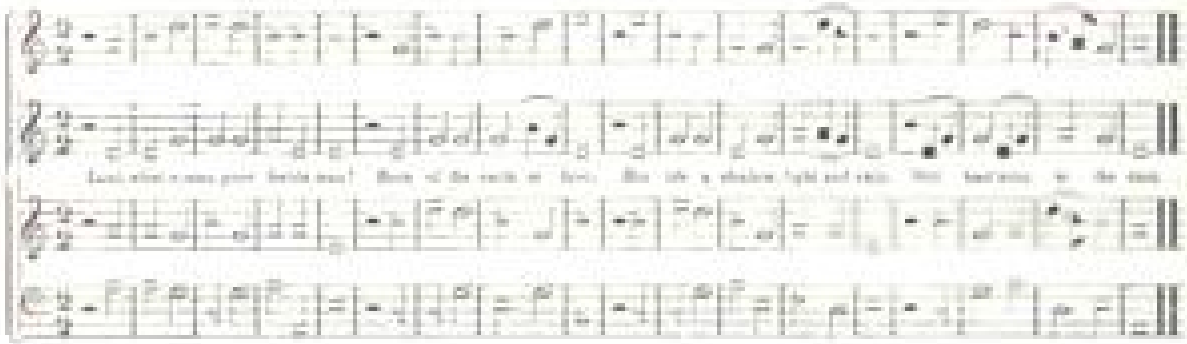
6 The earth shall soon dissolve like snow,
The sun forbear to shine;
But God, who call'd me here below,
Will be for ever mine.

SUPPLICATION. L. M.

Psalmist, 467th Hymn. 51st Psalm, Watts.

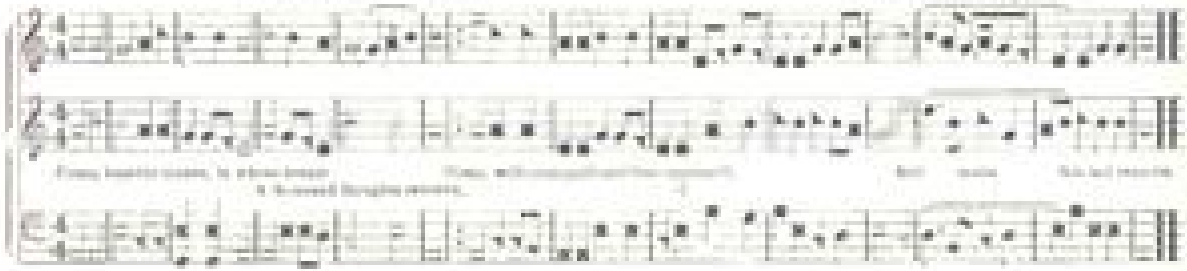


DUBLIN C. M.



HANOVER. C. M.

Baptist Harmony, p. 247.

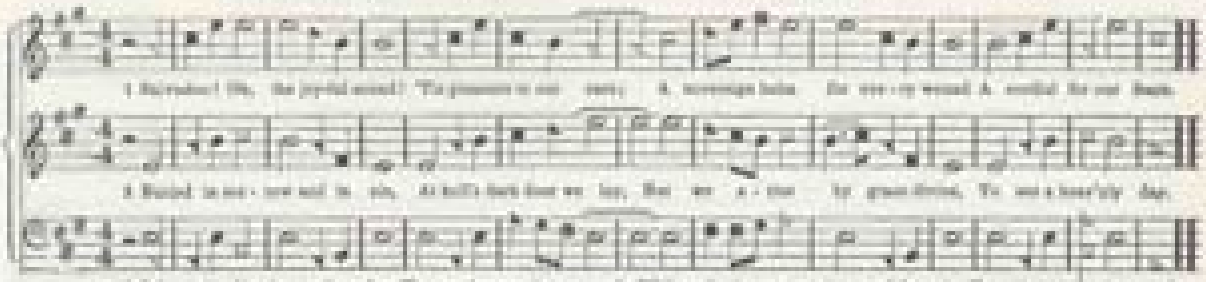


PRIMROSE. C. M.

Hymn 88, B. 2, Watts. Chopin.

1 Salvation! Oh, the joy-ful sound! 'Tis pleasure to our ears; A mourning hoba for ever-cy wound A cordial for our fears.

2 Buried in sor-row and in sin, At hell's dark door we lay, But we a-rise by grace divine, To see a heav'nly day.

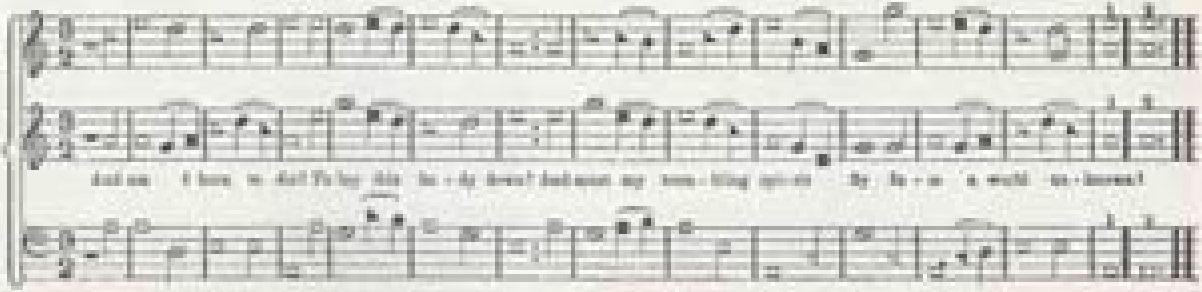


3 Sal-vation! let the echo fly The spacious earth a-round, While all the ar-mies of the sky Conspire to raise the sound.

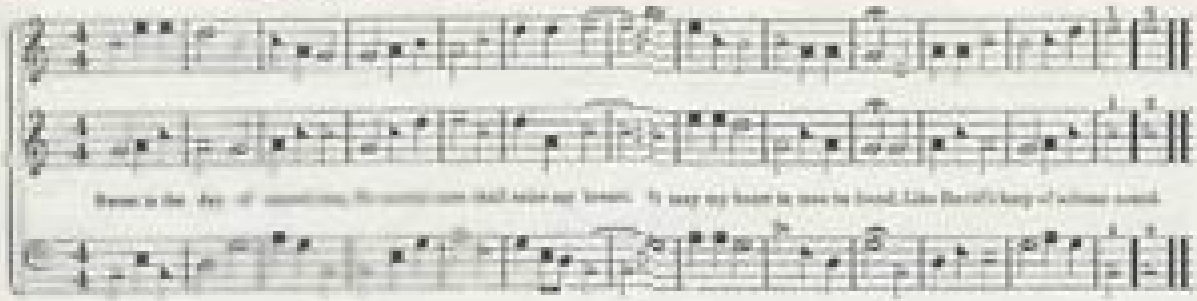
IDUMEA. S. M.

Meth. H. B. p. 331. Darison.

And am I born to die? To lay this bo-dy down? And must my trem-bling spi-rit fly In-to a world un-known?

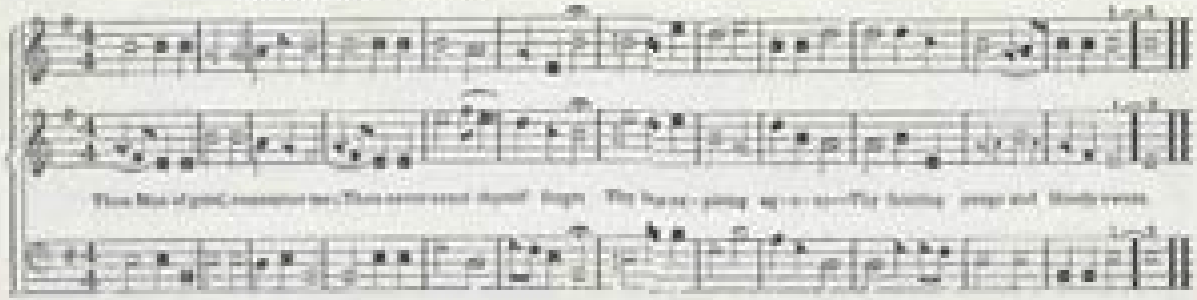


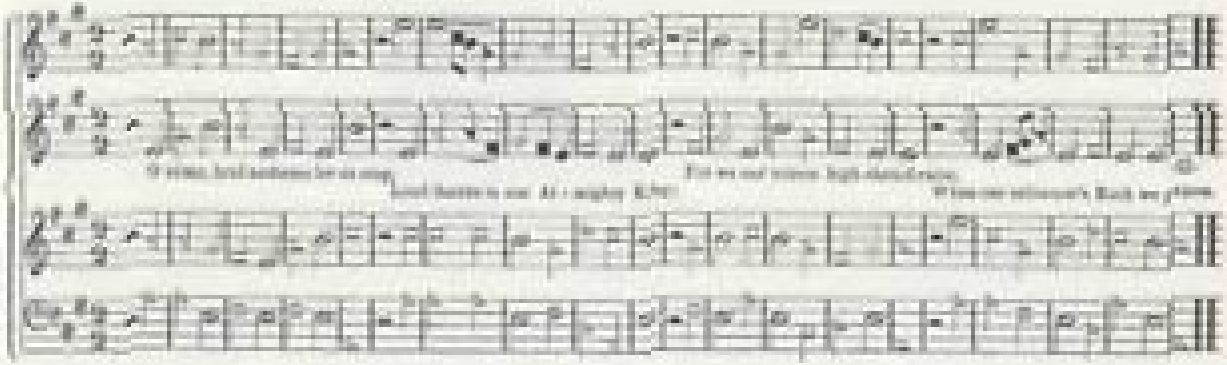
DEVOTION. L. M.



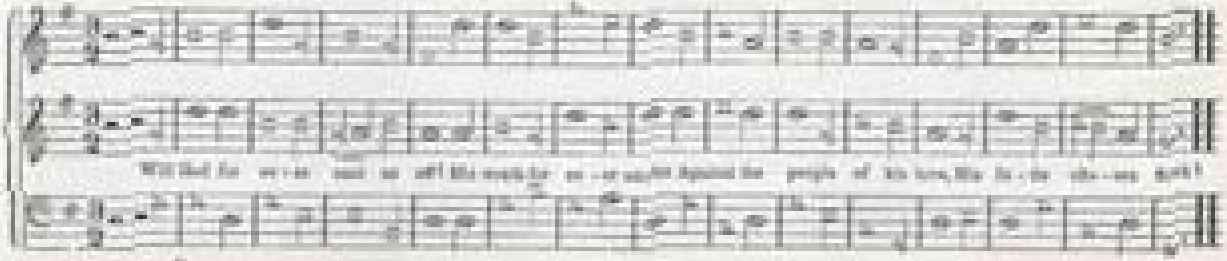
KEDRON. L. M.

Dare.



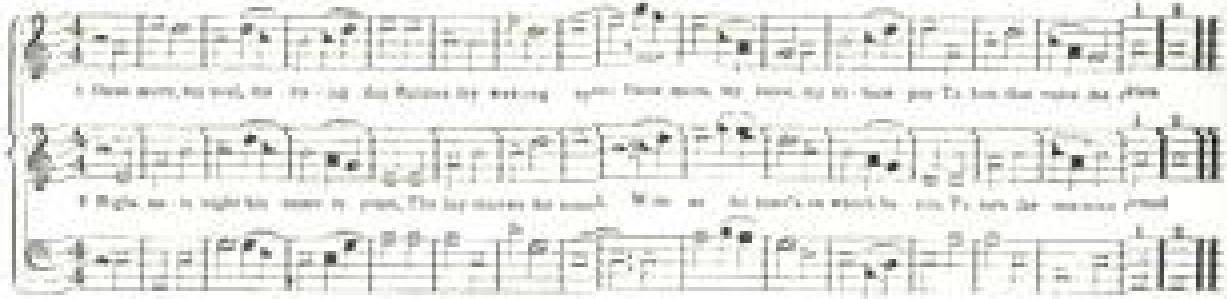


MEAR. C. M.



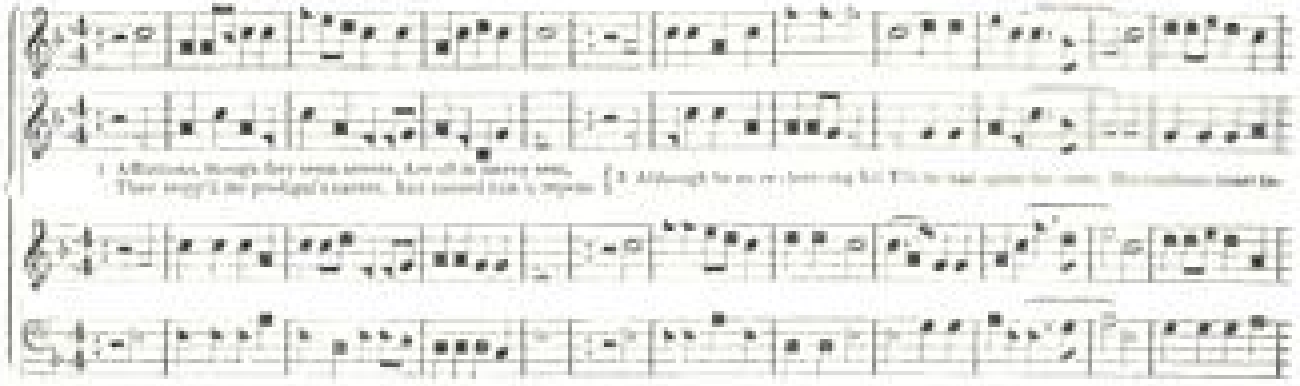
CONSOLATION C. M.

Hymn 8, B. Z. Watts Jones.



DISTRESS L. M.

Pinkham, 1200th Hymn.



1 Affections, though they seem severe, Are all in mercy sent,
They stopp'd the prodigal's career, But caused him to repent.

2 Although he so re-[illegible] hit [illegible]

3 What have I gain'd by sin, be said,
But hunger, shame, and fear!
My father's hours seconds with bread,
Whilst I am starving here.

4 I'll go and tell him all I've done,
Fall down before his face,
But worthy to be call'd his son,
I'll ask a servant's place.

5 He saw his son returning back,
He lack'd, he ran, he smiled,
And drew his arms around the neck
Of his rebellious child.

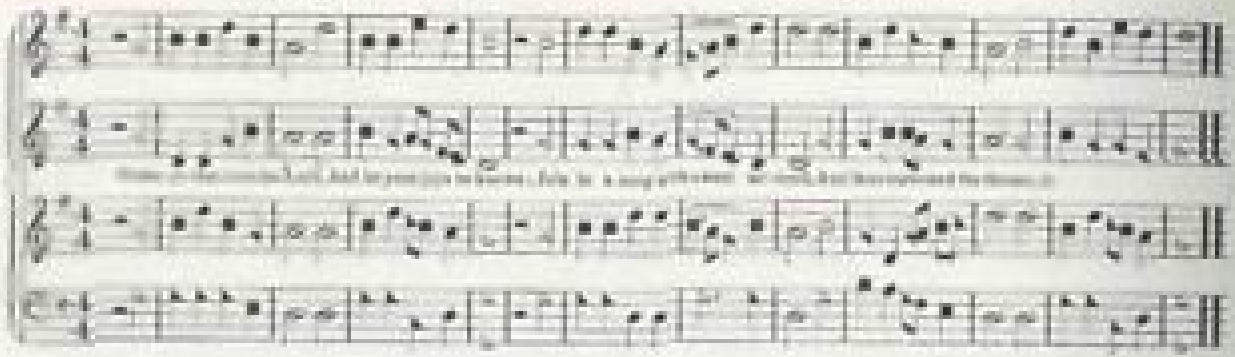
6 Father, I've sinn'd, but it begins?
And then the father sent:
Rejoice, my kinsmen! my son's alive,
For whom I mourn'd as dead.

7 Now let the hired call be stain,
Go spread the news around,
My son was dead, but lives again,
Was lost, but now is found.

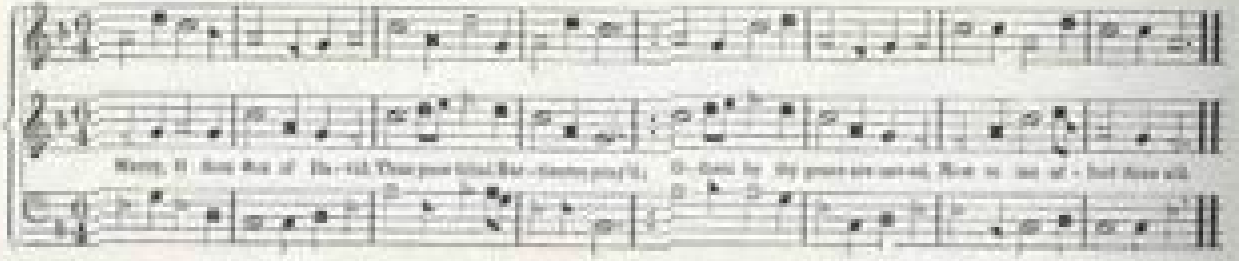
8 'Tis thus the Lord himself reveals,
To call poor sinners home;
Since then the father's love he feels,
And hate the sinner's name.

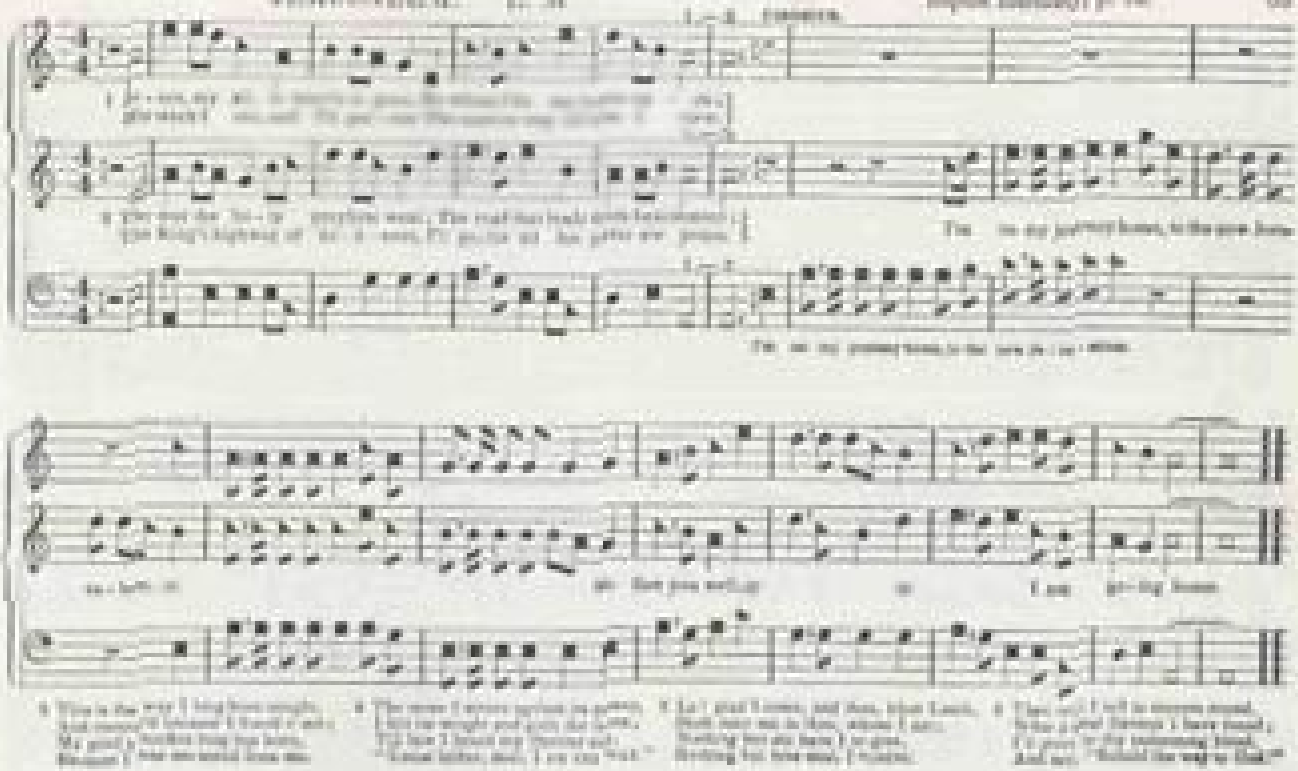
ALBION. S. M.

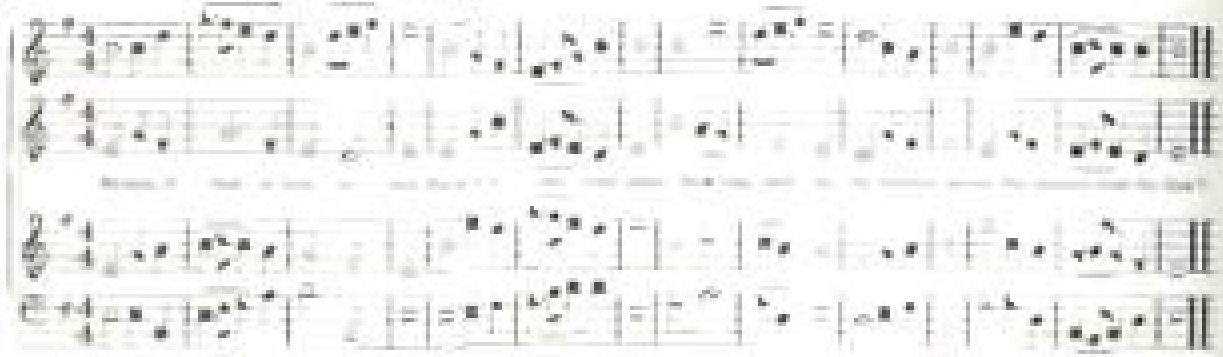
Psalmist, 787th Hymn. Arvel.



CHARLESTOWN. 8, 7.

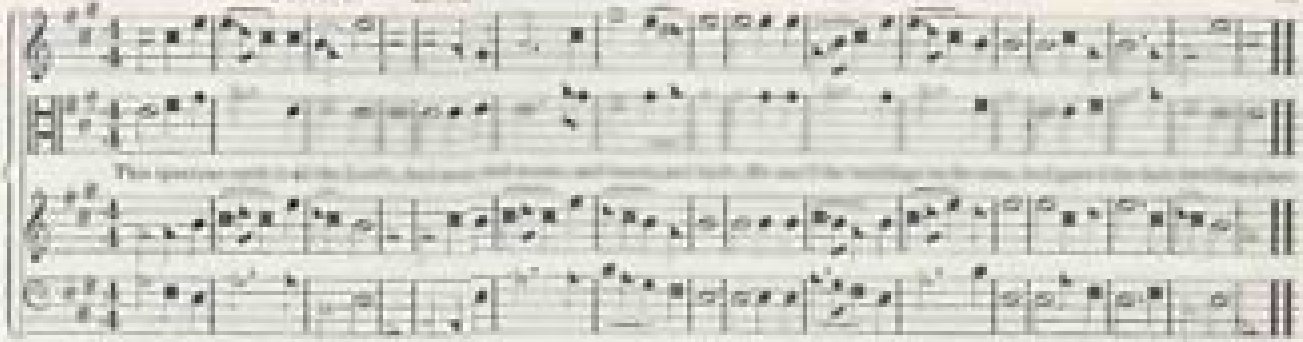



1. Je - ru - sa - lem, my ho - ly home, Whose name I love and
2. The saints in prayer ap - pear as one, And join their hearts and
3. Let peace within thy walls be found, Peace guard the
4. There will I tell to ev'ry friend, What
I. - 2. CHORUS.
I'm on my journey home, I'm on my journey home,
I'm on my journey home, I'm on my journey home,
sa - lem, Shout
pray'r as one, And
gates a - round, And
God has done for
Shout you well up
you well up
in
I am
go - ing home
go - ing home
1. Thus is the way I trod from youth, And many
2. The more I serve my God be pleased, I feel my
3. Let good things come, and ills, what I seek, Shall
4. Then will I tell to sinners round, What a dear Saviour I have found,

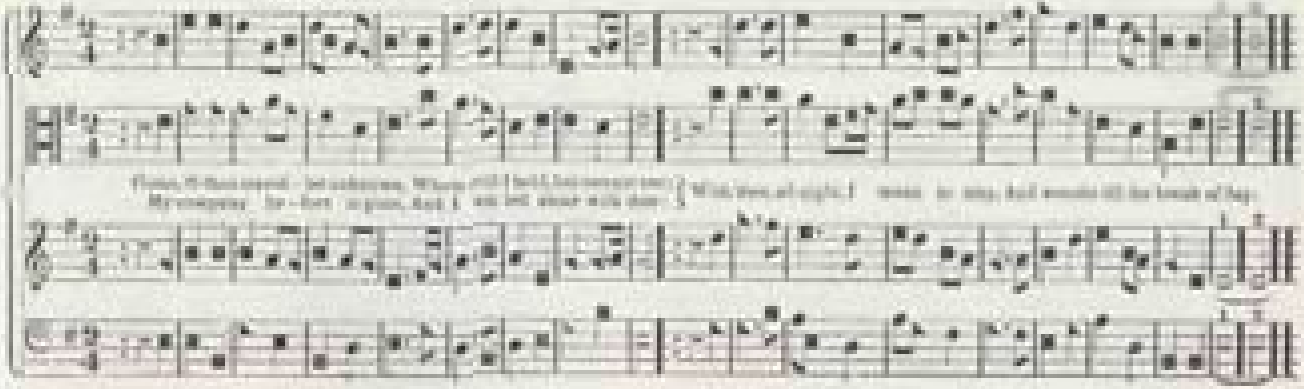


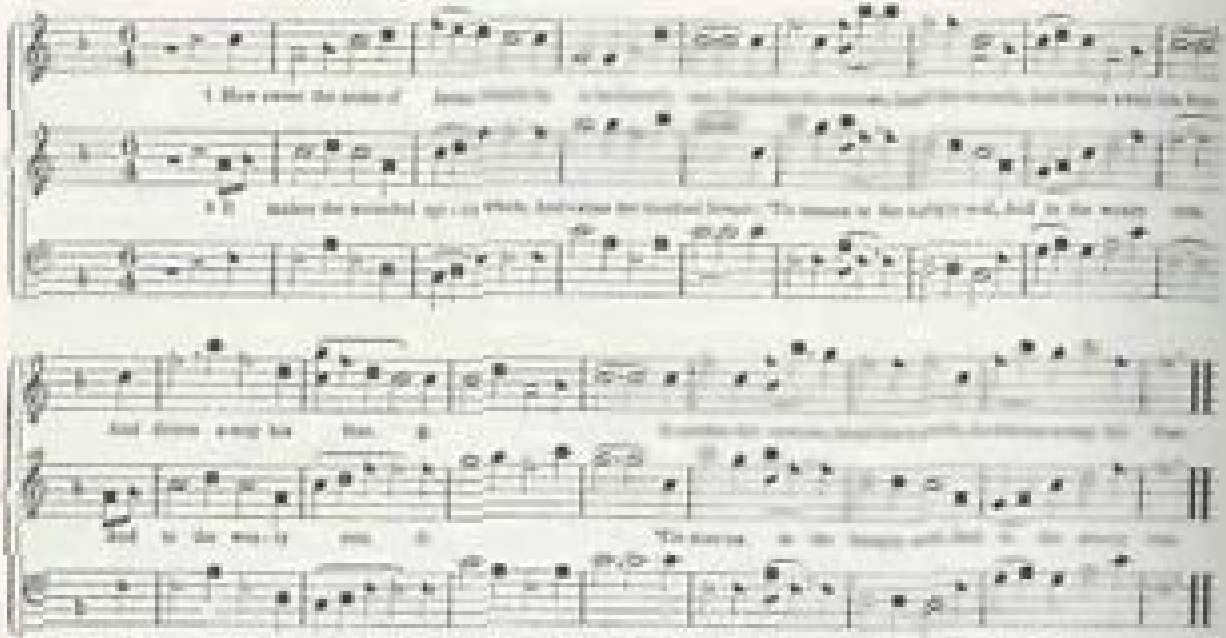
IMANDRA NEW

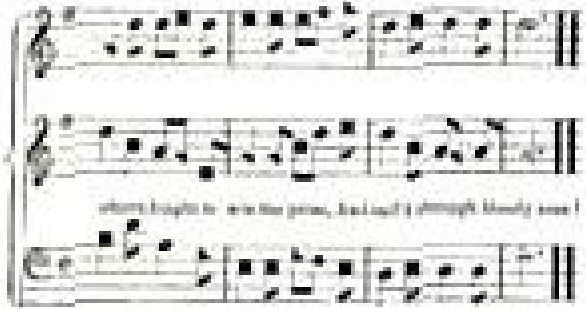
PARIS. L. M.



VERNON. L. M.





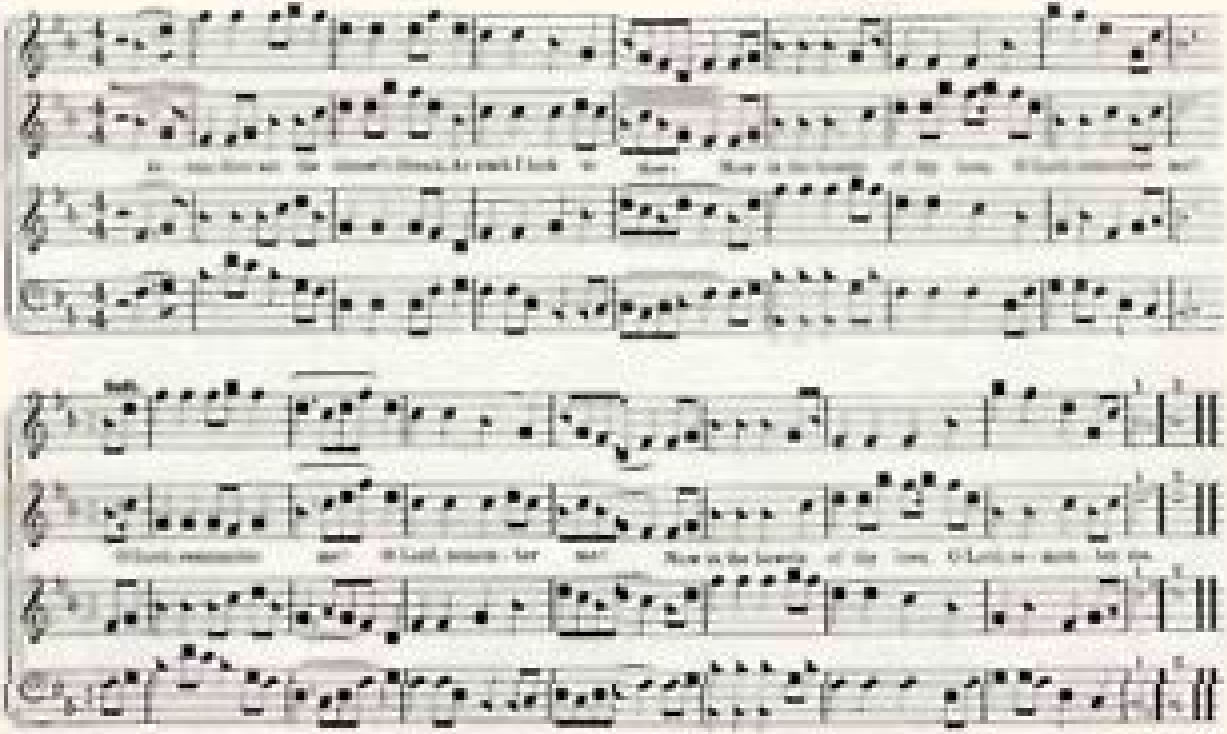


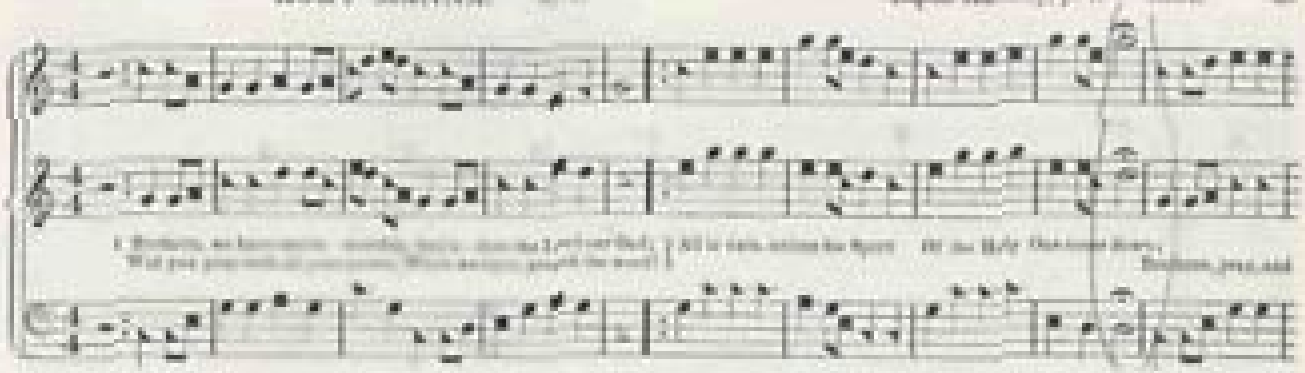
2 Are there no foes for me to face?
Must I not stem the flood?
Is there no battle to be fought in grace,
No hang'ring on of God?

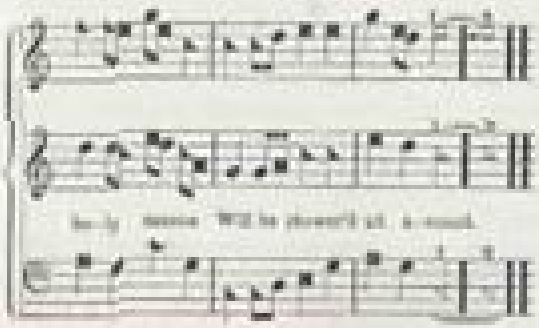
3 Were I more light, if I would reign on
Increase my courage, Lord.
I'll bear the toil, endure the pain,
Supported by thy word.

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

5 When that illustrious day shall rise,
And all those glories shine
In crowns of victory through the skies,
The glory shall be thine.







1. Brethren, we have met to worship, and to love and pray together,
Where the sons of God assemble, they may look for blessings hither;
All is ready, come to share them; O our Lord, in mercy bow;
Brethren, pray, and holy manna Will be showered all around.

2. Sinners, will you join and help us?
Many souls are cold as ice;
Will you help the trembling mourners,
Who are struggling hard with sin?
Tell them of the soul's Physician,
Tell them that he will be found;
Sinners, pray, and holy manna
Will be showered all around.

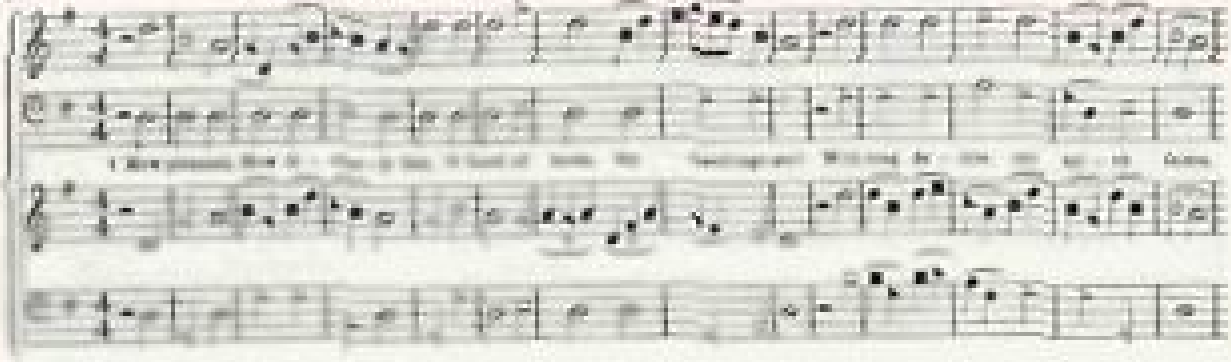
3. Saints, your mission sweet you know,
Pleading in the form of love;
Death is coming, hell is moving—
Can you bear to see them go?
Run your fathers, run our mothers,
And our children racing down;
Brethren, pray, and holy manna
Will be showered all around.

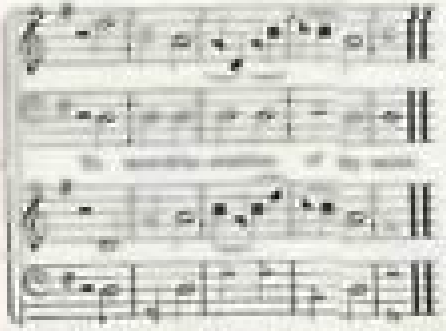
4. Is there here a trembling heart,
Sinking deep and tired with fears?
Is there here a weeping eye,
Pouring forth a flood of tears?
Brethren, join your cries to help them;
Sisters, let your prayers abound;
Pray, O pray, that holy manna
May be showered all around.

5. Let us love our God supremely,
Let us love each other too;
Let us love and pray for sinners,
Tell our God unto us things new;
Then he'll cast an anchor to us,
As his spirit wafts us down;
Glory will our bosoms fill, and songs be
With sweet voices all around.

PORTUGAL. L. M.

Florilo





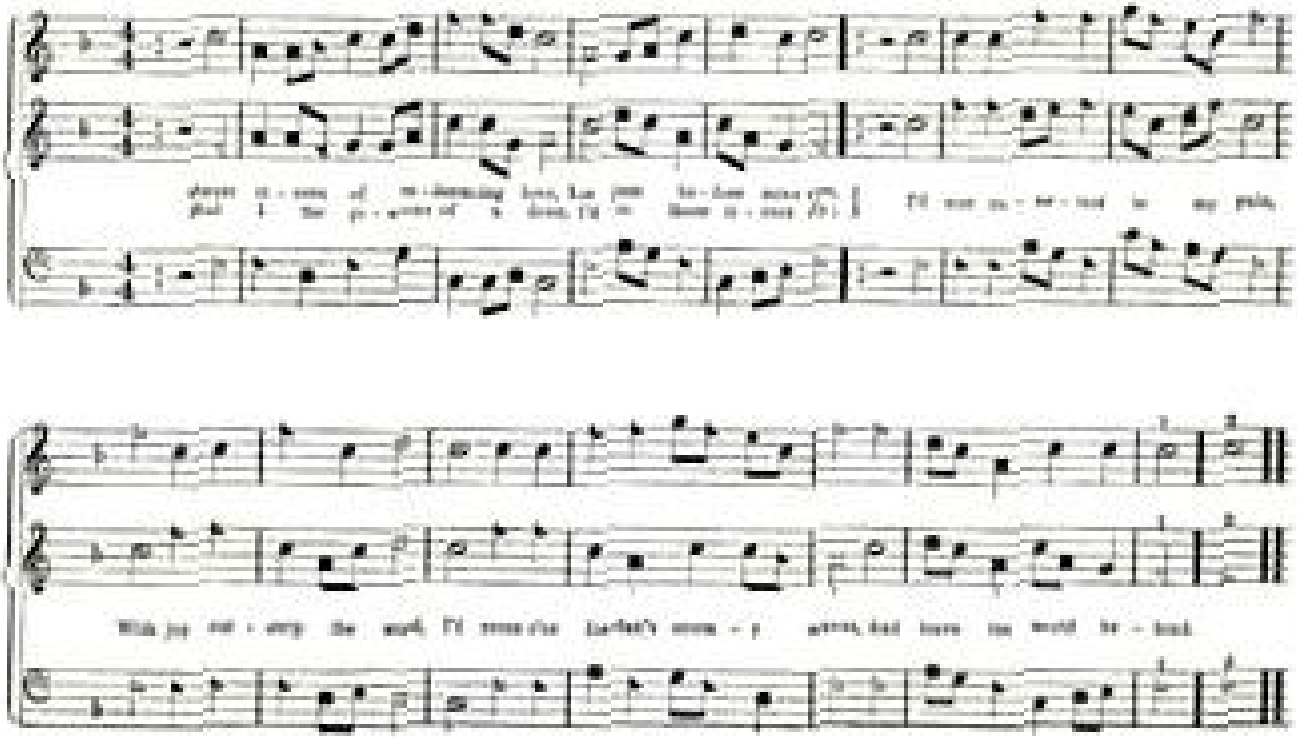
3 My heart would rest in thine abode,
My panting head enjoy out God:
My God! my King! why should I be
So far from all my joys my dear!

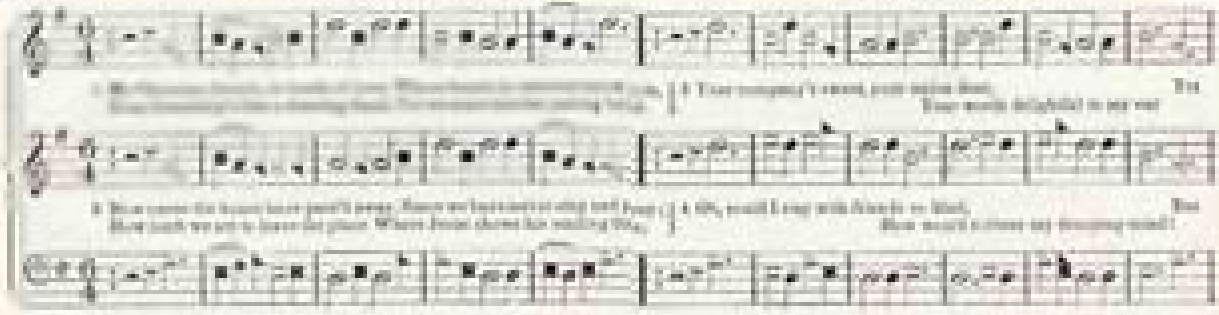
4 Blest are the souls that find a place
Within the temple of thy grace;
There they behold thy glorious rays,
And seek thy face, and learn thy praise.

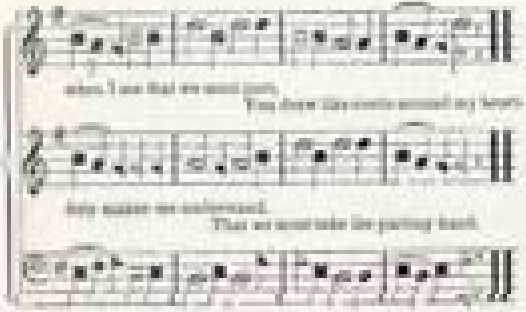
5 Blest are the men whose hearts are set
To find the way to Zion's gate,
And in their strength and through the road
They rise upon their heavenly God.

6 Cheerful they walk with growing strength,
Till all shall meet in heaven at length,
Till all before the God appear,
And join in solemn worship there.

SWEET RIVERS. C. M.







1 And since it is God's holy will,
We must be parted for a while,
In every [illegible], all as one,
We'll say, our Father's will be done.

2 My [illegible] friends, in Christian love,
Who seek [illegible] in the skies,
Fight on, we'll gain that happy shore,
Where parting will be known no more.

3 How oft I've seen your flowing tears,
And heard you all your hopes and fears!
Your [illegible] with [illegible] seen in flame,
Which [illegible] we'll meet again.

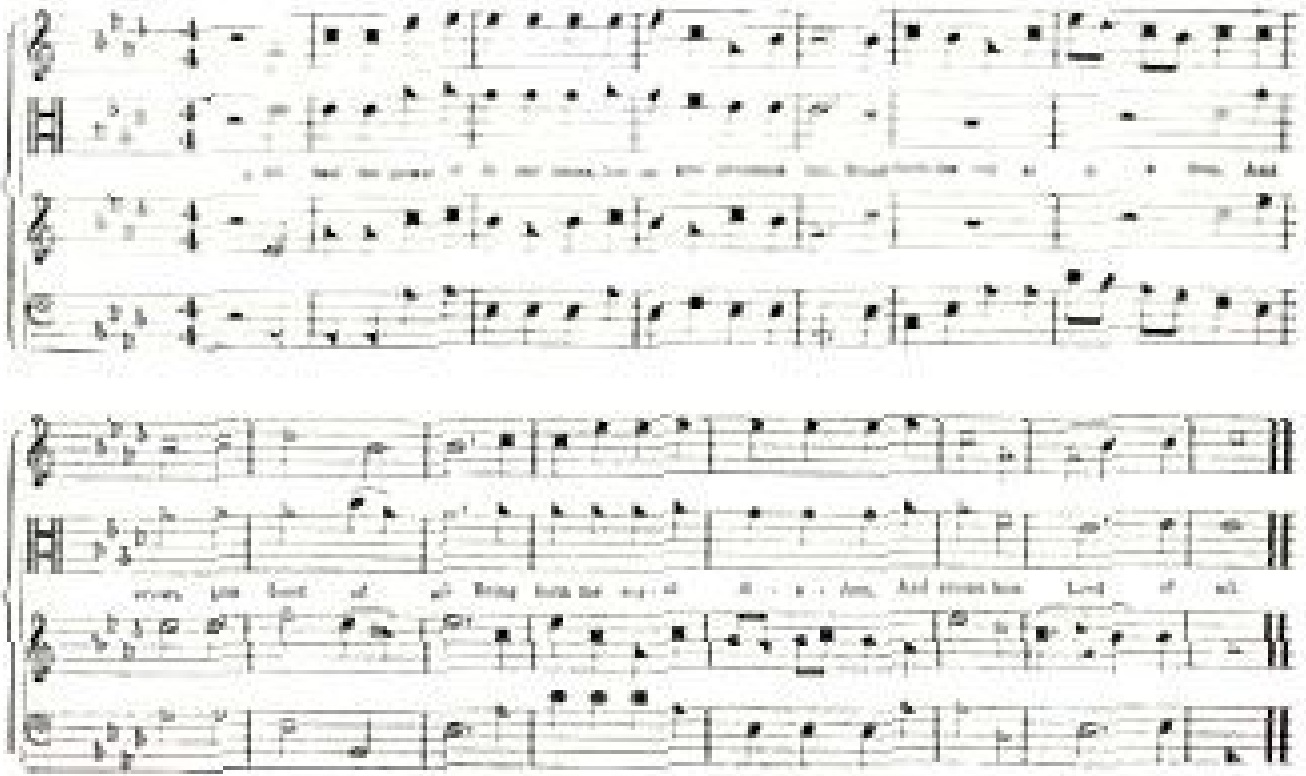
4 To [illegible] [illegible], lift up your eyes
To [illegible] in the skies;
[illegible] in Canaan's land
We'll no [illegible] take the parting hand.

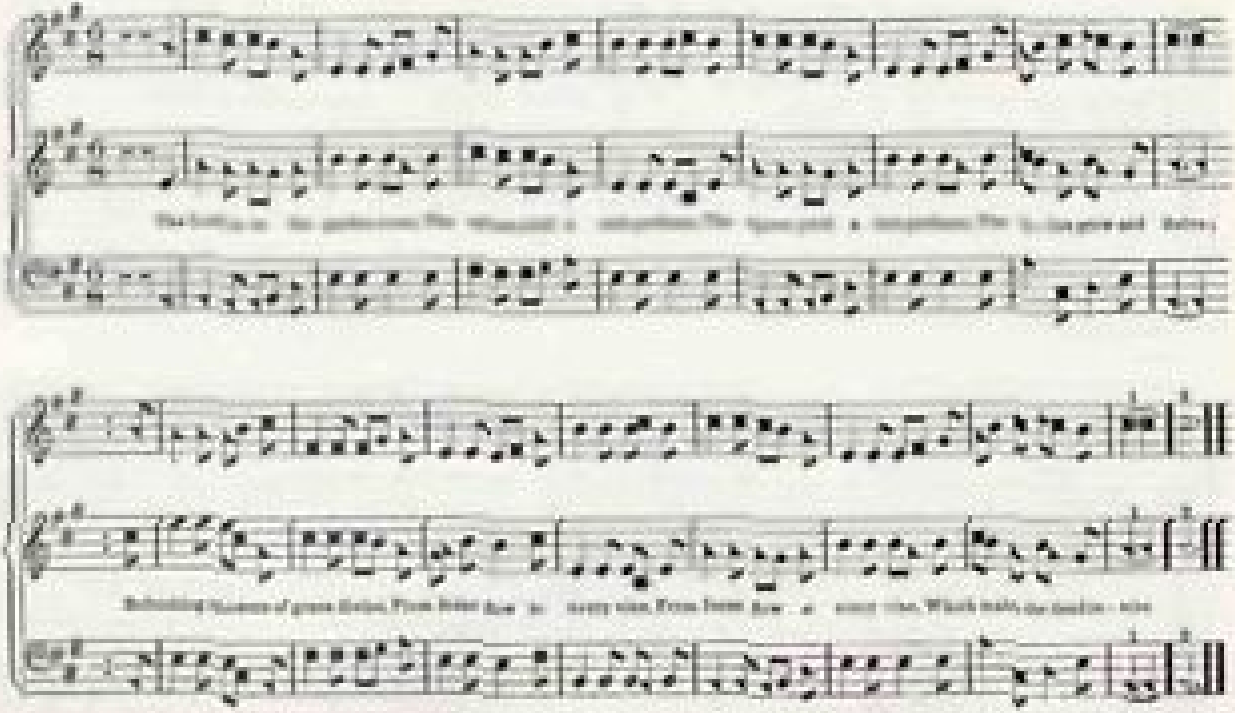
5 And now, my friends, both old and young,
I hope in Christ you'll still go on;
And if on earth we meet no more,
O may we meet on Canaan's shore.

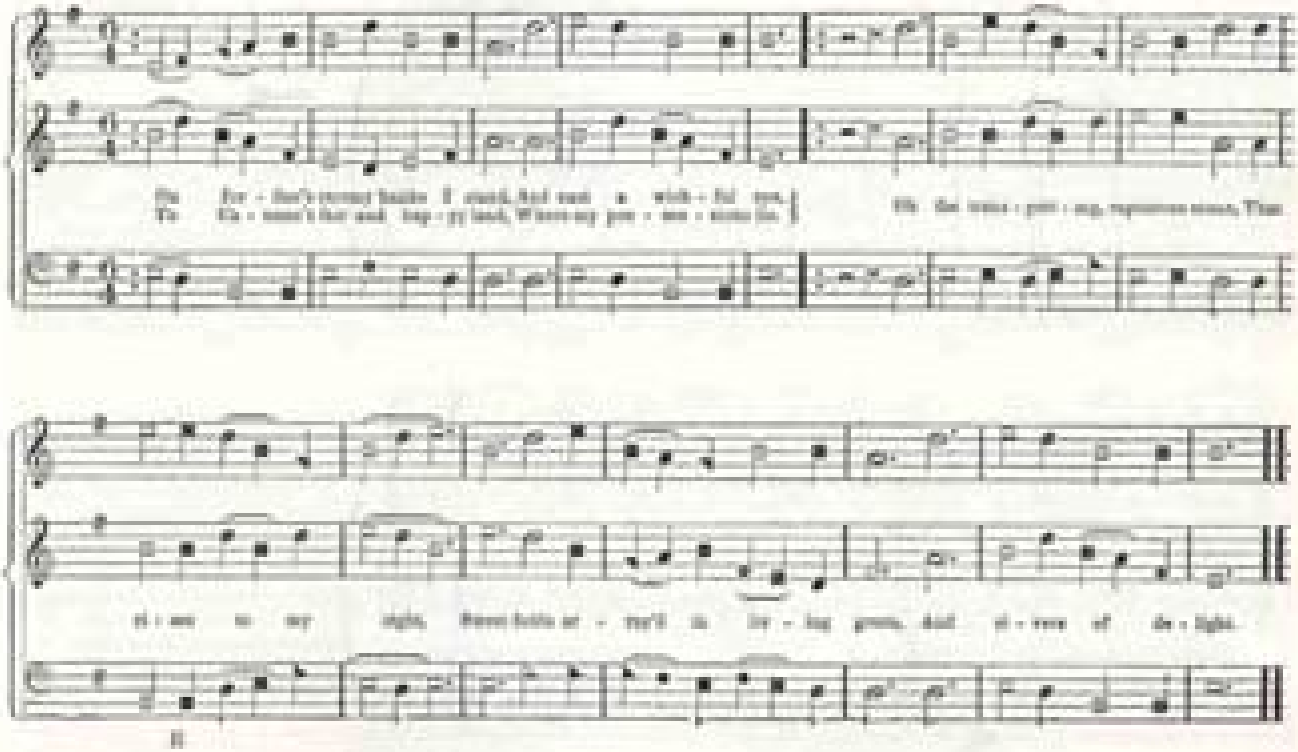
6 I hope you'll all remember me,
If you on earth no more I see;
An interest in your prayers I crave,
That we may meet beyond the grave.

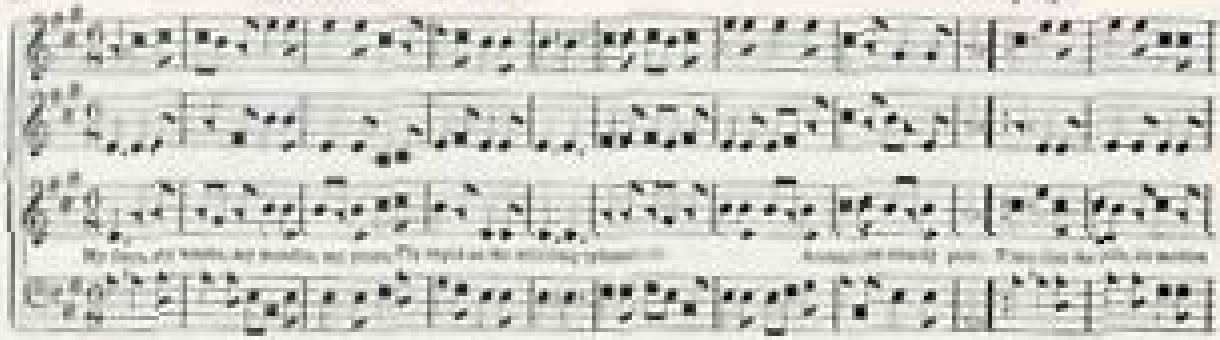
7 [illegible] day! O [illegible] hope!
My soul [illegible] at the [illegible],
Where, on that happy, happy land,
We'll no more take the parting hand.

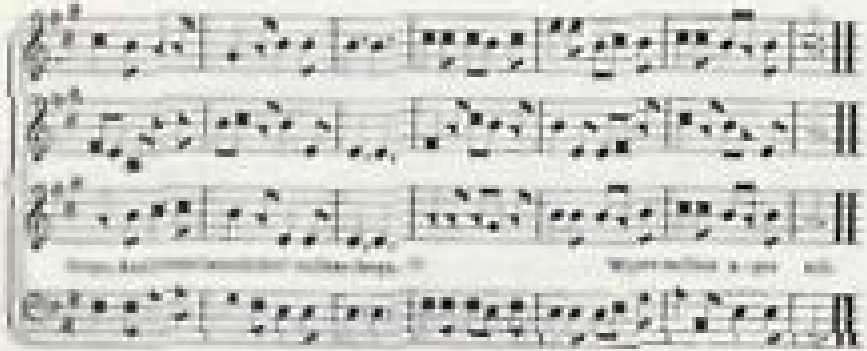
8 But with our [illegible], [illegible],
We'll [illegible] and [illegible] with one [illegible];
And [illegible] we'll all [illegible] [illegible],
So, [illegible] Christians, [illegible] we!





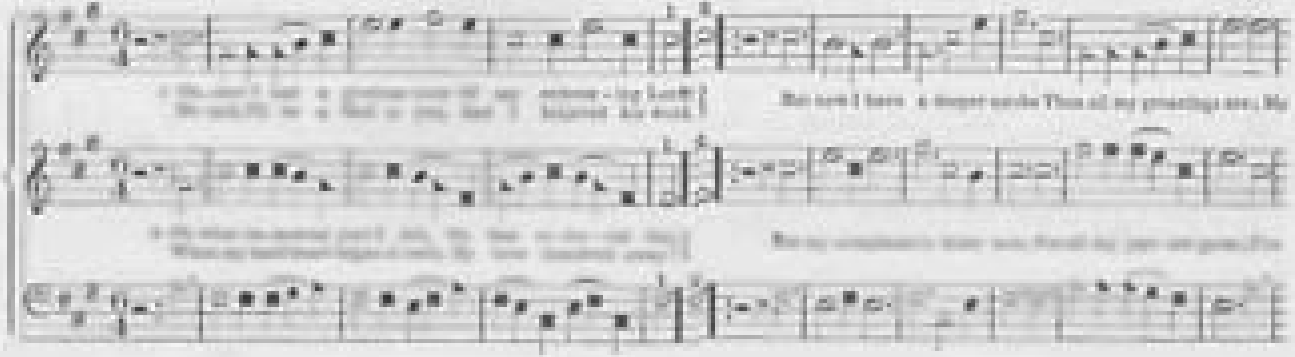

Do for - fun's rummy banks I stand, And cast a wish - ful eye,
To Ca - nan's fair and hap - py land, Where my pre - sen - tions lie.
Oh the trans - port - ing, rapturous scene, That
ri - ses to my sight, Sweet fields ar - ray'd in liv - ing green, And ri - vers of de - light.

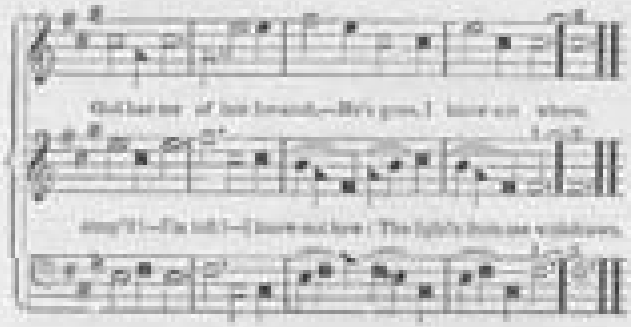




1. The green is near the [illegible] sun,
How swift the moments [illegible] forward
And whisper, as they fly
Technicking man, remember this,
Though fond of [illegible] bliss,
That you must [illegible] and die.

2. My soul, amend the [illegible] wall,
Thine earthly [illegible] shortly fall,
And thou must take thy flight
Beyond the [illegible] blue,
To sing above, at angels [illegible]
Or sink in endless night.





2 Once I could joy the scene to seek,
(to see that were most dear,)
I then could stop to mark their fate,
And shed a pitying tear:
But now I leave them on the rock,
And with them perish every
My covetousness's quickness,
(of which I've sought to say.

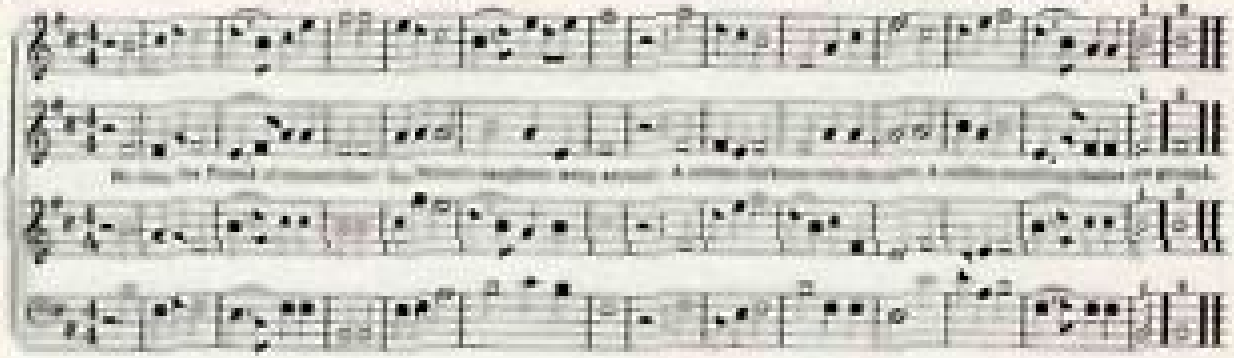
3 I might would weaken after dying men,
And long'd them weigh to win,
I would for their poor children,
And would them of their sin:
But both to death's so common grown,
Although they're doomed to ruin,
My pencils can't their cause to please—
(my tears have fall more upon.

4 I forward go to God's way,
But can't persuade him there;
Then backwards on the road I weep,
But cannot find him there:
On the left hand, where he doth work,
Among the wicked ones,
And on the right, I find him not,
Among the Saviour's line.

5 What shall I do, brethren? I'm done,
And ruin is deep despair!
Will he for ever wear a frown,
But hear my doubt pray'r?
Yes, he will, yes he will speak to me,
He knows the way I've wander'd,
And when I'm cast indiscreetly,
I shall count forth as gold.

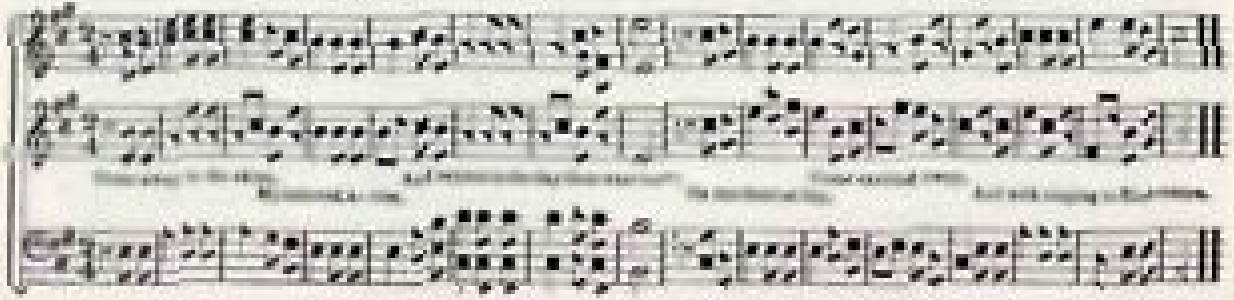
SALEM. L. M.

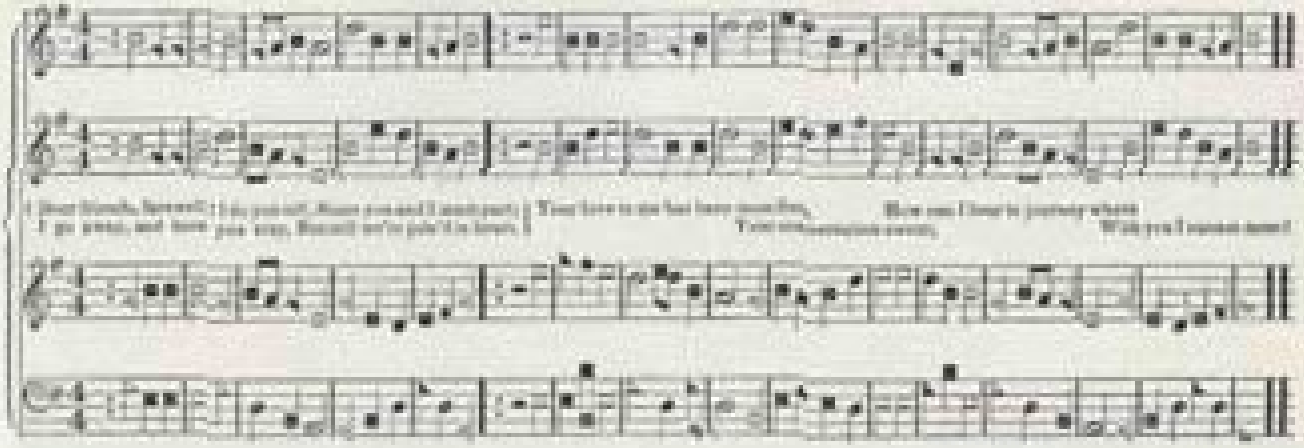
Meth. H. B. p. 455, and Psalmist, 1324 Hymn.



MIDDLEBURY. 8, 6, 9.

Meth. Hymn Book, p. 357.



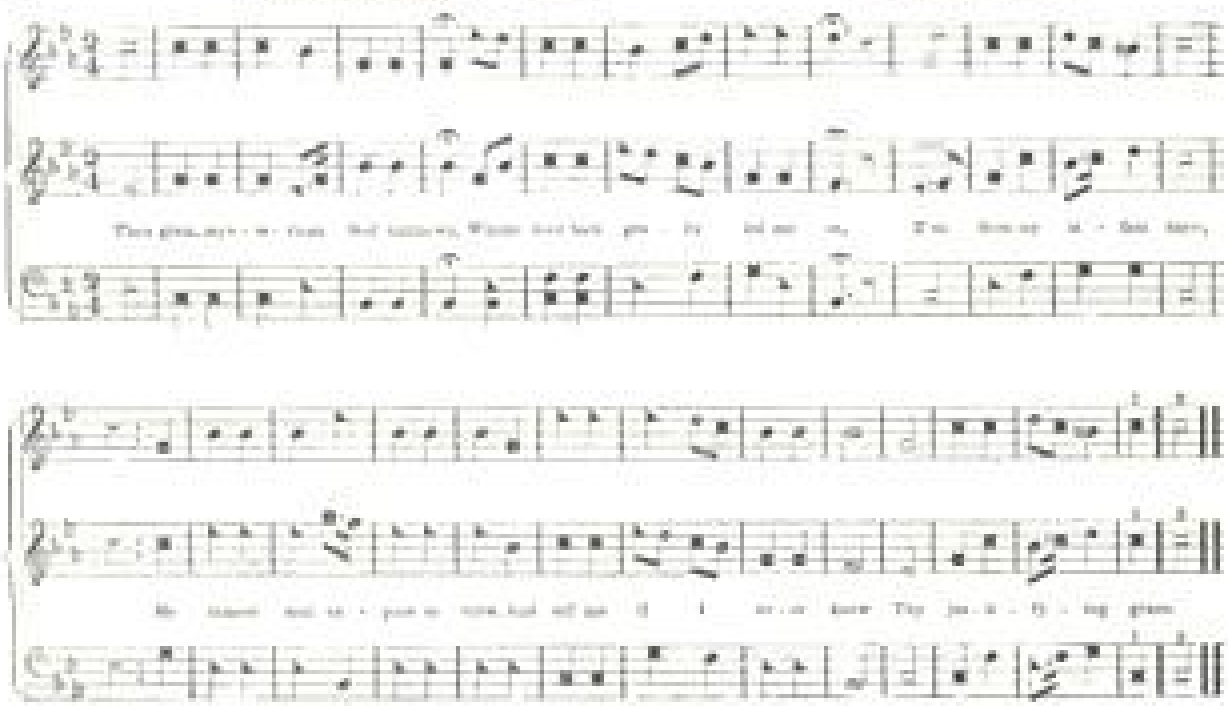


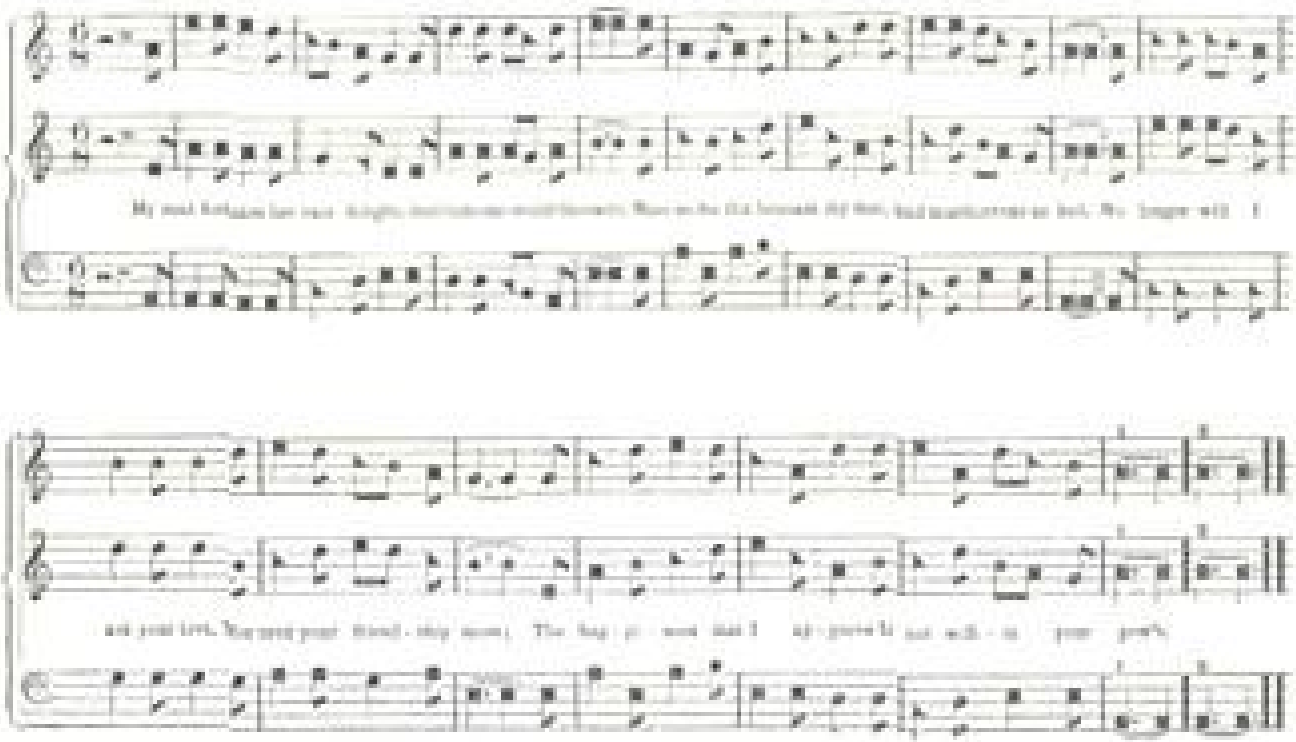
1. Yet do I find my heart inclined
To do my work blithe;
When Christ doth call, I must I shall
Be ready then to go.
I leave you all, both great and small,
In Christ's everlasting arms,
Who can you save from the wild grave,
And shield you from all harms.

2. I trust you'll pray, both night and day,
And keep your garments white,
For you and me, that we may be
The children of the light.
If you die first, meet you must,
The will of God be done;
I hope the Lord will you reward,
With an immortal crown.

3. If I'm call'd hence a while I am gone,
Straight to Heav'n for me;
I hope to sing and praise my King
To all eternity.
Millions of years over the spheres
Shall pass in sweet repose,
While heavy night wears my night
Thy sacred Hymn finishes.

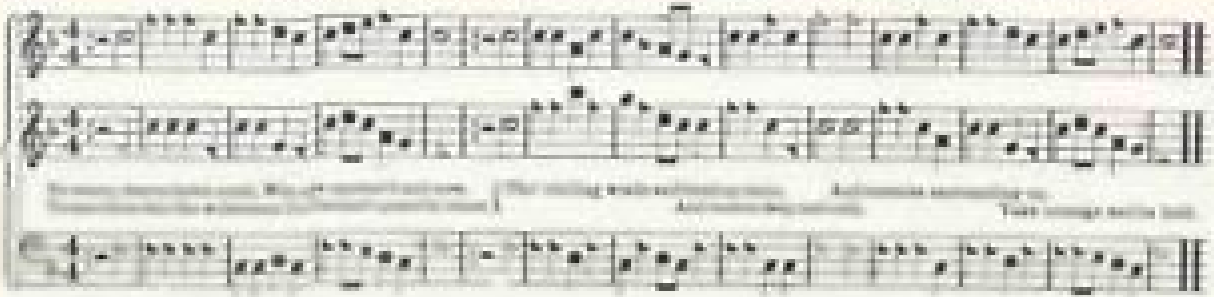
4. I long to go—dear friends, farewell, we,
My soul will be at rest;
No more shall I complain or sigh,
But unto the heavenly host
O may we meet, and be complete,
And sing together there,
And serve the Lord with one accord,
And so, dear friends, farewell!





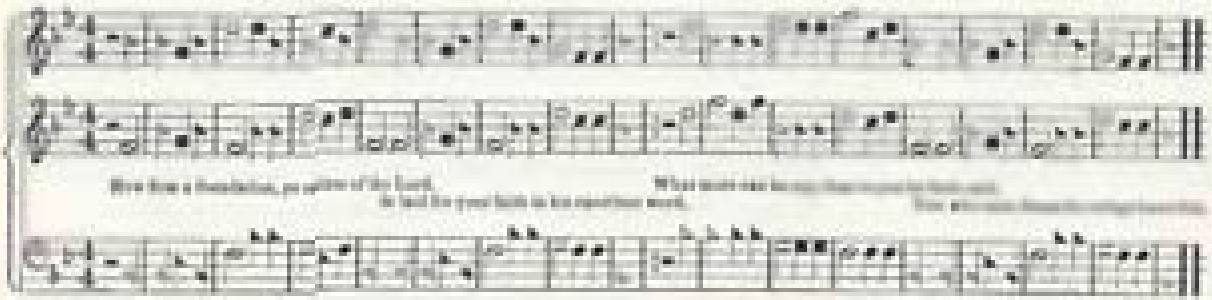
THE WEARY SOULS. C. M.

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

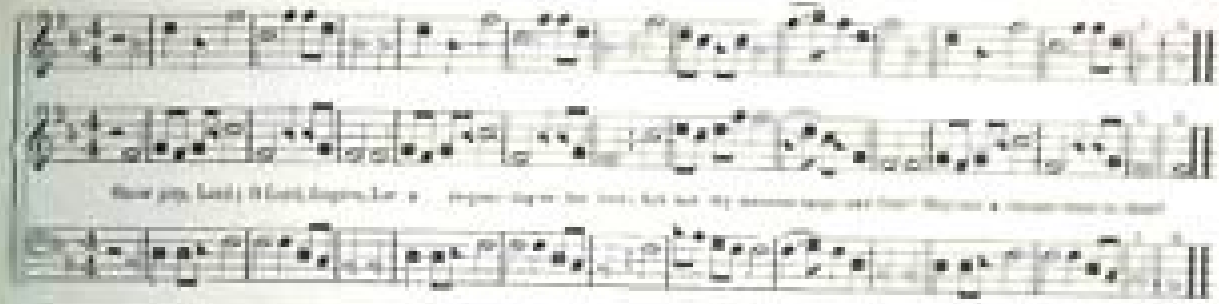


BELLEVUE. 11a.

Mason's Cluster, p. 411. S. Chandler.

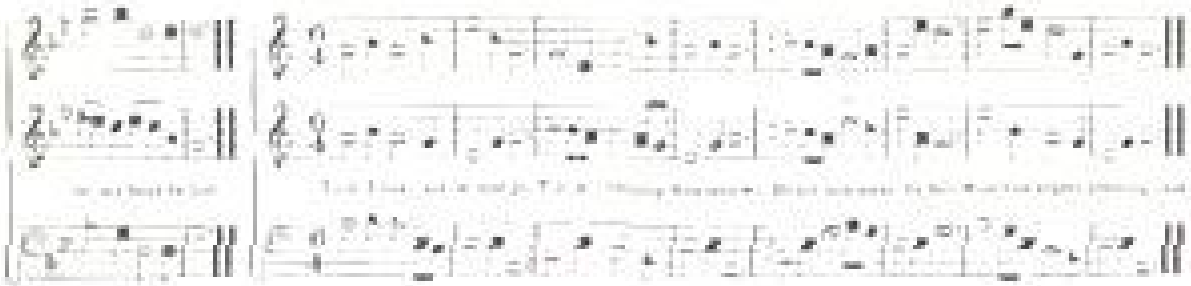


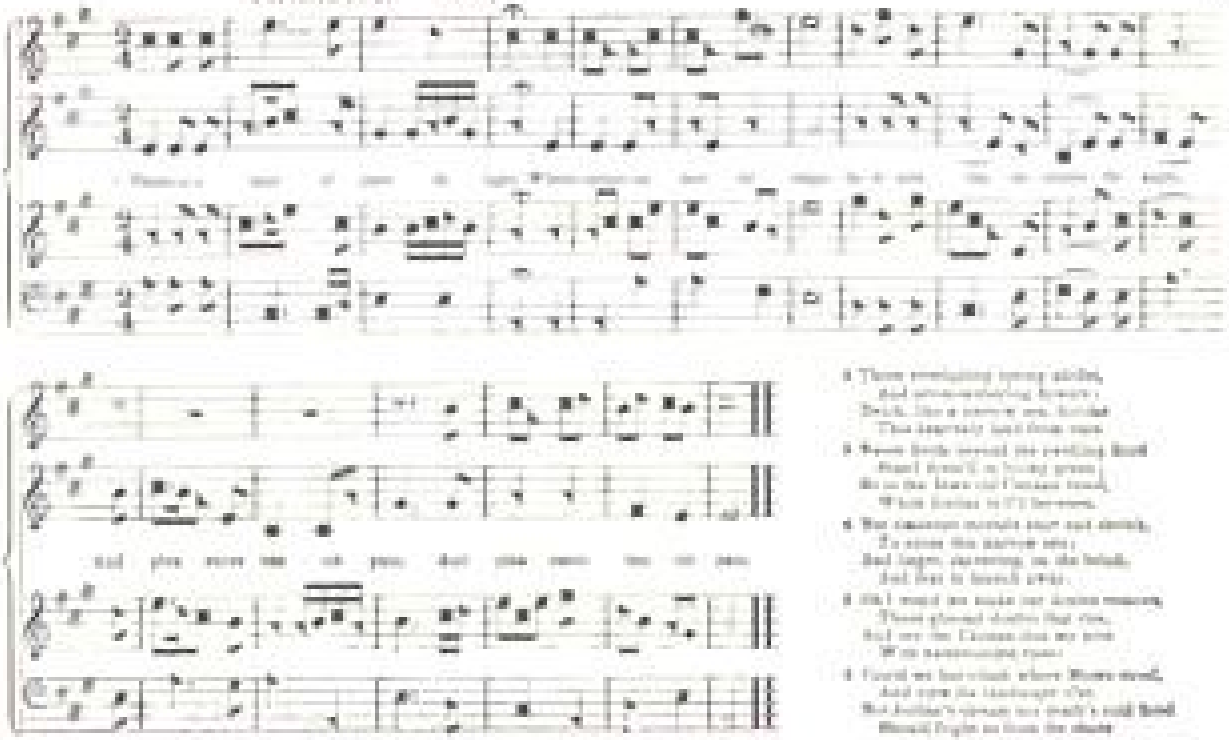
CUSSETA. L. M.



ARLINGTON. C. M.

KING OF PEACE 74





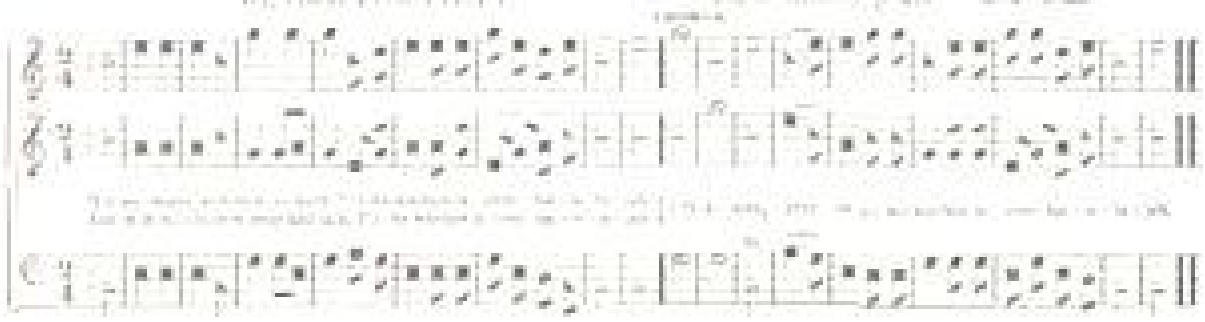
4 There everlasting spring abides,
And never-withering flowers:
Death, like a narrow sea, divides
This heavenly land from ours.

5 Sweet fields beyond the swelling flood
Stand dressed in living green;
So to the Jews old Canaan stood,
While Jordan rolled between.

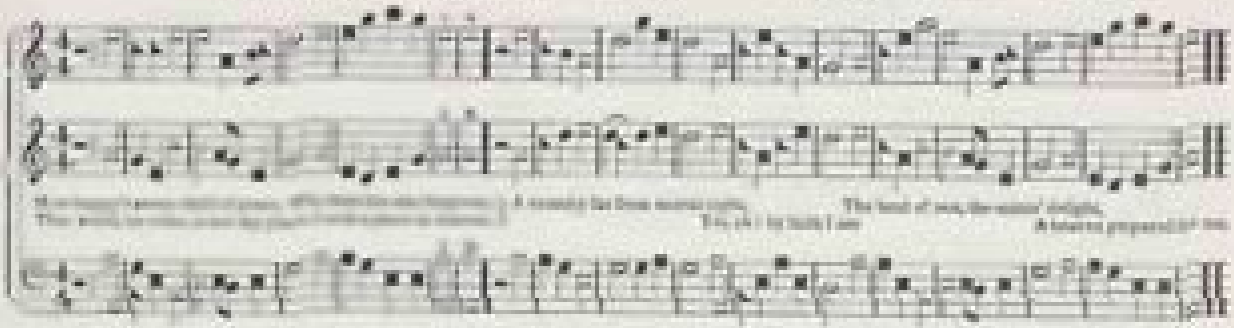
6 But timorous mortals start and shrink
To cross this narrow sea;
And linger, shivering on the brink,
And fear to launch away.

7 O! could we make our doubts remove,
Those gloomy doubts that rise,
And see the Canaan that we love
With unbeclouded eyes;

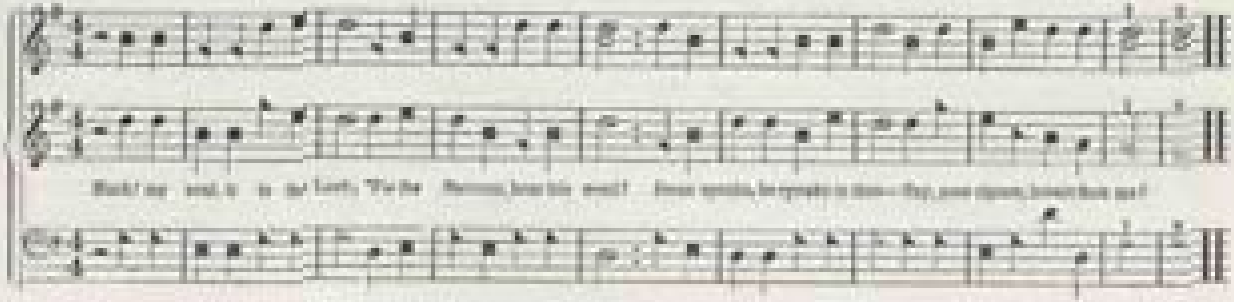
8 Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's stream nor death's cold flood
Should fright us from the shore

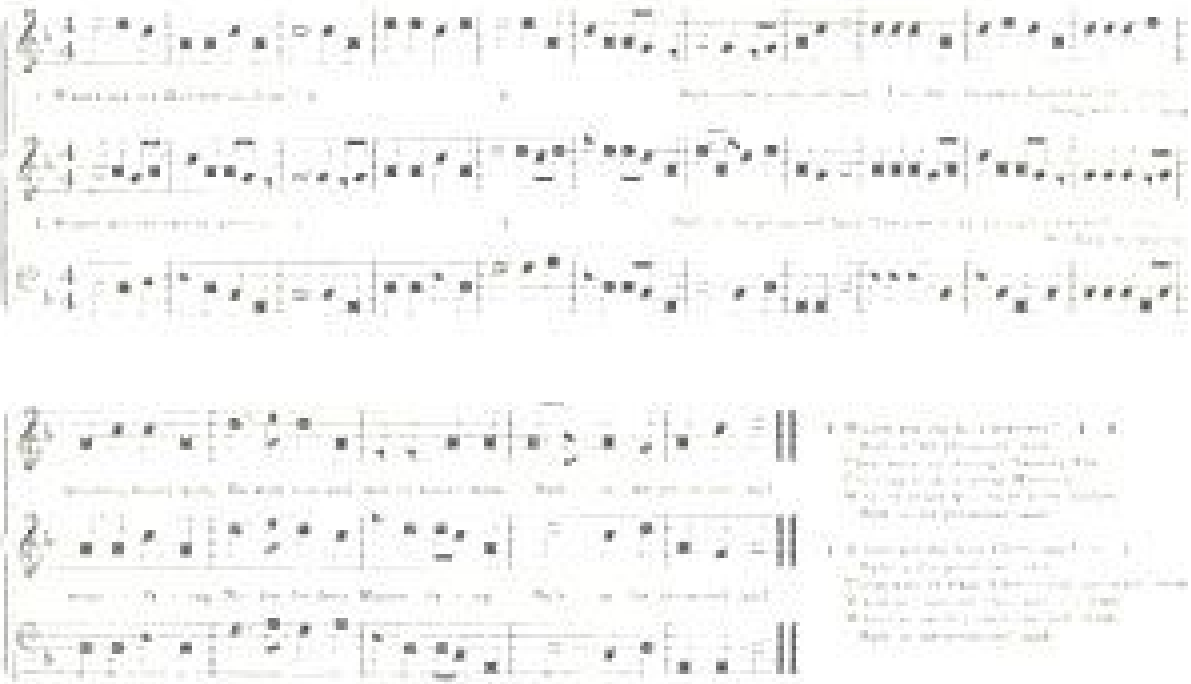


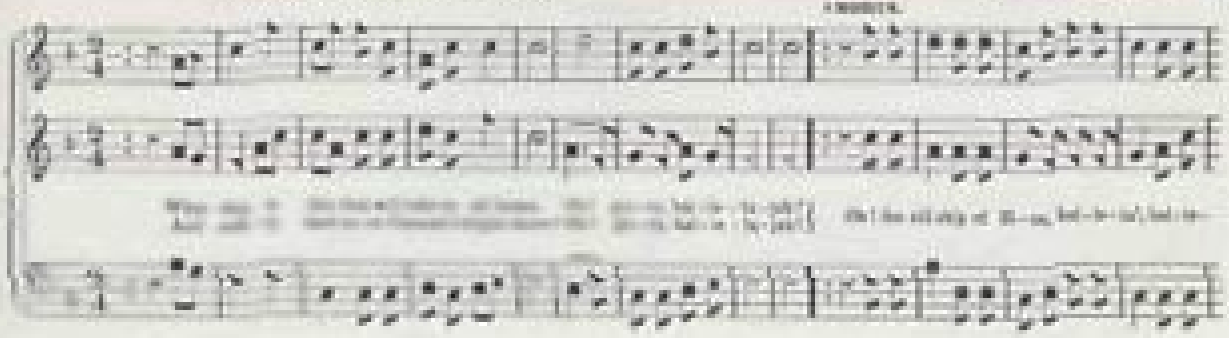
THE CHILD OF GRACE. C. M. D. Mercer's Chaster, p. 348. E. J. King. 77



TALBOTTON. 7s. Baptist Harmony, p. 141. E. J. King.







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

2 She landed all who are gone before, Oh! &c.
And yet she's able to land still more. Oh! &c.
Oh! the old ship, &c.

3 No wrecks on sand-bars or dangers around, Oh! &c.
For Jesus is our Captain and Friend. Oh! &c.
Oh! the old ship, &c.

4 She's waiting now for a homeward gale, Oh! &c.
Moments I see her now bringing her sail. Oh! &c.
Oh! the old ship, &c.

5 Her sails are spread, see how gently she moves, Oh! &c.
Her landing harbour is Heaven above. Oh! &c.
Oh! the old ship, &c.

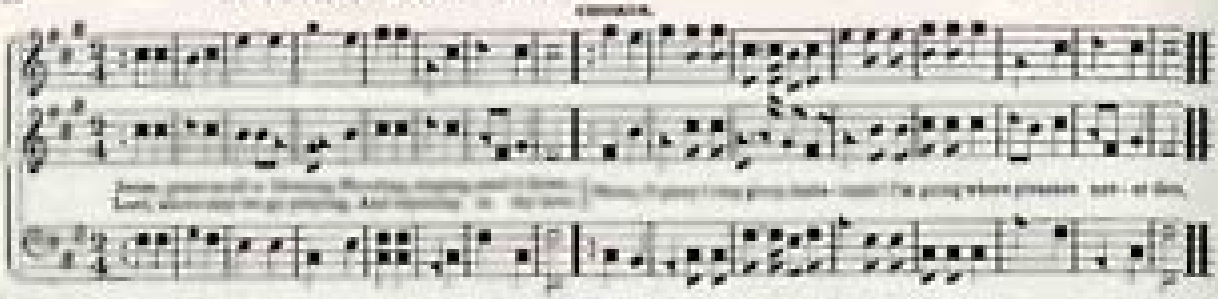
6 When will the glad Christmas in whom above, Oh! &c.
Then'll shout, hey'll sing, they'll be weeping in love, Oh! &c.
Oh! the old ship, &c.

7 Should you arrive from then before I do, Oh! &c.
Before them that I am coming there too. Oh! &c.
Oh! the old ship, &c.

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

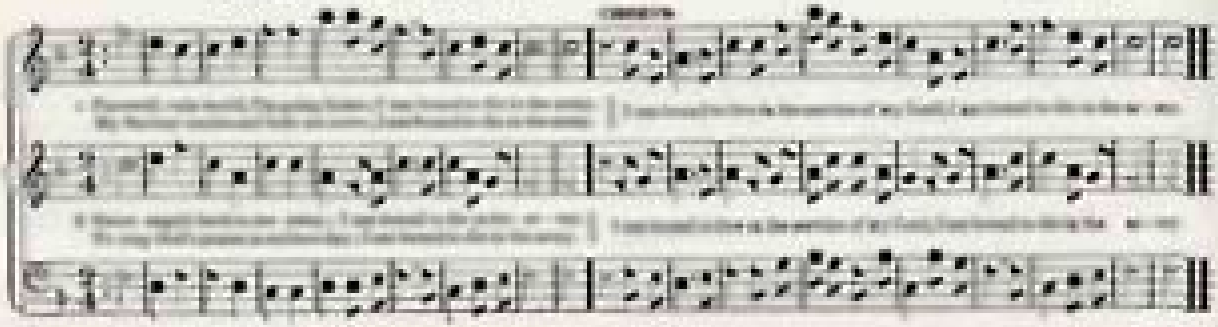
SHOUTING SONG. 7 & 8

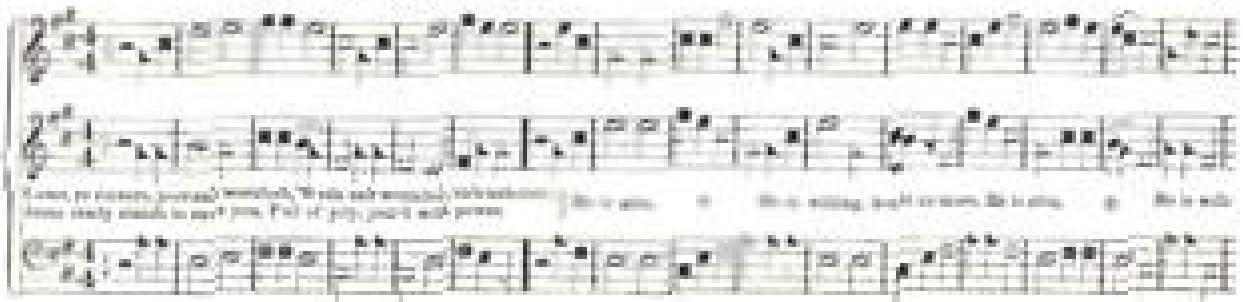
E. F. Hide



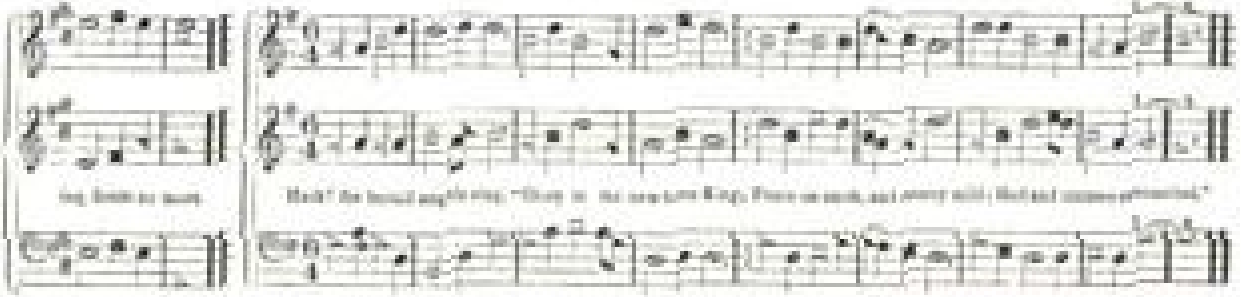
SERVICE OF THE LORD

E. J. King



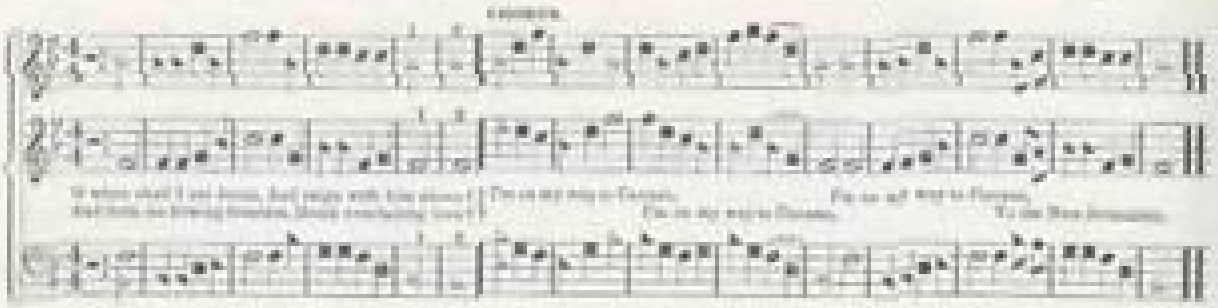


COOKHAM 7s. Psalmist, 107th Hymn.



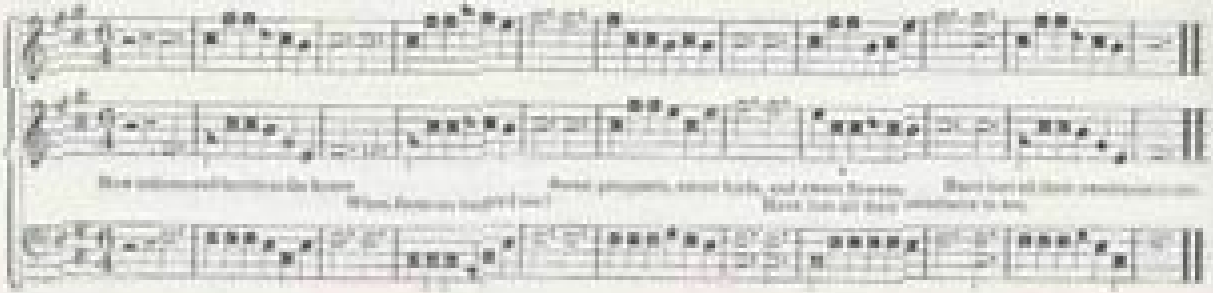
BOUND FOR CANAAN

Master's Chaster, p. 106. C. J. Eng.

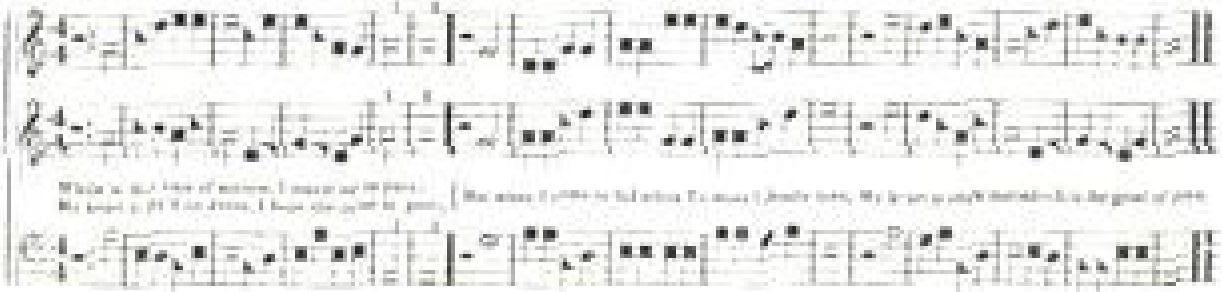


EDGEFIELD. 8s.

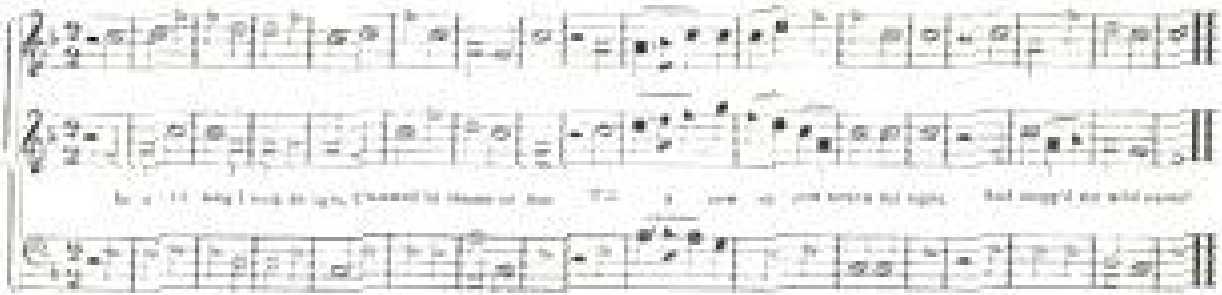
J. T. White.

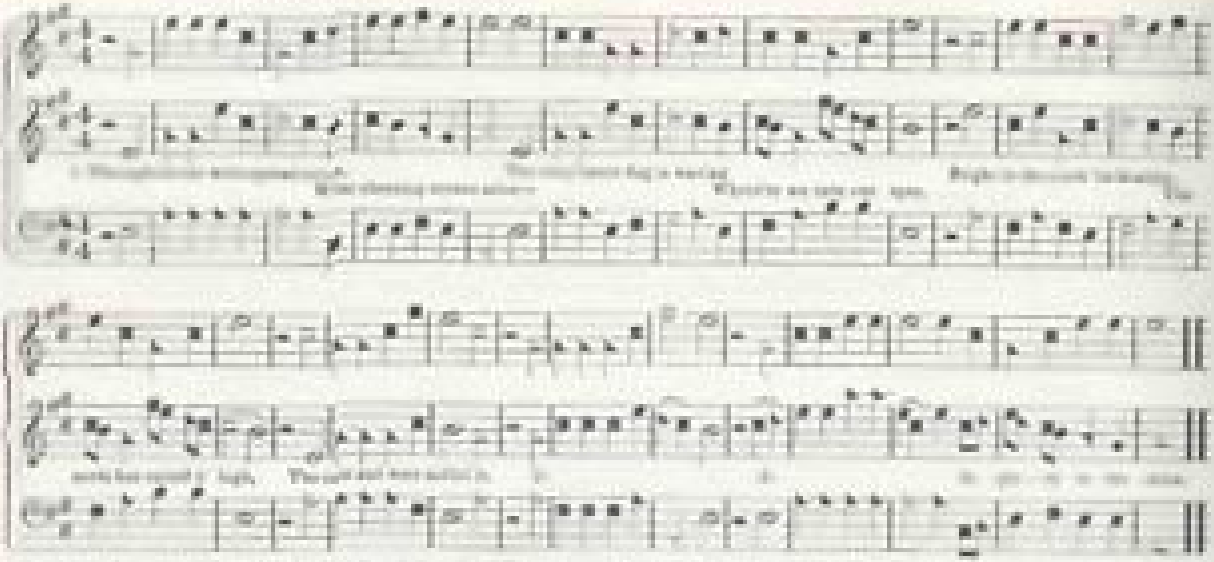


VALE OF SORROW P. M. [illegible] Harmony, p. [illegible] B. F. White



HARRIS C. M. [illegible] Songster, p. [illegible] J. T. White



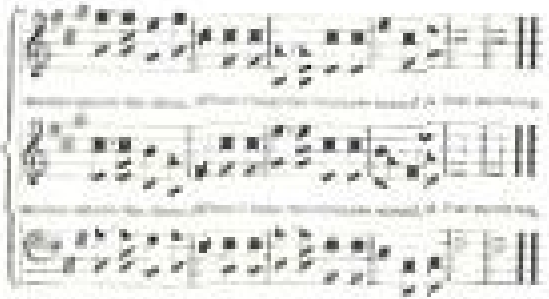


1. The darkest clouds are dreamed
   Around the human mind,
Reserved in store among them
   From our blessed land,
From many aching souls,
   From city, town, and plains—
The sun is bright, because
   From God's dominions reign.

2. While through the gifts of Heaven
   So many hearts are stuck,
And God's abundant blessing
   Our thankful voices awaken—
In vain, with tears I would implore
   For all those mercies more,
While Gratitude, in fond Confusion,
   Bow down, the burden of woe.

3. Hail, ye, whose souls are lighted
   With wisdom from on high—
Shall we to men benighted,
   The lamp of life deny?
All, all our powers employing,
   Be incense shall ascend,
'Till ev'ry string is tuned
   Shall hear the Creator's praise.

4. While, with ye waters, the rocks,
   And you mountains rude,
'Till, like a sea of praise,
   Is proclaim'd from pole to pole,
'Till the last wonderful Redeemer
   His throne shall fully
And sing heaven, ev'rywhere is,
   Throughout the heavenly reign.

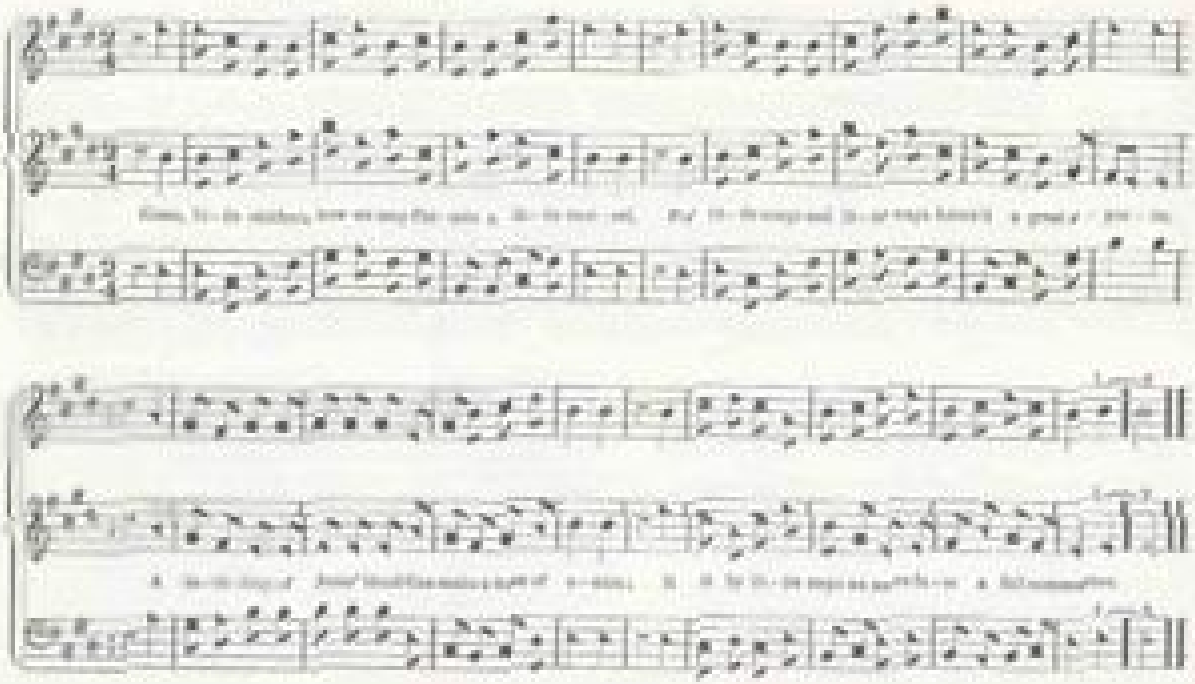


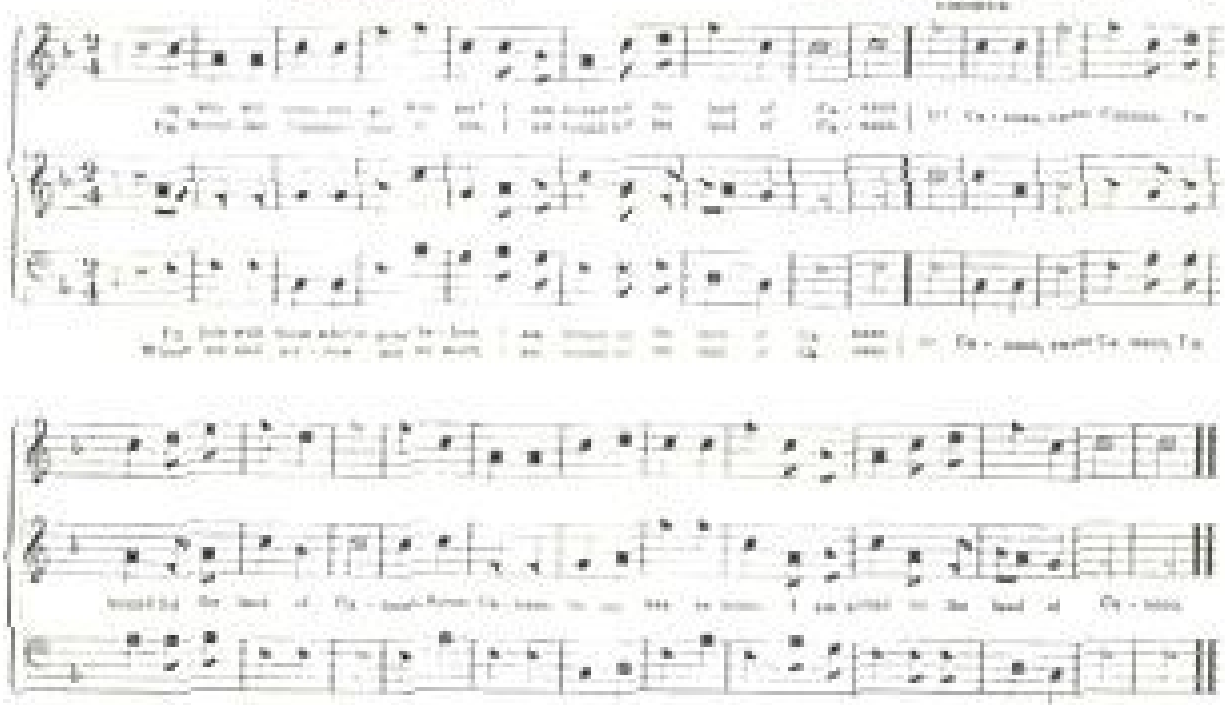
1. Now I am a soldier,
   As I expect you believe,
   Since I've left my cottage,
   And how we are to grow rich,
   Or promotion we receive—
   A question comes to my mind,
   But all to various motives
   Soldiers shall join
   Hurra, &c.

2. Though often I am downcast
   In sorrow, though I die,
   And pass away in peace,
   My songs of love I'll fly:
   Farewell to the sad sorrow,
   I shall sing here above!
   And all my friends, pretty lasses,
   And to our way parson
   Hurra, &c.

3. Whenever you pass with troubles
   And sighs on your way,
   Then raise your eyes up boldly,
   And don't forget to pray
   That we the gracious mercies
   Of faith and hope, and love,
   And when the combat's ended
   He'll carry you above
   Hurra, &c.

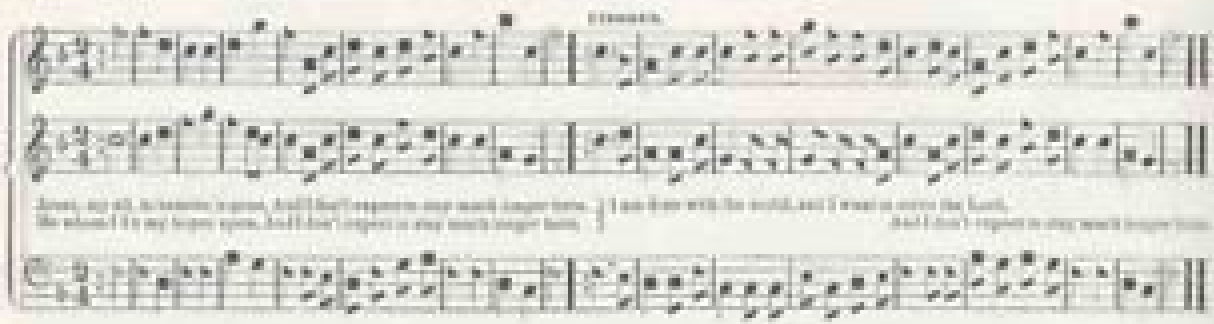
4. O be not so discouraged,
   For down a star is lighted,
   And if you love the knowledge,
   He'll our reason to call
   Because all to united ride,
   Though when you sing now,
   He'll give you glory a reward,
   And take you home to rest
   Hurra, &c.





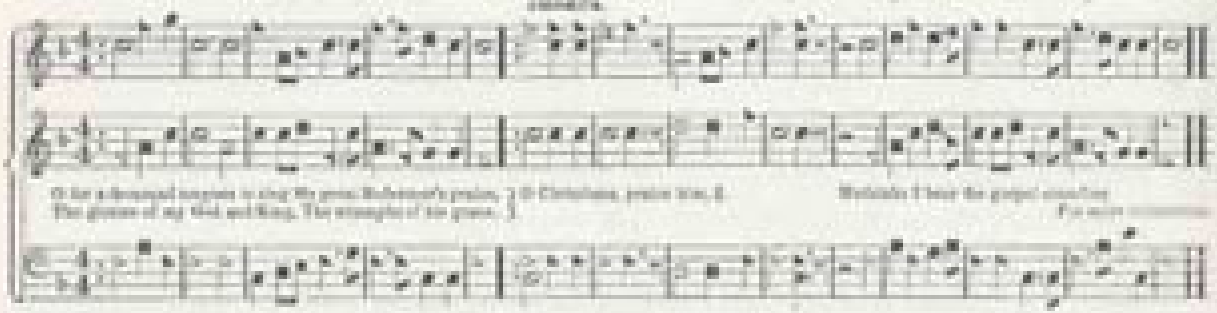
DONE WITH THE WORLD. L. M.

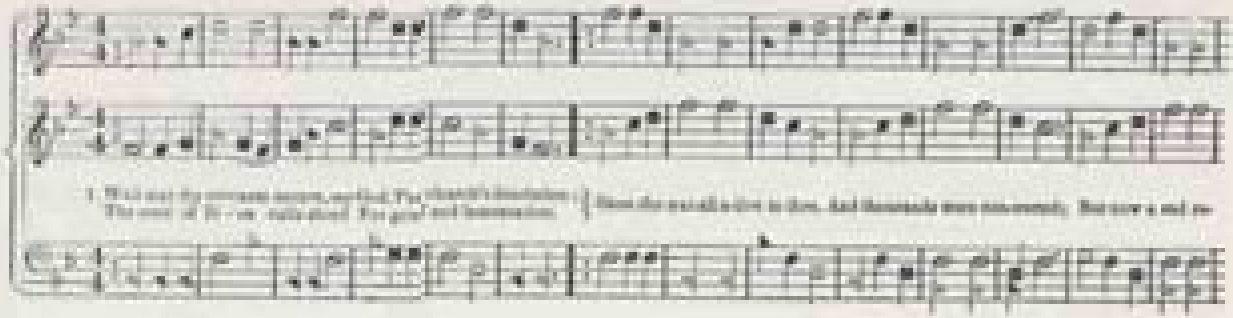
R. P. White.

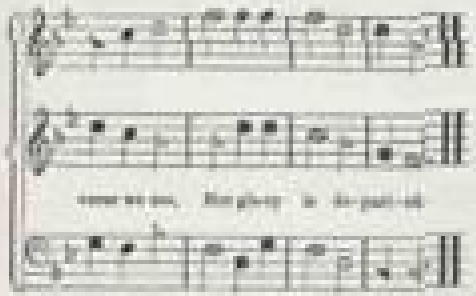


MOUNT ZION. C. M.

Meth. Hymn Book, p. 7. *J. Mazengah.*







2 Her pastors love to live in ease,
They cover wealth and honour;
And while they seek such things as these,
They bring reproach upon her.
Such wounding objects they pursue
Warmly and unilevered;
The church they lead and rain too—
Her glory is departed.

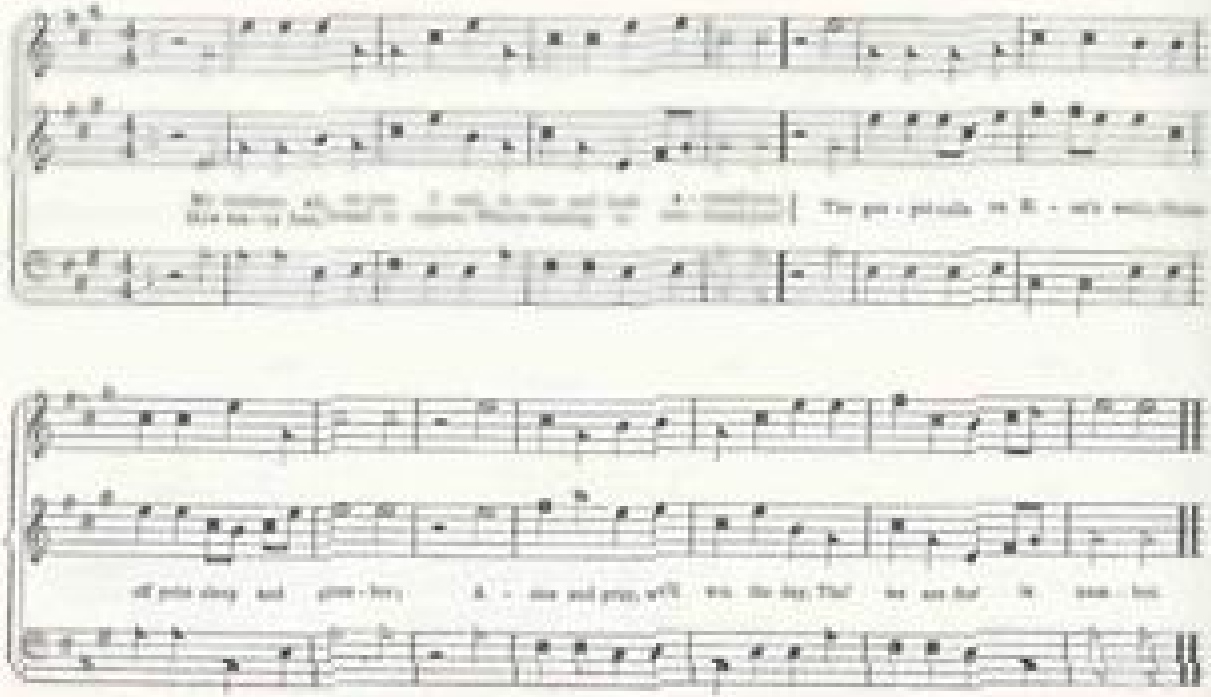
3 Her private members walk no more
As Jesus Christ has taught them;
Before and before they adore,
With more the world has brought them.
The Christian name they still retain
Absently and unintentional;
And while they in the church remain,
Her glory is departed.

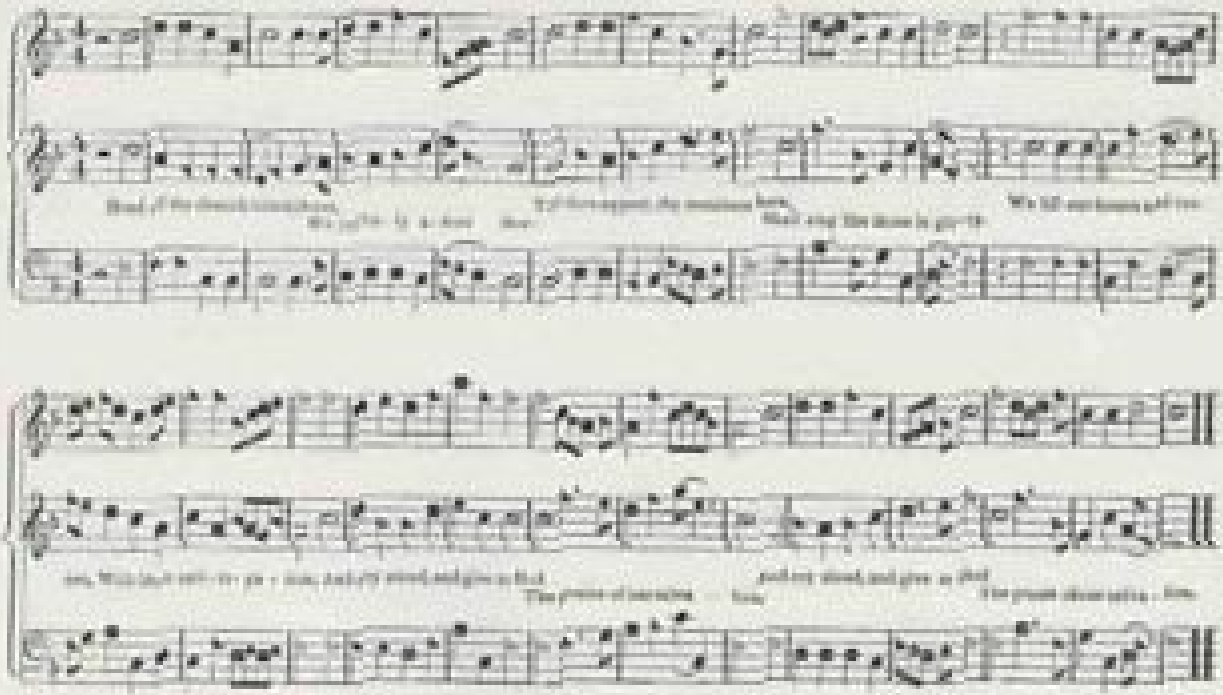
4 And has religion left the church,
Without a mare behind her?
Where shall I go, where shall I search,
That I once more may find her?
Adieu, ye proud, ye light and gay,
I'll seek the broken-hearted,
Who weep when they of Zion say,
Her glory is departed.

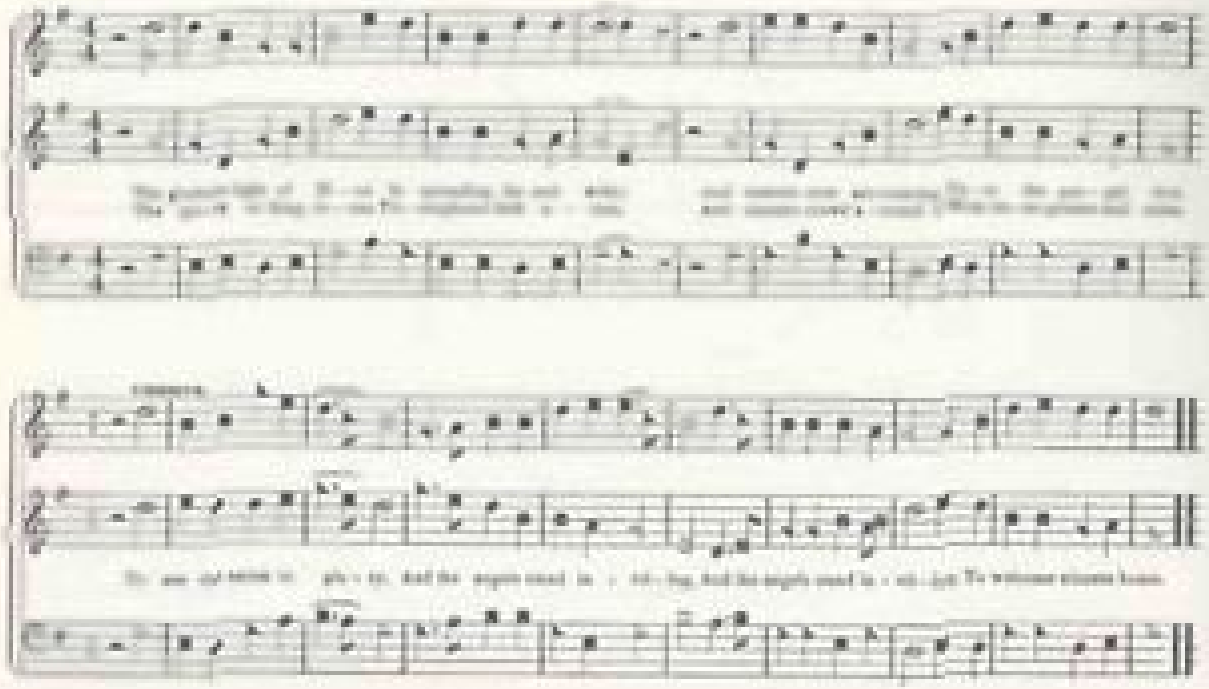
5 Some few, like good Elijah, stand,
While thousands have revolted,
In secrets for the heavenly land;
They never yet have halted.
With such, religion dwelt remain,
For they are not perverted,
O may they all through them regain
The glory death departed.

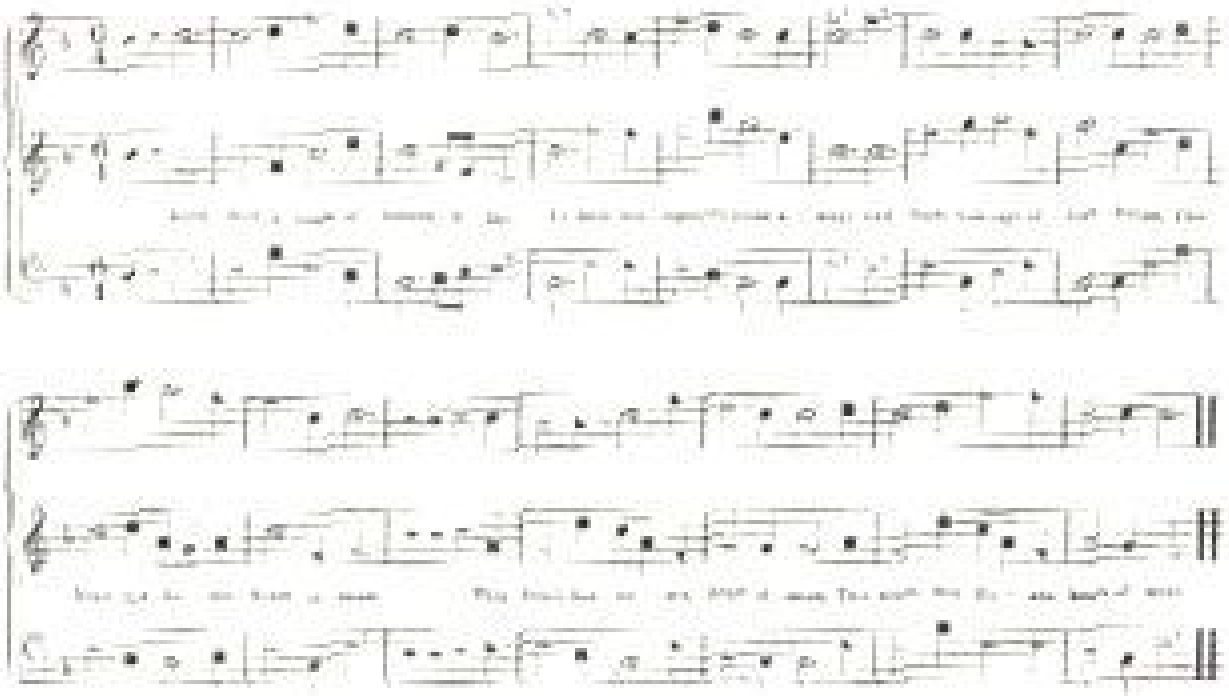
LOOK OUT. F. M.

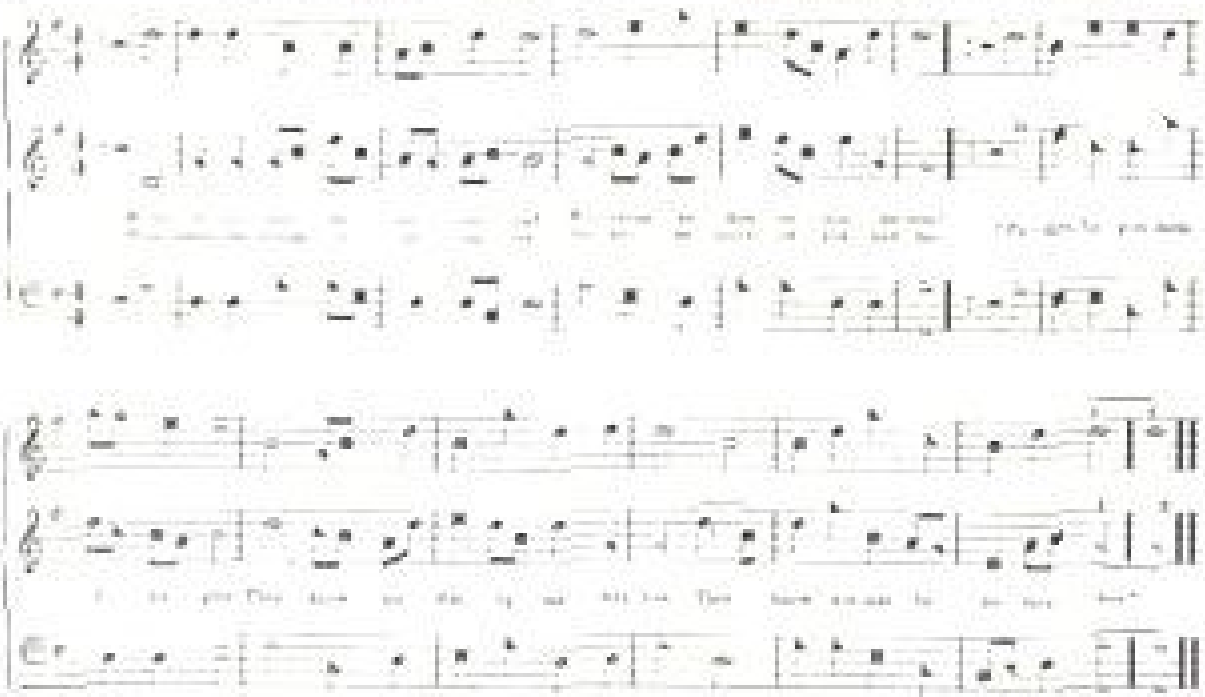
E. F. White.

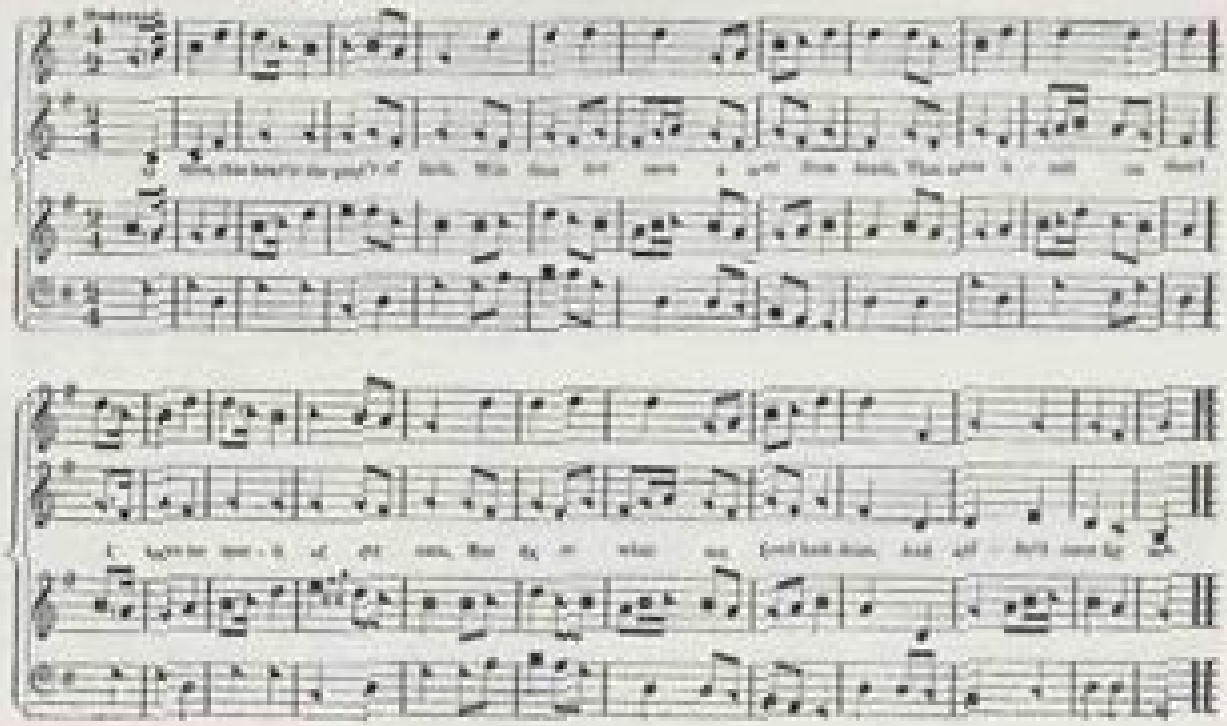


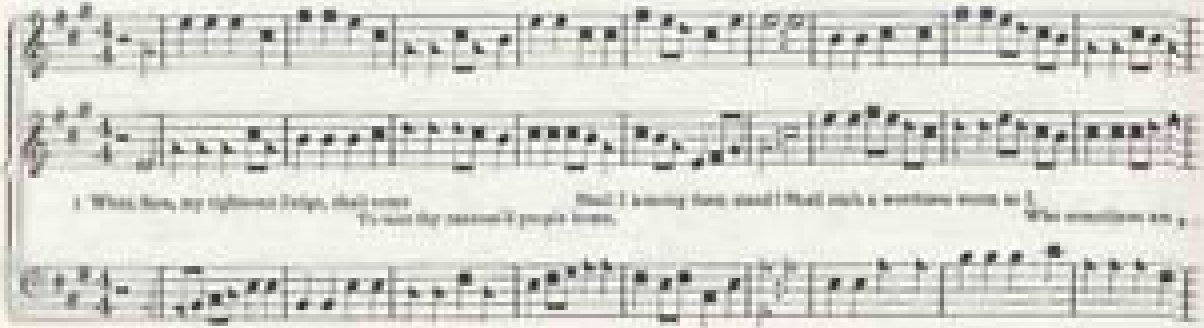


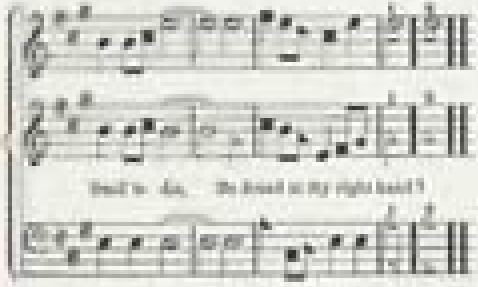








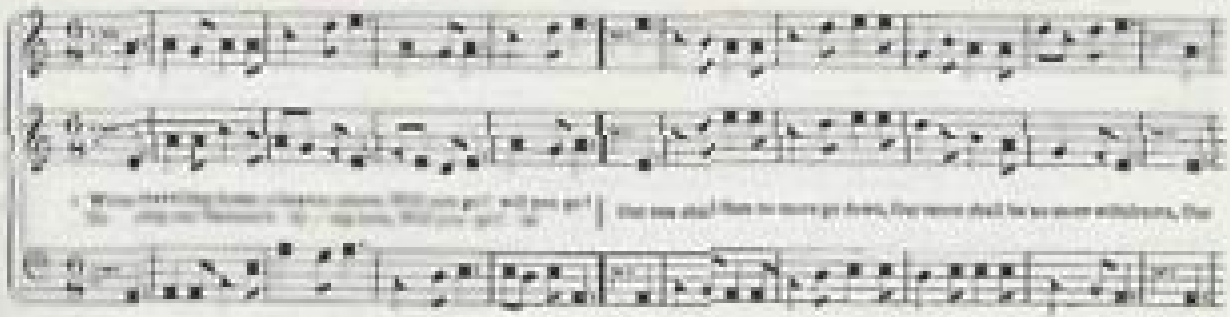

1 When, then, my righteous Judge, shall come
To meet thy ransom'd people home,
Shall I among them stand? Shall such a worthless worm as I,
Who sometimes am

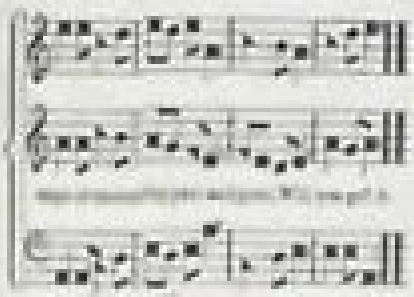

Shall to do, Be found at thy right hand?

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

3 O Lord, prevent it by thy grace;
Be thou my only hiding-place,
In this m' assayed day;
Thy pardoning voice, O, let me hear,
To sell my unbelieving fear,
Nor let me fall, 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 resounding mansions ring,
With praise of sovereign grace



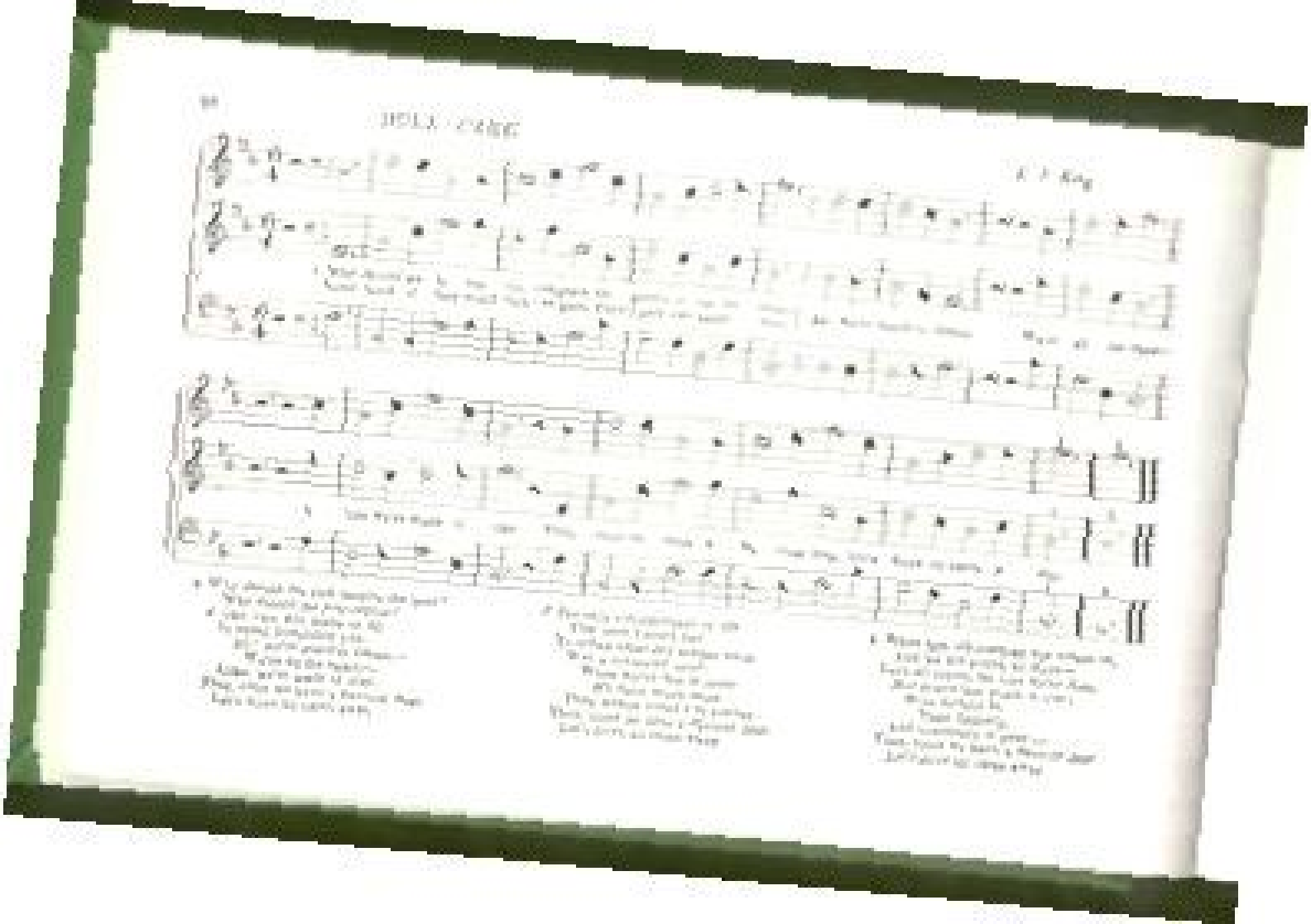


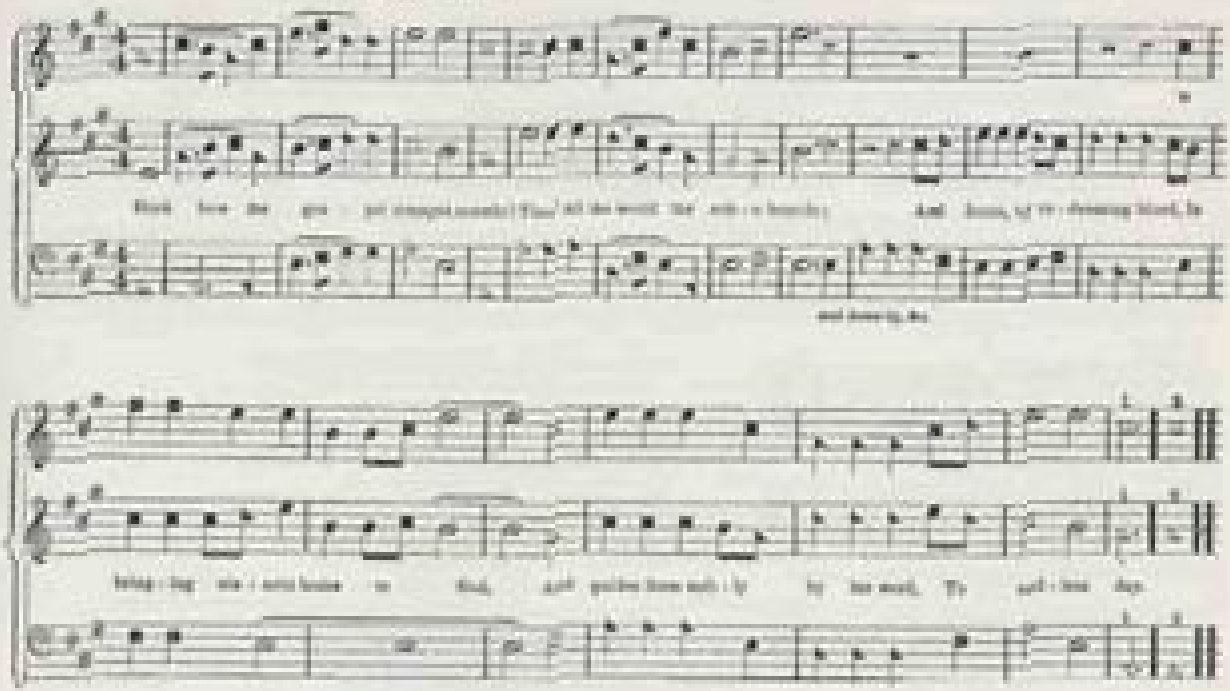
3 We're going to reap the grace [illegible],
Will you go? ①
Which Jesus Christ for us prepared,
Will you go? ②
A rich supply of milk and wine,
And sustaining joys divine,
And wine that will the non [illegible],
Will you go? ③

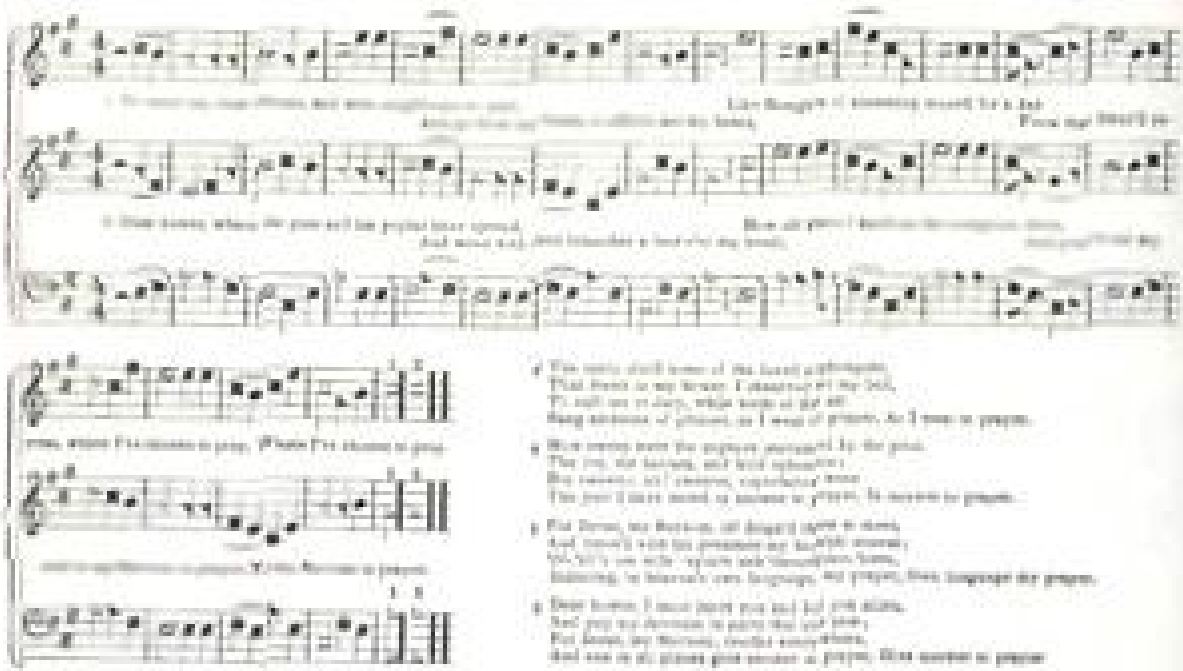
4 We are going to strike the golden [illegible],
Will you go? ①
And shine in [illegible] of heavenly fire,
Will you go? ②

And sing our God's redeeming grace,
And see our Saviour face to face,
And everyone we'll shout his grace;
Will you go? ③

4 We're going to walk in plains of light,
Will you go? ①
Where endless day vanishes the night,
Will you go? ②
There crowns of glory we shall wear,
And palms of victory over bear,
And all the joys of heaven shall share;
Will you go? ③





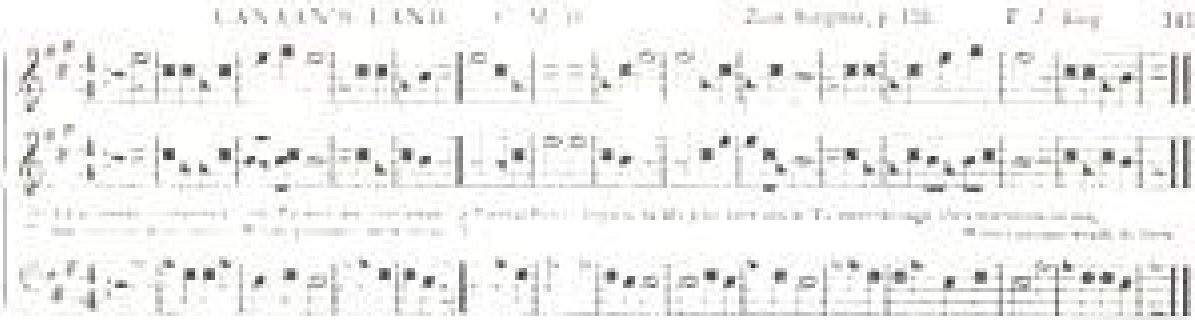


1. The saints shall know of the Lord a blessing,
That flows in my heart. I treasure it in my soul,
To call on Him, while here on earth,
Being sickness or pleasure, as I wait in prayer, As I wait in prayer.

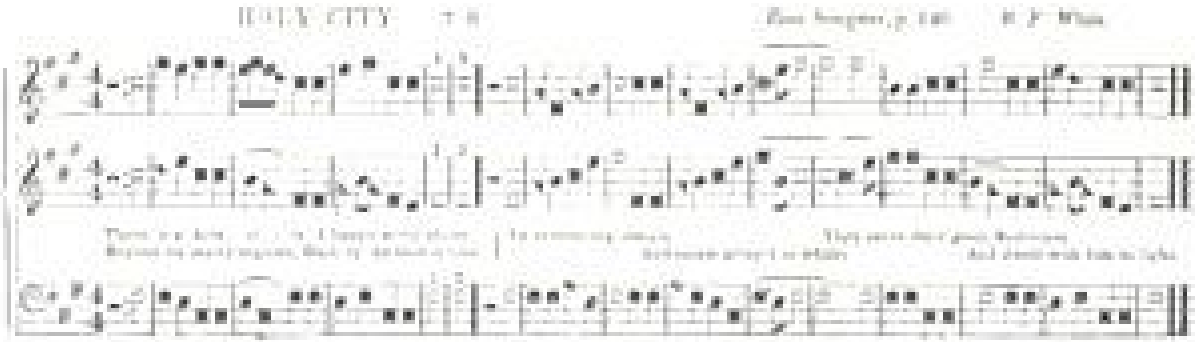
2. More saints want the highest measure by the grace,
The cry, the hearing, and love unbroken;
But measure, all measure, experience more
The joy I have found in success in prayer, In success in prayer.

3. For Satan, our Redeemer, all dragged down in shame,
And cannot with his presence my faith unseal;
But I'm one with Jesus and Heaven's home,
Listening, in heaven's own language, our prayer, from language our prayer.

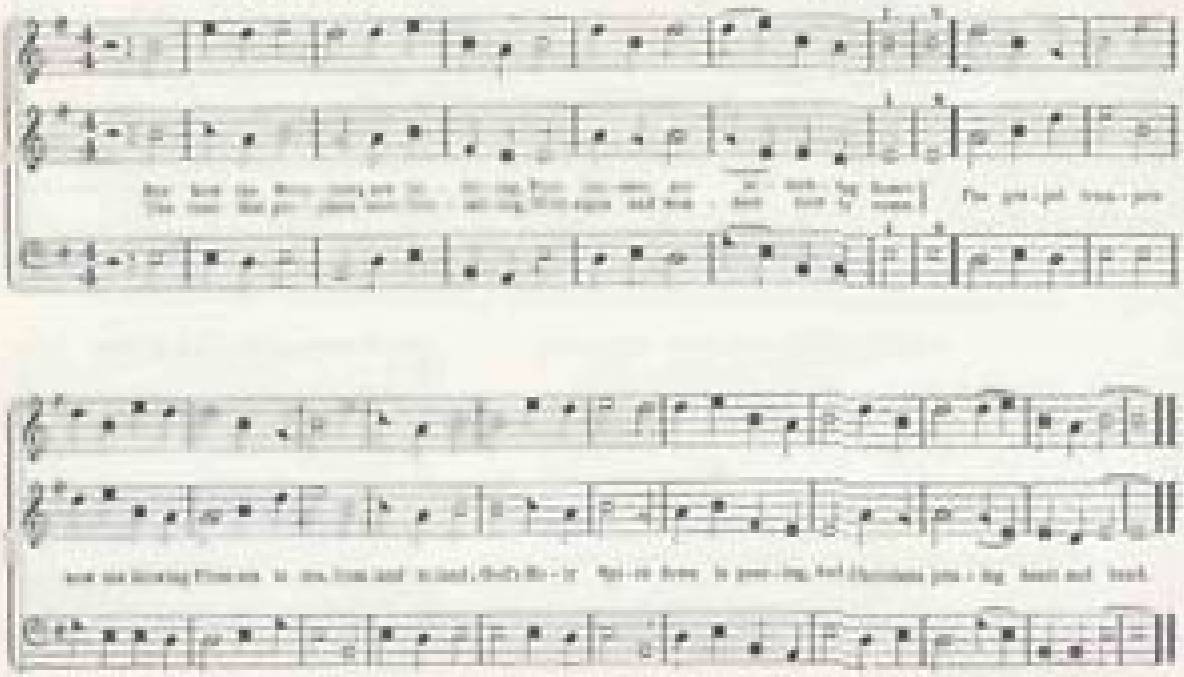
4. Dear Savior, I have sworn you and for you alone,
And you are dearer to me than all gold;
For Satan, my Redeemer, crucified everywhere,
And one in all places give success in prayer, Give success in prayer.

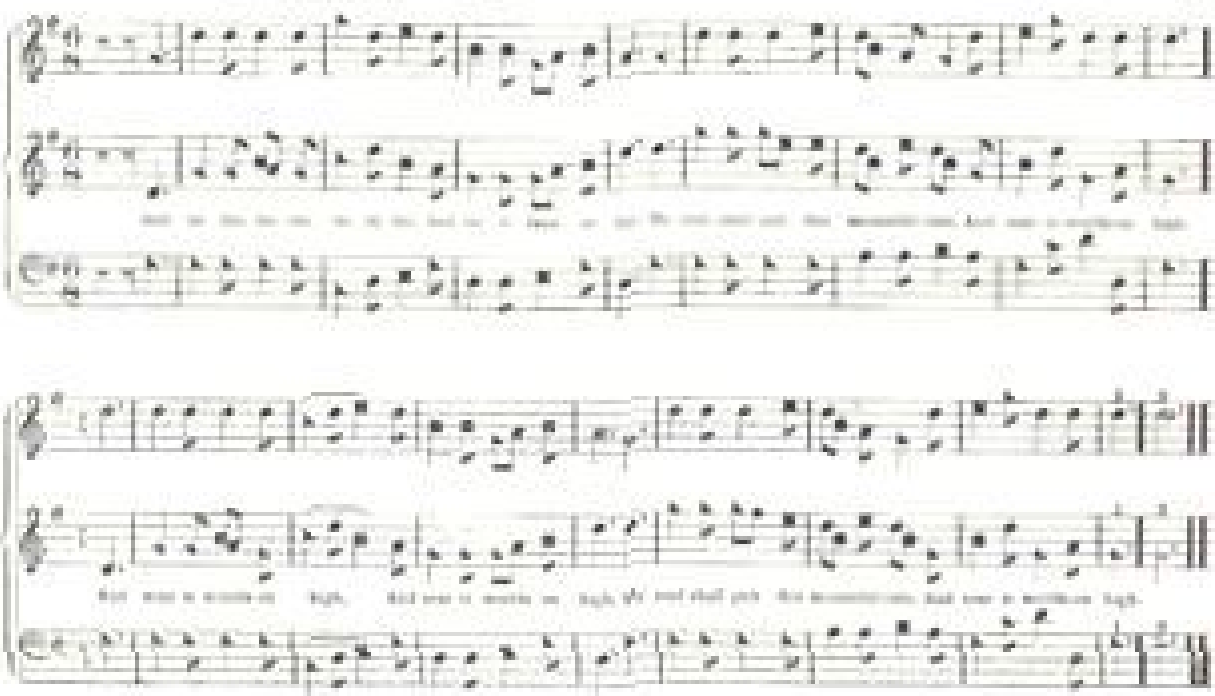

CANAAN'S LAND

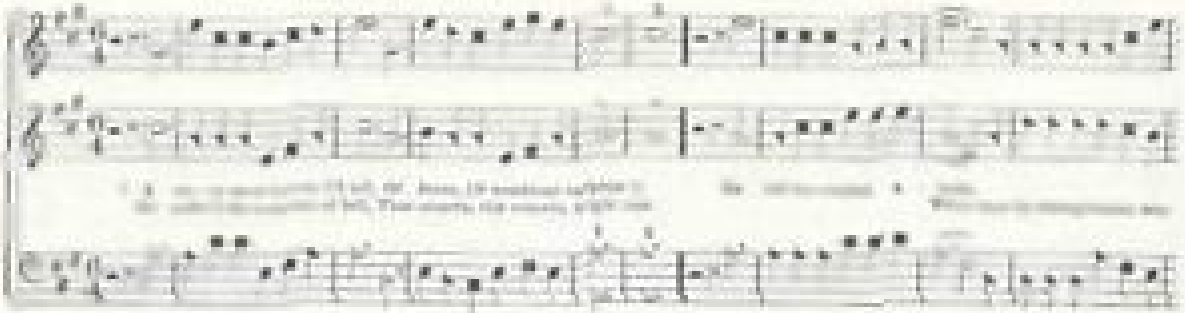
Zion Songster, p. 138.

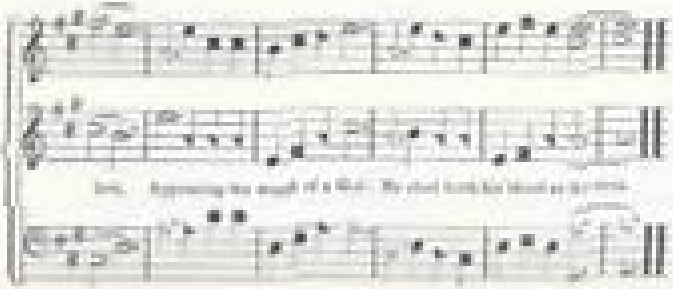

HOLY CITY

Zion Songster, p. 140.







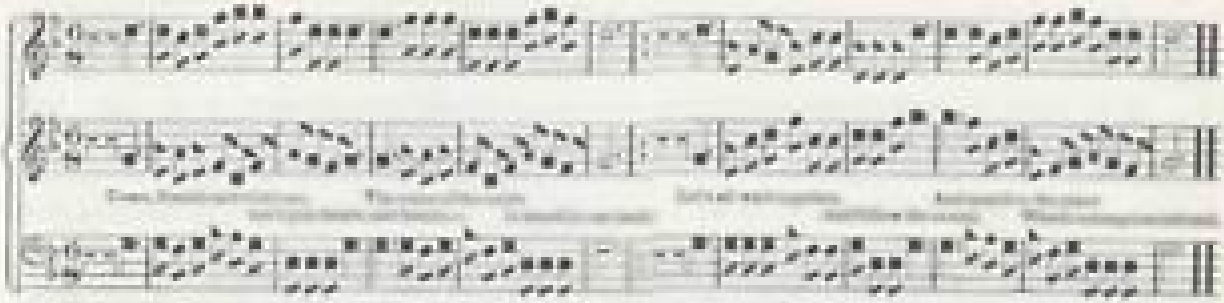


1. Oh! did you feel those lips touch,
And did a spell, but now,
Oh, witness our rash secrecy pressed,
Those wondrous moments we glanced?
My body here quivered and quiv,
My veins must vent with the load,
I dare not tell for my own sake,
For never was so great secret found.

2. Oh, was it for a crime I felt then,
The fervour you kissed with a kiss,
My bodies are quite alone?
Was your temptation the first?
For outlaws as you'll to a band,
Confess true, and let true away;
For never enough I secured to reveal
Oh, mercy, Lord of love, I pray

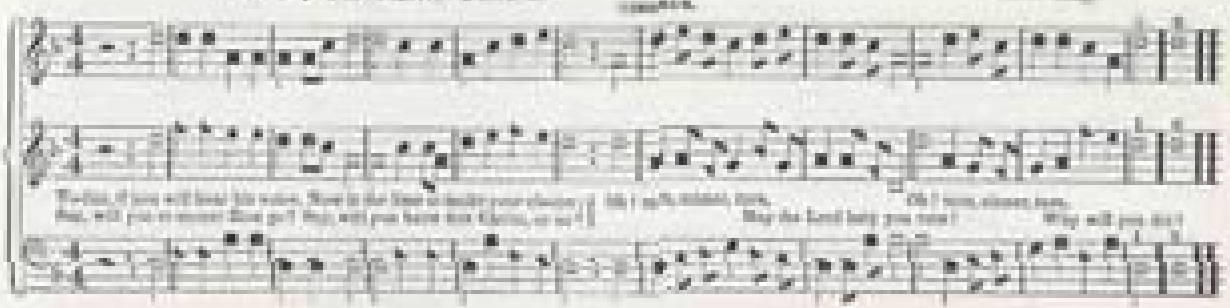
REDEMPTION. 6, 5.

Leonard P. Brentano.

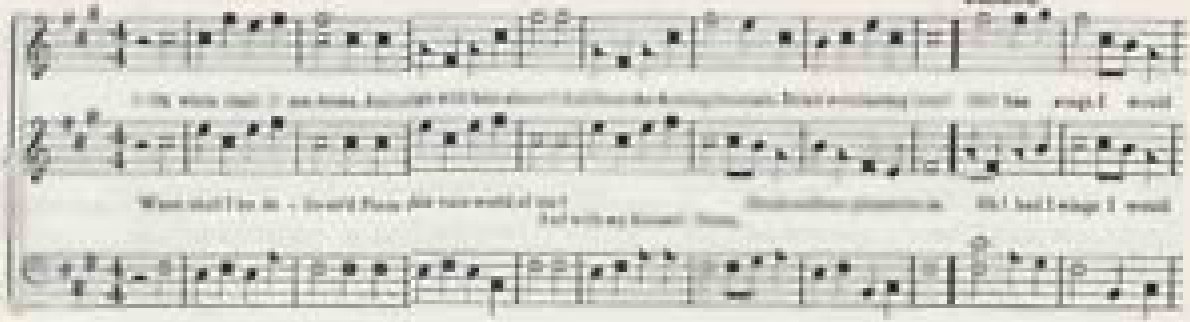


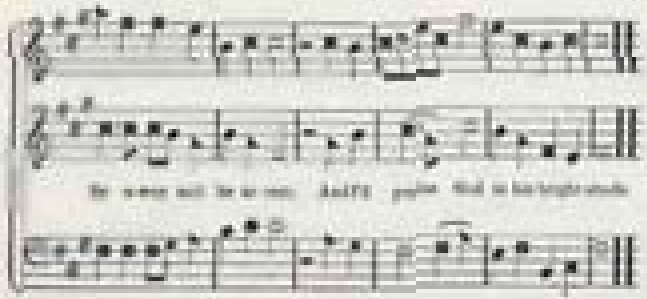
TURN, SINNER, TURN.

E. J. Hay.



J. W. Carter.





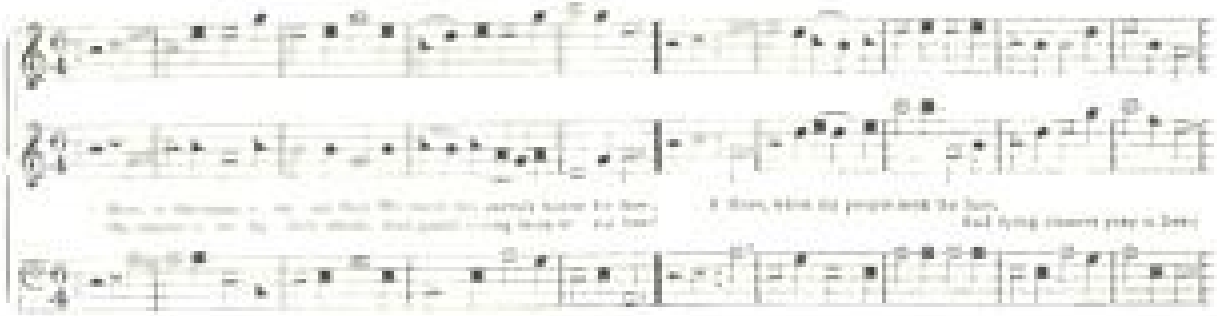
1 But now I am a soldier,
My Captain's gone before;
Tell's given me my orders,
And told me he'm given o'er;
His promises are faithful—
A righteous shown he'll give,
And all his valiant soldiers
Eternally shall live.

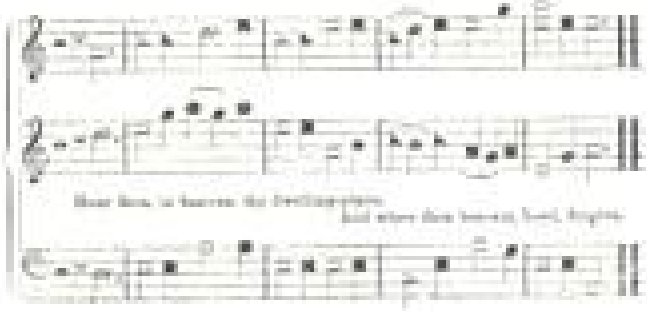
2 Through grace I feel determined
To conquer, though I die,
And then away to Jesus,
On wings of love I'll fly—
Farewell to sin and sorrow
I bid down both adieu!
And oh, my friends, prove faithful,
And on your way pursue.

3 Whatever you meet with crosses
And trials on your way,
Turn turn your turn on Jesus,
And don't finger in pain.
Hold on the gospel mirror
Of faith, and hope, and love,
And when the conquer's sailed,
He'll carry you above.

4 Oh do not be discouraged,
For Jesus in your friend;
And if you look for knowledge,
He'll not refuse to lend.
Burdens will be unbeard you,
Though often you regrave,
He'll give you grace to conquer
And take you home to rest.

PLEASANT GROVE L. M. Pleasant, 9[illegible] Hymn. J. P. White. 1[illegible]





1. Here, when the [illegible] [illegible]
The [illegible] [illegible] of [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible].

2. When [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible].

3. [illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]?
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible]?

4. [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
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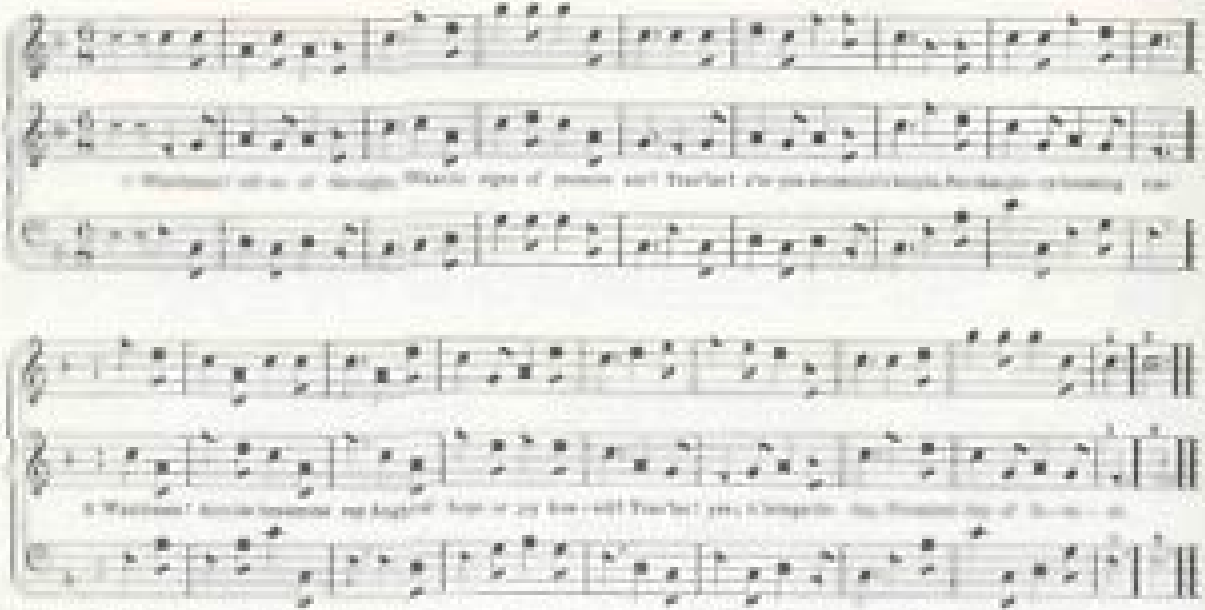
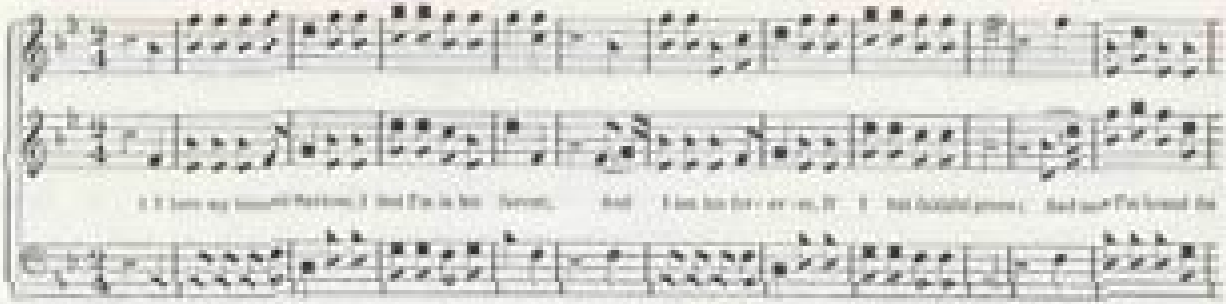


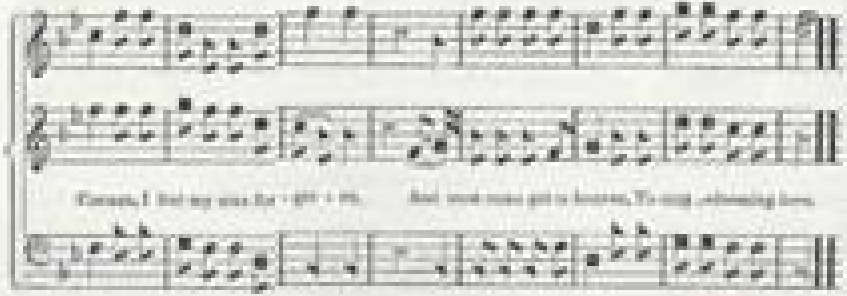
1. Watchman! tell us of the night,
What its signs of promise are?
Traveller! o'er yon eastern height
See the morning star!
Watchman! tell us of the night,
Higher yet that star ascends.
Traveller! blessedness and light,
Peace and truth, its course portends.

2. Watchman! will its beams alone
Gild the spot that gave them birth?
Traveller! ages are its own,
See! it bursts o'er all the earth.

3. Watchman! tell us of the night,
For the morning seems to dawn.
Traveller! darkness comes to light,
Night itself shall pass away.

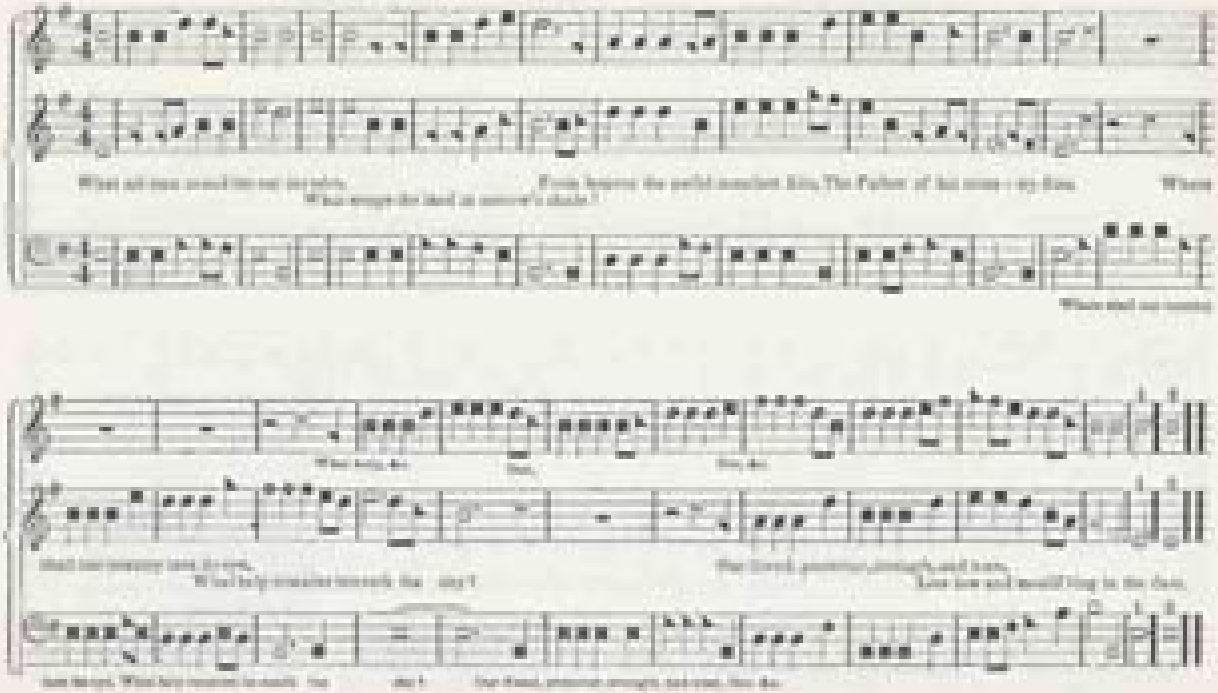
4. Watchman! let thy wanderings cease;
Hie thee to thy quiet home.
Traveller! lo! the Prince of Peace,
Lo! the Son of God is come!

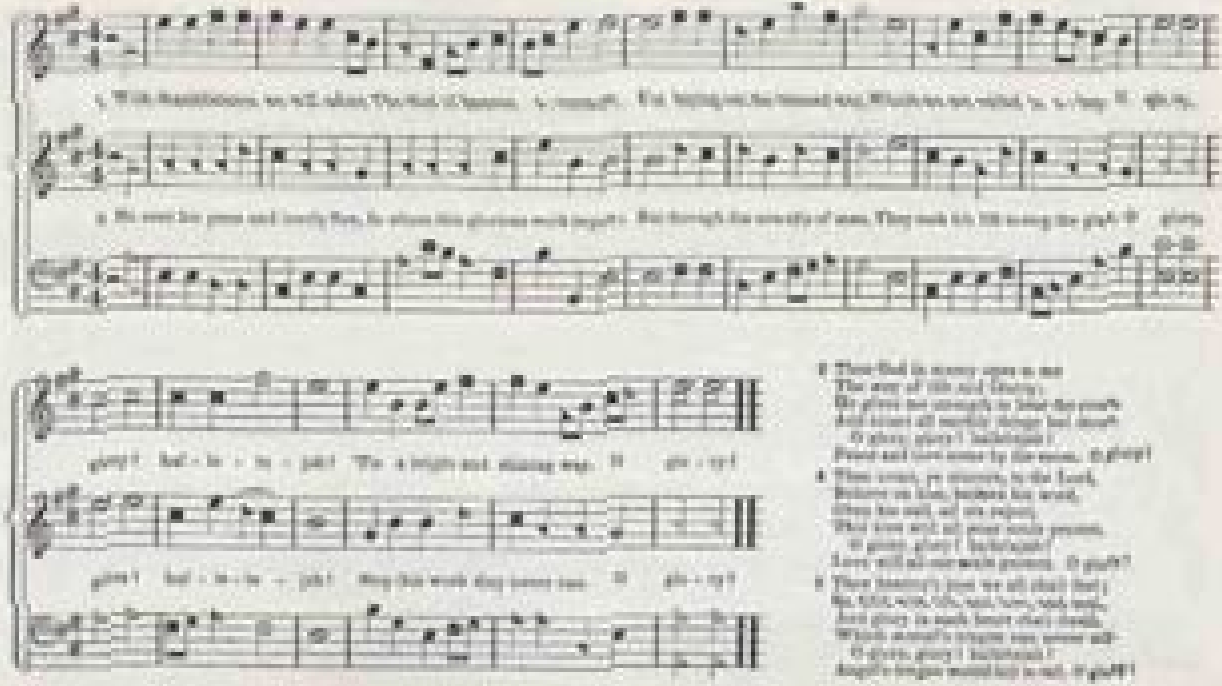




1. Poor sinners may forgive me,
And unbelievers think me,
But nothing shall divide me
From Jesus, my best friend.
Supported by his power,
I long to see the hour
That hide my spirit sense,
And all my sinners end.

2. The pigeon time is hastening,
My nothing house is wasting,
While I'm engaged in praising
Impelled by his love.
When yonder chosen cedars,
Who sing on Canaan's borders,
Shall bear me to the Lord Jesus,
To praise his name above.





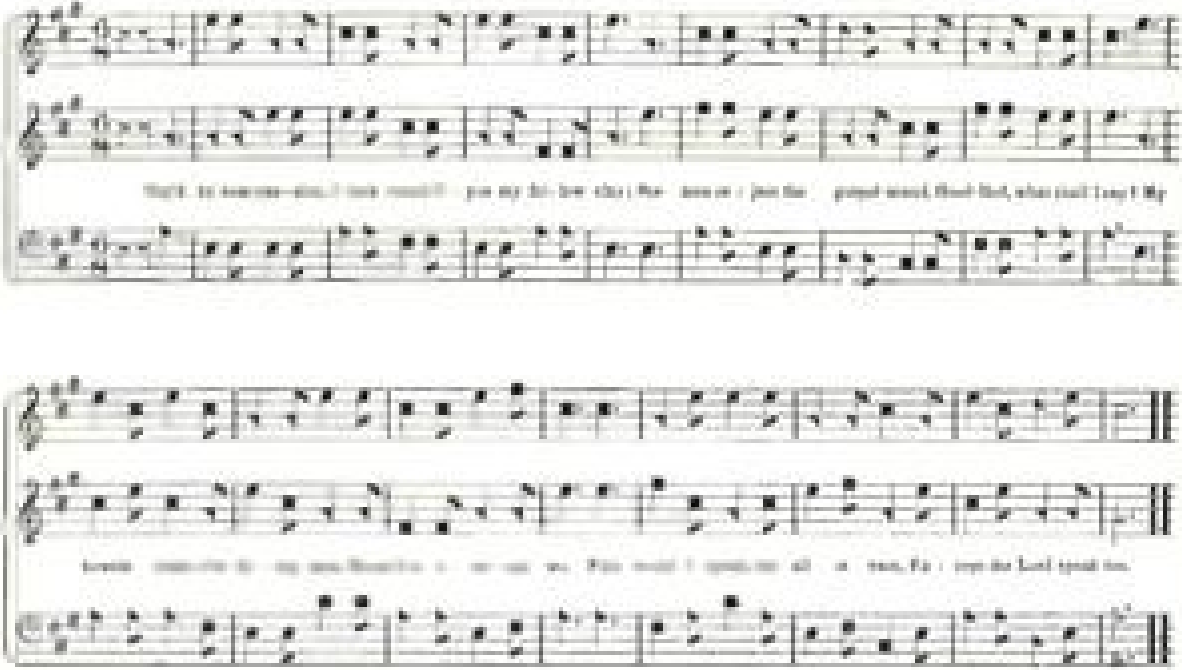
3 Then God in mercy sent to me
The way of life and liberty;
He gives me strength to bear the yoke
And count all worldly things but dross.
O glory, glory! hallelujah!
Praise and love come by the cross. O glory!

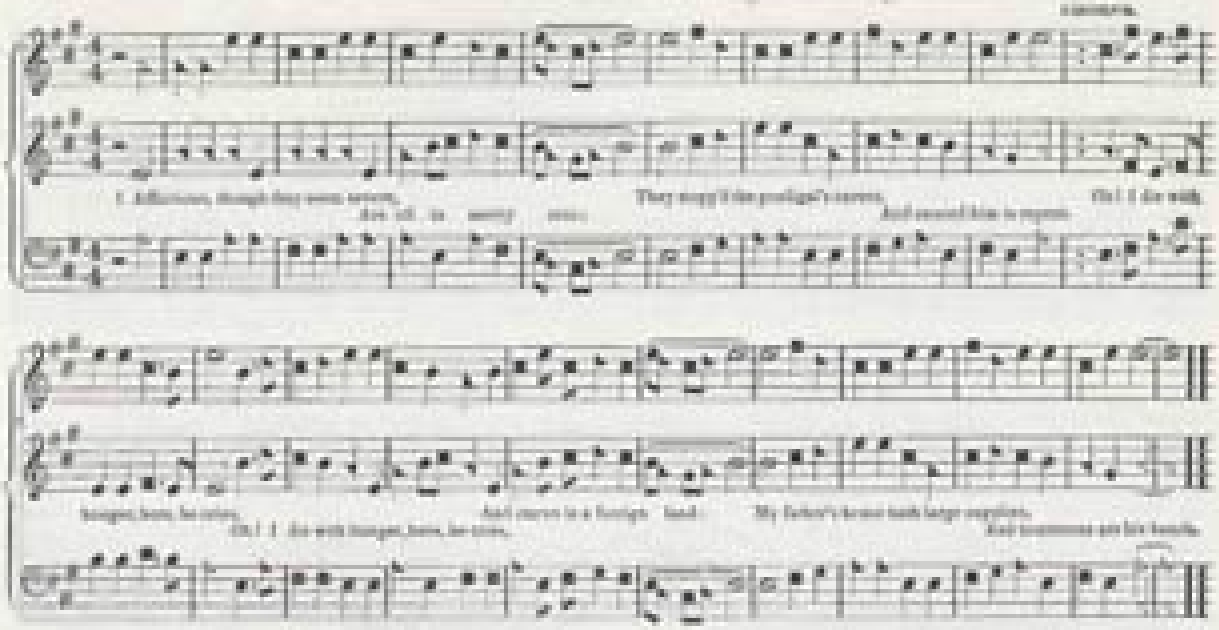
4 Then cross, ye sinners, to the Lord,
Believe on him, broken his word,
Obey his call, all sin repent,
That you will all your souls prevent.
O glory, glory! hallelujah!
Love will all our souls possess. O glory!

5 Then heaven's joys we all shall find;
Ah, Lord, with Thy sad tears, and pain,
And glory in each hour shall dwell,
Which mortal's tongue can never tell.
O glory, glory! hallelujah!
Angels tongue would fail to tell. O glory!

SANDTOWN C. M.

Baptist Harmony, p. 222. T. H. Carter.



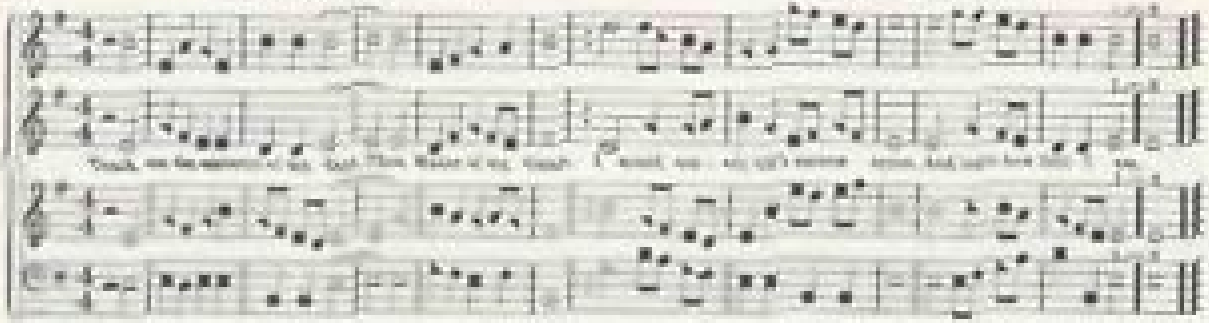


2. Although he no relenting felt,
Till he had spent his store,
His stubborn heart began to melt,
When famine pinch'd him sore.

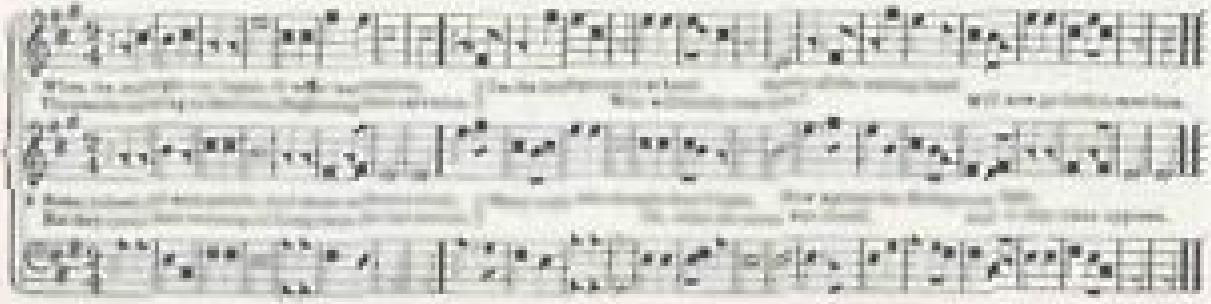
3. 'What have I said?' he to himself,
Say hungry, thieves, and liars?
My father's house abounds with bread,
While I am starving here.

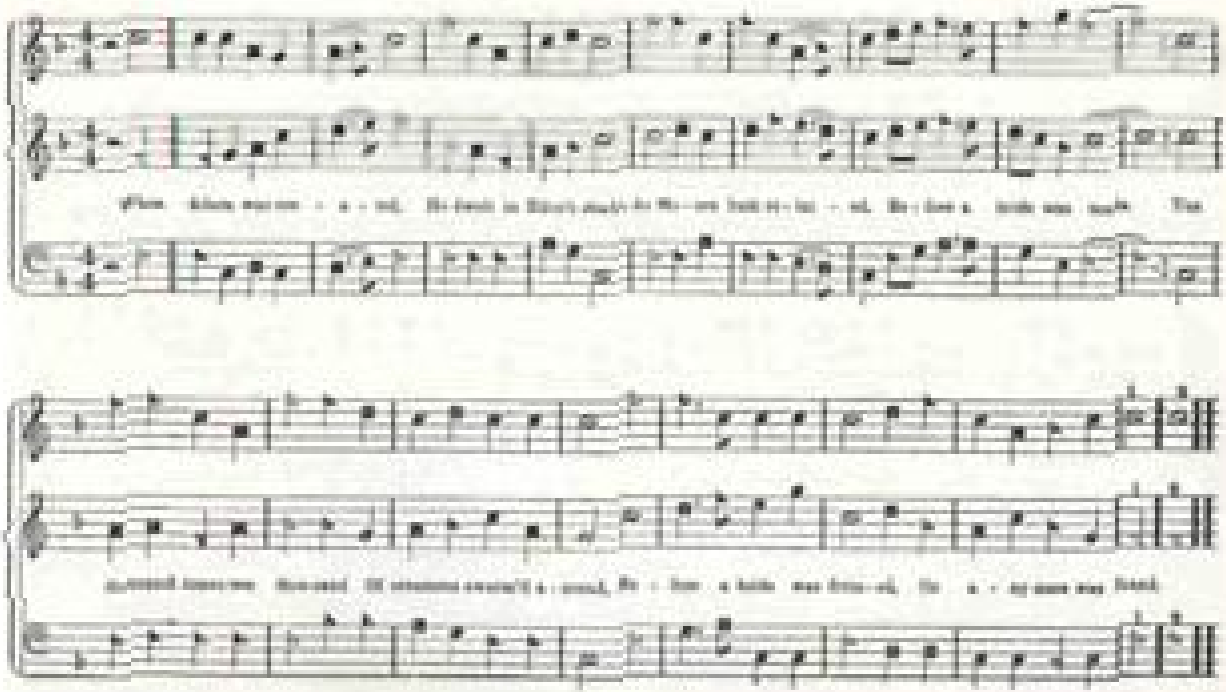
4. I'll go and tell him all I've done,
Fall down before his face;
Not worthy as he called his son,
I'll call a servant's place.

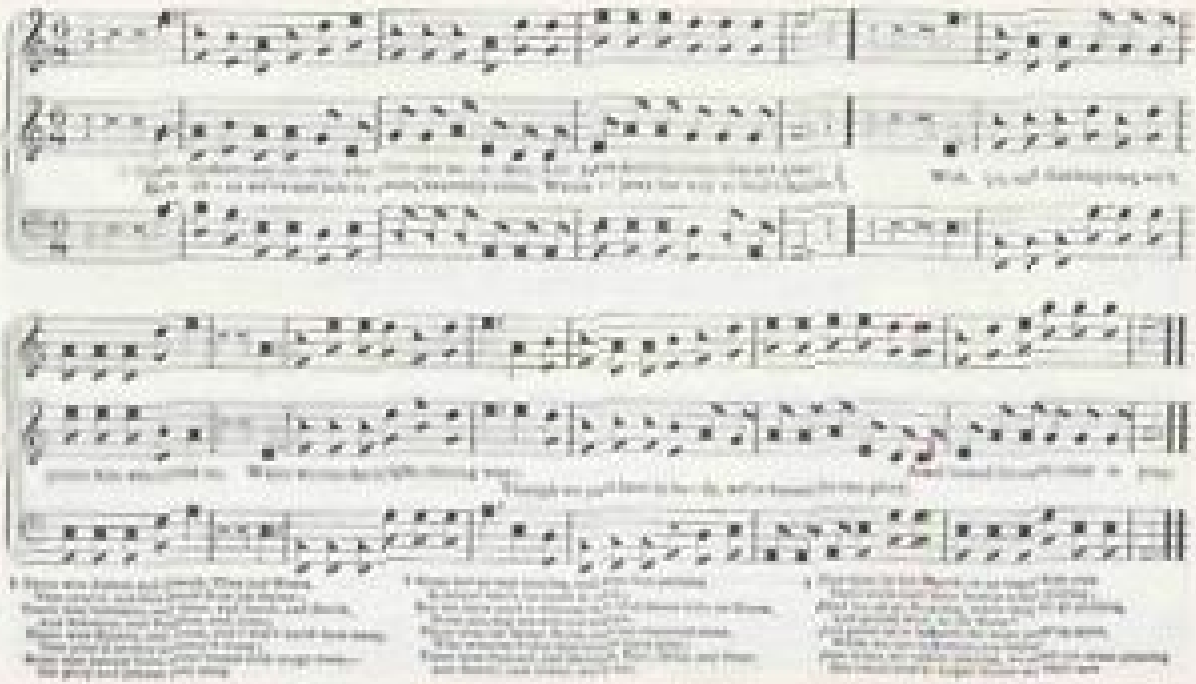
5. He saw his son returning back,
He knew it, he ran, he ran to,
And threw his arms around the neck
Of his unnatural child.

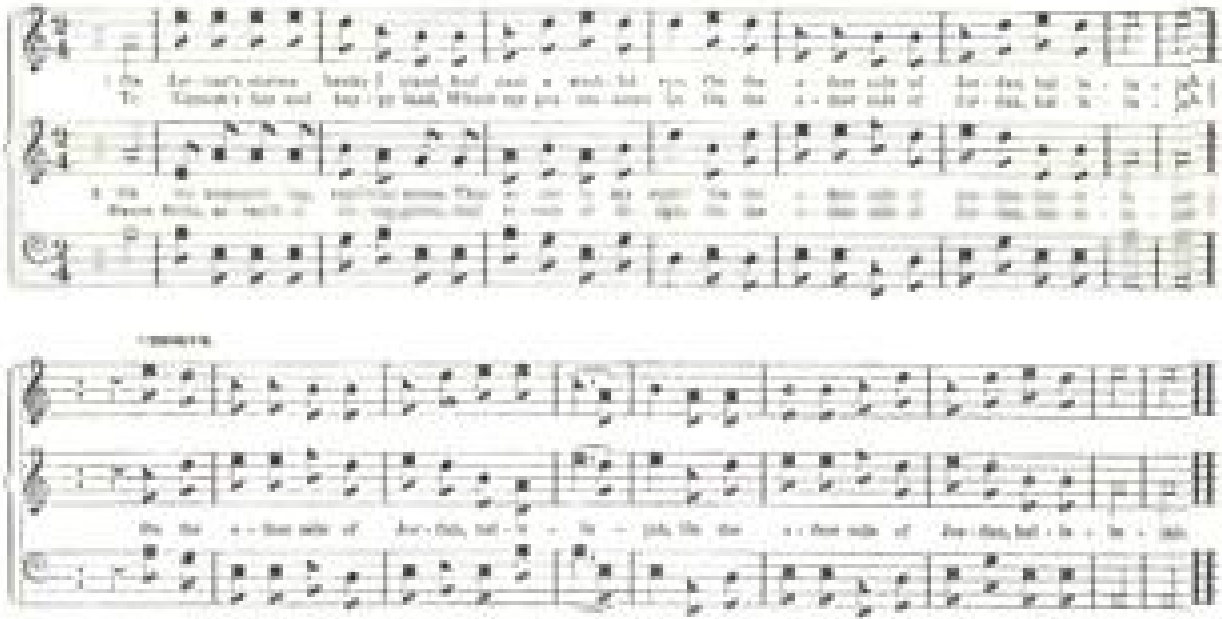


THE MIDNIGHT CRY. [illegible]









1 On Jor - dan's stormy banks I stand, And cast a wish - ful eye, To Canaan's fair and hap - py land, Where my pos - ses - sions lie.

2 O the transporting, rapt'rous scene, That rises to my sight! Sweet fields, array'd in liv'ry green, And streams of pure delight.

3 Could I but climb where Moses stood, And view the landscape o'er, Not Jordan's stream, nor death's cold flood, Should fright me from the shore.

4 Why should I shrink at pain and woe? Or feel my courage fail? Since Christ has shown by coming here, How I may pass the vale.

5 Could I but see across the shore, The lovely tempting plain, I'd cast my anchor and explore, Nor fear the briny main.

6 Why do I delay to launch away, And leave the sinful shore? And all my powers and passions say, We'll sin and die no more.

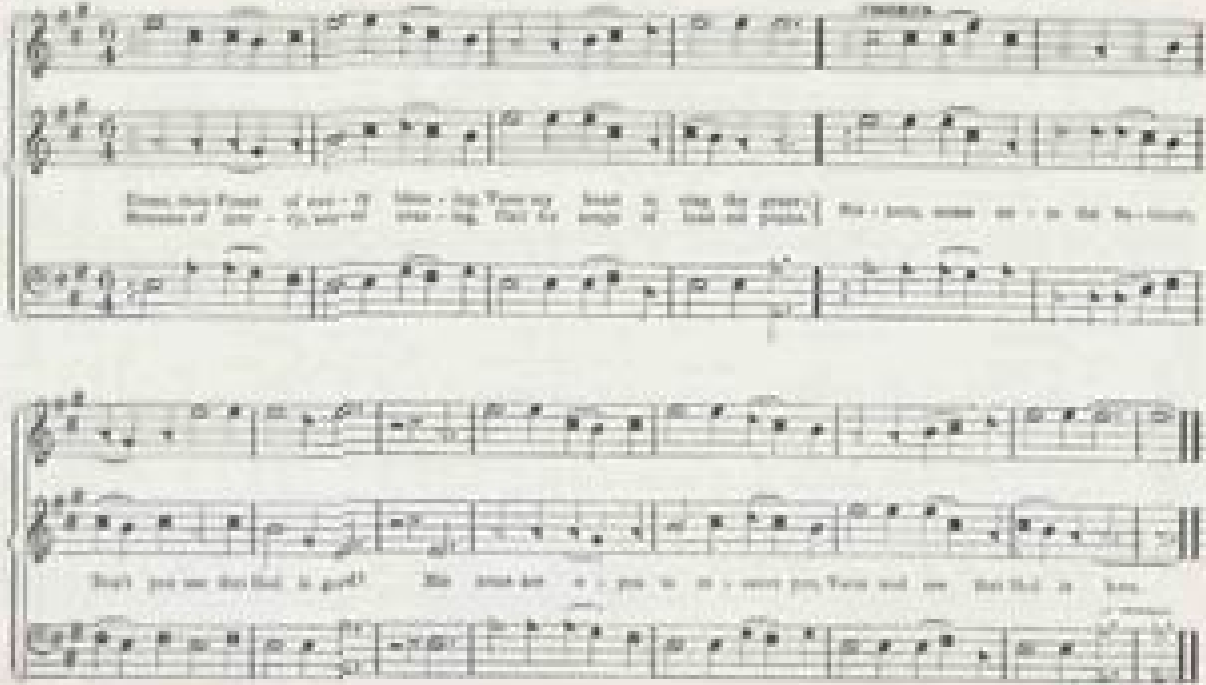
7 Oh, all these wish'd-for pleasures, Christ Will one day give to me; There shall the Sun no more shine down, And storms no more molest.

8 No chilling winds, nor poisonous breath, Can reach that healthful shore; Sickness and sorrow, pain and death, Are felt and fear'd no more.

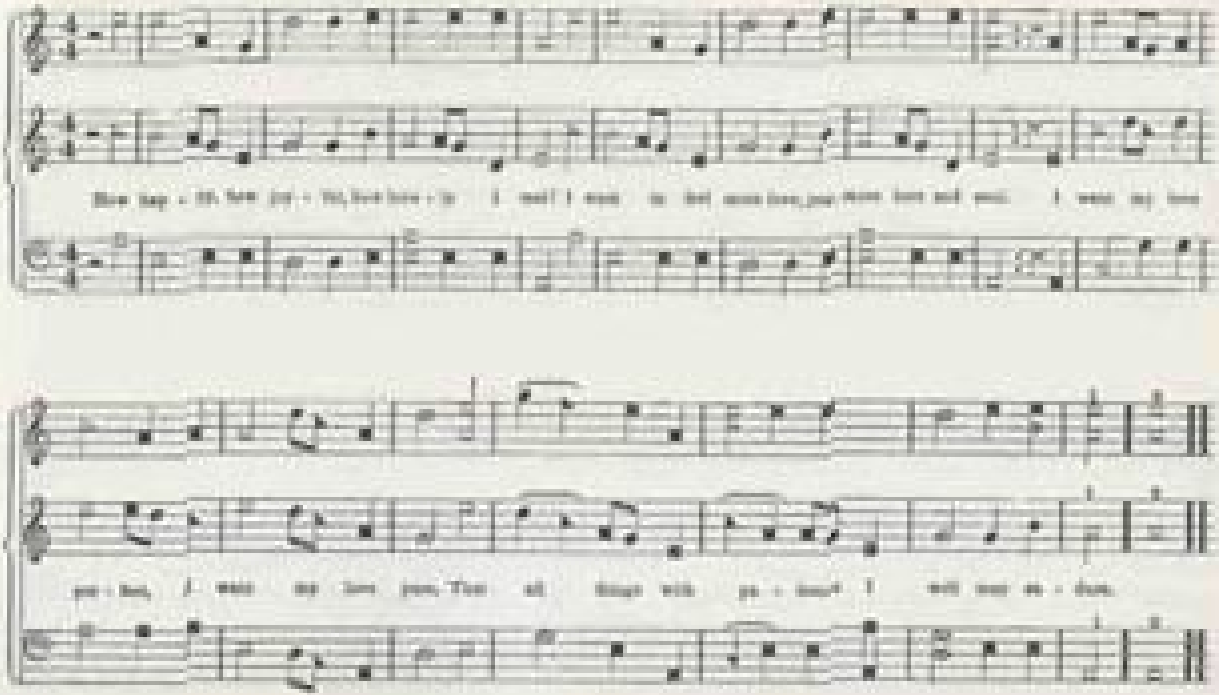
9 When shall I reach that happy place, And be for ever blest? When shall I see my Father's face, And in his bosom rest?

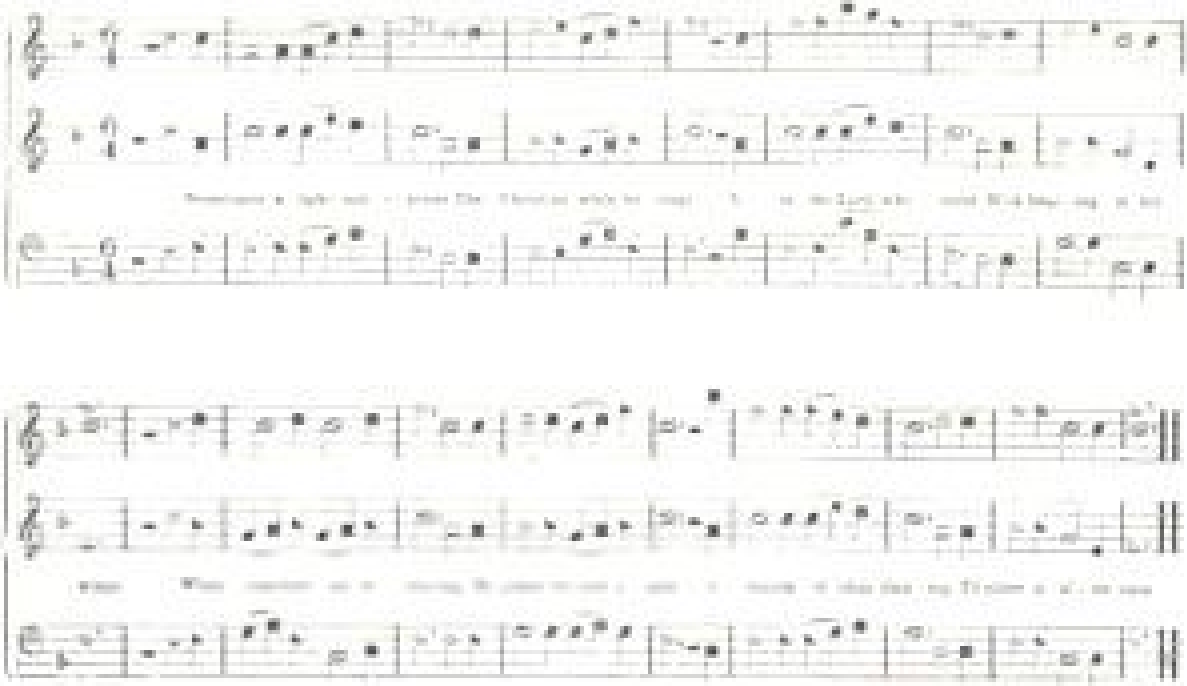
10 Filled with delight, my raptured soul Would here no longer stay; Though Jordan's waves around me roll, Fearless I'd launch away.

11 Bear me, O bear me safe above, All Heaven's unknown way.

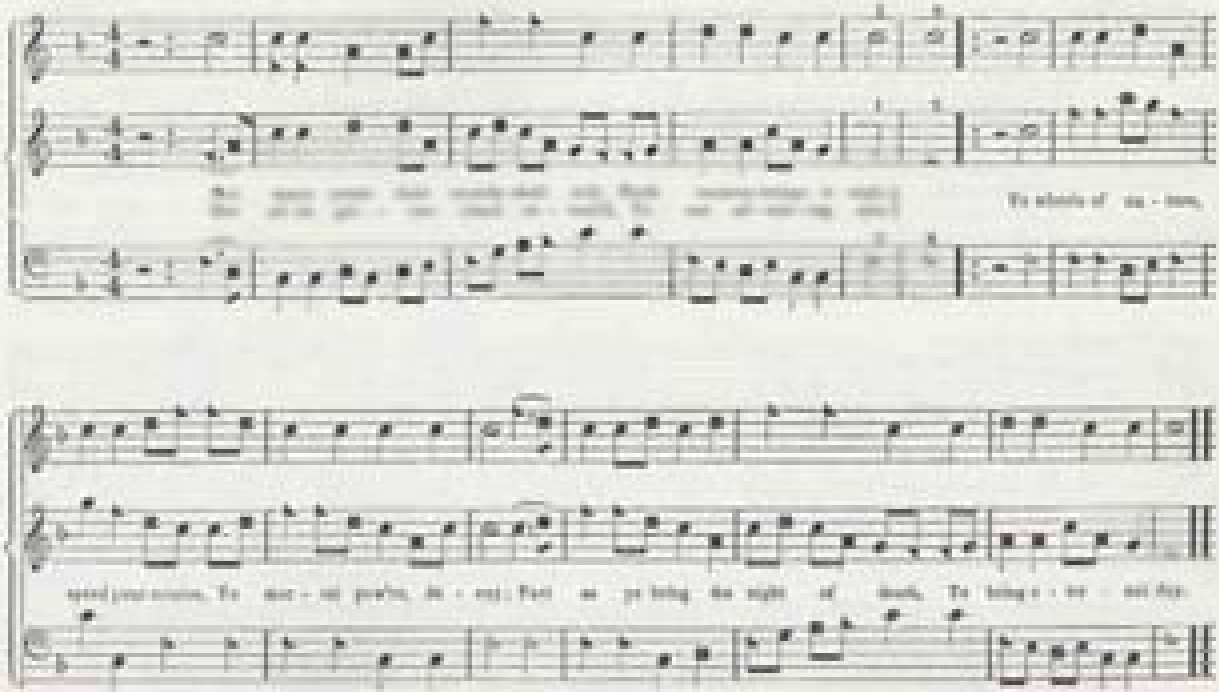

CHORUS.
Come, thou Power of our God, Glo - ry, glo - ry, Thou my heart to sing the praise!
Because of your right - eous - ness, glo - ry, glo - ry, Hal - le - lu - jah to Thy name!
We love, whose we - in the he - avens,
That's you we don't find, a gain! We must see - you to re - ceive you, Thou and we don't find a - lone.

THE MANY WANTS. 11a. Zion Sampler, p. 53. J. T. White. 119

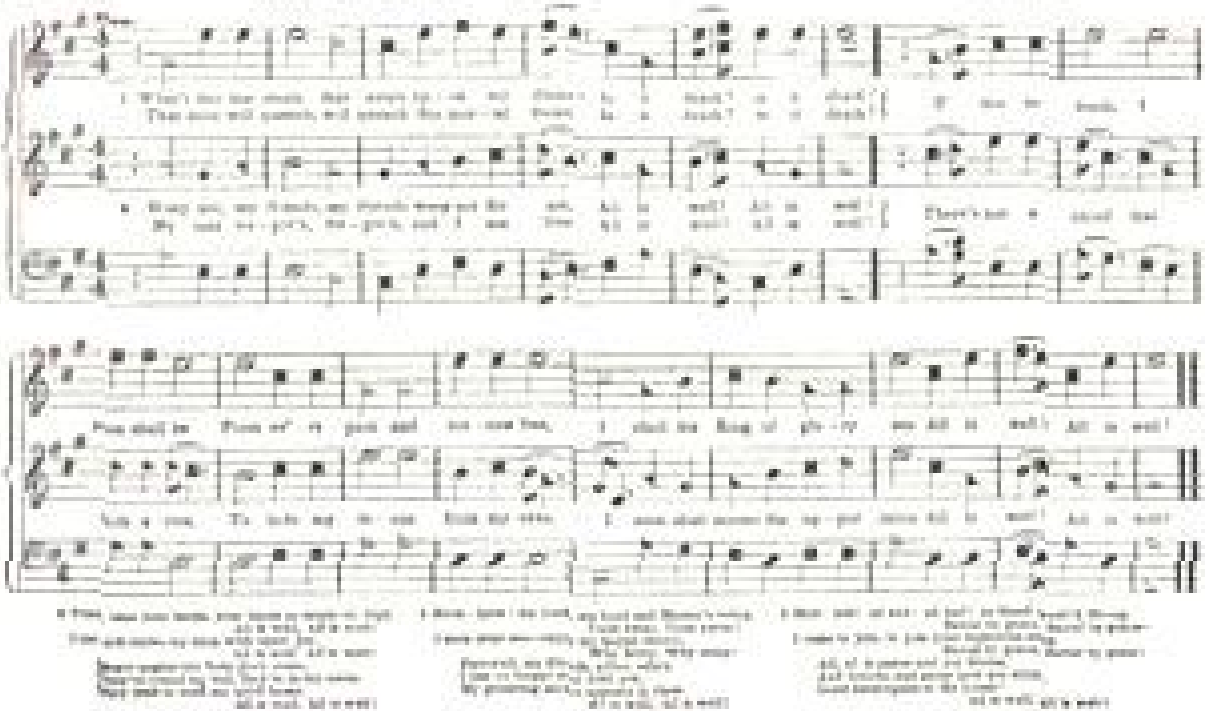




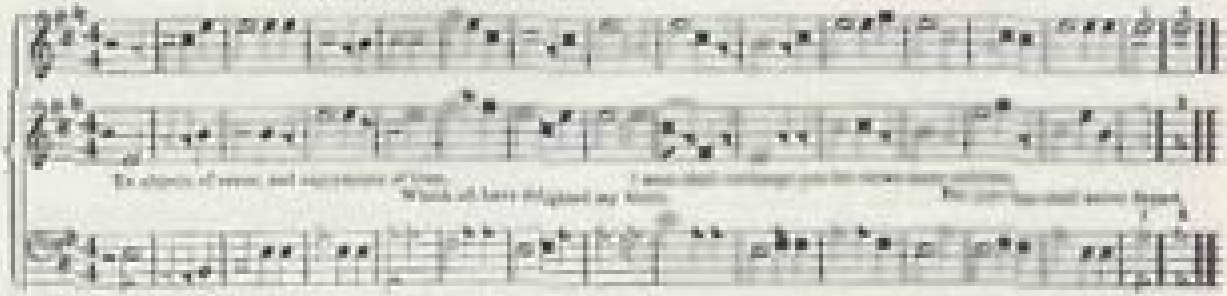
FLORENCE. C. M. Dr. T. W. Carter. 123



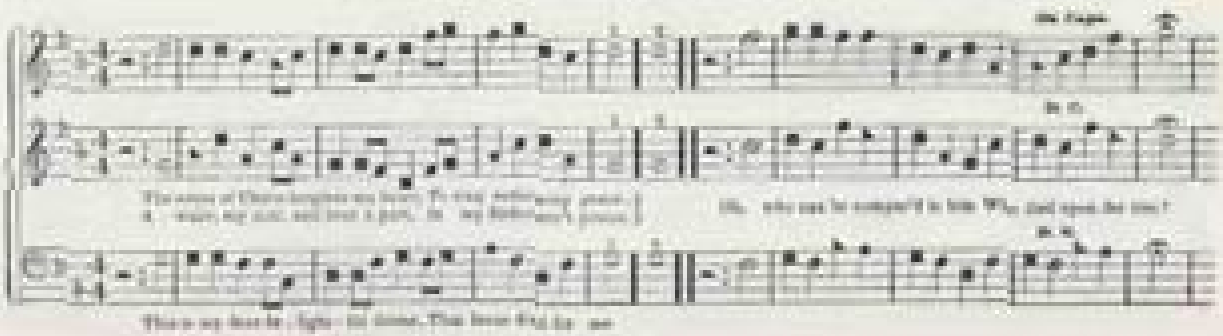
ALL IS WELL. P. M.

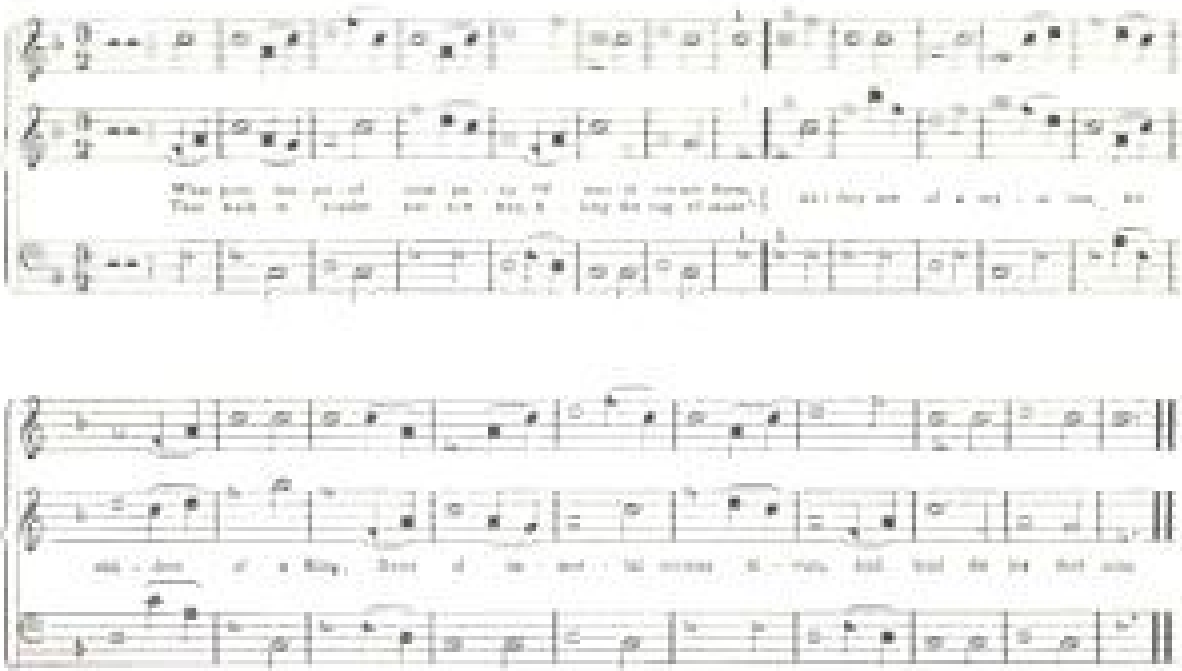


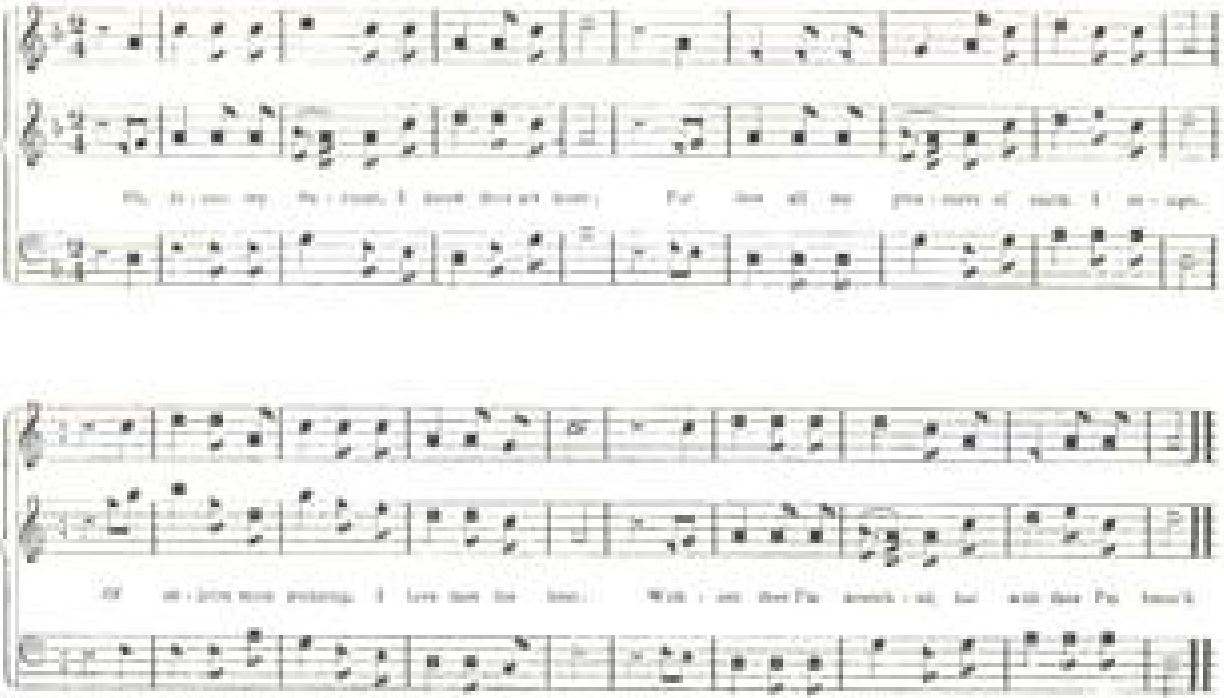
THE DYING CHRISTIAN. 11. 8. Mercer's Cluster, p. 450. E. J. King. 128

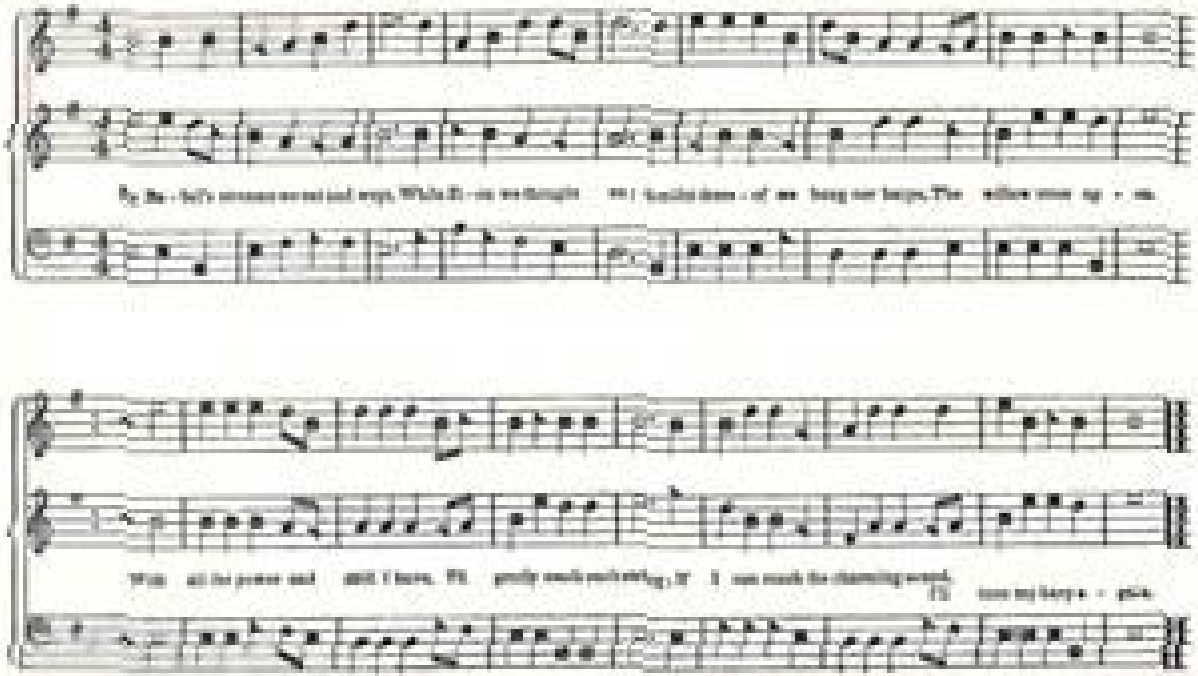


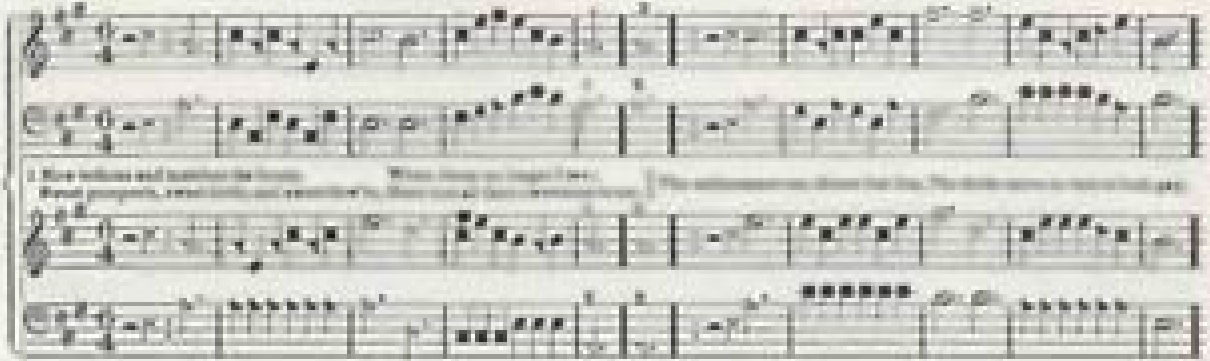
CROSS OF CHRIST. C. M. D. S. F. Bradlow.

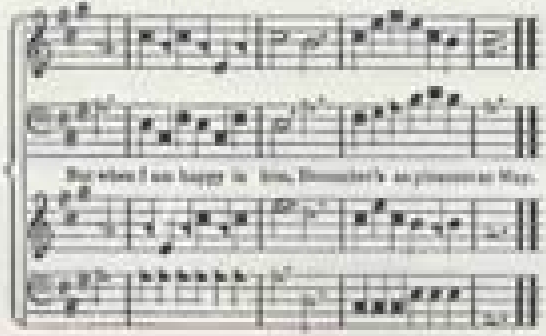












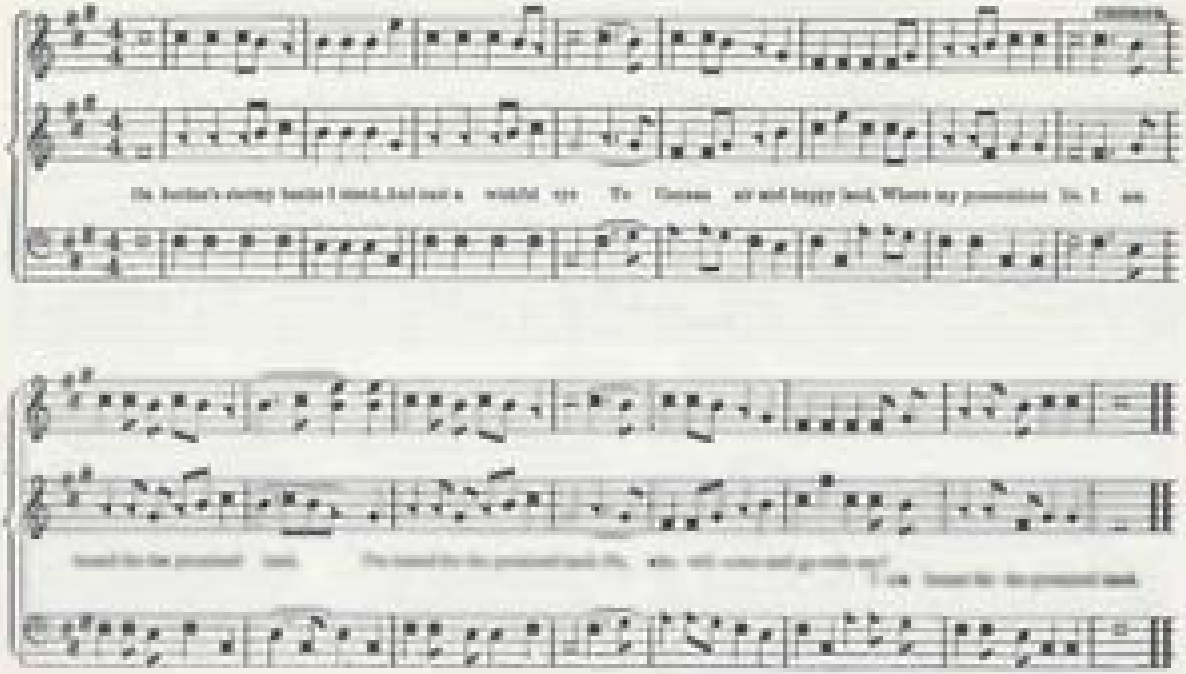
3. His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice;
I should, were he always thus nigh,
Have nothing to wish or to fear;
No mortal so happy as I,
My summer would last all the year.

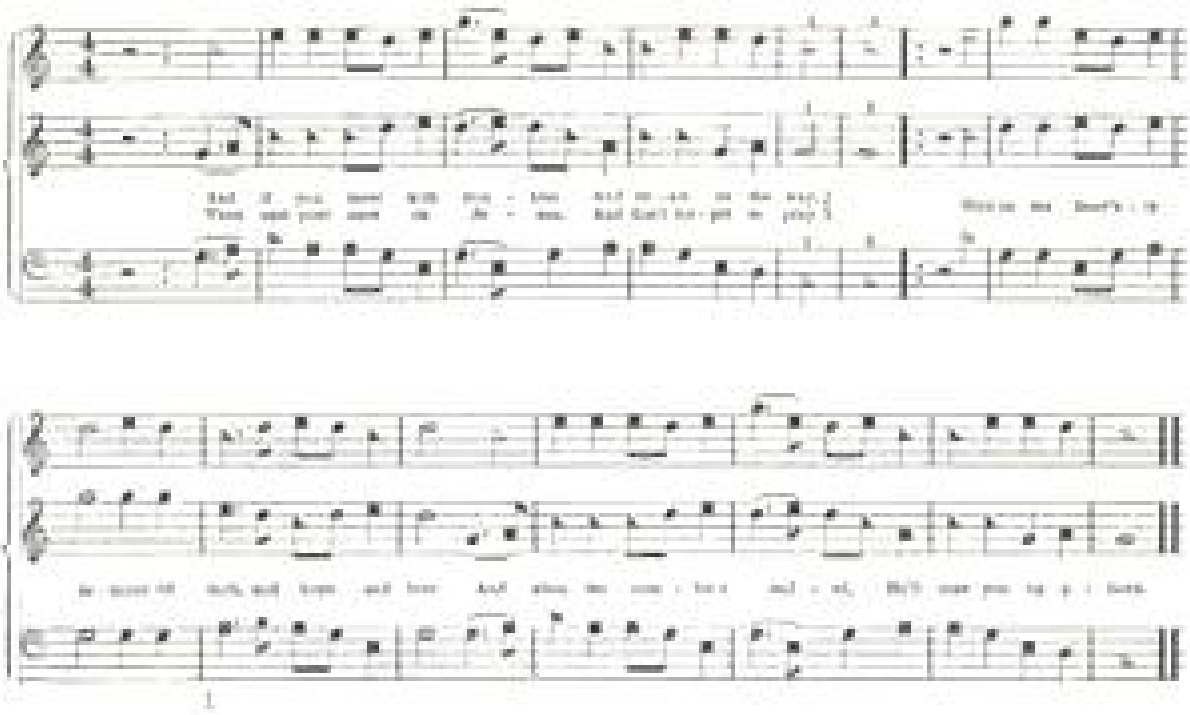
4. Content with beholding his face,
My all to his pleasure resign'd,
No changes of season or place
Would make any change in my mind:
While blest with a sense of his love,
A palace a hut would appear,
And prisons would palaces prove,
If Jesus would dwell with me there.

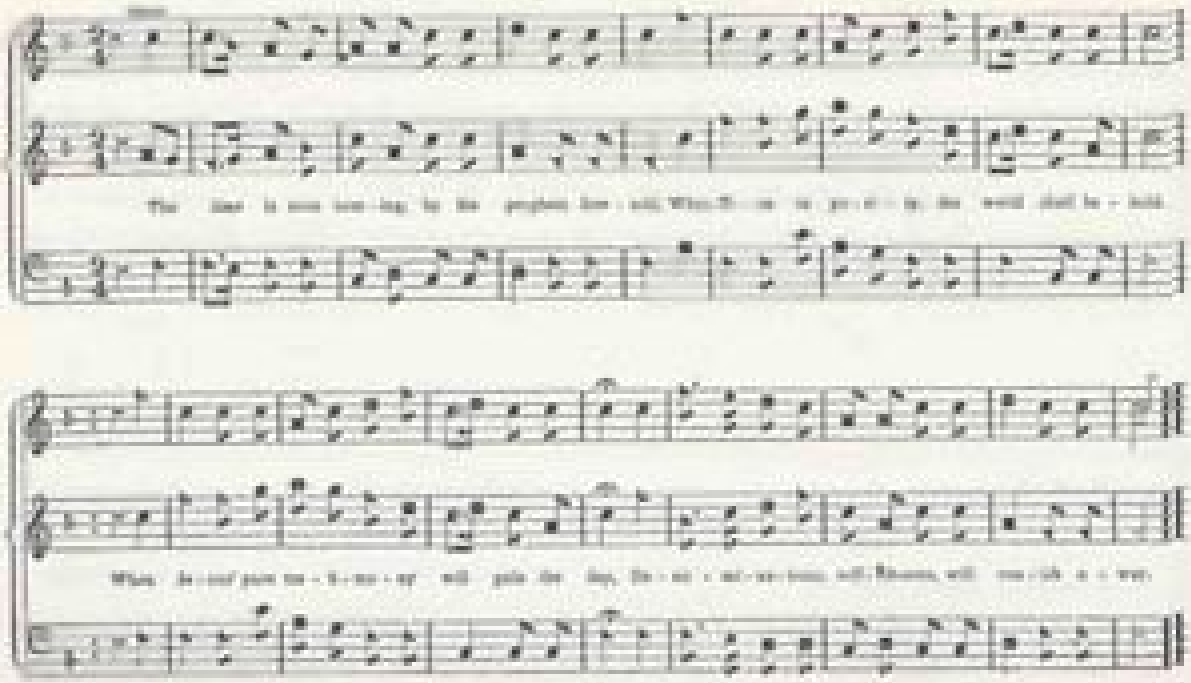
5. Dear Lord, if indeed I am thine,
If thou art my sun and my song,
Say, why do I languish and pine,
And why are my seasons so long?
Oh, drive these dark clouds from my sky,
Thy soul-cheering presence restore;
Or take me unto thee on high,
Where winter and clouds are no more.

THE PROMISED LAND. C. M.

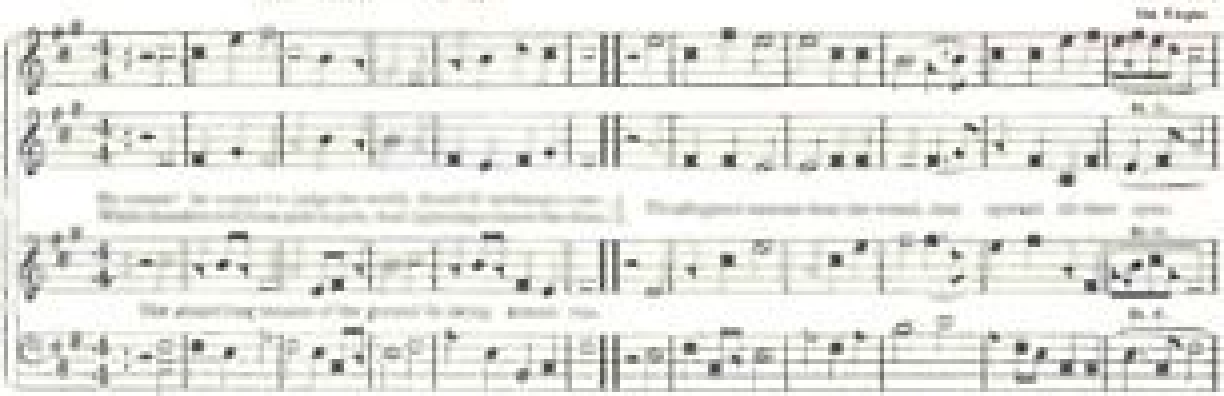
Meh. H. B. p. 471. Miss M. Durham.



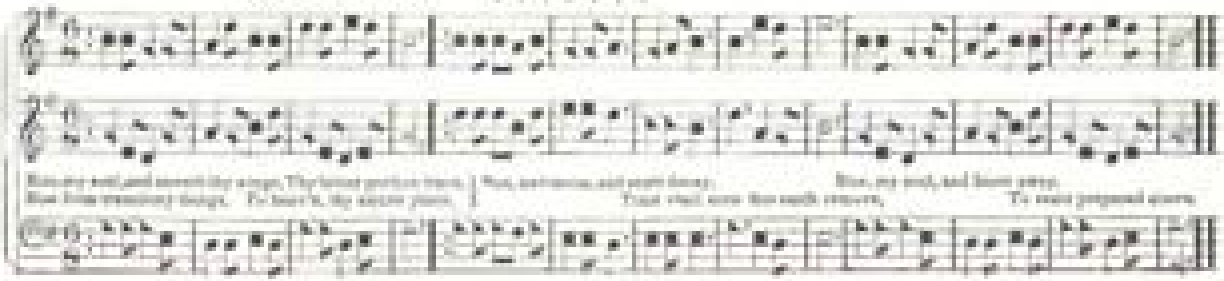


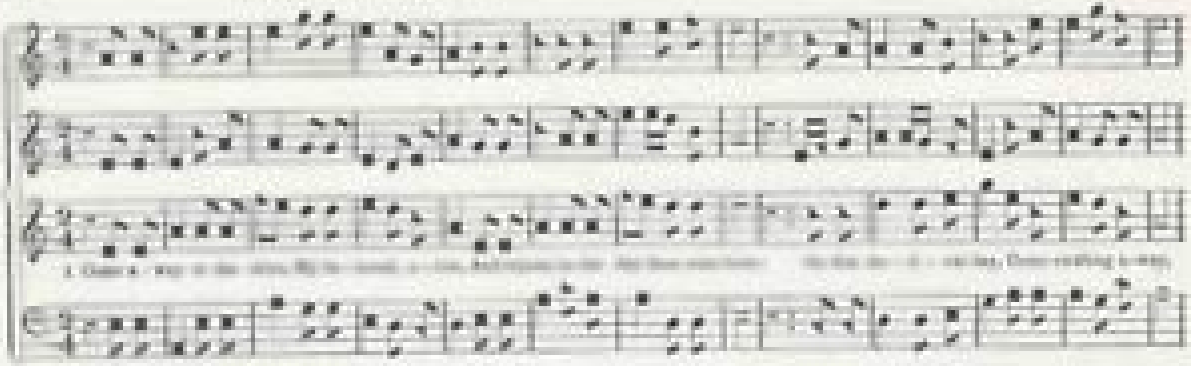


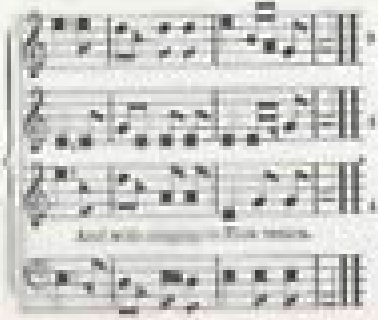
MESSIAH C. M.



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







1 We have had up our love, And our treasure shown,
Though our bodies intrigue below,
The redeem'd of the Lord Will remember his word,
And with singing to paradise go.

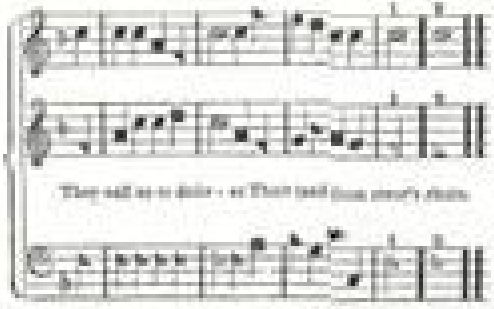
2 Now with singing and praise, Let us spend all the days,
By our heavenly Father bestow'd,
While his grace we receive From his beauty, and live
To the honour and glory of God.

3 For the glory we were Five created to share,
Both the tinner and kingdom divine!
Now created again That our souls may remain,
Throughout time and eternity thine.

4 We with thanks to express, The design of that love
Which hath join'd us in Jesus's name;
So united in heart, Let us never move part,
Till we meet at the feast of the Lamb.

5 There, Oh! there at his feet, We shall all live one meet,
And be parted in body no more;
We shall sing to our lords, With the heavenly chorus,
And our Saviour in glory adore.

6 Hallelujah we sing, To our Father and King,
And his expressive present repeat;
To the Lamb that was slain, Hallelujah again,
Sing, all heaven, and fall at his feet.

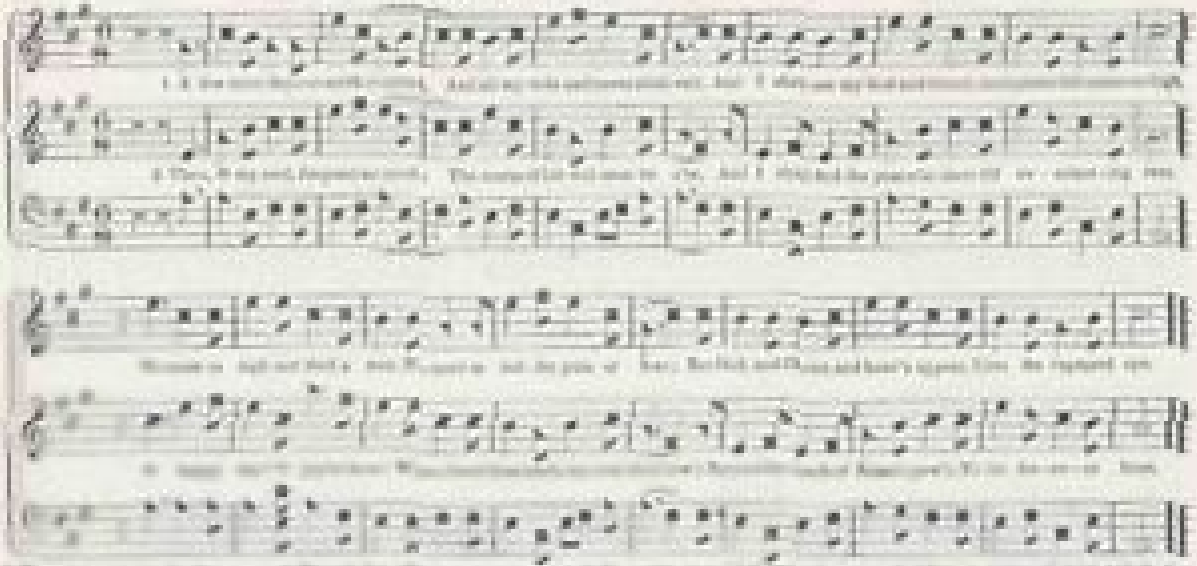


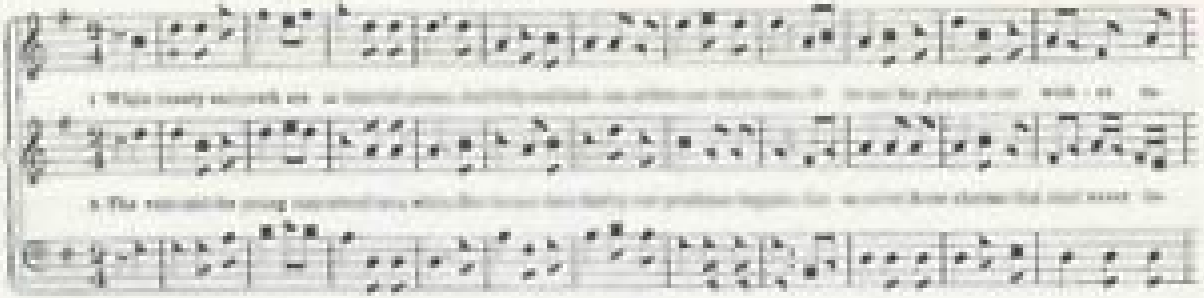
2. What though the spicy breezes
Blow soft o'er Ceylon's isle;
Though every prospect pleases,
And only man is vile;
In vain, with lavish kindness,
The gifts of God are strewn;
The heathen, in his blindness,
Bows down to wood and stone.

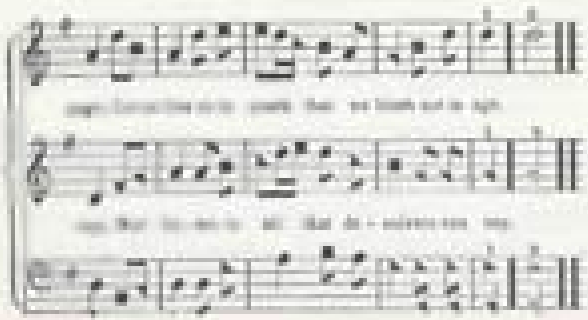
3. Shall we, whose souls are lighted
With wisdom from on high,
Shall we, to men benighted,
The lamp of life deny?

Salvation! O salvation!
The joyful sound proclaim,
Till earth's remotest nation
Has learn'd Messiah's name.

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





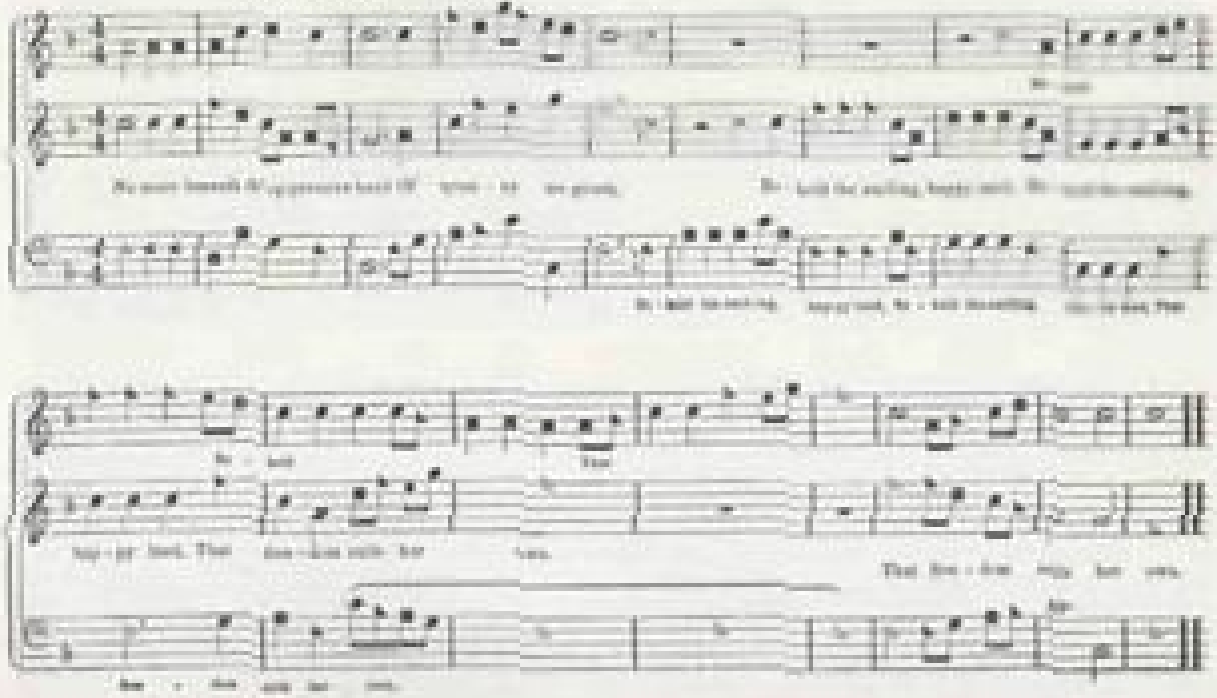


3. I sigh not for beauty, nor languish for wealth,
But grant me, kind Providence, virtue and health;
Then, richer than kings, and far happier than they,
My days shall pass swiftly and sweetly away.

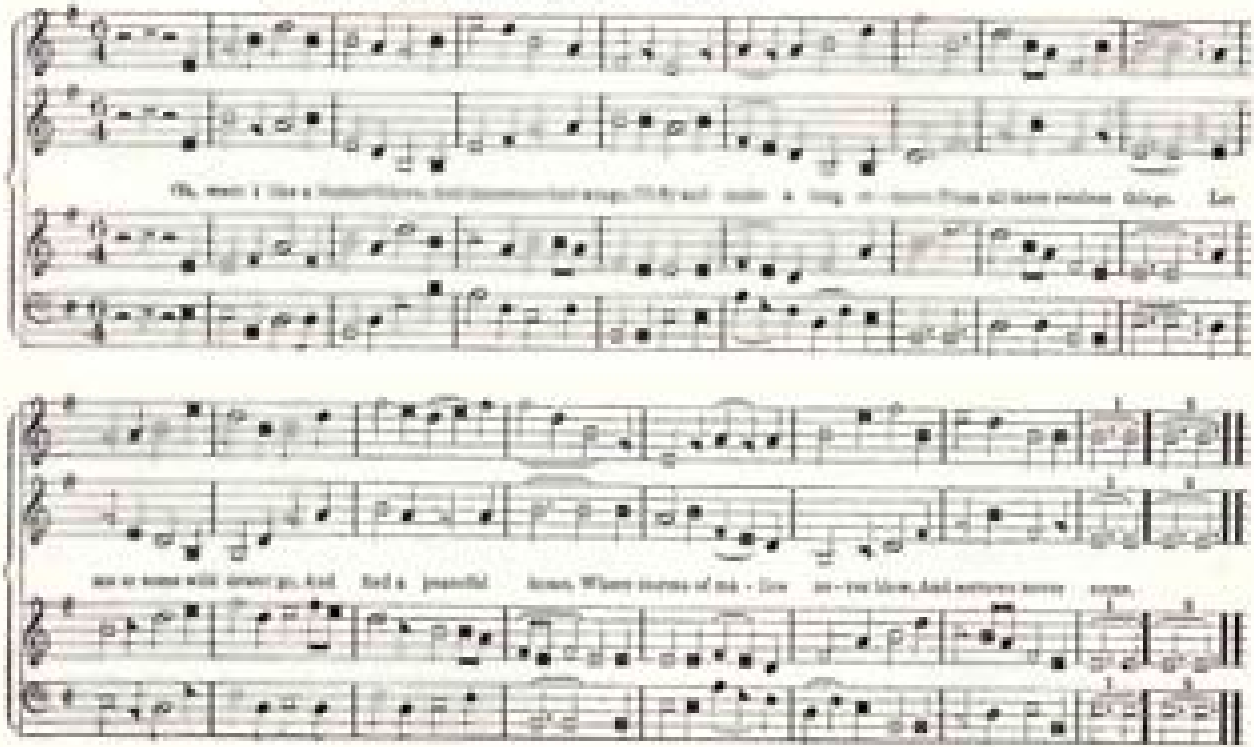
4. For when age steals on me, and youth is no more,
And the moralist Time shares his glass or my dice,
What practice in beauty or wealth can I find?
My beauty, my wealth, is a sweet peace of mind.

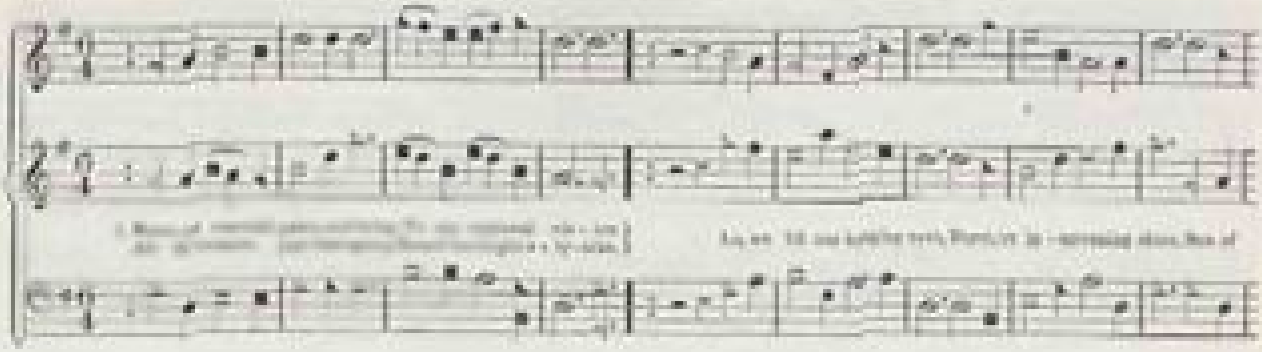
5. That peace? I'll preserve it as pure as 'twas given,
Shall last in my bosom an earnest of heaven;
For virtue and wisdom, not warm the cold sense,
And sing you Scotch as gay as cotton.

6. And when I the burden of life shall have borne,
And death with his sickle shall cut the ripe corn,
Reserved in my shell without murmur or sigh,
I'll leave the kind summons, and lie down and die.



SOLITUDE IN THE GROVE. C. M.





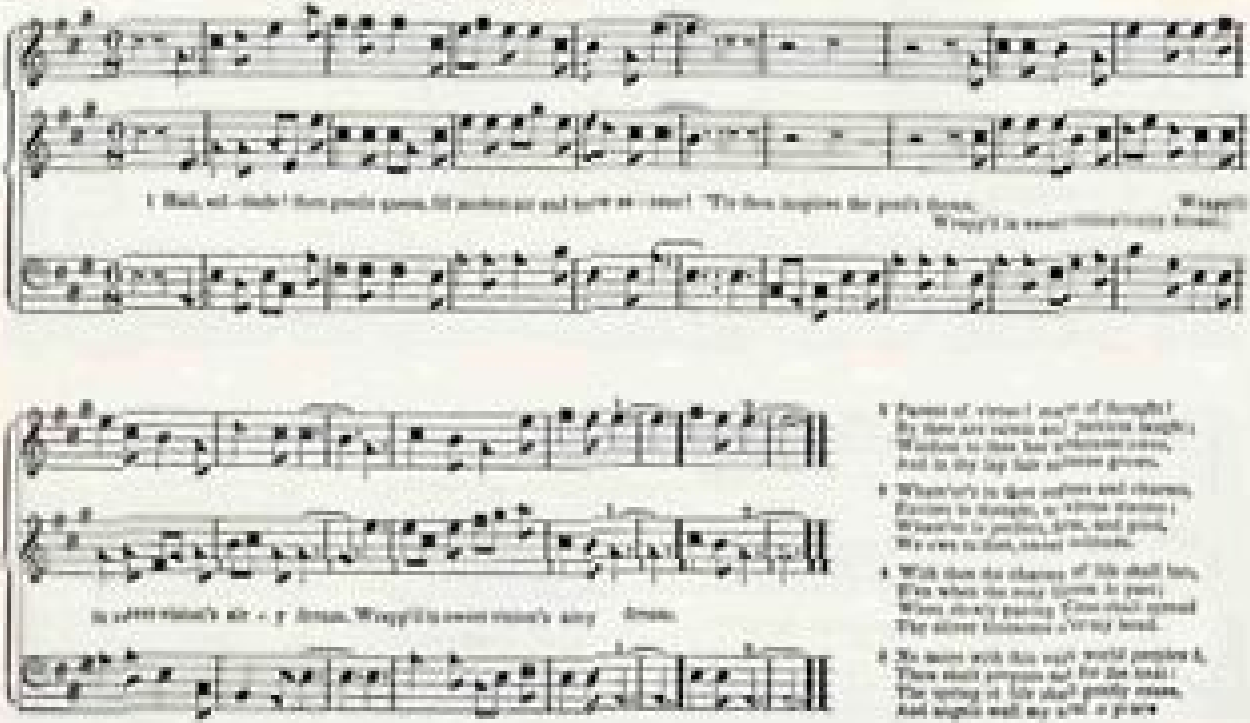
3 Friends of everlasting light
Poorly flock before him;
Myriads, with supreme delight
Formerly adoro him—
Angel nomes crowned his hair!
Loins of lucid gold procinct
All the scents of his sense,
Hour's relieving with the fame!

4 Fear-not-every-minute man
Prove their presence-motion;
Shoot his glorious sentence,
Sing the great salvation;

Cast their crowns before his throne,
Cup, in ravissimal tone,
Every pine is filed alone:
"Holy, holy, holy Out!"

5 Hark! the thrilling symphonies
Seem, methinks, to arise as!
Join we one down holy lays,
Jesus, Jesus, Jesus!
Sweetest sound in seraphic song
Sweetest notes on mortal tongue
Sweetest carol ever sung
Jesus, Jesus, tell along

SWEET SOLITUDE. L. M.

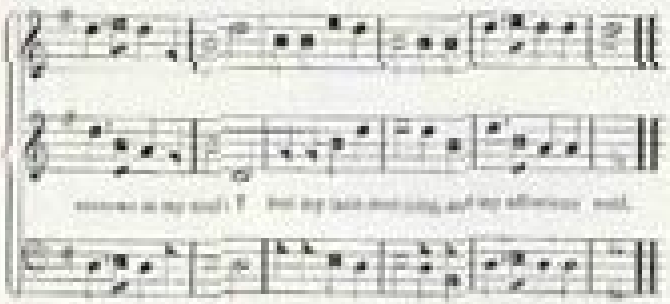


2. Parent of virtue! nurse of thought!
By thee are raptures and heroics taught;
Wisdom to thee her principate owes,
And in thy lap fair science grows.

3. Where'er in thee authors and classics,
Ravish'd in thought, in vision musing,
Wherever in gardens, grot, and grove,
We owe to thee, sweet solitude.

4. With thee the charms of life shall last,
When the rosy bloom is past;
When slowly gazing Cynthia's spread
The silver blossom o'er my head.

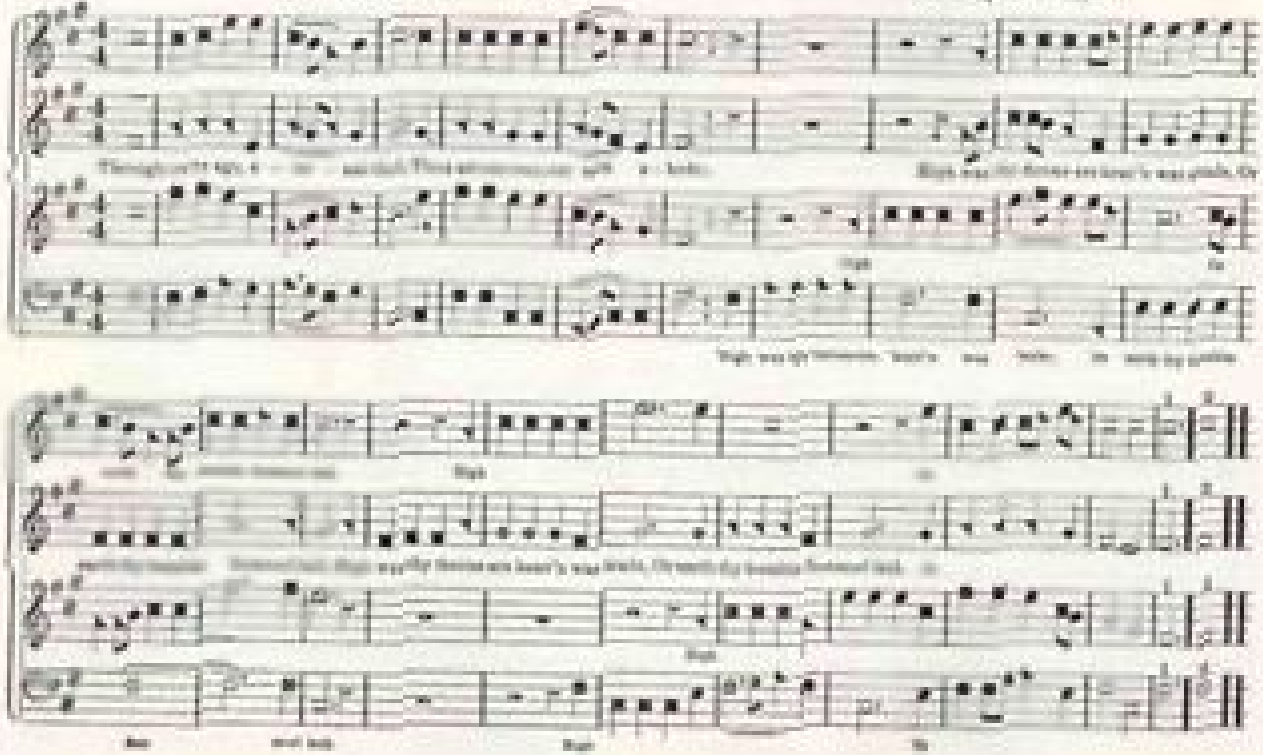
5. So more with this vain world perplex'd,
These short prepare me for the next:
The spring of life shall gently wane,
And angels waft my soul to peace.

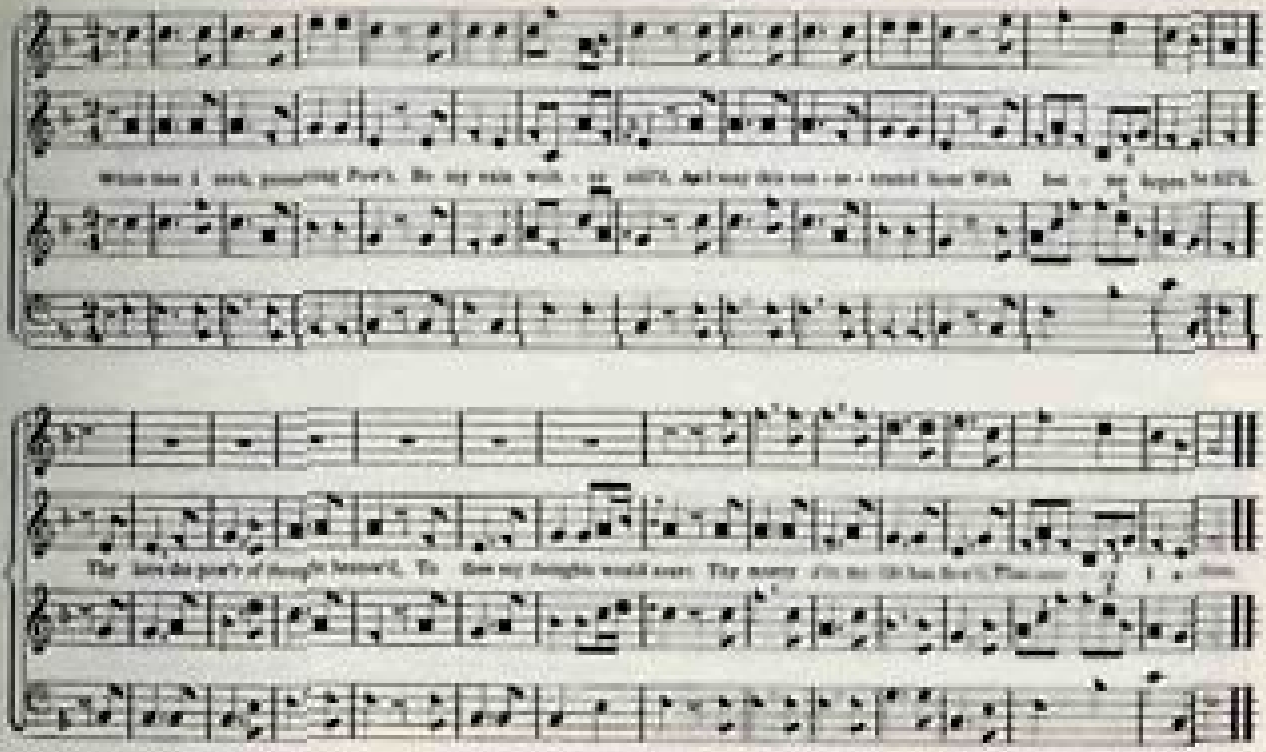


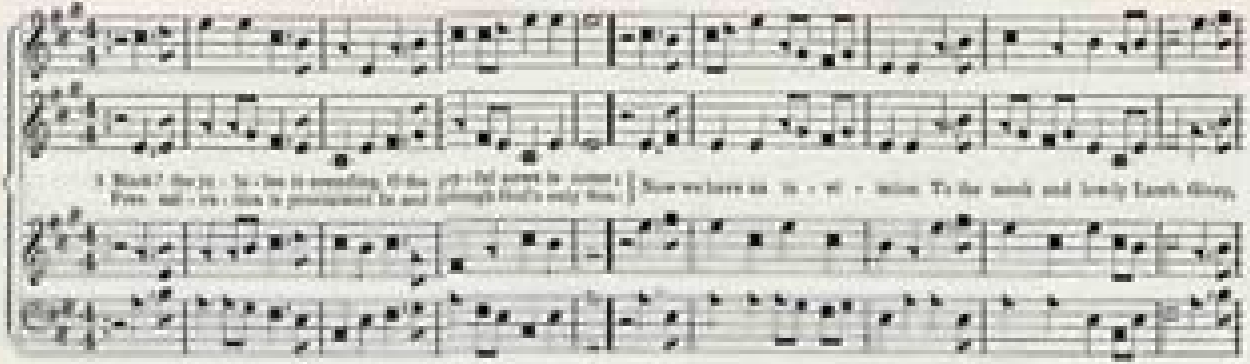
8 I wish it was with me now, as in the days of old,
When the glorious light of Jesus was flowing in my soul
But now I am distressed, and no relief was find,
With a hard, deceitful heart, and a wretched, wandering mind.

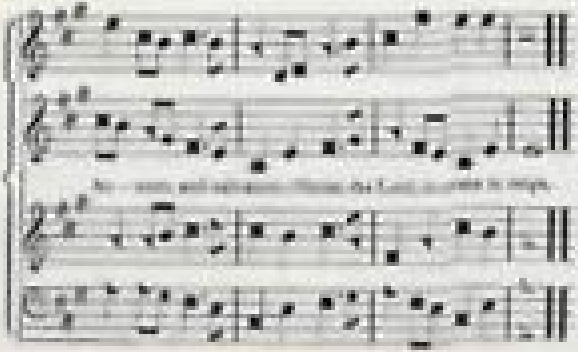
9 It is pride and passion beats me on my way,
So I am all'd with folly, and no neighbor to pray;
While others can rejoice, and seem to love on time,
I am so weak I stumble, and so I'm left behind.

10 I read that peace and happiness meet Christians in their way,
That lead their cross with meekness, and don't neglect to pray;
But I, a thousand objects, beset me in my way,
So I am all'd with folly, and no neighbor to stay.









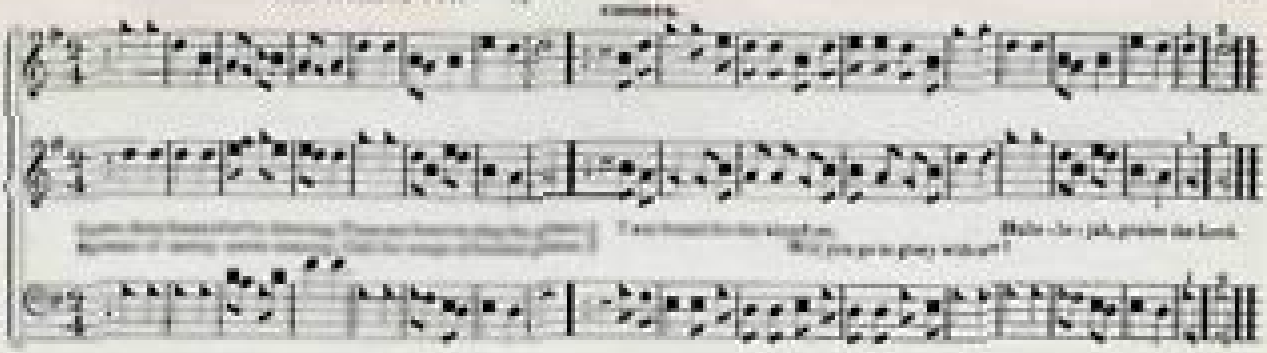
Come, dear friends, and don't neglect it,
Come to Jesus in your prime;
Some convictions, don't reject it,
If serious it, now's your time;
Now the Saviour is beginning
To revive his work again.
Glory, honour, &c.

2 Now let each one cease from sinning,
Come and follow Christ the way;
We shall all receive a blessing,
If from him we do not stray;
Sinful moments we've neglected,
Yet the Lord invites again!
Glory, honour, &c.

3 Come, let us run our race with patience
Looking unto Christ the Lord,
Who, with love and mercy for sinners,
With his Father and our God;
He is worthy to be praised,
He is our exalted King.
Glory, honour, &c.

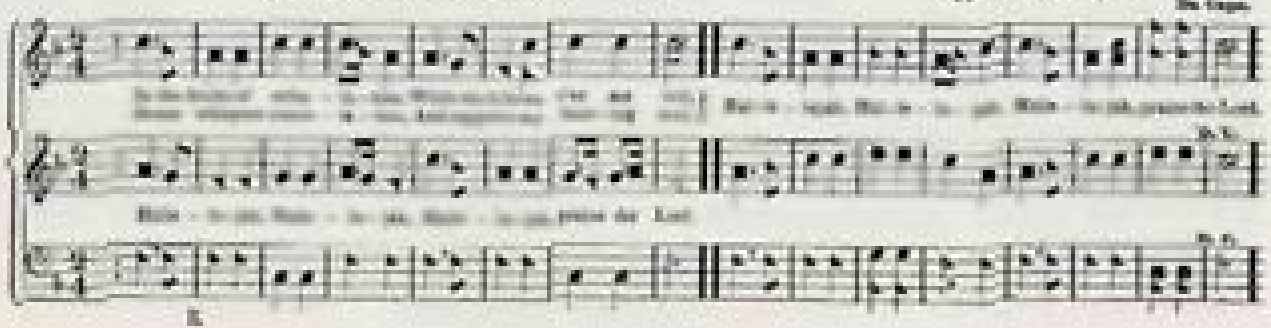
4 Come, dear children, praise your Jesus,
Prove him, prize his sweetness,
May his great love now constrain us
His great name for to adore;
O then let us join together,
Creatures of glory to obtain.
Glory, honour, &c.

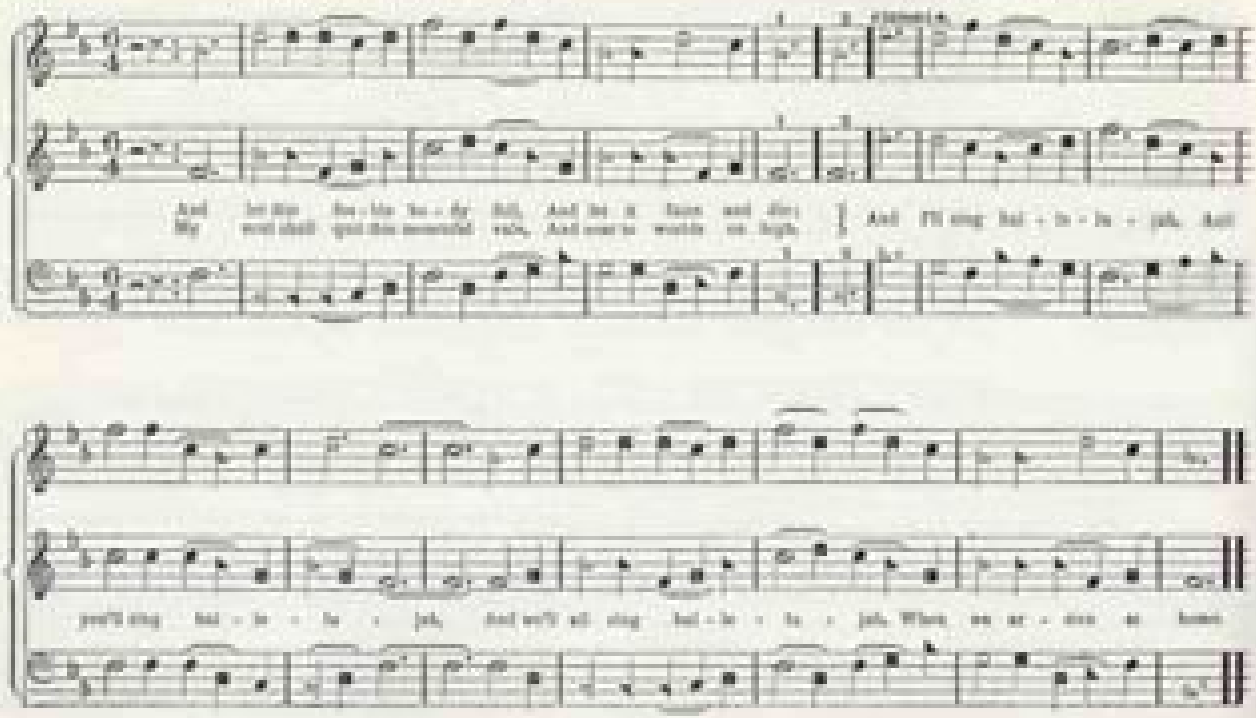
WARRENTON. S. T.

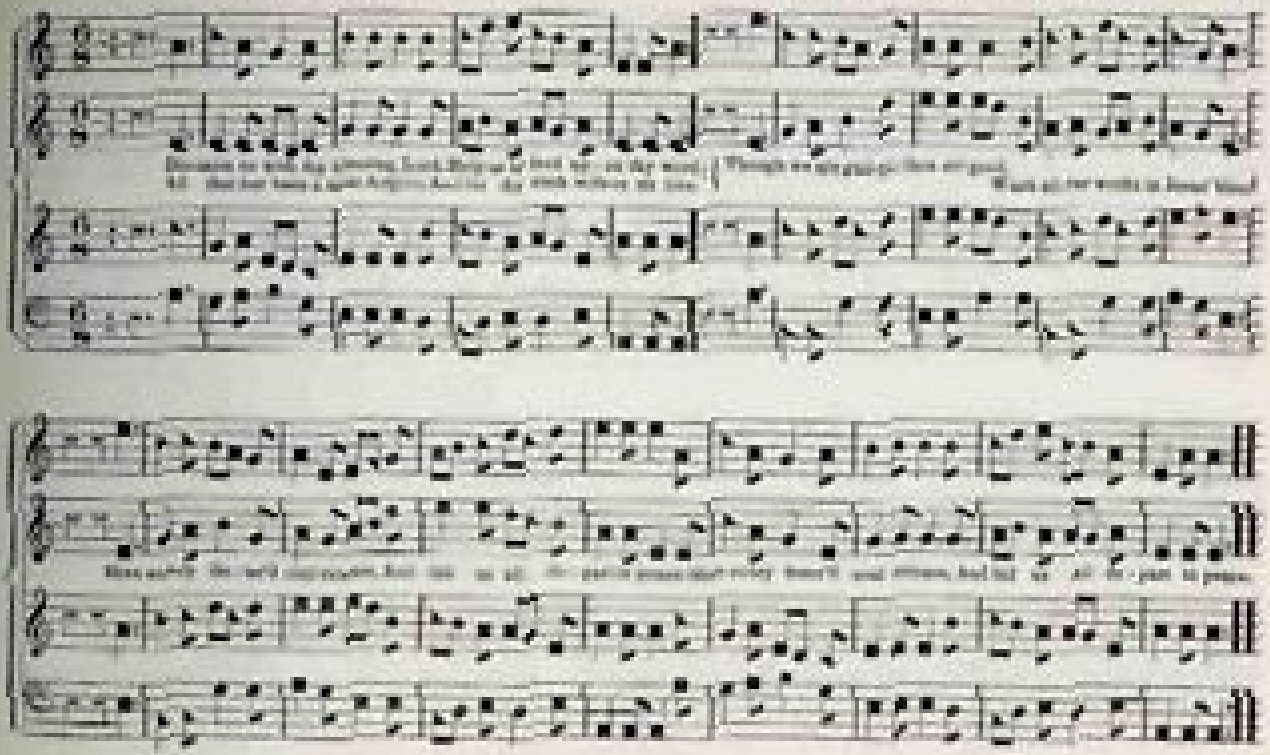


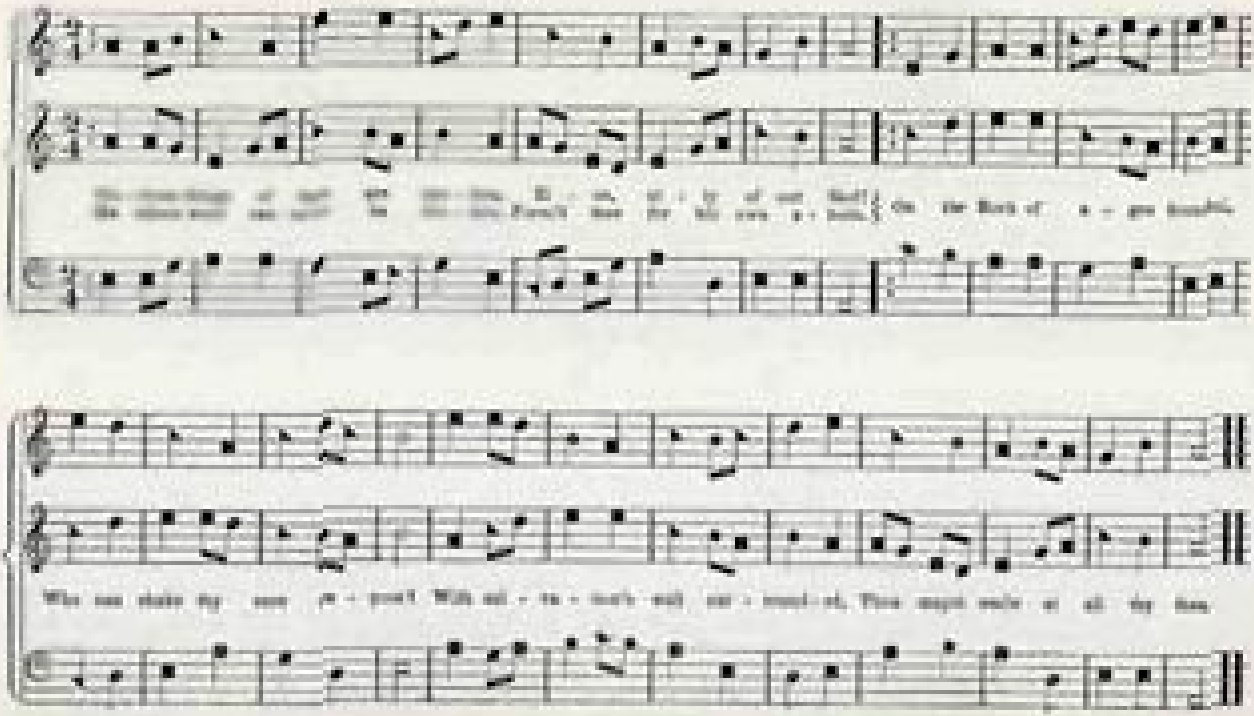
SWEET AFFLICTION. S. T.

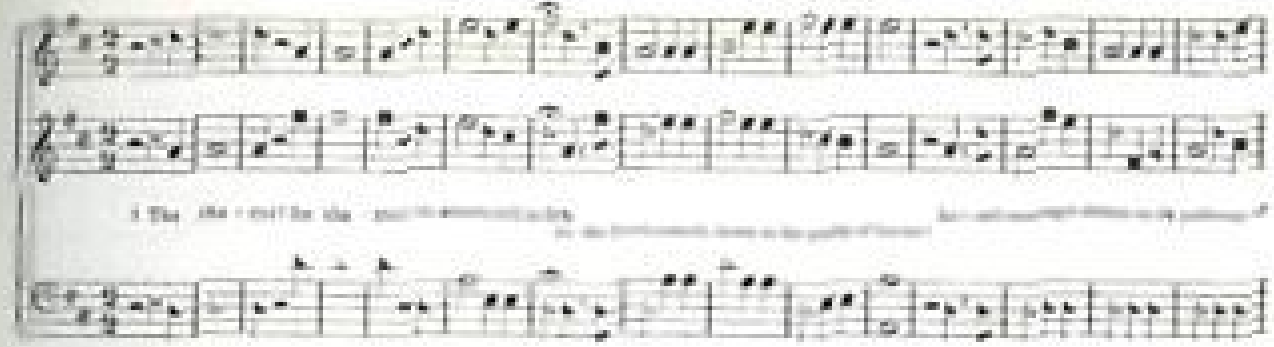
Rippon's Hymns, p. 541.

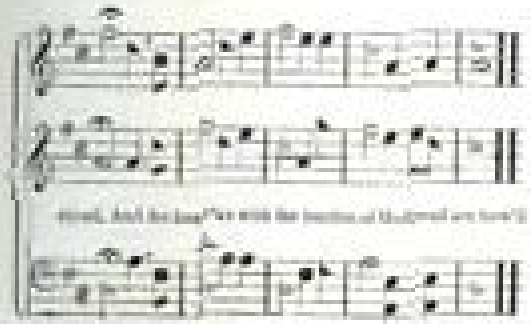










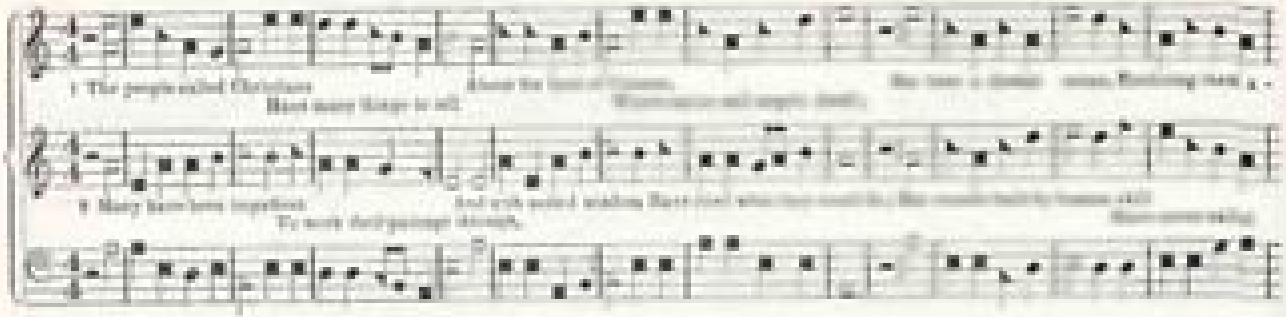


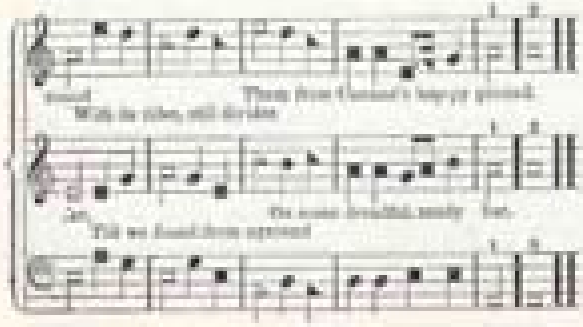
1 The glory! the glory! around him are [illegible]
Higher [illegible] of the angels that [illegible] on the Lord.
And the plumbed [illegible] and the [illegible] are [illegible]
And [illegible] all who [illegible] of [illegible]

2 The [illegible]! the [illegible]! the [illegible] have [illegible]
Let [illegible] of the [illegible] and [illegible]
From the [illegible], from the [illegible], from the [illegible]
And [illegible] of [illegible]

3 The judgment! the judgment! the [illegible] are [illegible]
Where the [illegible] and the [illegible] [illegible]
There [illegible] in [illegible] in the [illegible] of the Lord.
And the [illegible] of [illegible] [illegible] on [illegible]

4 O [illegible]! O [illegible]! look down [illegible]
[illegible] on [illegible], the [illegible] [illegible]
When [illegible] the [illegible] [illegible]
May [illegible] [illegible] [illegible] a [illegible] of [illegible]





1 The people called Christians
Have many things to tell
Above the [illegible]
[illegible]
[illegible]

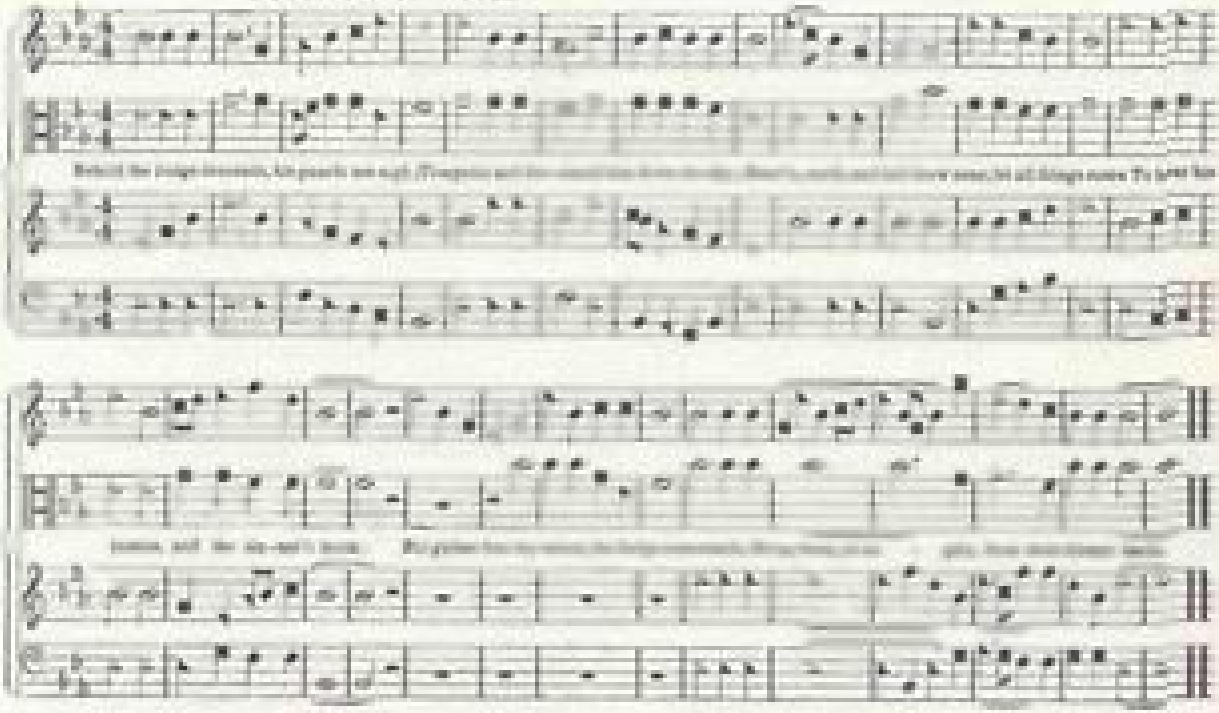
2 Many have been impatient
To work their passage through,
And with [illegible]
[illegible]
[illegible]

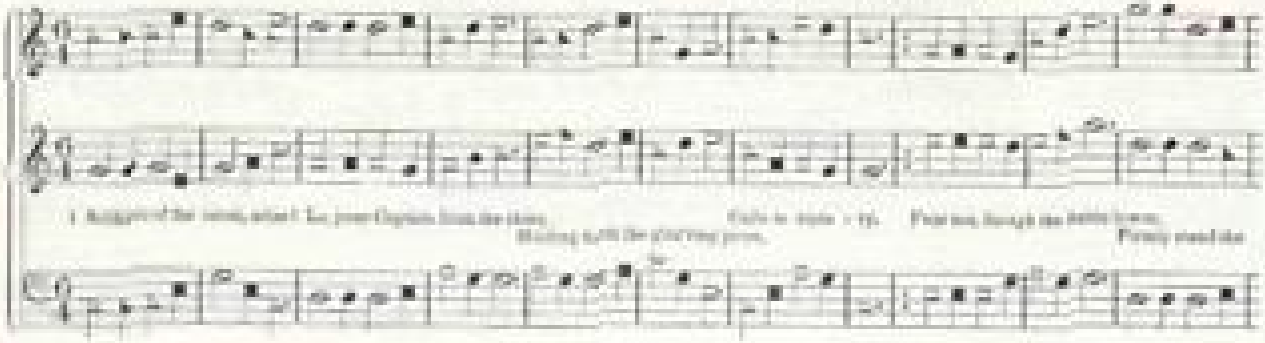
3 The [illegible] people
Hath [illegible] at last;
Behold the [illegible]
Attend the [illegible] mast!
Along the deck in order
The joyful sailors stand,
Giving, "Ho!—here we go
To Immanuel's happy land."

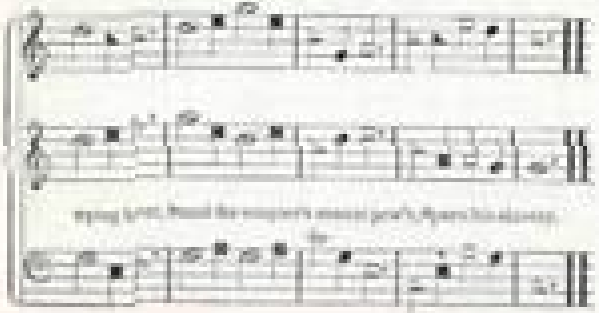
4 We're now on the wide ocean;
We tak the world farewell!
And though where we shall anchor
No human tongue can tell;
Above our future destiny
There used to be no debate,
While we rule on the tide,
With our Captain and his Mate.

5 To those who are operators,
What anguish must [illegible],
To hear their old companions
Bid them a [illegible]!
The pioneers of your paradise
No more our hearts [illegible];
We will [illegible]—you may sail,
We shall soon be out of sight.

6 The passengers united
In [illegible] and love;—
The wind is in our favour,
How swiftly do we move!
Through [illegible] and [illegible],
And raging billows [illegible]
We will [illegible] through the deep,
Till we reach [illegible]





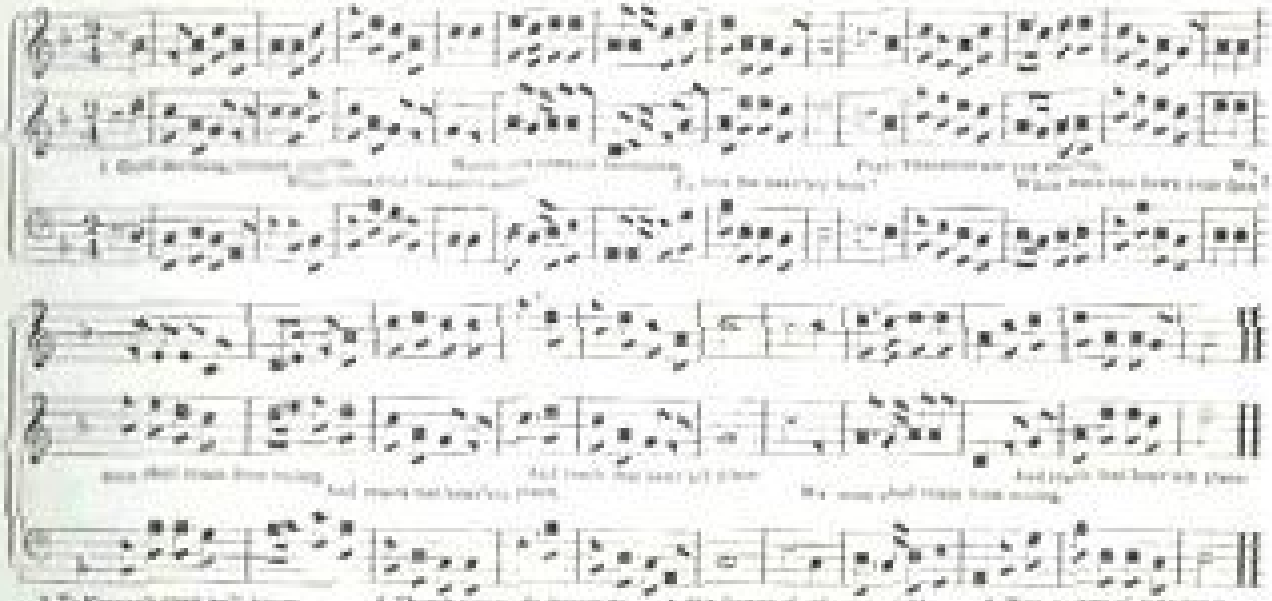


2 Who for nature of Christ would yield?
Who would leave the battle-field?
Who would cast away his shield?—
Let him hastily go.
Who for Zion's King will stand?
Who will join the faithful band?
Let him come with heart and hand,
Let him have the fee.

3 By the memories of our God,
By Rosamond's streaming blood,
Whose alone for us he stood,
He'er give up the mode;

Rout to the [illegible] breach,
Back to what your Captain each—
"By them [illegible] mine death;
Take the [illegible] of life."

4 By the woes which [illegible] pores,
By the blood of [illegible] love,
Sisters, [illegible] the pipe shrew;
Sisters, [illegible] and live!
Here is [illegible] worth the name:
Tyrant [illegible] to shame;
Return [illegible] the hallow'd flame
God the [illegible] will give.

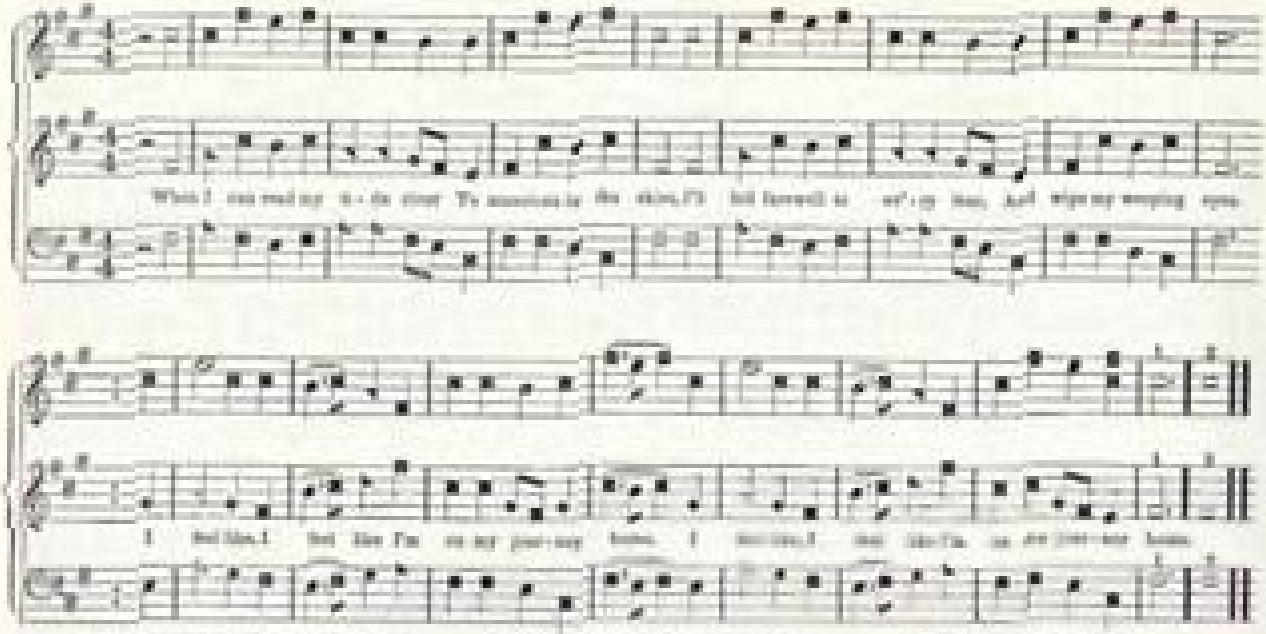


1. The Messiah's reign we'll sound,
It's join all heavenly throng,
Where I hear the harps of Zion
All on sweet the Paschal song?
Thro' a dense fog are crossing,
By faith we see him too,
We smile, and weep, and praise God
And so our way pursue.

2. Though sorrow be around us,
And fear on all sides,
Our hearts rejoice right on,
Believe in our God always.
No sorrow we can't endure on
While supported on our way,
Our dress we gather on
In the assembly this.

3. The Power of all conquered
We're a City in motion,
Our joy is more extra,
For Christ, our saving Saviour,
And Friend over all Enough
What shall we wish for beneath
And garden on in the sky.

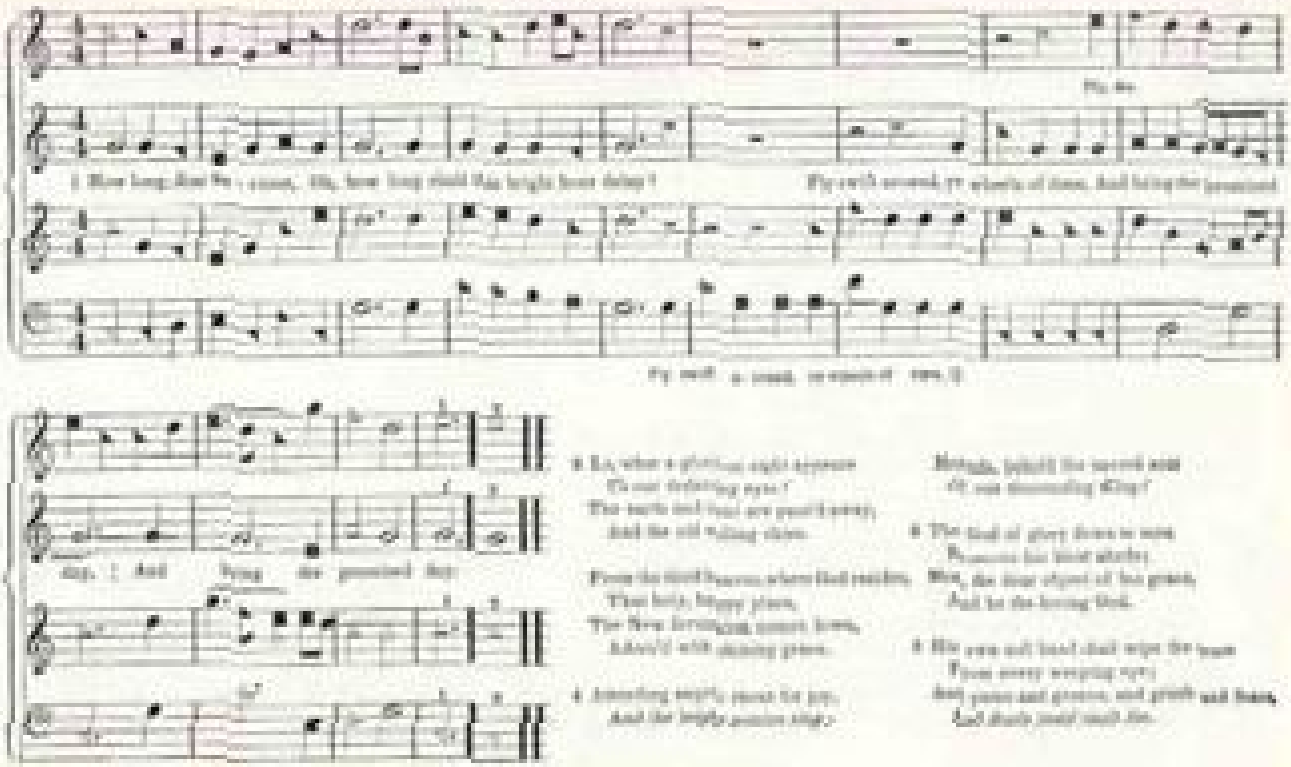
4. With members of Christians,
We're all on with new wine,
We're in heavenly principles
And out of bonds of sin,
We hold on holy purpose,
While climbing heavy waves,
We glory in the Saviour,
My song is full of love.



4 Should earth against my soul engage,
And hellish darts be hurl'd,
Then I can smile at Satan's rage,
And face a frowning world.

5 Let cares like a wild deluge come,
Let storms of sorrow fall;
So I but safely reach my home,
My God, my heav'n, my all.

6 There I shall bathe my weary soul
In seas of heavenly rest,
And not a wave of trouble roll
Across my peaceful breast.



2 Ah, what a glorious sight appears
To our believing eyes!
The earth and heaven are passed away,
And the old ruling skies.

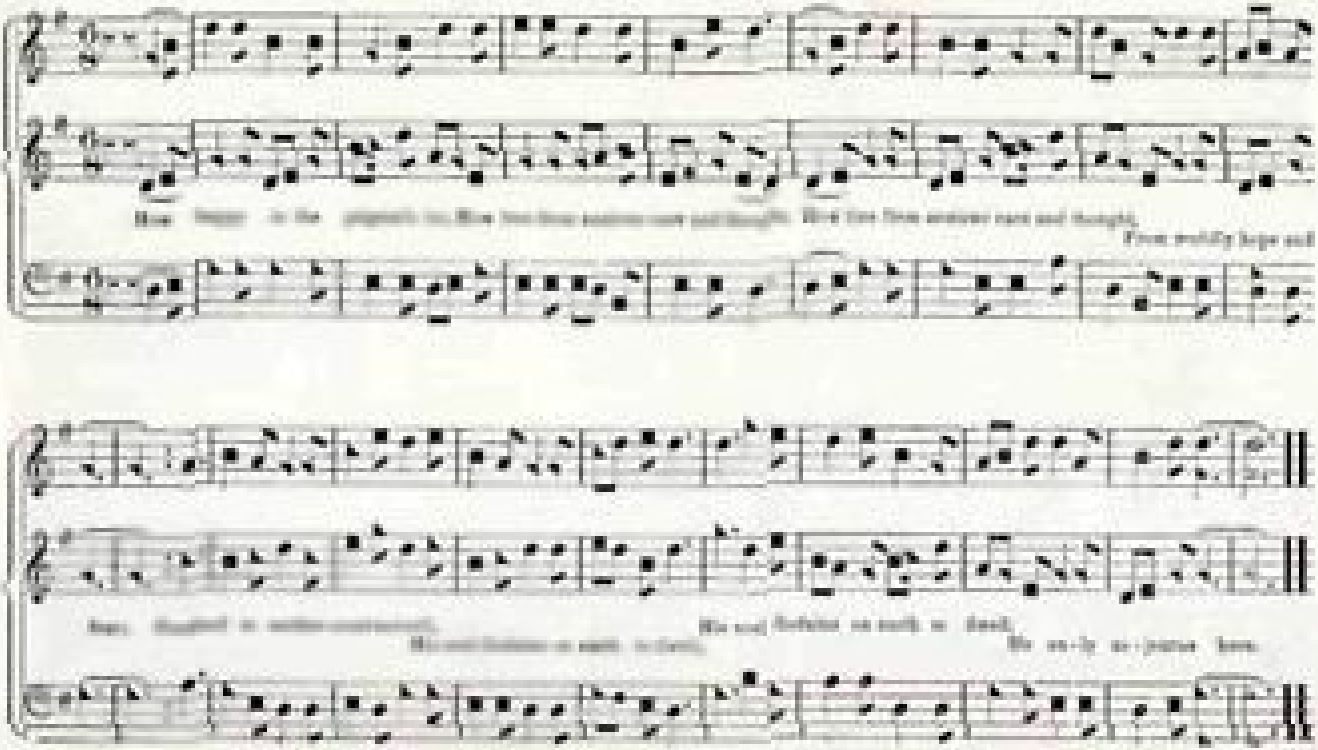
From the third heaven where God resides,
That holy, happy place,
The New Jerusalem comes down,
Adorn'd with shining grace.

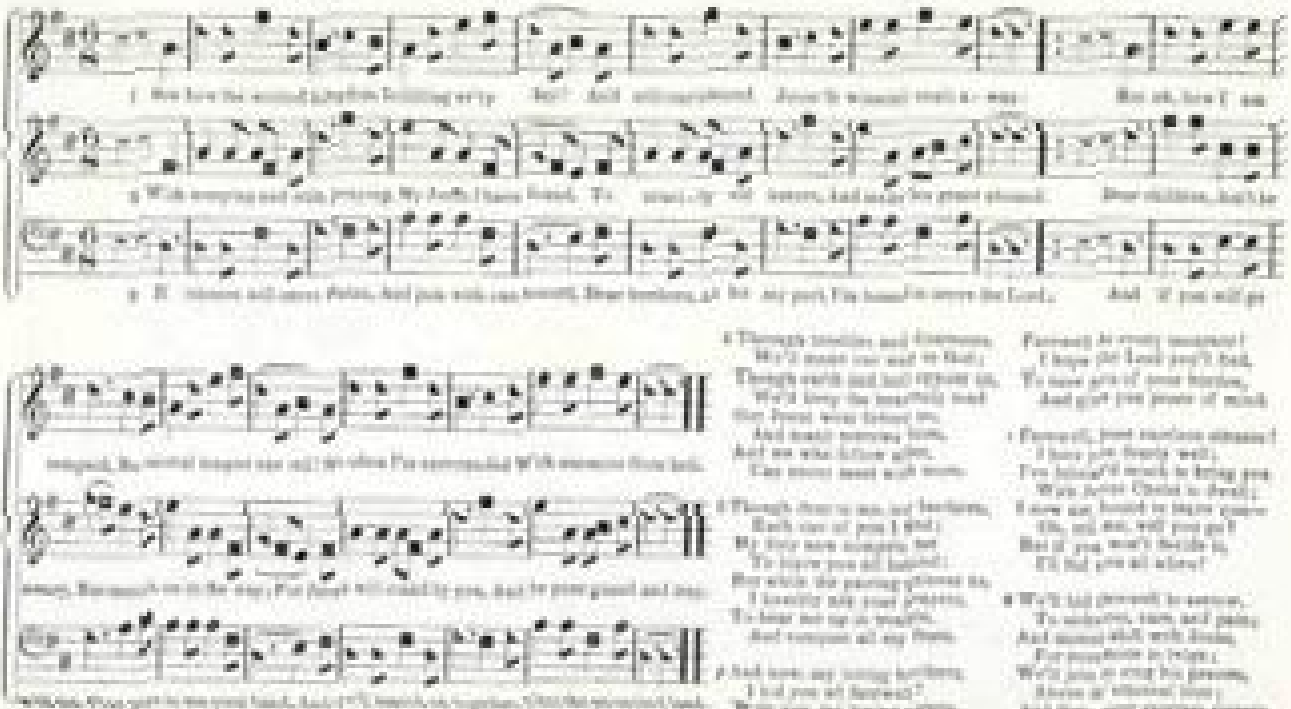
3 Attending angels shout for joy,
And the bright armies sing,

Behold, behold the sacred seat
Of our descending King!

4 The God of glory down to men
Removes his blest abodes,
Men, the dear object of his grace,
And he the loving God.

5 His own kind hand shall wipe the tears
From every weeping eye;
And pains and groans, and griefs and fears,
And death itself shall die.





4 Through troubles and distresses,
We'll more our end to find;
Though earth and hell oppose us,
We'll keep the mastery mind
Our foes were taken in,
And many sorrows lose,
And we who follow after,
Can never meet with more.

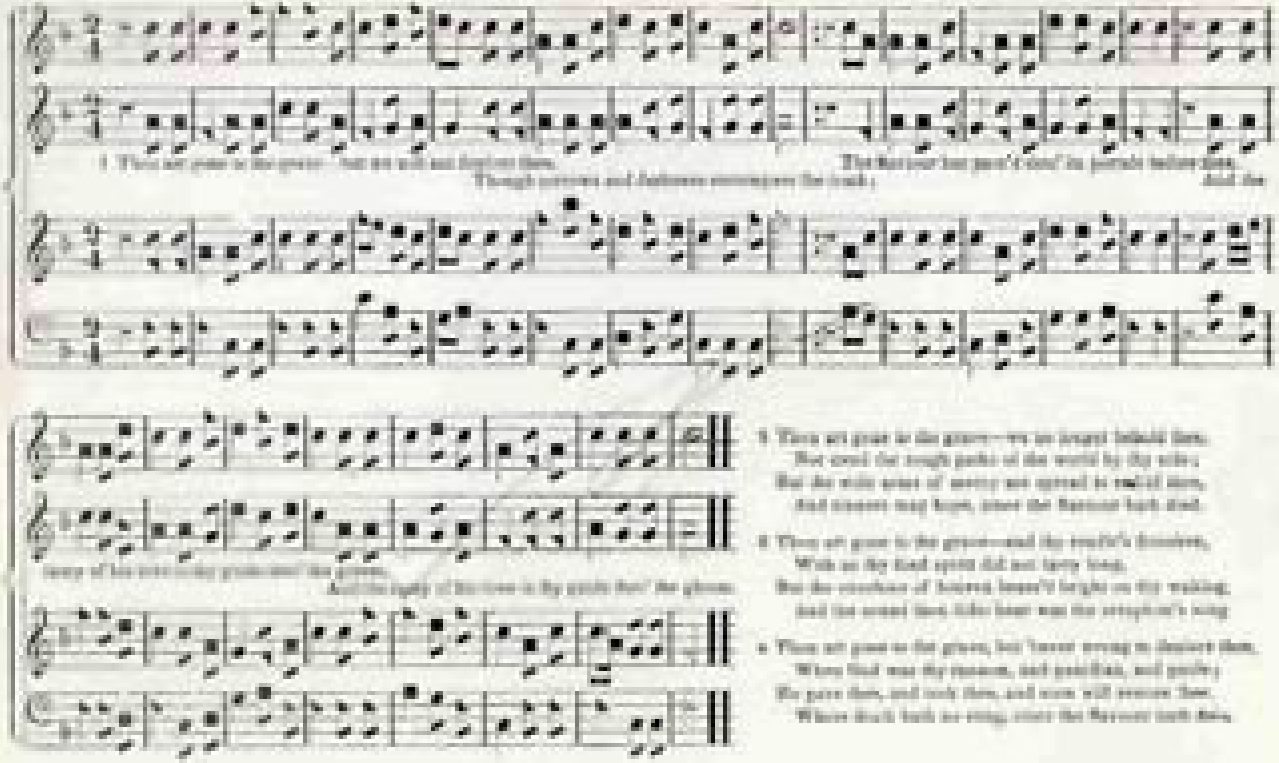
5 Though foes to us are fearless,
Each one of you I find;
My love now conquers her
To leave you all behind;
But while the passing glasses run,
I tenderly ask your prayers,
To bear me up in weight,
And conquer all my foes.

6 And now, my young brethren,
I bid you all farewell;
We go you, the loving saints,
I see no longer dwell.

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

7 Farewell, poor restless sinners!
I leave you freely well;
I've labored much to bring you
Where Jesus Christ is dead;
I now am bound to leave you
Oh, sad sin, will you go?
But if you won't decide to,
I'll bid you all adieu!

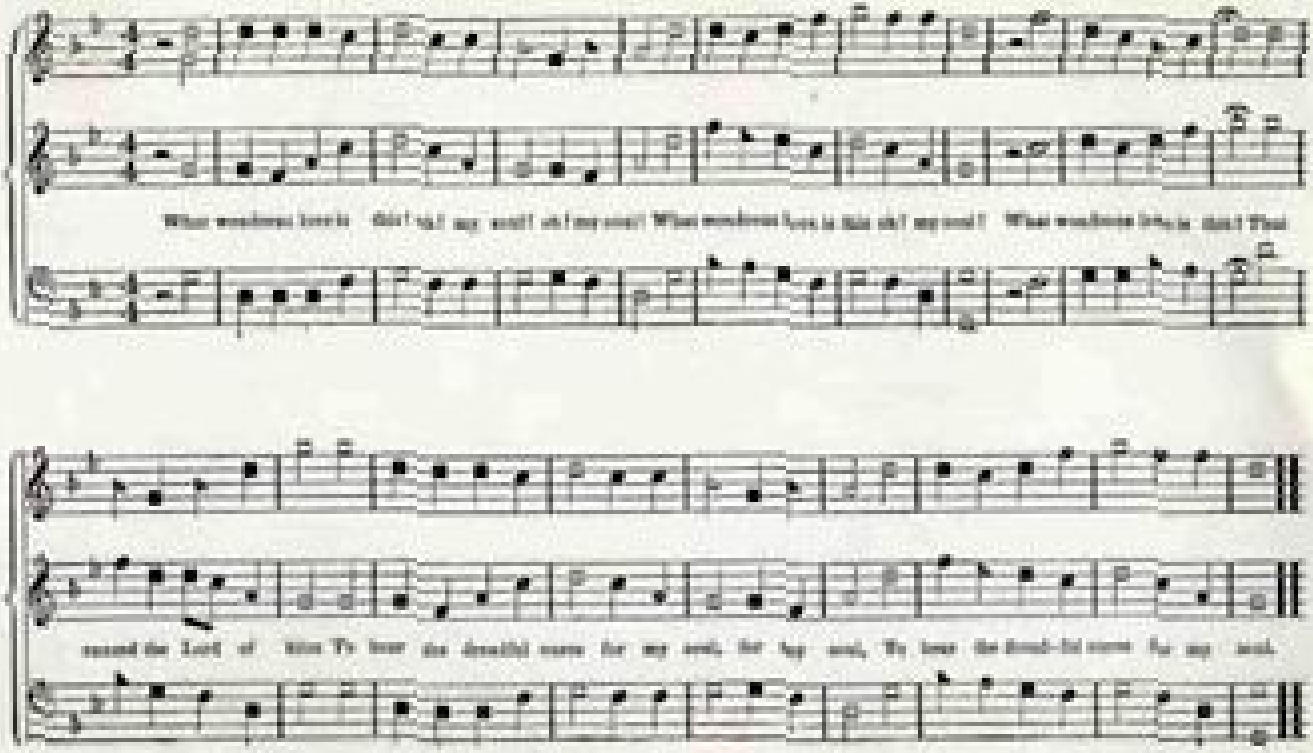
8 We'll bid farewell to sorrow,
To sickness, pain, and pains,
And mount aloft with Jesus,
For goodness in height;
We'll join in song his praises,
Above in glorious love;
And then, poor restless sinners,
What will become of you?



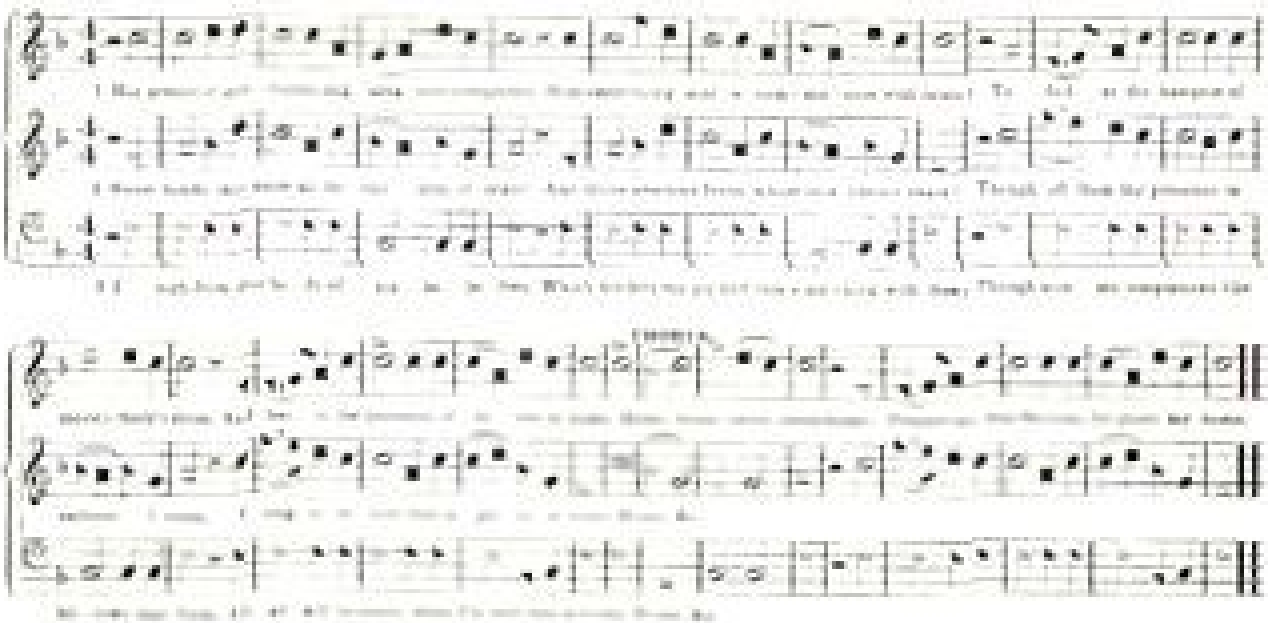
1. Thou art gone to the grave—we no longer behold thee,
Nor tread the rough paths of the world by thy side;
But the wide arms of mercy are spread to enfold thee,
And sinners may hope, since the Saviour hath died.

2. Thou art gone to the grave—and thy mother's devotion,
With all thy fond spirit did not long stay,
But the sunshine of heaven beam'd bright on thy waking,
And the sweet lute-like tone was the seraphim's song.

3. Thou art gone to the grave, but never weep to discover thee,
Where God was thy ransom, and guardian, and guide;
He gave thee, and took thee, and soon will restore thee,
Where death hath no sting, since the Saviour hath died.


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
sound the Lord of bliss To bear the dreadful curse for my soul, for my soul, To bear the dreadful curse for my soul.

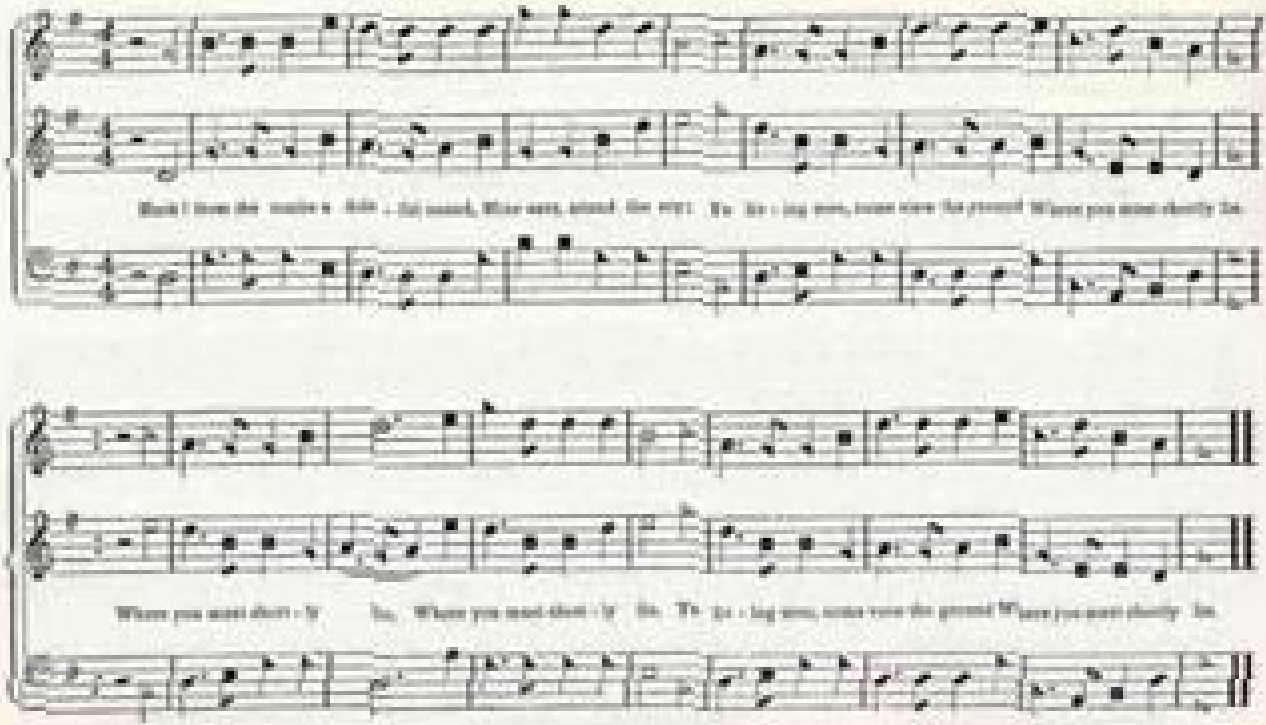
MARYSVILLE. L. M.



1 While here in sorrow I remain,
O give me meekness, and strength to my day;
Lead my affections to the heavenly plains,
Preparing me home to my glorious rest.
Home, home, &c.

2 When I've run my course, O give me thy grace,
The Spirit's seal on my heart and face,
Whilst joy and love possess my soul,
And God, even God, is the centre of home.
Home, home, &c.

3 Then, Jesus Lord, in the heavens at home,
We soon shall rest in sorrow no more,
And in the new creation from the tomb,
We'll praise Jehovah in glorious love at home.
Home, sweet, sweet home,
Prepare me for thy home.



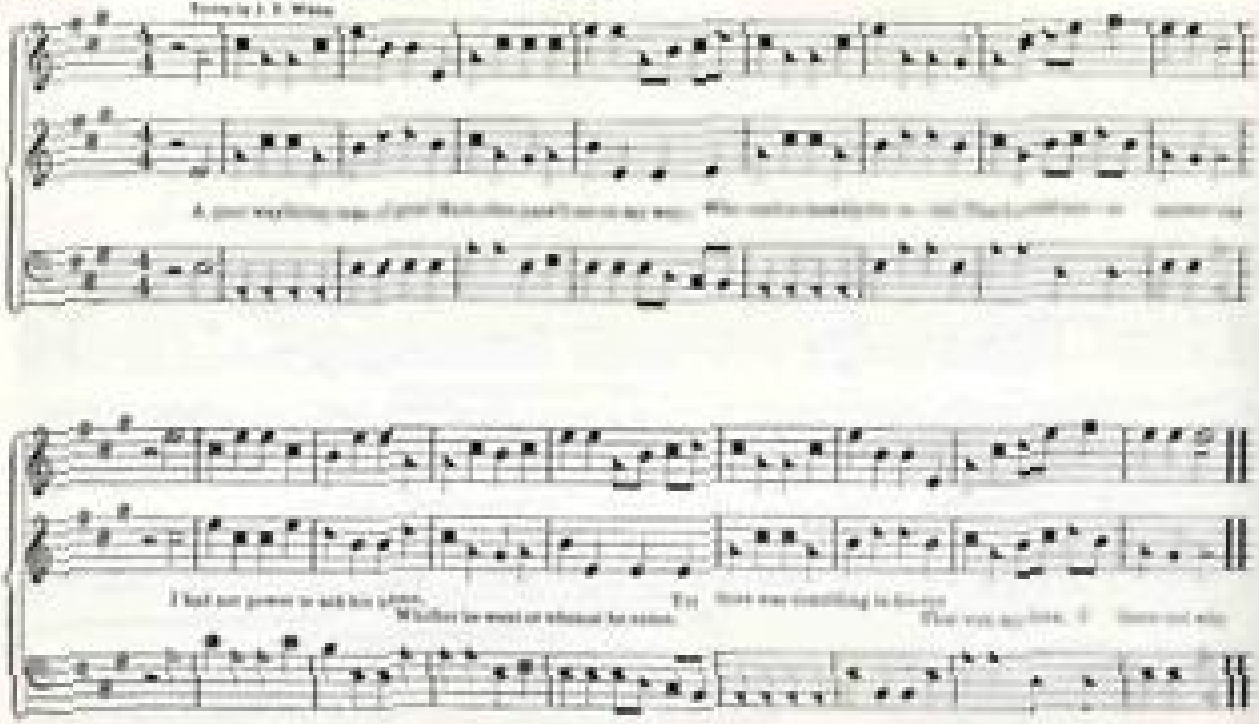
PART II.

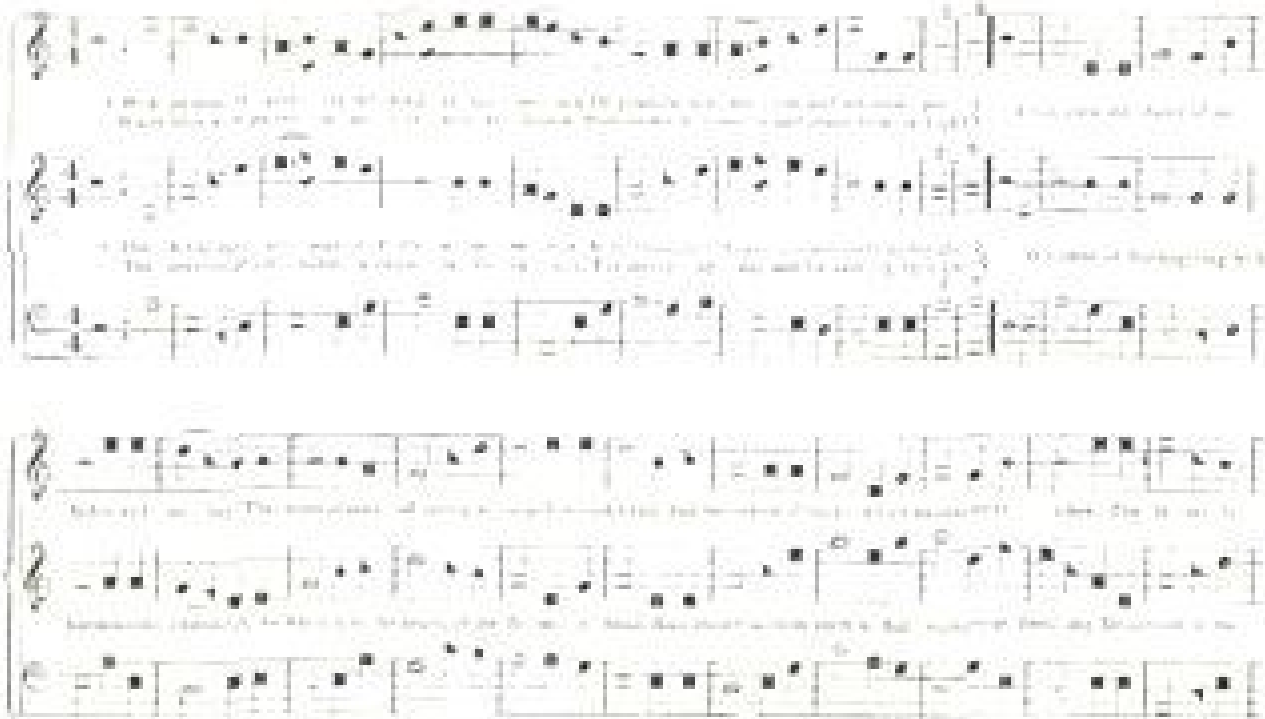
CONSISTING PRINCIPALLY OF PIECES USED IN SINGING SCHOOLS AND SOCIETIES.

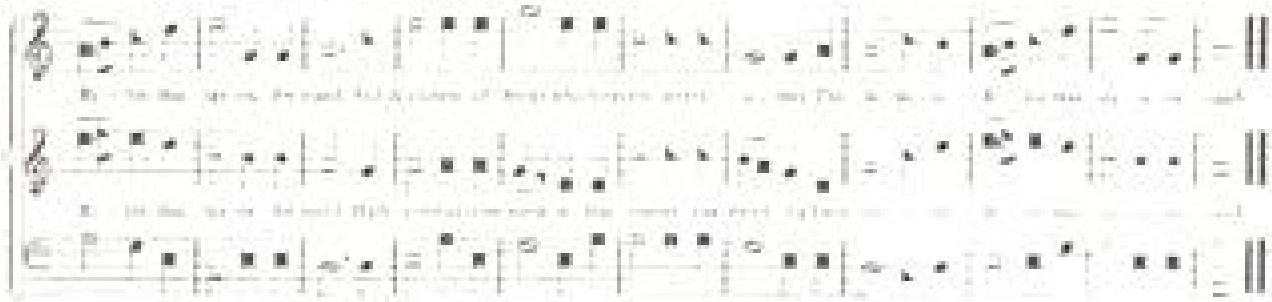
MORNING. L. M.

Psalmist, 130d Hymn.

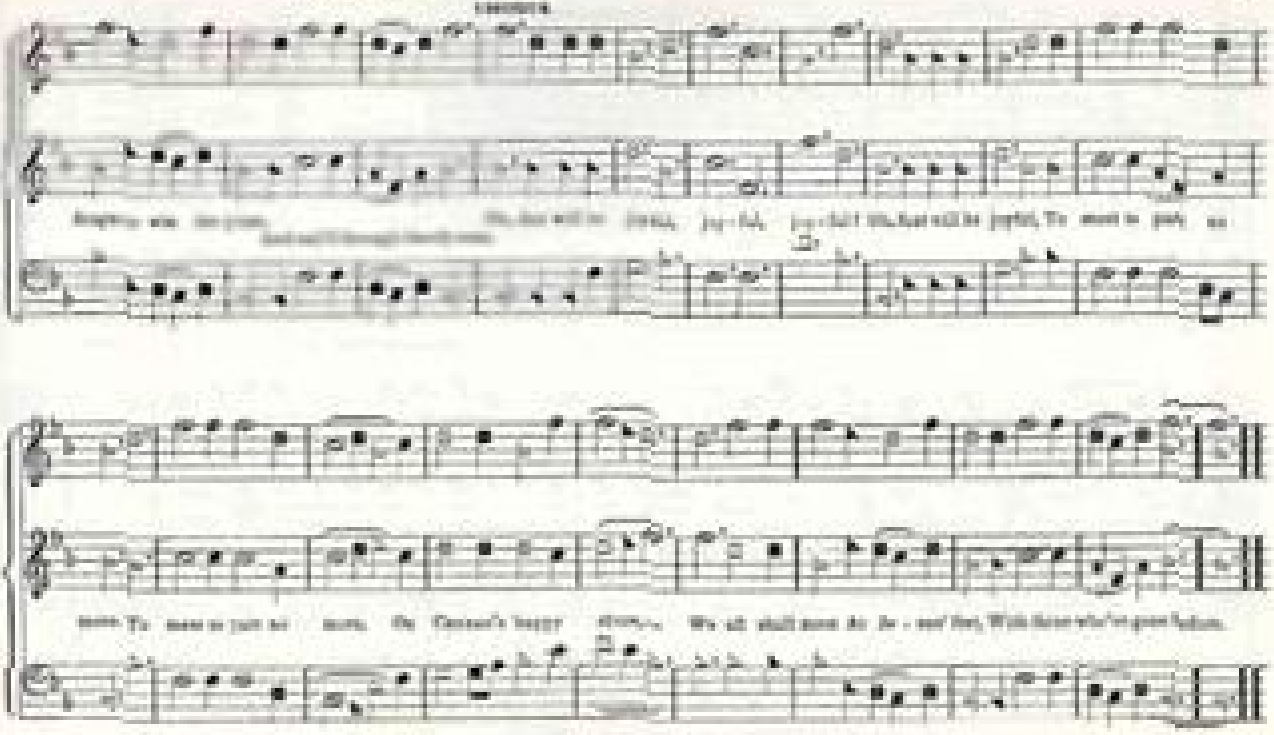
DUANE STREET L. M. D

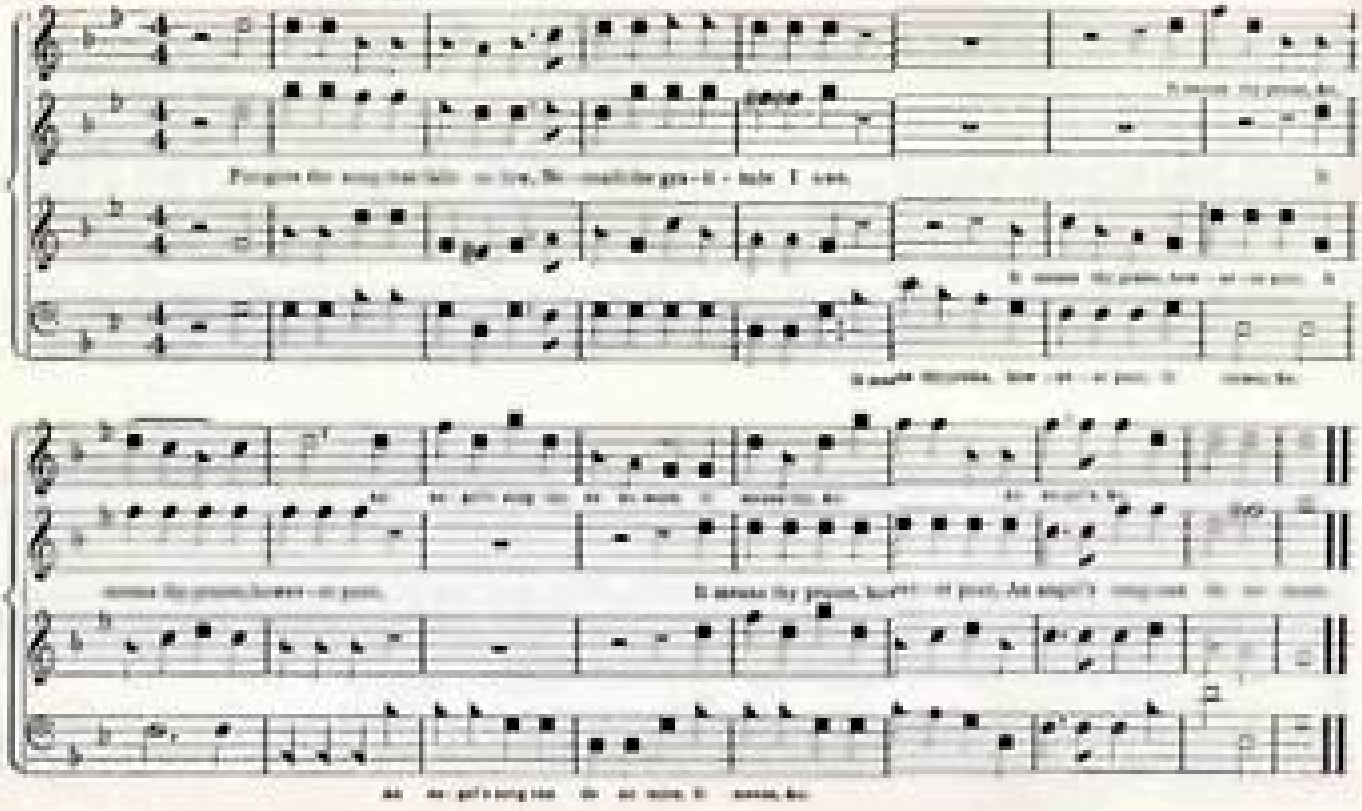


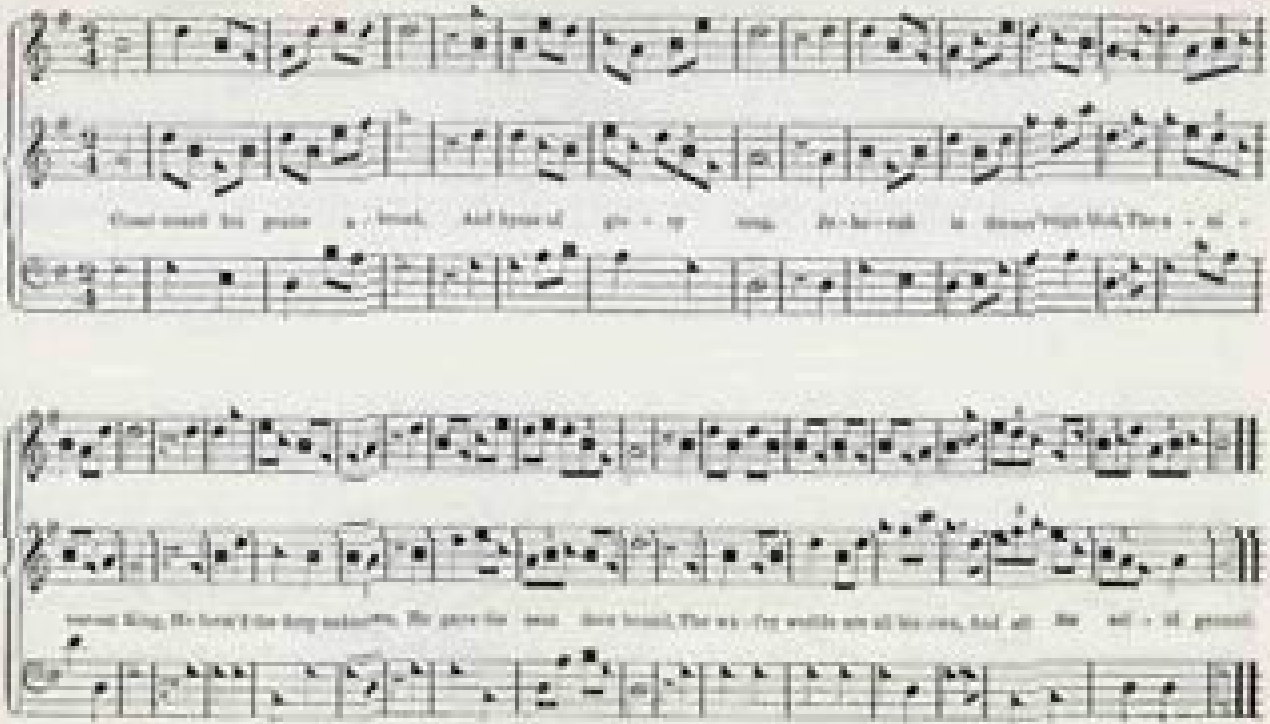




JOYFUL. C.M. A. C. Wyeth

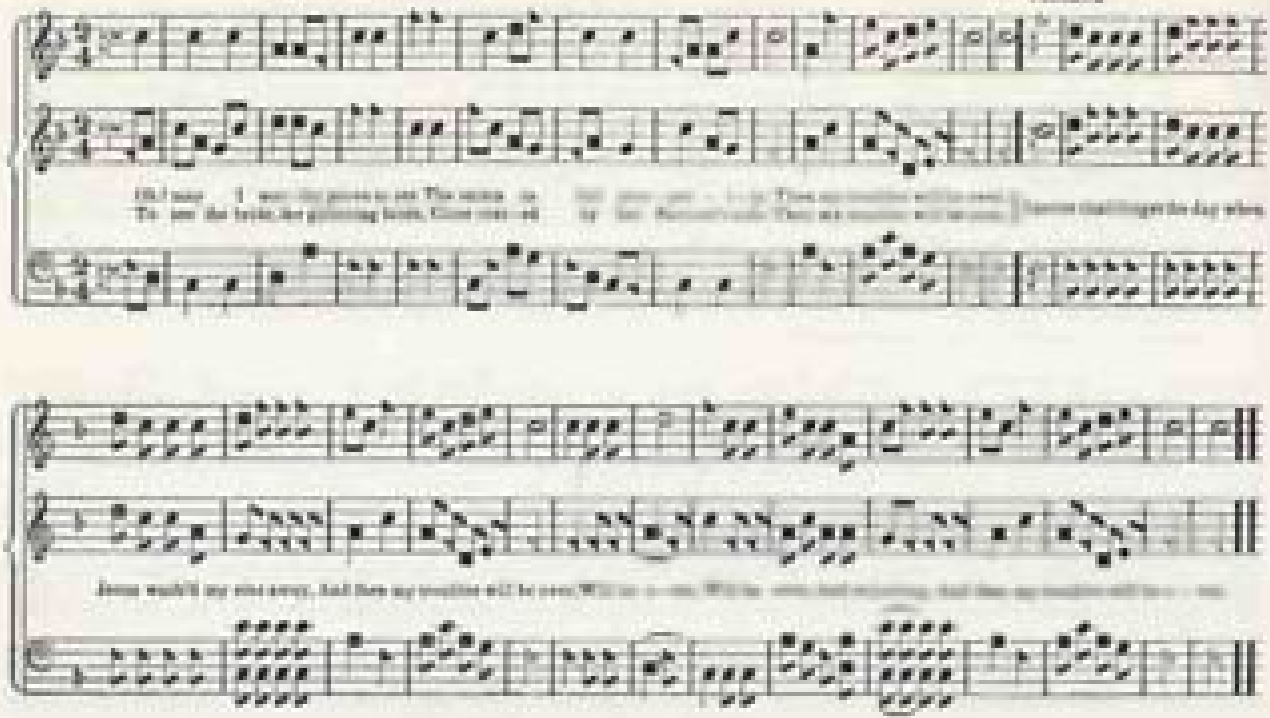

CHORUS.
Joyful, joyful, joyful, joyful, We adore Thee, God of glory, Lord of love;
Hearts unfold like flowers before Thee, Hail Thee as the sun above.
Melt the clouds of sin and sadness; Drive the dark of doubt away;
Giver of immortal gladness, Fill us with the light of day!
All Thy works with joy surround Thee, Earth and heaven reflect Thy rays,
Stars and angels sing around Thee, Center of unbroken praise.
Field and forest, vale and mountain, Flowery meadow, flashing sea,
Chanting bird and flowing fountain, Call us to rejoice in Thee.
Thou art giving and forgiving, Ever blessing, ever blest,
Wellspring of the joy of living, Ocean depth of happy rest!
Thou our Father, Christ our Brother, All who live in love are Thine;
Teach us how to love each other, Lift us to the joy divine.
Mortals, join the mighty chorus, Which the morning stars began;
Father love is reigning o'er us, Brother love binds man to man.
Ever singing, march we onward, Victors in the midst of strife,
Joyful music lifts us sunward In the triumph song of life.

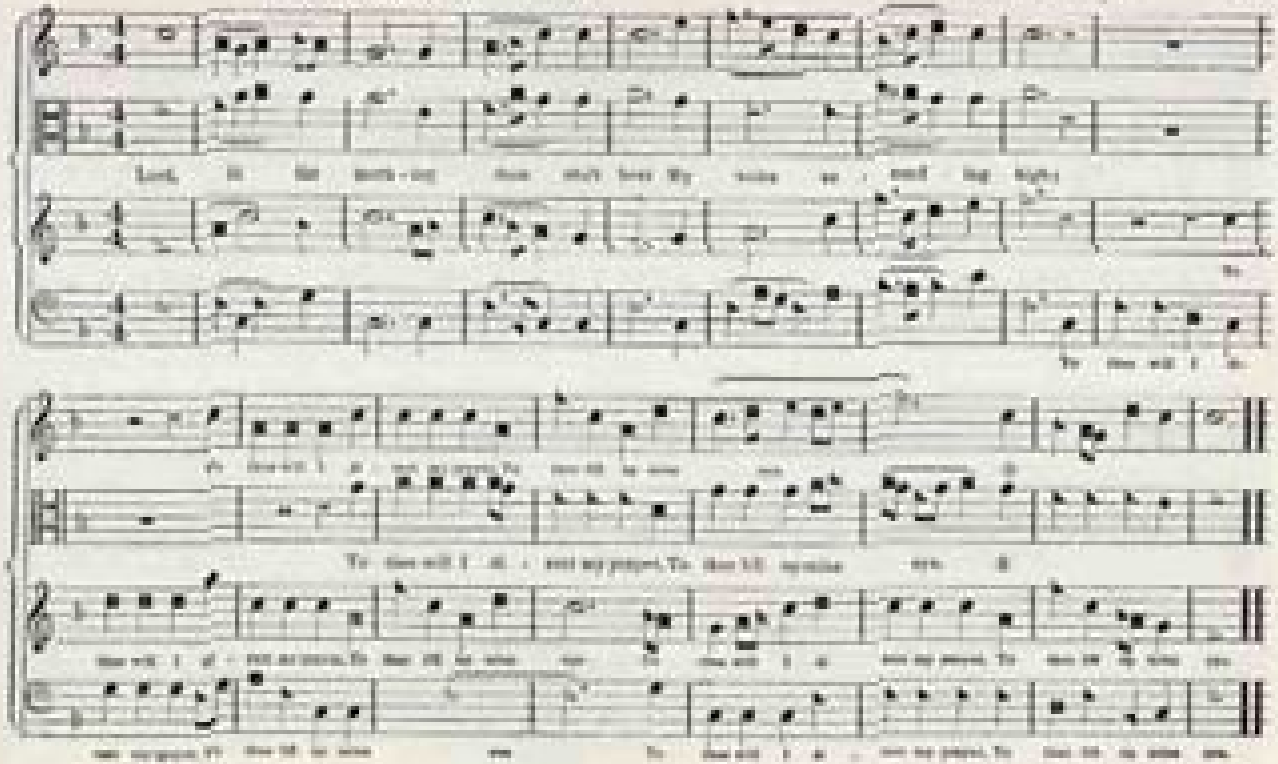


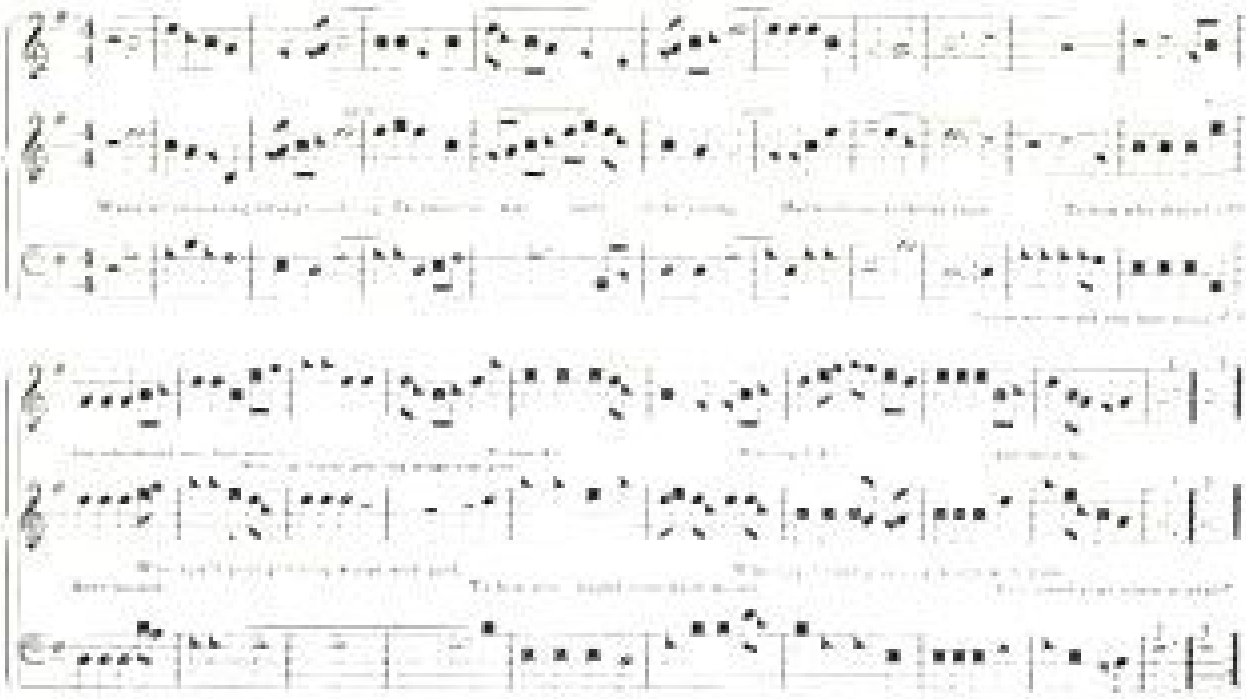


EXHILARATION. L. M.

Dr. T. W. Carter.

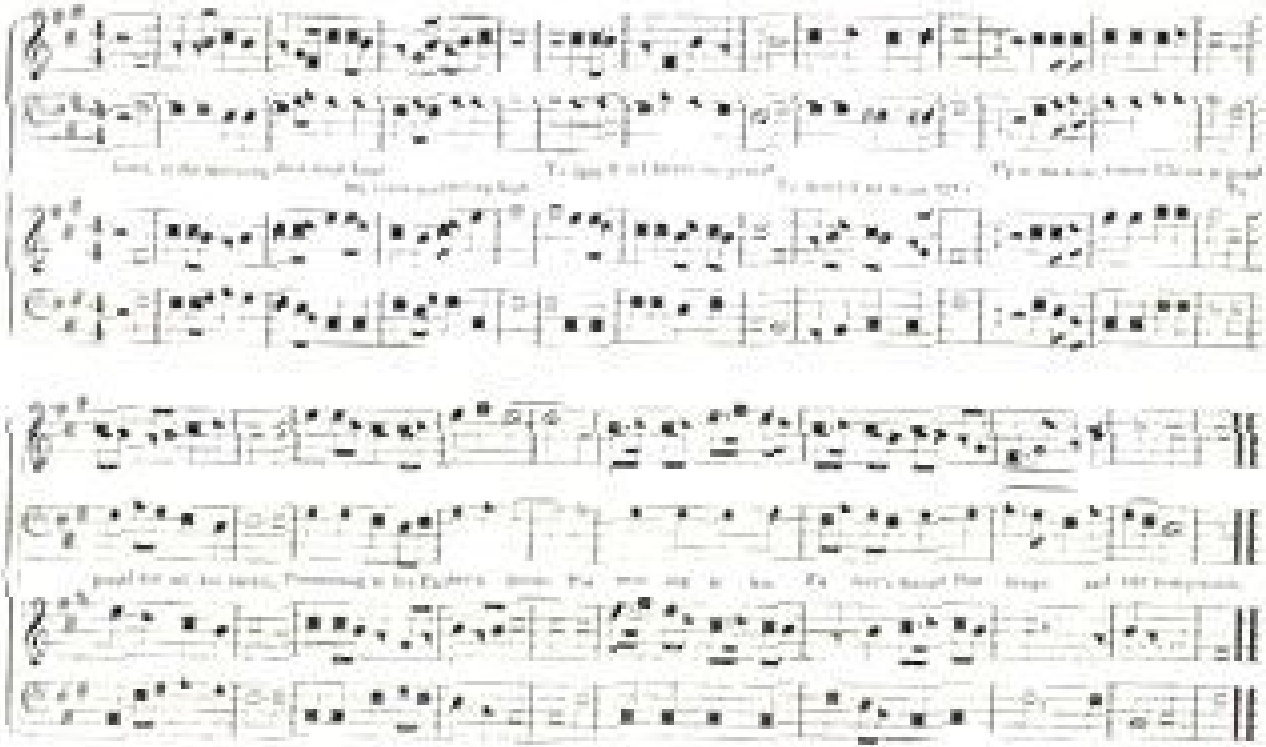


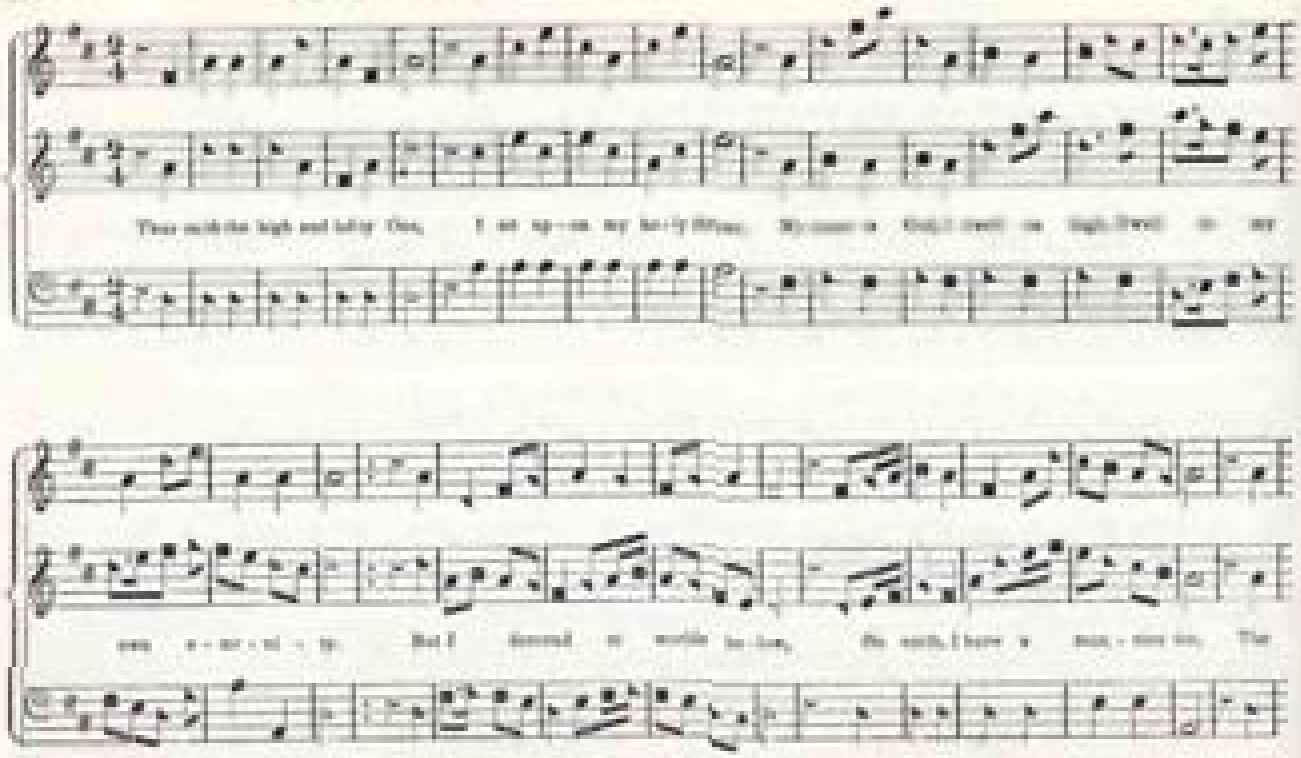


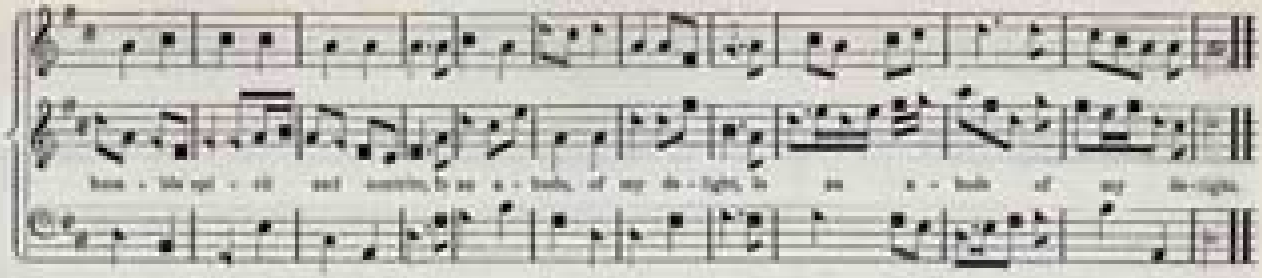


PHŒBUS. C. M.

Baptist, St. Denis

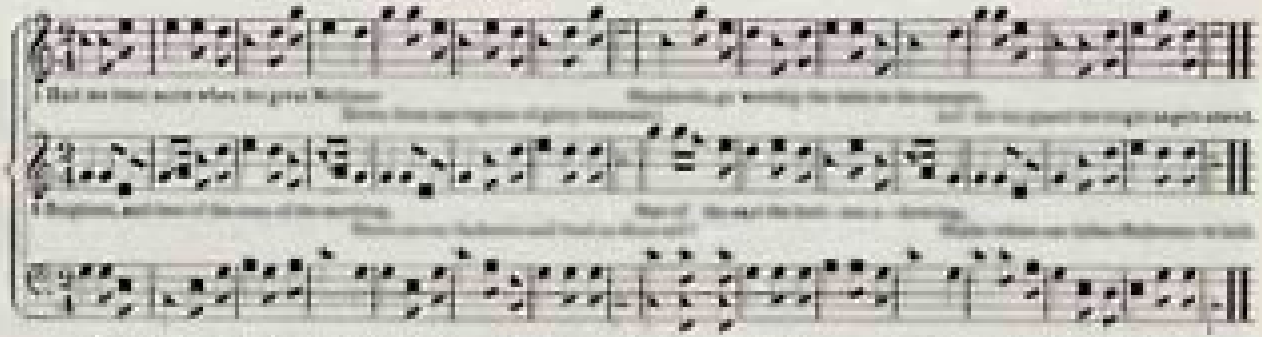






STAR IN THE EAST 11s & 10s.

R. Harvey.



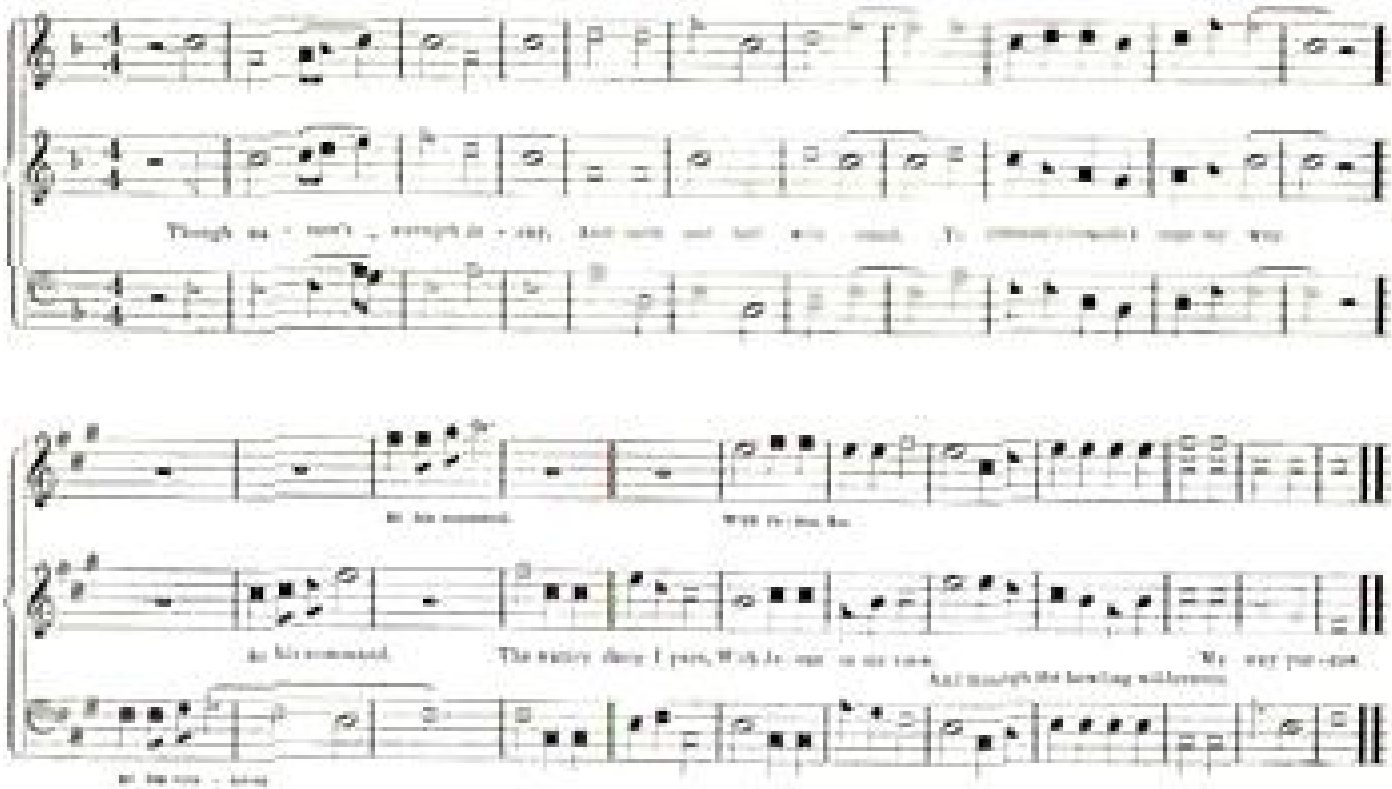
1 Hail the blest morn when the great Mediator
Shepherds, go worship the babe in the manger,
Sweet from the regions of glory descended,
and the sky glared the bright angels stood.

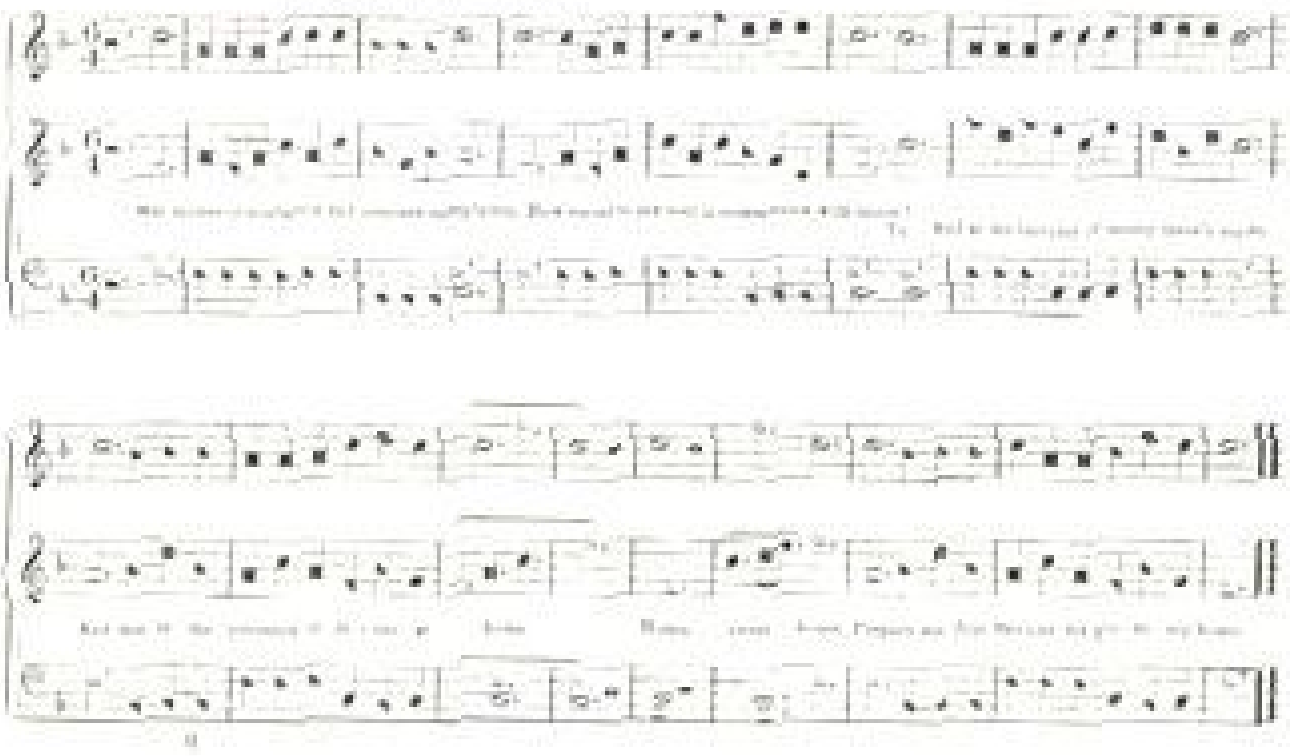
2 Brightness, and bliss of the sons of the morning,
Star of the east the horizon is dawning,
Shine, shine, ye lightness and bend as shine off!
Wake, whose sun follows Mediator to hail.

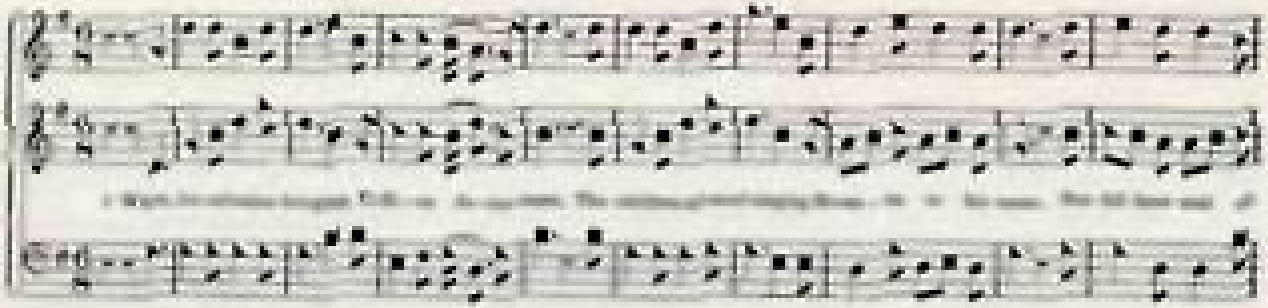
3 Cold on his cradle the dew-drops are shining,
Low lies his bed with the beasts of the stall;
Angels adore him in slumber reclining,
Maker, and Monarch, and Saviour of all.

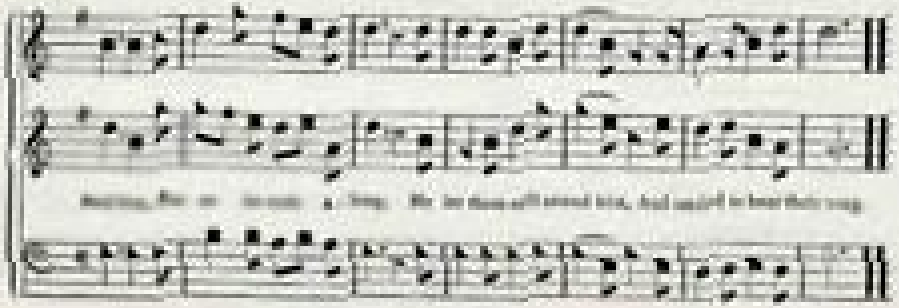
4 Say, shall we yield Him in costly devotion,
Offerts of Edom and offerings divine;
Gems of the mountain, and pearls of the ocean,
Blood from the forest, and gold from the mine.

5 Vainly we offer each ample oblation,
Vainly with gold would his favour secure:
Richer by far is the heart's adoration,
Dearer to God are the prayers of the poor.



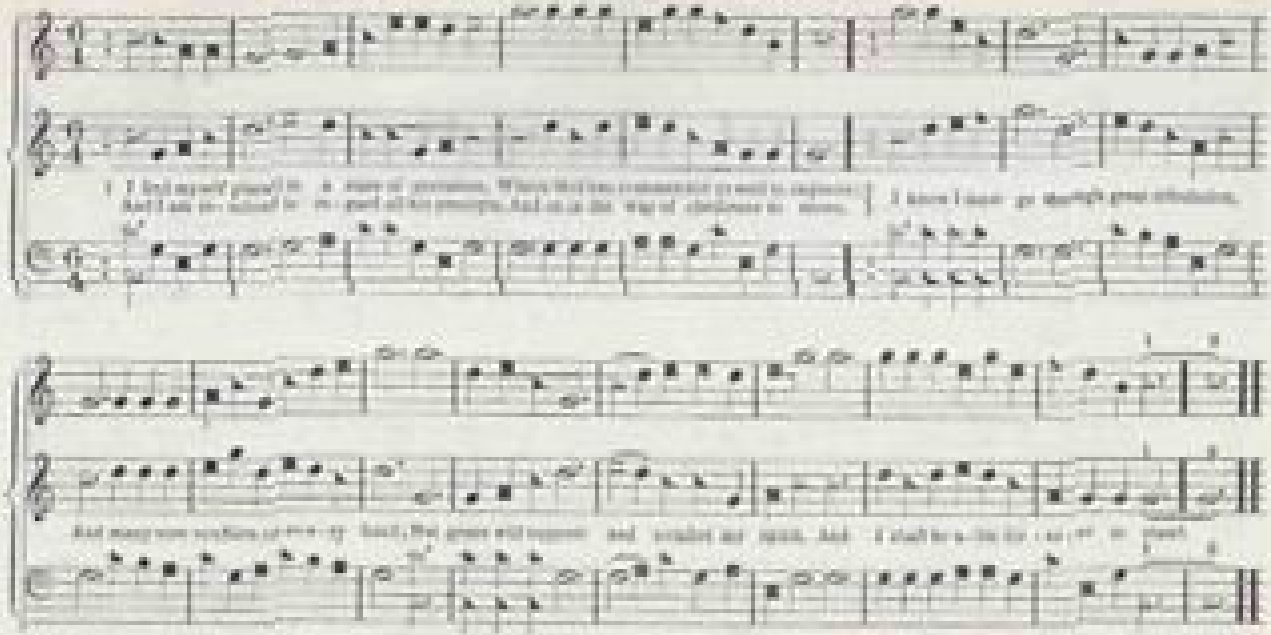






1 And since the Devil [illegible]
His love for [illegible] still;
Though now as King he reigneth
On Sion's [illegible] hill,
We'll [illegible] for heaven,
Who are upon the [illegible];
And [illegible] "Hosanna
To David's royal son."

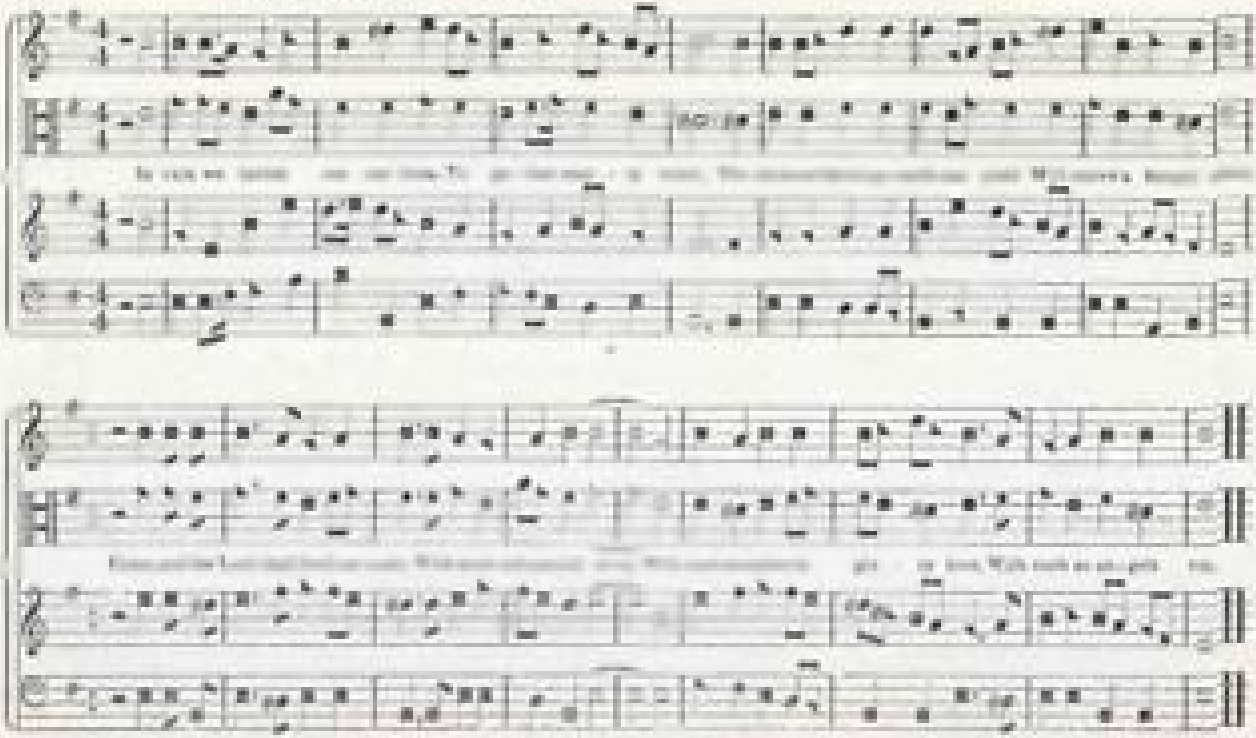
2 For should we fail [illegible]
Our great Redeemer's praise,
The [illegible] [illegible] [illegible],
Might well [illegible] [illegible]
But shall we [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible]

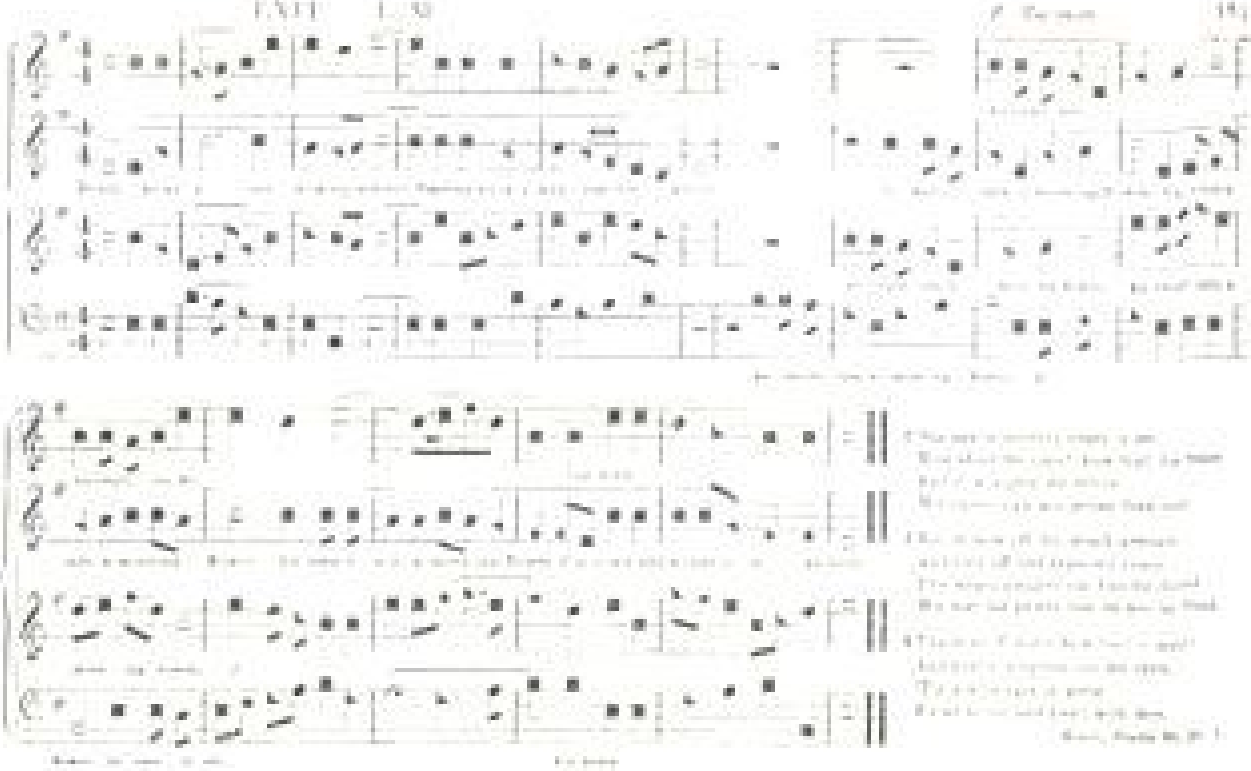


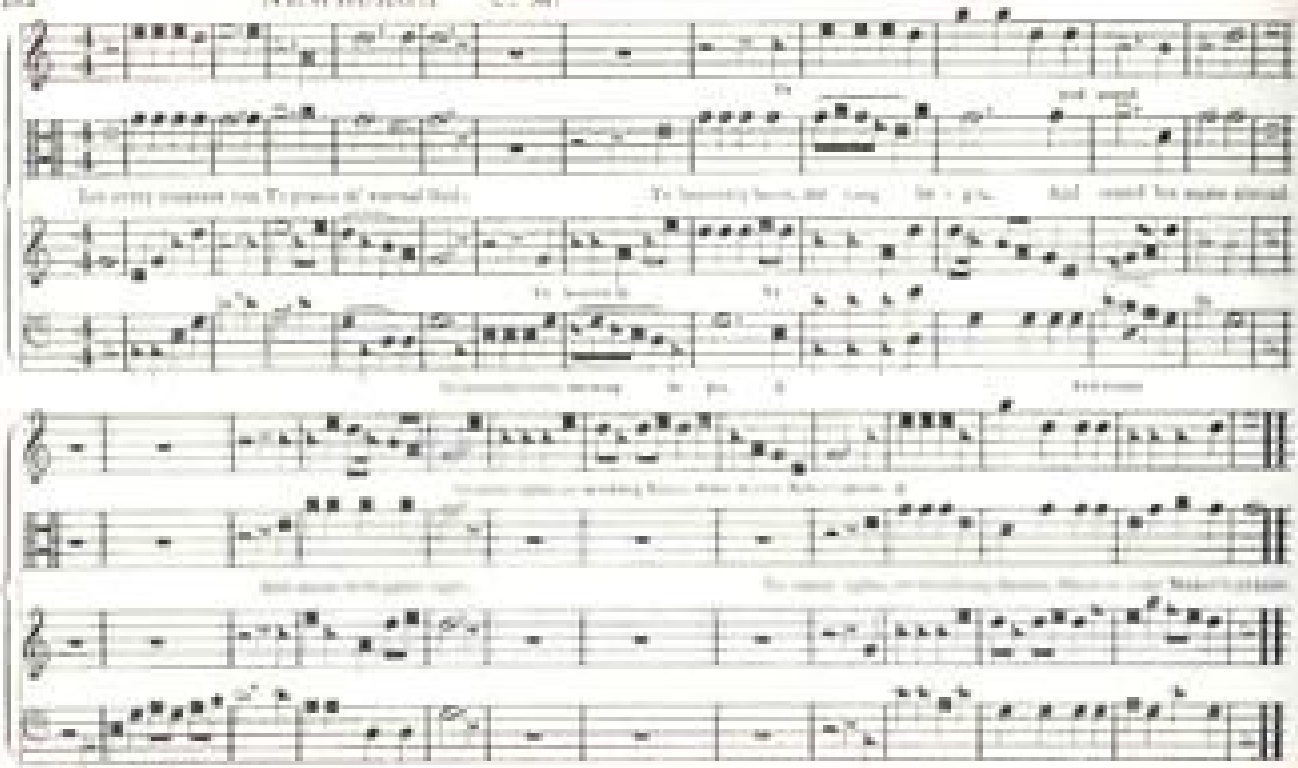
1 I'm told it is common here for us to fall
And cause our own souls to be lost, dear Brethren,
But I trust in the mercy of Jesus, which throughout
Shall help me to conquer and be victorious.
2 Since pleasures abound in this world so fully,
We can not live on the cross, for it is so light;
Nevertheless, while in the wrestling state
We have need of the strength that comes from Christ.

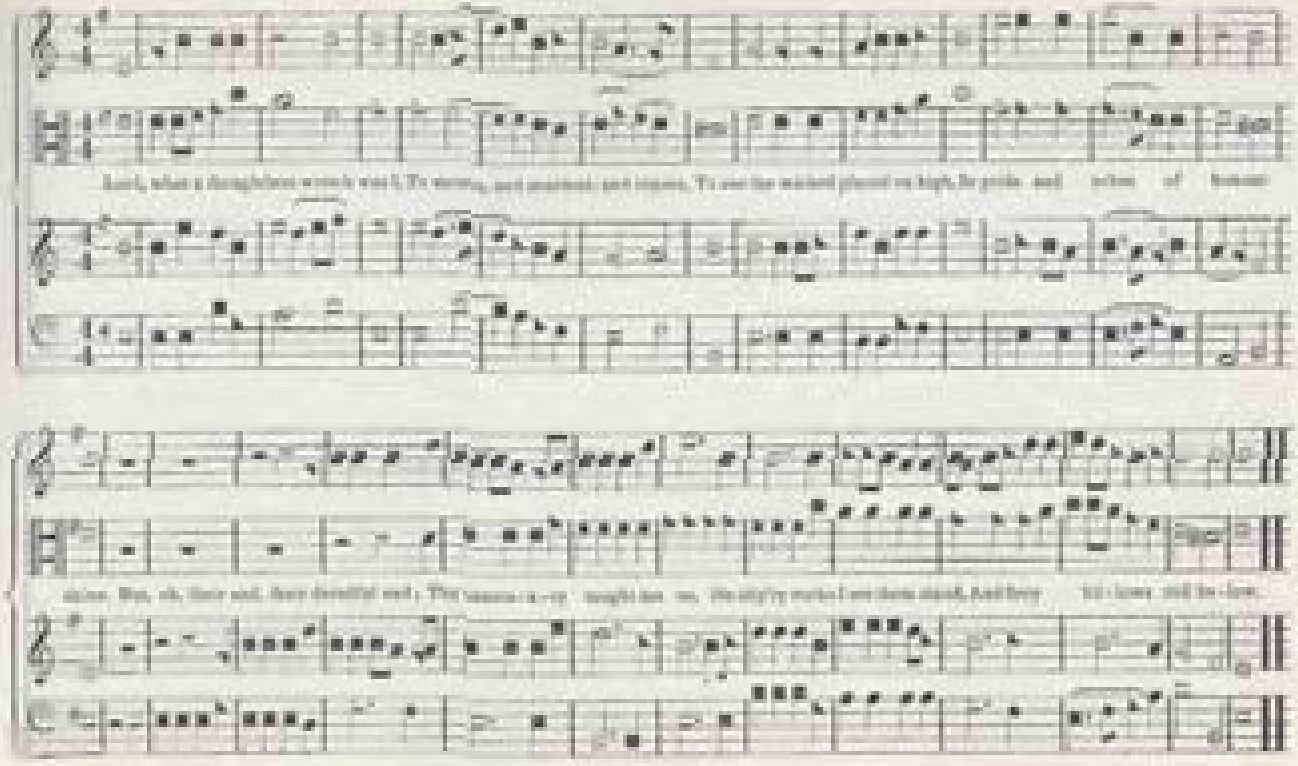
3 And when I come over the cold stream of Jordan
I'll bid this world and its follies adieu,
And I'll mount my bright chariot of salvation,
Where I shall have peace with God.
Then will I shout around the throne many times,
In company with the host of the world,
And I'll sing hallelujah to Jesus and Moses,
And to the Lamb of Jesus, my Friend.

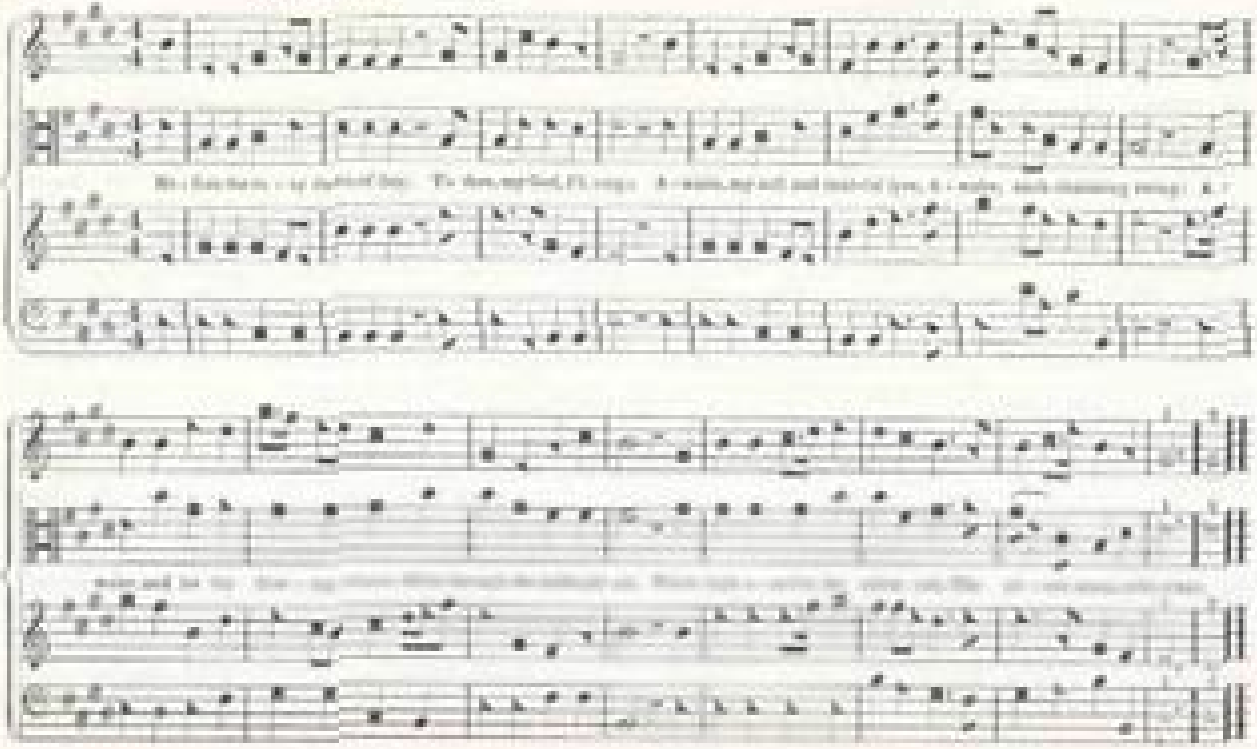
4 And when I have overcome by the Spirit and testimony
My days will be over, and I shall depart,
I will be with Jesus in glory,
Where I shall have no more to suffer,
And I shall be with the angels and saints,
And with the spirits of just men made perfect,
Where I shall have no more to suffer,
But I shall be with Jesus in glory.

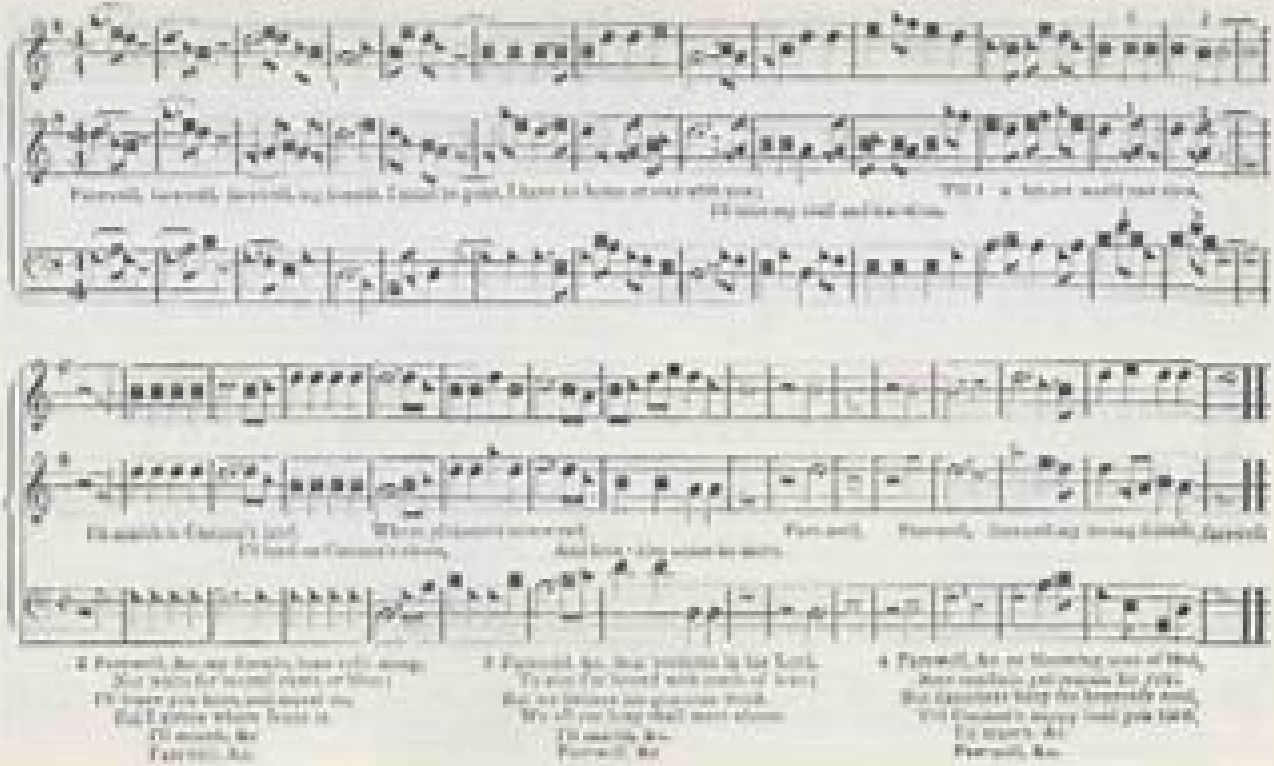


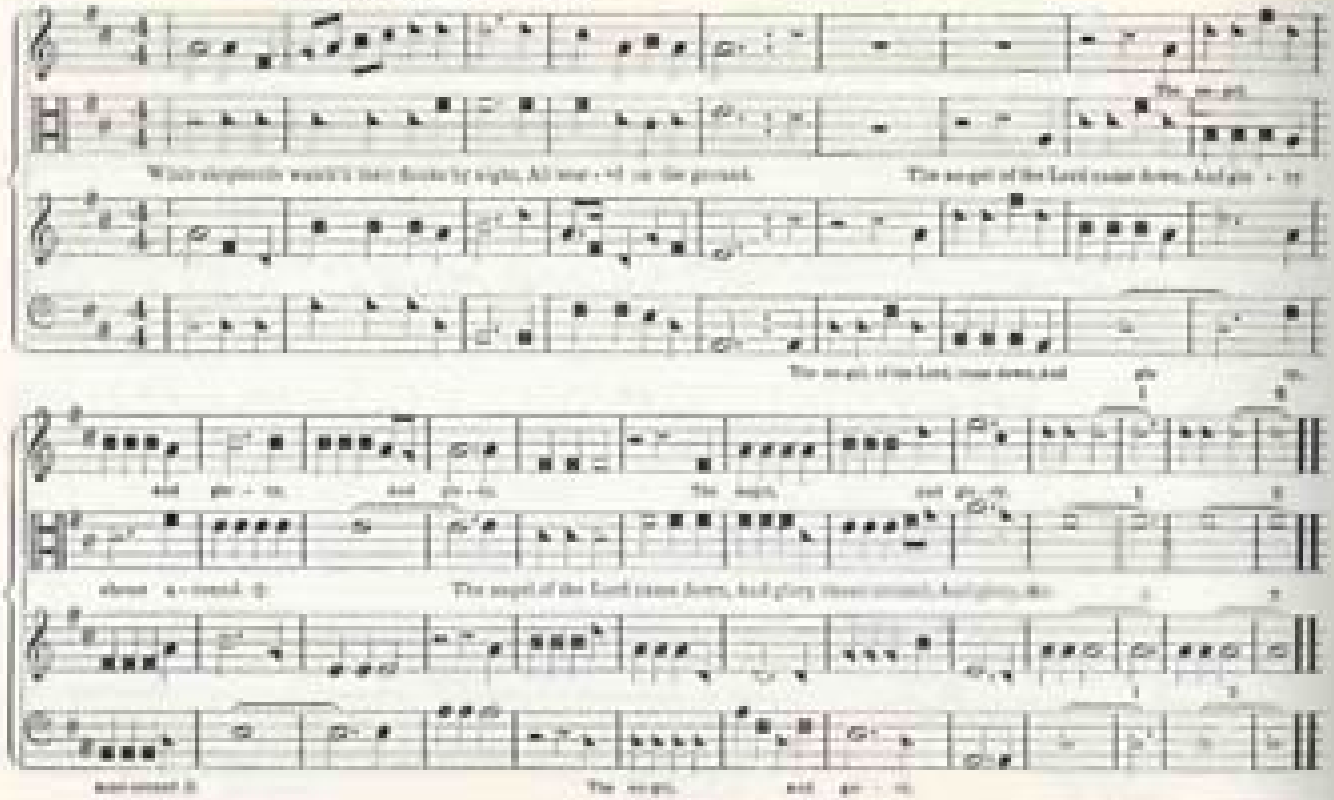


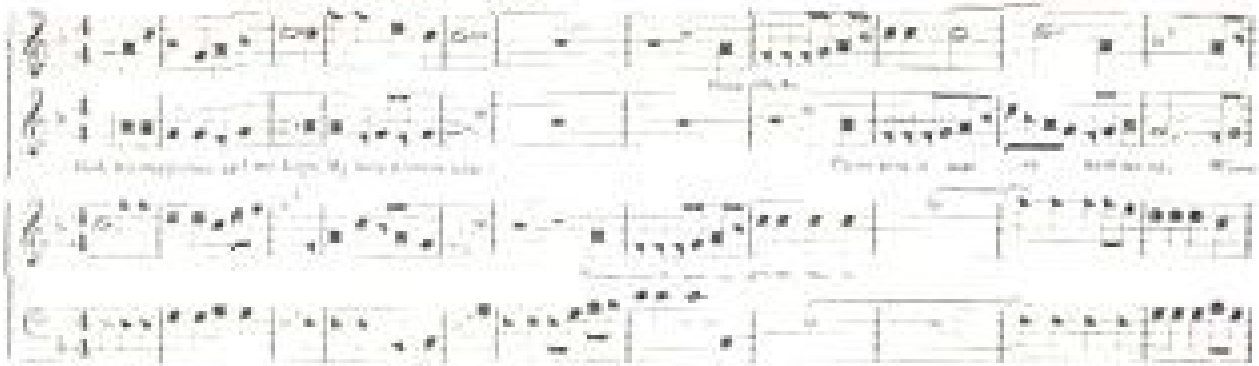


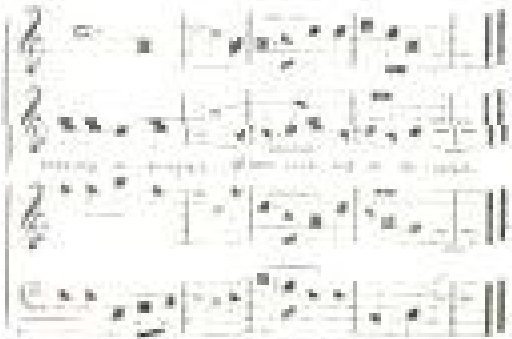

Lord, what a thoughtless wretch was I, To wrong, and mutiny, and injure, Yet see the wicked placed so high, In pride and riches of honour
alone, But, oh, their end, their dreadful end; Yet mercy taught me, the story read I see them stand, And fear to leave and be alone.




Farewell, farewell, farewell, my friends, I must be gone, I have to leave or stay with you;
I'll mind my road and run the race.
I'll march to Canaan's land,
Where pleasures never rest
And live, live with saints for ever.
Farewell, farewell, farewell my loving friends, farewell.
2 Farewell, &c. my family, how can I stay,
Your voice for second years or three;
I'll leave you here, and meet you
But I gotta where Jesus is
I'll march, &c
Farewell, &c.
3 Farewell, &c. dear children in the Lord,
To you I've loved with years of love;
But we believe we grandsons meet,
We all on long shall meet above
I'll march, &c.
Farewell, &c.
4 Farewell, &c. ye Ministers sons of God,
Have watched you pleasure for you;
But therefore keep the heavenly road,
You'll Canaan's happy land you'll see,
I'll march, &c.
Farewell, &c.


While shepherds watch'd their flocks by night, All seat - 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 shone a - round.
And glo - ry shone a - round.
And glo - ry shone a - round.
The angel,
And glo - ry
1
2
shone a - round.
The angel of the Lord came down, And glory shone around, And glory, &c.
And glory shone a - round.
The an - gel,
And glo - ry





1 The saints in every age have found thy love
Through every changing circle
Their hope remains secure in God for ever
For God cannot change

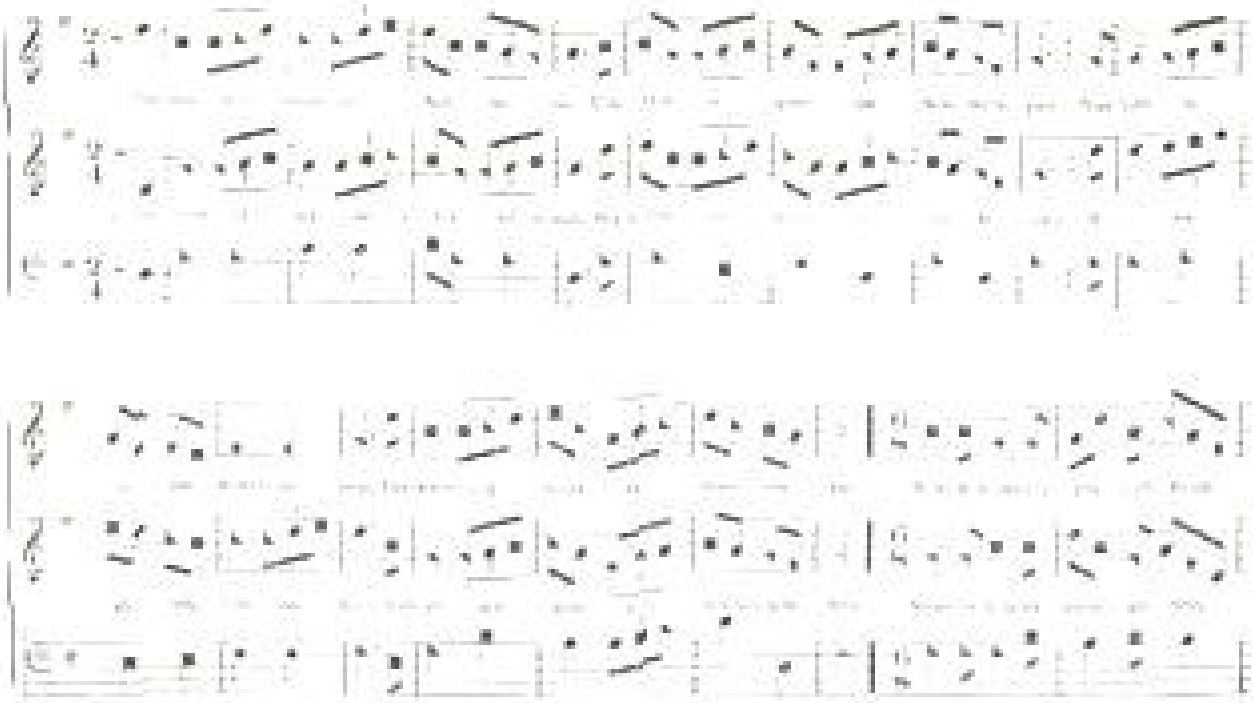
2 What can the world without do to me?
The evil one can not touch me
For I am hidden in the secret of thy presence
I stand in your love alone

3 What of the sorrows of our life? I know
And with and bears us all home

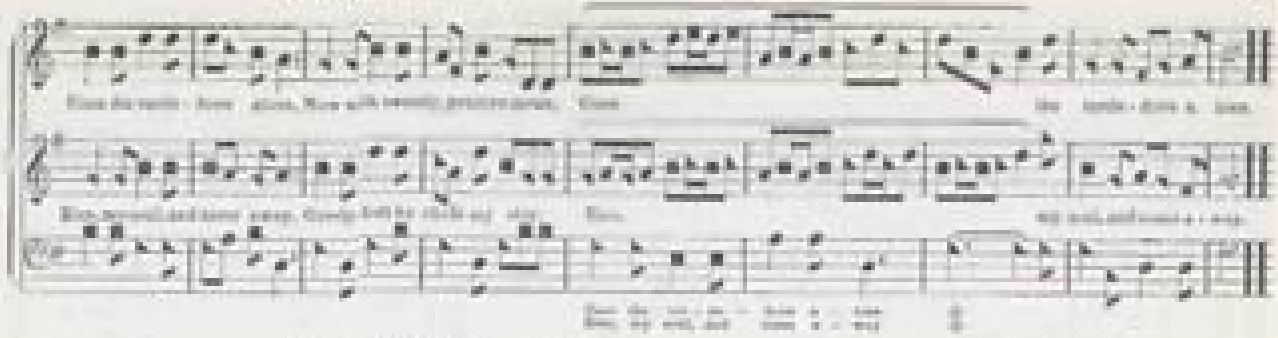
Hope we put in your love
The strength of every saint

4 Whether by day comes the arrow
Or the pestilence that
Shall not fall the people near me
For you are with me

5 Even now I see the dark
Hear by my sweet company
We rejoice that sweet the morrow shall
And we do not see you

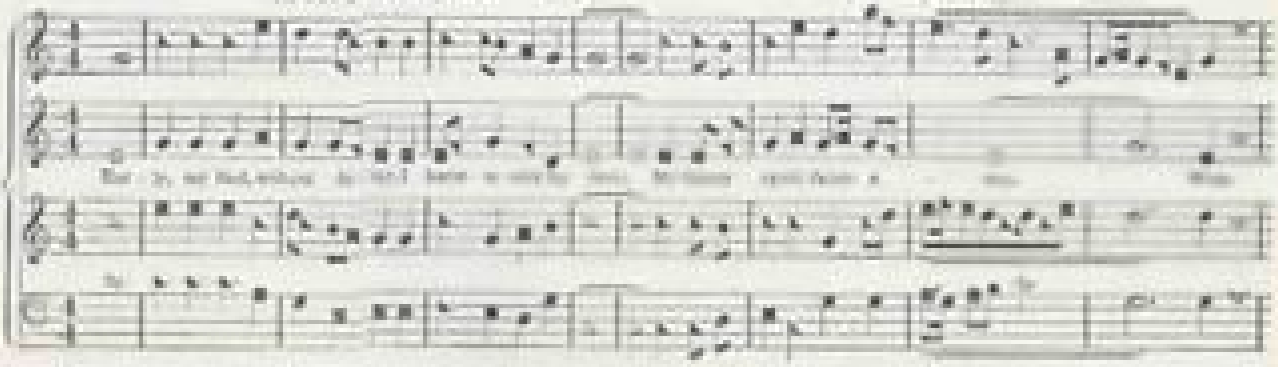


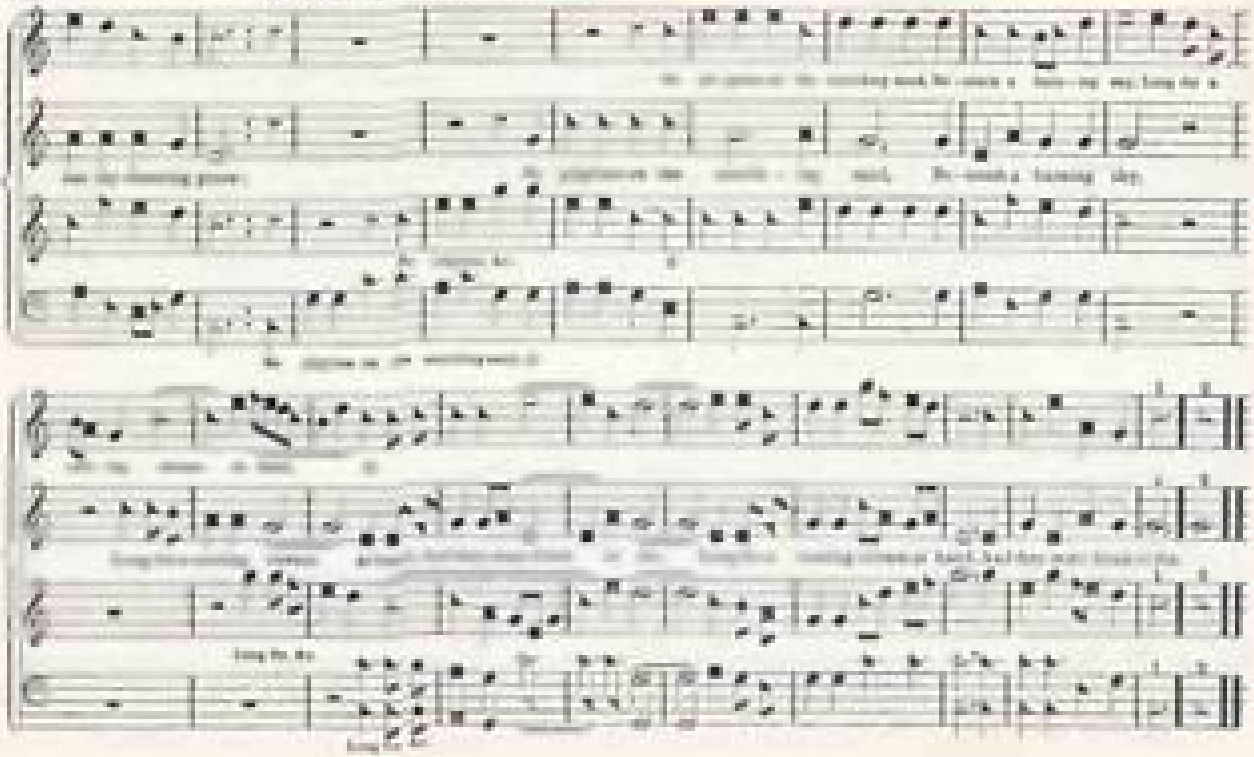
SPRING. *Continued.*

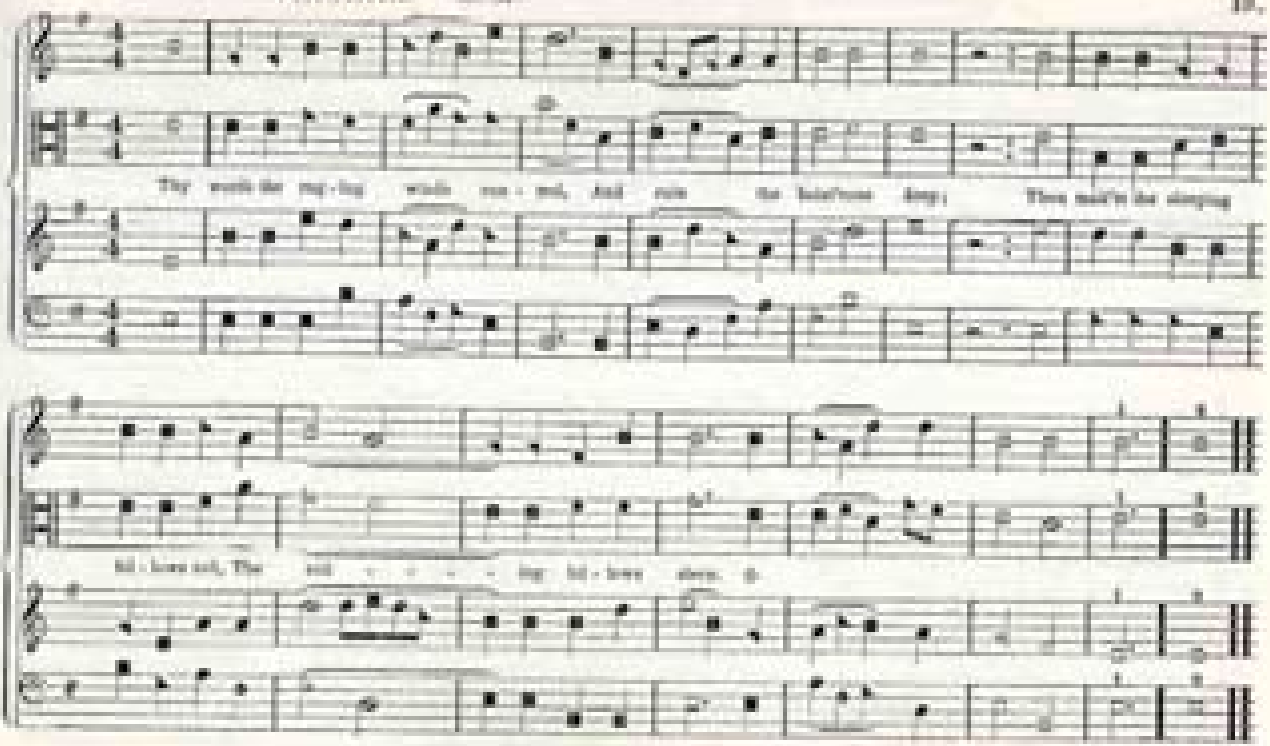


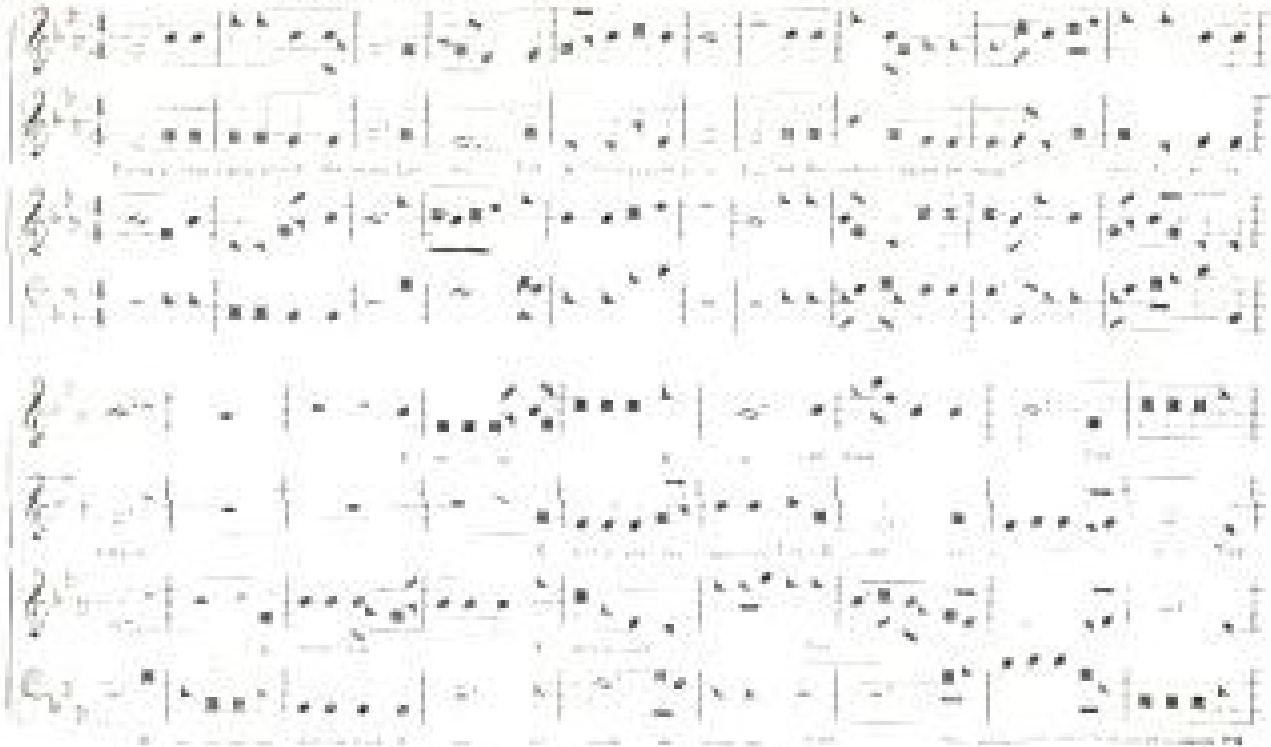
MONTGOMERY. C. M.

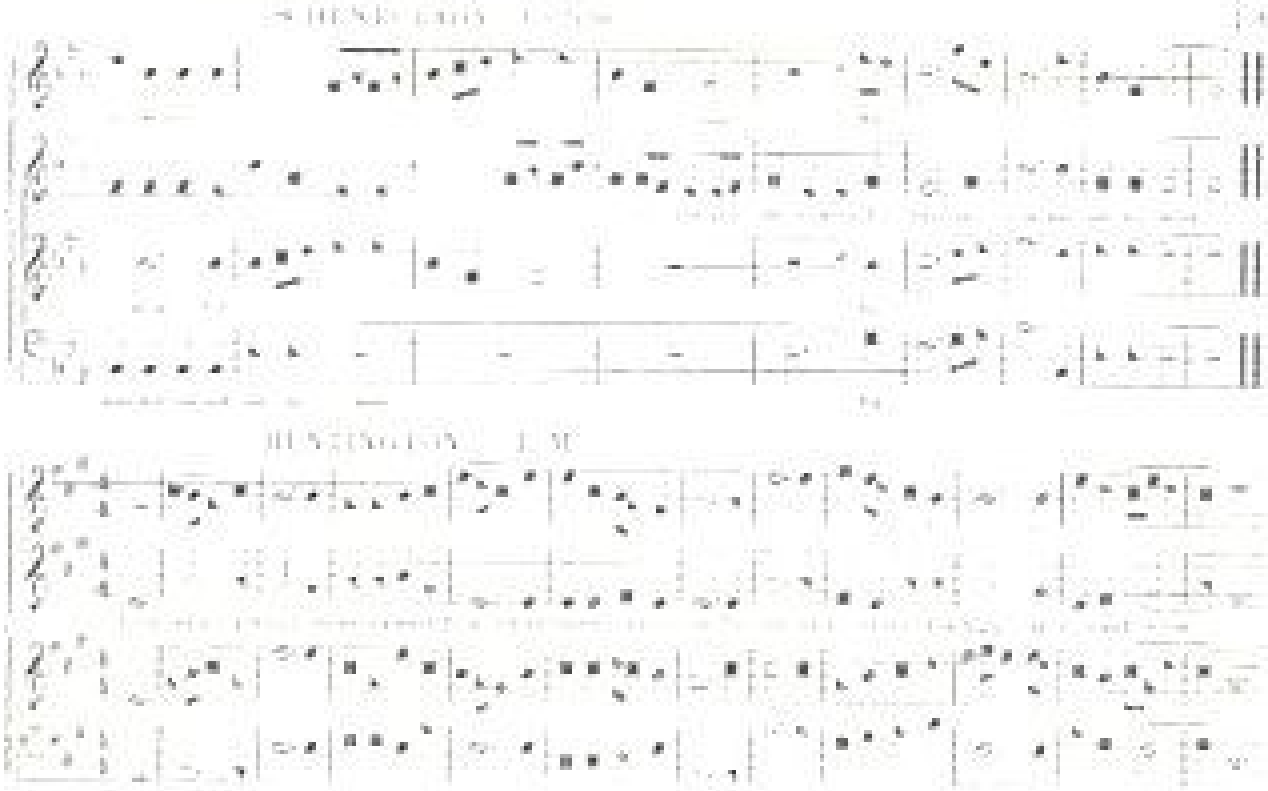
Psalmist, 189; Hymn. *Mon.*

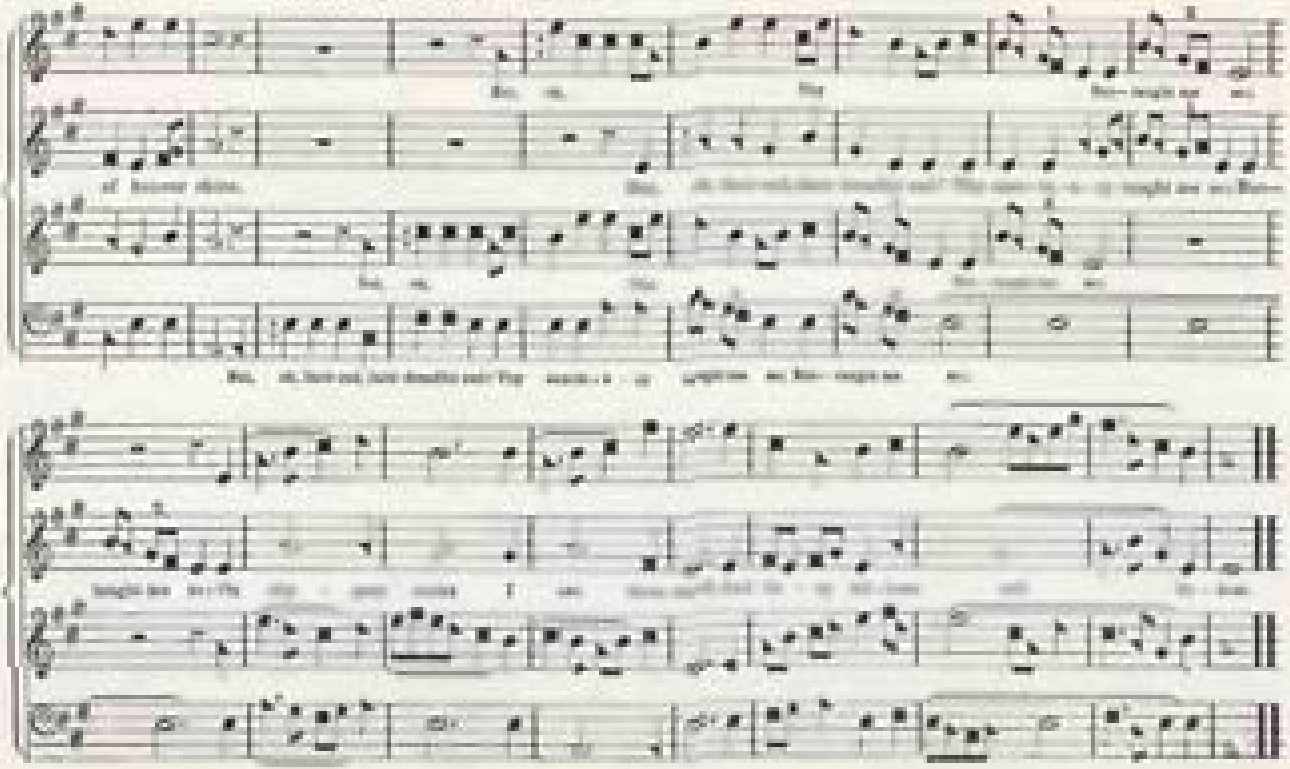


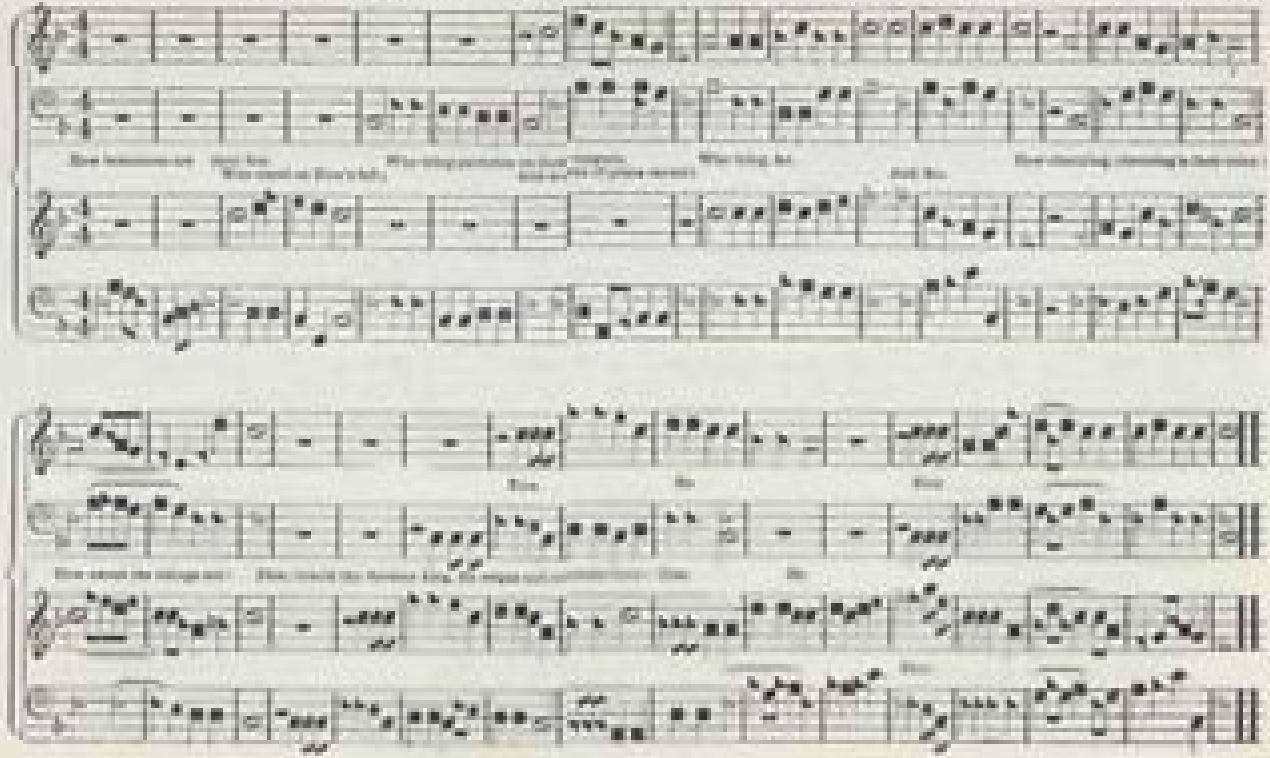




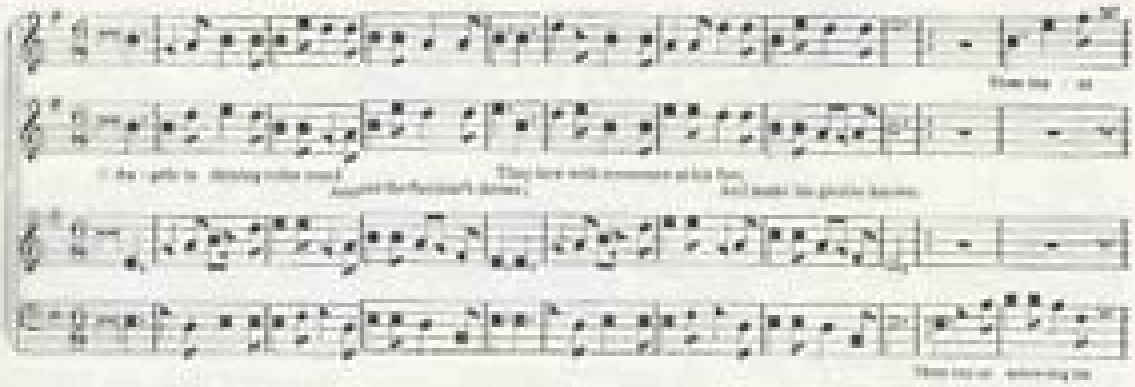








ALABAMA. C. M.



1 The [illegible] of Christ [illegible] my [illegible]
To [illegible] [illegible] [illegible];
Awake, [illegible] [illegible], and [illegible] a [illegible]
In my [illegible]'s [illegible].
Oh! [illegible] [illegible] [illegible] [illegible] [illegible]
Who [illegible] [illegible] [illegible]!
This is my [illegible], [illegible] [illegible],
That [illegible] [illegible] [illegible] [illegible].

2 When [illegible] [illegible] [illegible] [illegible] [illegible]
We [illegible] [illegible] [illegible] [illegible];
The [illegible] of [illegible] [illegible] [illegible],
With [illegible] and [illegible].

Those [illegible] [illegible] my [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible];
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
That [illegible] [illegible] [illegible] [illegible].

3 He [illegible] [illegible], [illegible], and [illegible],
And [illegible] [illegible] [illegible] of [illegible],
His [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible].
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
That [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
When [illegible] [illegible] [illegible] [illegible].

4 [illegible] [illegible] [illegible],
My [illegible], my [illegible], [illegible] [illegible],
Why [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]?
And [illegible] [illegible] [illegible] [illegible] [illegible],
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible],
When [illegible] [illegible] [illegible] [illegible]?
[illegible] [illegible] [illegible] [illegible], but [illegible] [illegible] [illegible],
For [illegible] [illegible] [illegible] [illegible].

5 My [illegible] [illegible] [illegible] [illegible] [illegible] [illegible],
And [illegible] [illegible] [illegible] [illegible] [illegible];
[illegible] [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]
For [illegible] [illegible] [illegible] [illegible].

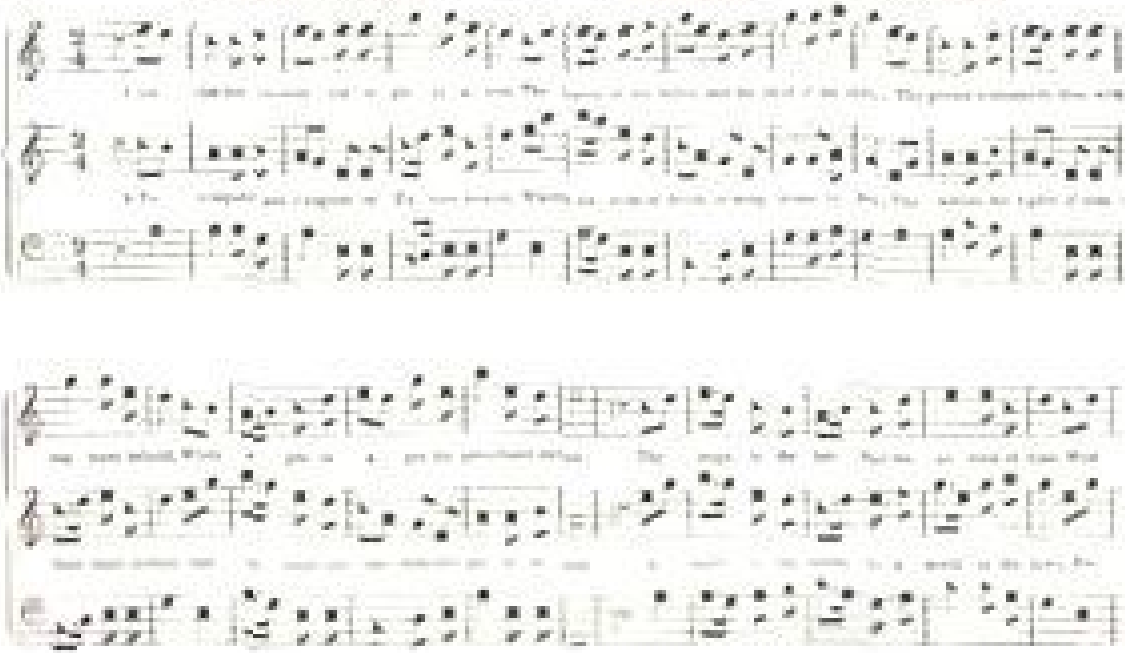
What can have so great an art?
What can please the heart?
What is our glory, pride and love,
That from God we have?

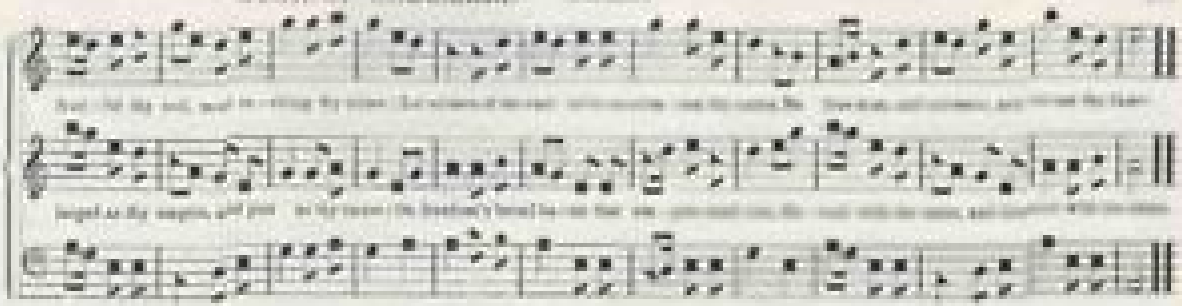
1. He took the meanest kinds,
And now excels the best,
And in the treasures of his mind
Presents the earthen
His understanding quite confounds
With such a glorious grace.

He's made the heavens his throne,
For Jesus died for me.

2. Earth is drawing near its
Arrayed in Heaven's
Glory now with wonders
And hosts
Joining heavenly
Yet all nations
Will bow and bring
For Jesus died for me.

3. Oh! that I was an earth's
To hear the
My flowing
It is
I'd shake
In
And tell it
That Jesus died for me.



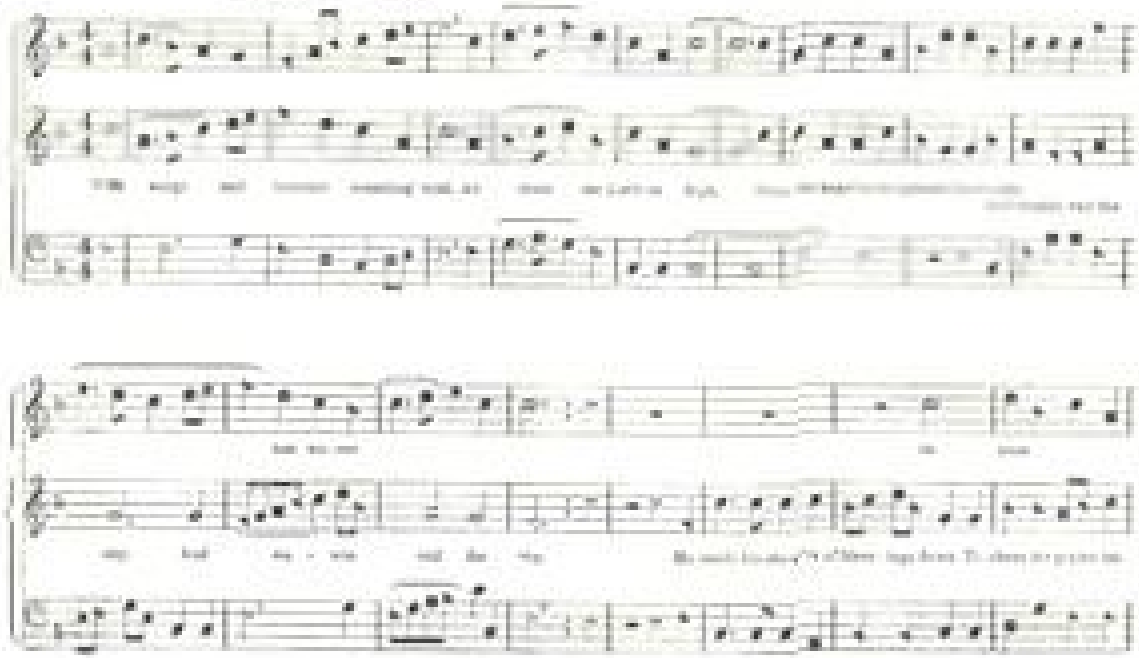


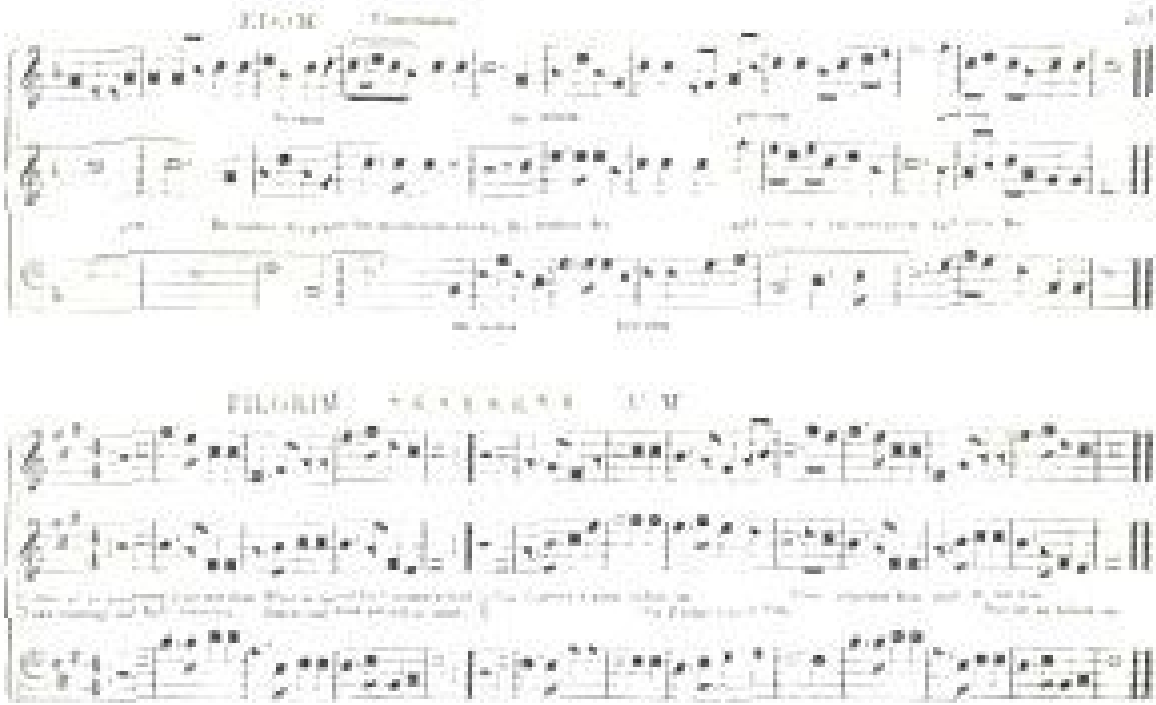
2 Fair science her gates to his sons shall unfold;
And the arts on thy shore from the climates of old
Shall flock, as the days of their splendor return,
To gladden the hearts of the people they burn.
Then genius of Albion, with transport shall bring
Their treasures, their triumphs, their off'rings to thee.

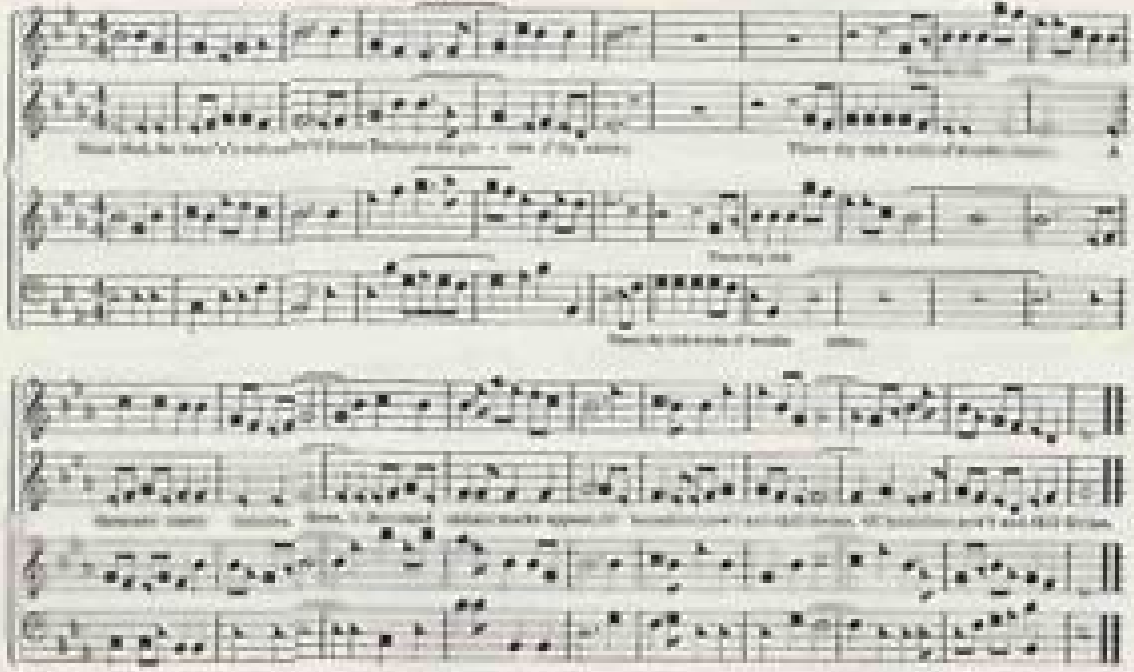
3 Then shall all the fair west a glory assume;
Then empires shall rise, and shall flourish and bloom;
Their guardian shall smile on their valleys and plains,
And the whirlwind of war shall be heard in their chains;
Their commerce whitening shall visit every sea,
And their flag be unfurled to the battle and free;
Then shall they advance to the splendor of day,
And the light of their star shall direct all the way.

4 Thy fame to all regions thy power shall display;
The nations astound, and the ocean obey;
Each shore to thy glory its tribute unfold,
And the east and the west yield their spoils at thy feet;
For the Empire unbridled thy sceptre shall bear,
And earth's wide kingdoms before thee shall bow,
While the eagle of union is triumph unfurl'd,
Flash seaward a ray, and give peace to the world!

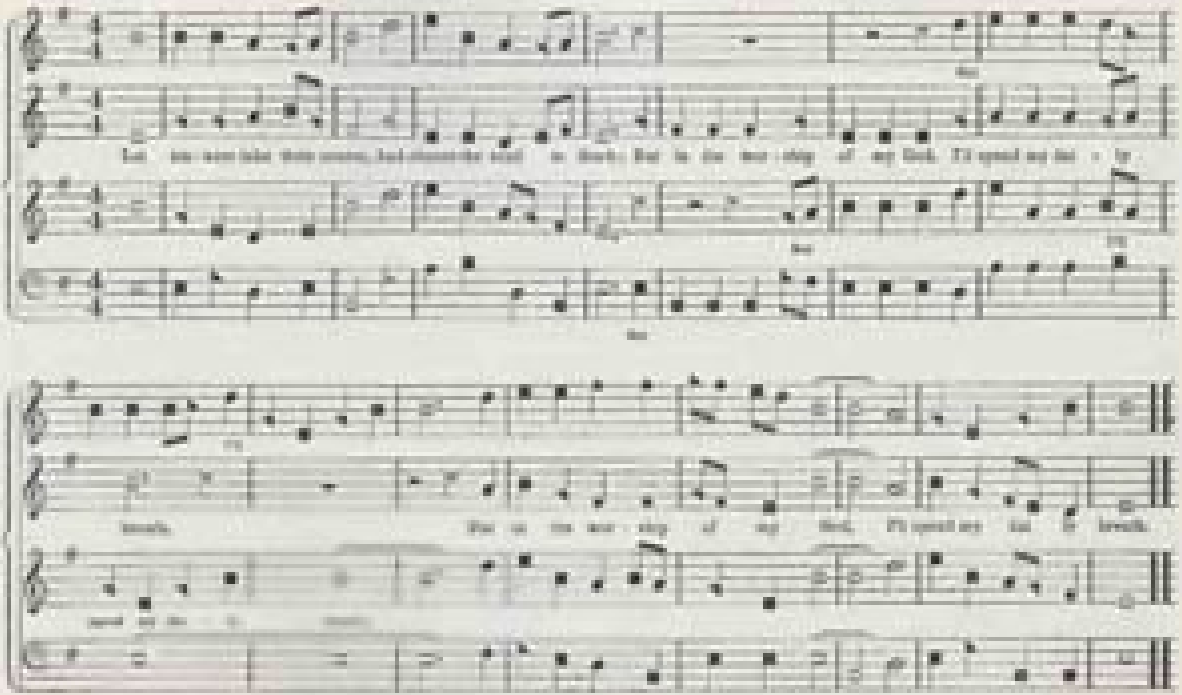
5 Then hail to the star that first rose o'er the wave,
Columbia! Columbia! to glory arise!
The queen of the world, and the child of the skies!

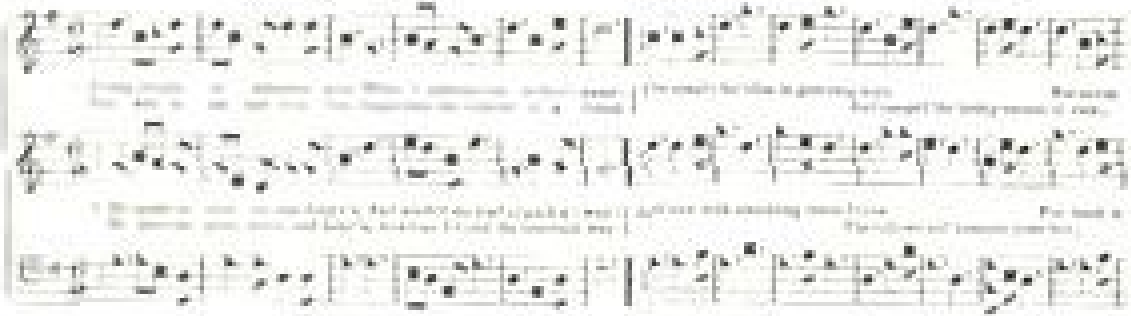


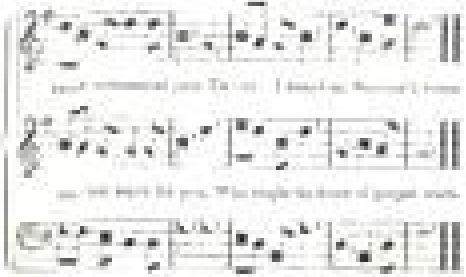




FLORIDA. S. M. Psalmist, 761st Hymn. Wilmore. 219







1. Kindle a flame of sacred love
On the dull earth below;
And let the fire to heaven ascend,
And all the world shall glow.

2. Lord, what a wretched land is this,
That yields us no supply,
No cheering fruit nor healing balm,
Nor running stream, but sky!

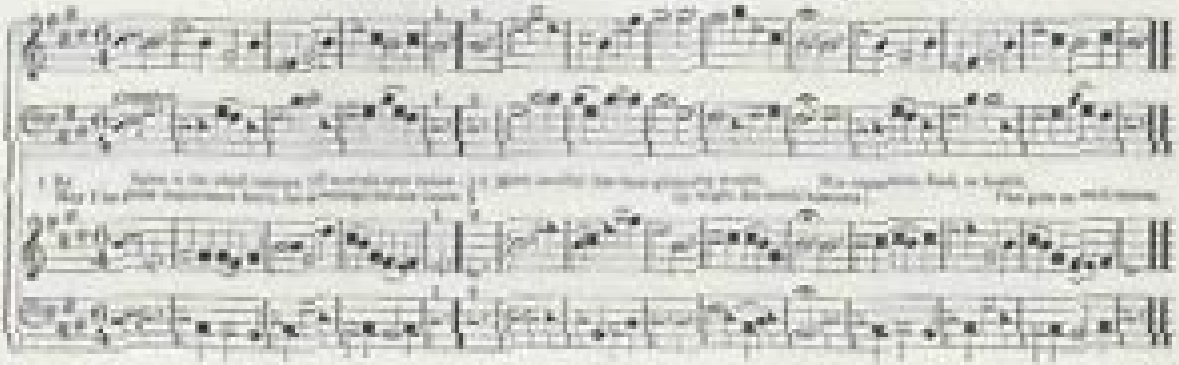
3. But we have learned to take a view
Of brighter scenes than these;
A country where our spirits find
Abundant rich supplies.

4. To Sharon, Lord, thy word is pass'd,
The promise we embrace;
We long to see the day appear
When all the earth be thine.

5. Then shall the wilderness rejoice,
And blossom as the rose;
And righteousness, and joy, and peace,
Shall with the gospel flow.

6. Then all the heathen shall confess
The wonders of thy grace,
And publish to the distant isles
The glories of thy ways.

PLEASANT HILL. C. M. Baptist Harmony, p. 272. 200



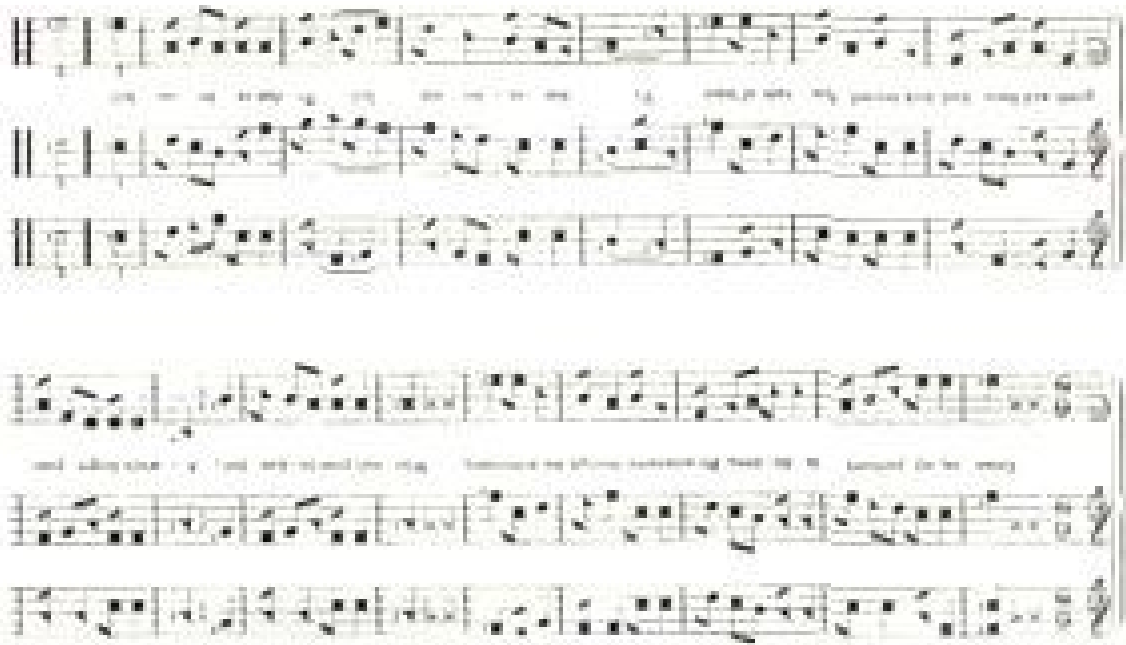
1 Religion should our thoughts engage
Amidst our pendular frame;
'Twill fit us for declining age,
And for the awful tomb.

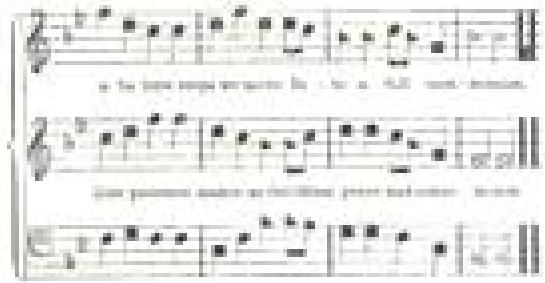
2 Oh, may my heart be prone to swell,
Be my Redeemer's house;
And be my mansion with celestial
His government in own.

3 Let my repentance, faith, and love,
Be just with godly fear;
And all my conversation prove
My heart to be sincere.

4 Pleasure me from the snares of life
Through my remaining hope;
And to me in such virtue shine,
To my Redeemer's prove.

5 Let young hope my soul inspire,
Let worth adhesive time;
And may I pass, with strong desire,
To mount above his skies.





1 Down in the valley, valley so low, Hang your head over, hear the wind blow,
Hear the wind blow, love, hear the wind blow, Hang your head over, hear the wind blow.

2 If I don't see you any more in this world, Then I'll meet you in the next one and be satisfied,
But if you and I should never meet, Then I'll shout and sing, Hallelujah, I'll be satisfied.

3 Late last night when all was still, Down came my true love and called me from my window sill,
Come, my love, come, I cannot stay, Down came my true love and called me from my window sill.

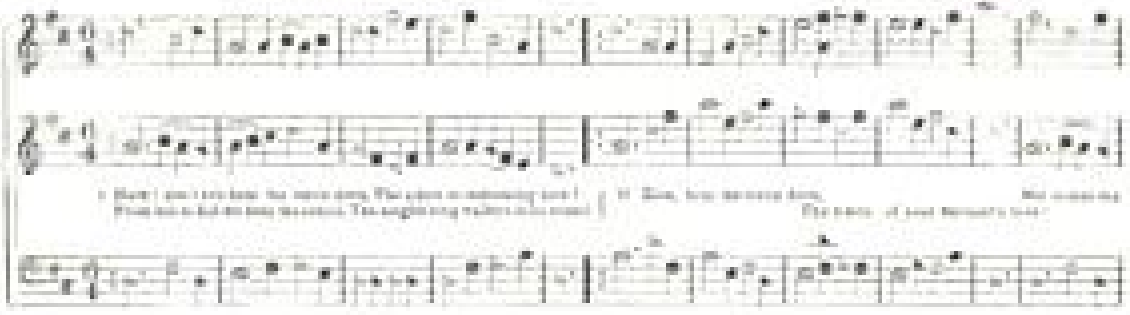
4 Down in the valley, valley so low, Hang your head over, hear the wind blow,
Hear the wind blow, love, hear the wind blow, Hang your head over, hear the wind blow.

5 I wish I was a little bird, I'd sit down on my true love's window sill,
I'd sing and sing and sing all day, I'd sit down on my true love's window sill.

6 Down in the valley, valley so low, Hang your head over, hear the wind blow,
Hear the wind blow, love, hear the wind blow, Hang your head over, hear the wind blow.

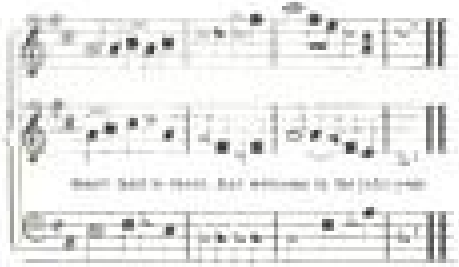
7 I wish I was a little bird, I'd sit down on my true love's window sill,
I'd sing and sing and sing all day, I'd sit down on my true love's window sill.

8 Down in the valley, valley so low, Hang your head over, hear the wind blow,
Hear the wind blow, love, hear the wind blow, Hang your head over, hear the wind blow.



1. Hark! now I hear the harp and song, The joys of heaven to earth belong!
Peace and to God the lofty throne, The angelic host makes to us known!

2. Now, how the virgin hymns, Mid voices the
The earth of love herself is true!



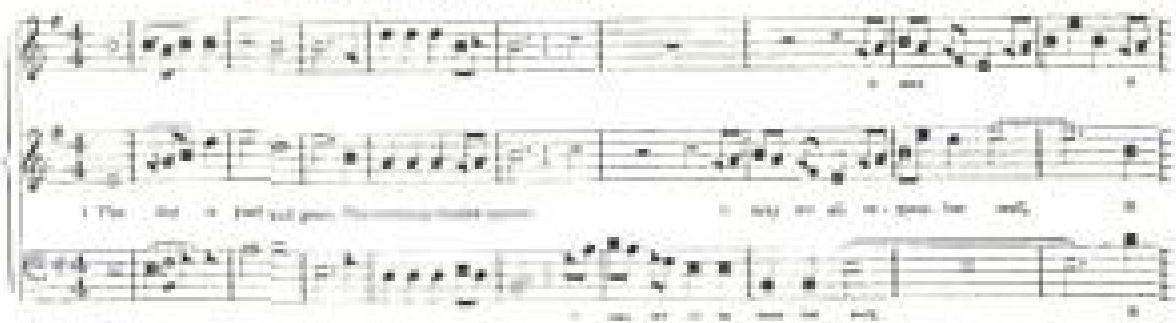
Heart laid to heart, but welcome to the joys yet

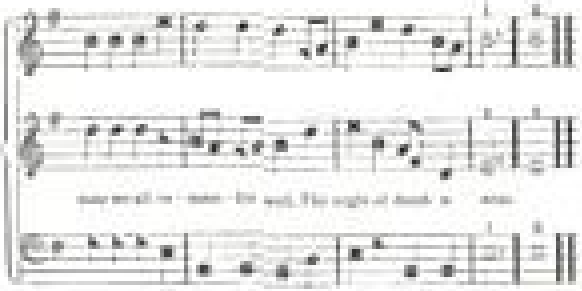
3. The shepherds quake, for now is risen
We hear the rolling wheels of heaven
The spread of wings, the sweet melodies
All things sweeter divinely sing
On Bethl's mount the multitudes ring
The mountains on mountains echo still
Behold, the heavens to us unveil
And flocking to the throne of God.

4. The trumpet sounds, look up and rejoice
O sinners, cast away all your sins!
Now the joy opens the prison doors!
Jesus Christ is born, given us from heaven
Then let us sing with shepherds and angels
In concert voices, in prophets all,
Then sing! to see the glorious light,
And all have God welcome the night.

5. The heavenly host do us have woken
And flying love are flocking home,
Behold, now comes the glorious King,
O creatures in the heights of God,
O joy! and I will join the carol,
Now heart, my heart, and heart, my heart,
With Peace, I have us come to be,
The Light of Christ and Glory.

6. The heavenly host do us have woken
And flying love are flocking home,
Behold, now comes the glorious King,
O creatures in the heights of God,
O joy! and I will join the carol,
Now heart, my heart, and heart, my heart,
With Peace, I have us come to be,
The Light of Christ and Glory.



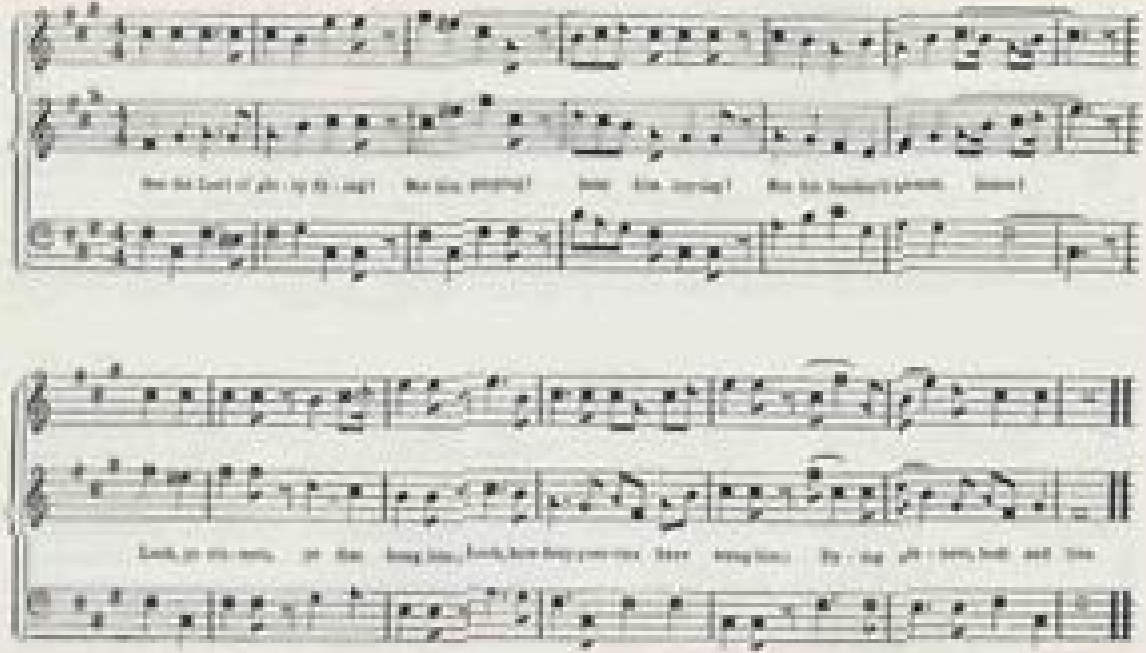


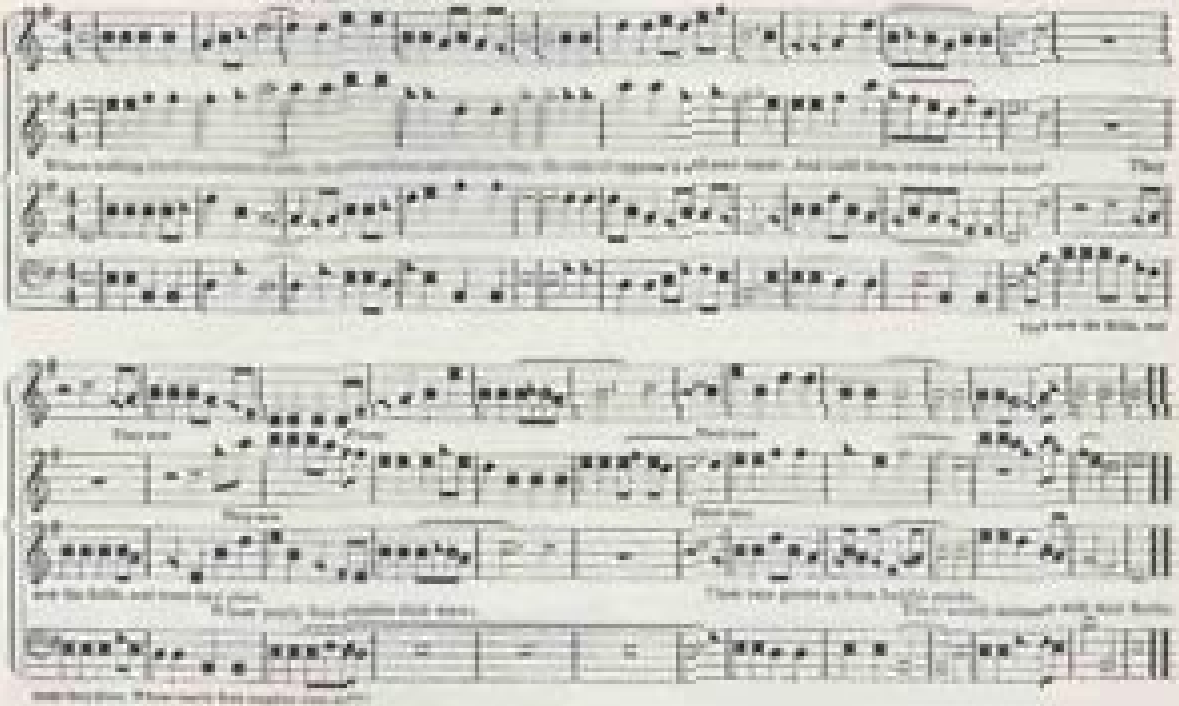
4. We lay our garments by,
Upon our beds to rest;
So death will soon dismiss us all
To wake no more possess.

5. Lord, keep us safe this night,
Secure from all our fears;
May angels guard us while we sleep,
Till morning light appears.

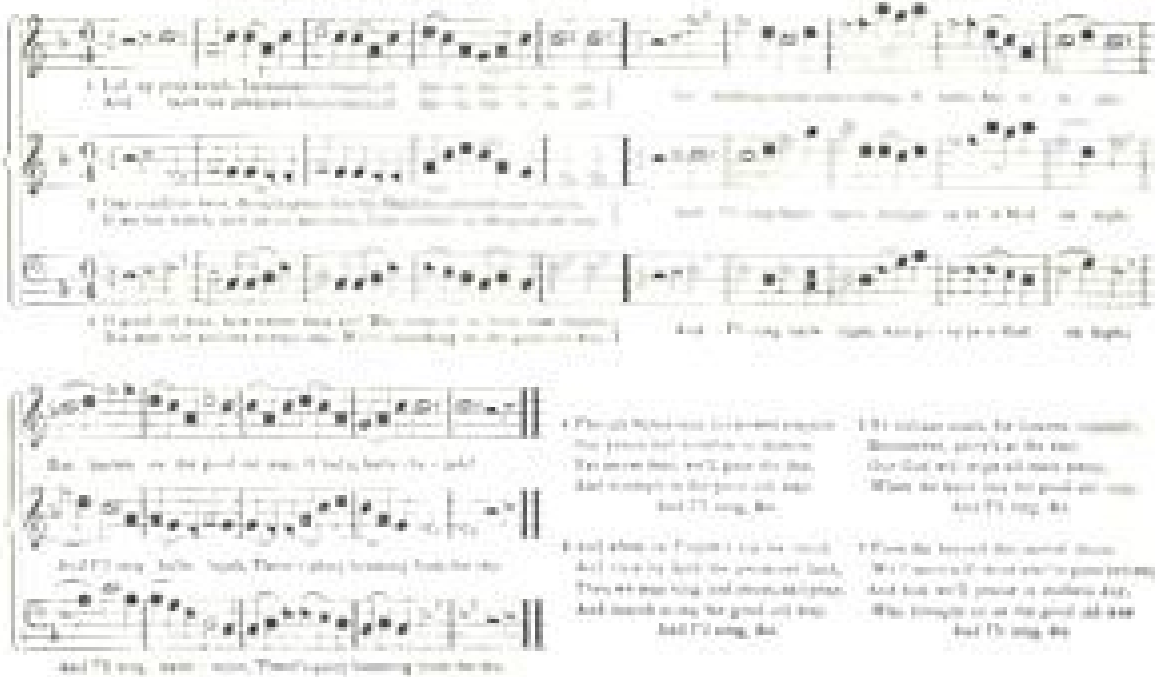
6. And when we leave this earth,
And come to unbounded bliss,
May we join you in that world above,
And sing your praise for ever.

7. And when our days are past,
And we from time removed,
O may we to thy bosom fly,
The haven of thy love.

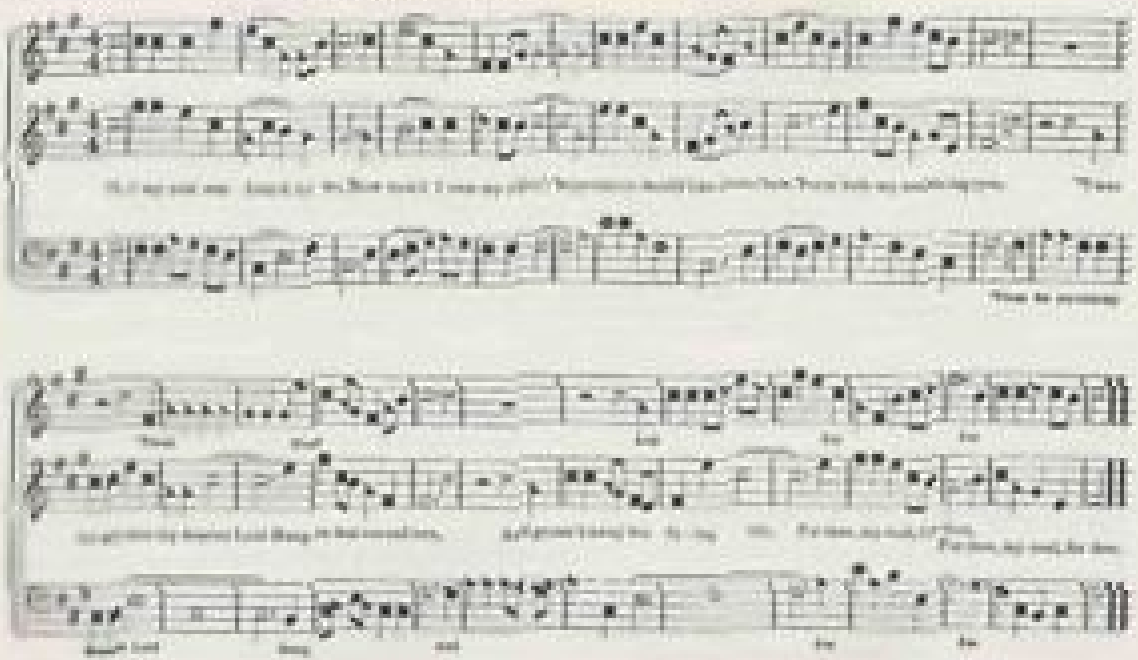


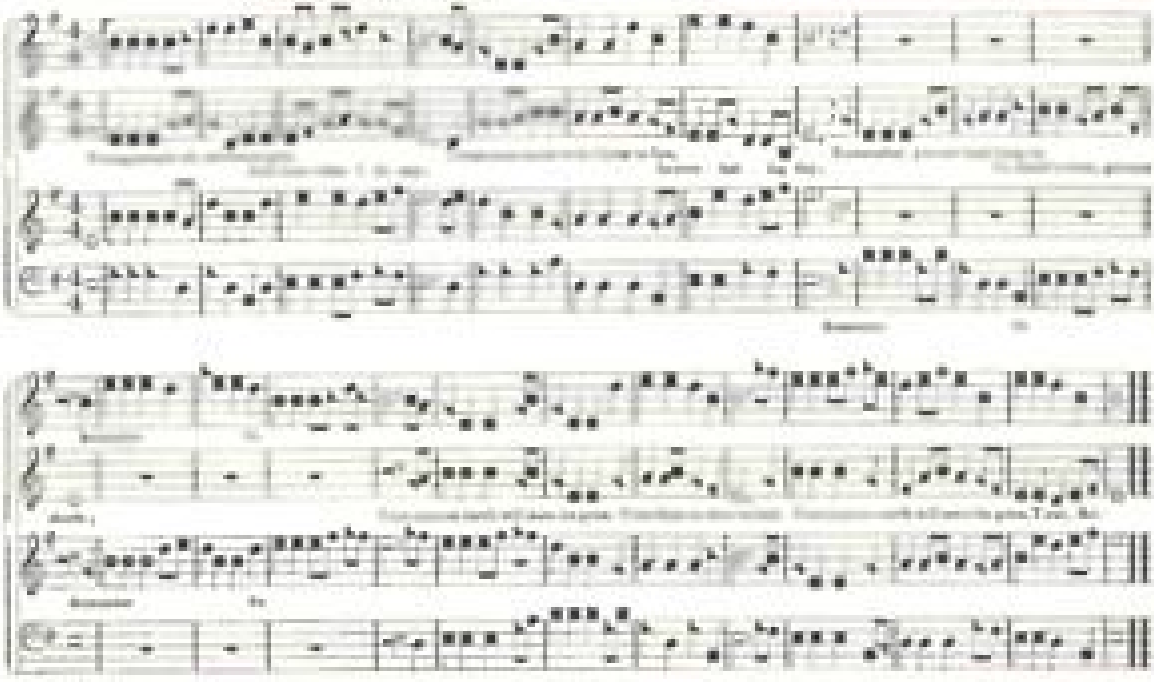


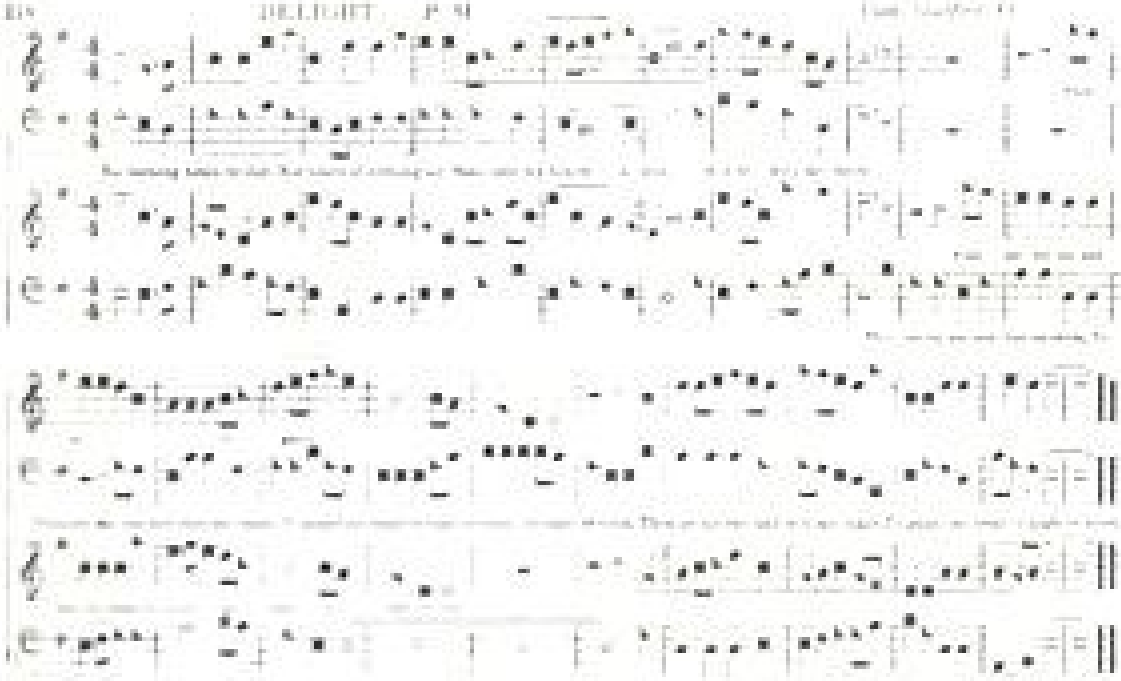
SHARON. P. M.

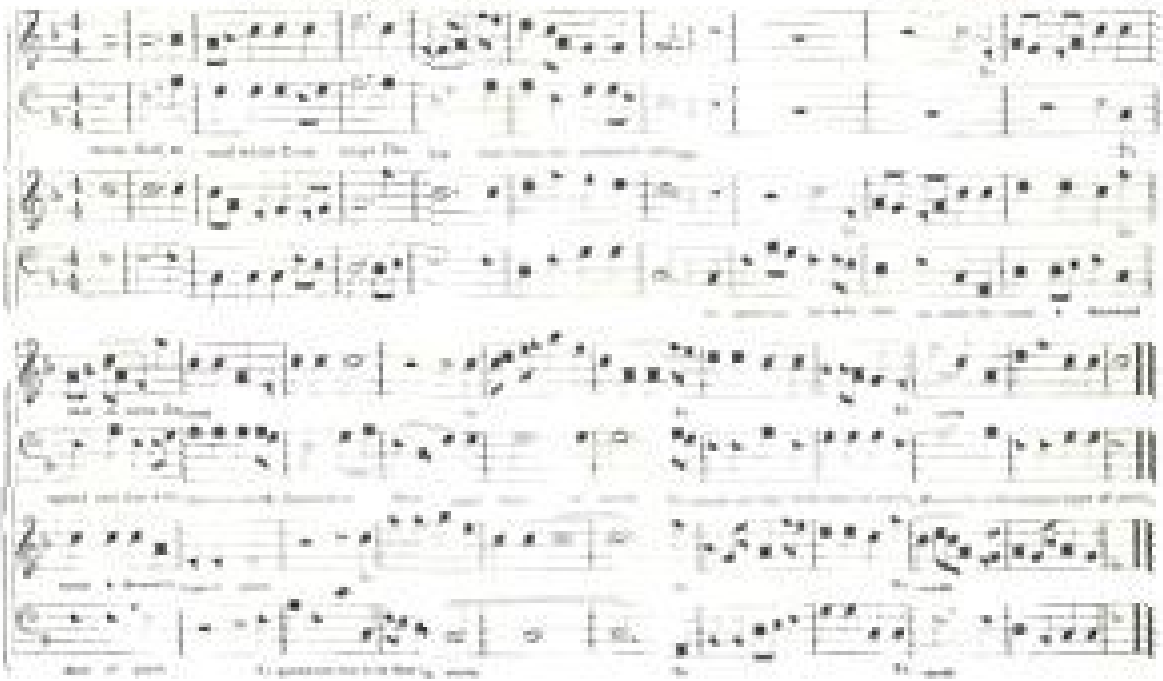


1 Let my prayers ascend to heaven
And
2 Oft in solitude have I
I
3 O good old way, how sweet you are!
But
4 Then oh Father, in thy mercy
Into
5 Let us all unite, for heaven, constantly
Remember, pray'r is the key
Our God will, at all times, pray
When we have run the good old way
And I'll sing, &c.
6 Then the beauties of the sacred theme
We'll rehearse all around the throne
And how we'll praise in endless day
While ransomed souls on the good old way
And I'll sing, &c.

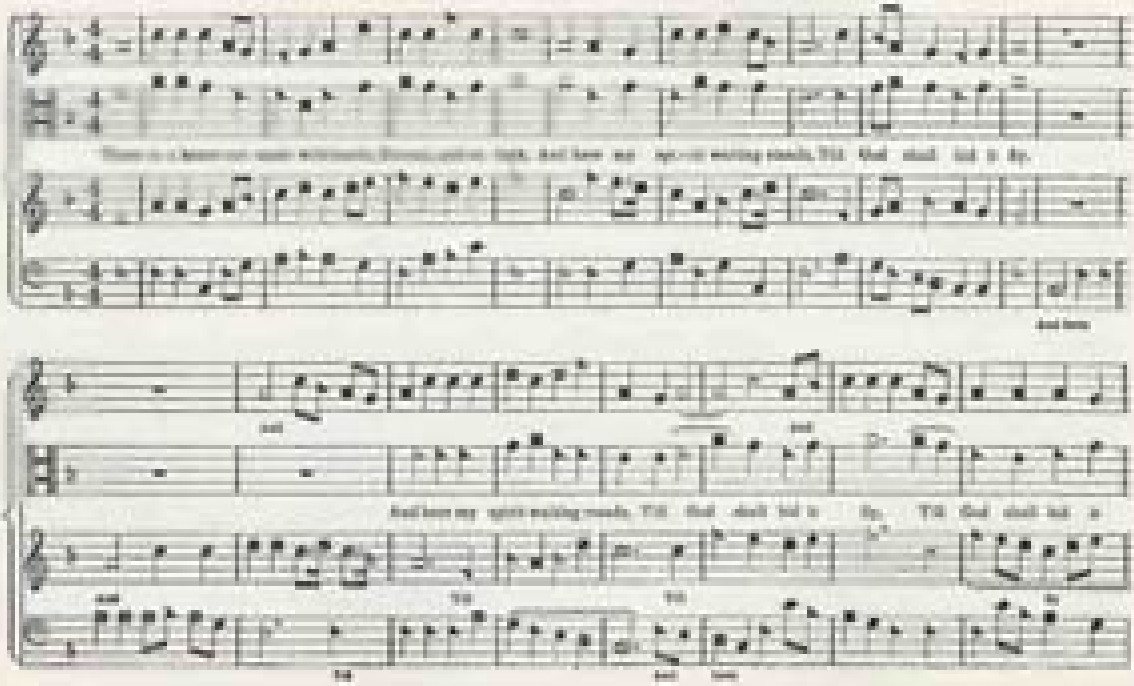


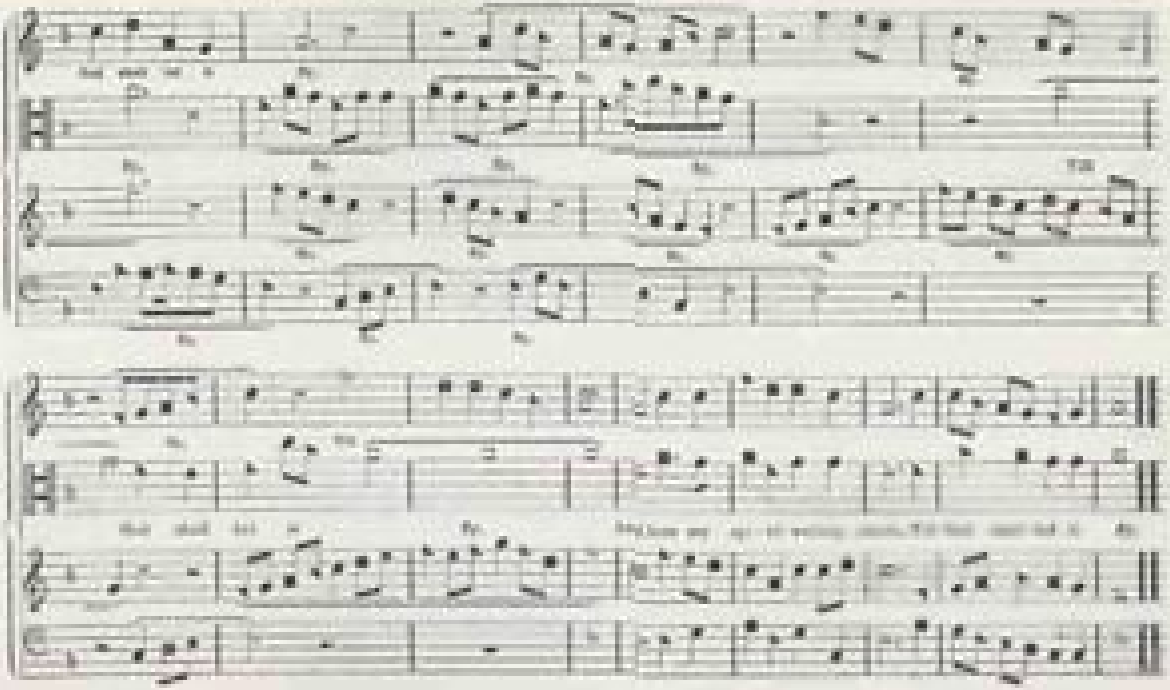


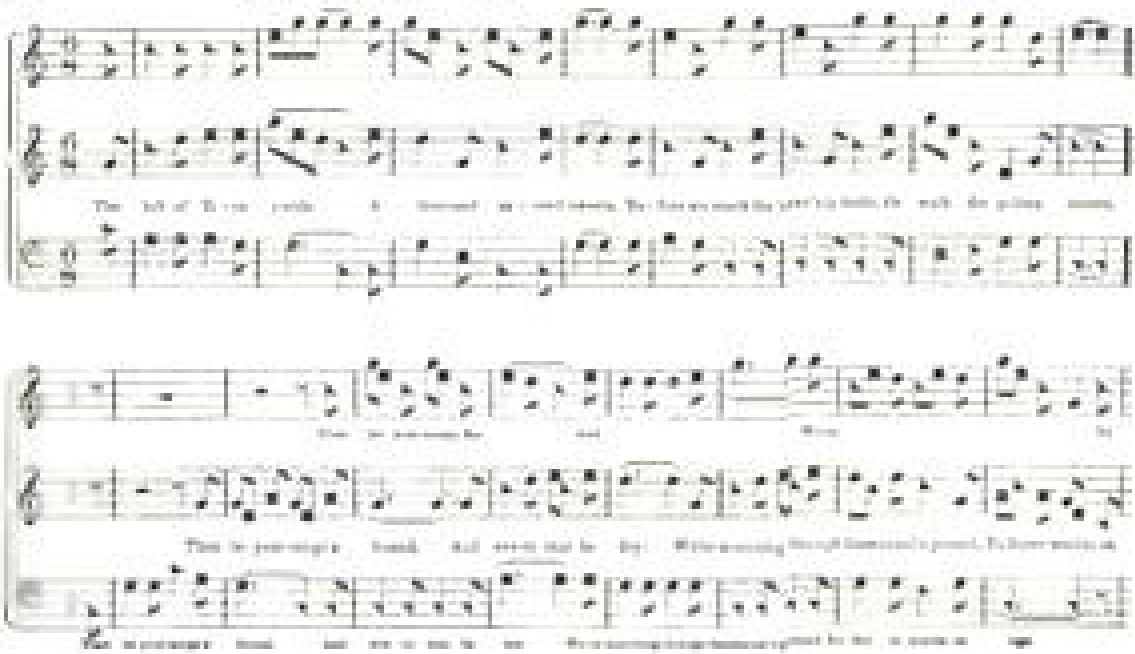


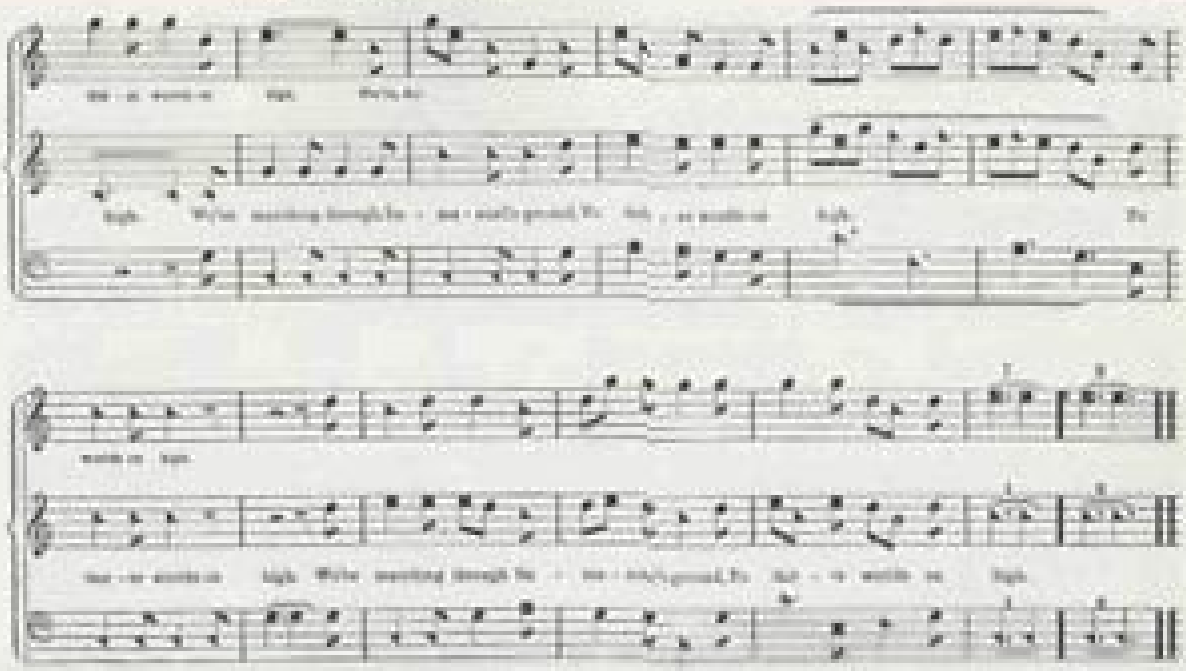


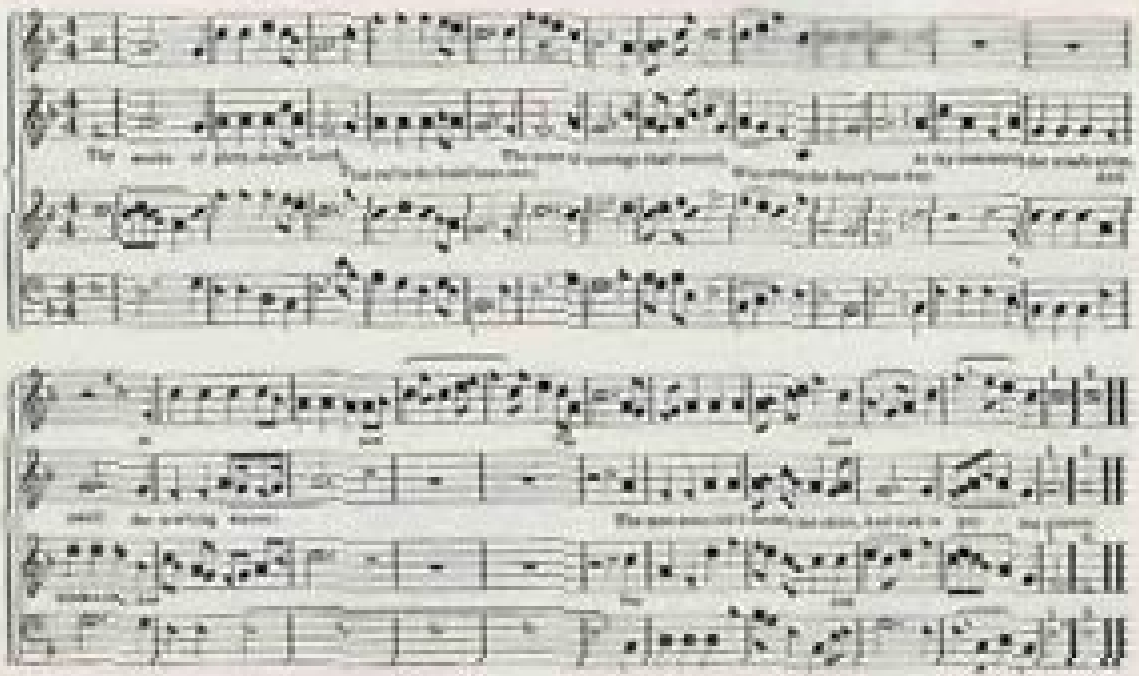
MOUNT PLEASANT C. M

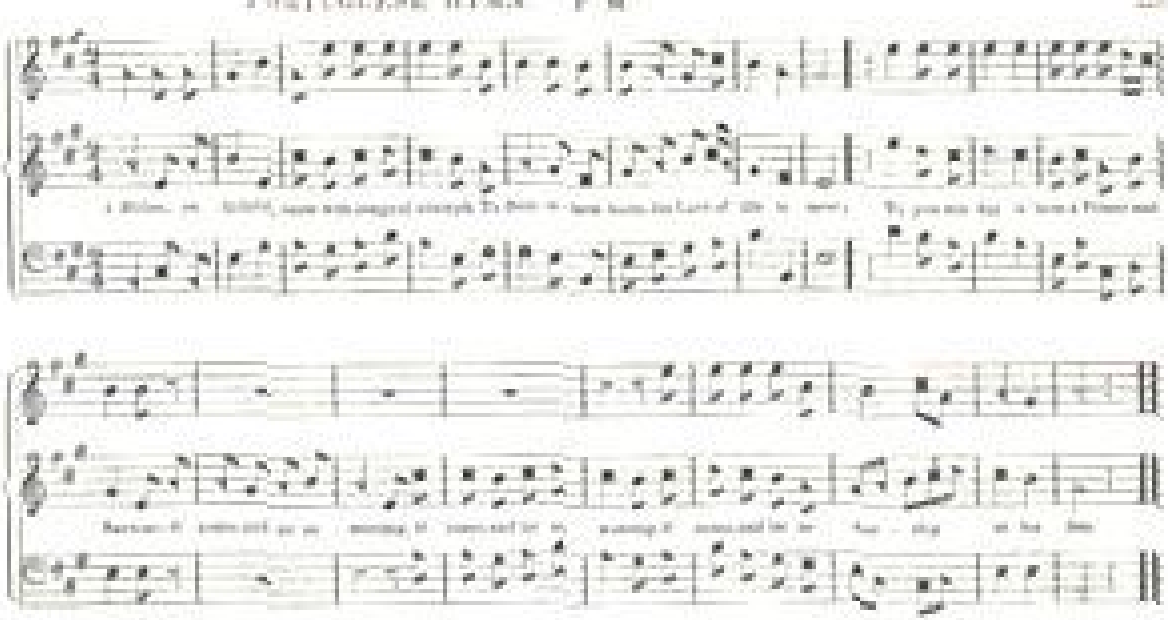






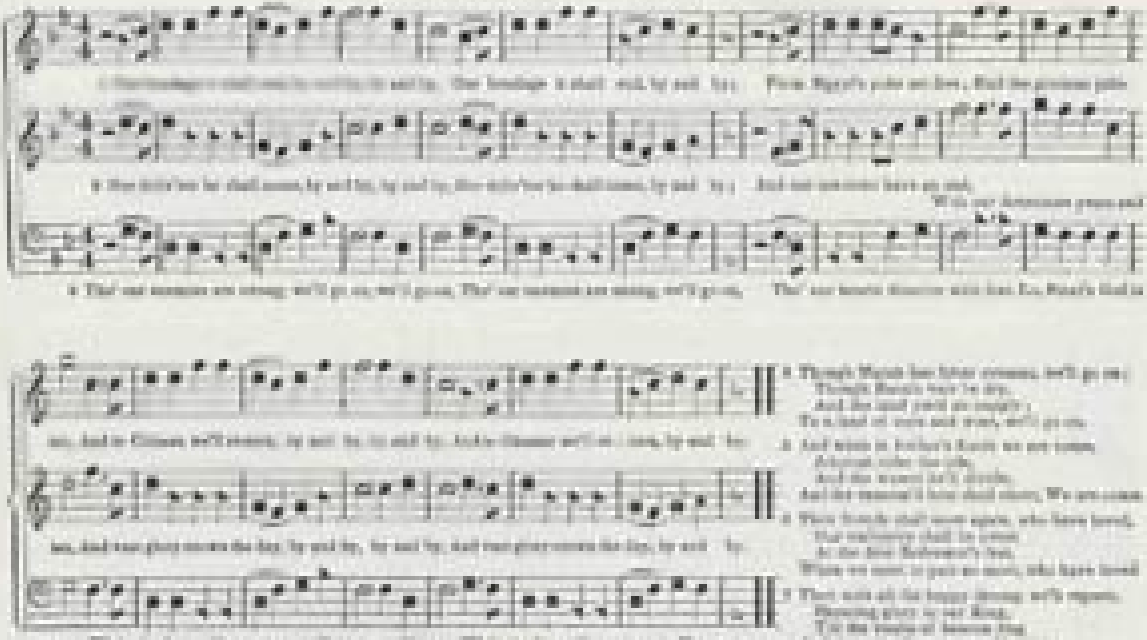






2. All glory, all honor and power and blessing,
What heavenly host can number and can express?
None of the world's people dare join the rejoicing
Of heaven, and let the morning of love begin.

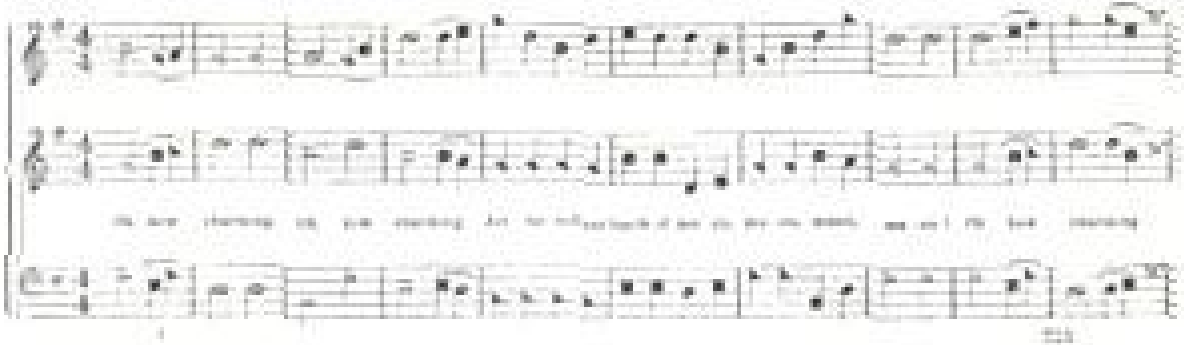
3. Whose are the triumphs, whose are the shouts of angels,
And for the conquest whose the joyous thanks?
Unto our God be glory in the highest,
Of heaven, and let the morning of love begin.

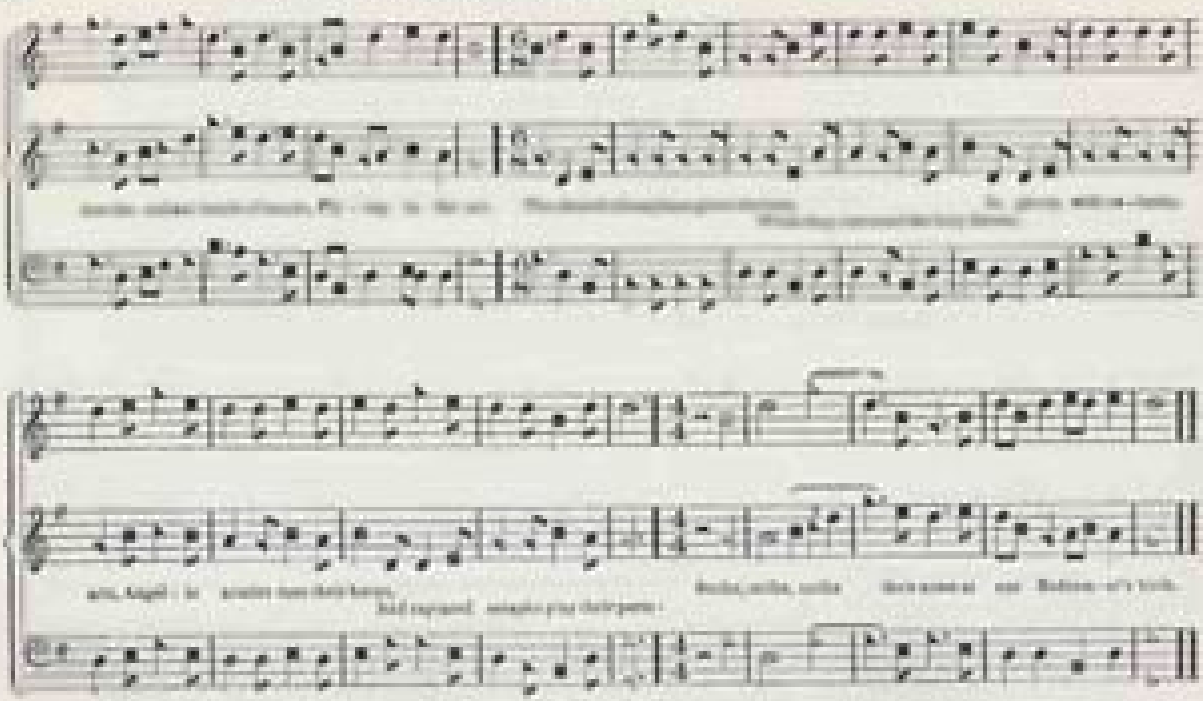

1. One breakfast we shall make by and by, by and by, One breakfast we shall make by and by, From Egypt's yoke we flew, And the glorious jubilee
2. One tithe we for shall assess, by and by, by and by, One tithe we for shall assess, by and by, And not one more have we paid,
3. Our ministers are strong, we'll go on, we'll go on, Our ministers are strong, we'll go on, Our hearts throb'd with love, Yes, Christ is God in
ses, And in Canaan we'll reunite, by and by, by and by, And in Canaan we'll reu - nite, by and by,
ses, And our glory crowns the day, by and by, by and by, And our glory crowns the day, by and by,
ness, While the days allow success, we'll go on, we'll go on, While the days allow success, we'll go on,
4. Though Satan has bitter screams, we'll go on;
Though Death's war he do,
And the devil yield an empire;
We a land of rest and truth, we'll go on.
5. And when in Christ's Kirk we are united,
Adorned with the robe,
And the crown he'll divide,
And the diamond here shall shine, We are come.
6. Those friends shall meet again, who have loved,
That parted shall be come
At the first Redeemer's feet,
Where we meet to part no more, who have loved
7. Then with all the happy throng, we'll rejoice,
Shouting glory to our King,
To the realm of heaven long,
And through all eternity we'll rejoice.

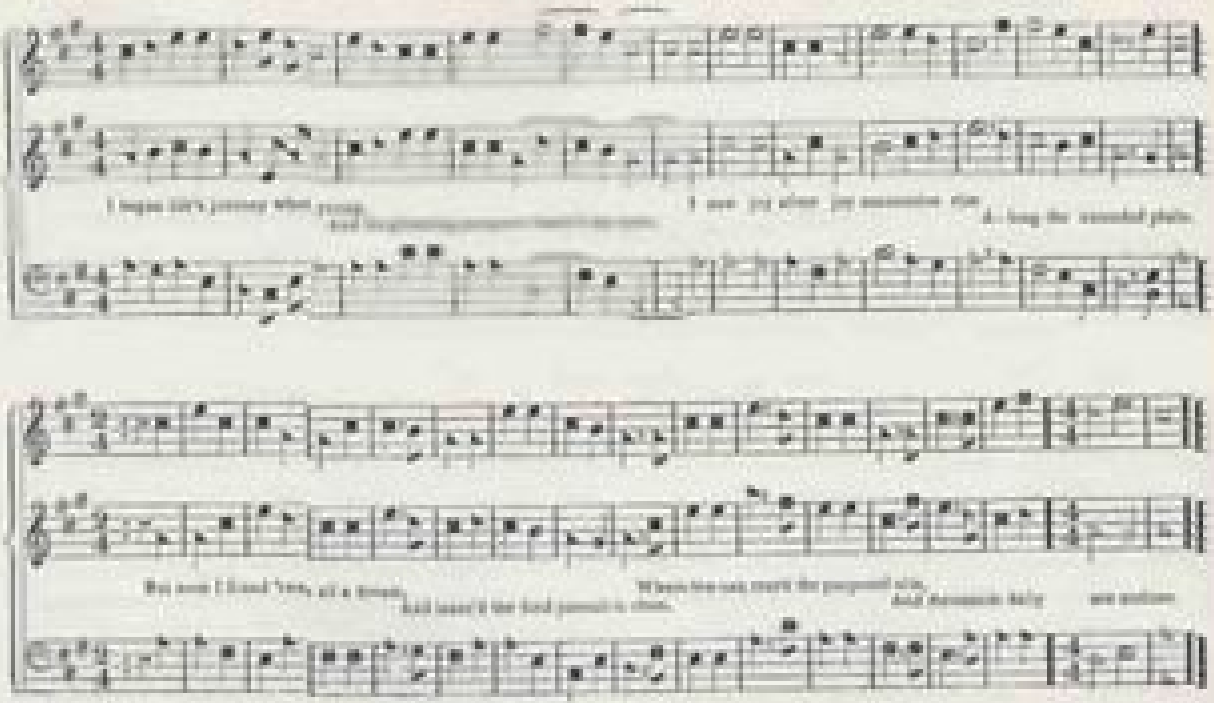
PART III.

CONSISTING OF ODES AND ANTHEMS.

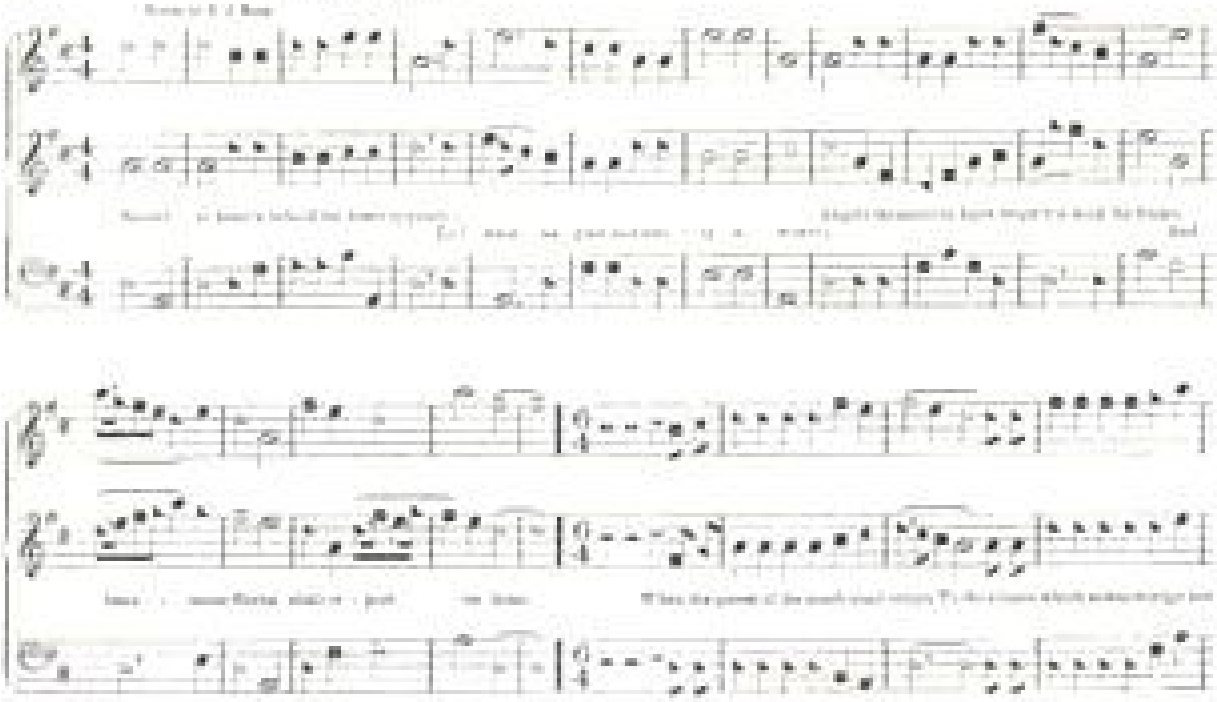
CHRISTMAS ANTHEM.

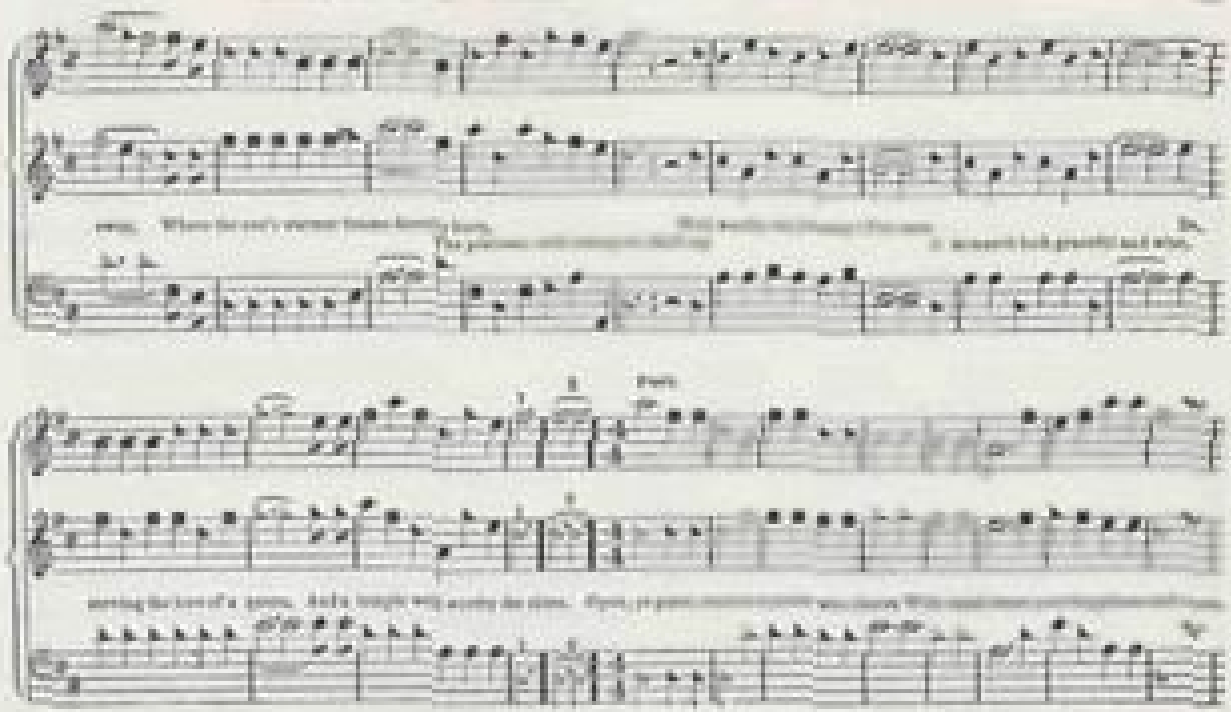


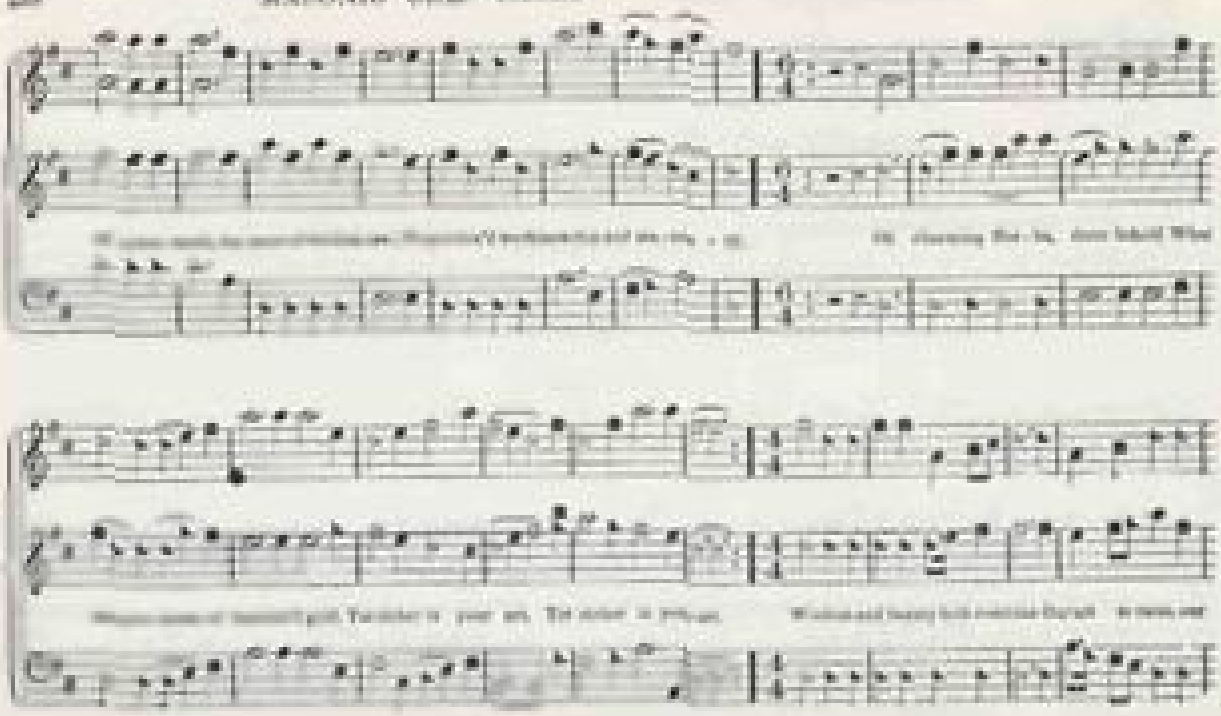

Hark! what mean those holy voices sweetly singing in the air,
What does this mighty peal of chimes, and
In glorious strains on earth
Hark! what mean those holy voices sweetly singing in the air,
What does this mighty peal of chimes, and
In glorious strains on earth
ants, Angels! in
sounds from Heav'n bear,
Hold your peace! silence your tuneful parts!
Hush, softly, softly
Heav'n's Monarch
Hush, softly, softly
Heav'n's Monarch
ants, Angels! in
sounds from Heav'n bear,
Hold your peace! silence your tuneful parts!
Hush, softly, softly
Heav'n's Monarch
Hush, softly, softly
Heav'n's Monarch

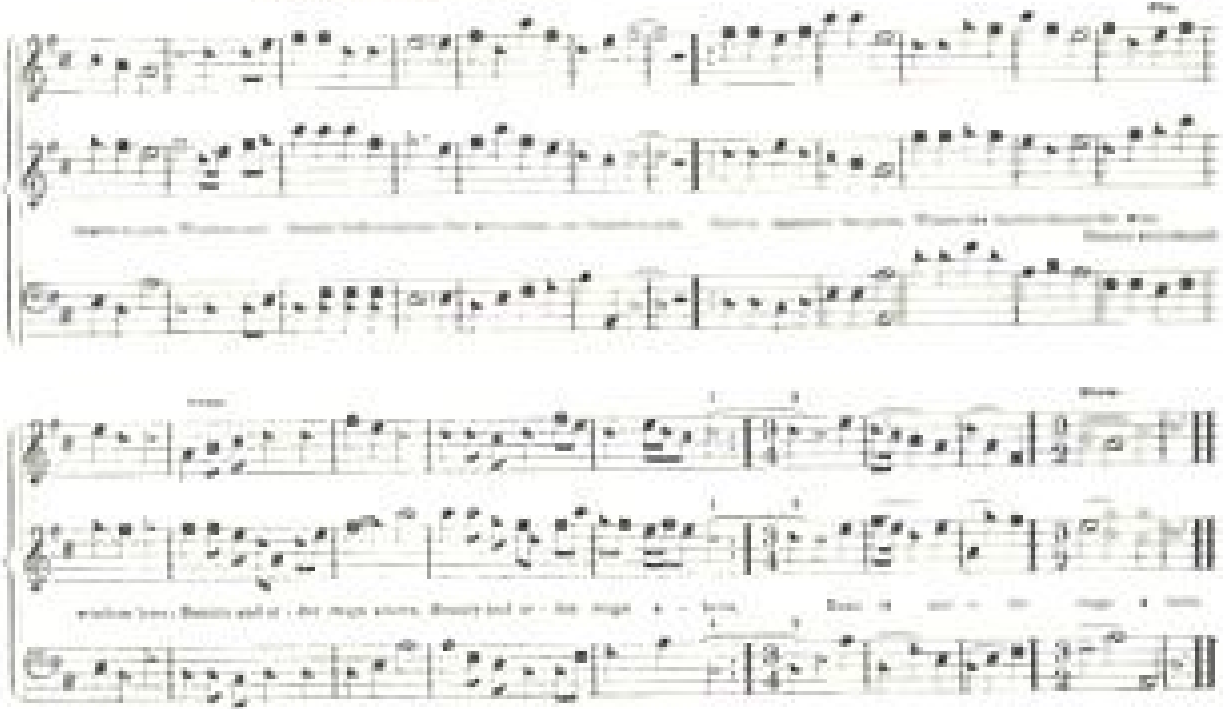


MASONIC ODE.

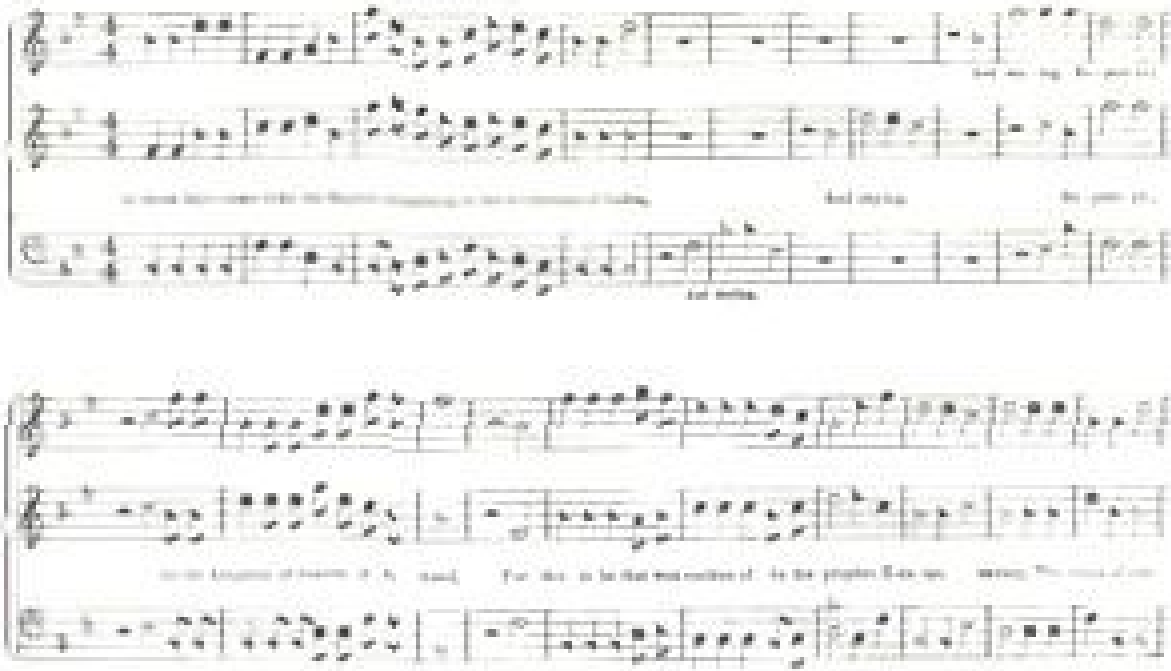


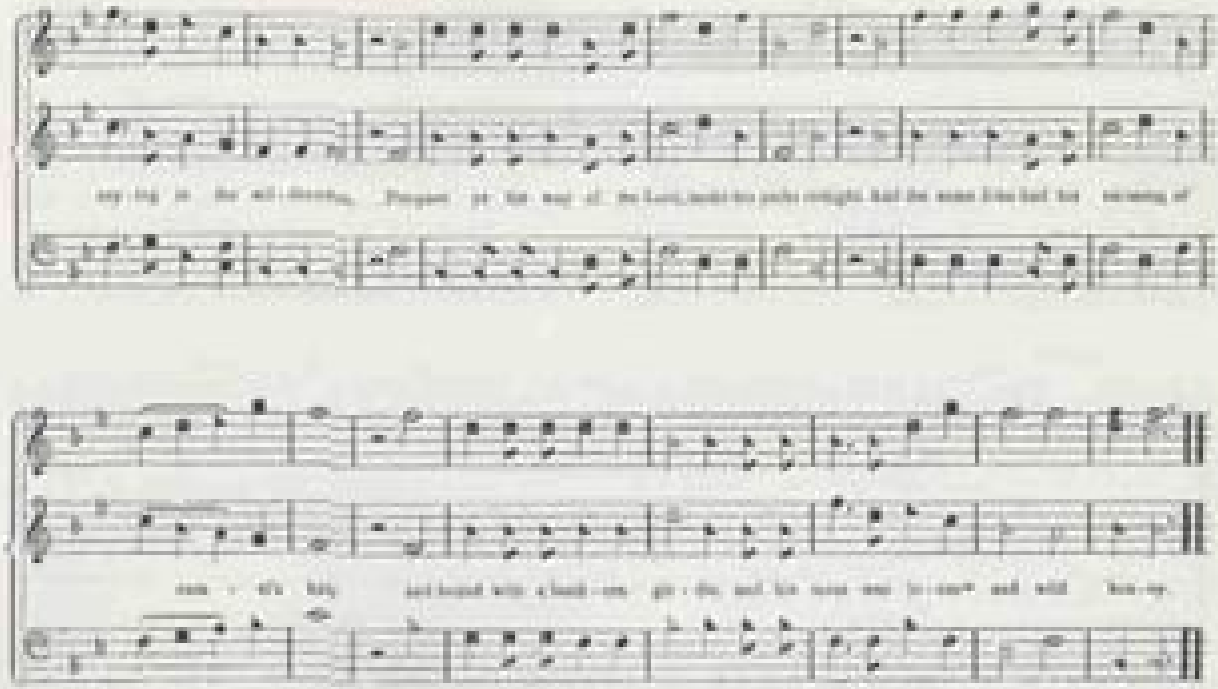






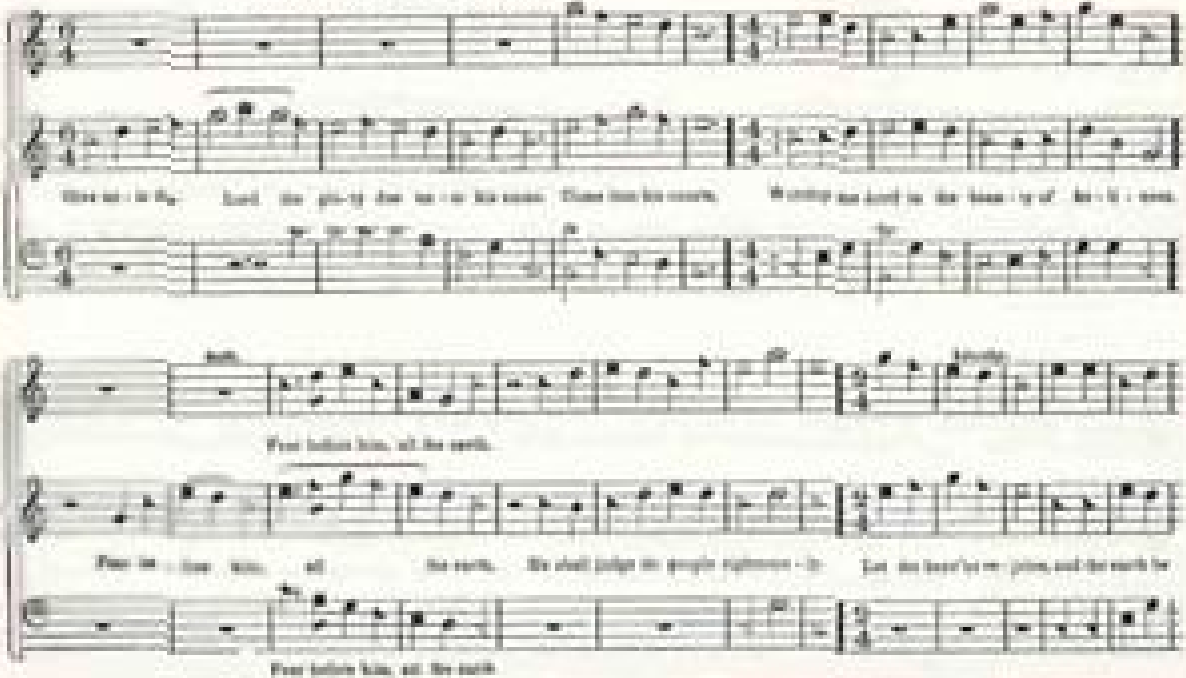
Matthew 3d chapter

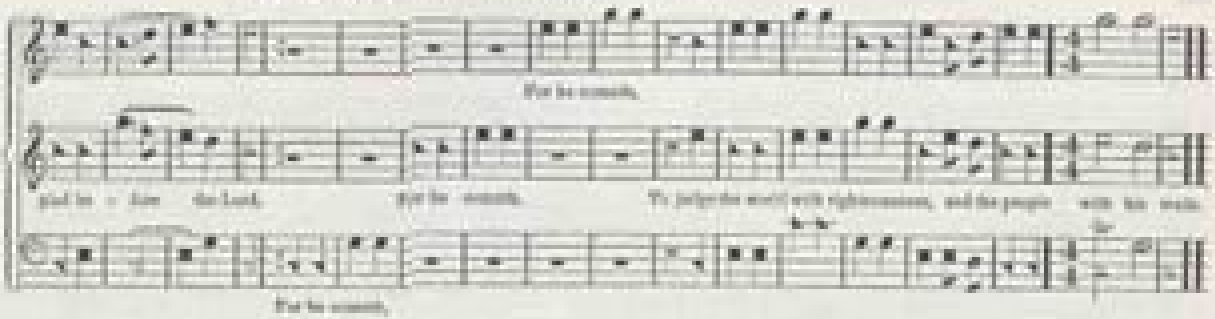




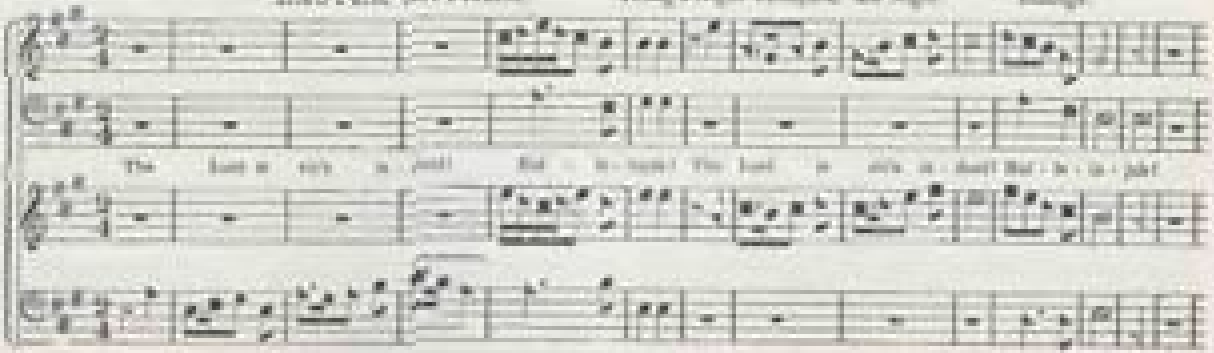
REVERENTIAL ANTHEM.

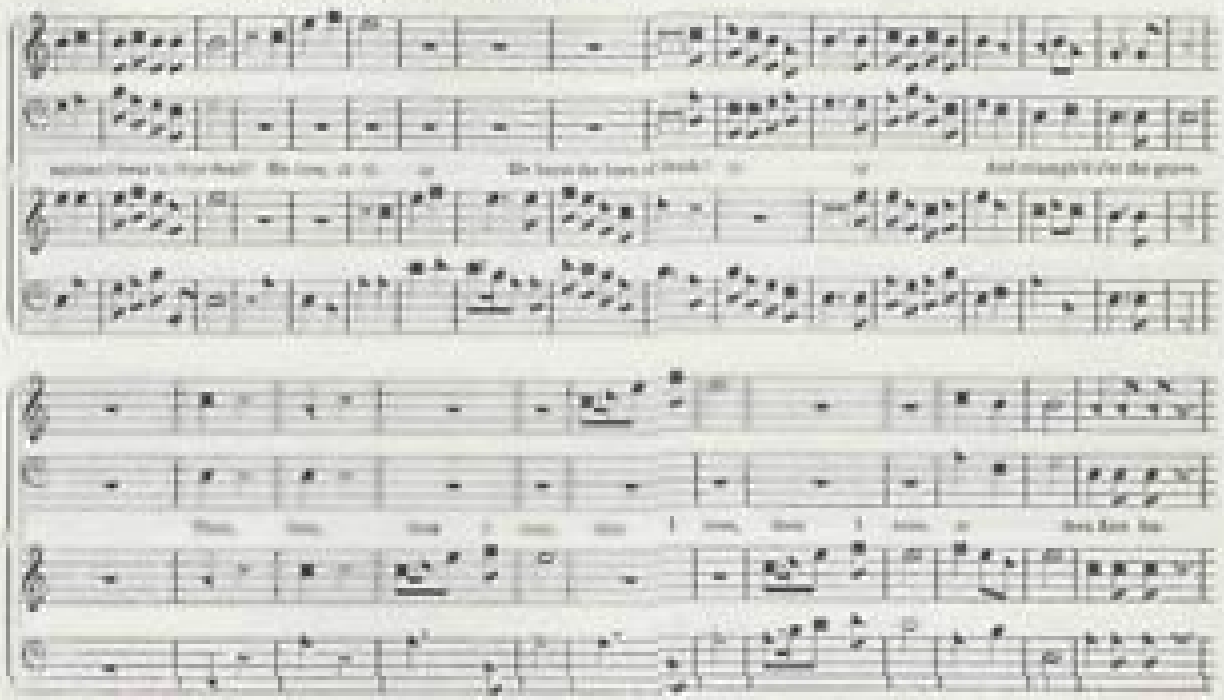
With Psalm. *E. J. King*

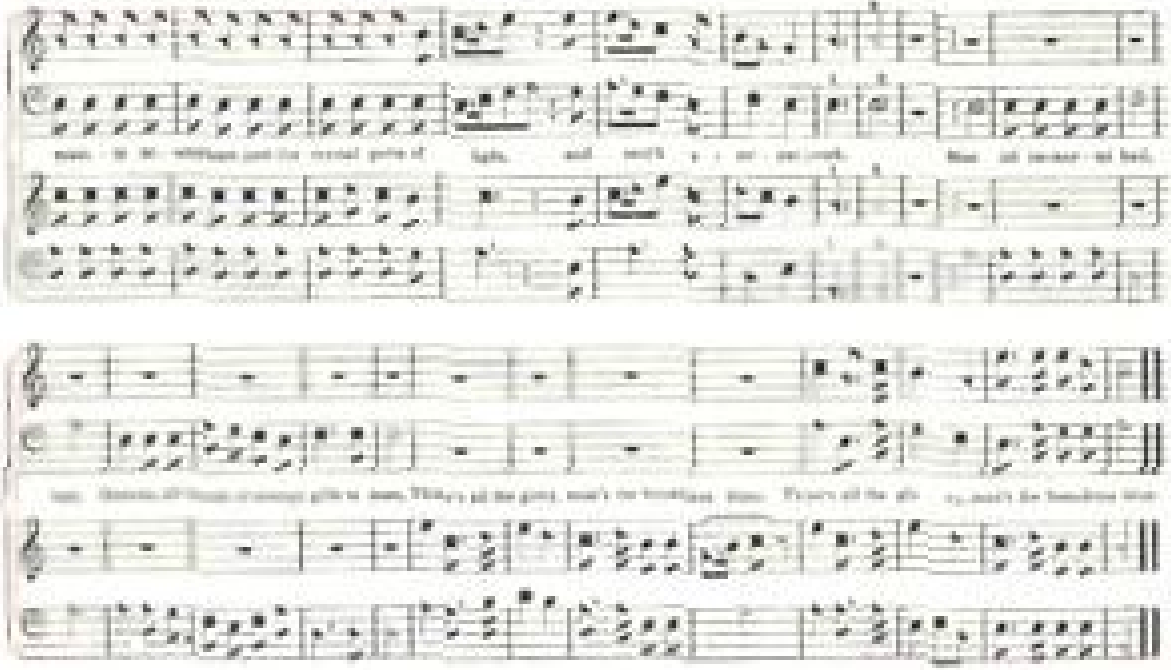


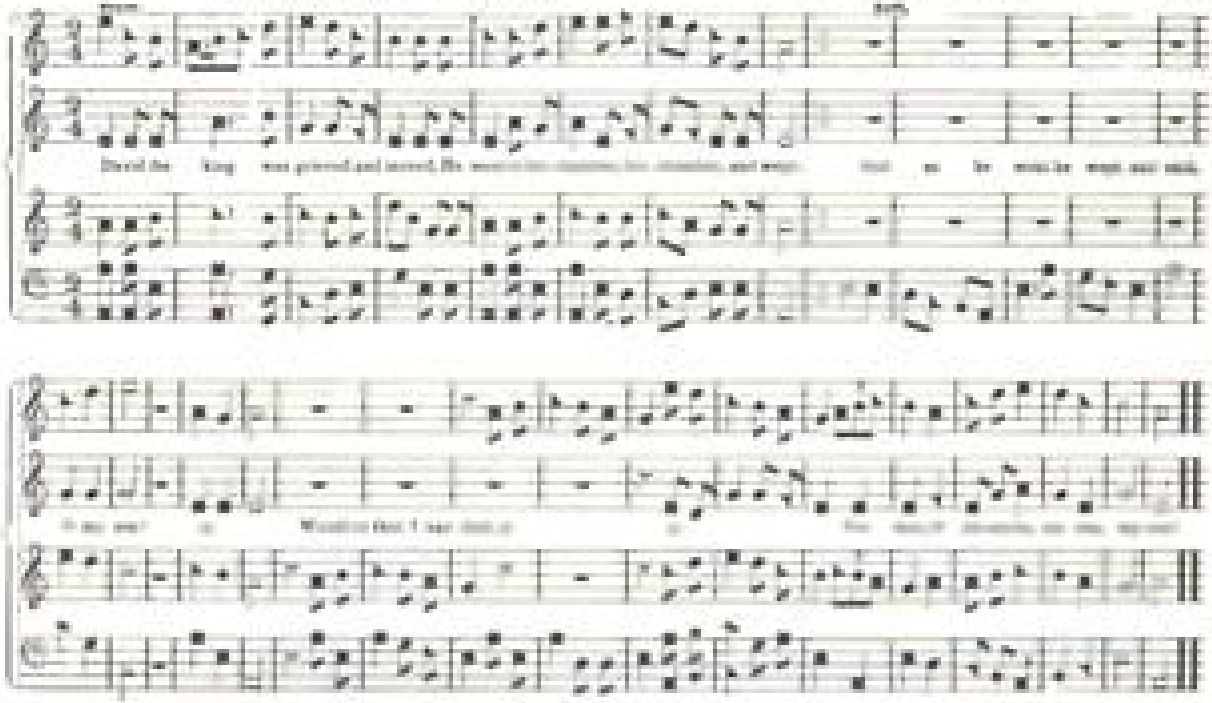


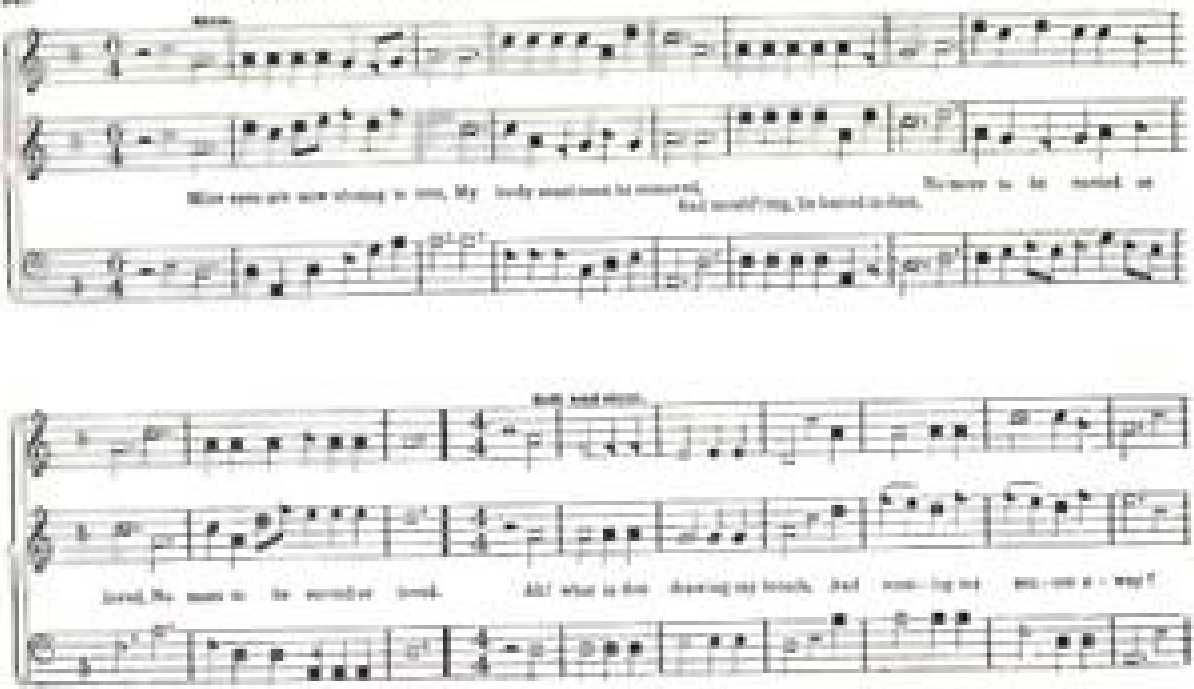
EASTER ANTHEM. Young's Night Thoughts, 4th Night. Billings.

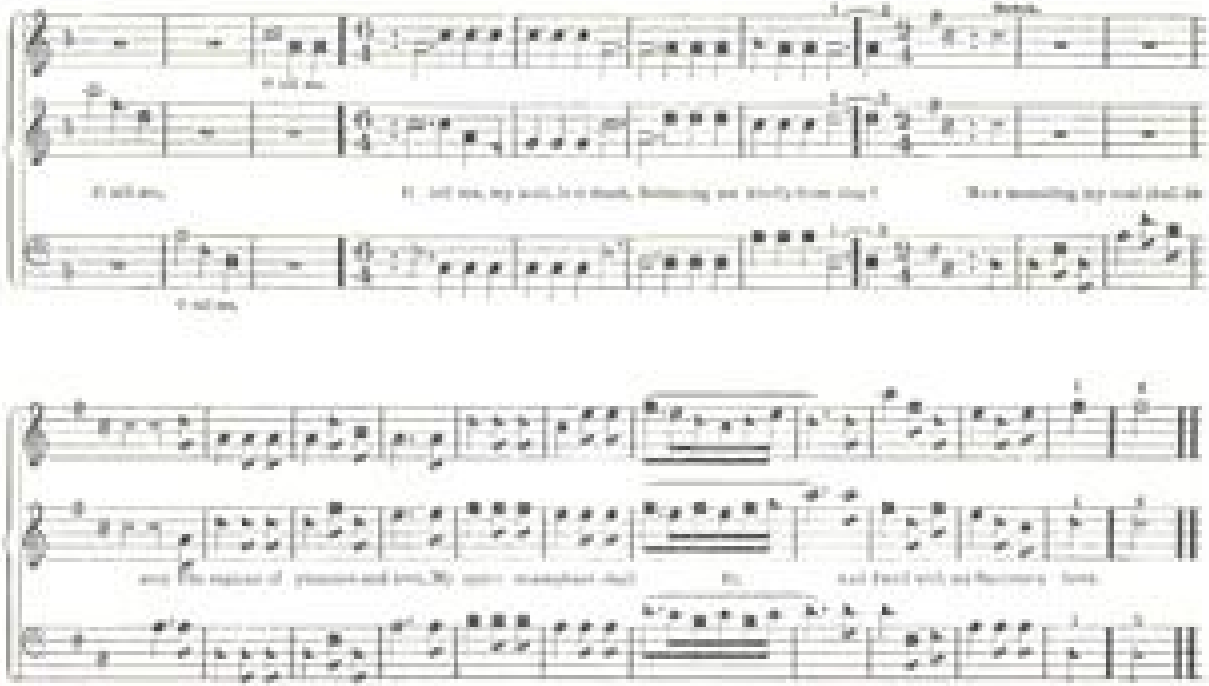


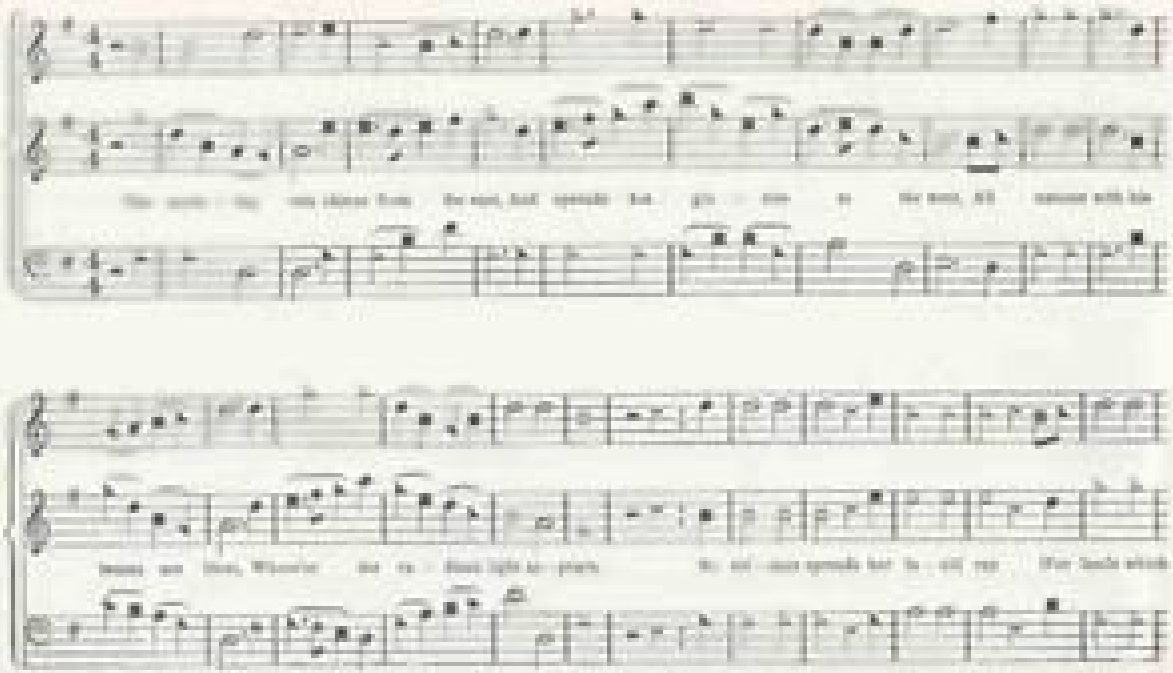


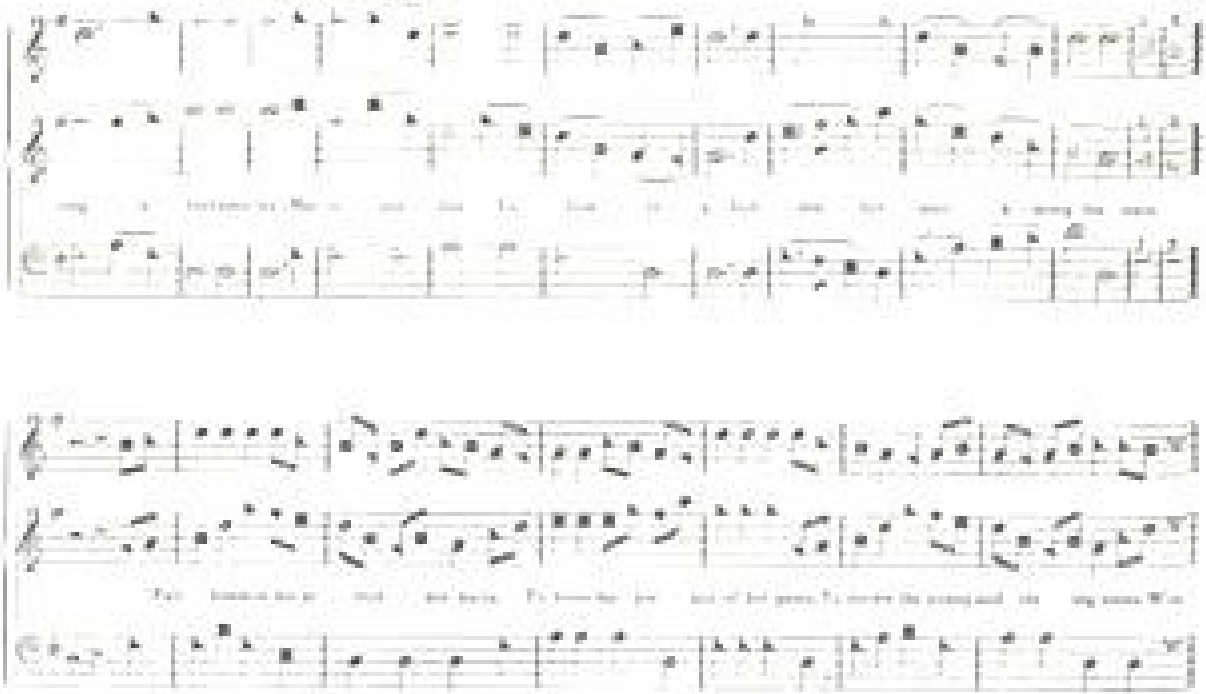


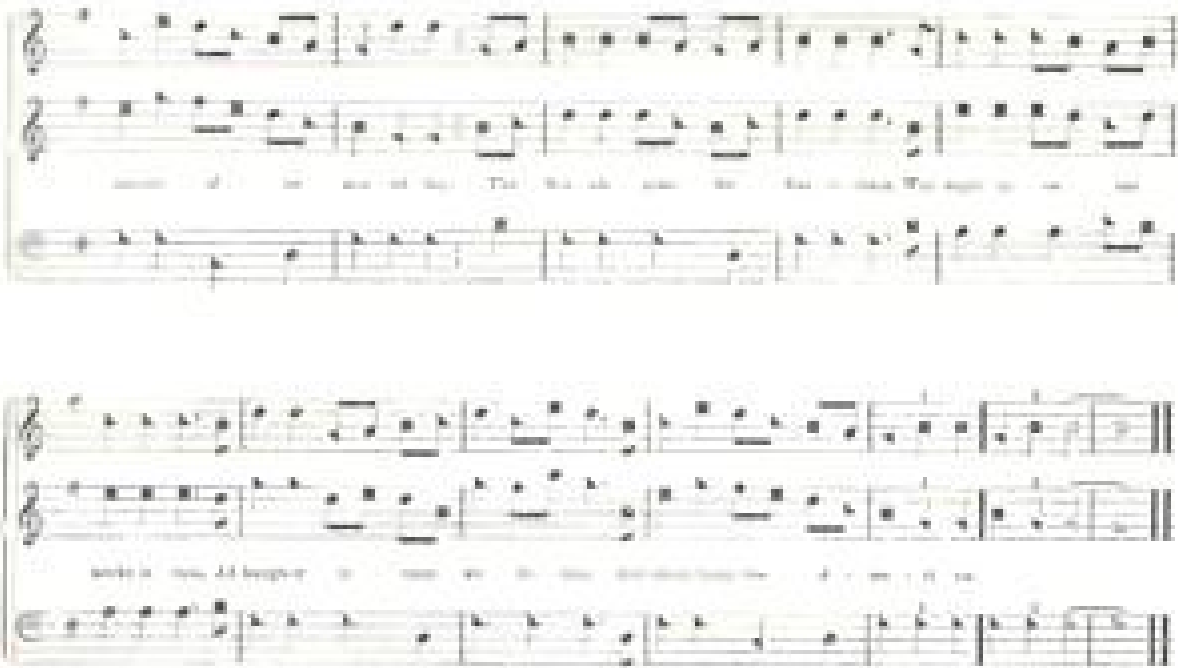


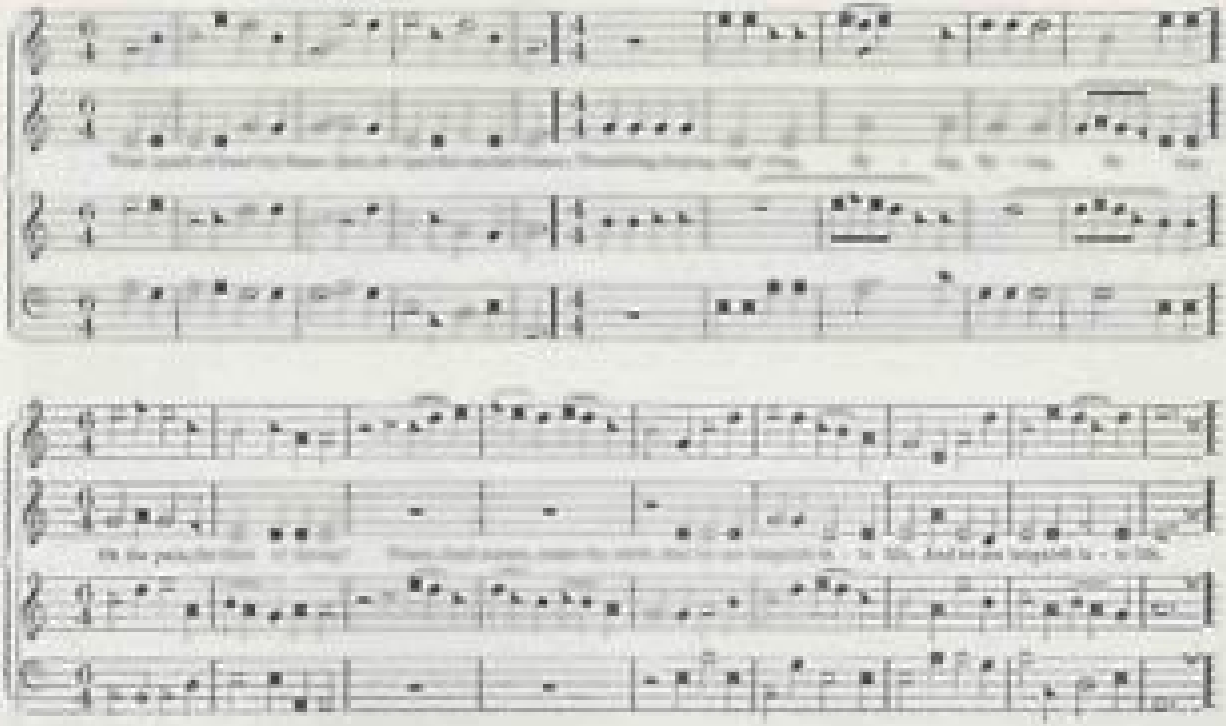


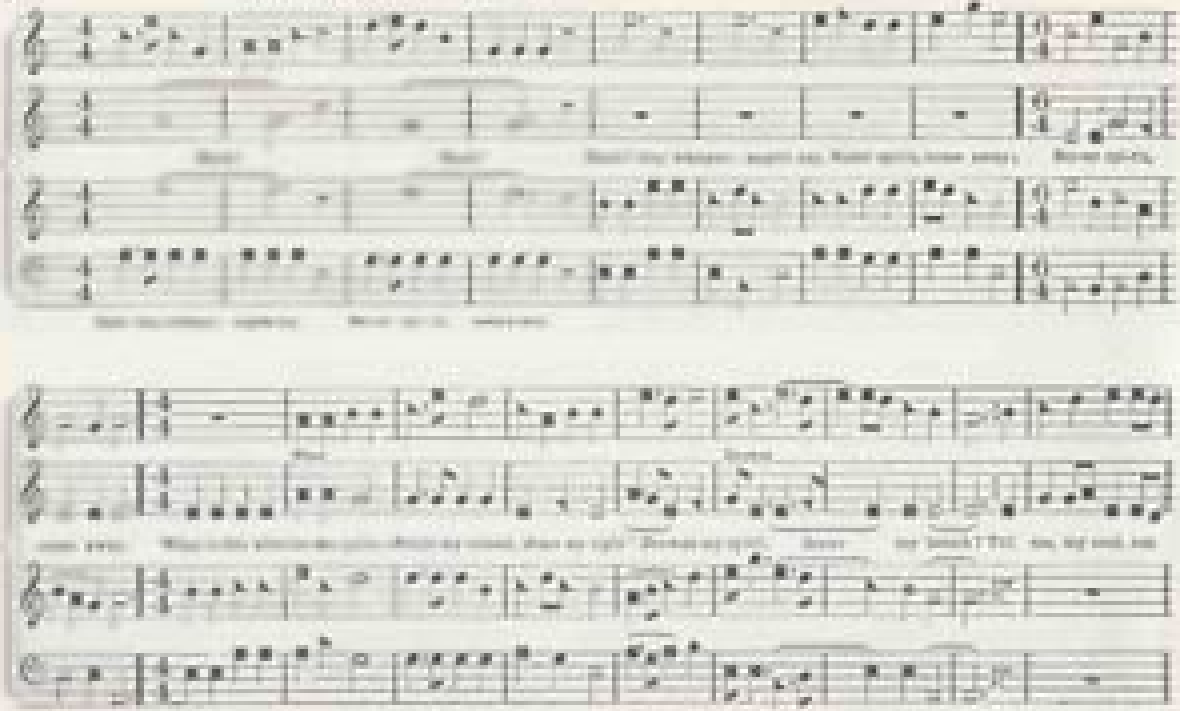












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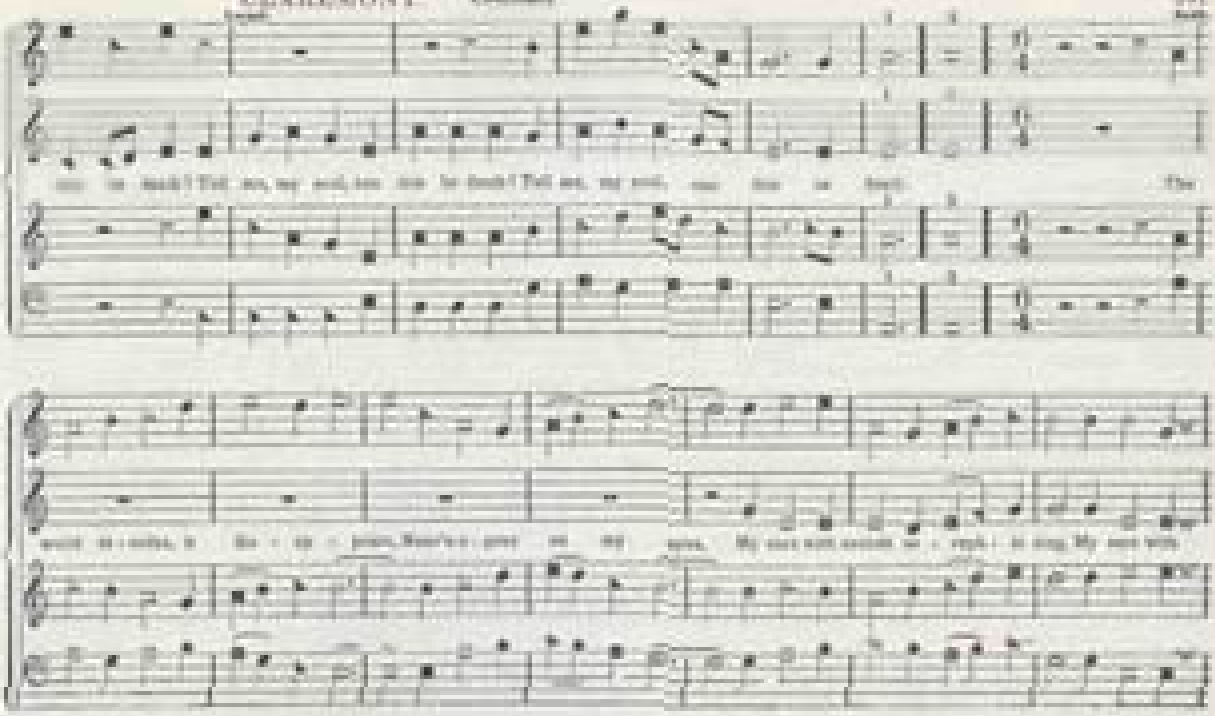

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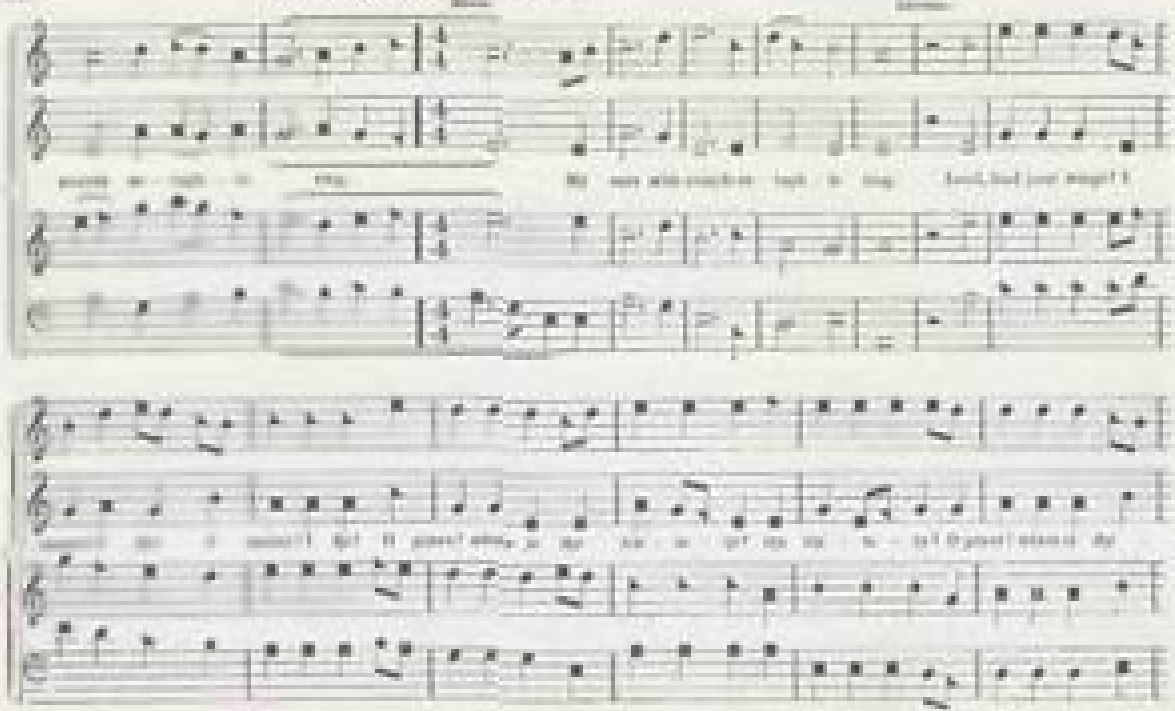
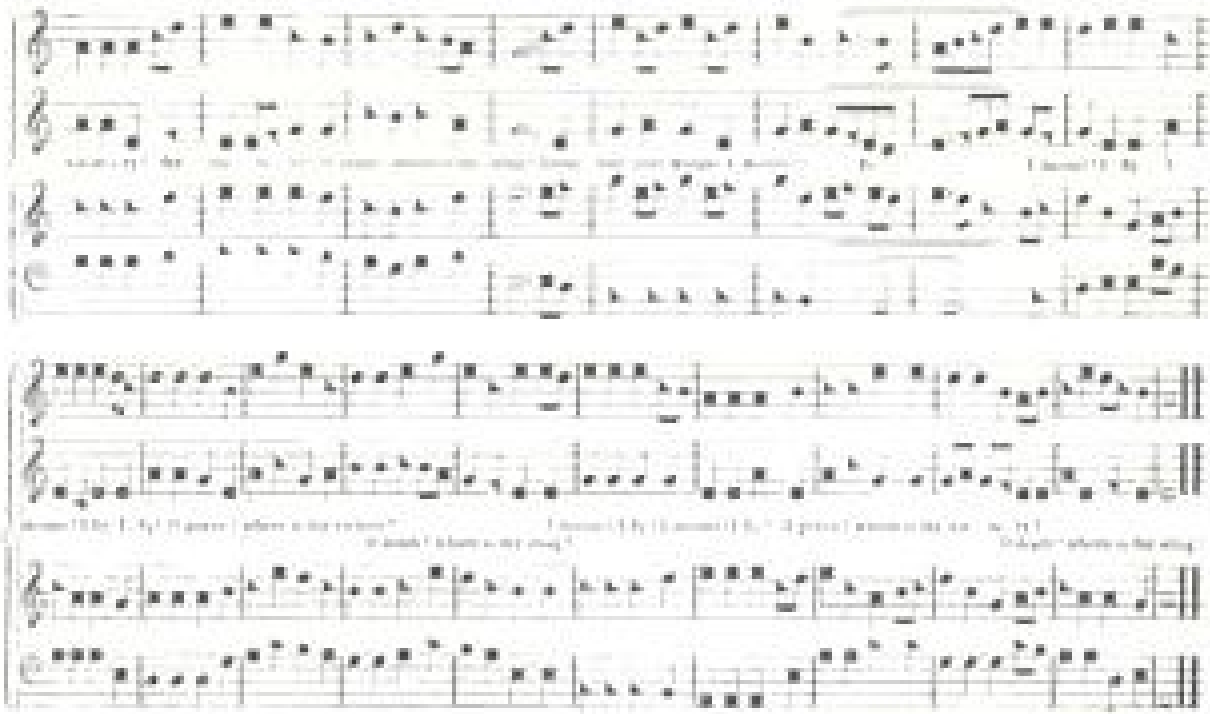
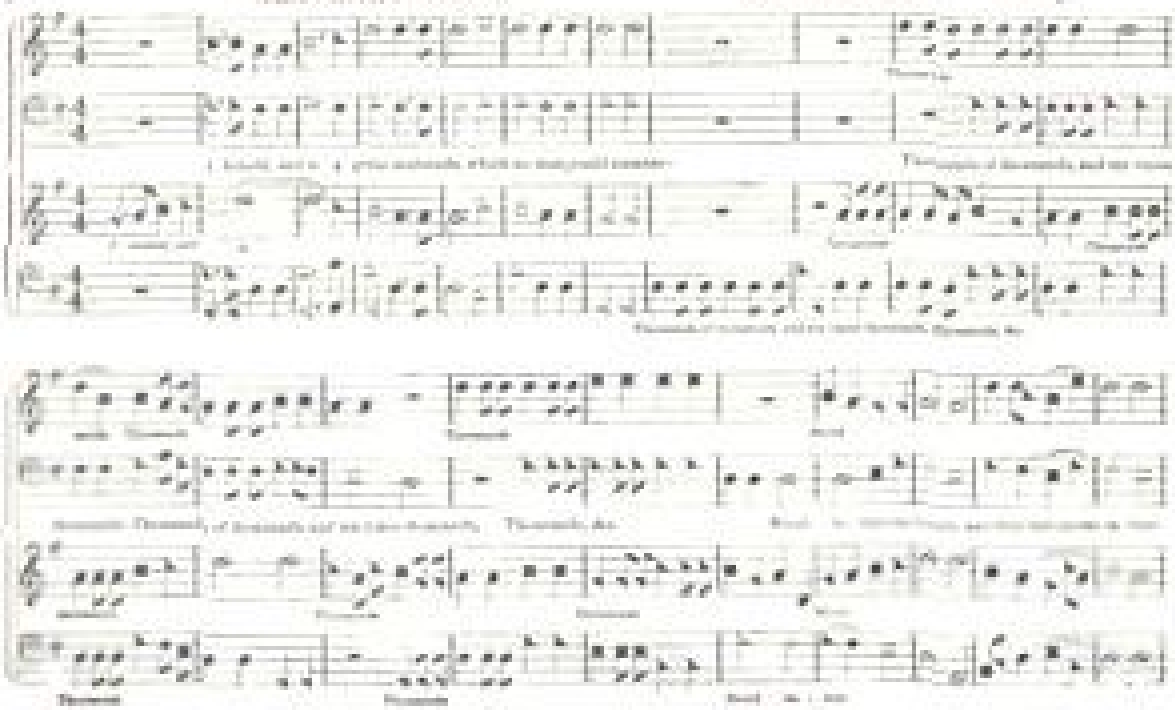
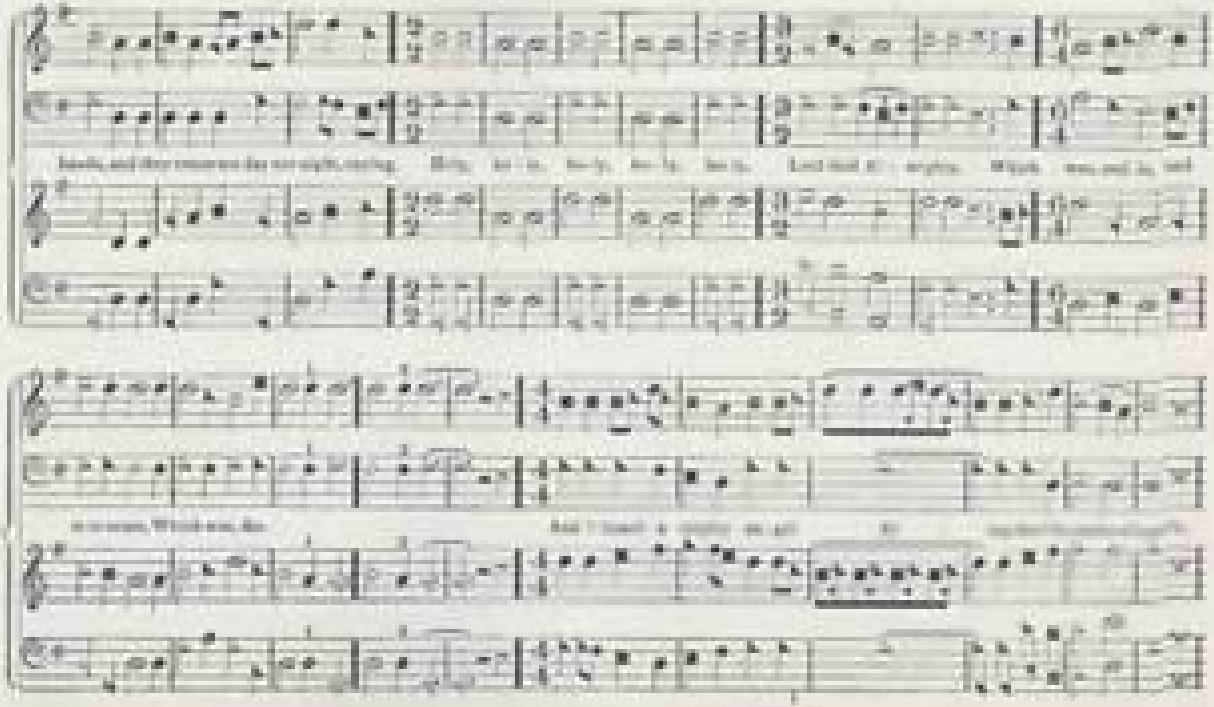
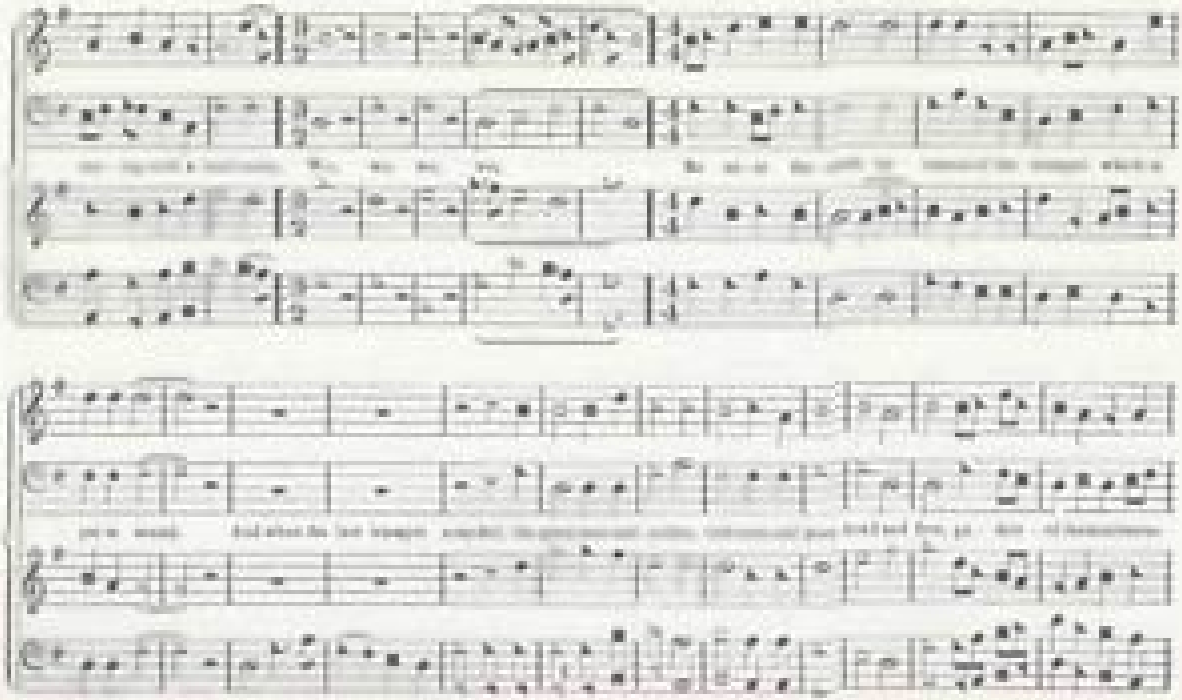
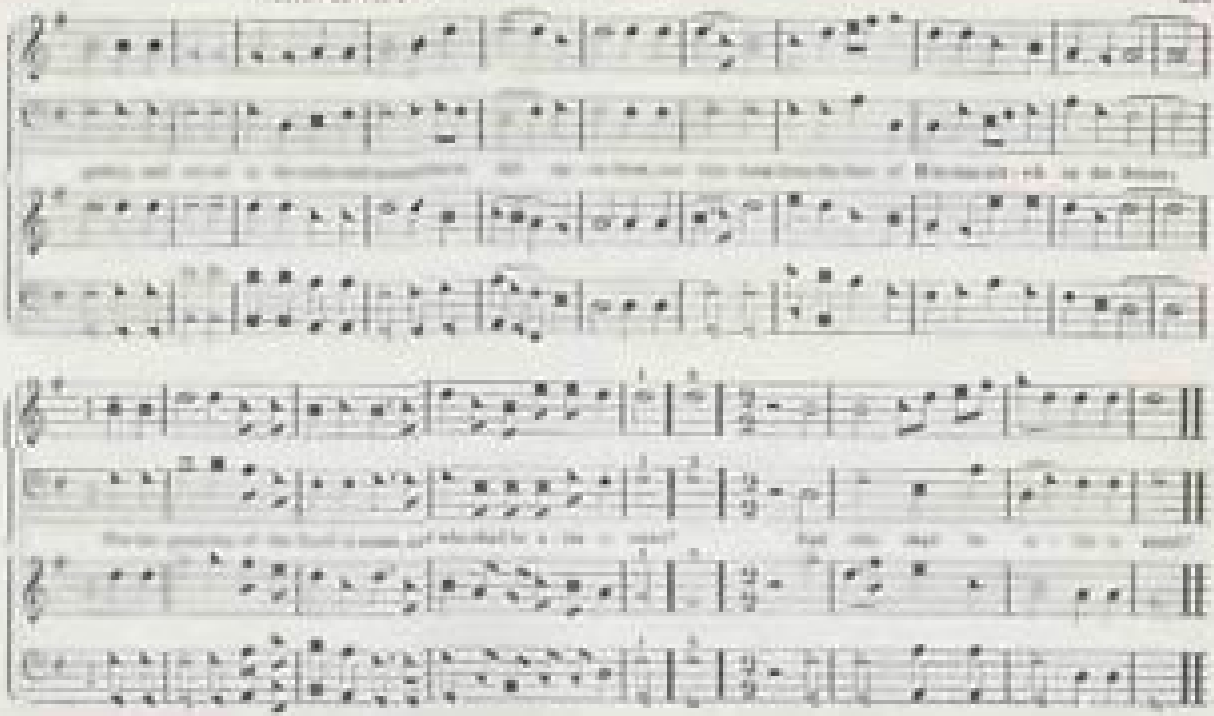


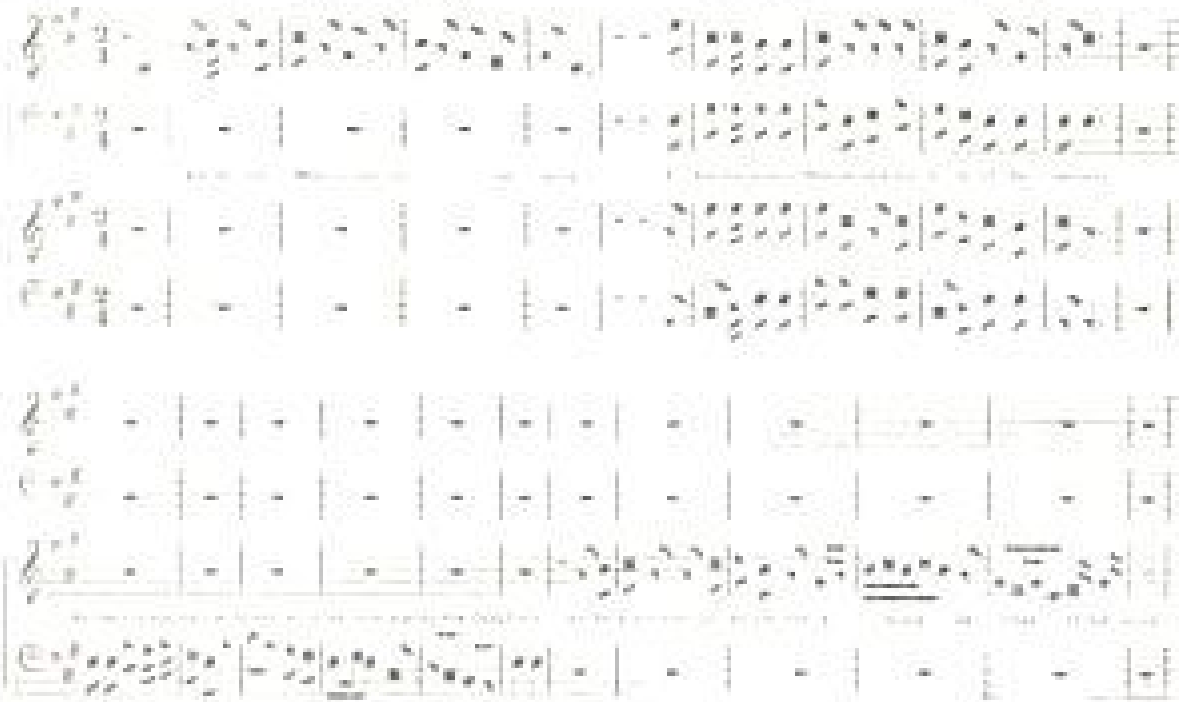


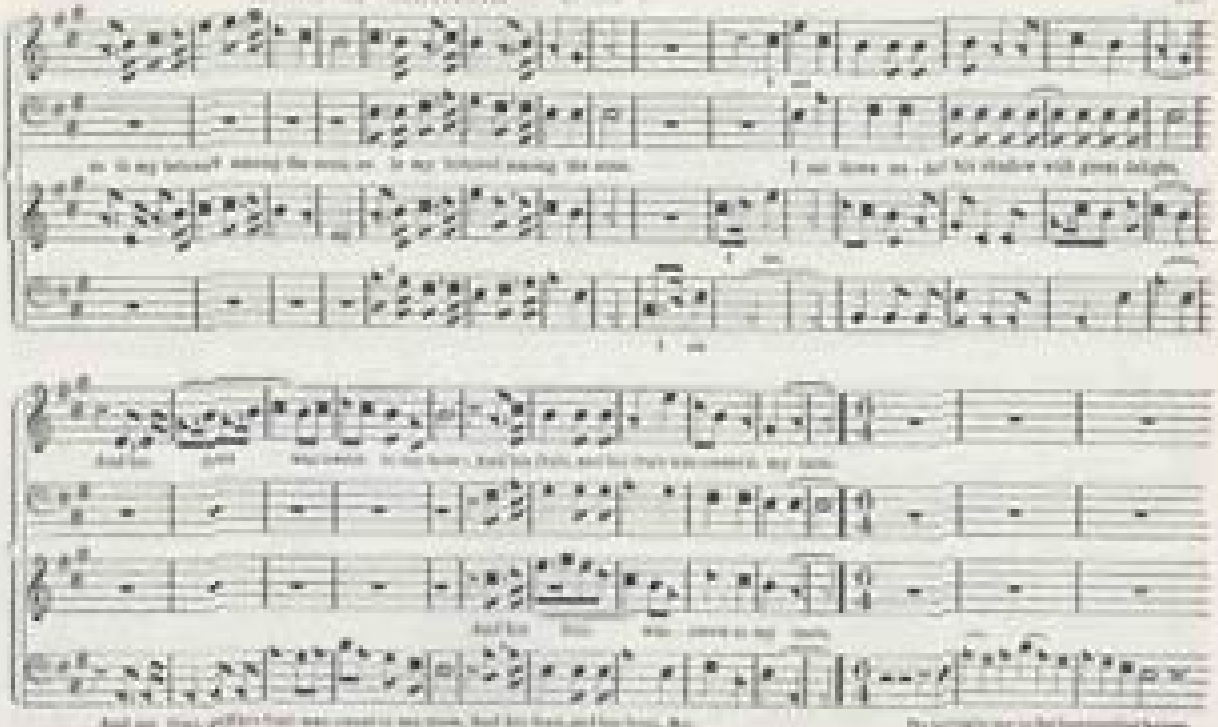


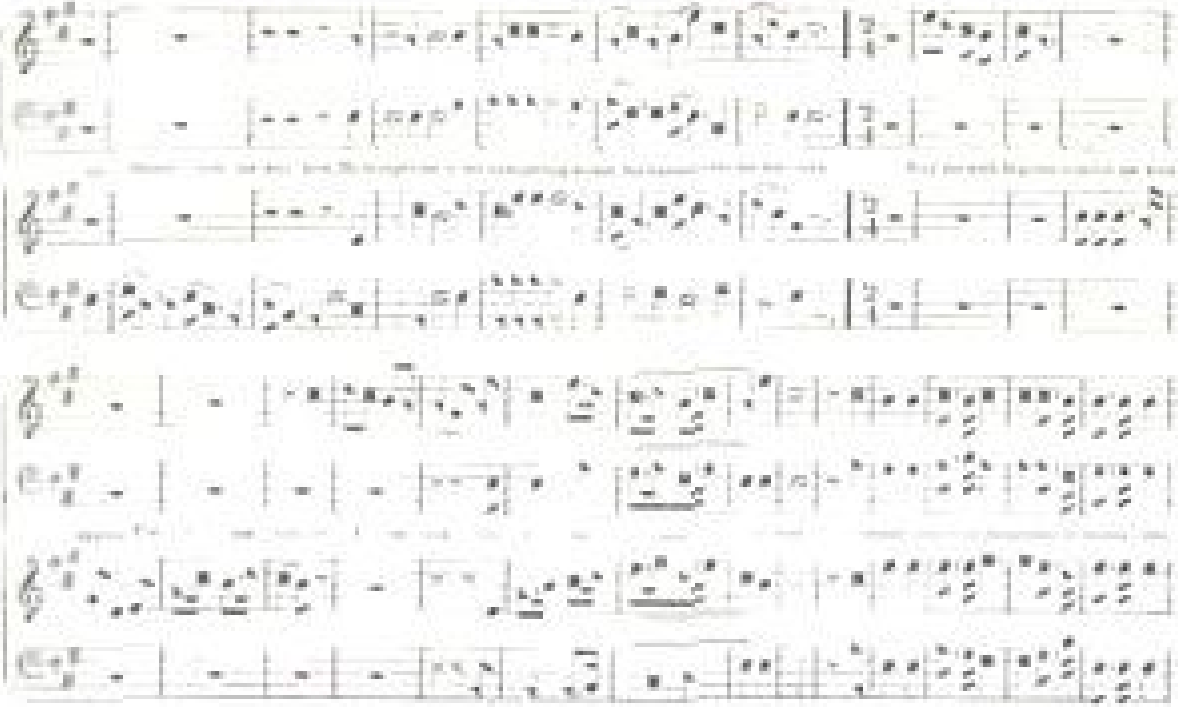


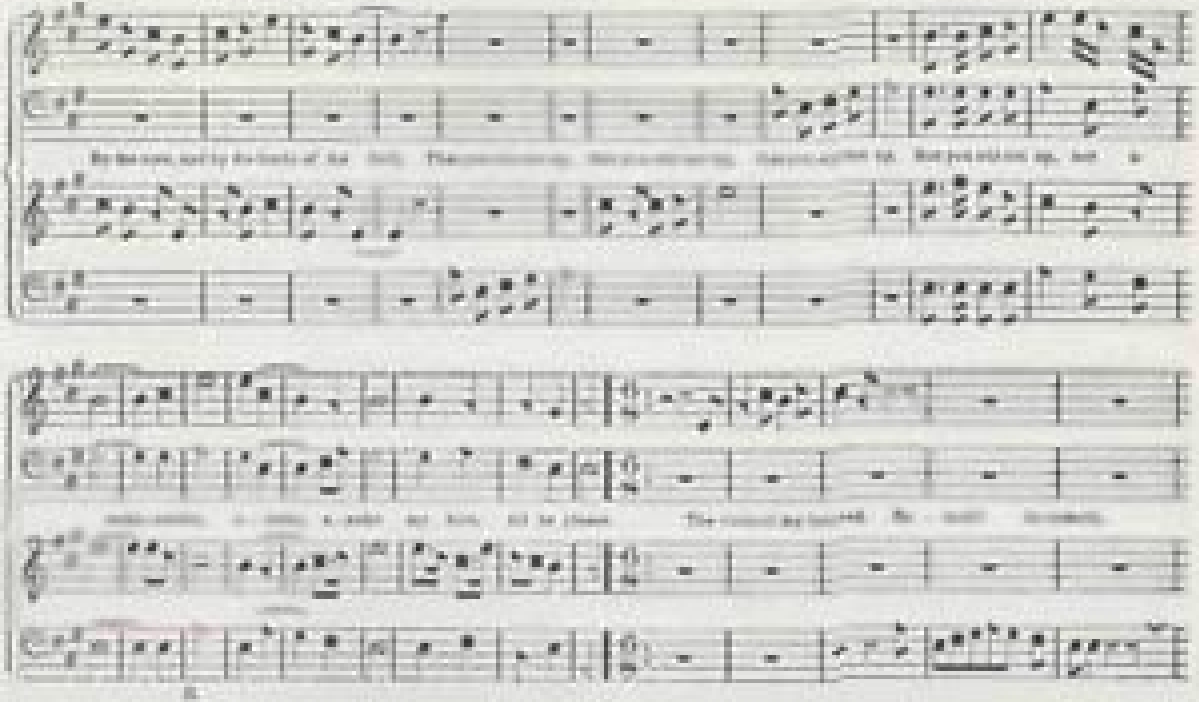


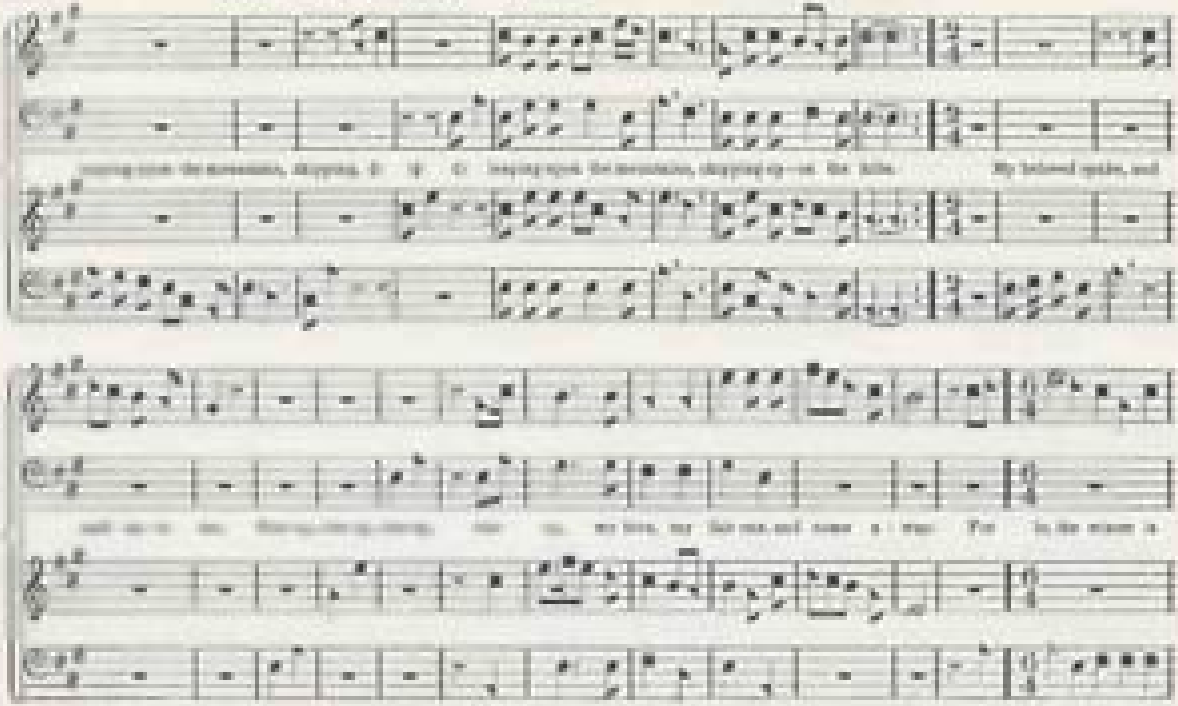


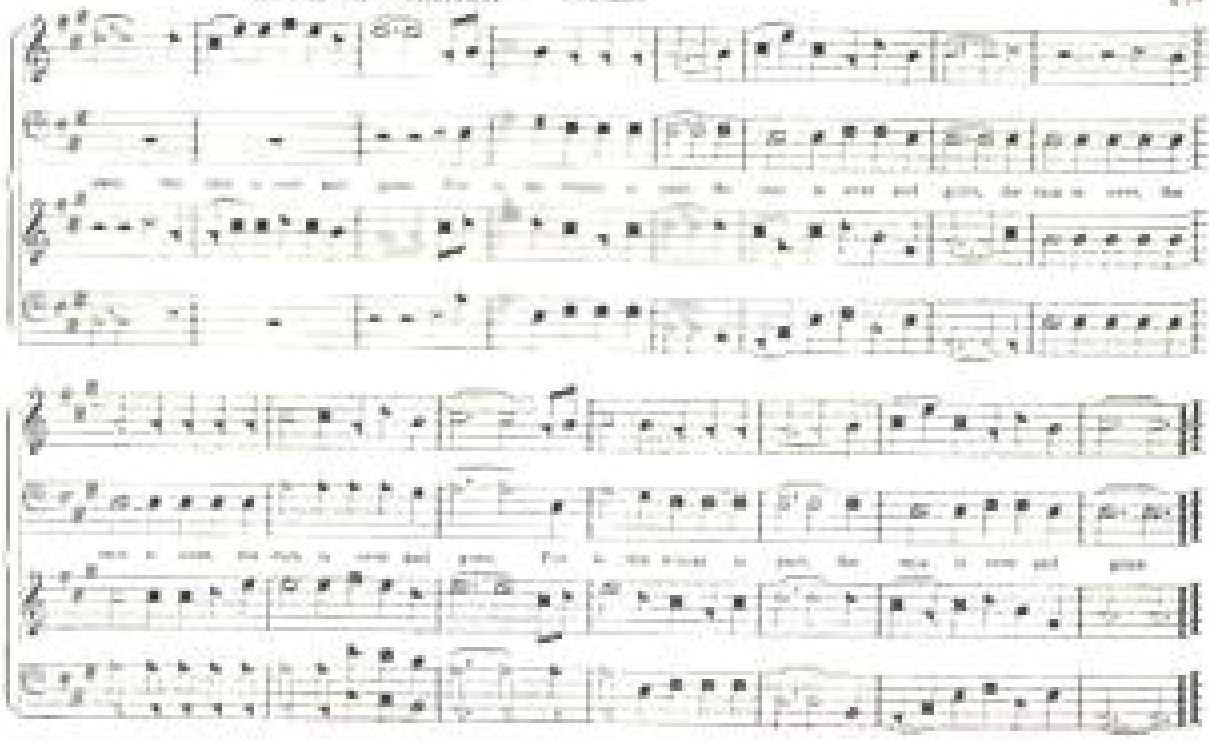


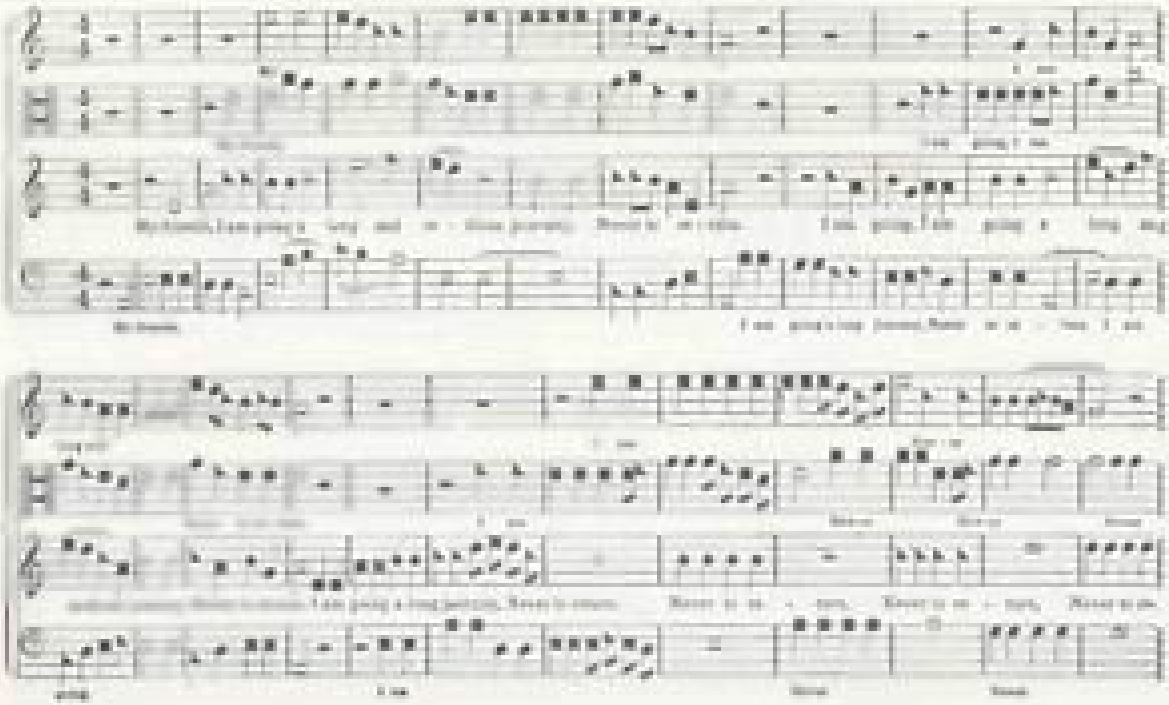




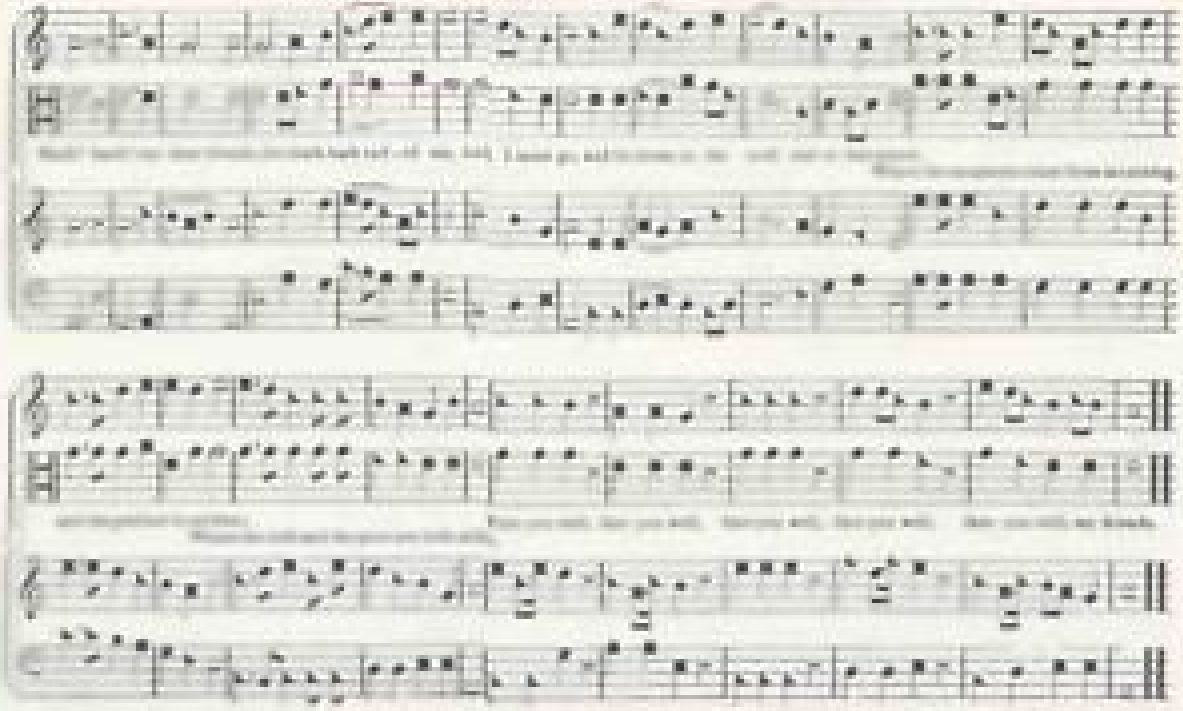



coming from the mountains, skipping. O
leaping upon the mountains, skipping up - on the hills.
My beloved spake, and




Be thanks, I am going a long and a - bove journey, Never to return.
I am going, I am going a long way
I am going a long journey, Never to re - turn, I am
I am going a long journey, Never to return, I am going a long journey, Never to return.
Never to re - turn,
Never to re - turn,
Never to re - turn,
Never to re - turn,

Fare you well, my friends,



APPENDIX TO THE SACRED HARP:

CONTAINING A VARIETY OF

STANDARD AND FAVOURITE TUNES NOT COMPRISED IN THE BODY OF THE WORK,

COMPILED BY

A COMMITTEE APPOINTED BY "THE SOUTHERN MUSICAL CONVENTION."

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 same.

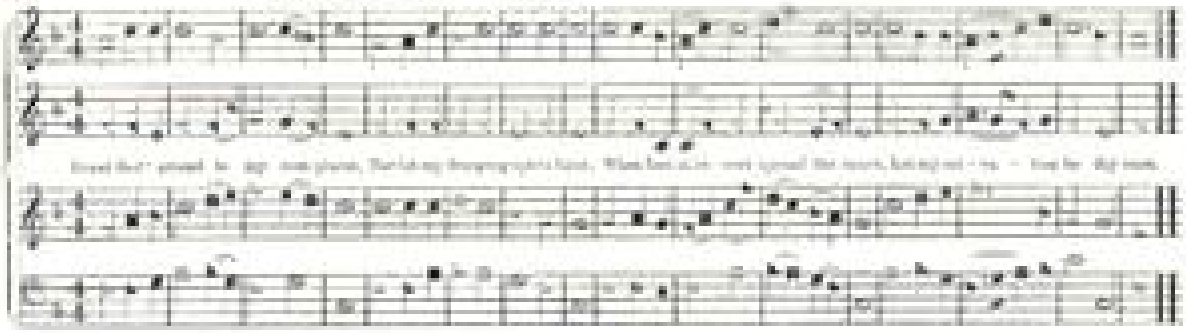
All of which is respectfully submitted,

B. F. White,	S. R. Penick,
Joel King,	J. E. Turner,
Leonard P. Bressolve,	R. F. M. Mann,
A. Oulstree,	R. L. King,

Committee.

Macedon, Dec. 11, 1860. [Adopted.]

DUKE STREET. L. M.



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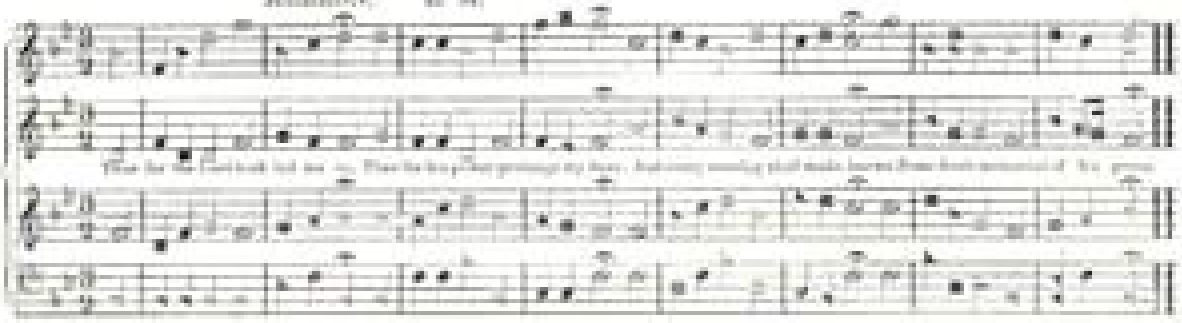
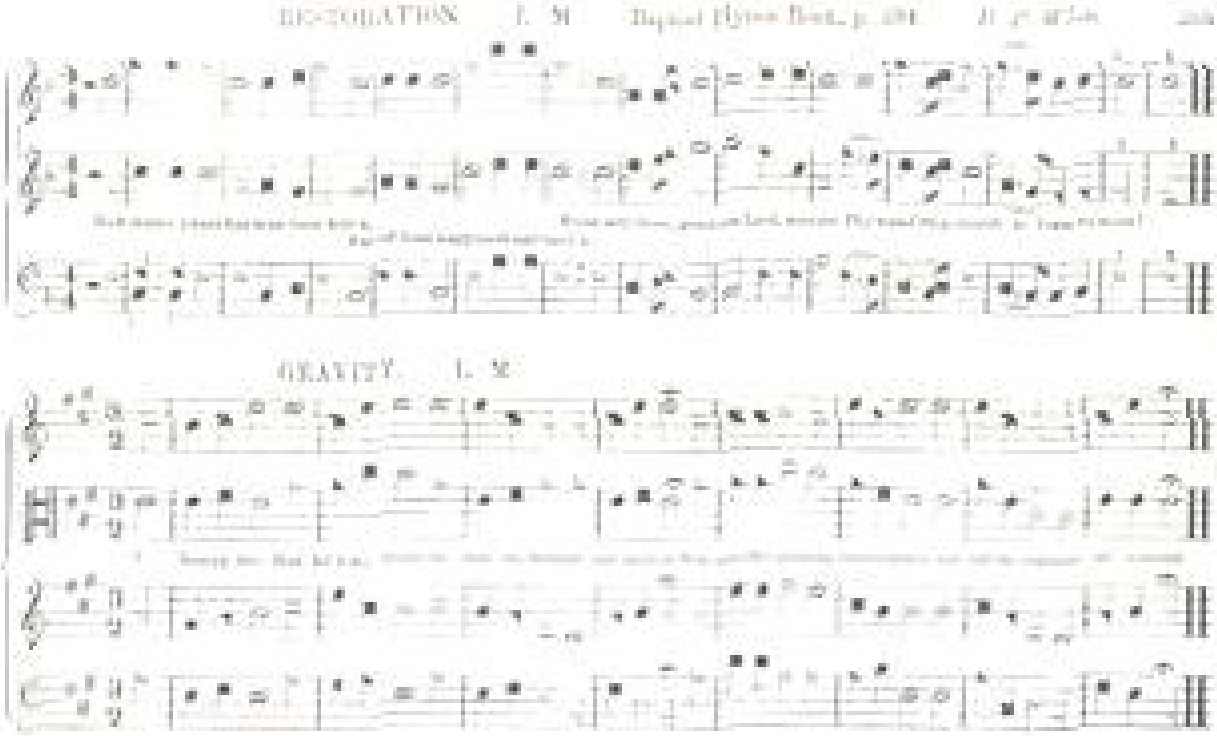
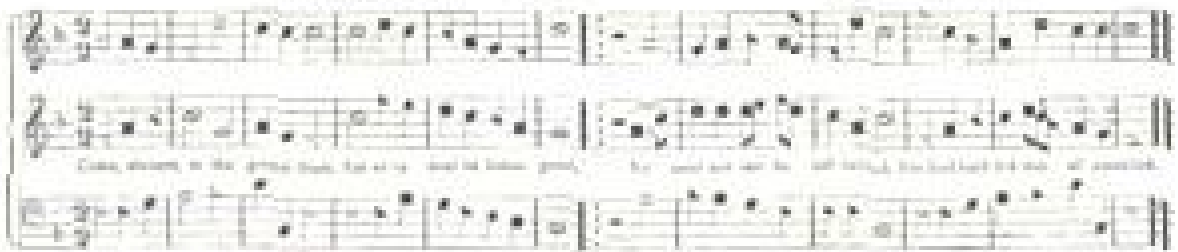
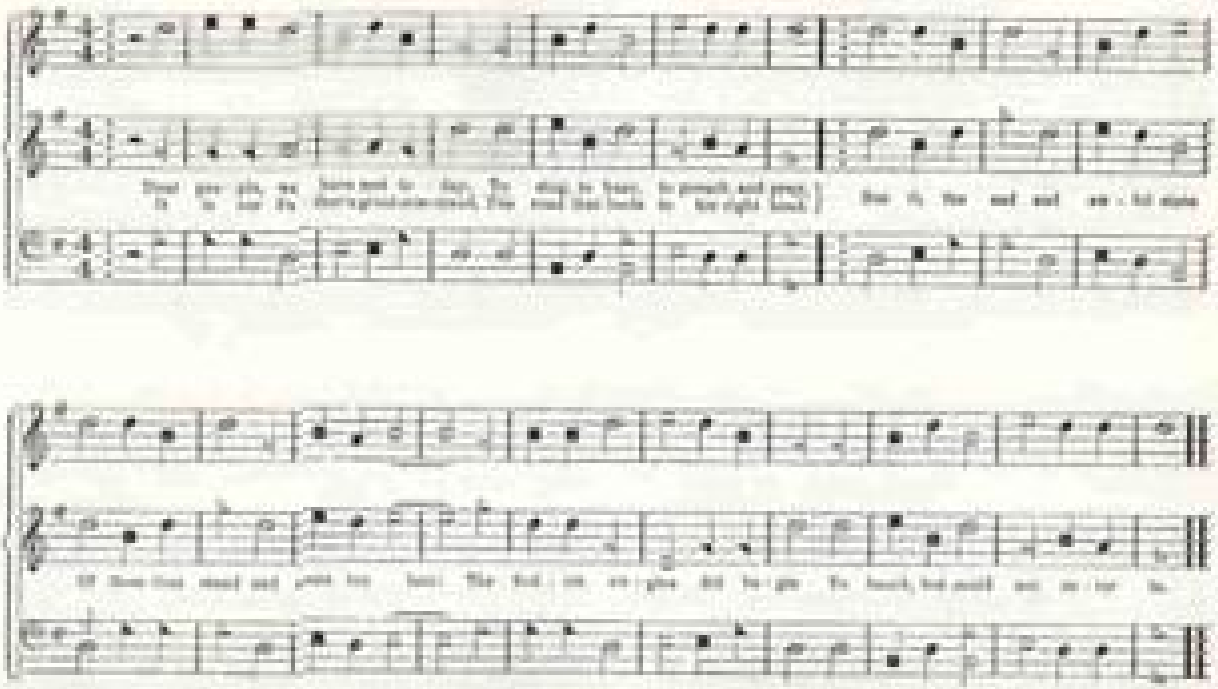


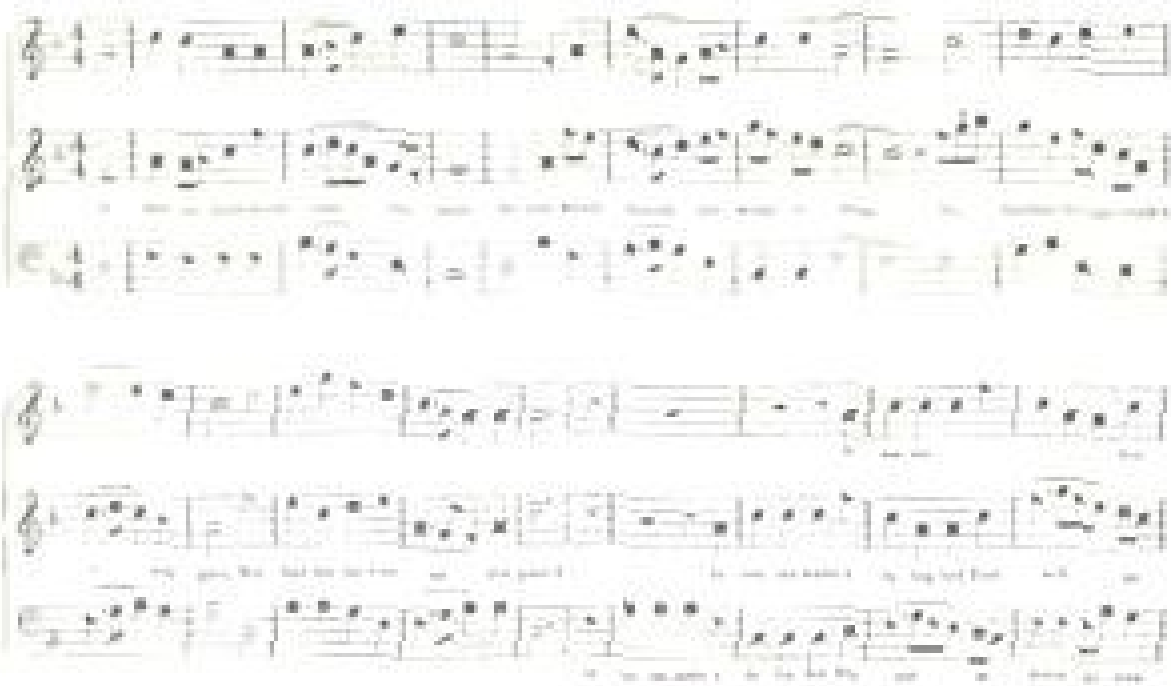


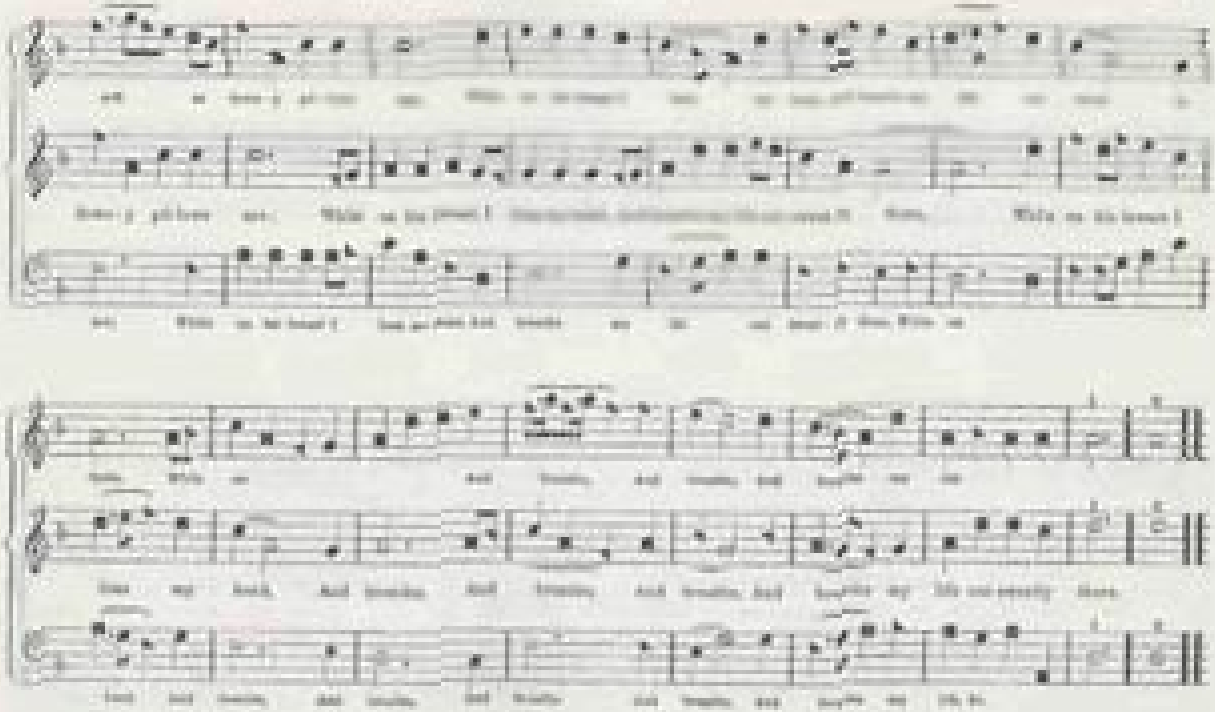
UXBRIDGE. L. M.

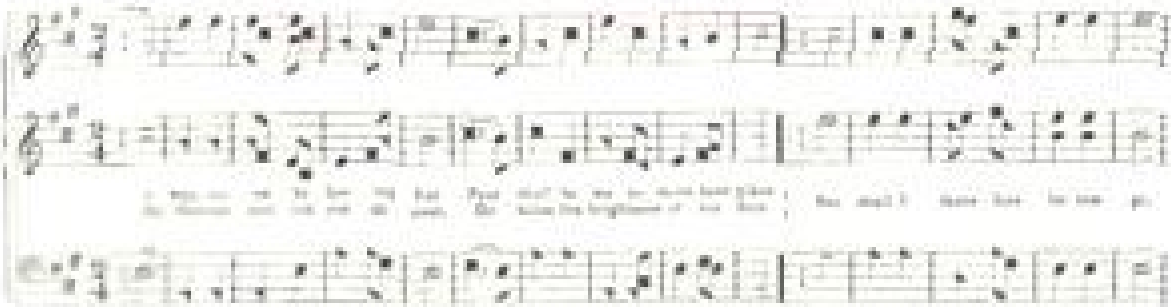
LEBANON, NEW. L. M.

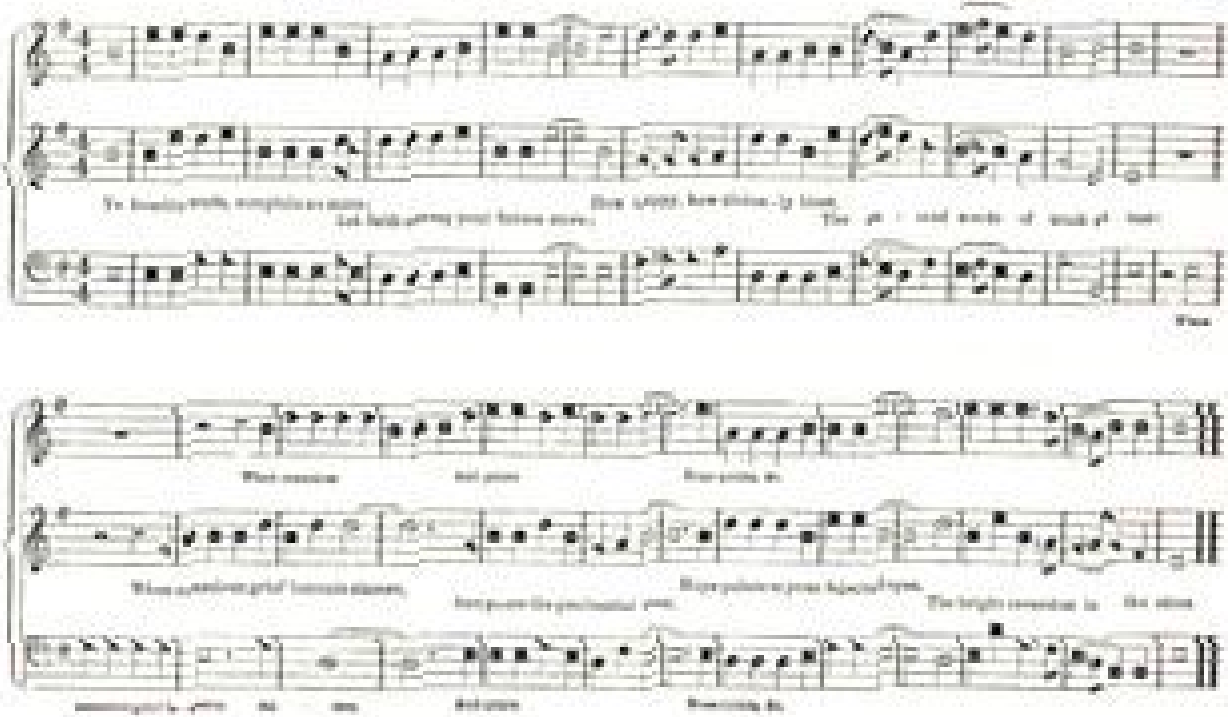


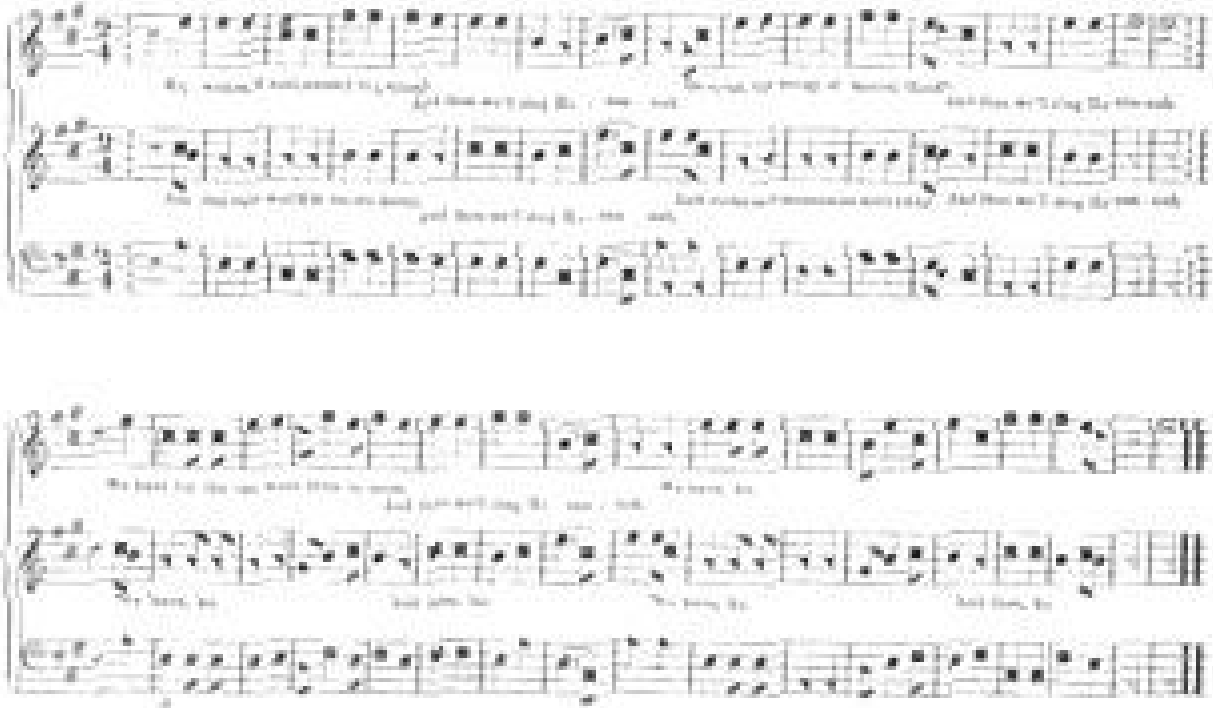


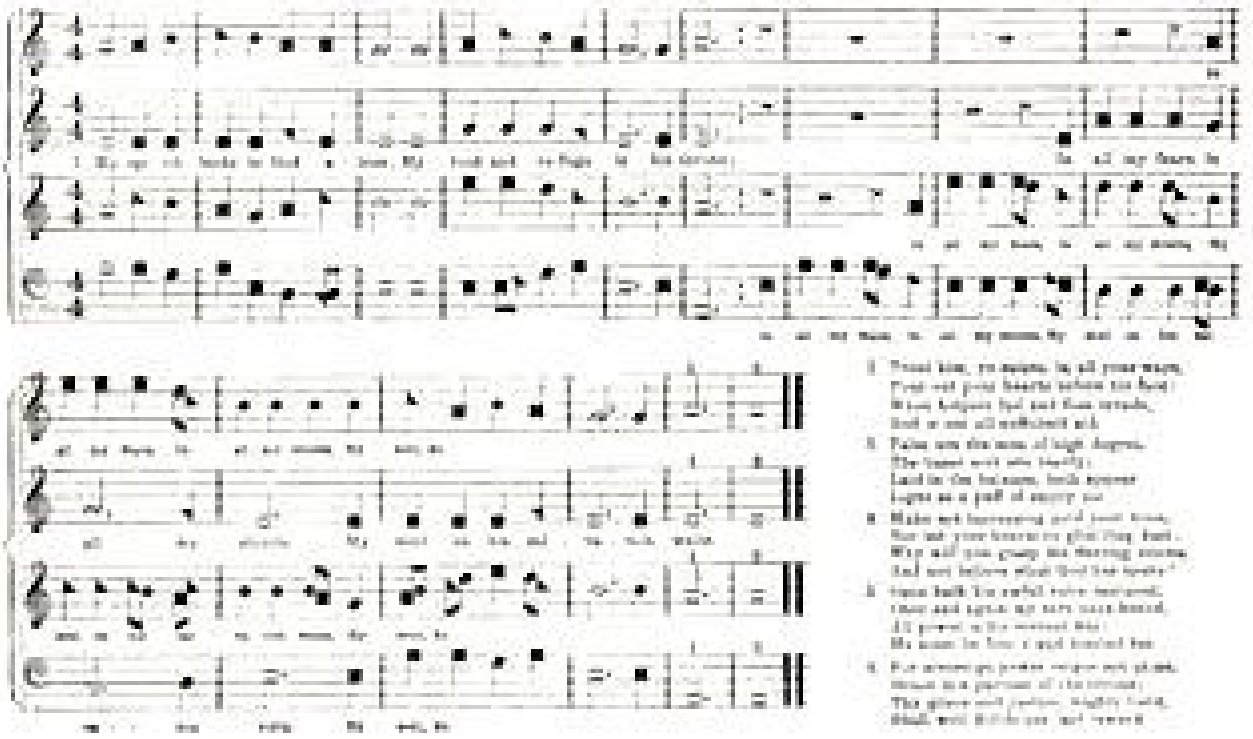












1. Praise him, ye saints, in all your ways,
Exalt and greet hearts before his face;
Where helpless lips and flute intrude,
God in our all-sufficient aid.

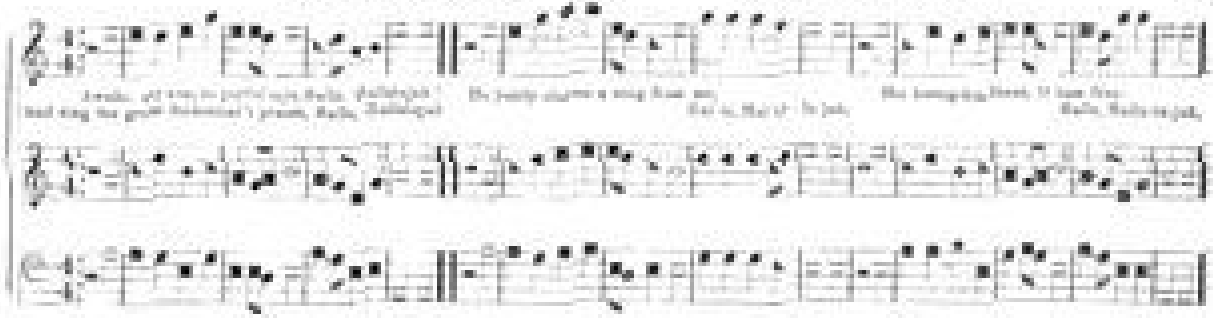
2. Praise him the sons of light degree,
The hosts and the heavenly;
Laud to the heavens, both extreme
Lights as a path of mercy are.

3. Make not harrowing and loud noise,
But let your hearts in glorying rest;
Why will you gaudy the morning sunrise
And not believe what God has spoke?

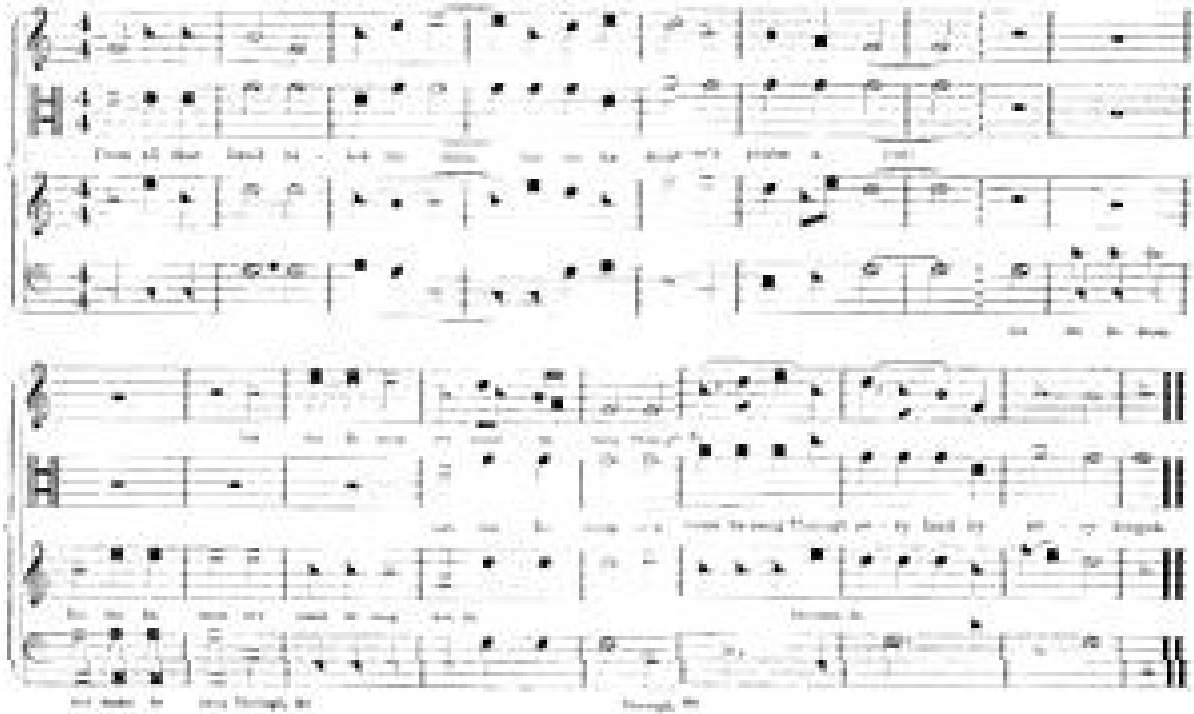
4. Upon high his awful voice sent forth,
Once and again we were overthrown,
All power is his eternal due;
He alone is true and truthful he.

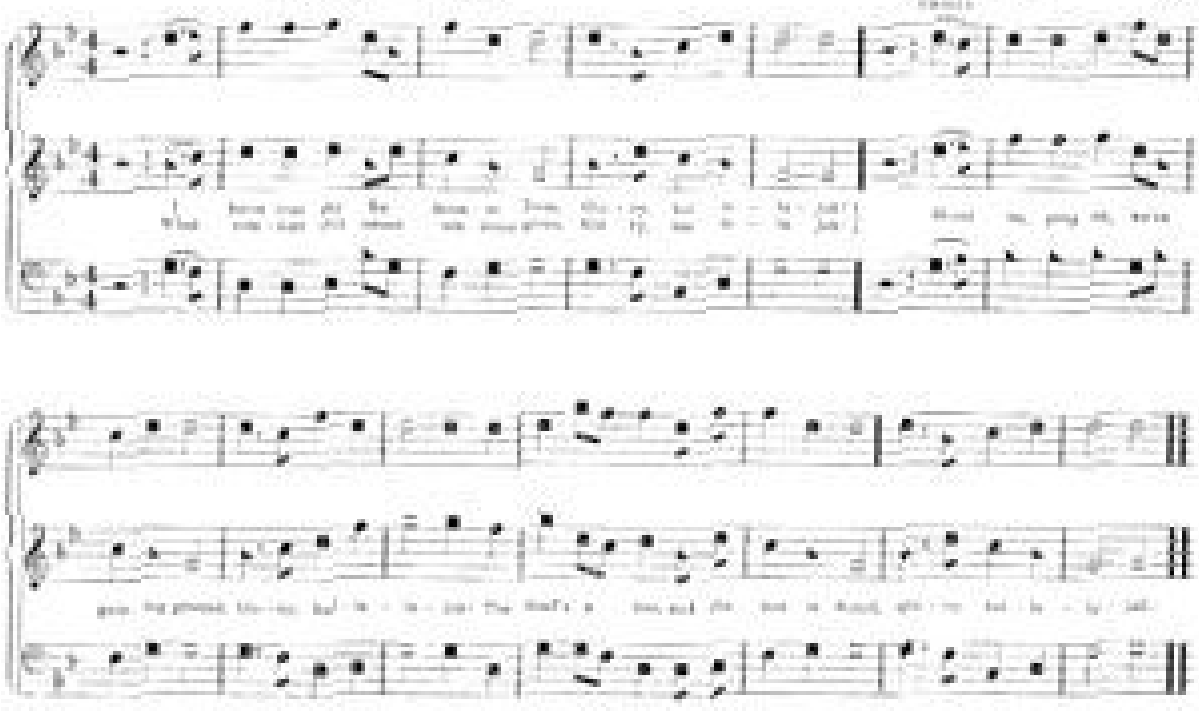
5. For evermore praise ye and glorify,
Whose is a portion of eternity;
The glory and power, mighty God,
Shall ever with us not remain.

LOVING-KINDNESS. L. M. *By J. L. P. & S. R. Pendel.* 276



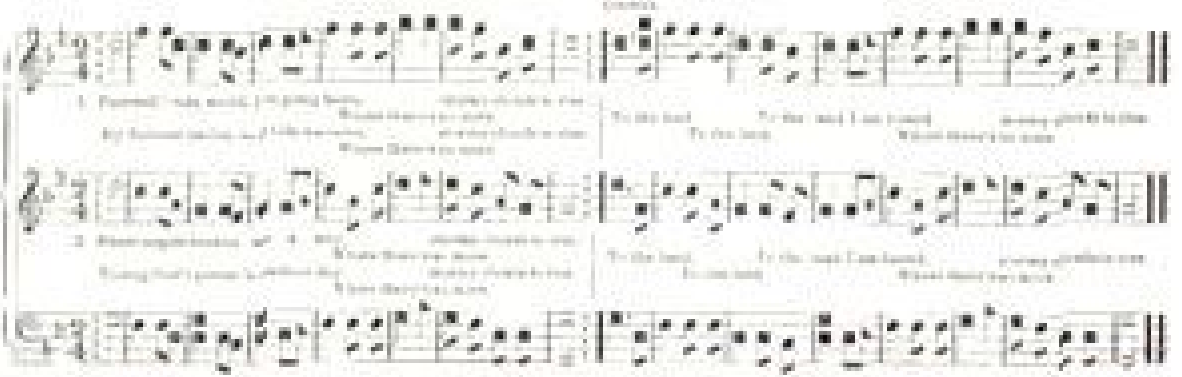
ROLL ON L. M. *Miss Cynthia Bass.*

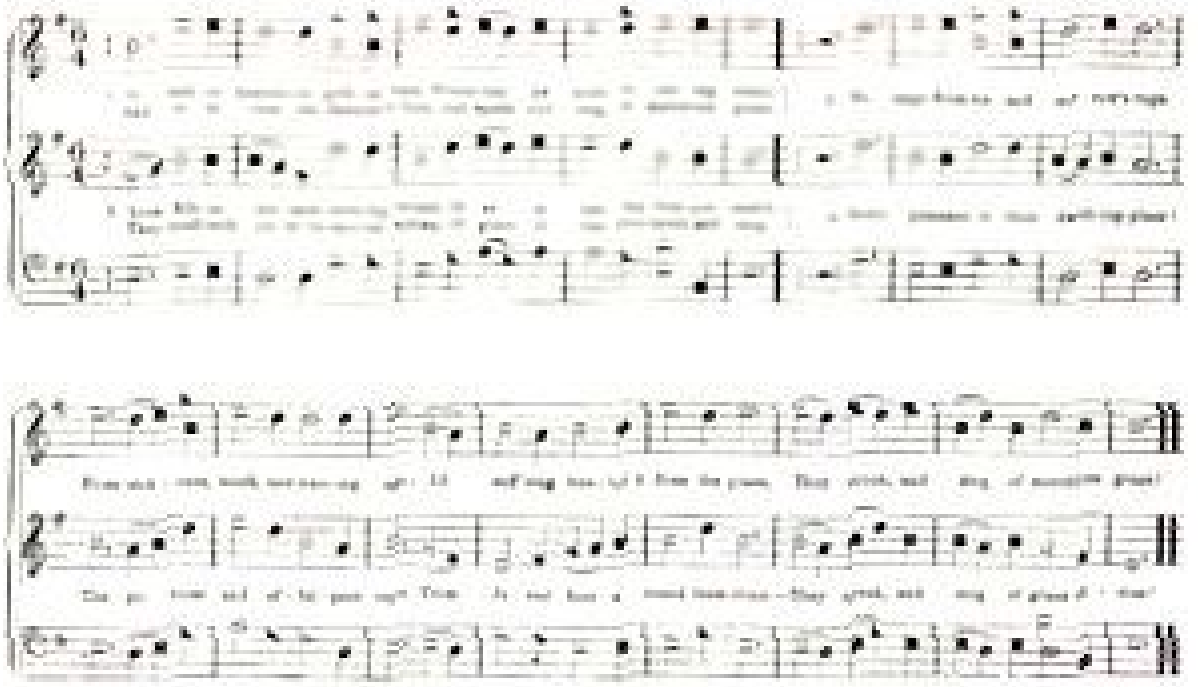


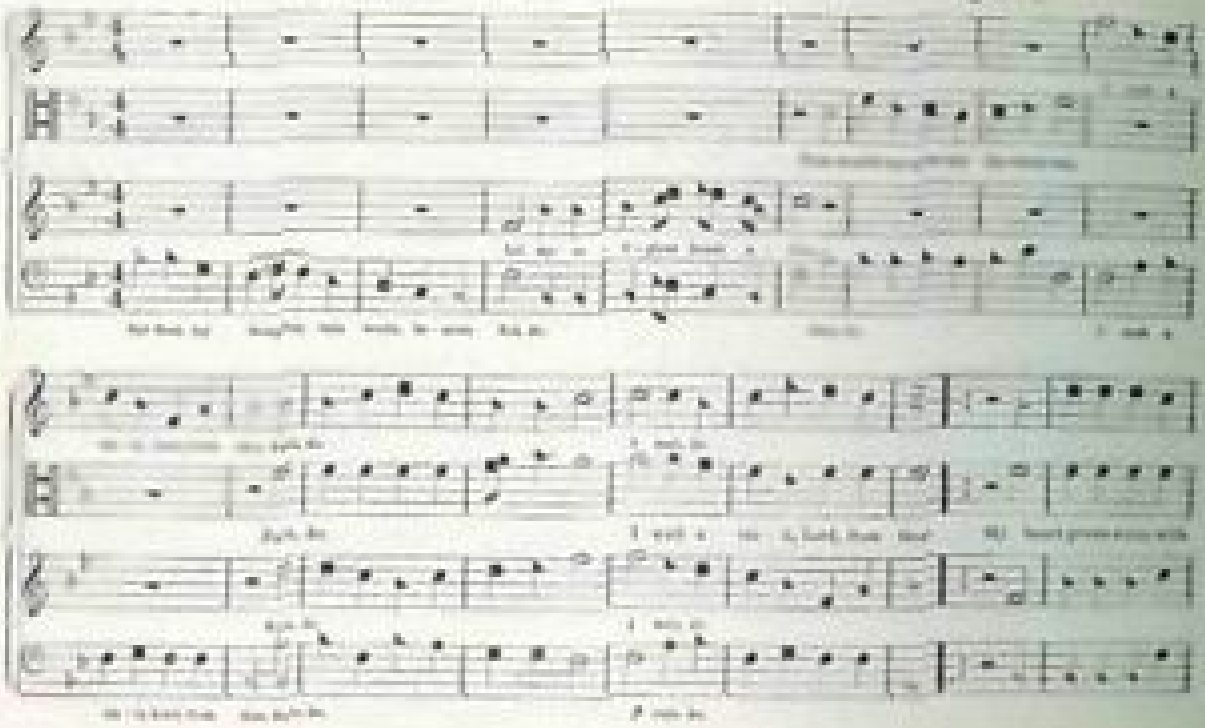

When marshalled on the nightly plain
The glittering hosts bestud the sky;
One star alone of all the train
Can fix the sinner's wandering eye.
Hark, hark, to God the chorus breaks
From every host, from every gem;
But one alone the Savior speaks,
It is the star of Bethlehem.

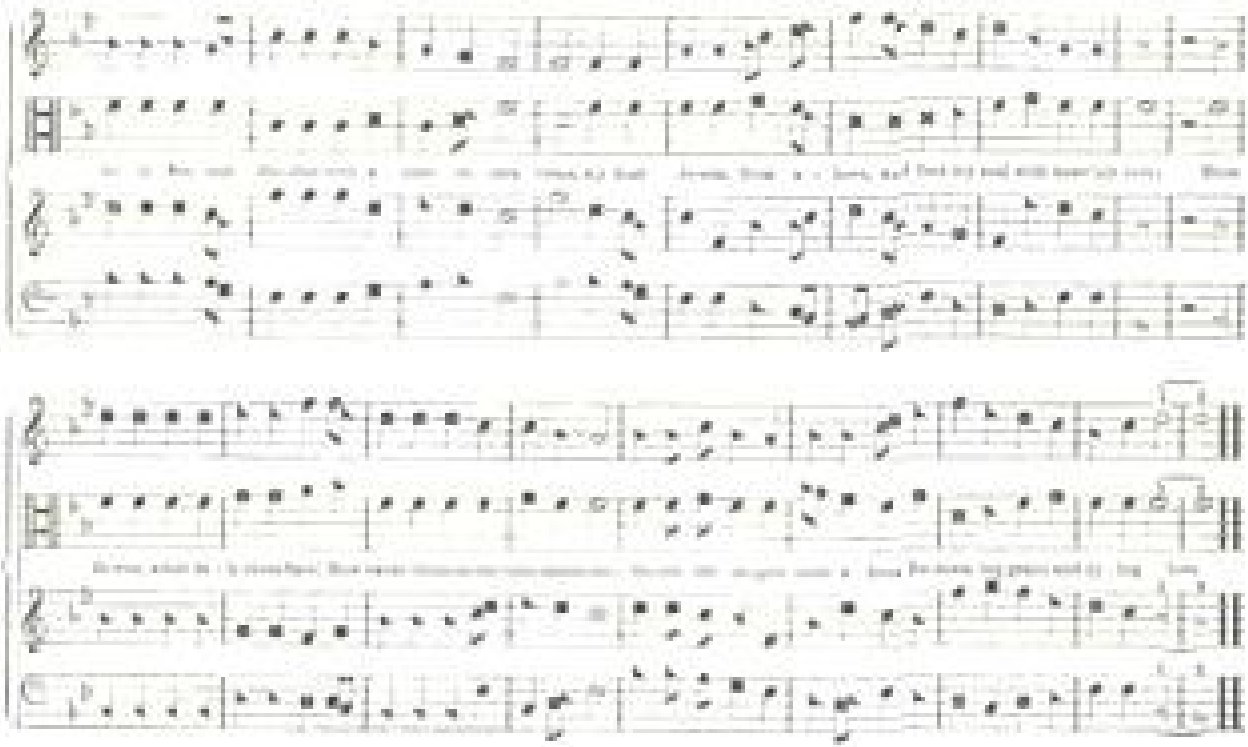
SWEET HEAVEN L. M.

TRAVELLING PILGRIM L. M.



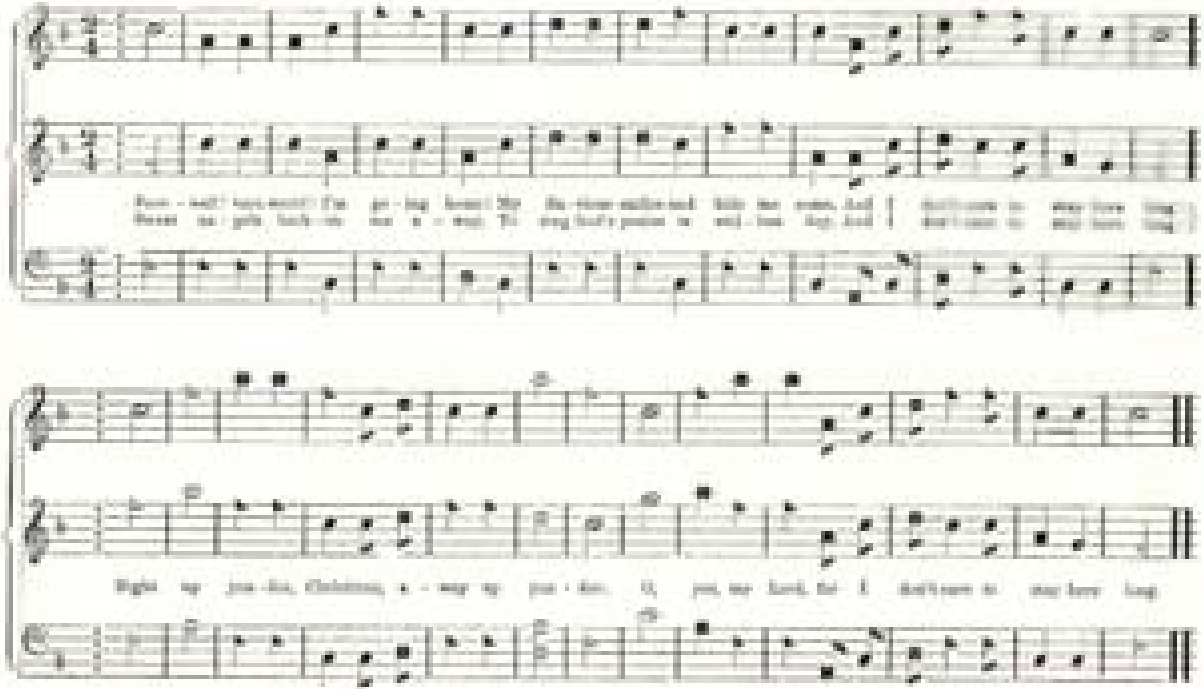






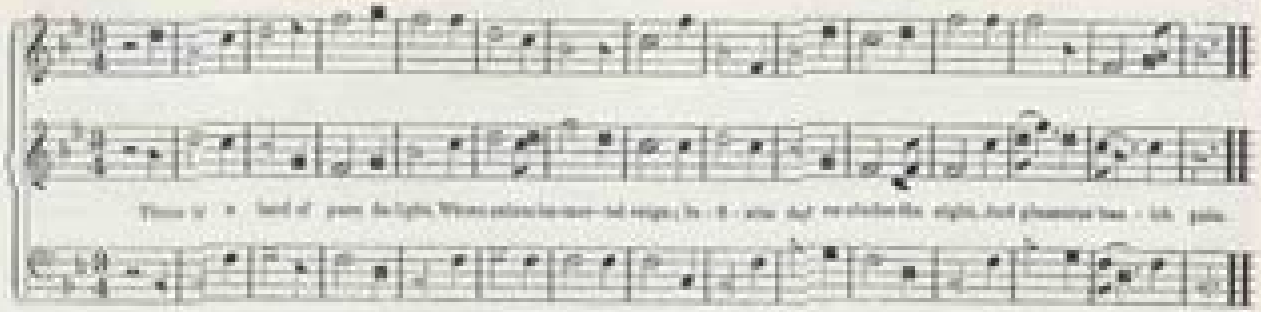
I'M GOING HOME. L. M.

Leonard P. Bradley



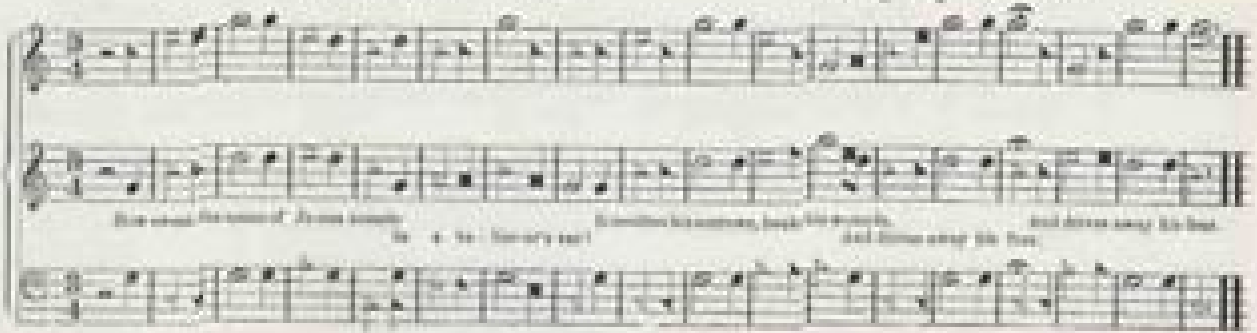
HALLELUJA. C. M.

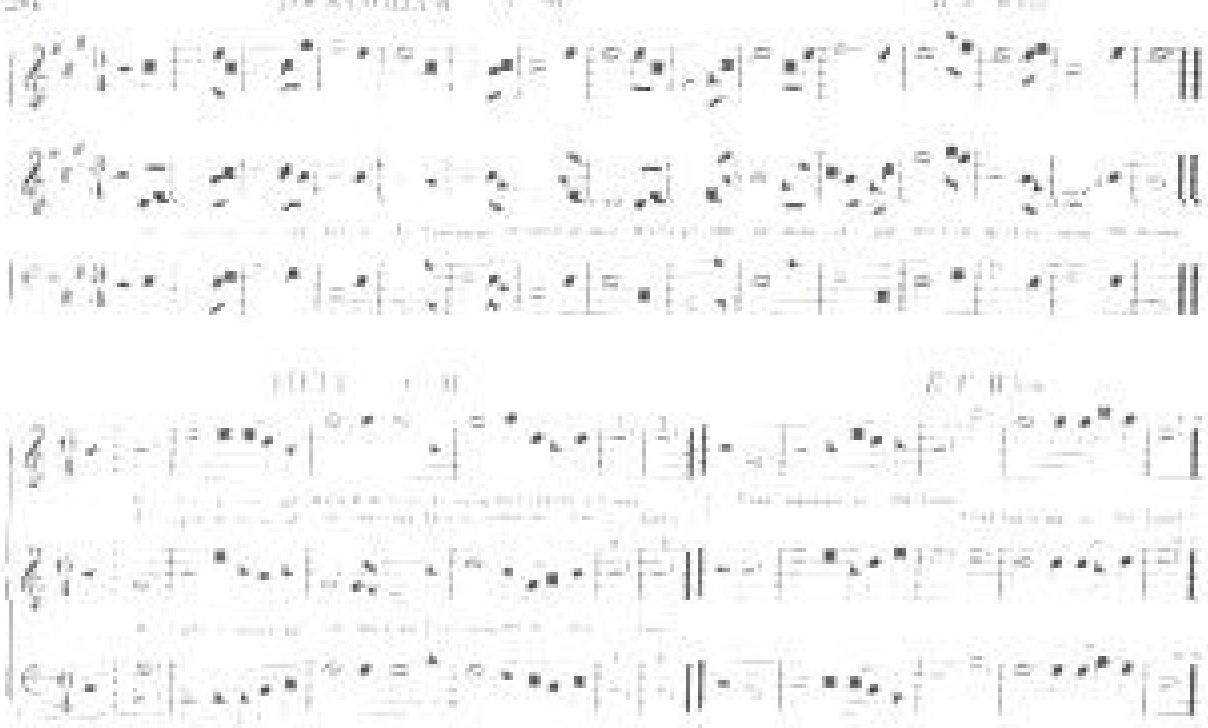
Arranged by *B. F. White.*



ORTONVILLE. C. M.

Arranged by *B. F. White.*





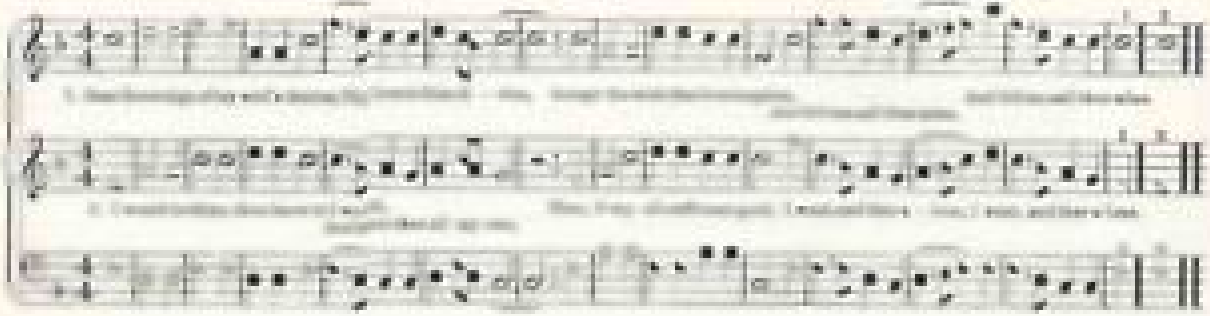
ARNOLD. C. M.

L. P. Brandeur

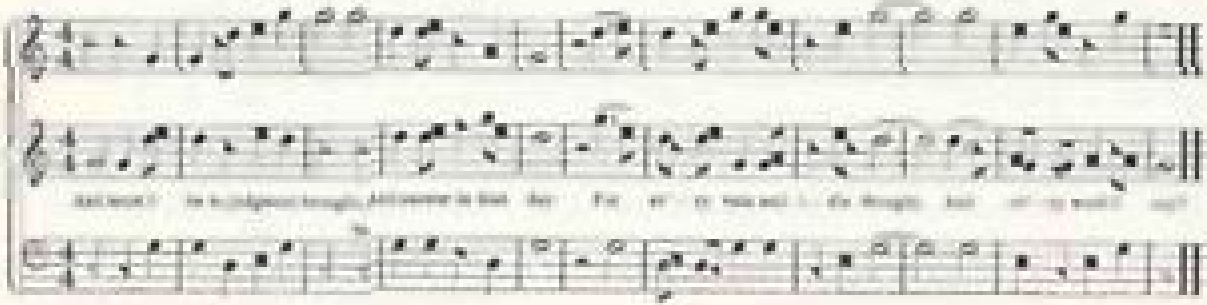
LAND OF REST. C. M.

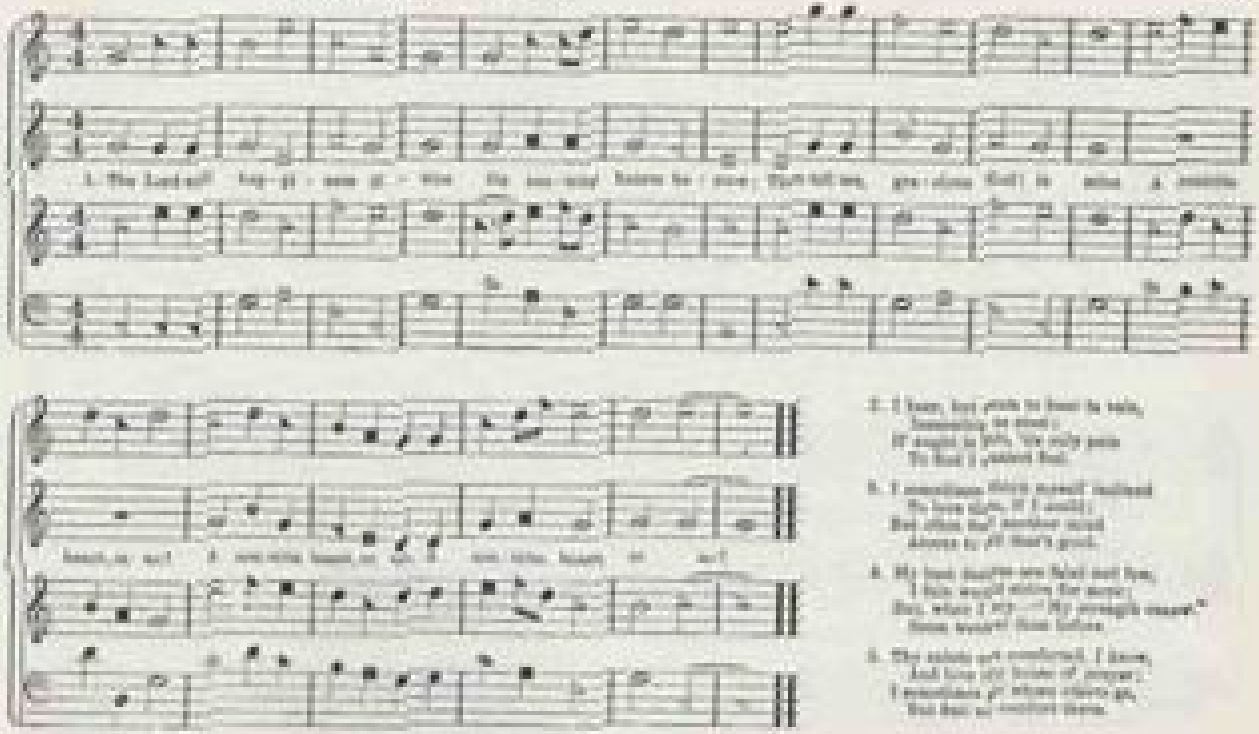
By H. S. Eyton

EMANUEL. C. M. *J. M. Day.*



MELODY. C. M. *B. F. White.*



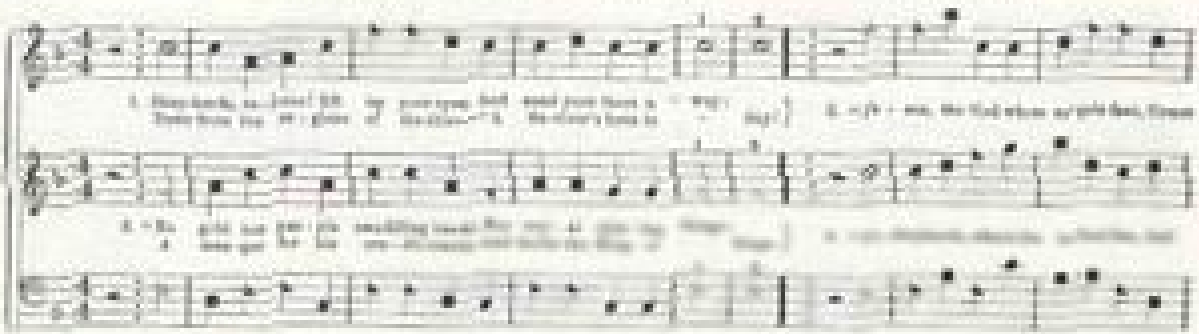


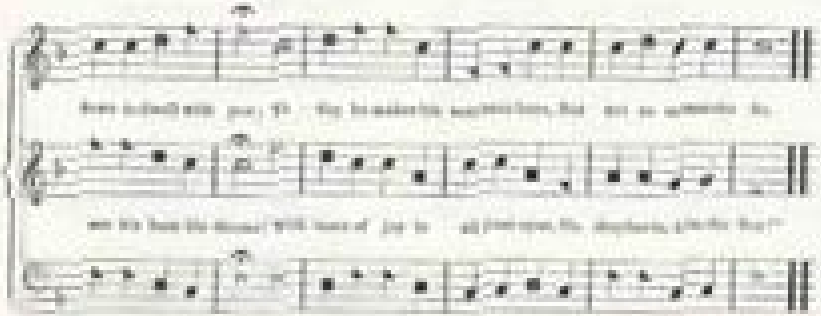
2. I have, but pride to hear its tale,
Unwearying, day and night;
It meets in Him, the only grace
My soul has ever had.

3. I sometimes think myself inclined
To love thee, if I could;
But still that sentence cuts me down,
Always to sin's grace.

4. My best duties are filled and foul,
I this would strive for more;
But, when I try — "My strength is vain,"
Satan answers from before.

5. The saints are comforted, I know,
And love the house of prayer;
I sometimes go where others go,
But feel no comfort there.

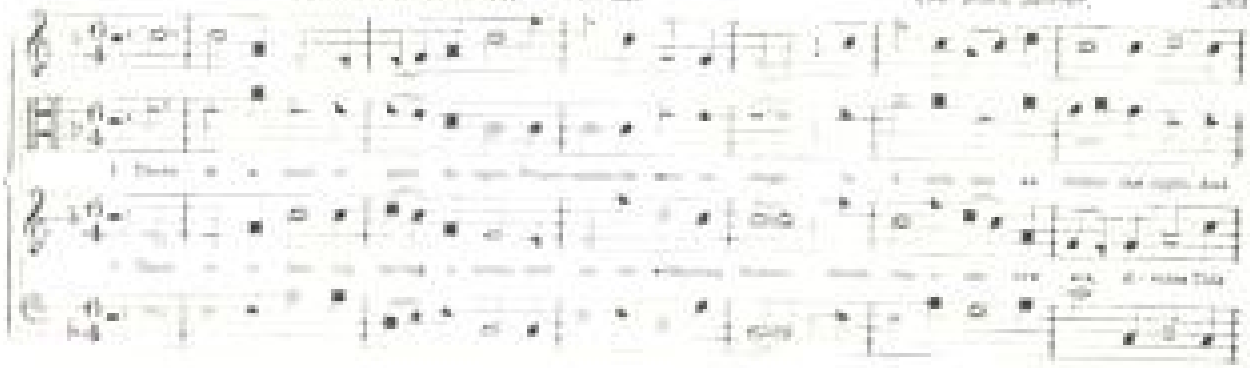




2. Mary Magdalene, early at the tomb,
Weeping for her Lord who died for her doom,
She turned round and saw two angels in white,
Clothed in purity, sitting in light.

3. "Oh, why are you weeping?" the angels then said,
"Has someone stolen the body of the dead?"
She said, "They have taken away my Lord dear,
I don't know where they've laid Him here."

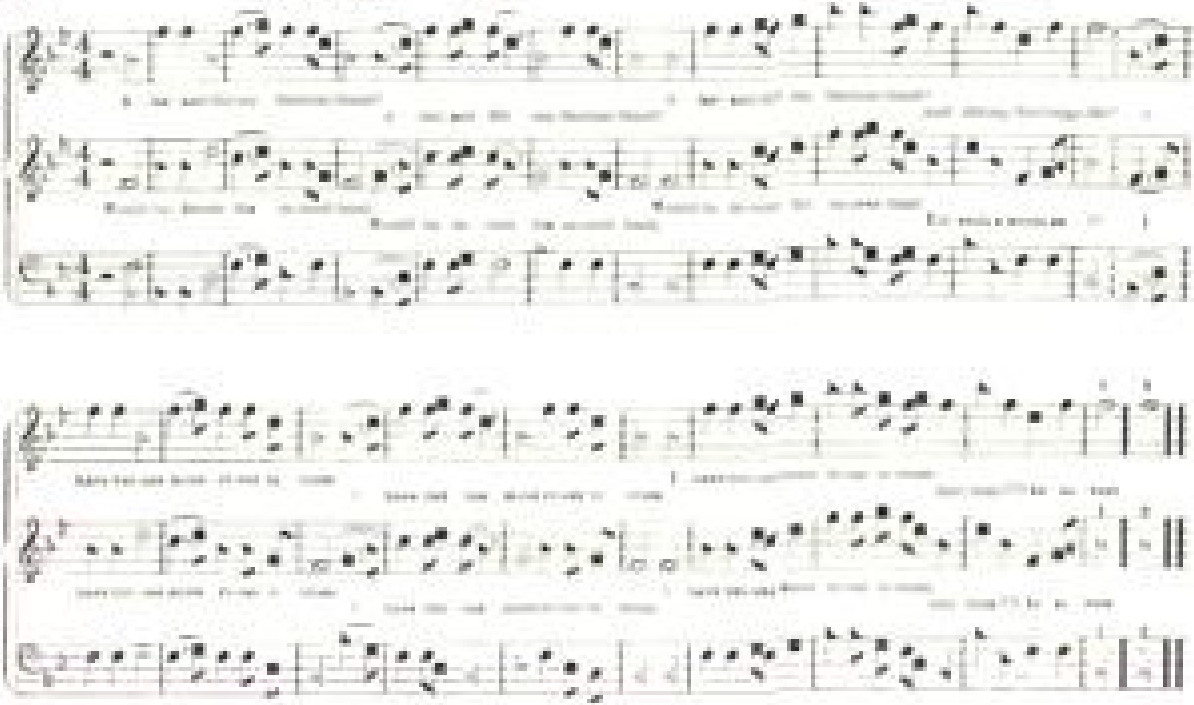
4. Thus Christ has risen from the dead,
Saved sinful souls to be His bride,
With His blood He washed away our sin,
That we might enter the kingdom to win.

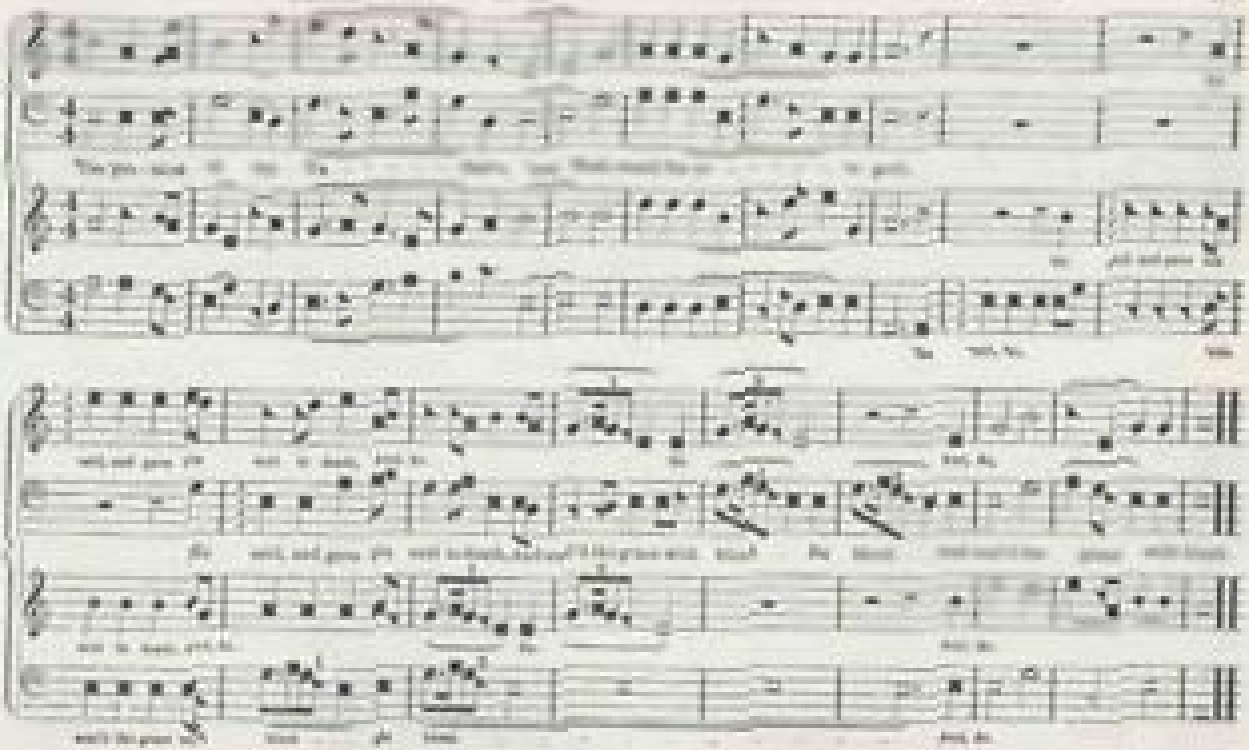


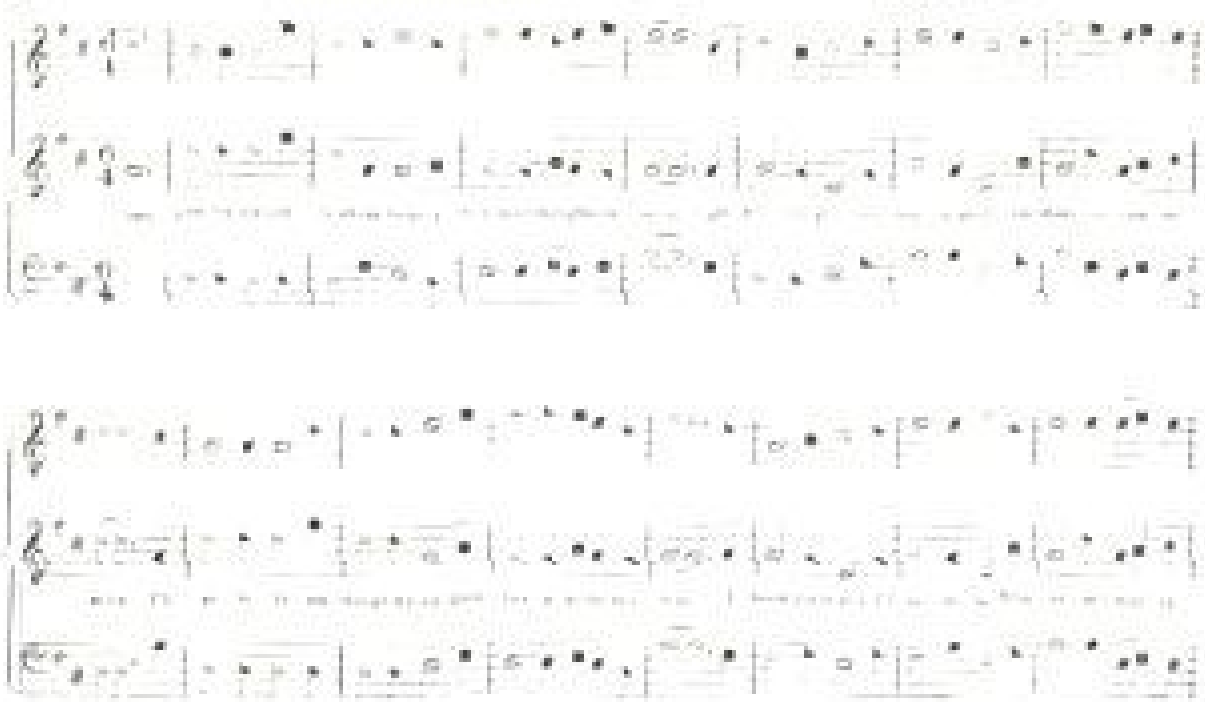
1. Praise for the fountain opened wide,
Which Jesus's dying groans supplied,
For sin, for sorrow, and for shame;
Where guilty souls are cleansed from every stain.

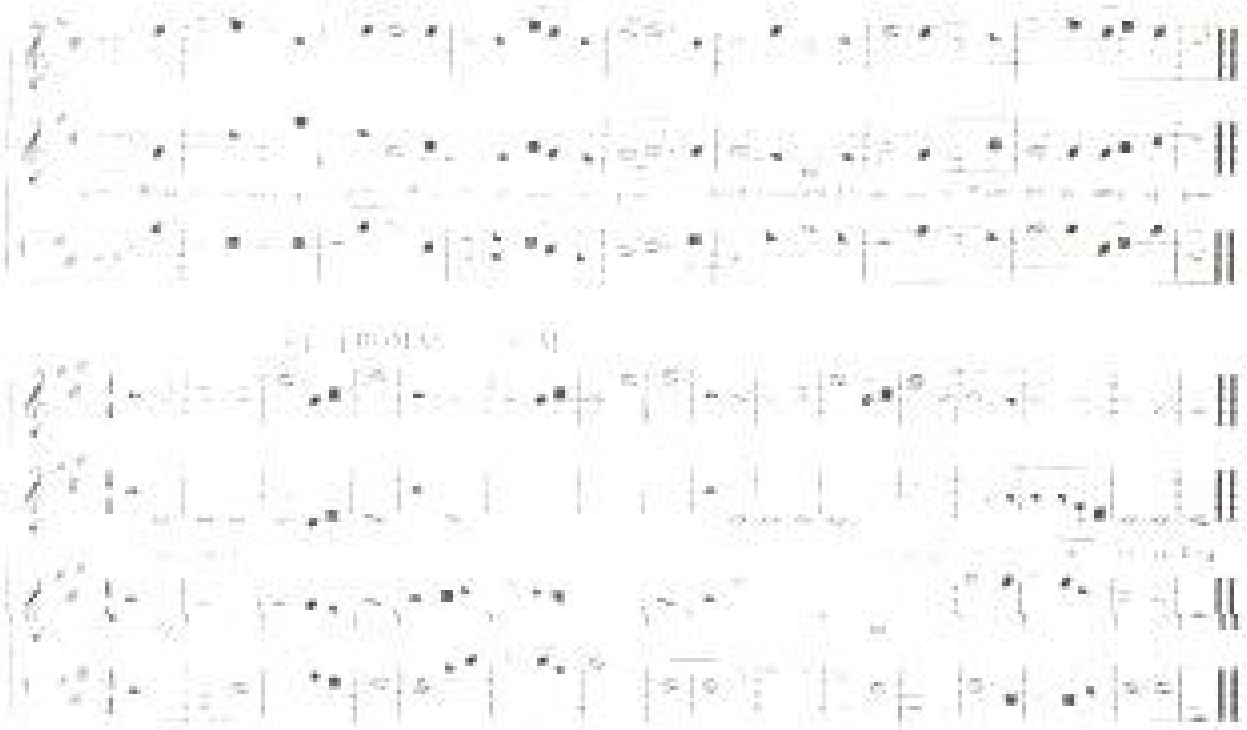
2. Now sinners may return to God,
Redeemed by the Saviour's blood;
The dying thief rejoices to see
That fountain in his day, and there have I.

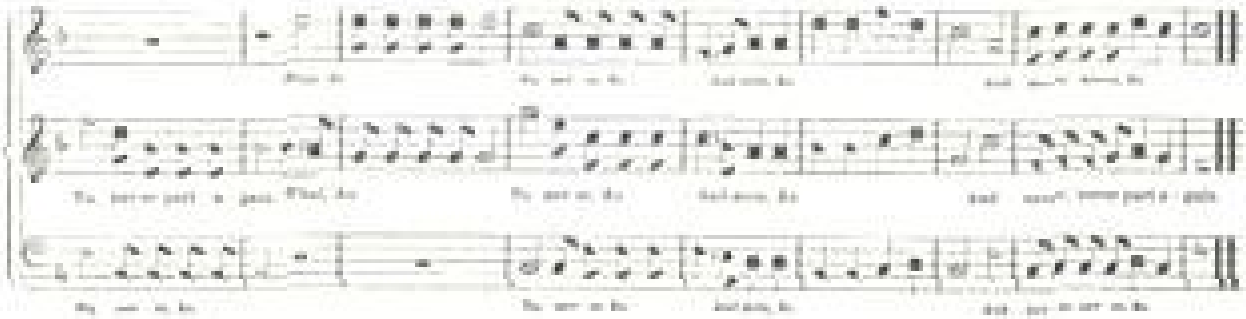
3. O, may my hands and feet be washed in time,
That I may escape the second death,
Before this earth and heaven flee away,
When I shall see the Lamb in endless day.



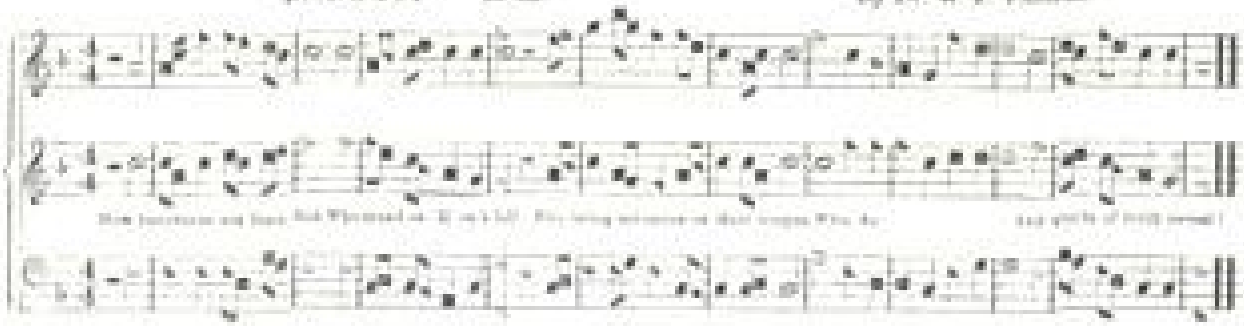


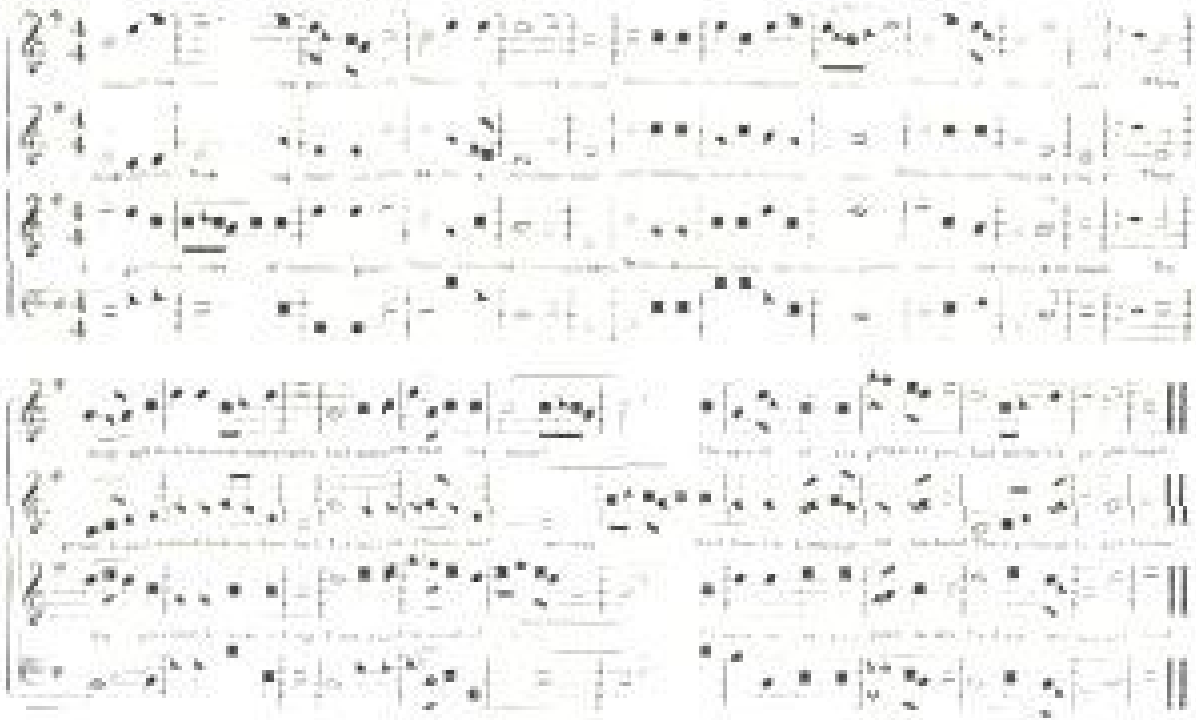


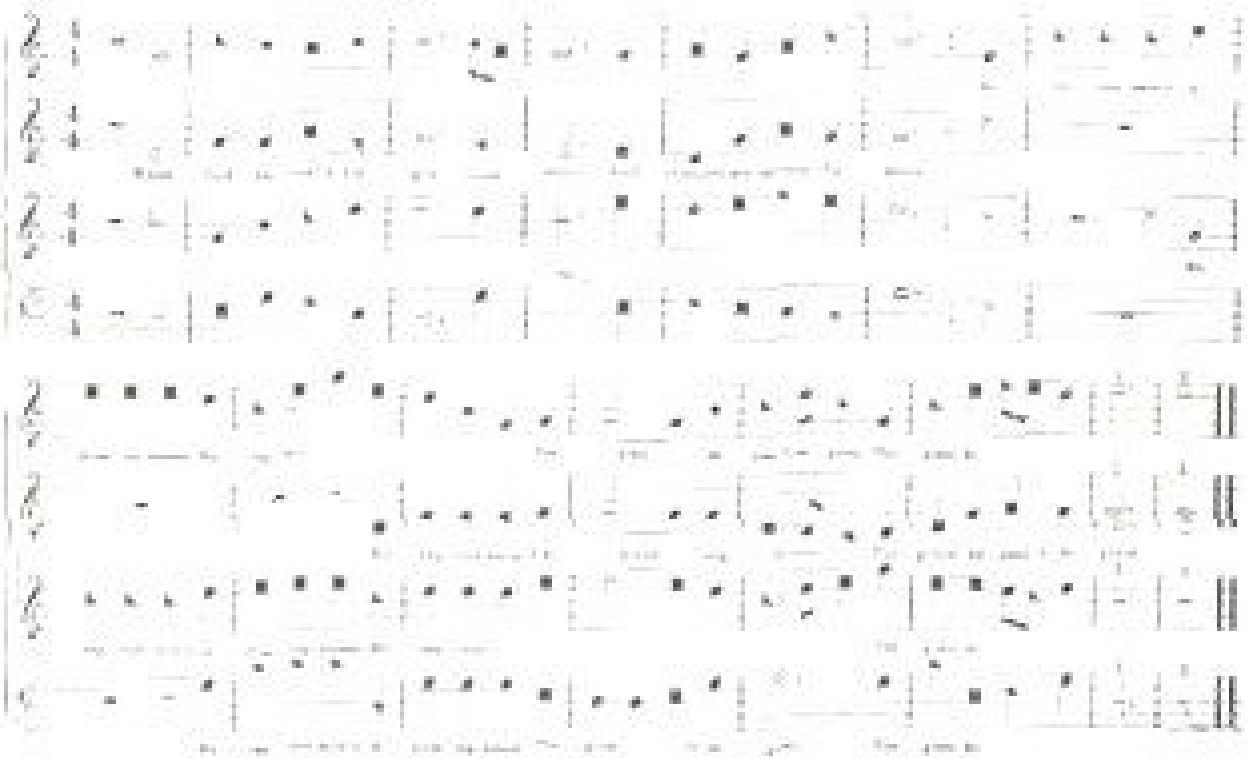


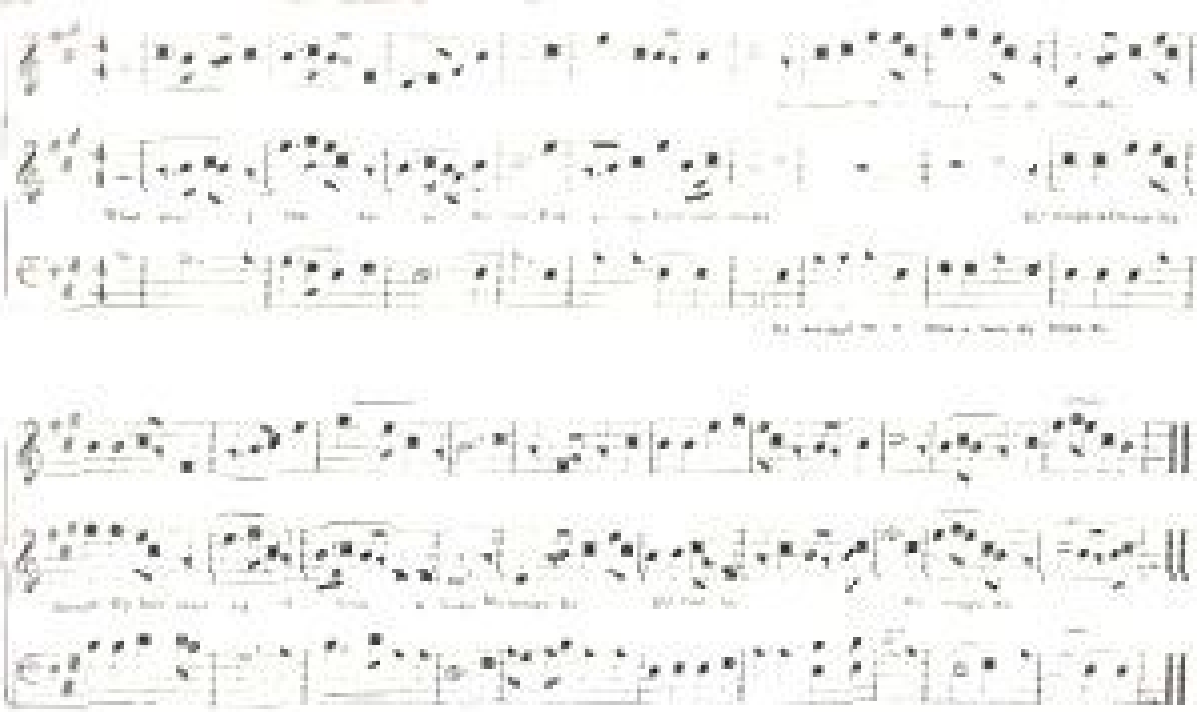


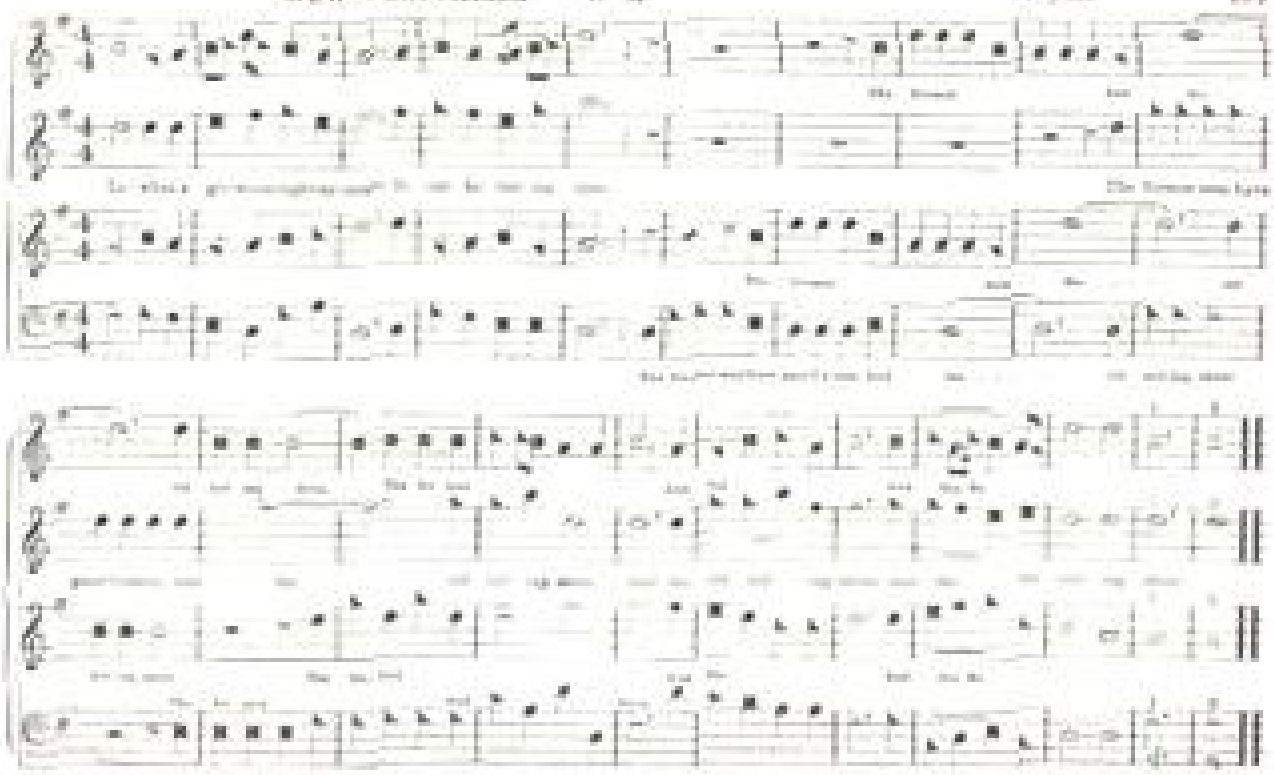
ZION'S JOY S. M. By Dr. W. J. Thomas

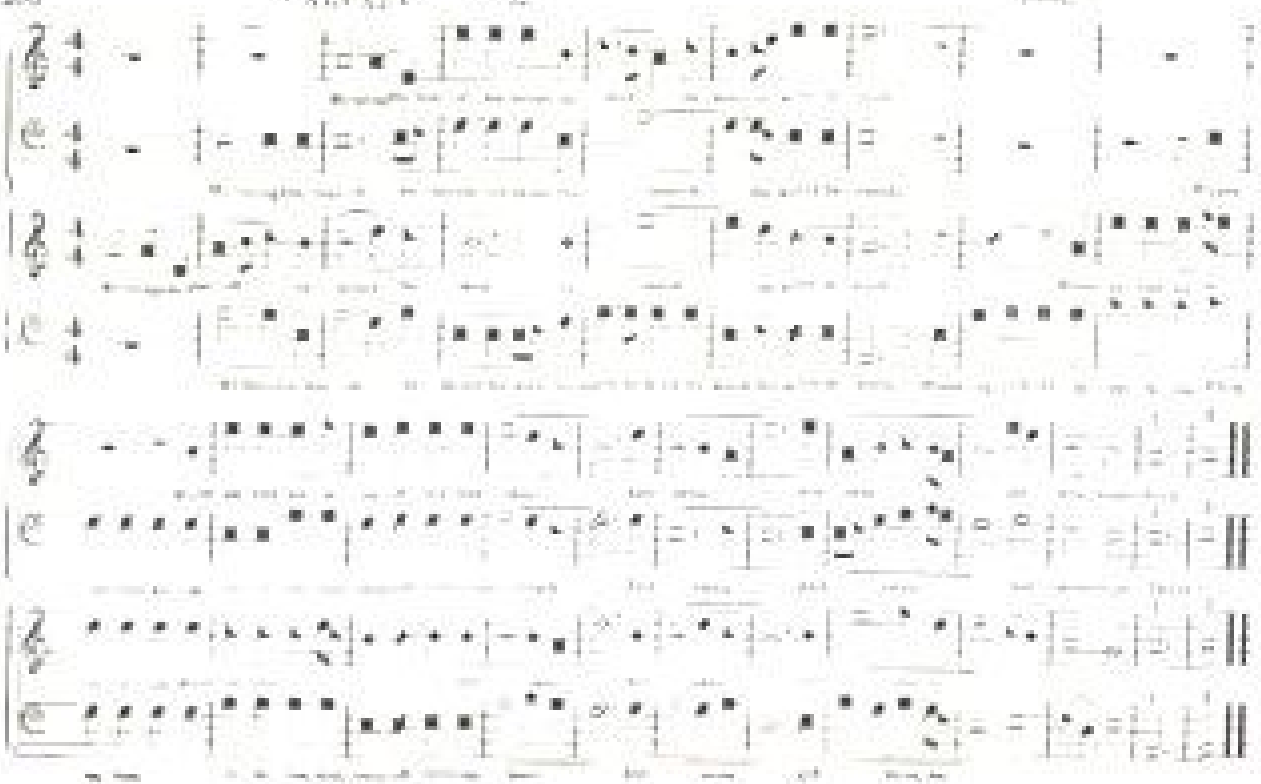


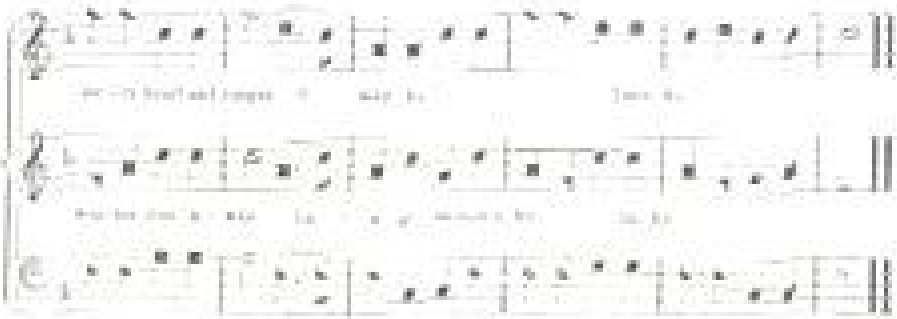


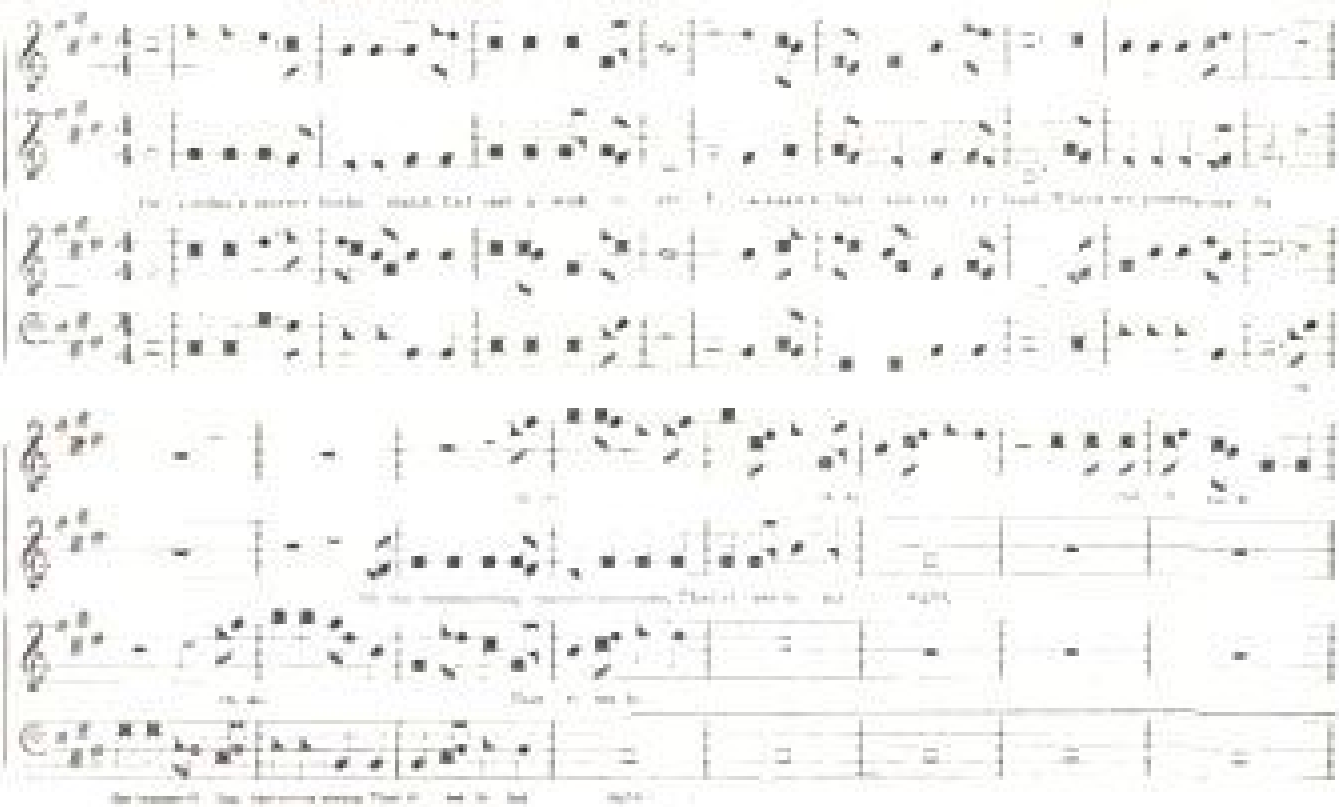






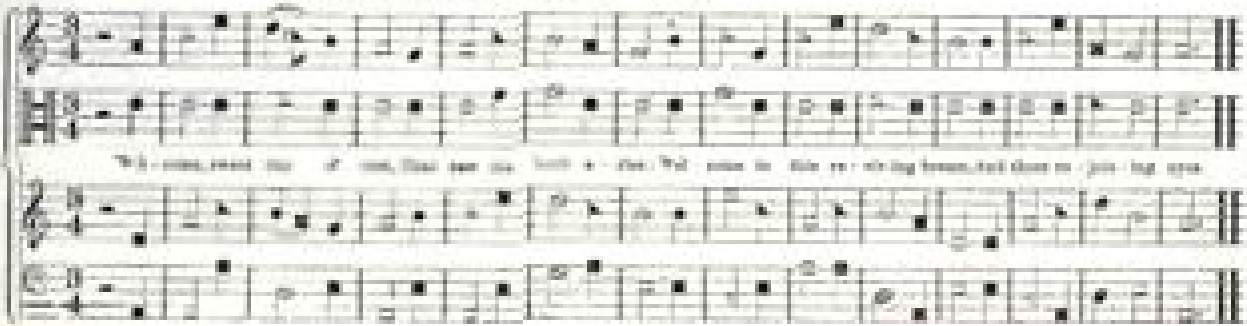


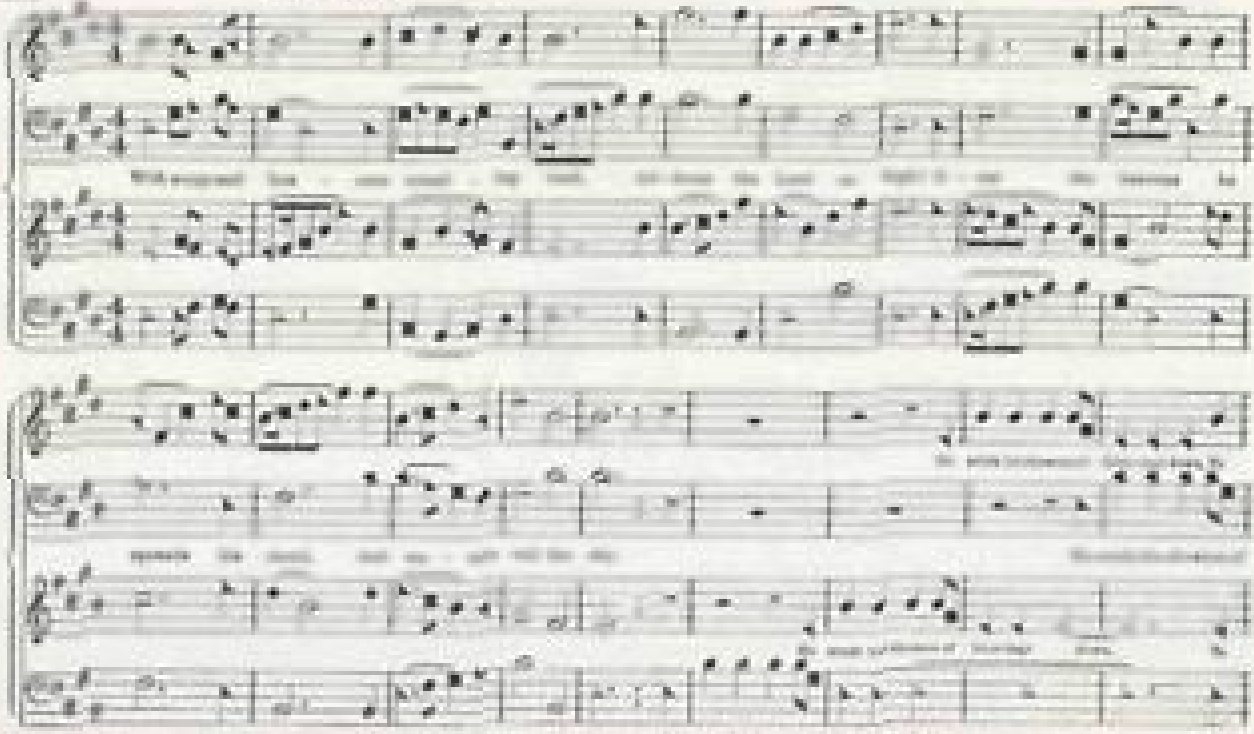


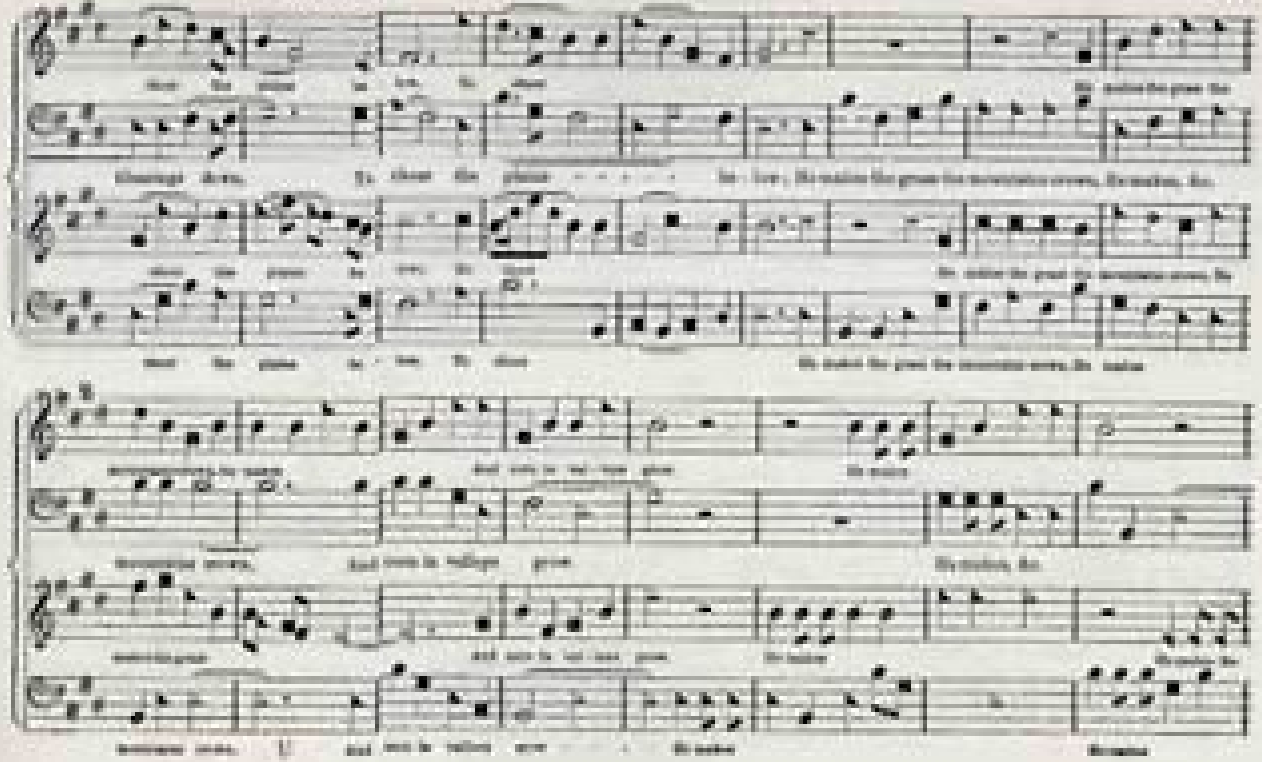


NEW JORDAN. Concluded.

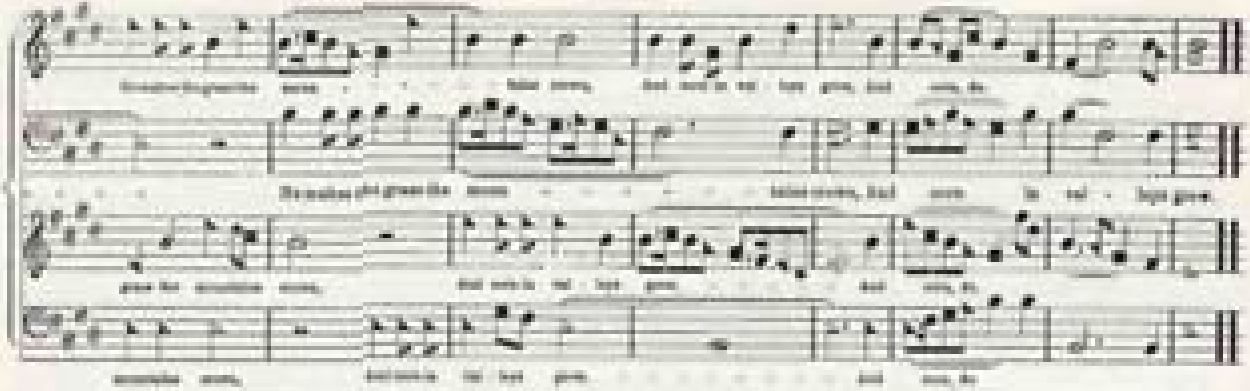
LITTLE MARLBOROUGH. S. M.



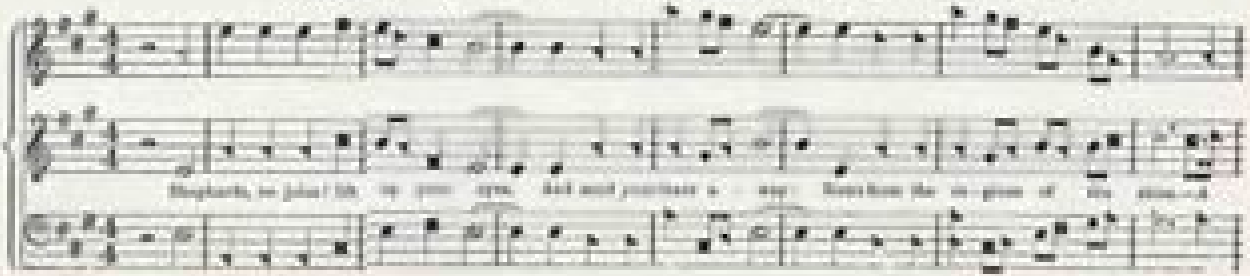


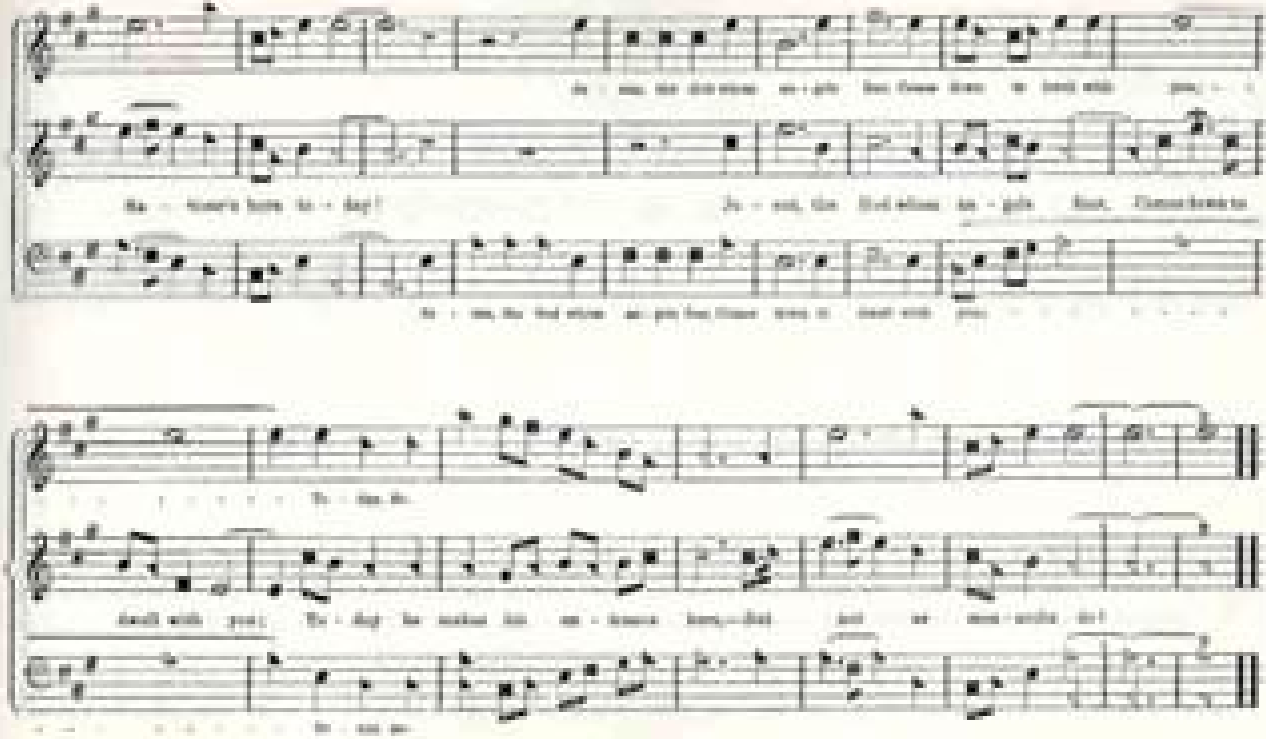


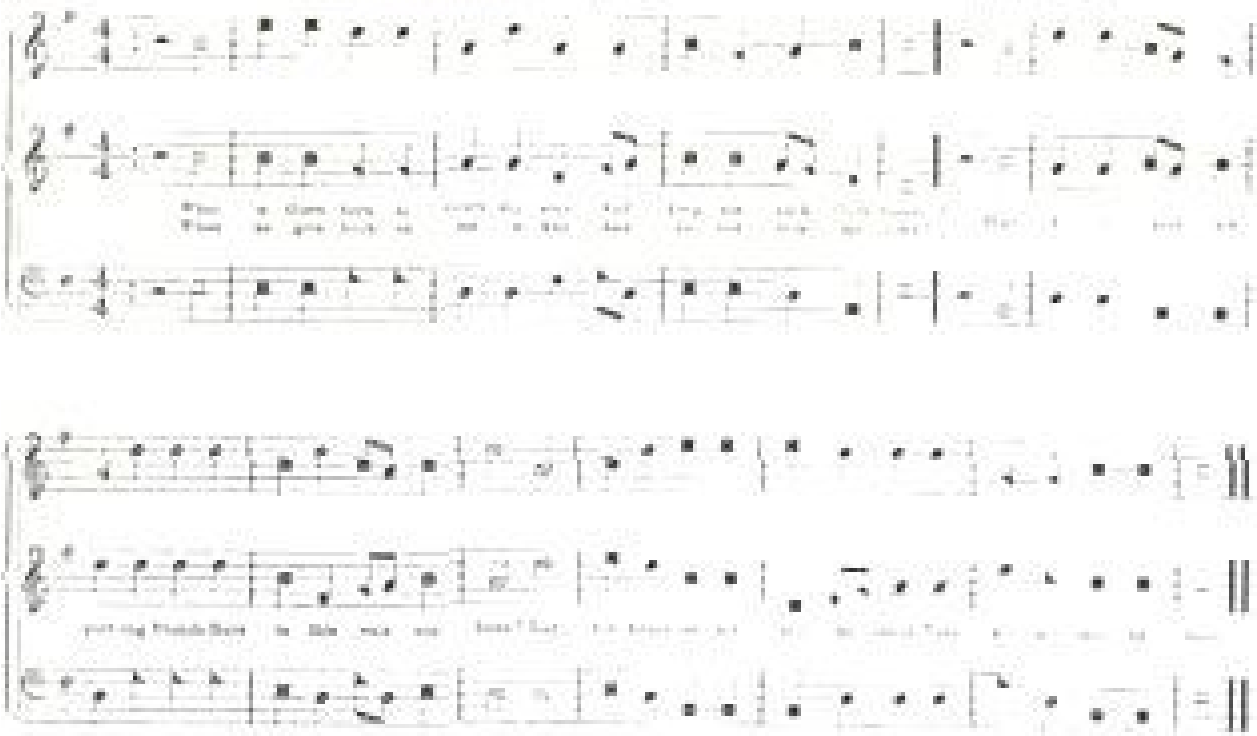
MORGAN. C. M.

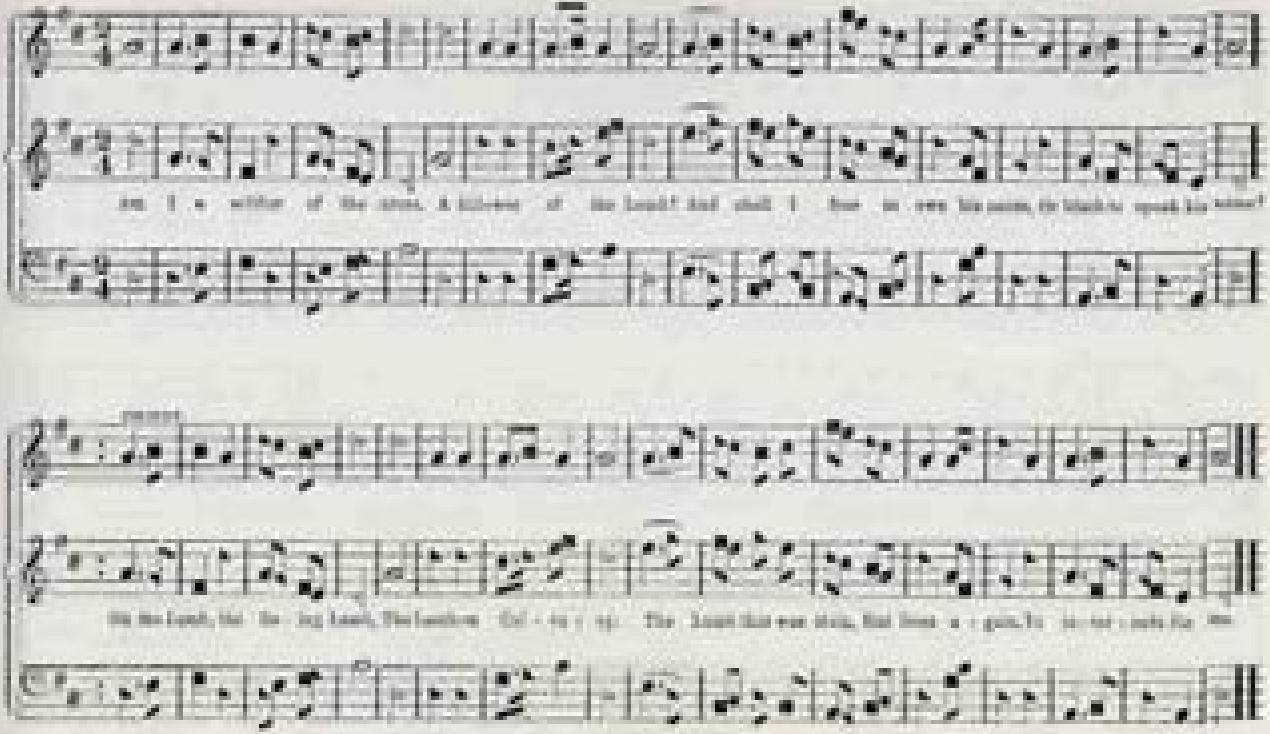


OXFORD. C. M. D. Meth. Hymn Book, p. 425. John Marrygold.



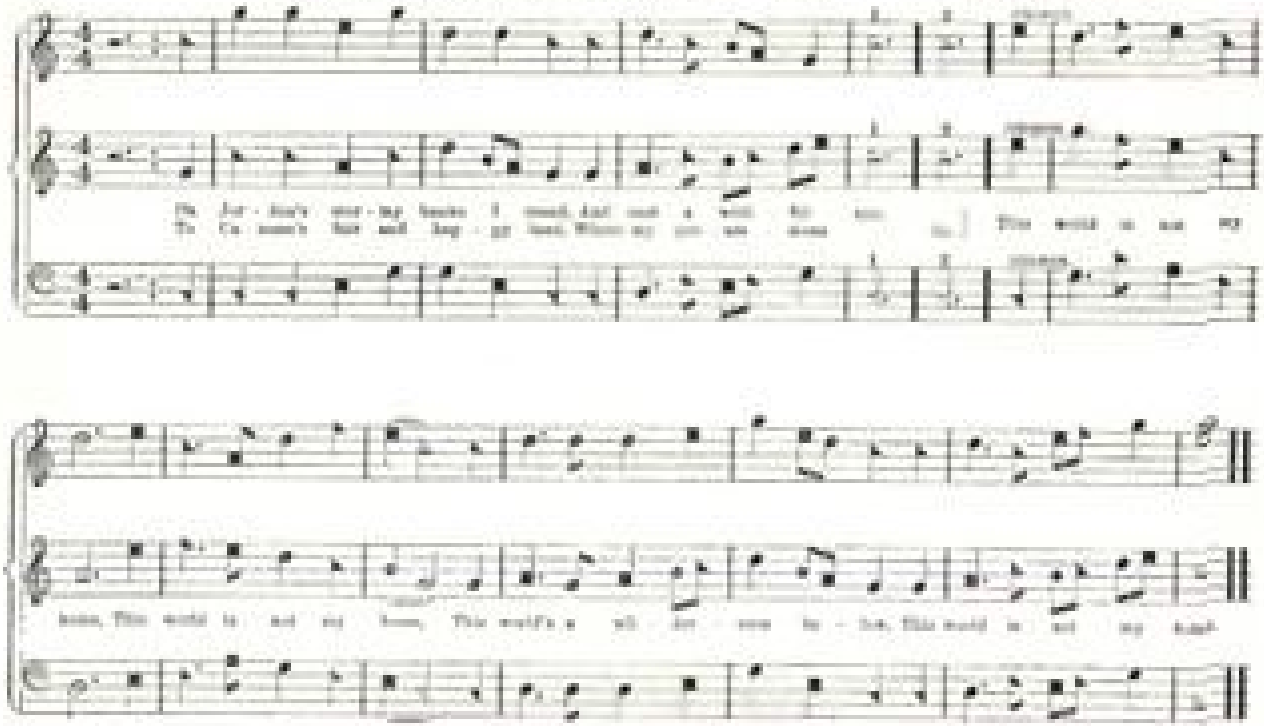

In vain, the first whose an-gels from Heaven bring to dwell with you;
Ha - ven's hate to - day!
In - vain, the first whose an - gels flock, Heaven bends to
In vain, the first whose an-gels from Heaven bring to dwell with you.
To - day, to-
dwell with you; To - day he makes his ut - terance heard,—God
just we dwell on earth!
In vain an-



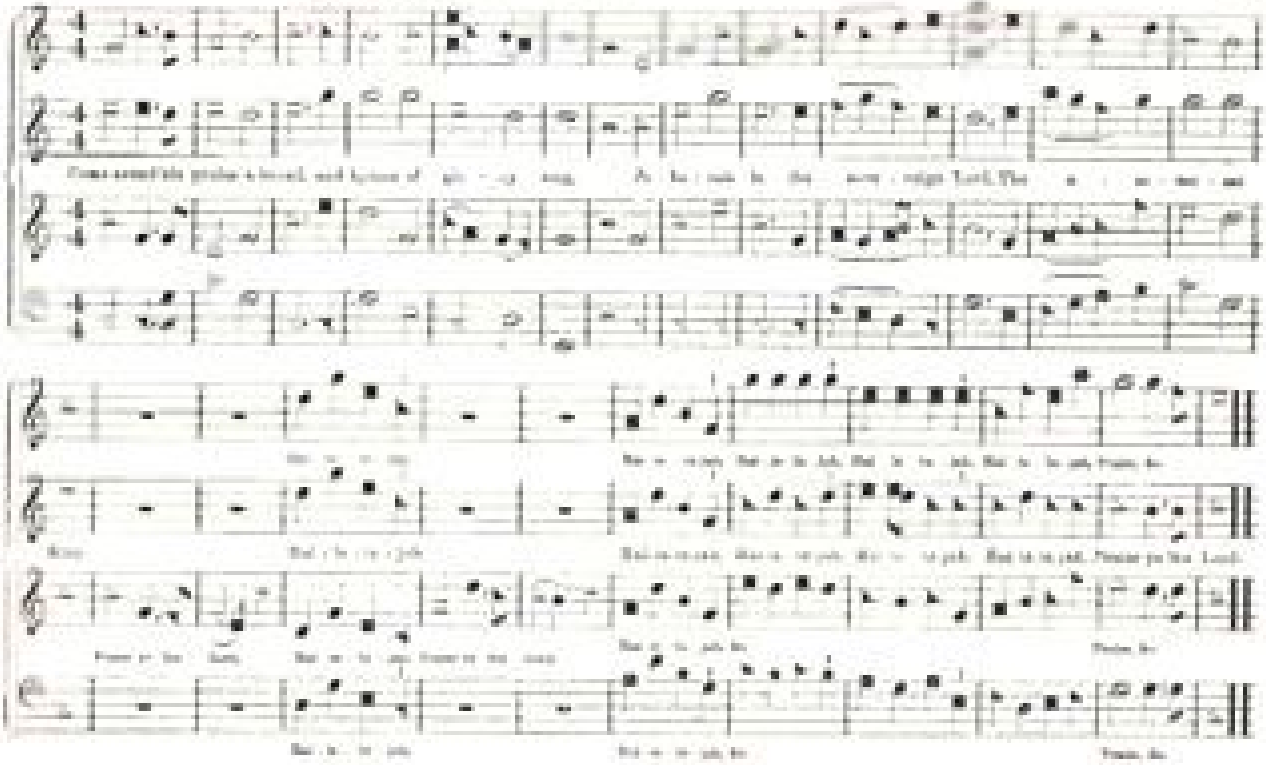


THIS WORLD IS NOT MY HOME. C. M.

Jean Montrepoix.

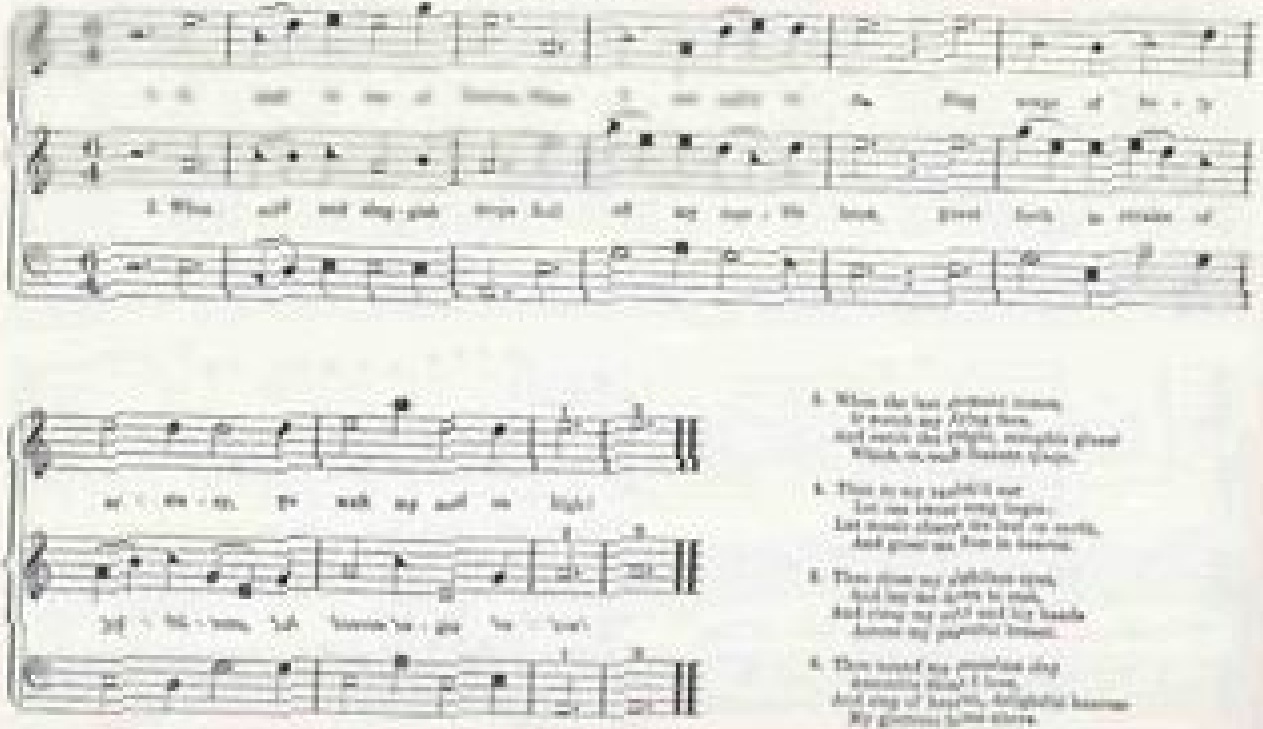


SILVER STREET



SING TO ME OF HEAVEN. 6. M.

John Monsigny.

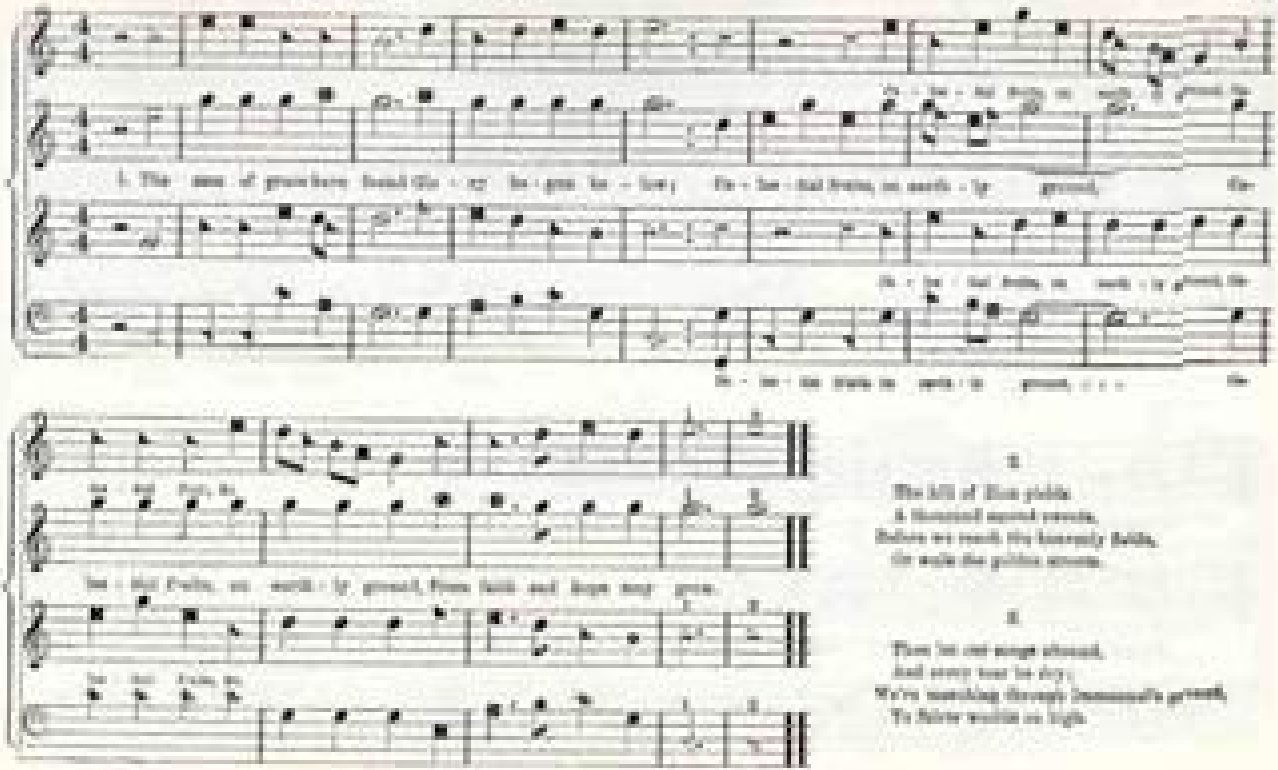


3. When the last golden sunset burns
To watch my dying face,
And watch the bright, triumphant gleam
Which, as each heaven opens,

4. Then to my faithful ear
Let one sweet song begin;
Let music charm the last of earth,
And greet me first in heaven.

5. Then close my glistening eyes,
And lay me down to rest,
And cross my cold and icy hands
Across my painless breast.

6. Then sound my promise day
Amongst those I love,
And sing of heaven, delightful heaven,
My glorious home above.

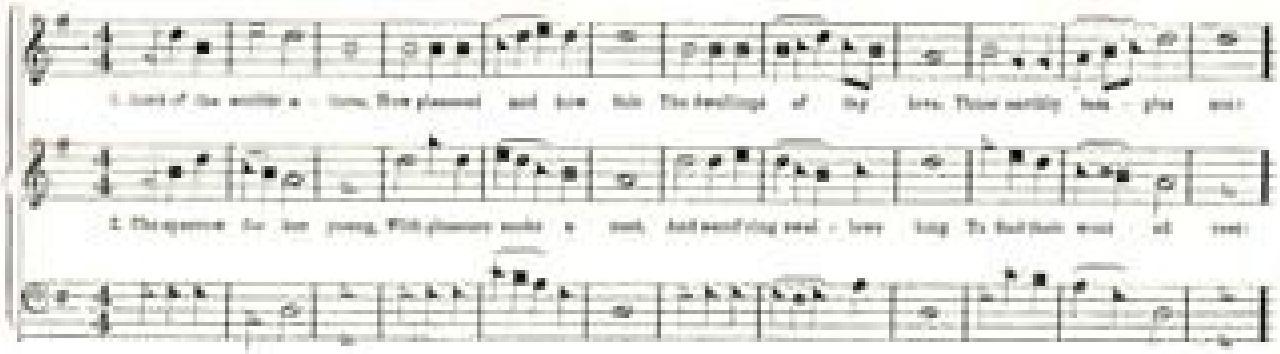


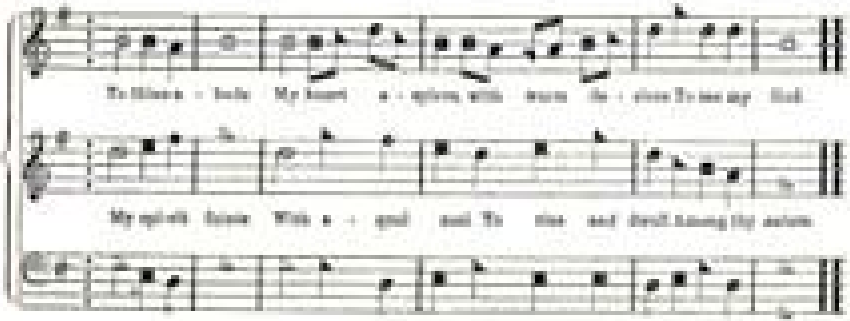
2.

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

3.

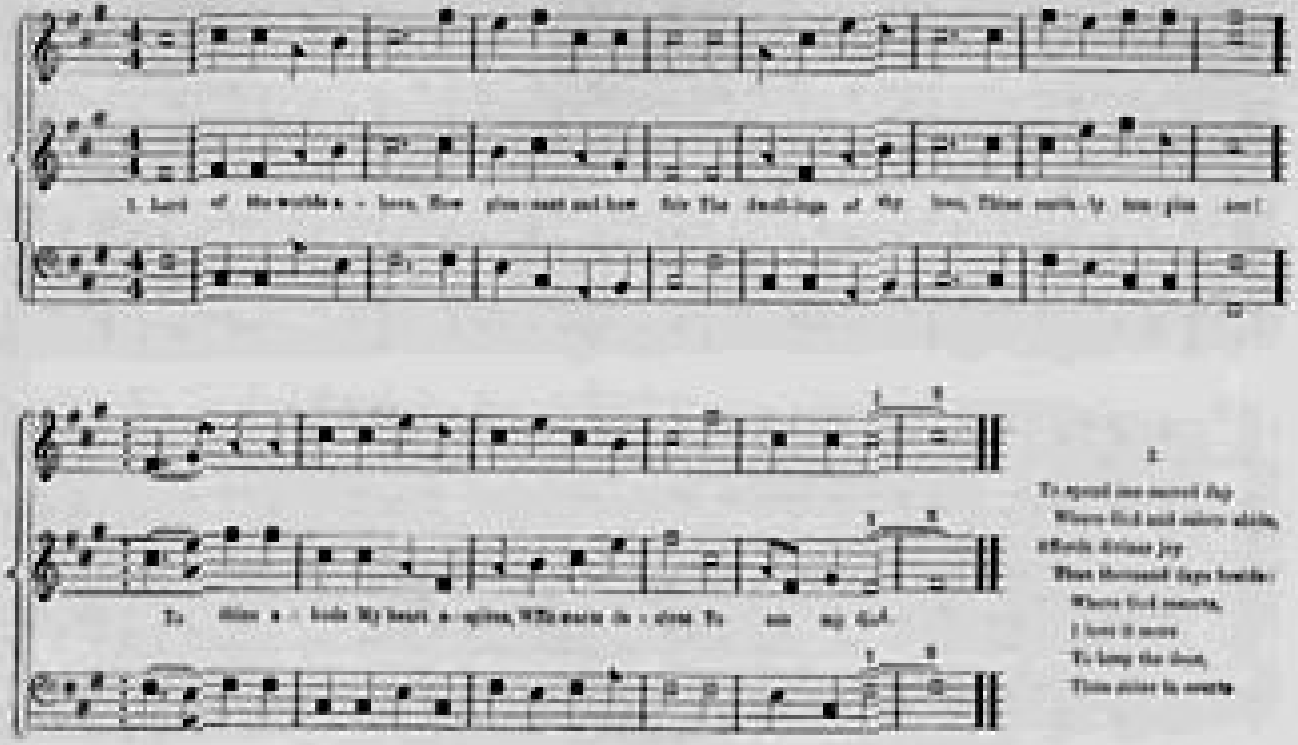
Then let our songs abound,
And every tear be dry;
We're marching through Immanuel's ground,
To fairer worlds on high.

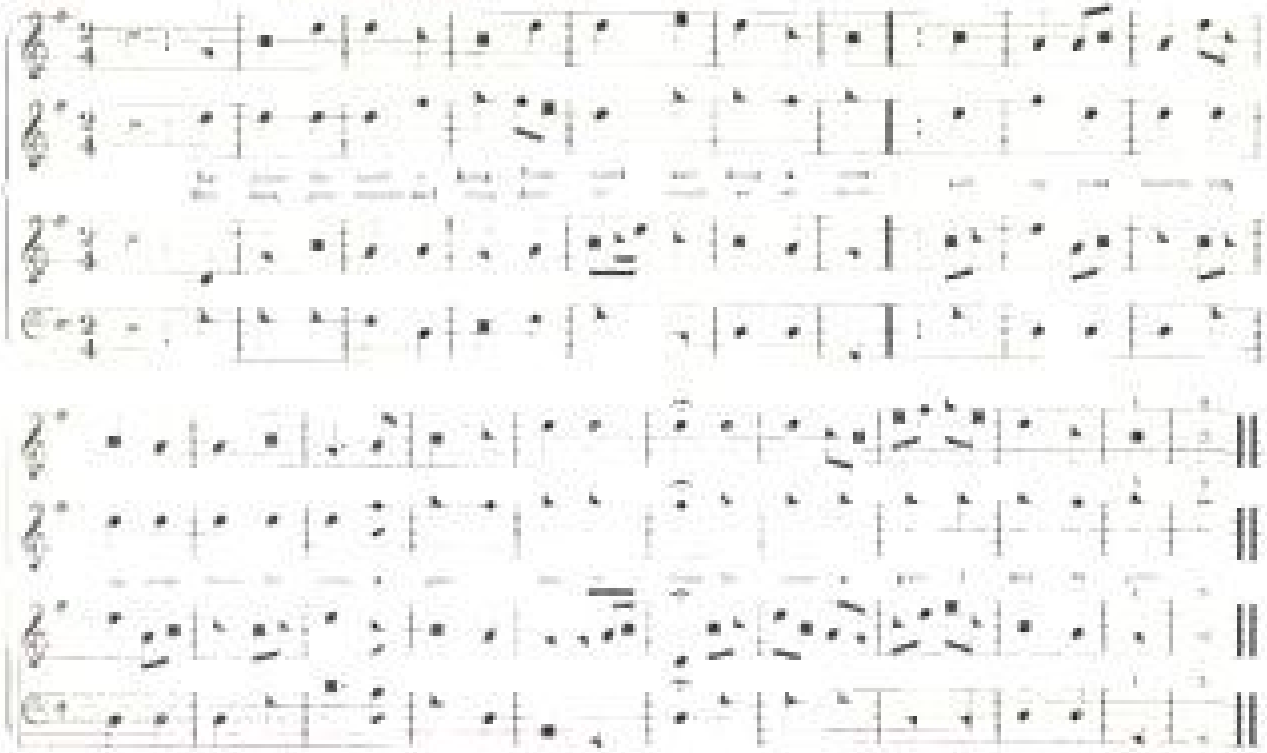


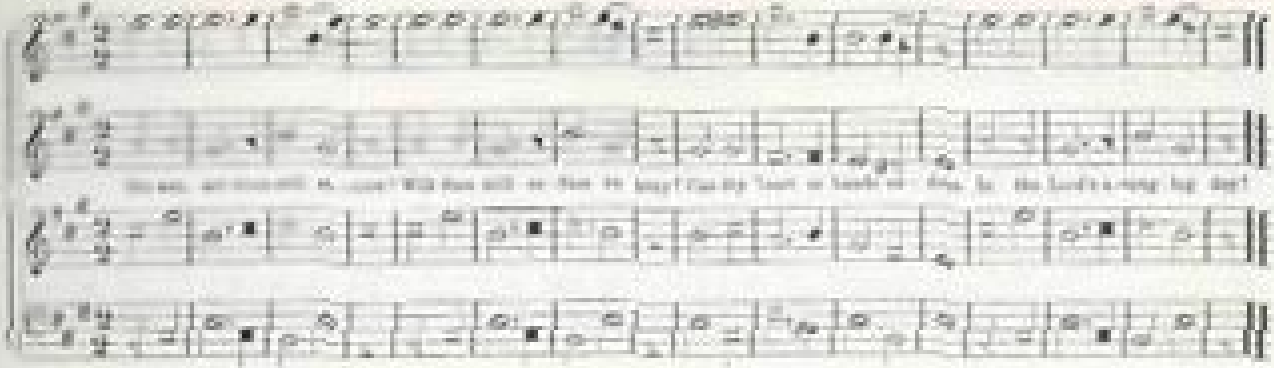


3.

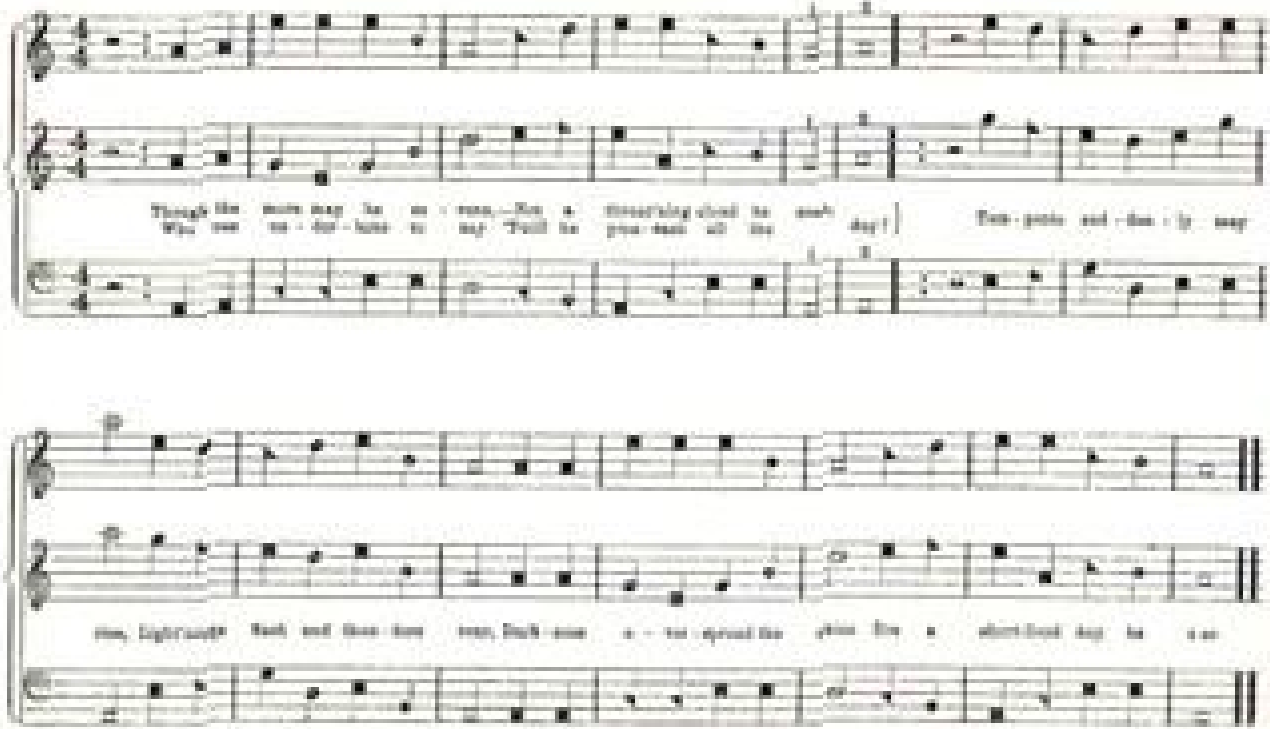
O happy souls that pray
Where God appoints to hear!
O happy men that pay
Their constant service there!
They praise thee still;
And happy they
That love the way
To Zion's hill.

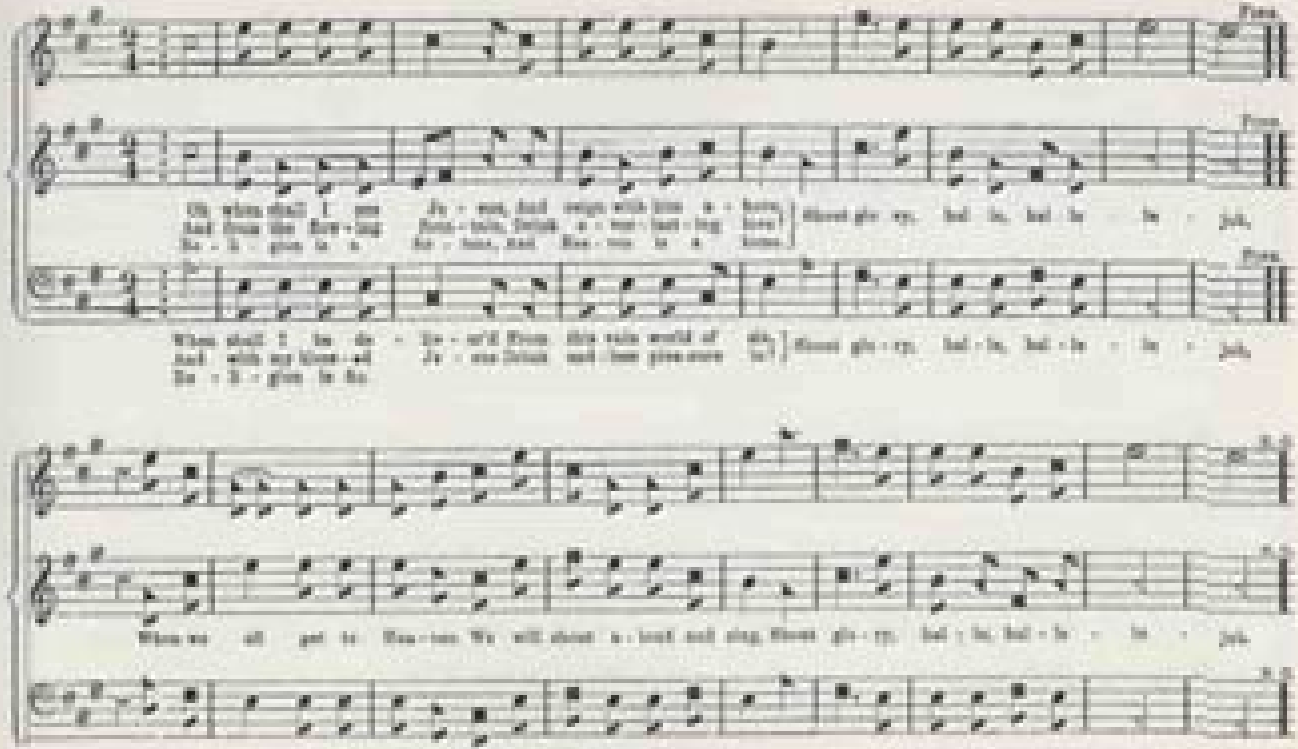






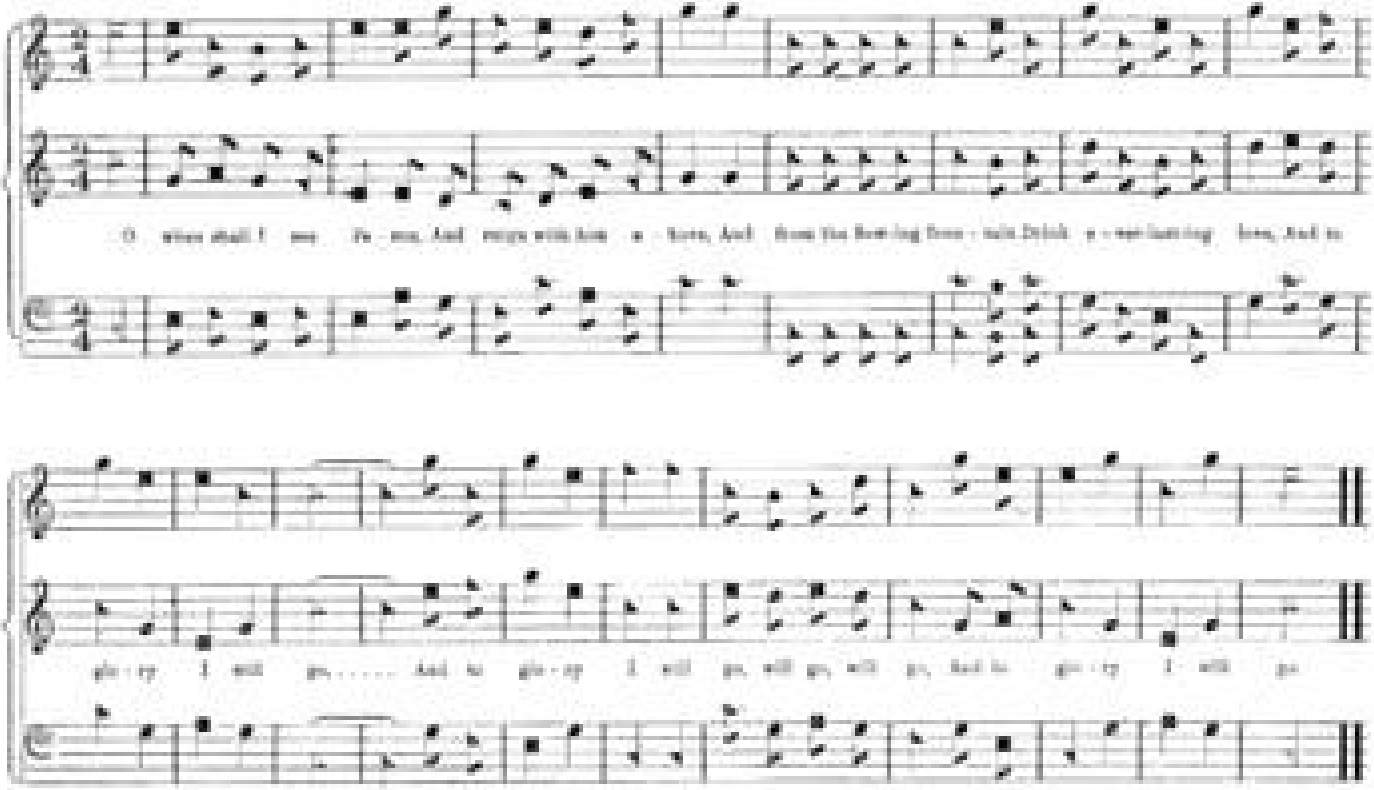
AUBURN. 7s. A. F. Wells.

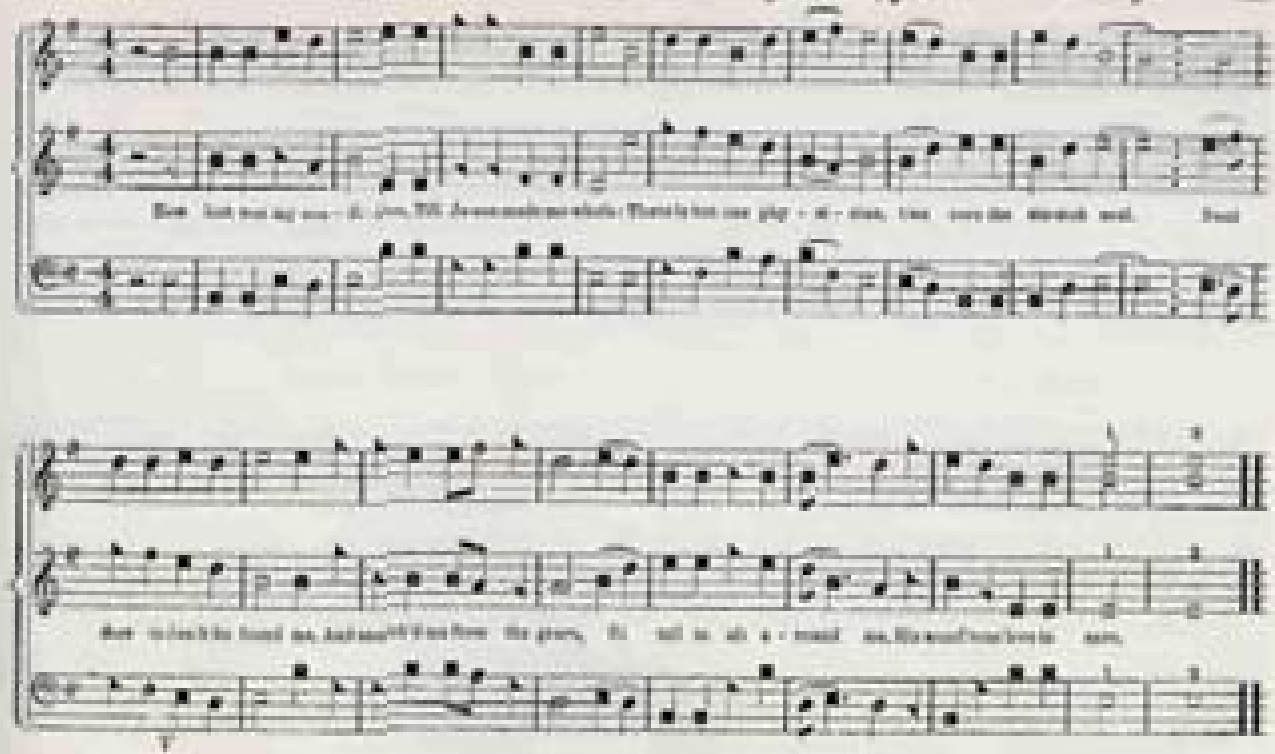


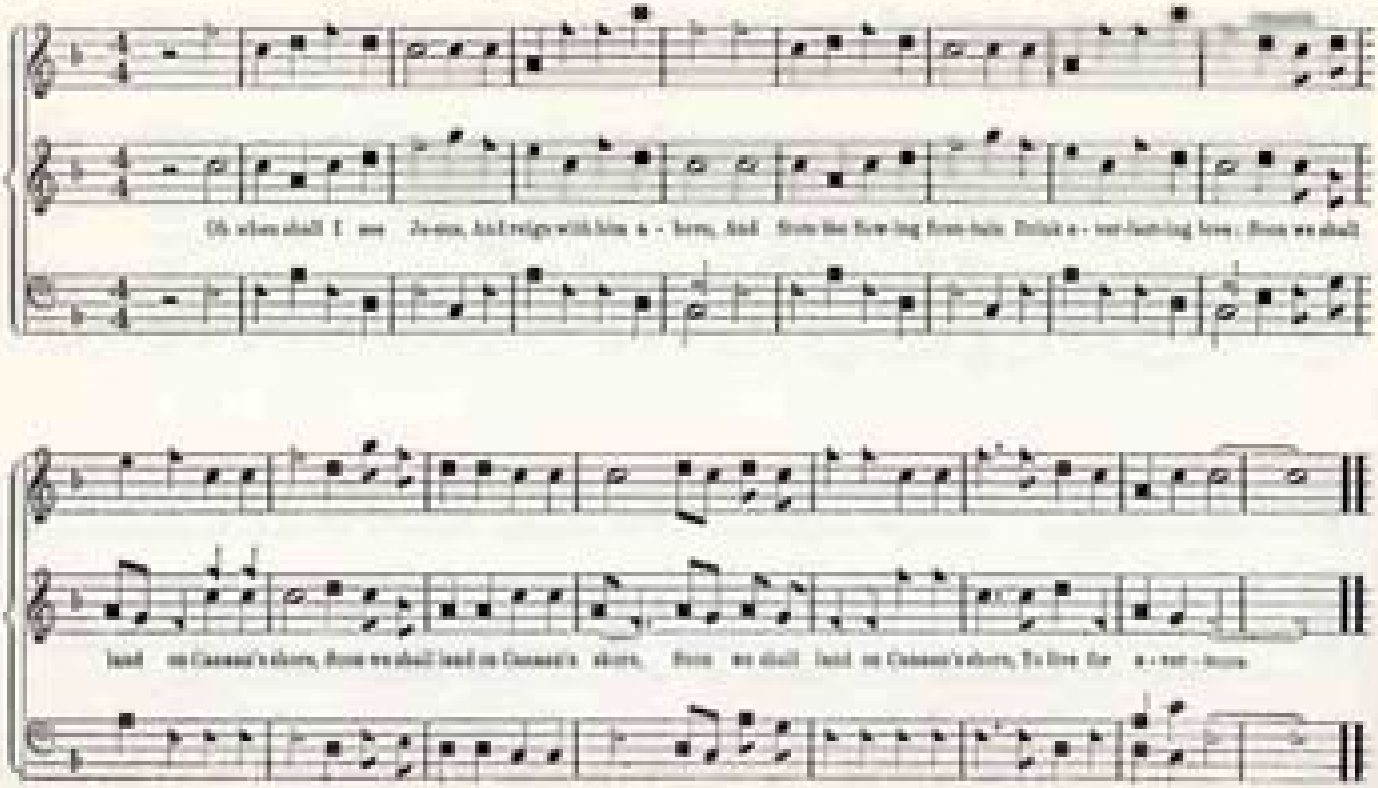

Oh when shall I see Je - sus, and reign with him a - bove,
And from the flow - ing foun - tain, drink ev - er - last - ing love;
Re - fi - ning fire go thro' my heart, Fill me with heav'nly flame,
Then shall my trem - bling soul de - sire To sing Emanuel's name.
Then shall I be de - liv - er'd from this vain world of sin,
And with my friends a - round me Je - sus Drink end - less pleasure in.
Sweet glo - ry, hal - le, hal - le - le - jah,
Sweet glo - ry, hal - le, hal - le - le - jah,
When we all get to Heav - en What a - bout a - bout and sing, Sweet glo - ry, hal - le, hal - le - le - jah.

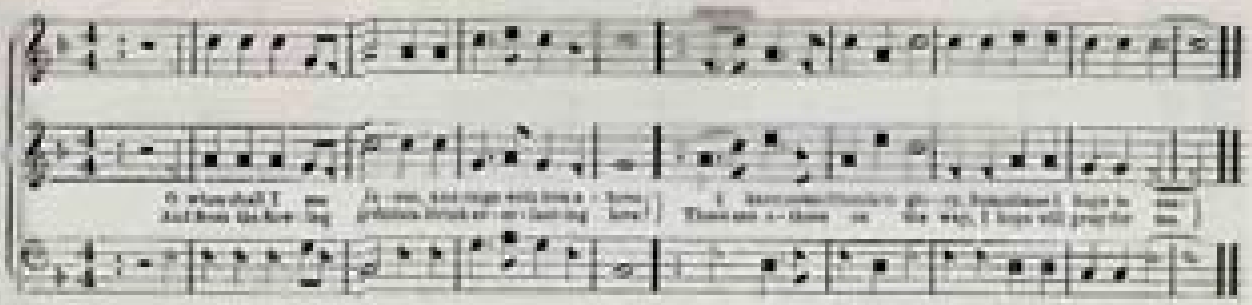
THE LOST CITY. 7, 6.

By E. L. King.

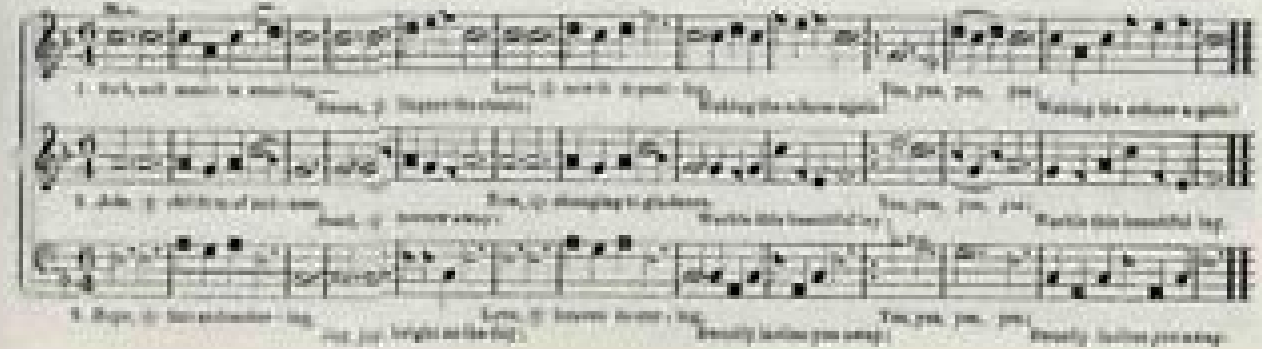




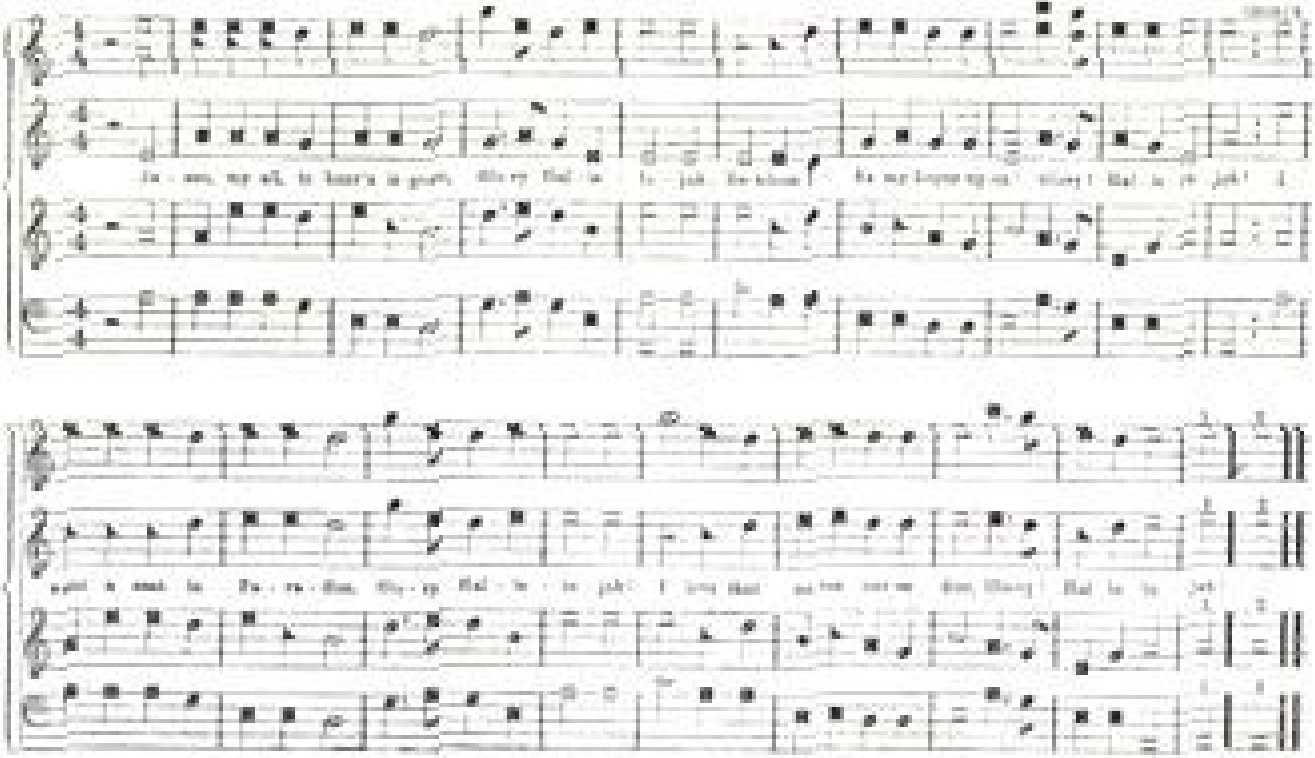

Oh when shall I see Je-sus, And reign with him a - bove, And
from the flow-ing foun-tain Drink a - ver-last-ing love; From we shall
land on Canaan's shore, From we shall land on Canaan's shore, From we shall land on Canaan's shore, To live for a - ver - more.



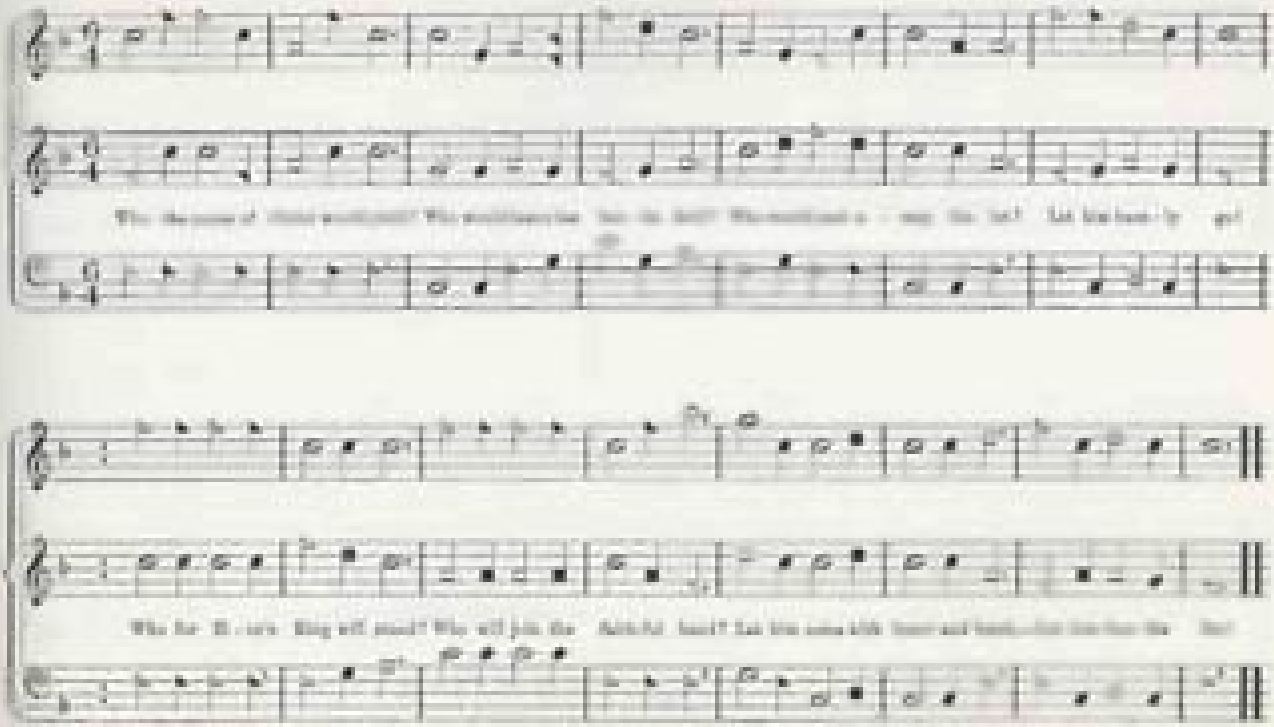
SOFT MUSIC. 7, 6, 7, 7. R. F. White.

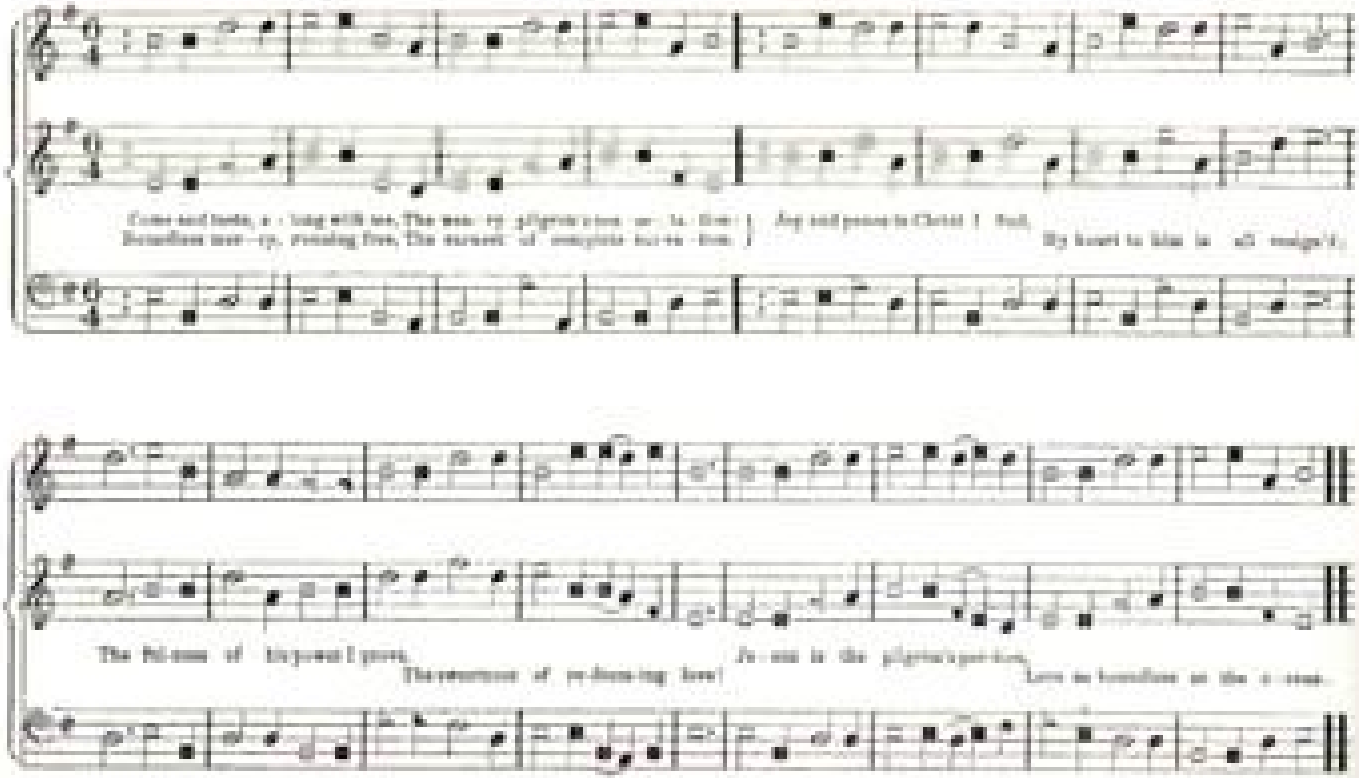


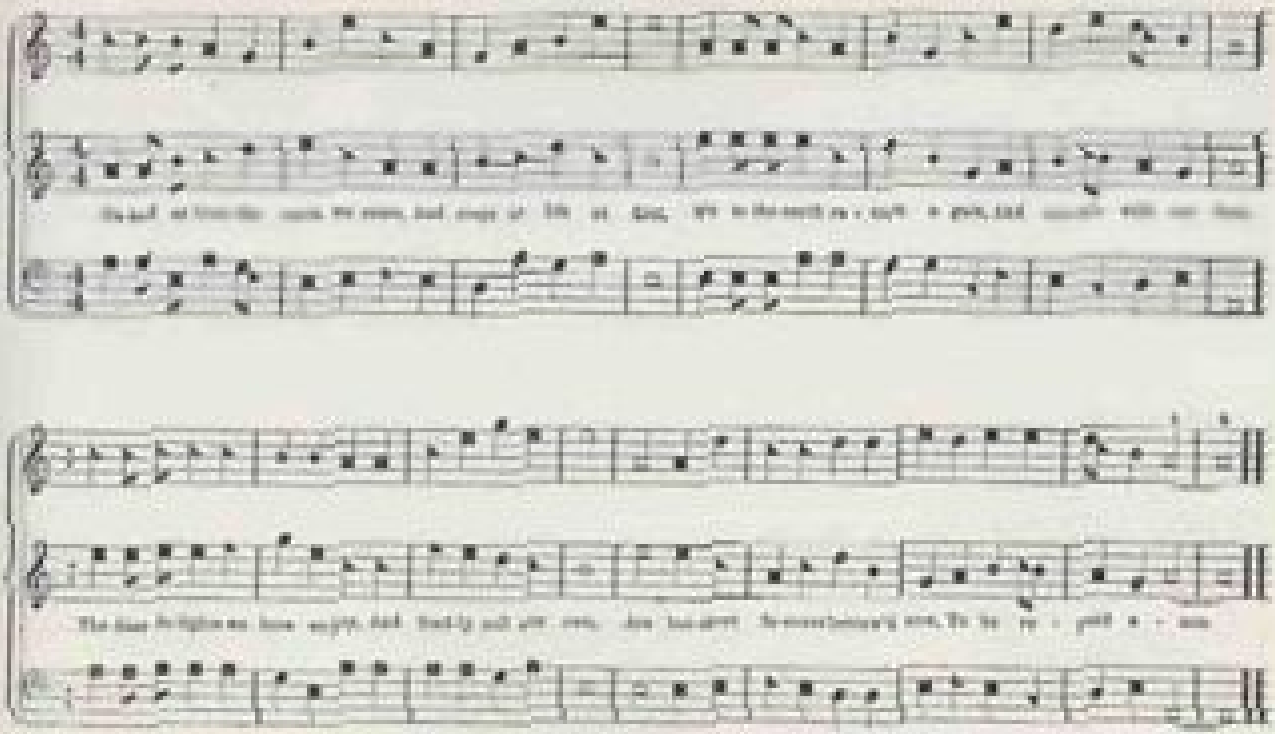
NORTH PORT L. M. *Dr. H. H. Osborne — Tune by J. Smith.*



THE CAUSE OF CHRIST. 7, 7, 7, 5, 7, 7, 7, 5. *E. L. King.* 325

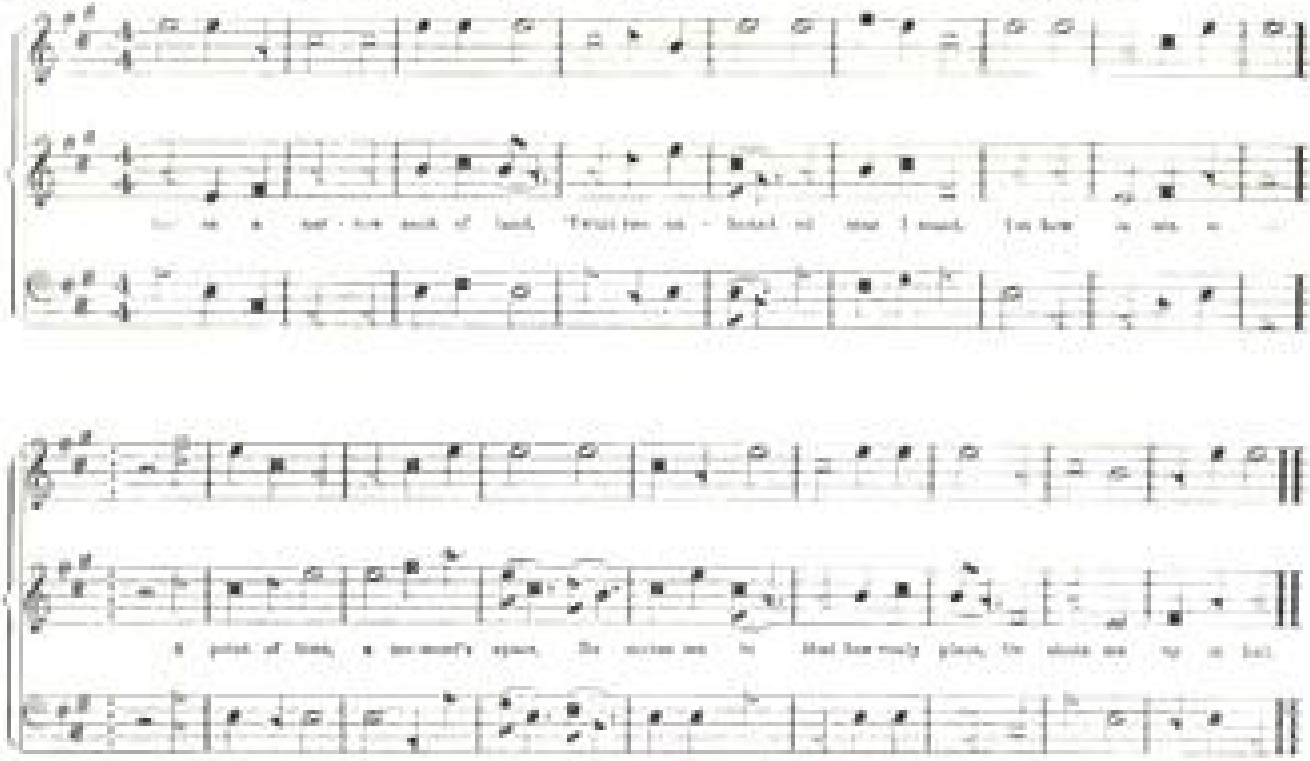


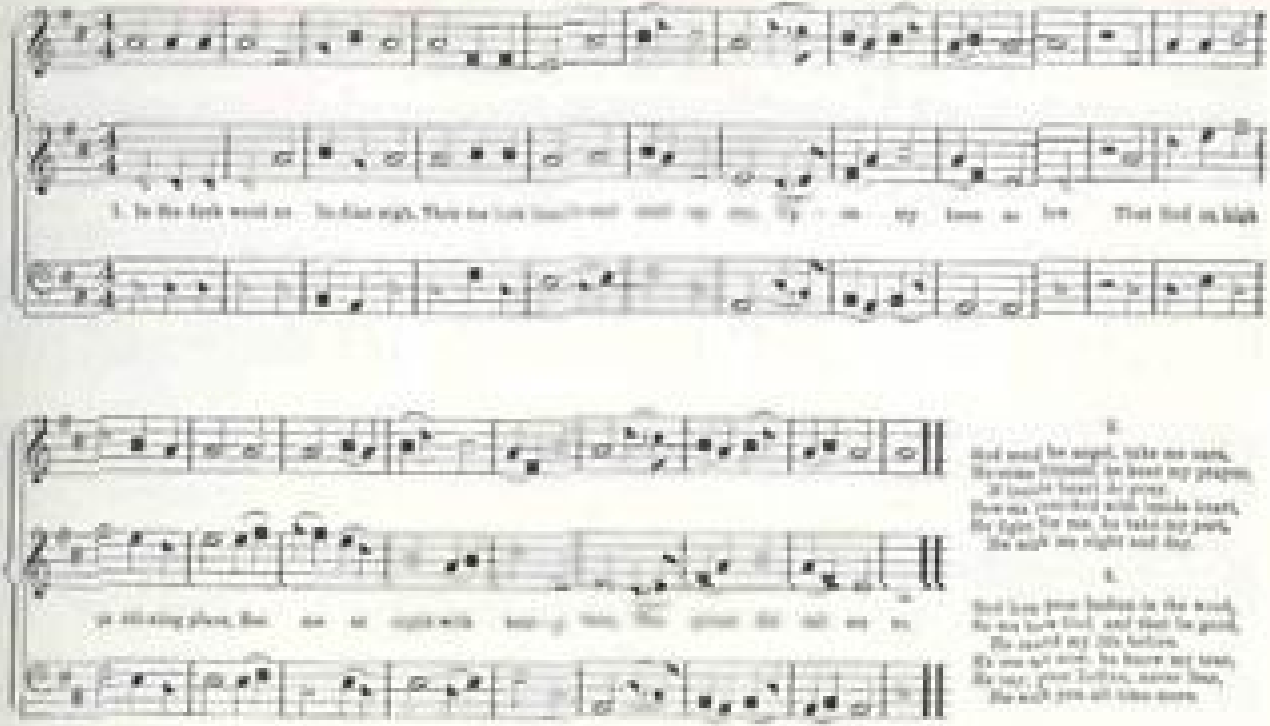

Come and take, a - long with me, The way to pilgrim's rest;
Boundless mer - cy, rivaling free, The earnest of complete sal - va - tion.
Joy and peace in Christ I find,
By heart to him is all indulg'd,
The fulness of his sweet pow'r proves,
The assurance of redeeming love!
In me is the pilgrim's portion,
Love so boundless on the cross.



NARROW SPACE 8, 8, 6

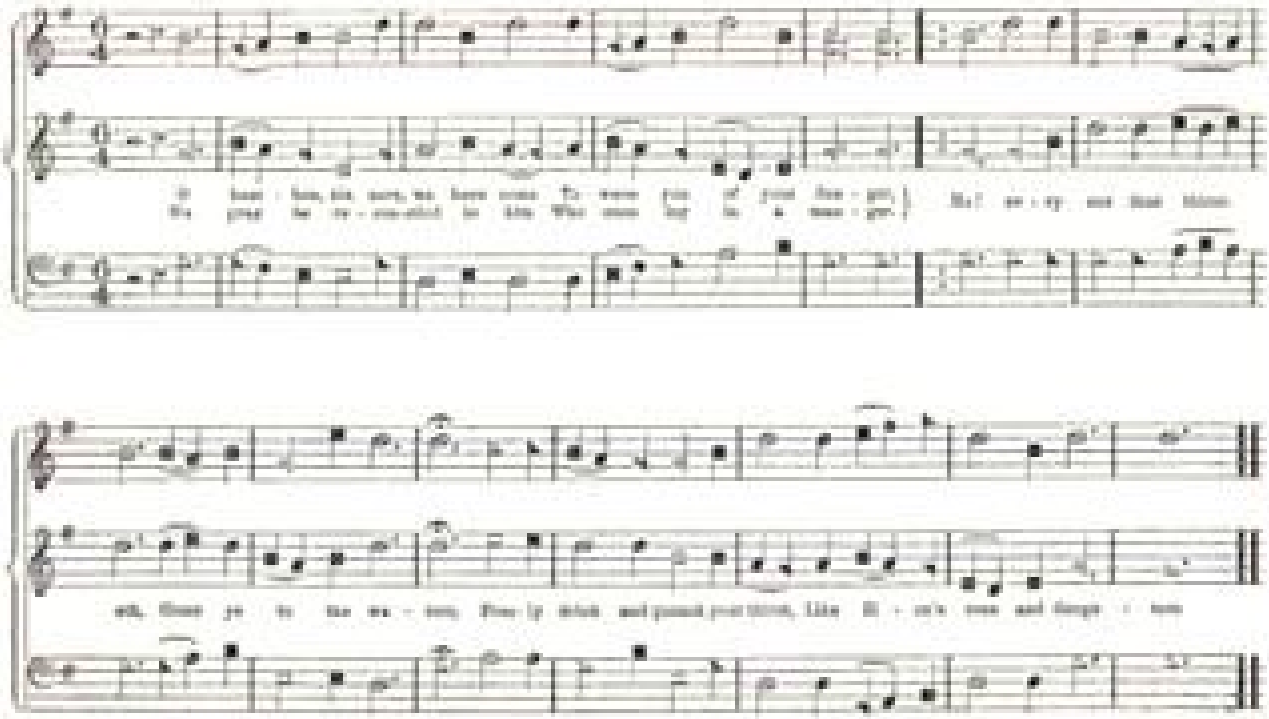
K. R. Frank



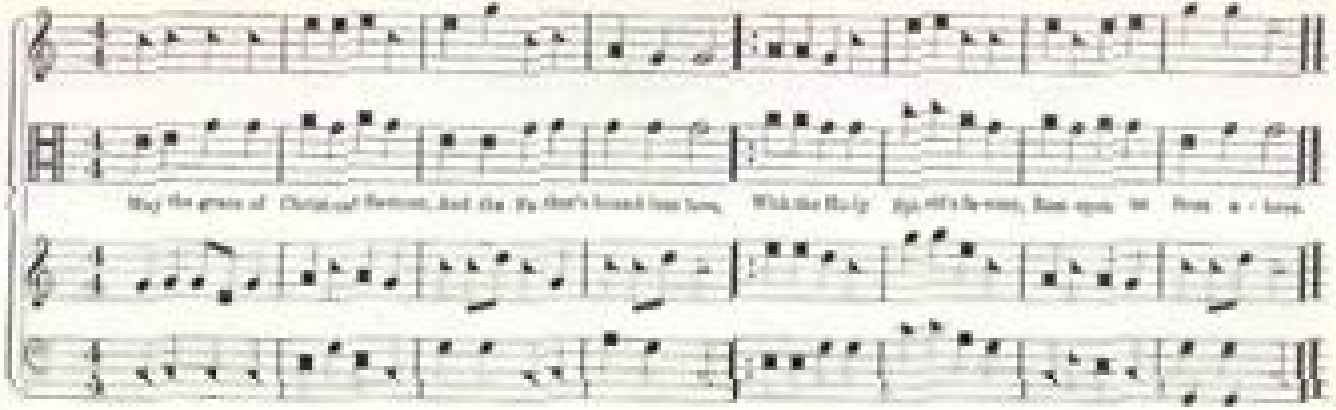


2.
And wood be night, take me care,
Be mine Himself, be hear my prayer,
Be teach heart to grow
Pure as crystal and, inside heart,
Be light for me, be take my part,
Be walk me night and day.

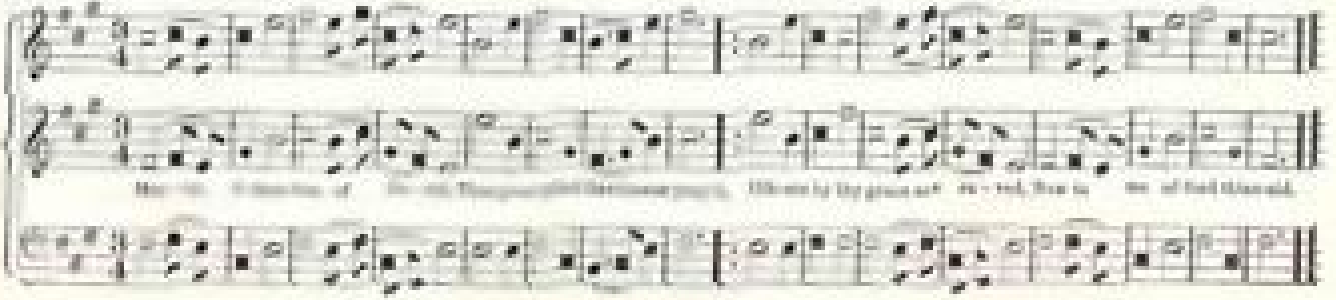
3.
But keep your bodies in the wood,
Be me hate bird, and that be good,
Be guard my life before.
Be me act over, be know my ways,
Be see your bodies, never fear,
Be walk you all time more.

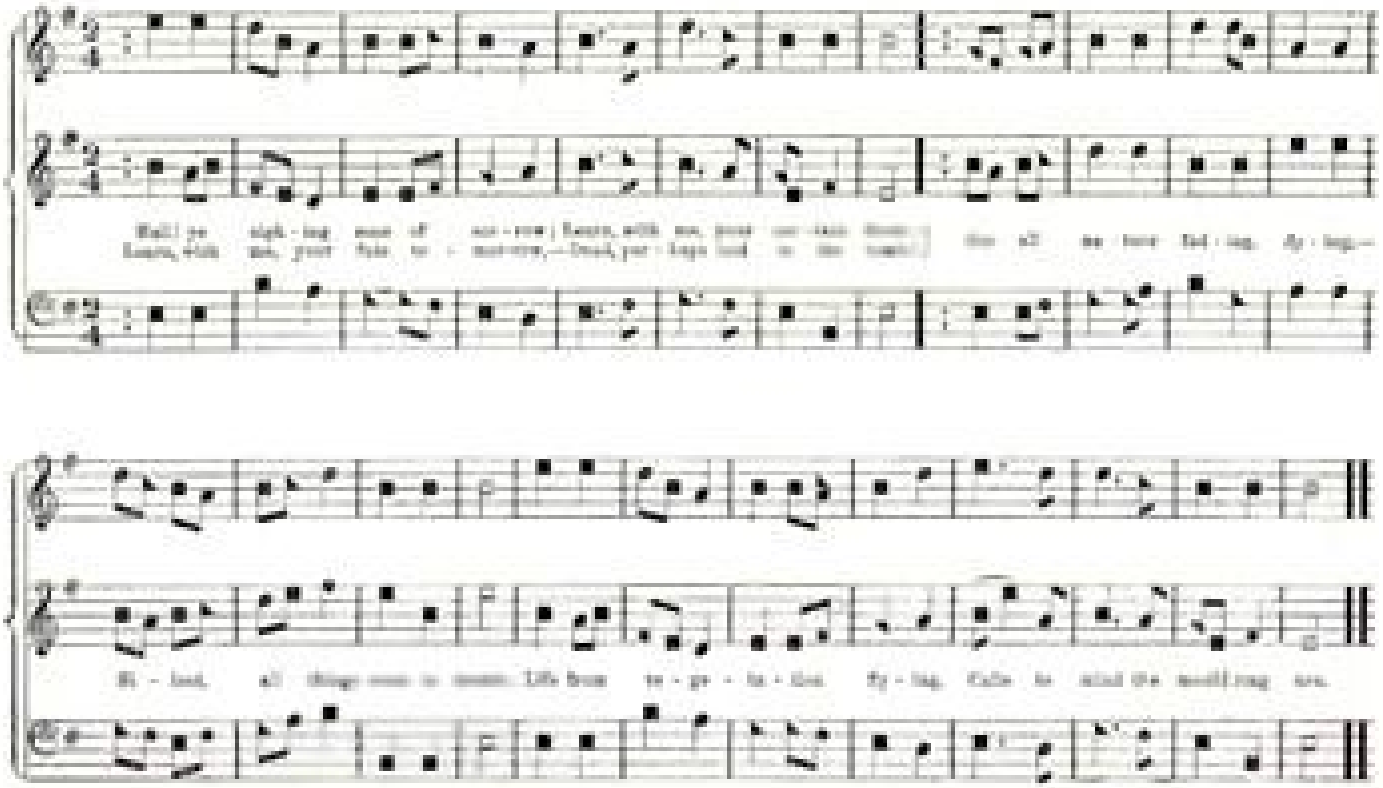


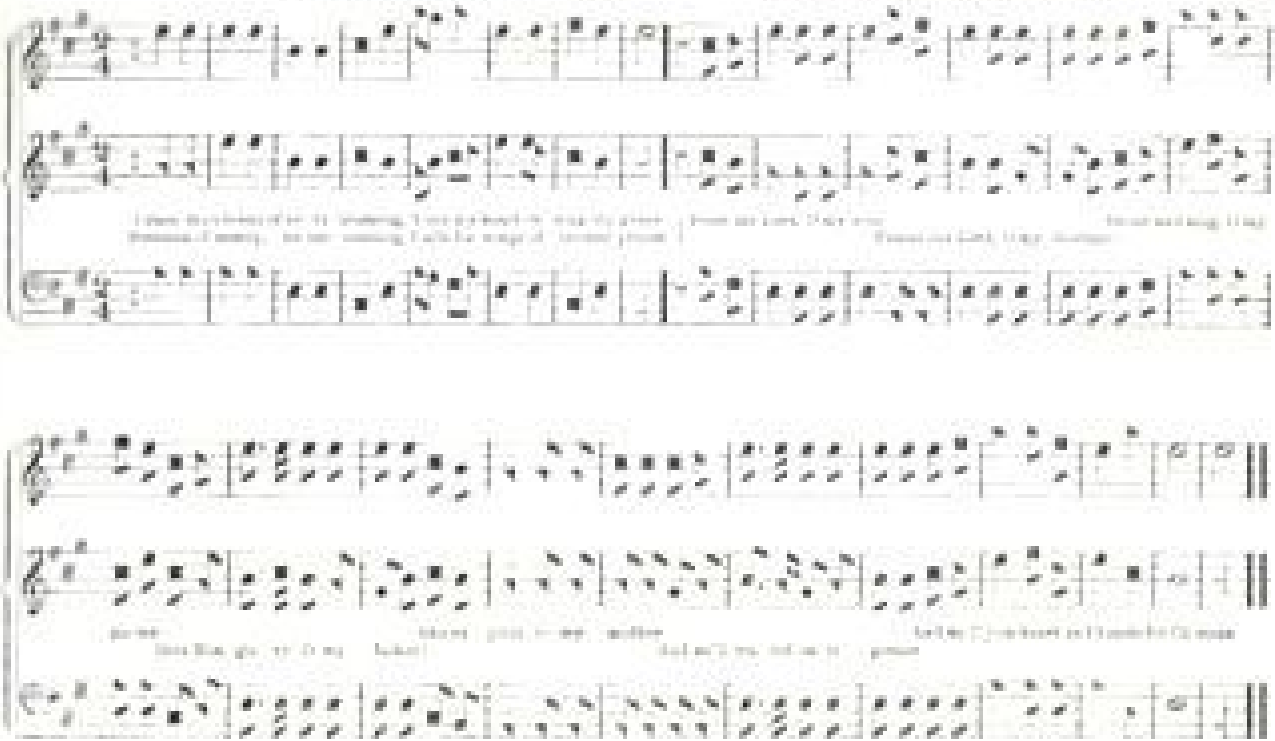
COLUMBIANA. 8, 7. Buck's Hymn-book, H. 550. *By D. P. White.* 381

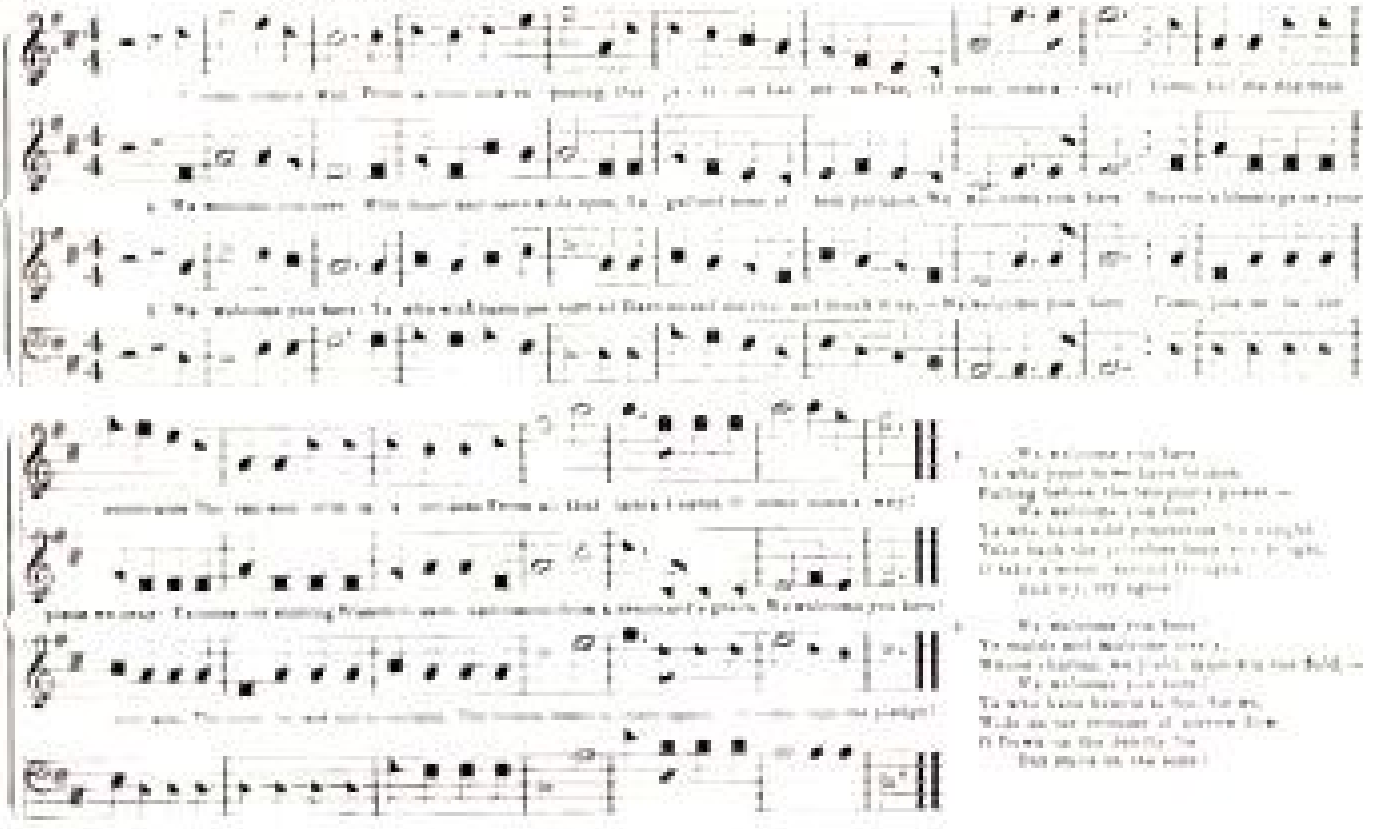


VILLULIA. 8, 7. *By J. M. Day.*



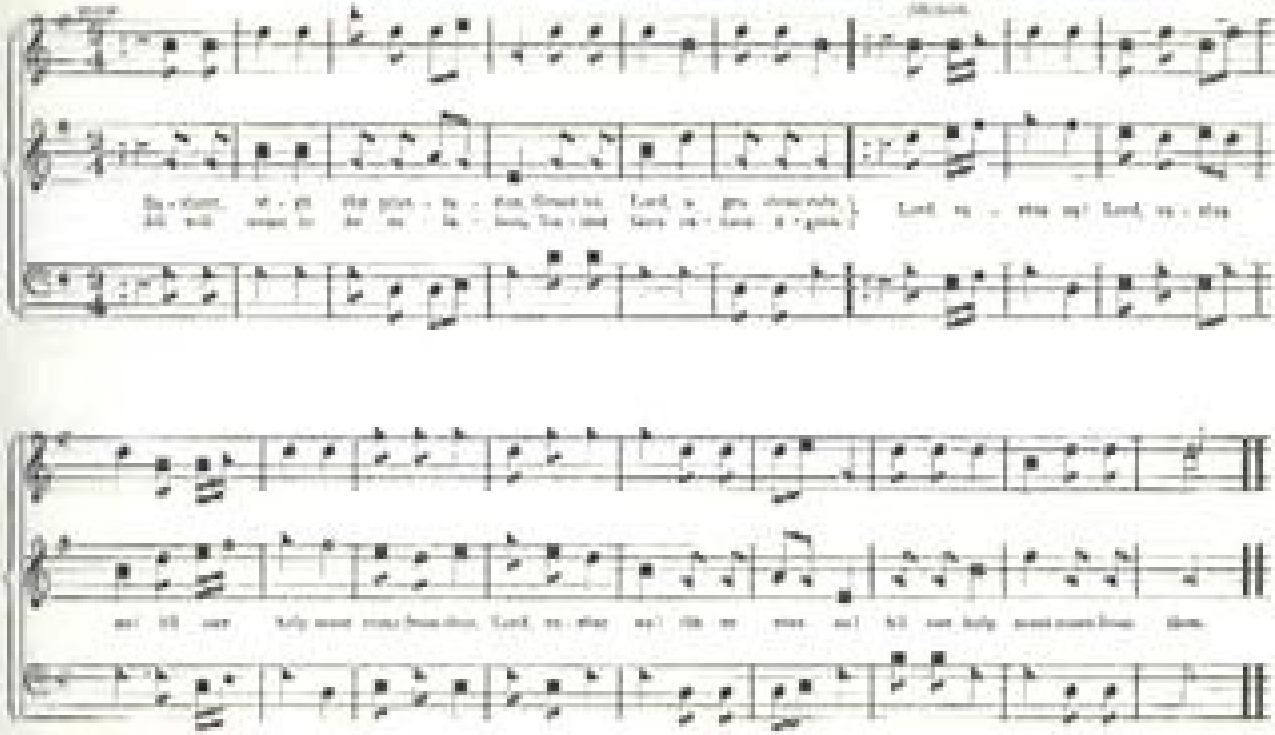


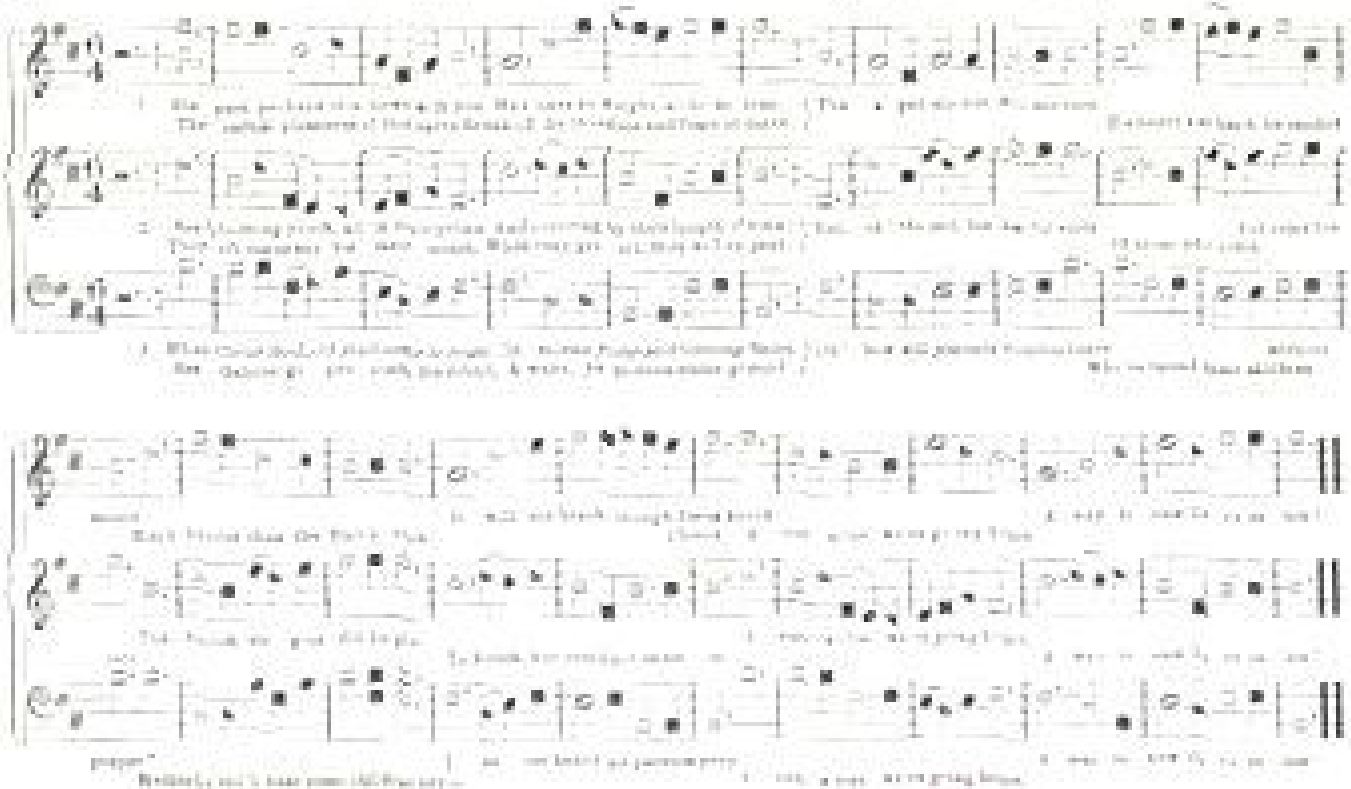


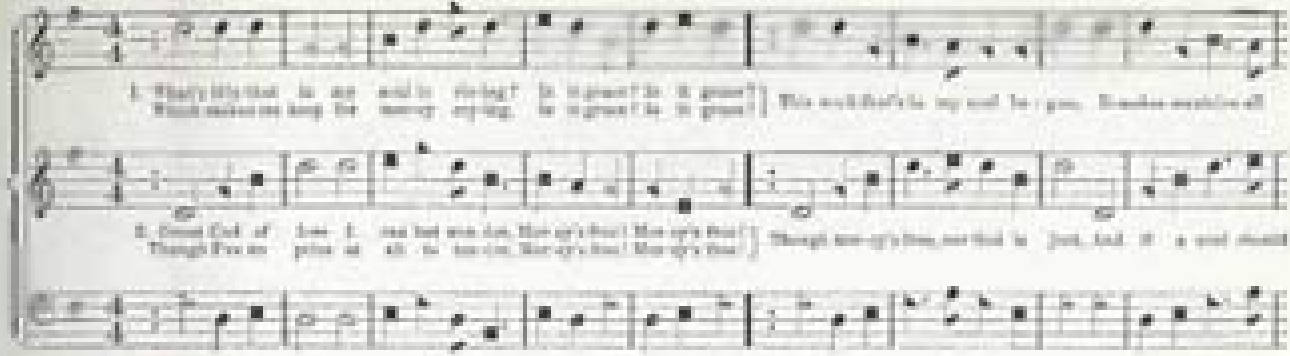


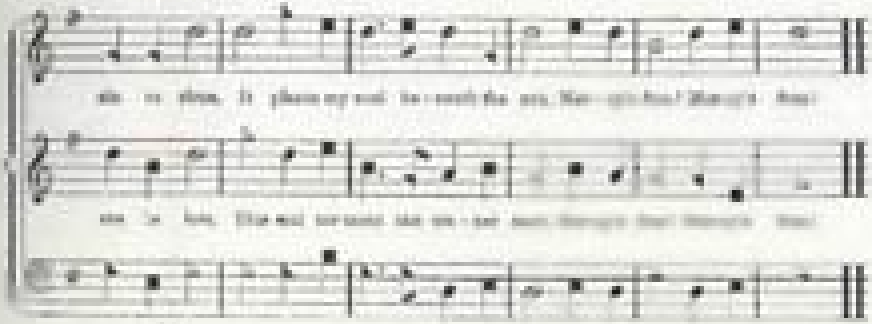
We welcome you here
To who your home have forsook
Facing before the heavenly power —
We welcome you here!
To who have sold possession for riches
Take back the gold you have won for riches
O take a sweet farewell for riches
And go, O go!

We welcome you here
To maids and maidens over
Whose clothing we [illegible] with the field —
We welcome you here!
To who have known to fast for me
While on the mountain of sorrow I be
O Down on the knees to me
And pray on the word!



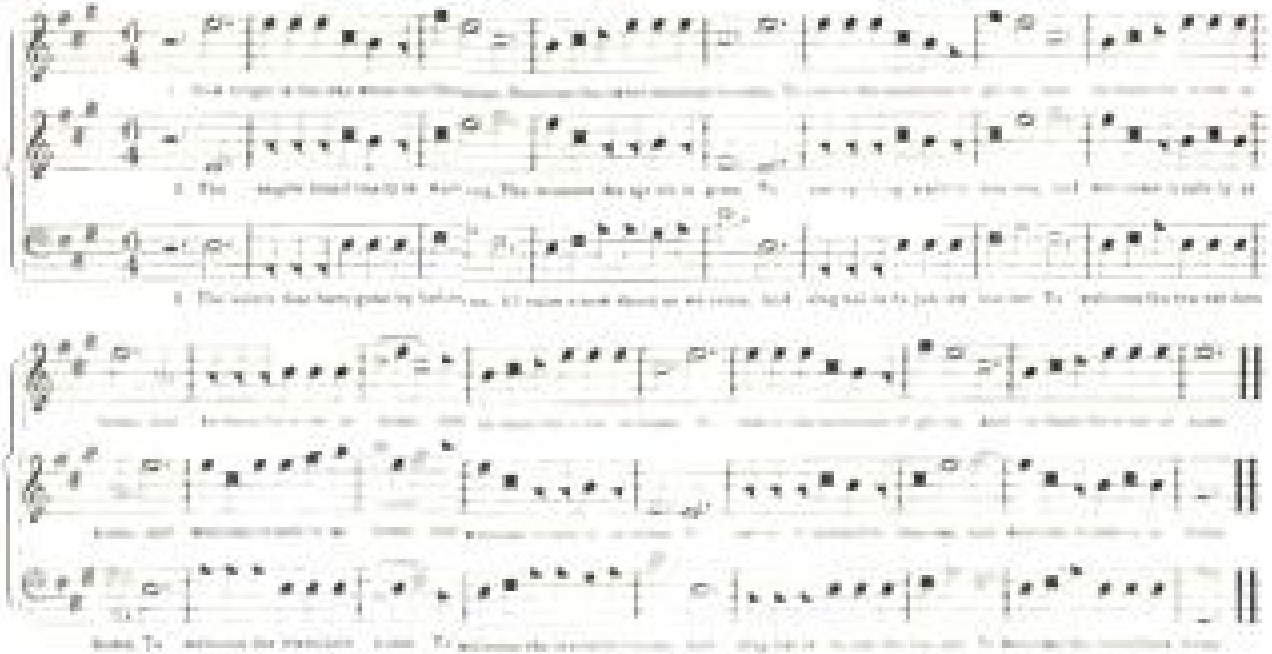


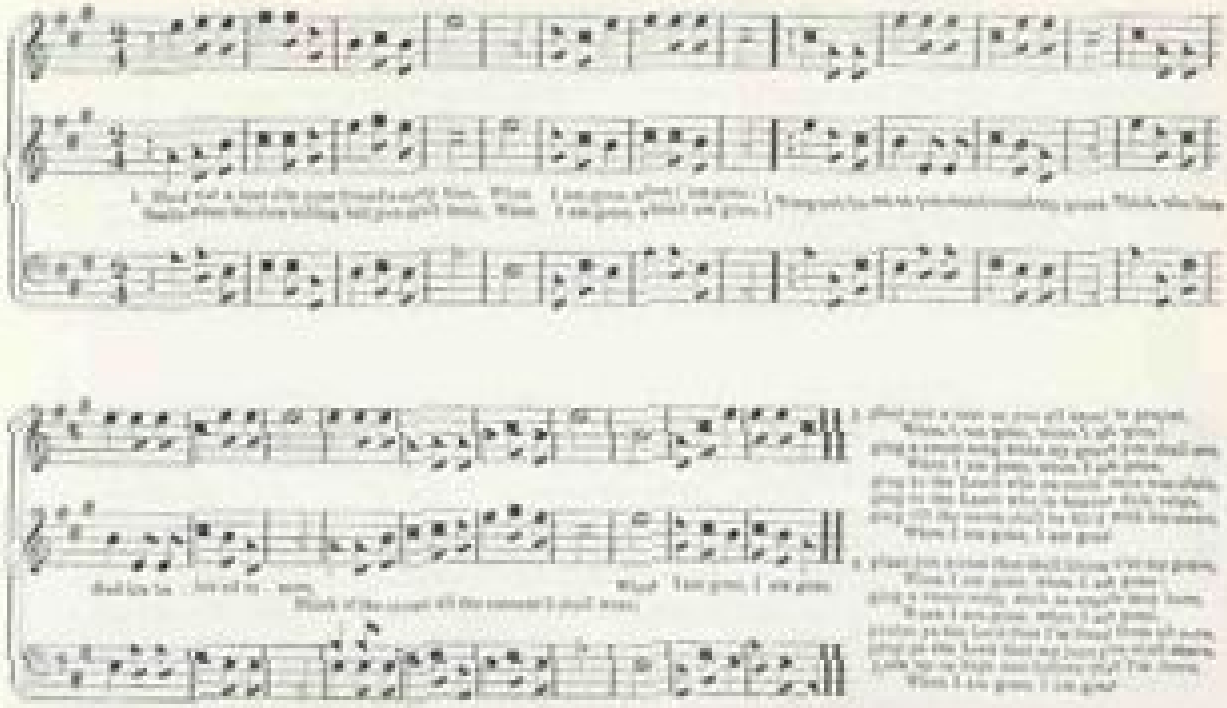




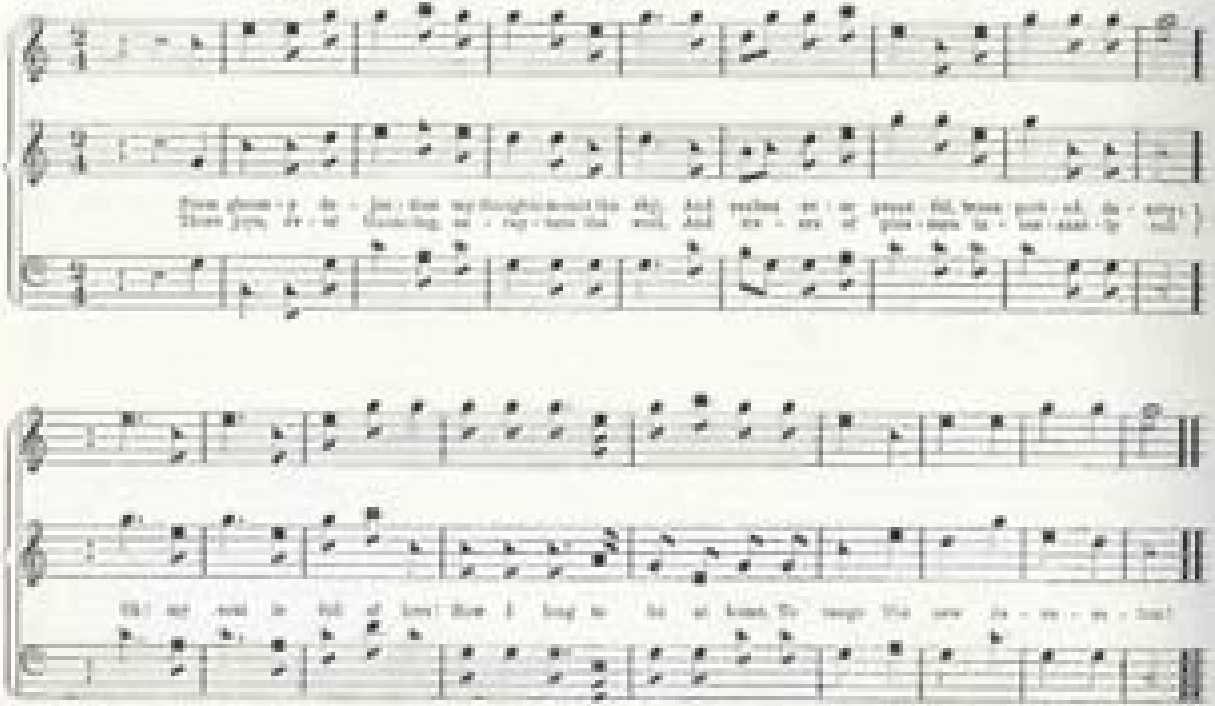
3. Swell, it swell the heavenly chorus,
Mercy's free! Mercy's free!
The Jevil's kingdom falls before us,
Mercy's free! Mercy's free!
Sinners, repent, inquire the road
That leads to glory and to God,
Come wash in Christ's atoning blood,
Mercy's free! Mercy's free!

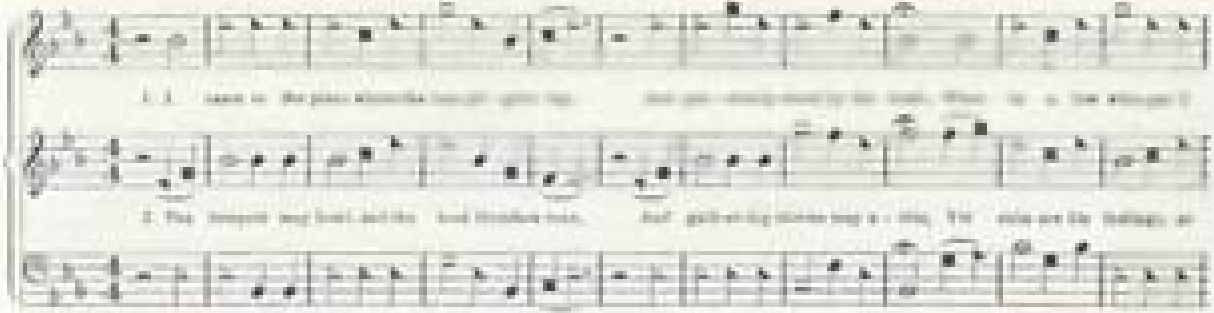
4. This truth through all our life shall cheer us,
Mercy's free! Mercy's free!
And through the vale of death shall bear us,
Mercy's free! Mercy's free!
And when to Jordan's bonky we come,
And cross the raging billow's foam,
We'll sing, when safely lorded home,
Mercy's free! Mercy's free!

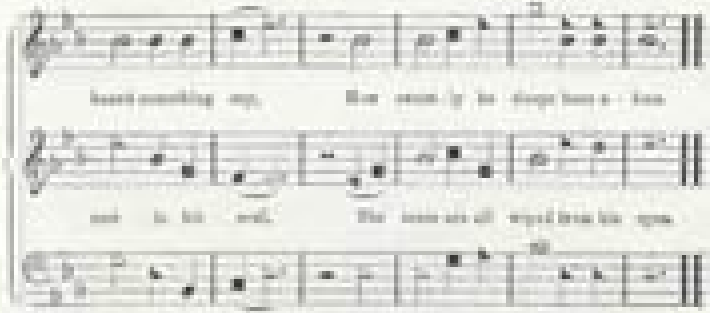



1. Shall not a tear the cruel friend's cruelty flow, When I am gone, when I am gone,
Shall not a tear the cruel friend's cruelty flow, When I am gone, when I am gone,
Shall not a tear the cruel friend's cruelty flow, When I am gone, when I am gone,
Shall not a tear the cruel friend's cruelty flow, When I am gone, when I am gone,
When I am gone, I am gone!
2. Shall not a tear the cruel friend's cruelty flow, When I am gone, when I am gone,
When I am gone, when I am gone,
When I am gone, when I am gone,
When I am gone, I am gone!

MEDITATION 11s. Dover Selection, p. 178. *L. P. Brockway.*







3.

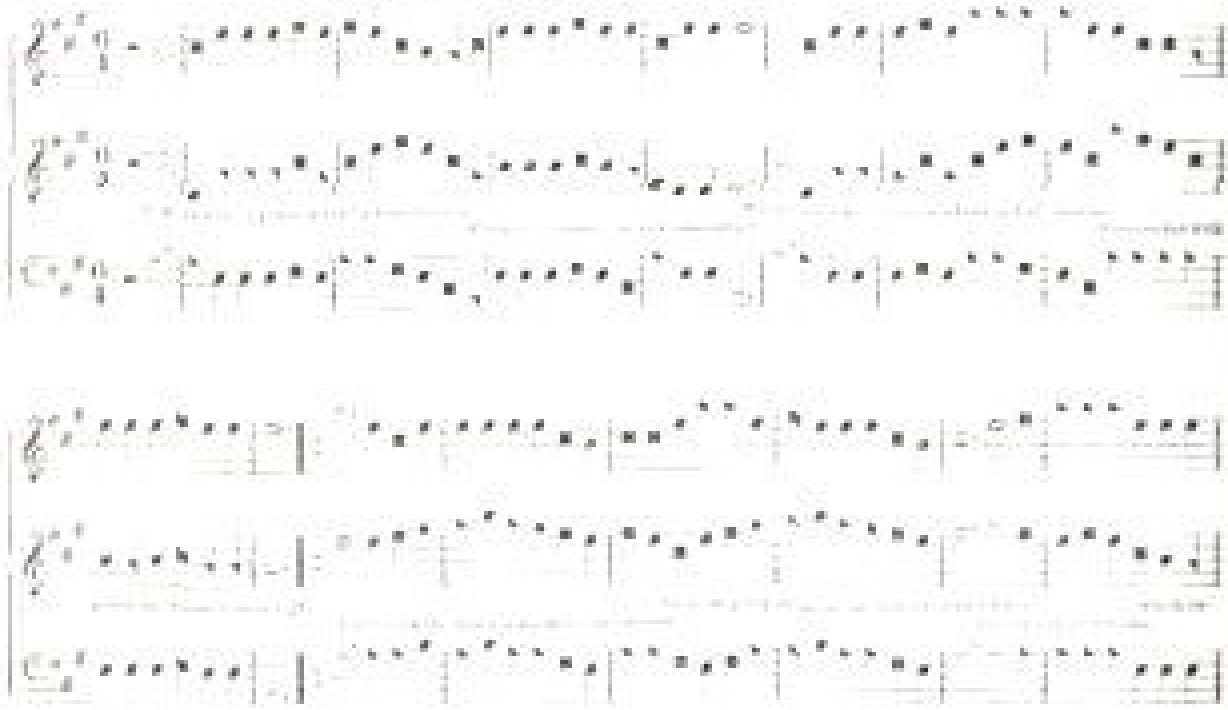
The cause of his Master yourself'd him from home;
He hade his companion farewell;
He blest'd his dear children who for him now mourn,
In far distant regions they dwell.

4.

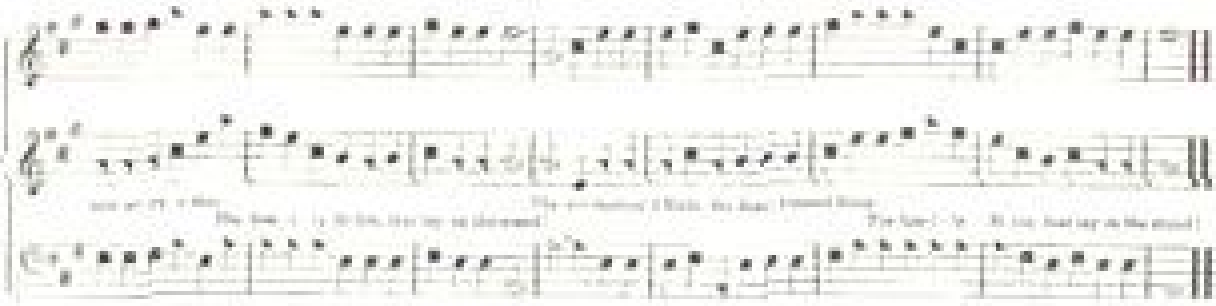
He wander'd an exile and stranger from home,
He blessed at solitary sigh;
He saw the pomegrin and sank to the tomb,
His soul flew to mansions on high.

5.

O tell his companion and children most dear,
To weep not for him now he's gone;
The same hand that led him through crosses most severe
Has kindly restored him home.

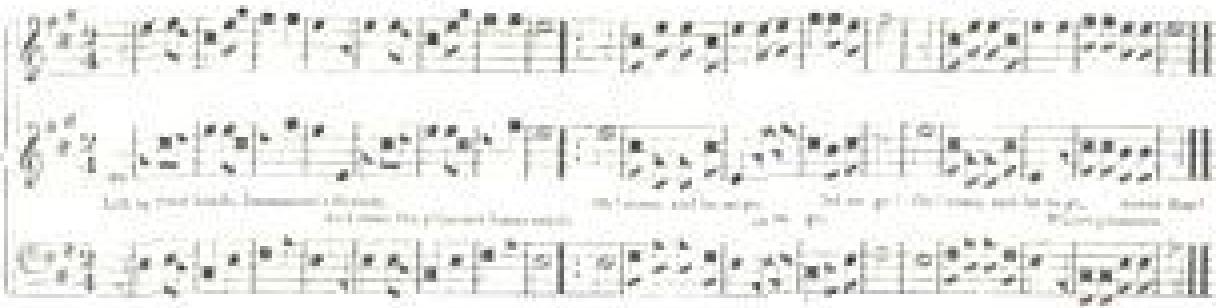


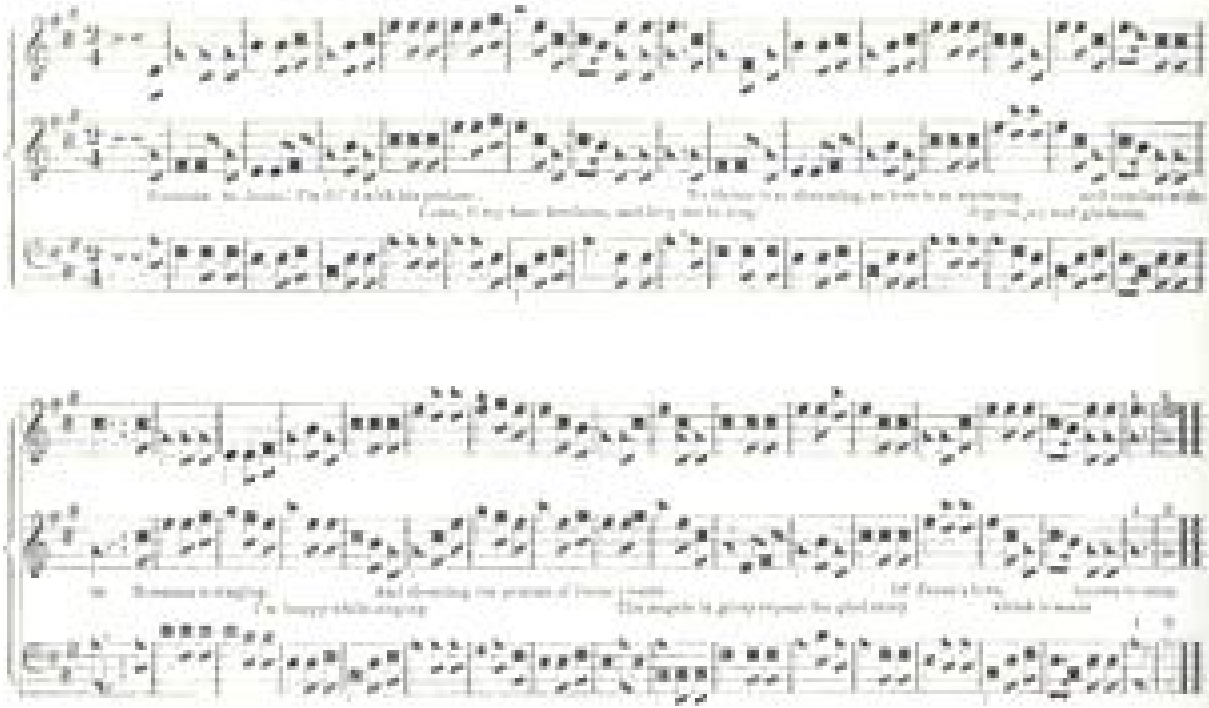
THE OLD FASHIONED BIBLE

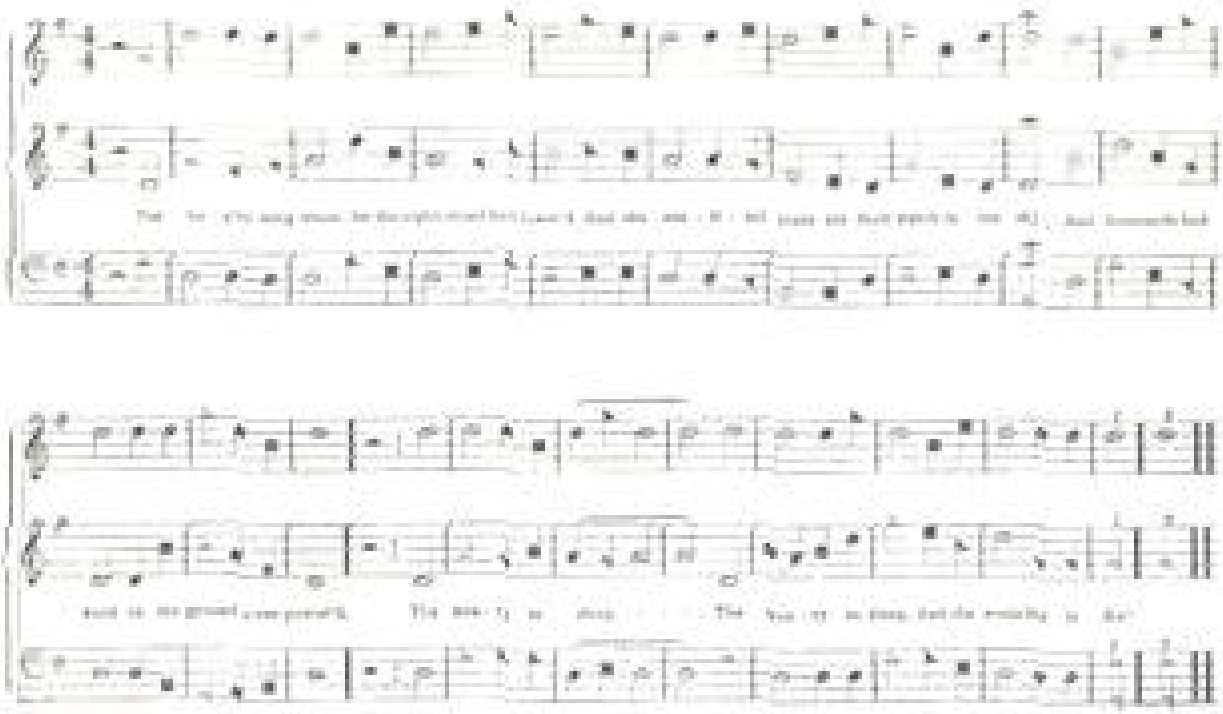


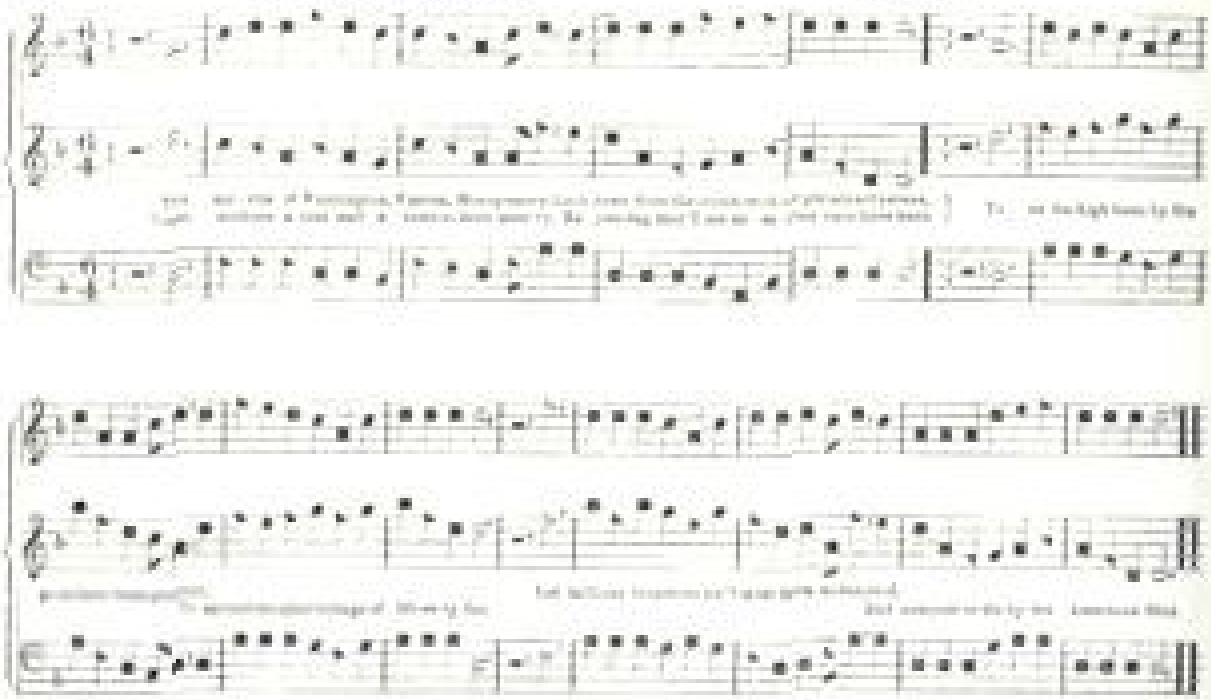
LET US GO

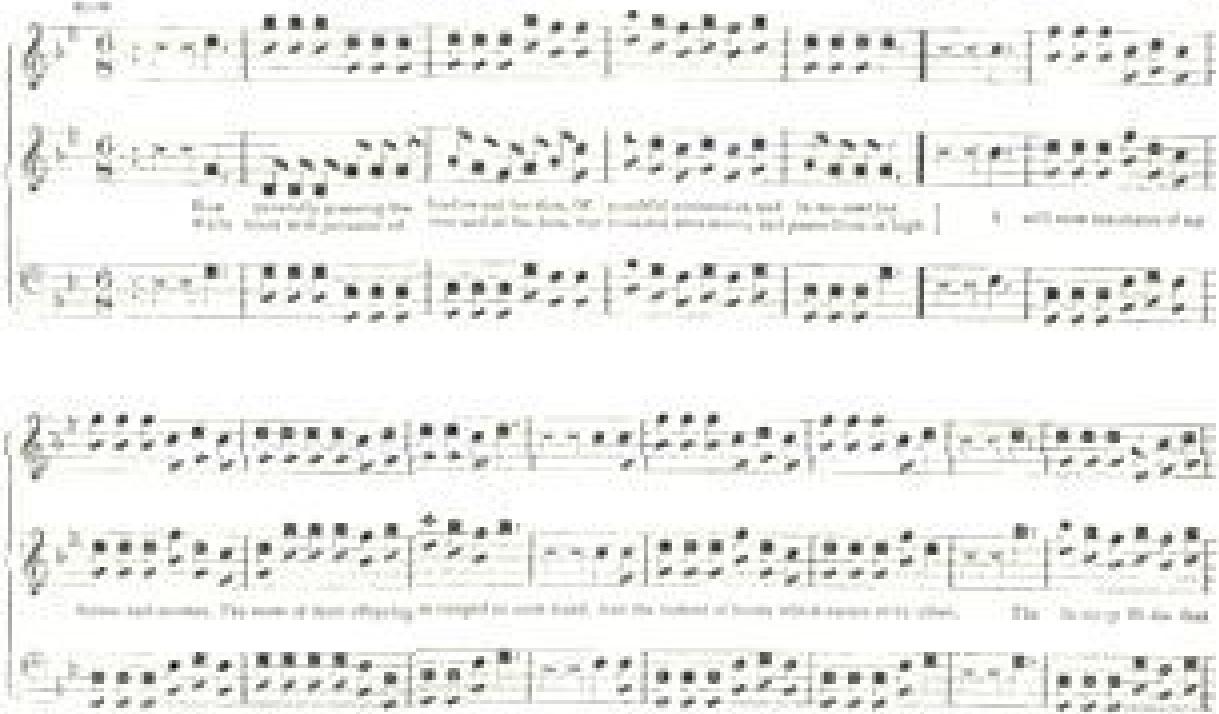
C. A. Dorm



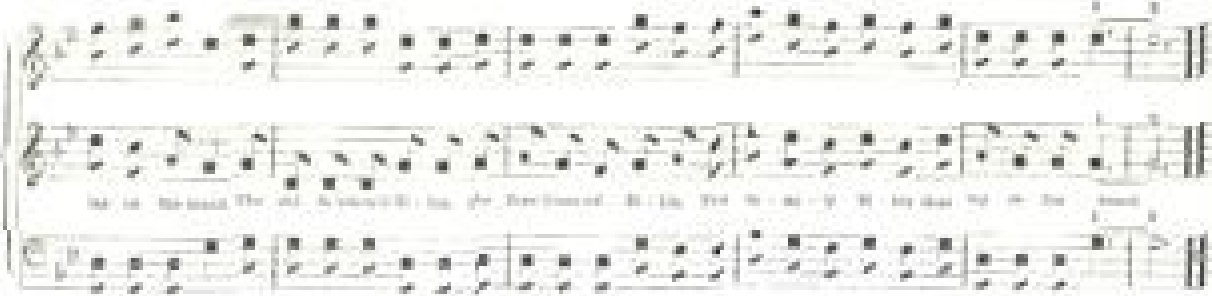




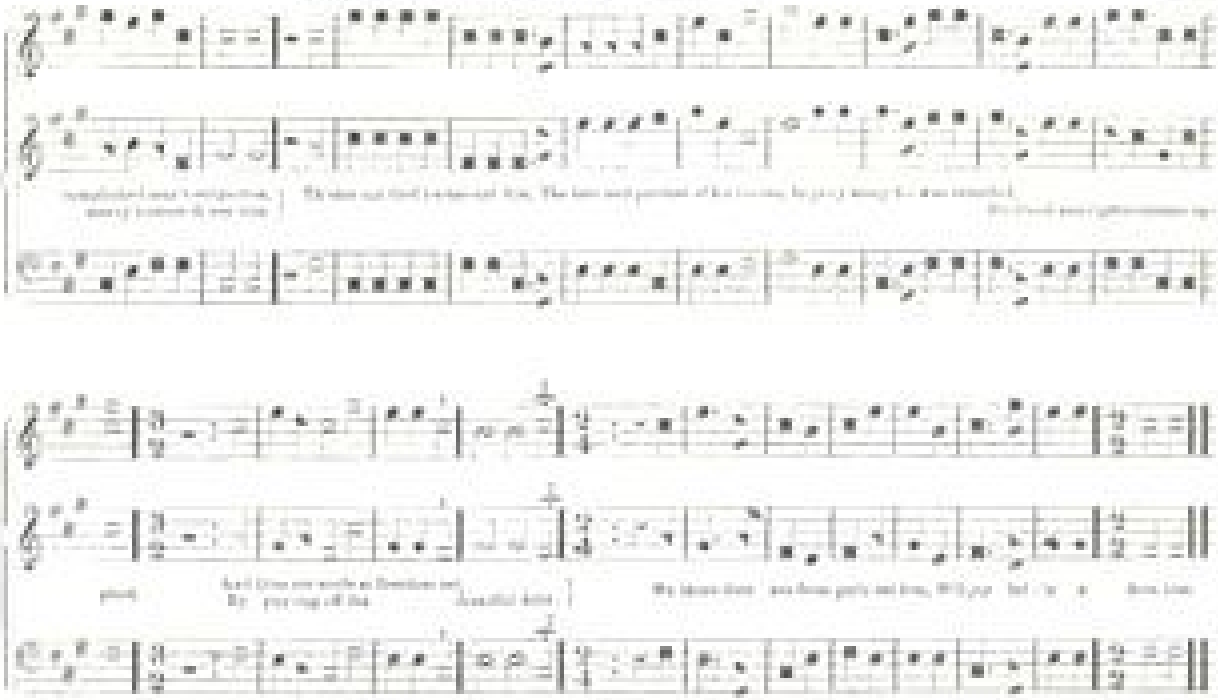




THE BLESSED BIBLE *Concluded.*

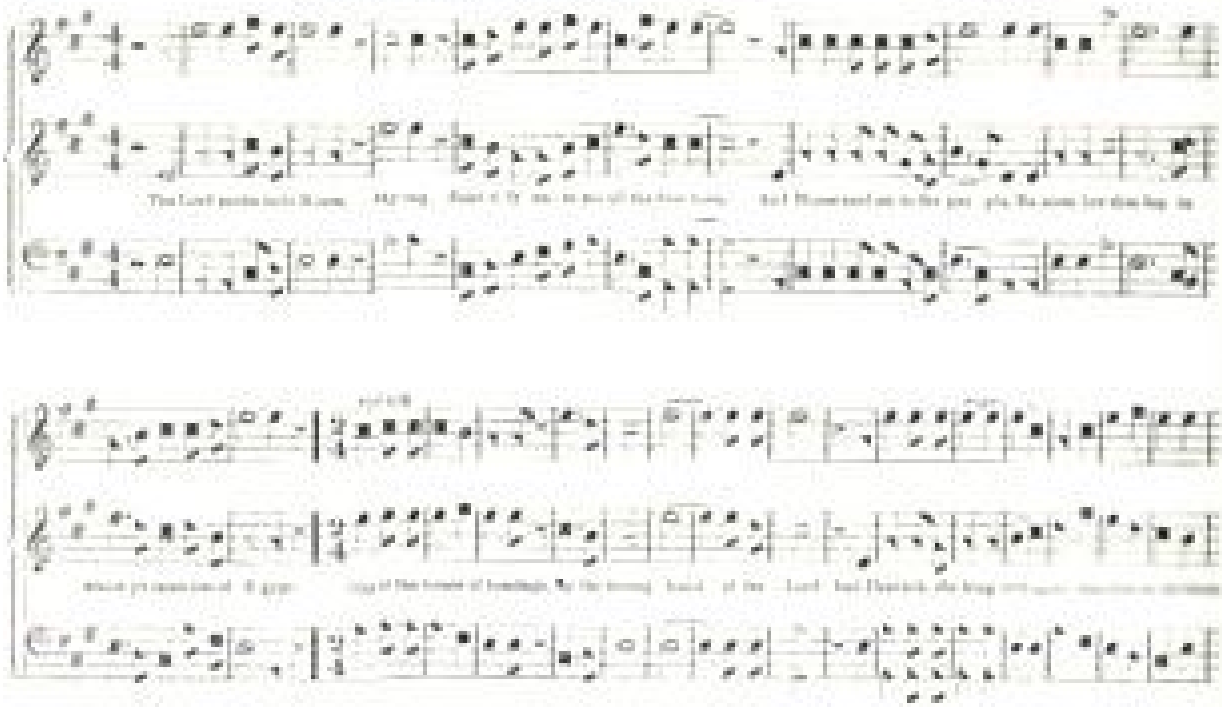


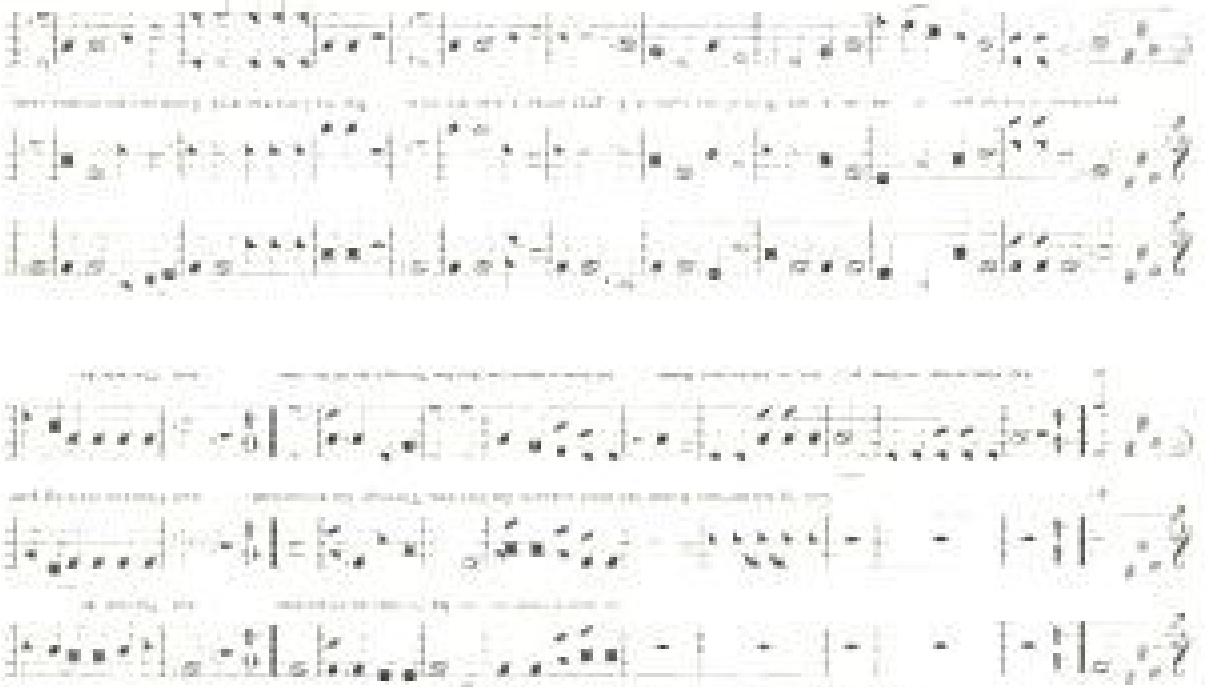
TRANSPORTING NEWS *J. H. Whaley.—Rev. by C. A. Davis.*

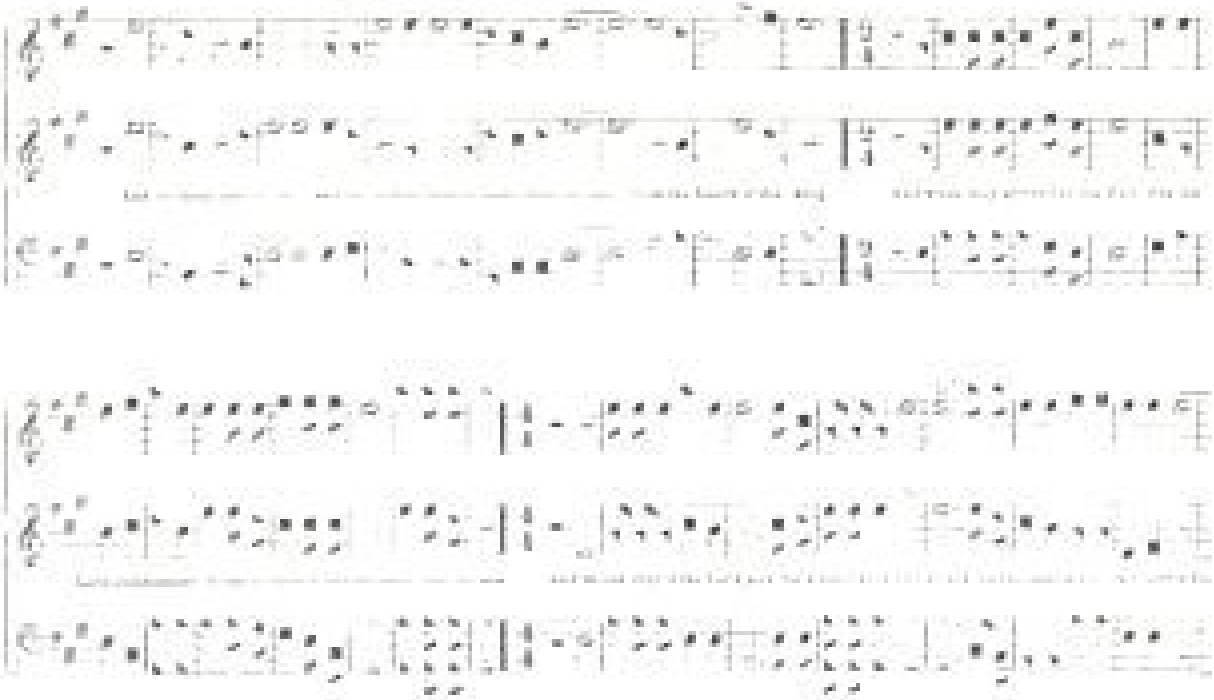


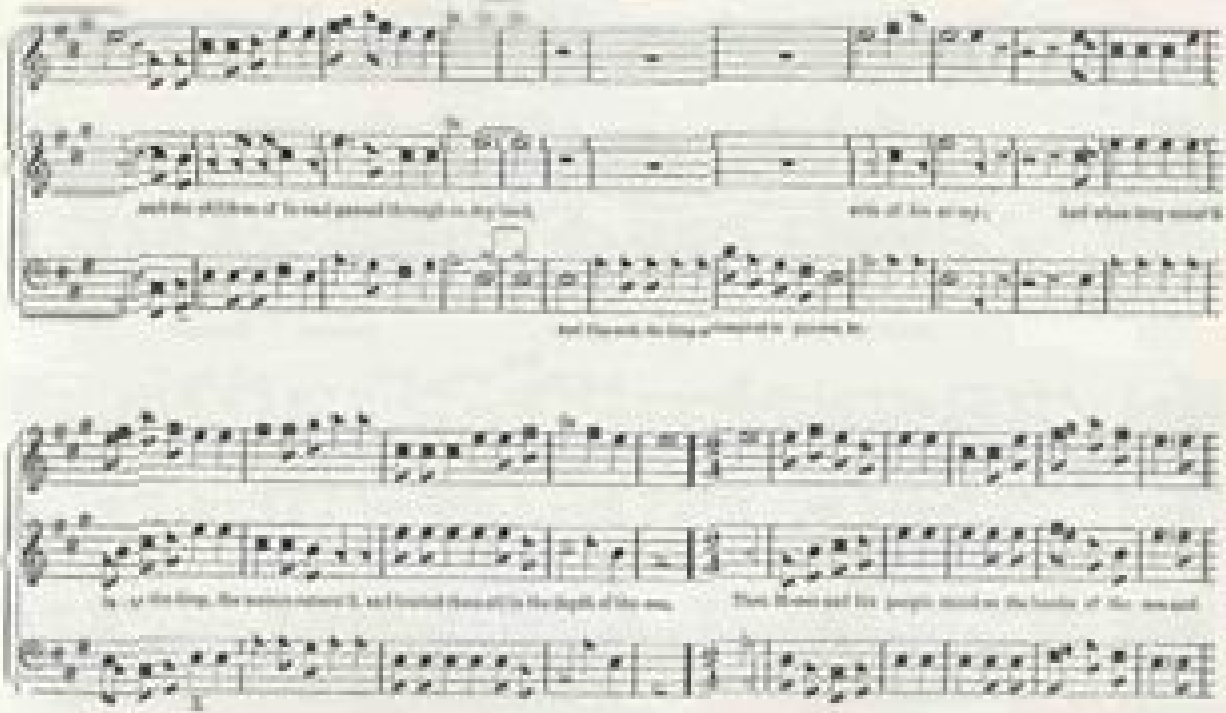
THE RED SEA ANTHEM (Original)

W. F. Wells

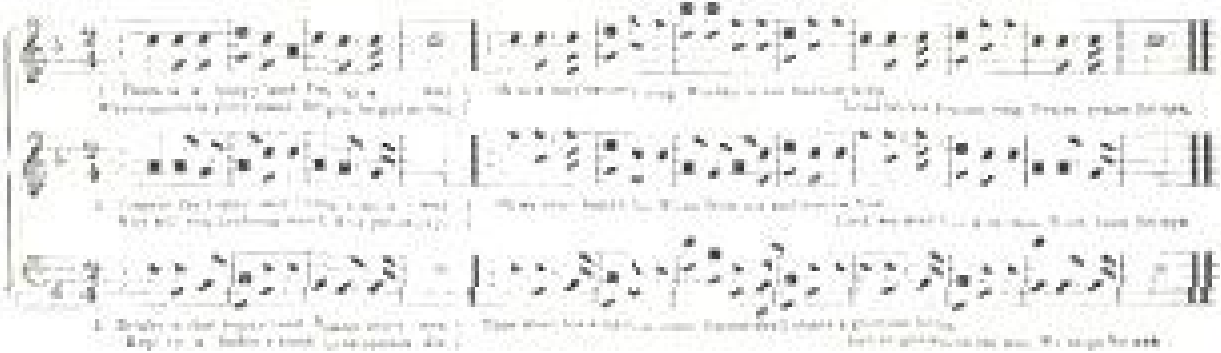

The Lord is my strength and my song, and is become my salvation, I will prepare him an habitation, my father's God, and I will exalt him, Sing ye to the Lord for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea, The Lord is a man of war, the Lord is his name, Pharaoh's chariots and his host hath he cast into the sea, Thy right hand, O Lord, is become glorious in power, thy right hand, O Lord, hath dashed in pieces the enemy, and in the greatness of thine excellency thou hast overthrown them that rose up against thee, Sing ye to the Lord for he hath triumphed gloriously, the horse and his rider hath he thrown into the sea

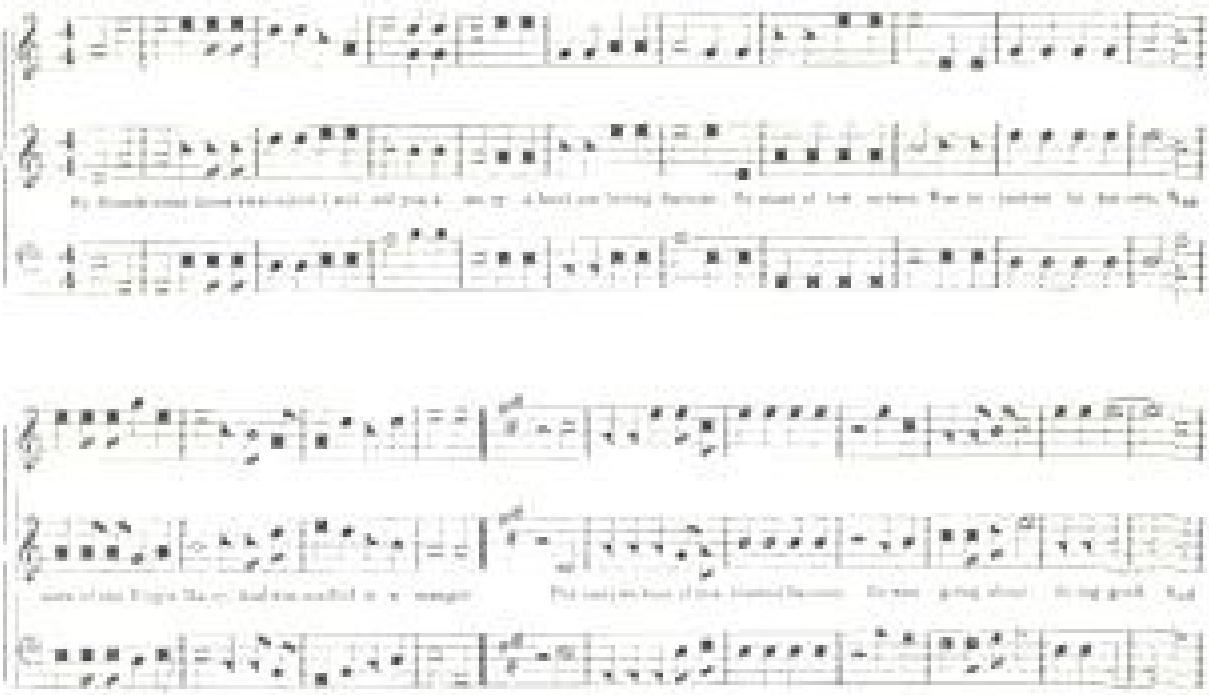


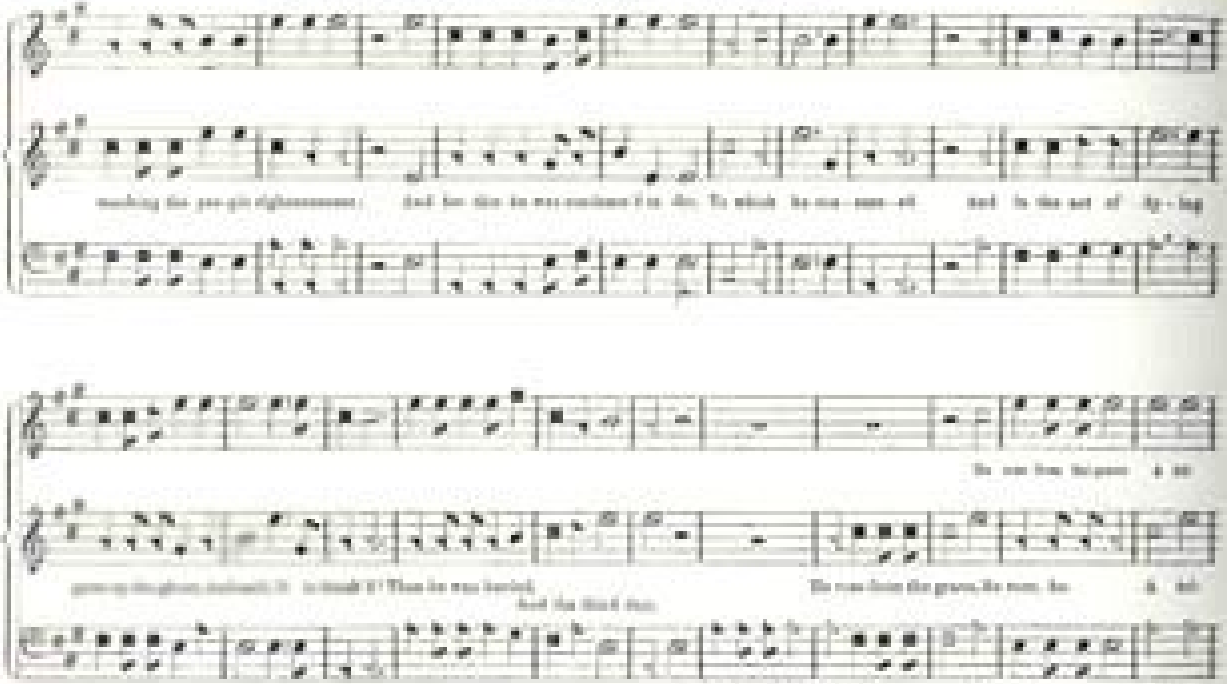


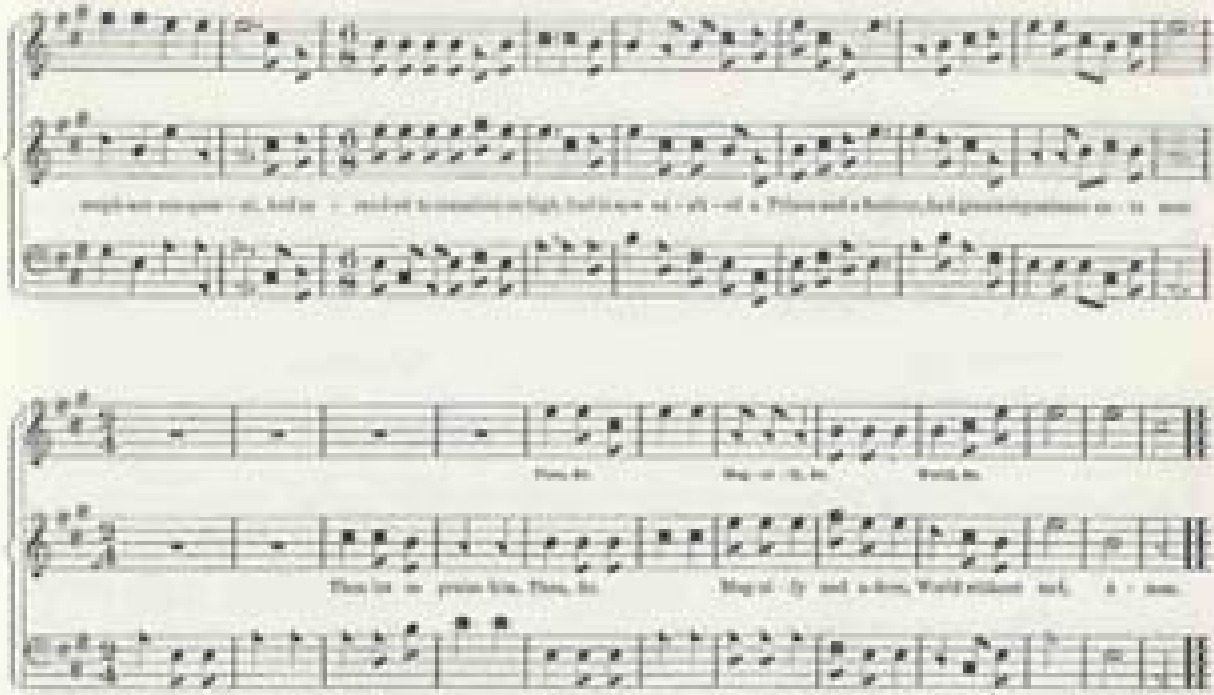

and the children of Israel passed through in my land,
with all his army,
and when they heard it
and Pharaoh the king of
entered in pursuit of
the king, the waters returned,
and buried them all in the depth of the sea.
Then Moses and his people stood on the banks of the sea and

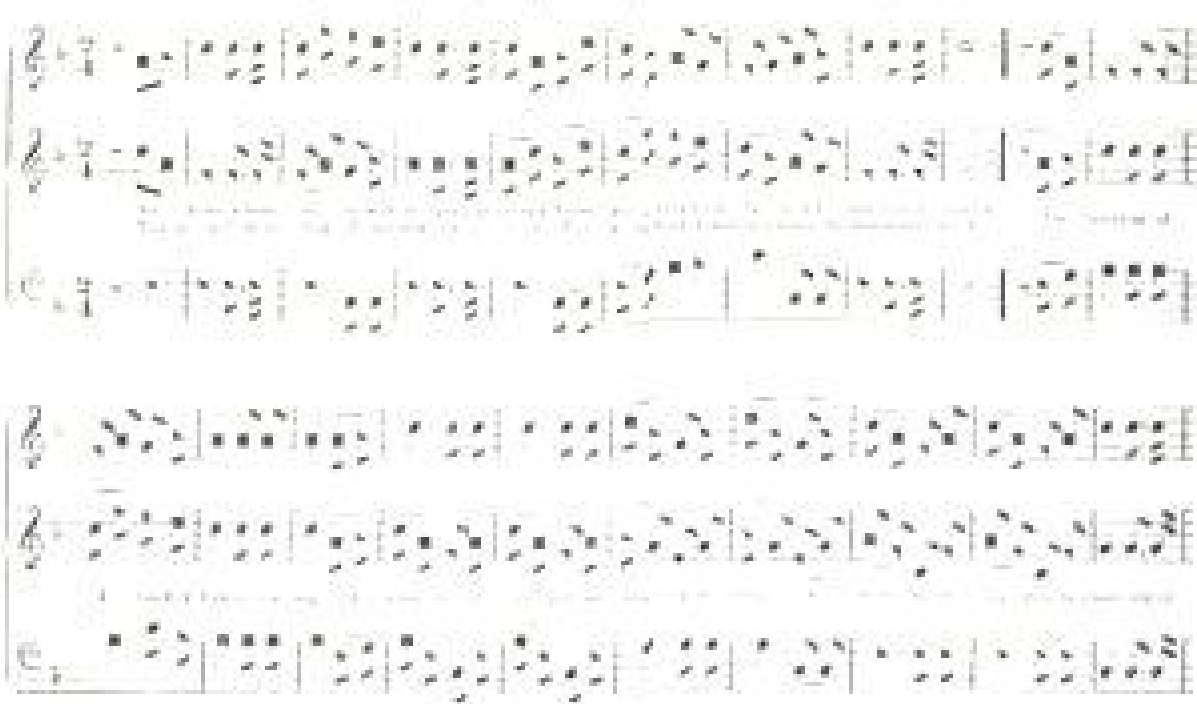
HAPPY LAND

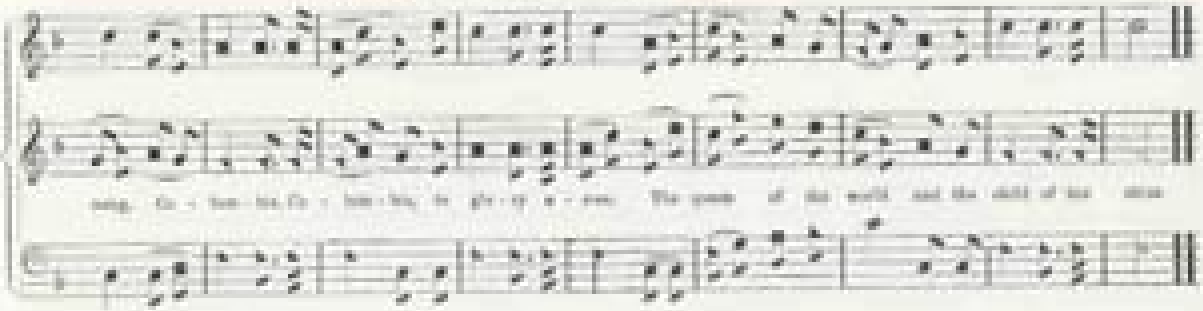




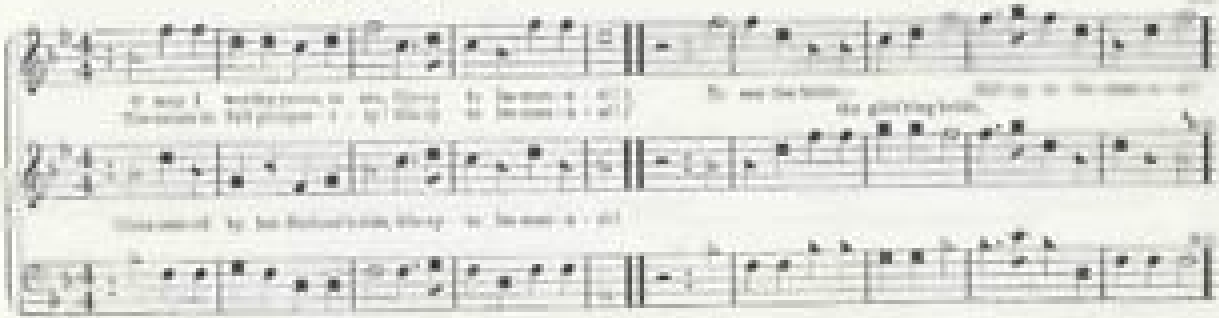

touching the pre-cio righteousness: And for this to was manifested in the: To abolish his sin - ners: and to the act of ly - ing
He rose from the grave &c
grave up the ghosts that arose: & to finish it? Then he was buried,
He rose from the grave, He rose, he
And the third day
He rose from the grave, He rose, he
He rose, He,

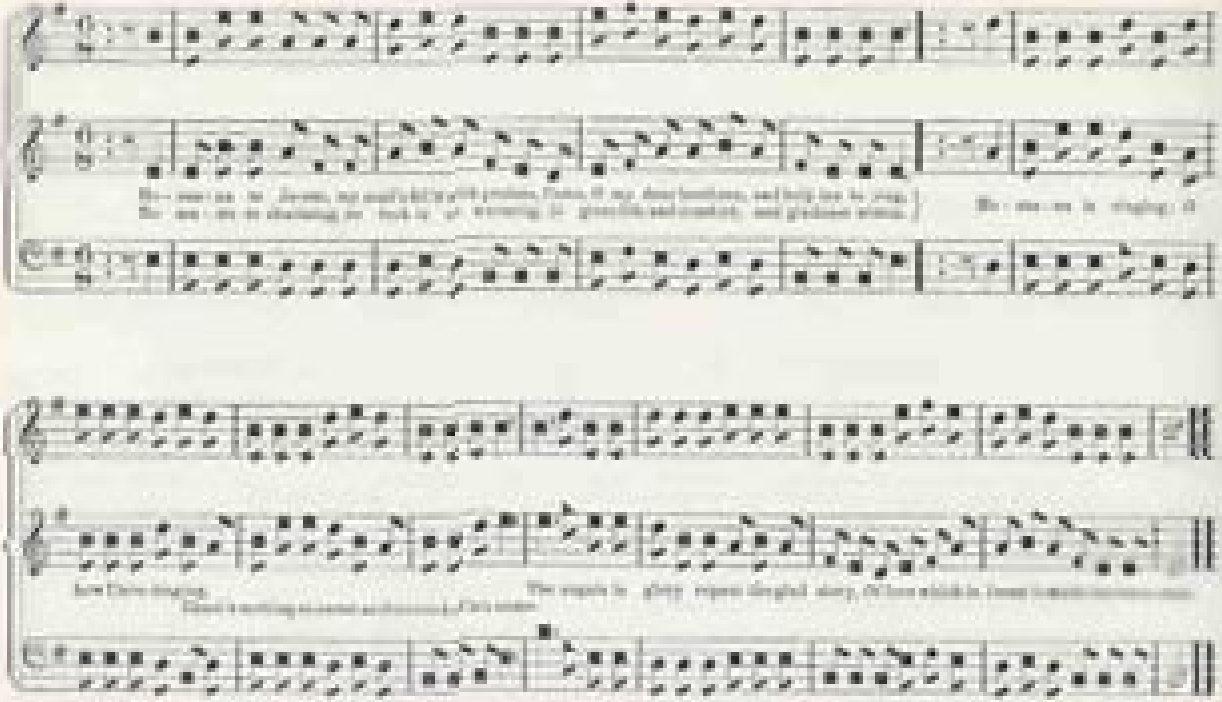


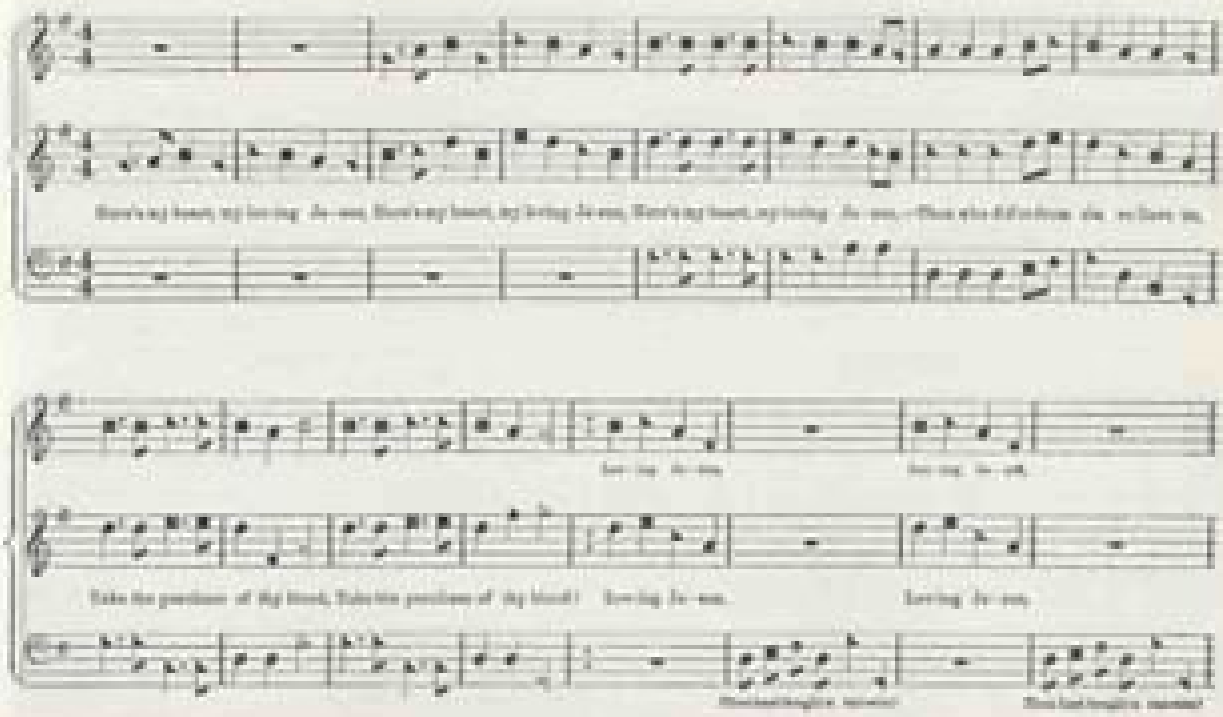


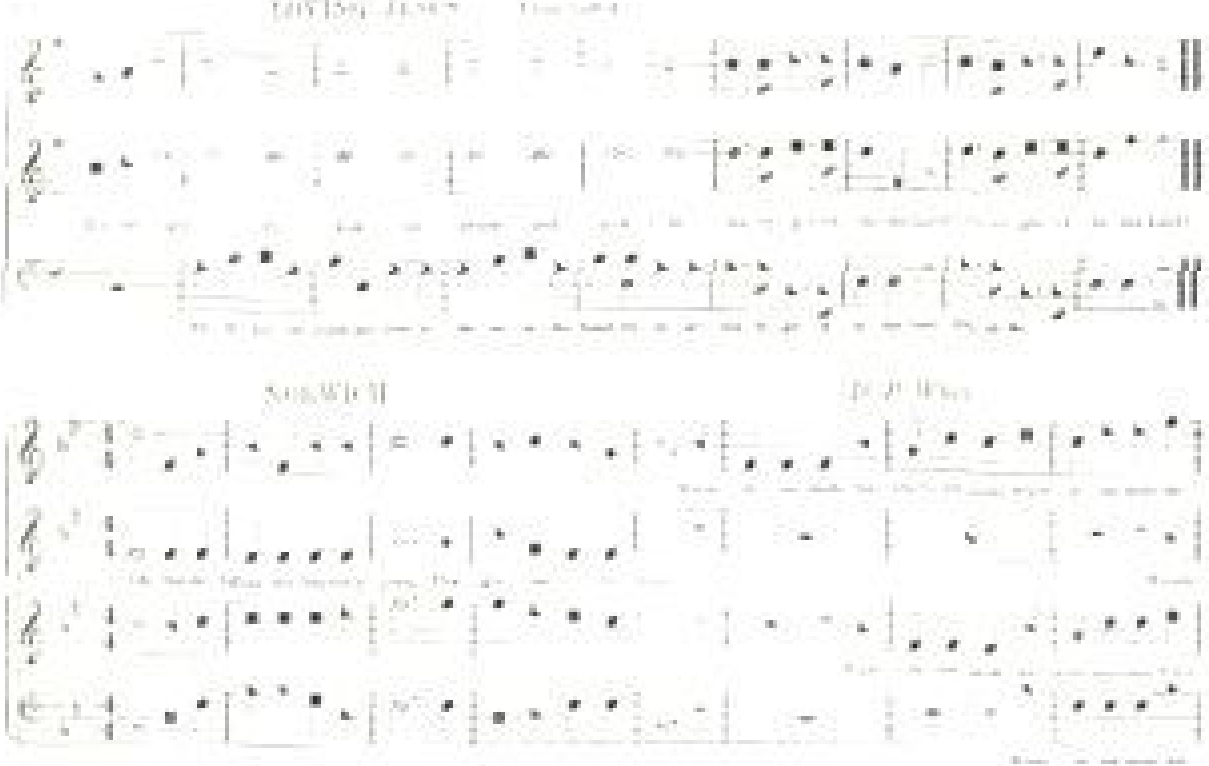


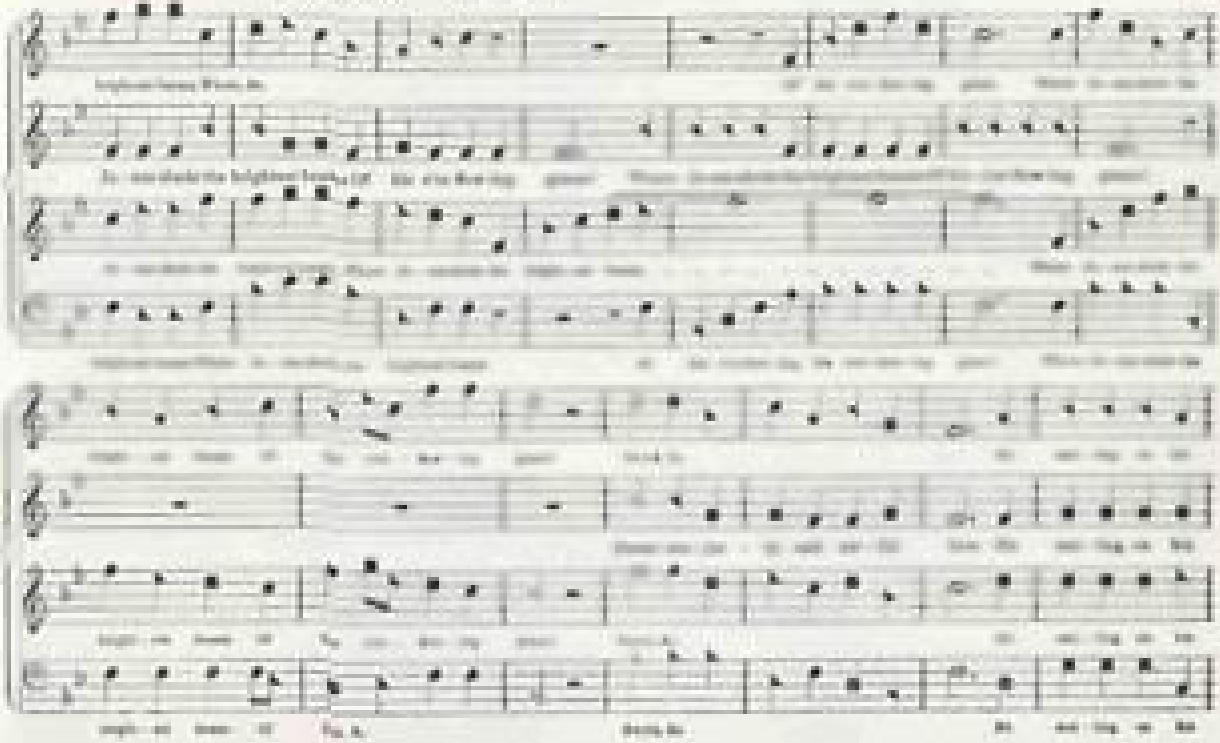
PROSPERITY. 8a. *L. F. Brouillon.*



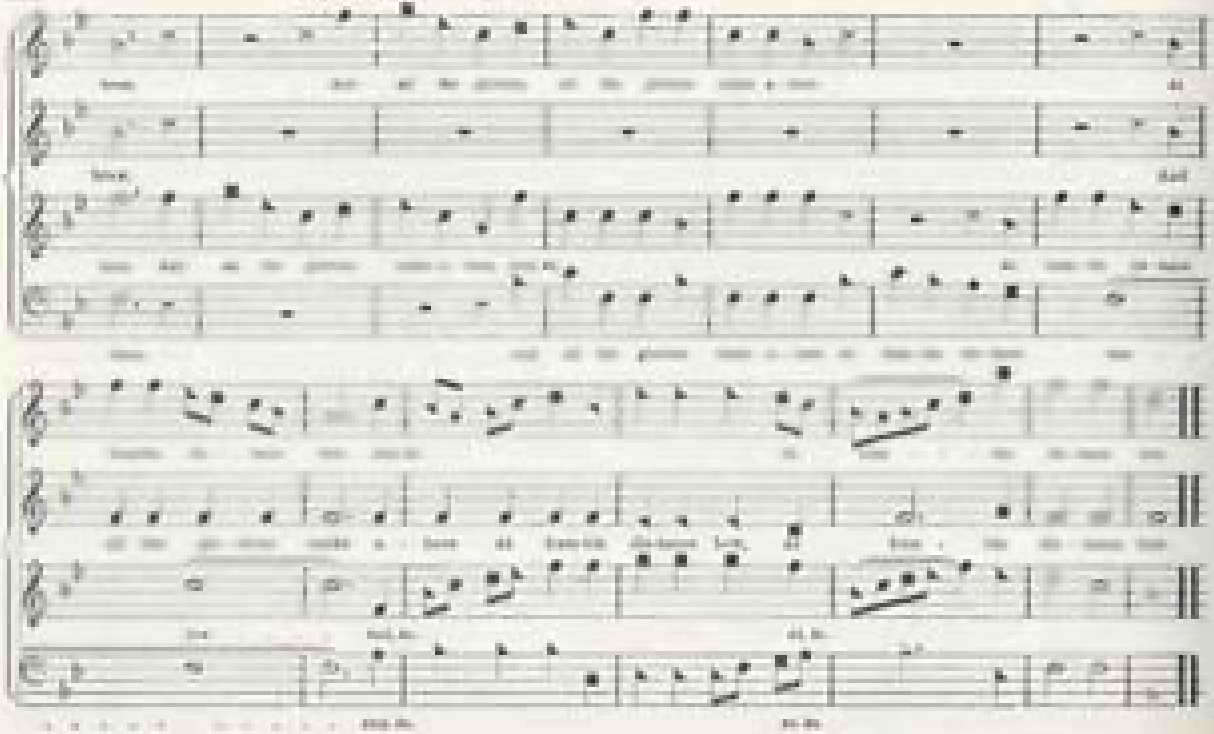


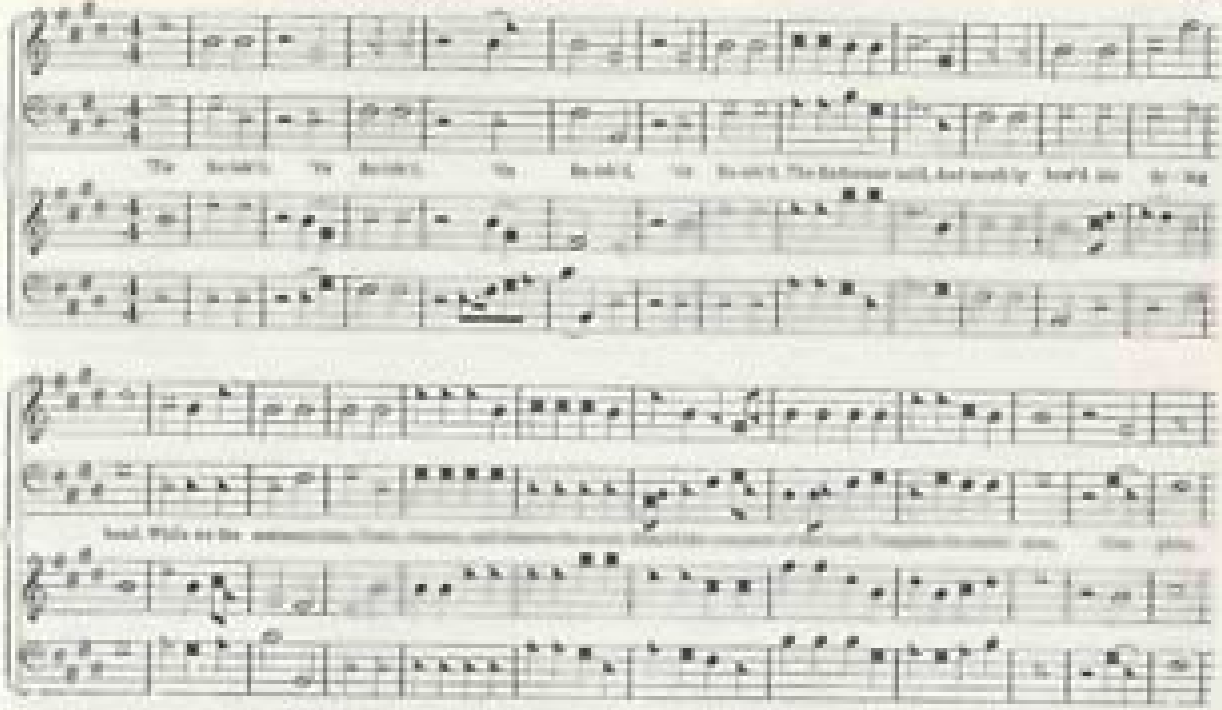

Bless'd my heart, my lov-ing Je-sus, Bless'd my heart, my lov-ing Je-sus, Bless'd my heart, my lov-ing Je-sus, Bless who did re-deem me, re-deem me,
lov-ing Je-sus, lov-ing Je-sus,
Take the guardians of thy blood, Take the purchase of thy blood! lov-ing Je-sus, lov-ing Je-sus,

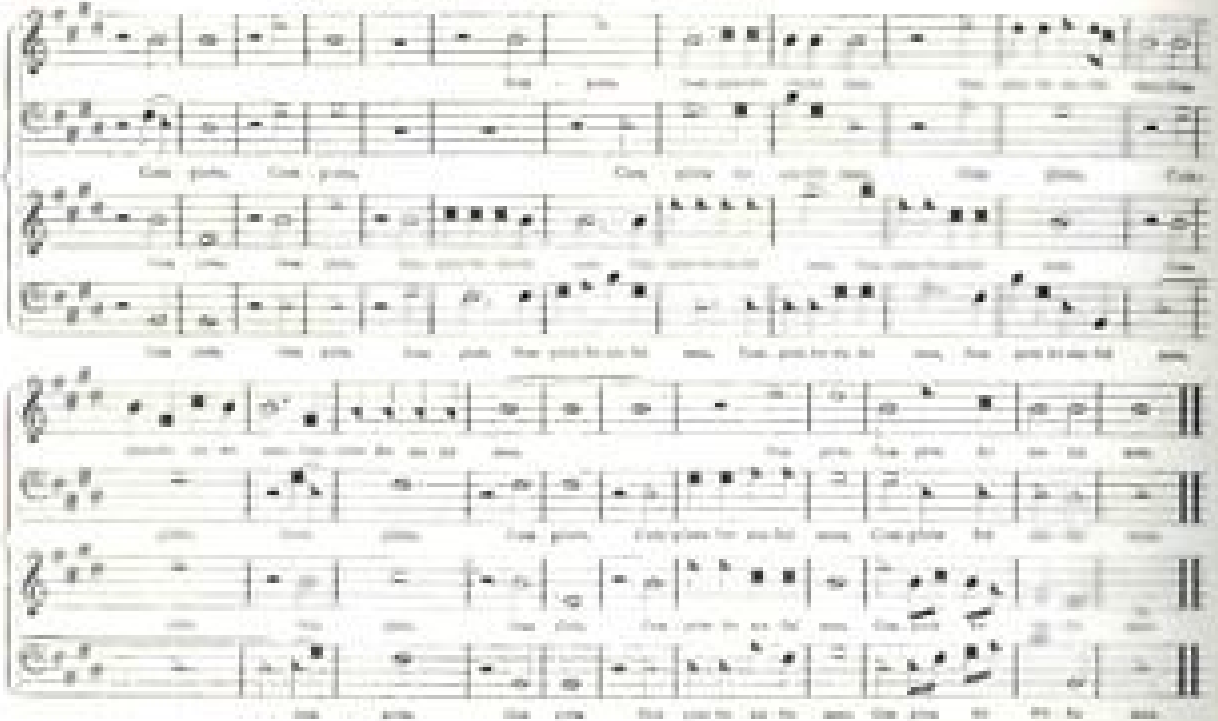




NORWICH. Concluded







NEW APPENDIX.

The Committee appointed by the Musical Convention to enlarge "The Sacred Harp," met according to appointment, and have adopted about one hundred pieces, being new compositions never before published, for a second Appendix to "The Sacred Harp."

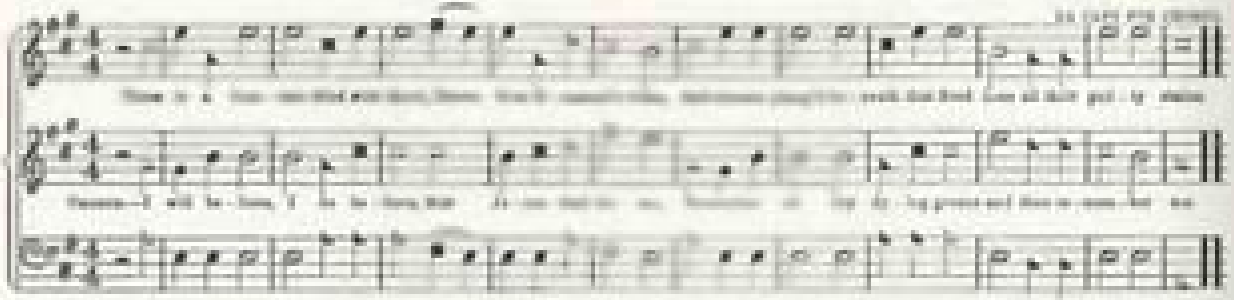
All of which is respectfully submitted,

B. F. White,
E. T. Pound,
J. P. Ross,
R. F. Ball,
A. Gulliver,
T. Waller,
J. T. Edmunds,
A. S. Webster,
Committee.

January 14, 1859.

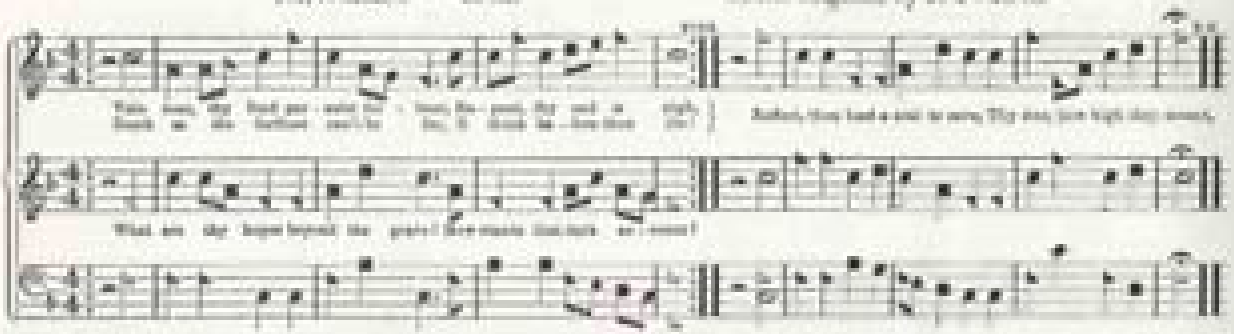
REMEMBER ME. C. M.

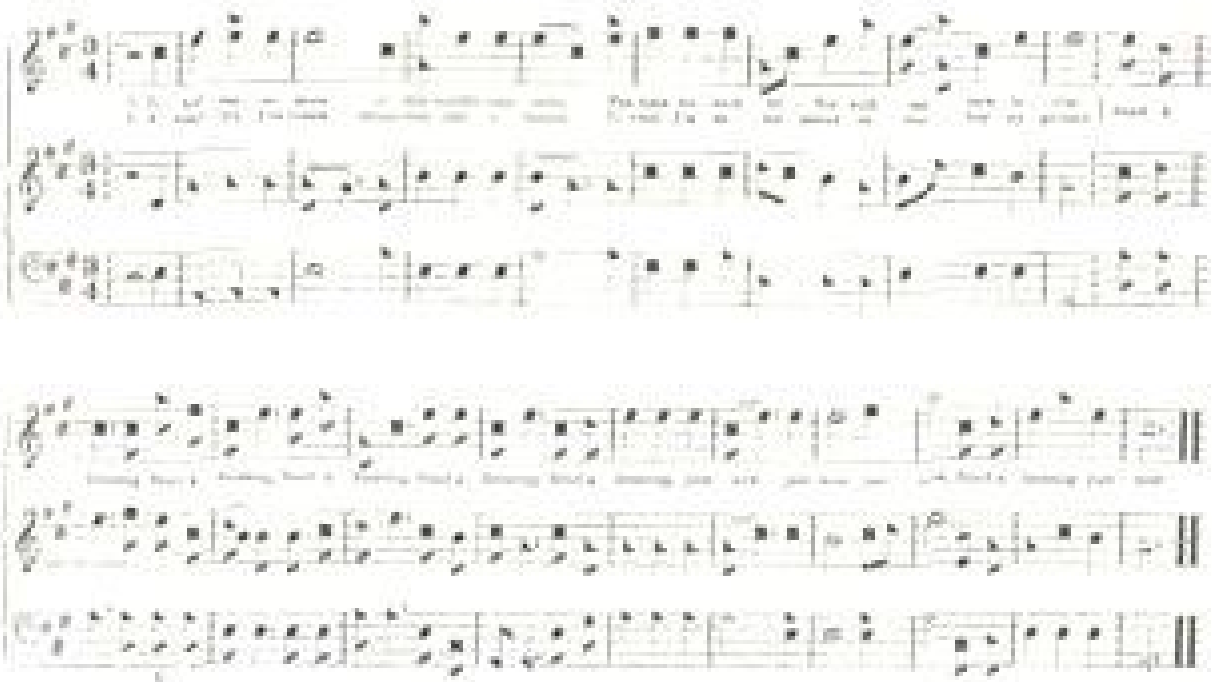
E. F. White, & L. L. Loadholtz.



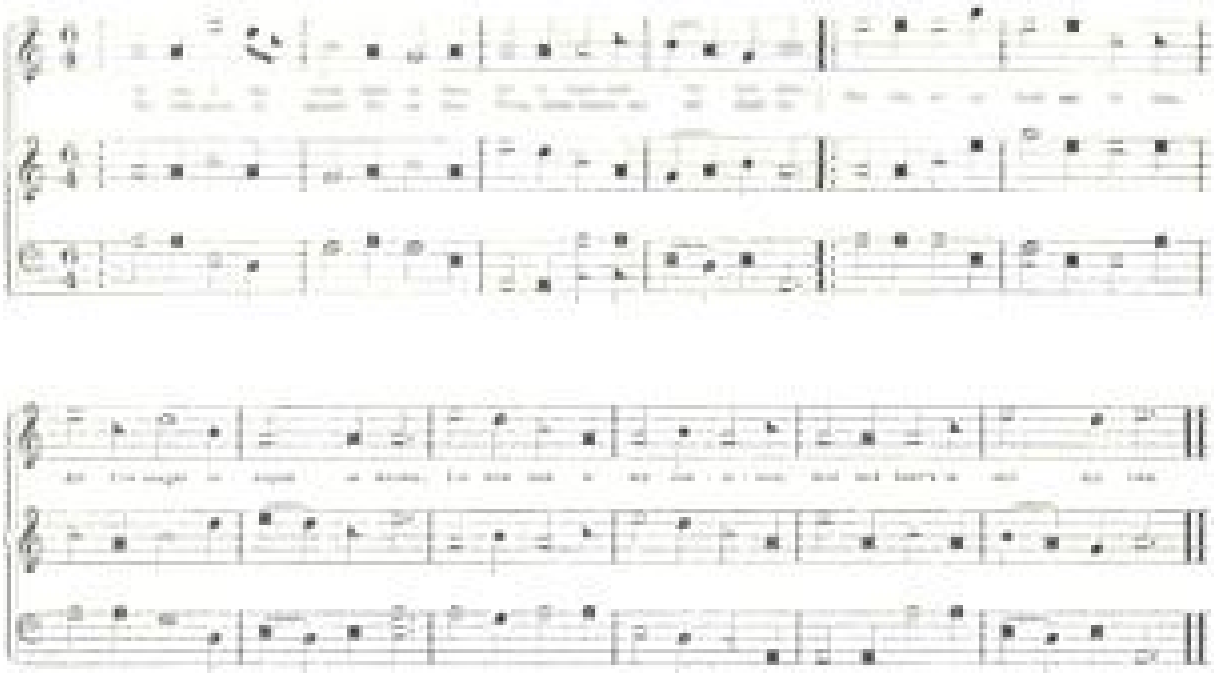
NEWMAN. C. M.

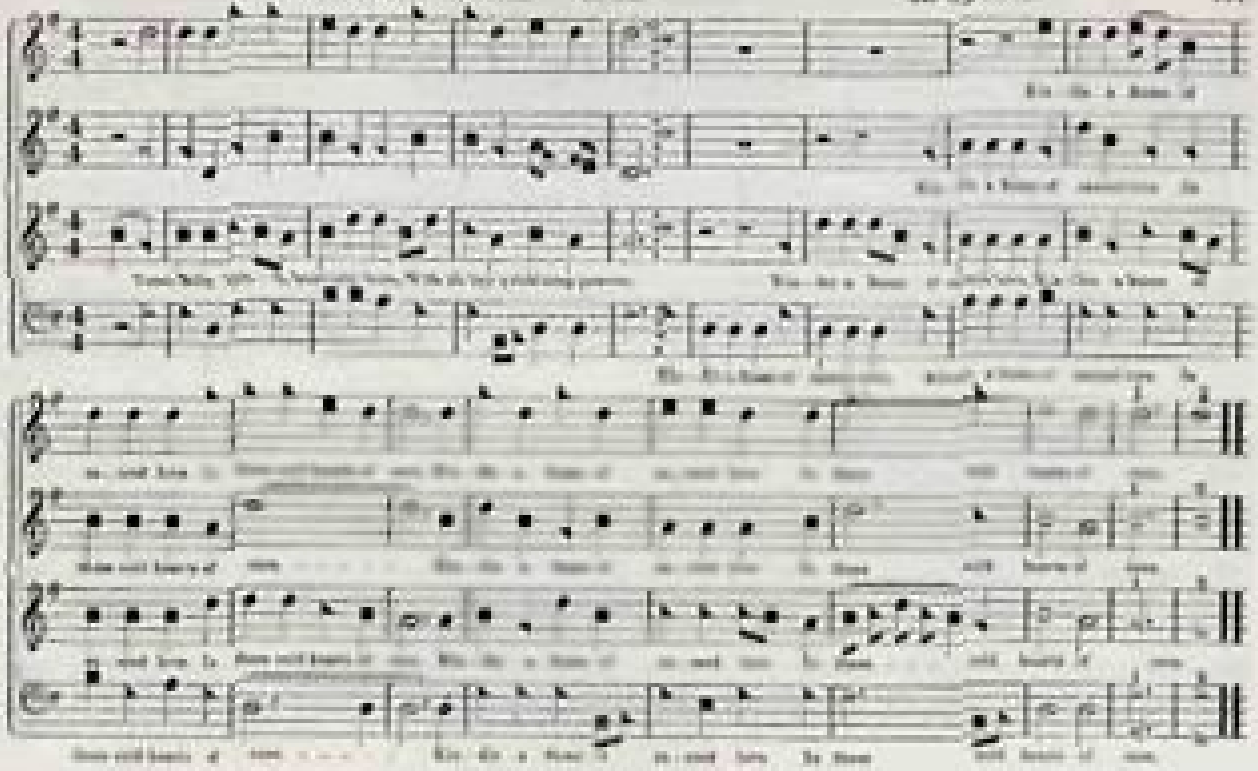
Music original, by *J. P. Ross.*

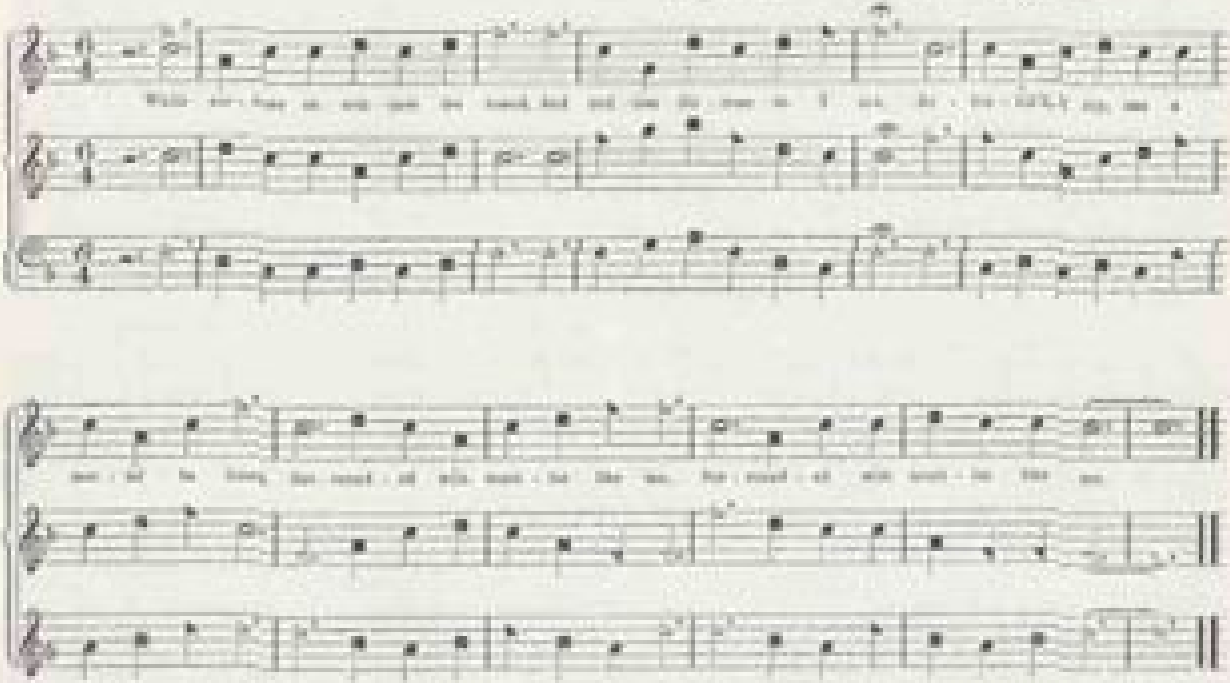


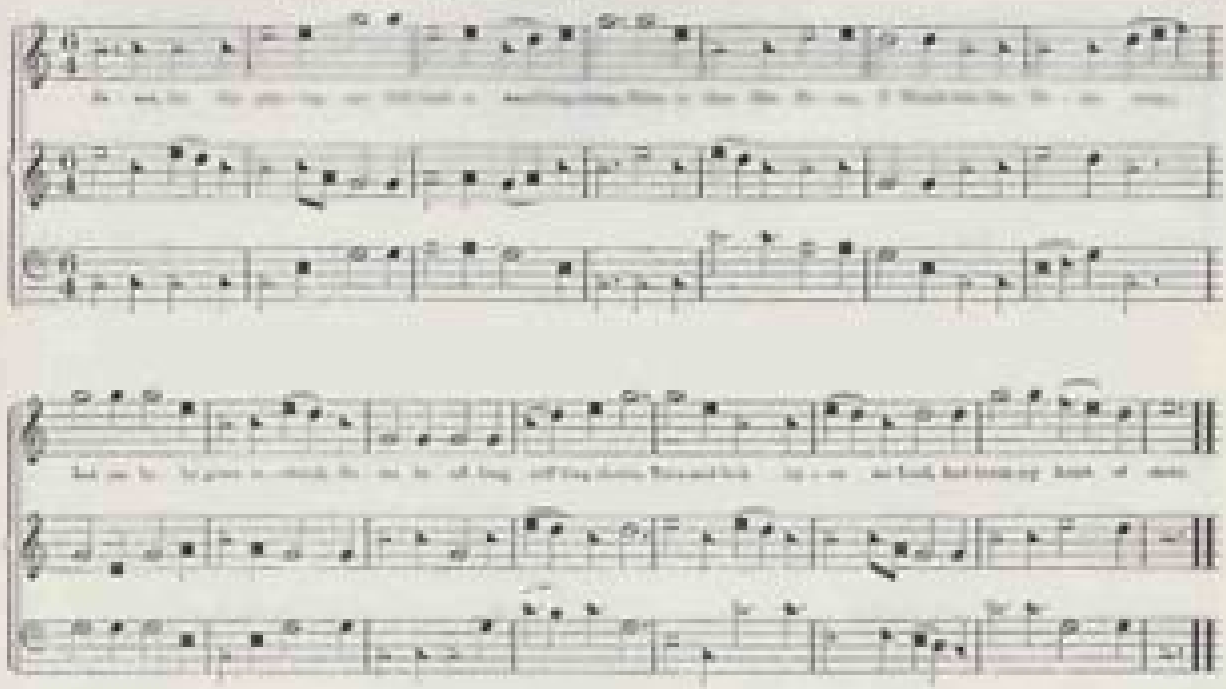


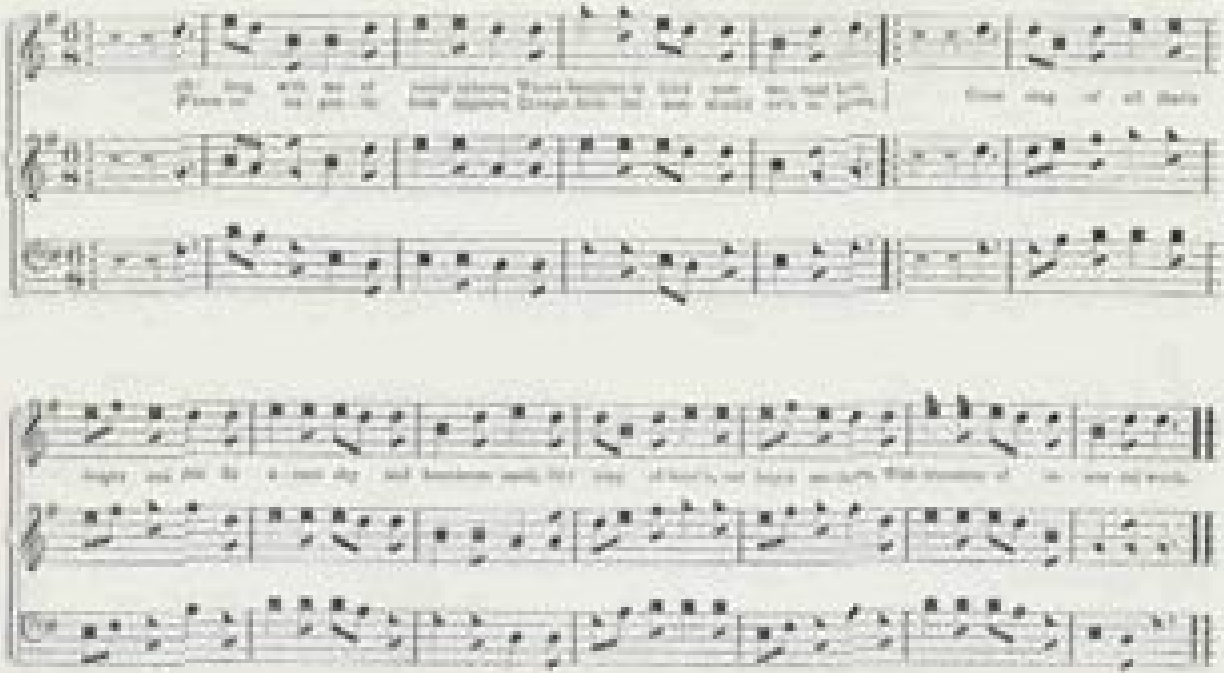
MONROE 8, 7 (Original) W. S. Turner

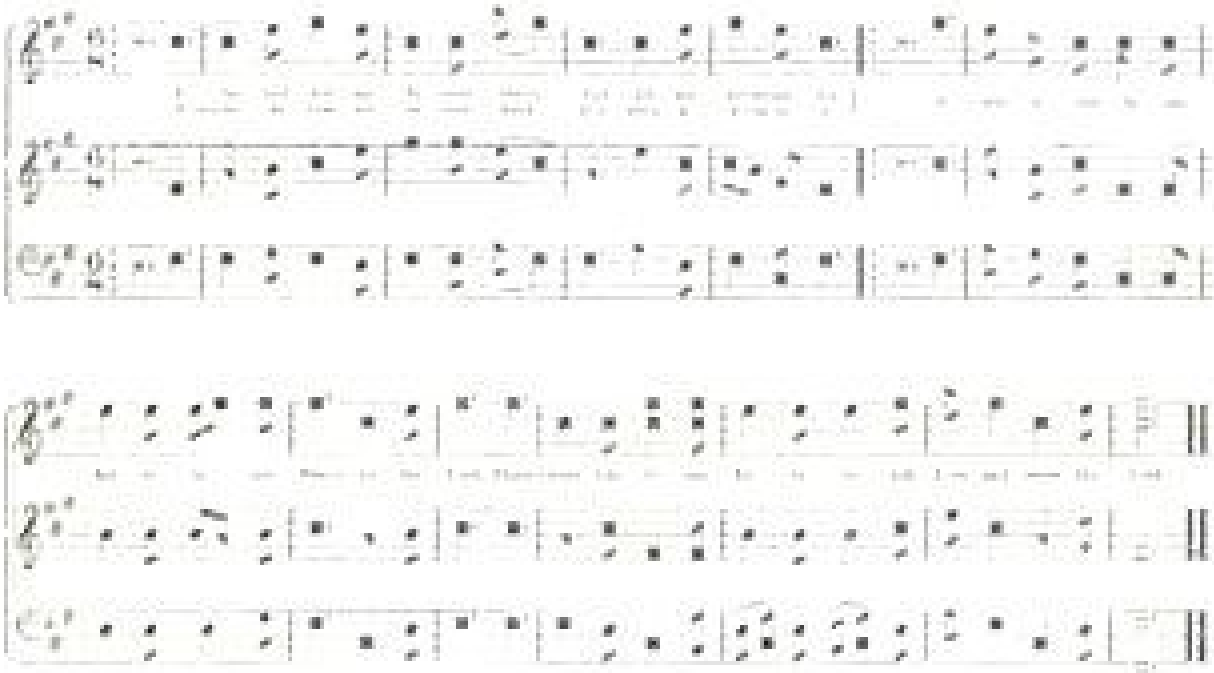


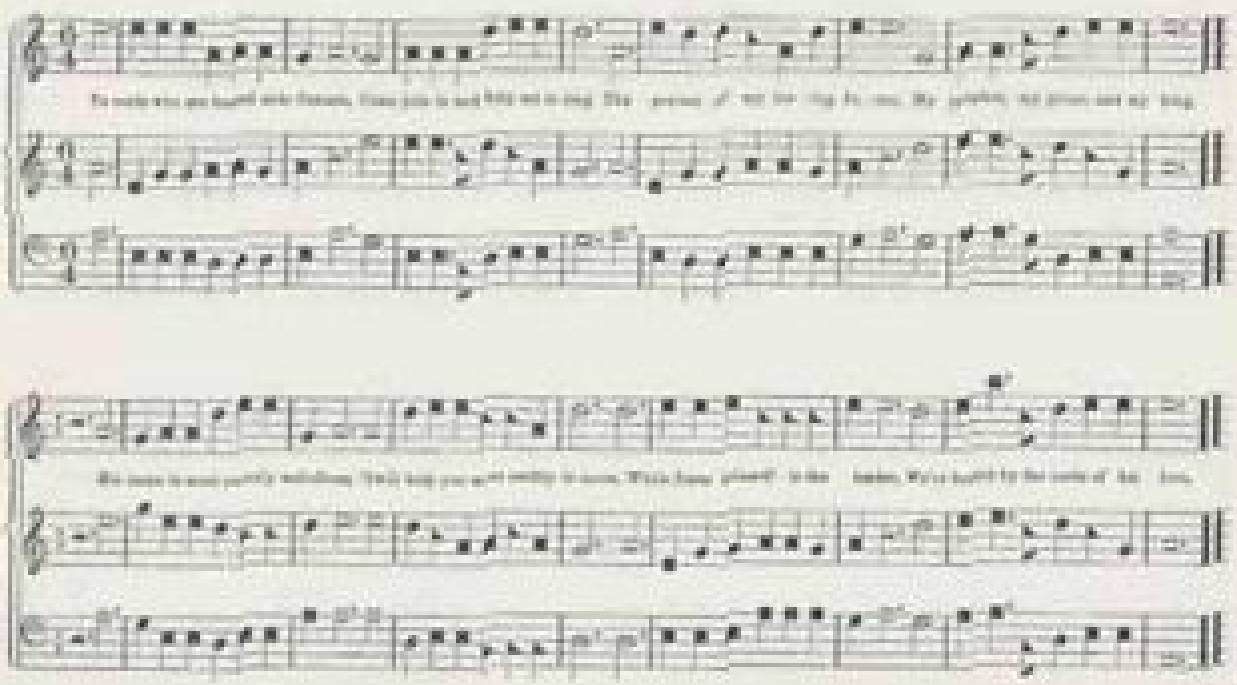








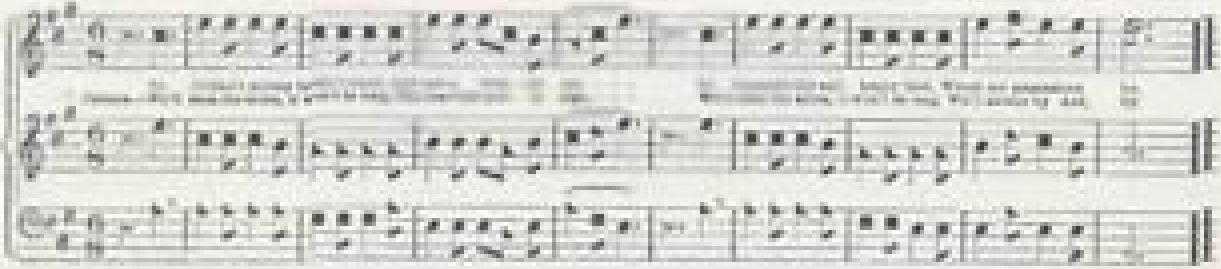




PARTING FRIENDS. C. M. Arranged by J. C. Graham.

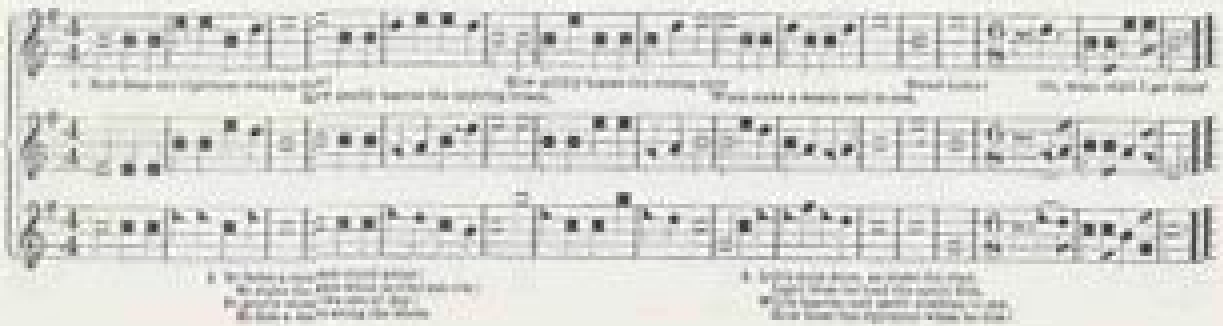
THE HEAVENLY PORT. C. M.

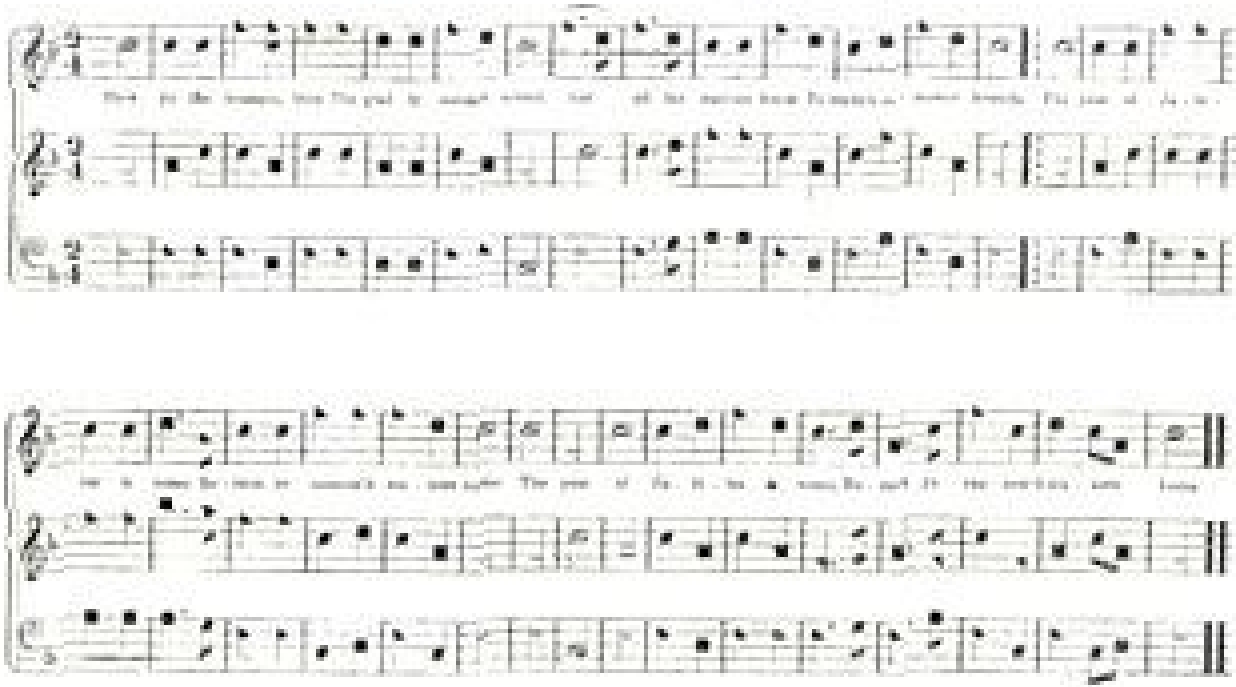
By *Eld. Edmund Dumas.* Aug. 8, 1859.



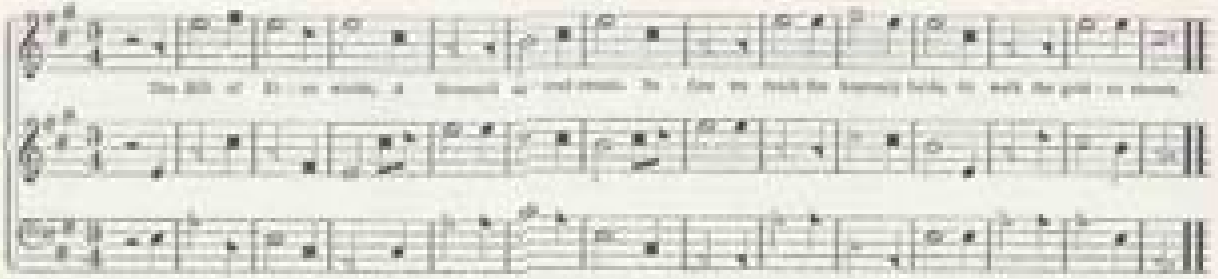
VALLEY GROVE. L. M.

By *R. F. Ball.*

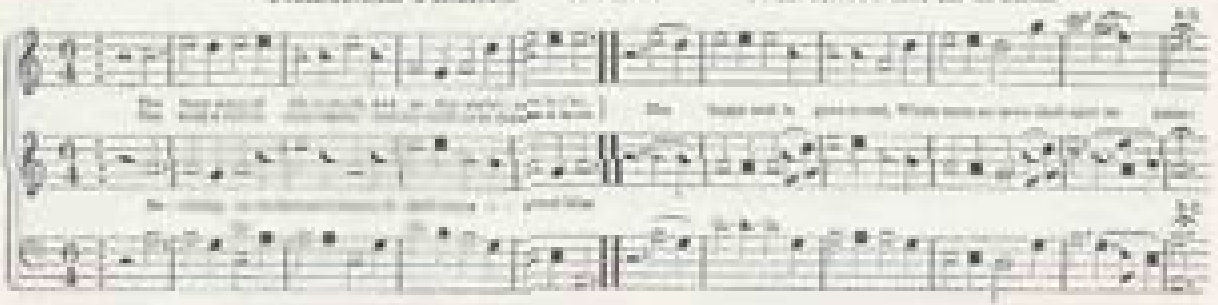


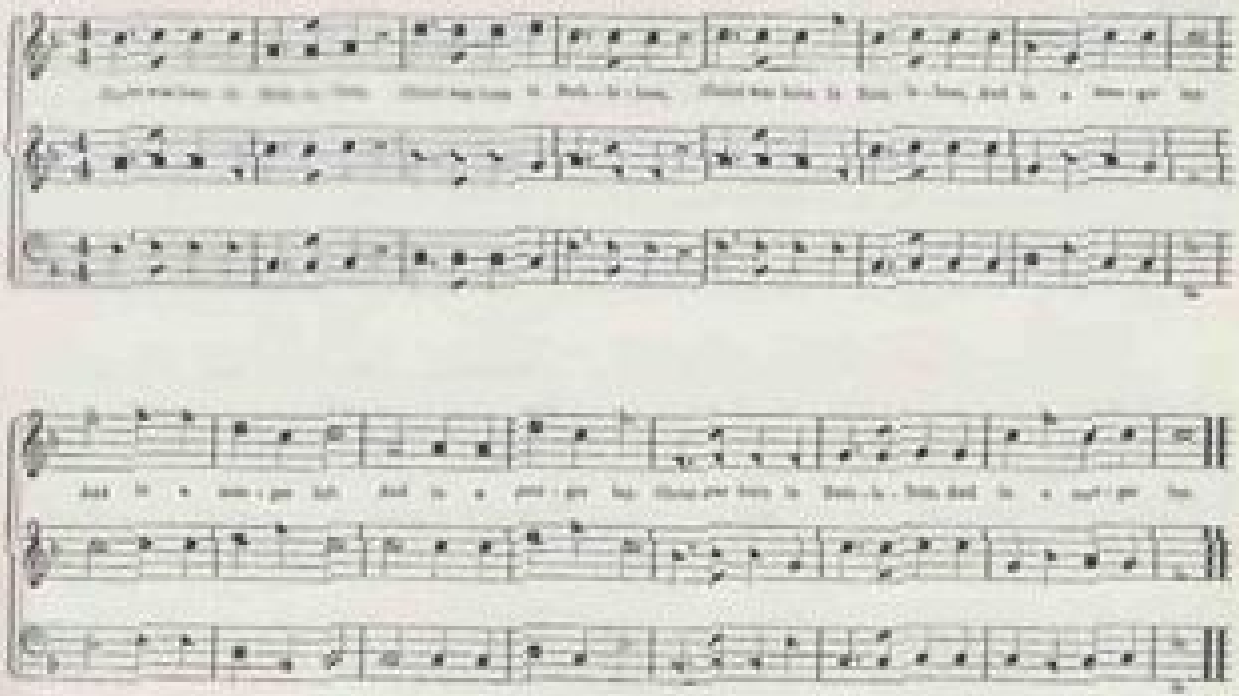


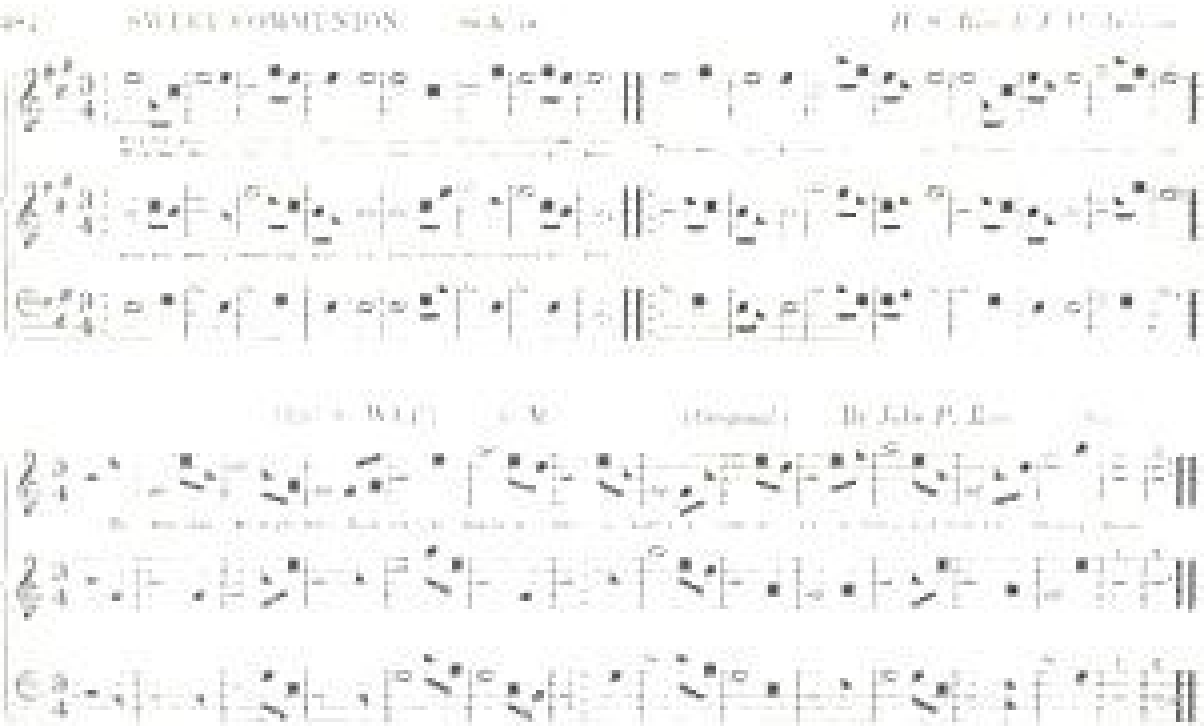
THE HILL OF ZION. S. M. (Original.) *B. F. White*

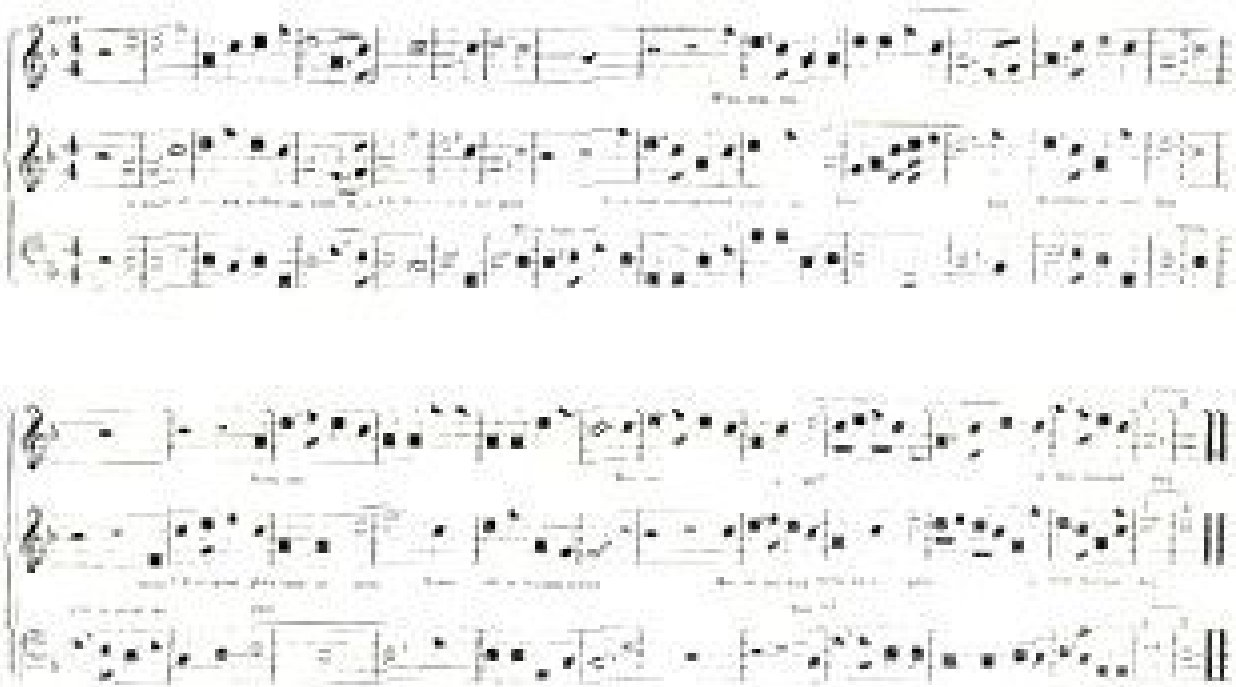


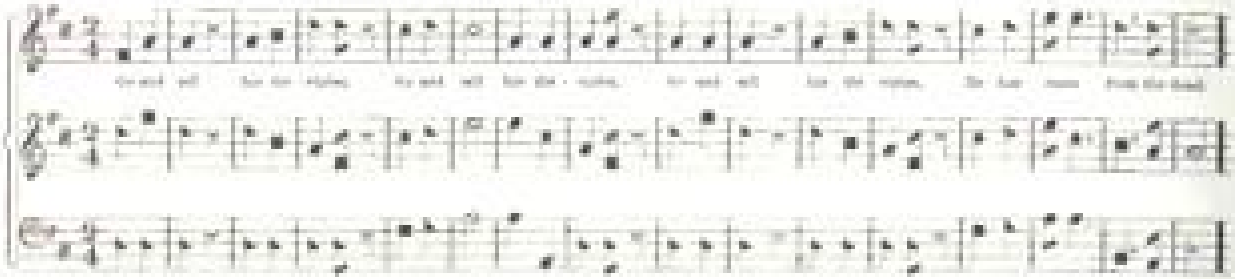
PARADISE PLAINS. L. M. D. *J. L. Hinton* and *H. S. Ross.*

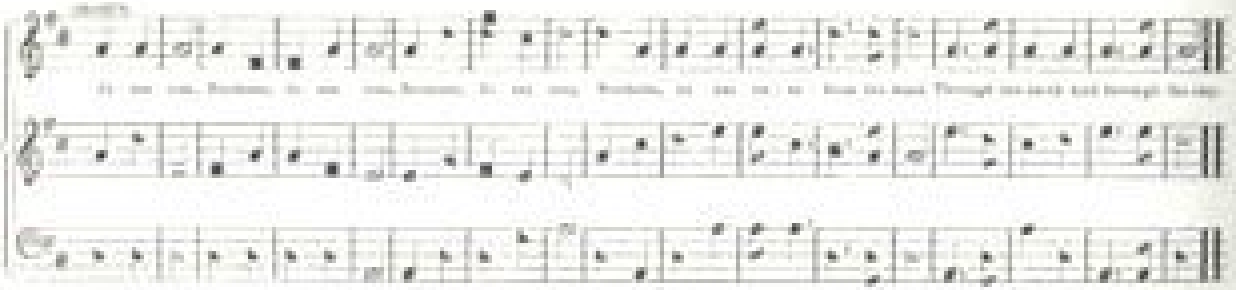




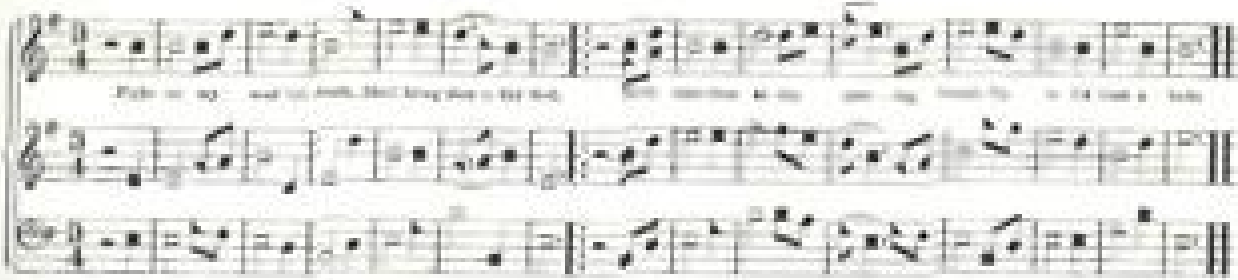




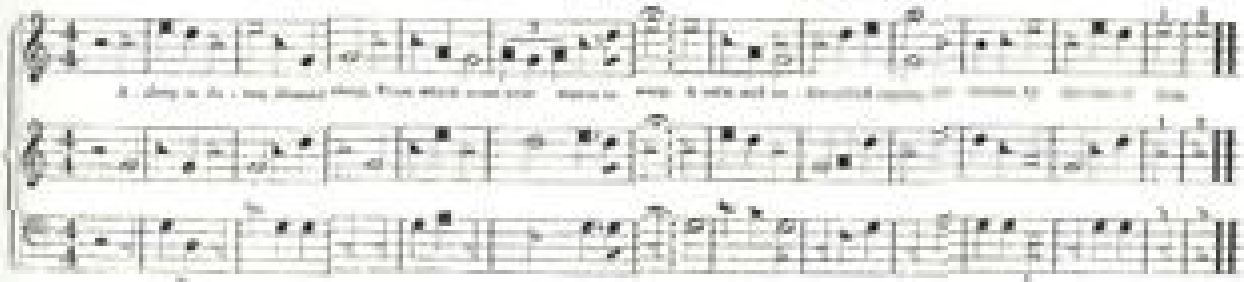




FIGHT ON. 8. M. (Original.) J. P. Rees.

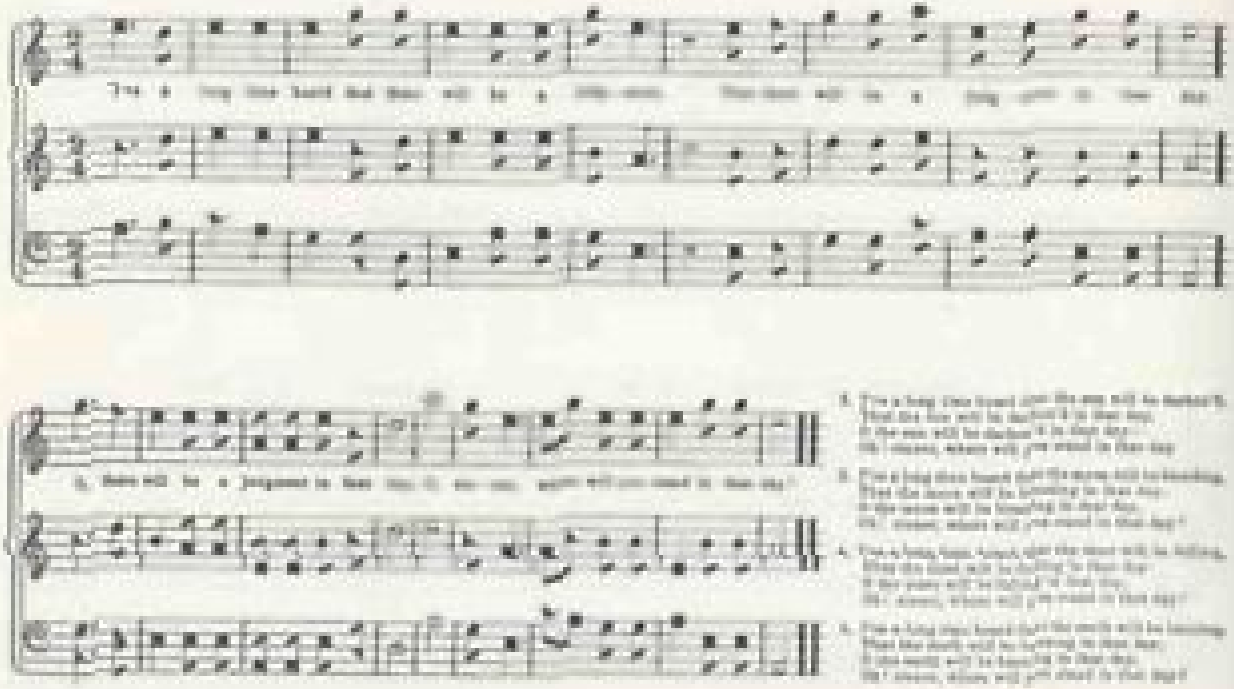


ASLEEP IN JESUS. L. M. (Original.) J. P. Rees.



THE GREAT DAY. (As sung by Judge Fullerton of Ala.)

John P. Ross.

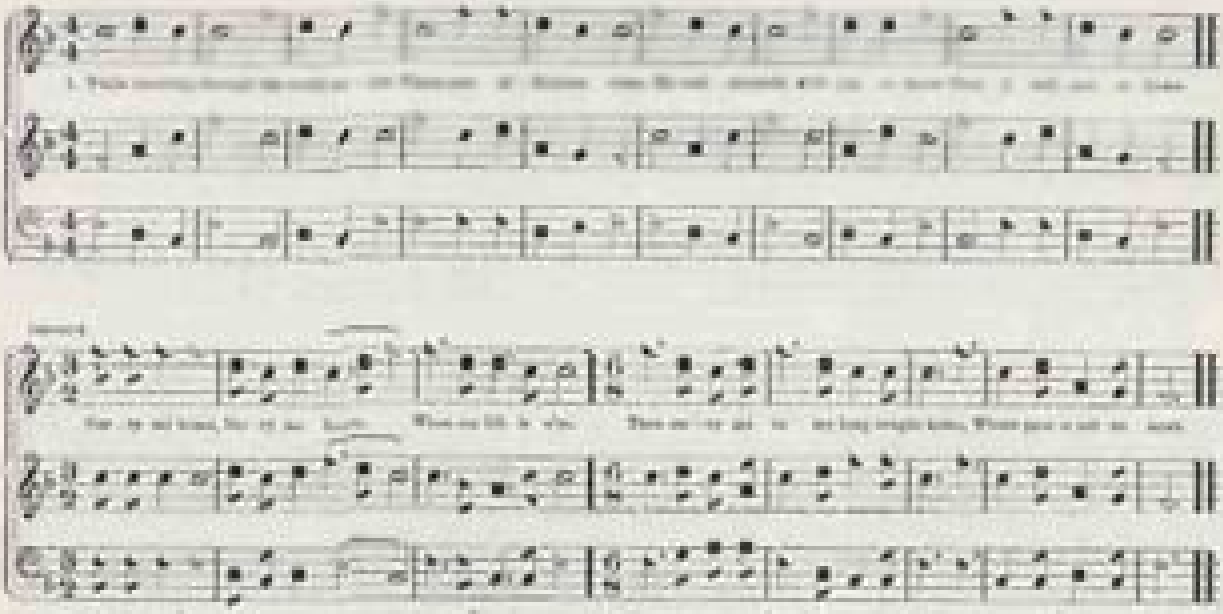


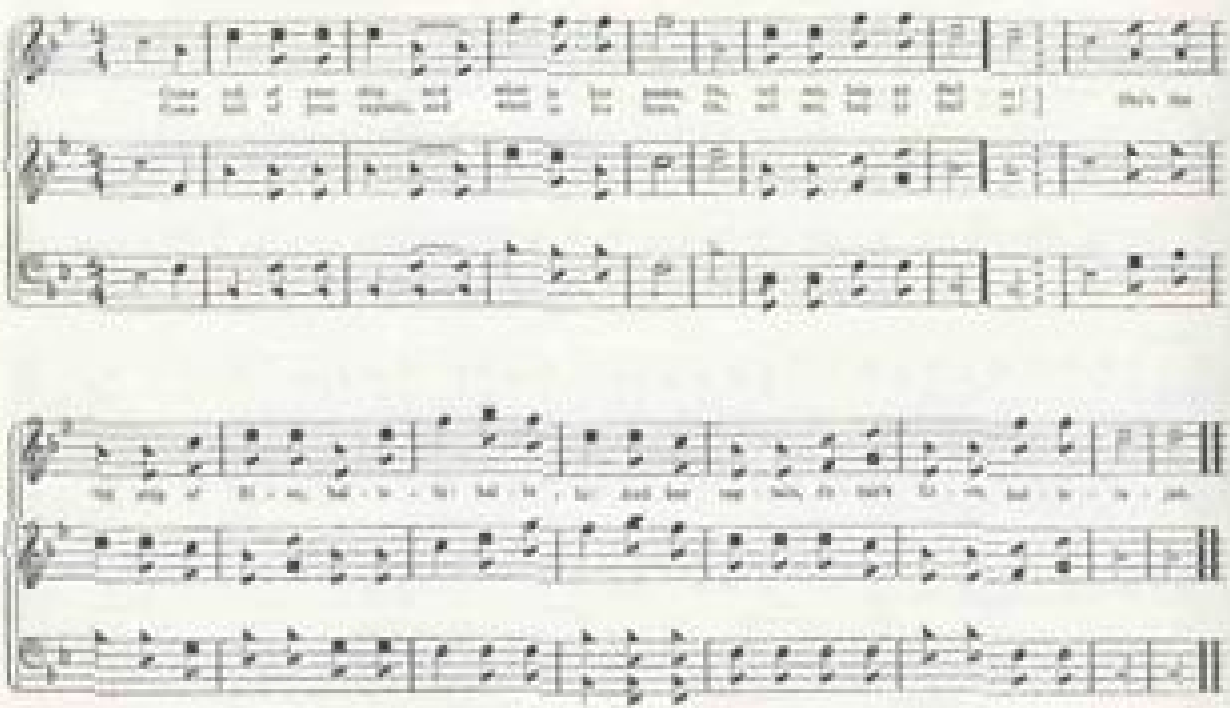
2. 'Tis a long time heard that the earth will be burning,
What the flood will be burning in that day,
If the seas will be burning in that day,
O! sinner, where will you stand in that day?

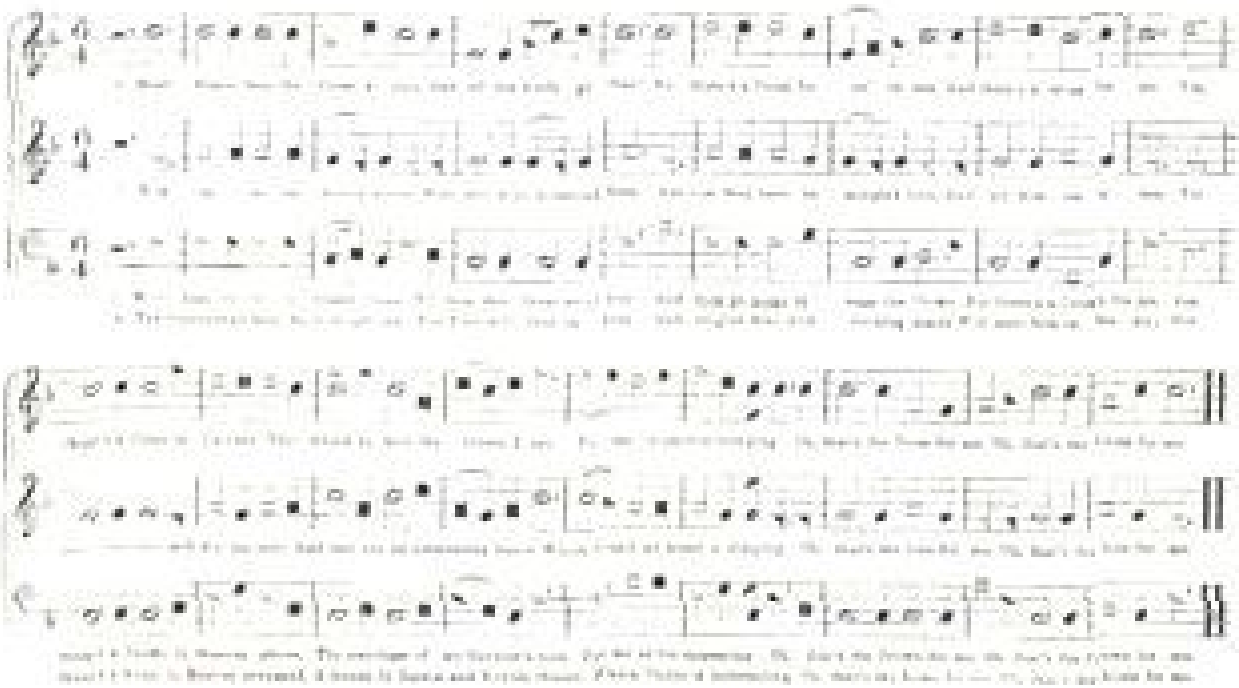
3. 'Tis a long time heard that the stars will be falling,
What the moon will be bleeding in that day,
If the seas will be bleeding in that day,
O! sinner, where will you stand in that day?

4. 'Tis a long time heard that the earth will be burning,
What the flood will be burning in that day,
If the seas will be burning in that day,
O! sinner, where will you stand in that day?

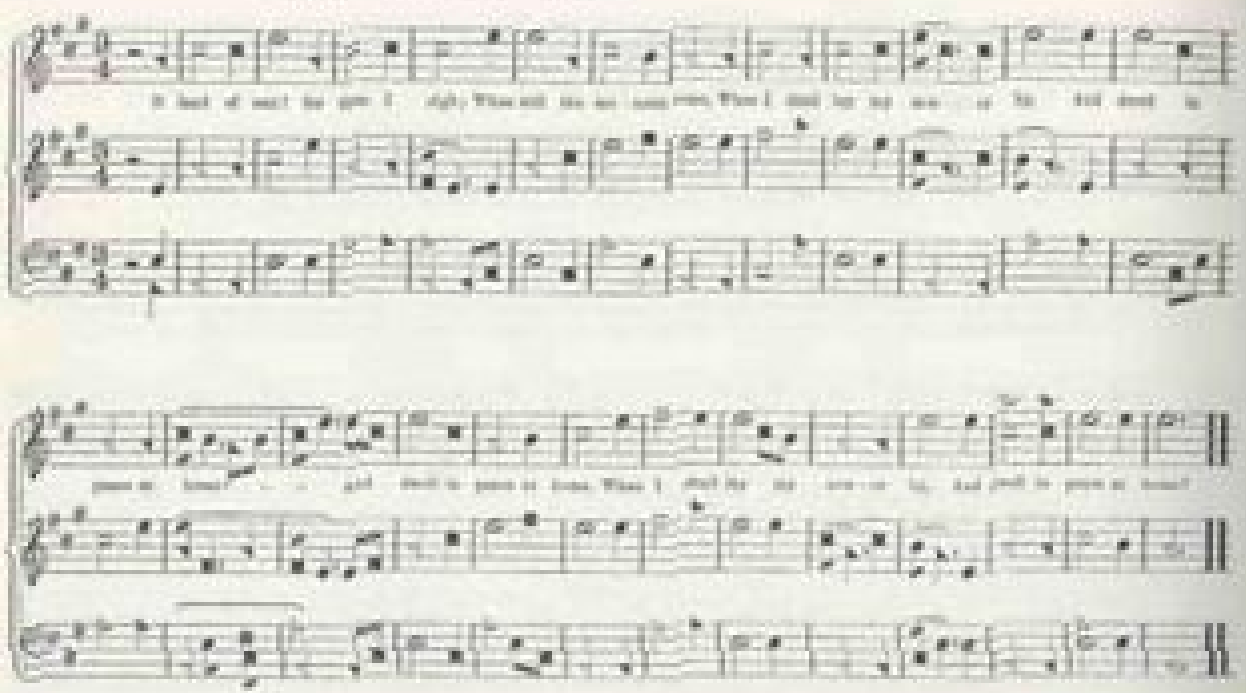
PENNJUK. C. M. By M. Sikes, Montgomery County, Ga. 387

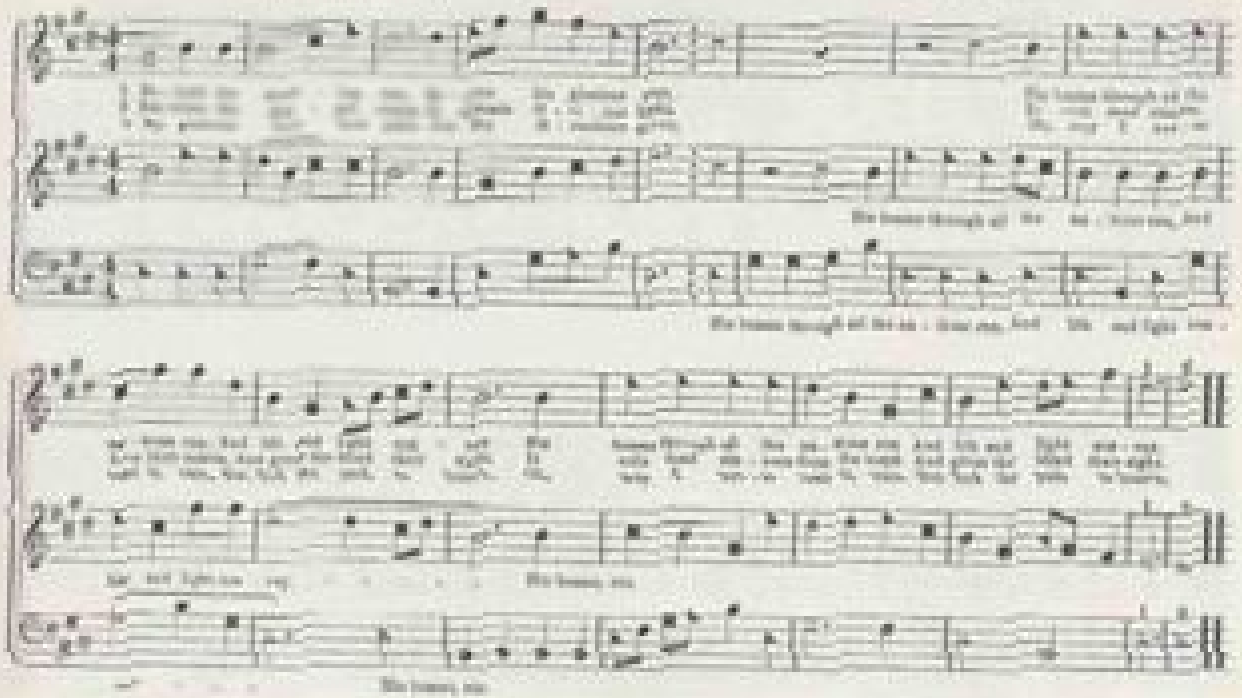


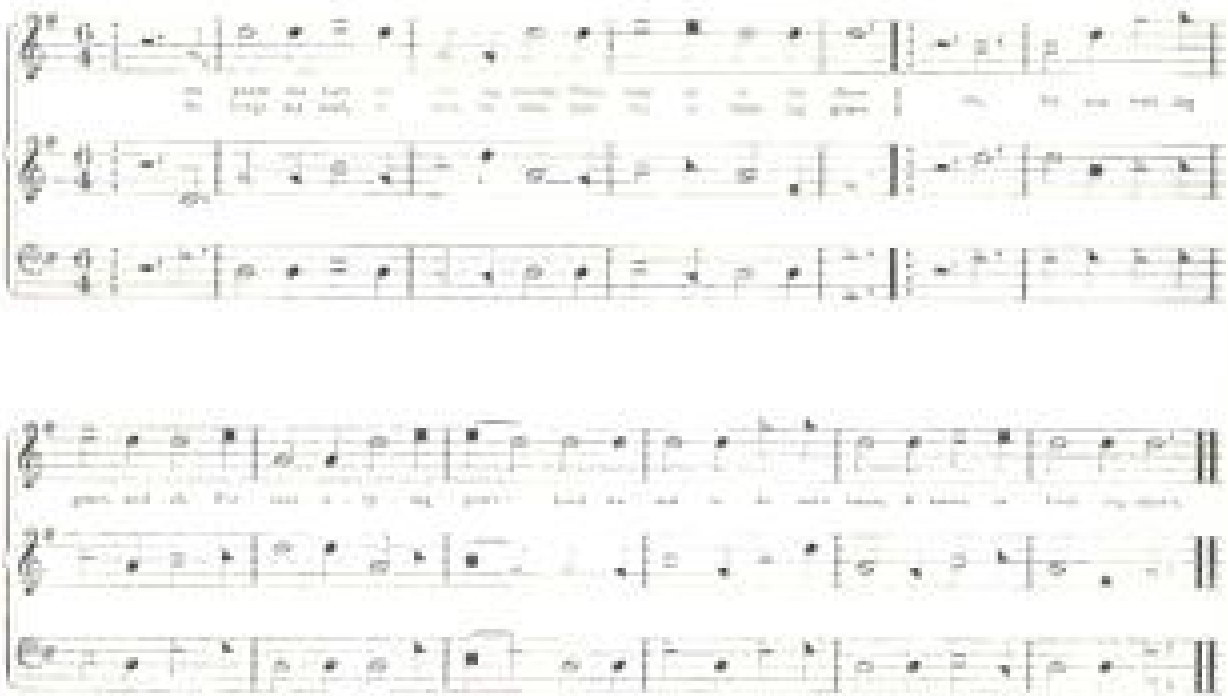




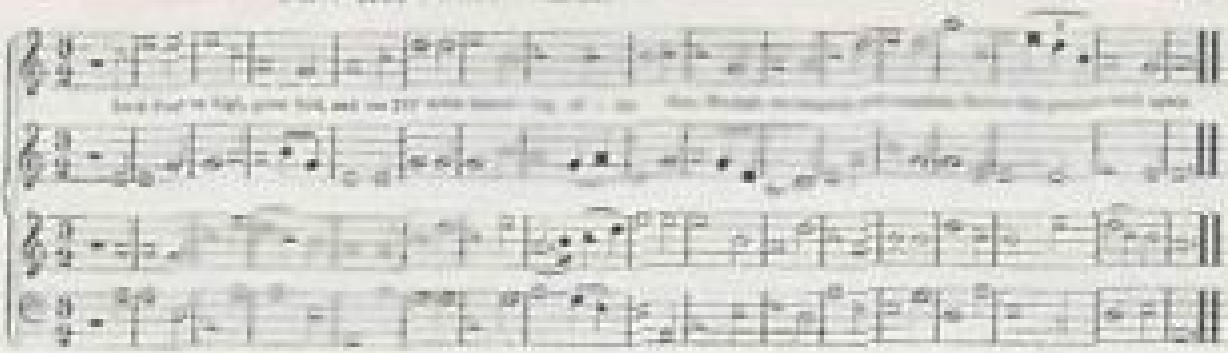
NEW PROSPECT. C. M. W. S. Turner.



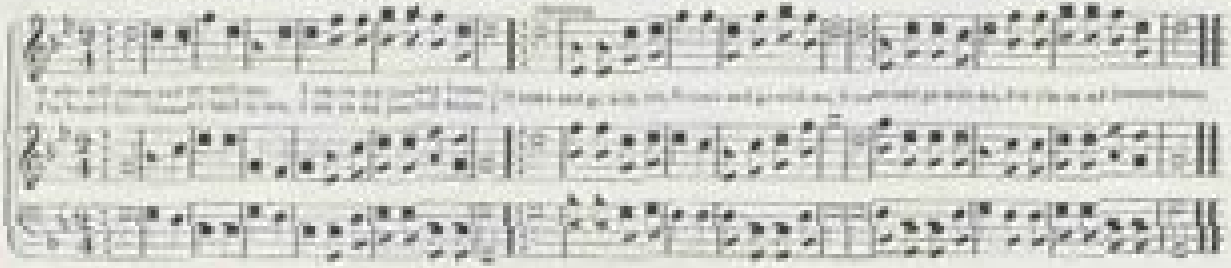




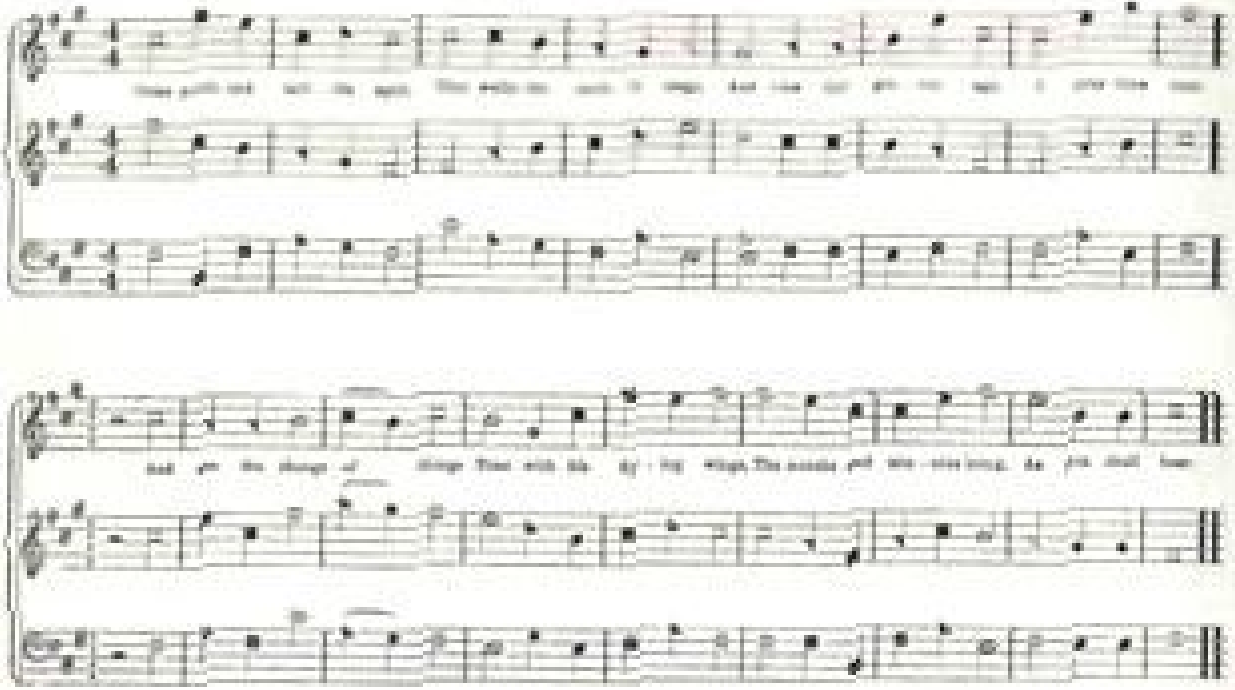
NEW HUNDRED. L. M.

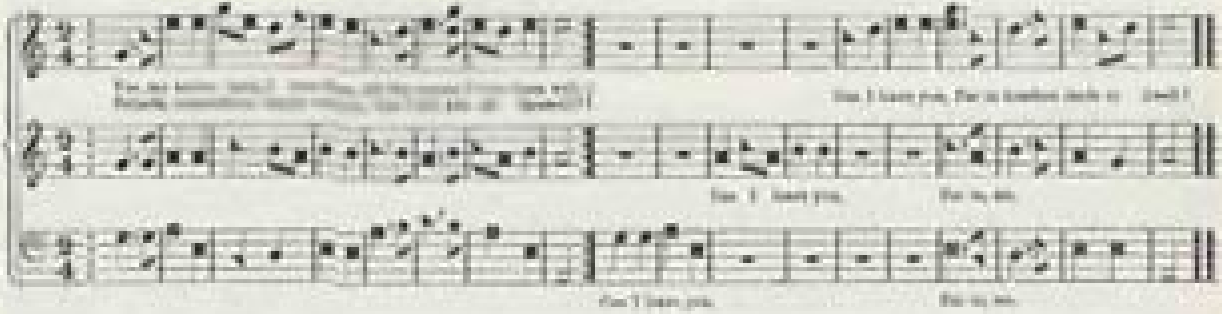


I'M ON MY JOURNEY HOME. L. M. (Original.) *Miss S. Lancaster.*

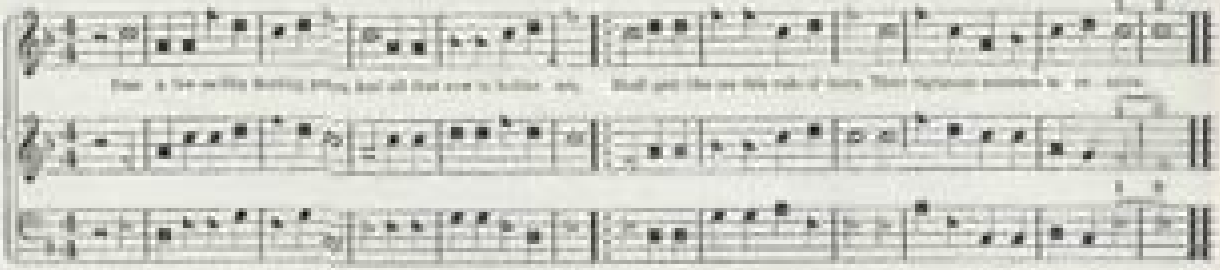


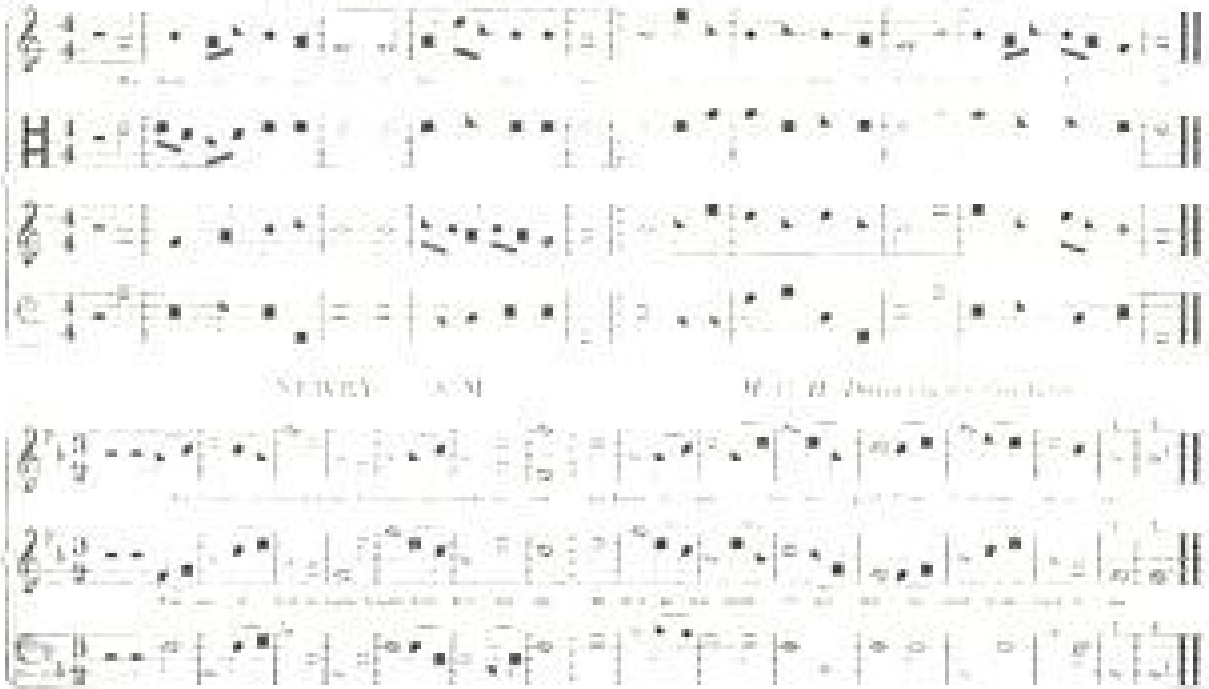
REFLECTION. 6, 6, 6, 4. 6, 6, 8, 4. Composed by E. Elgar

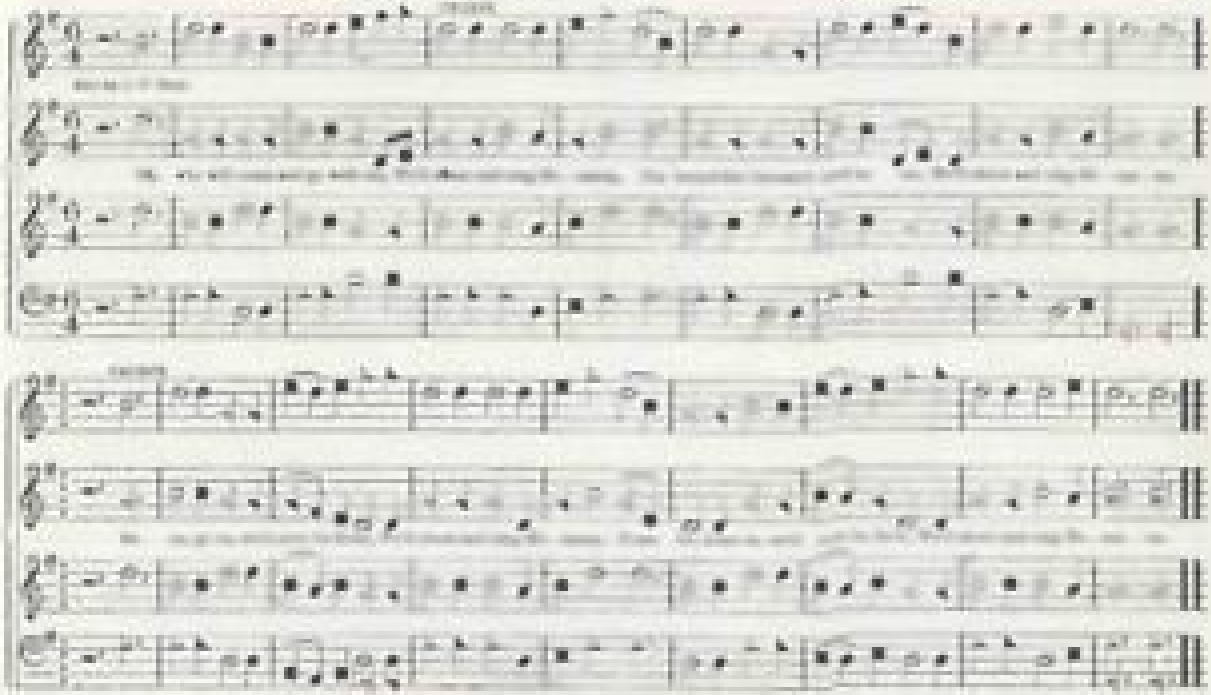




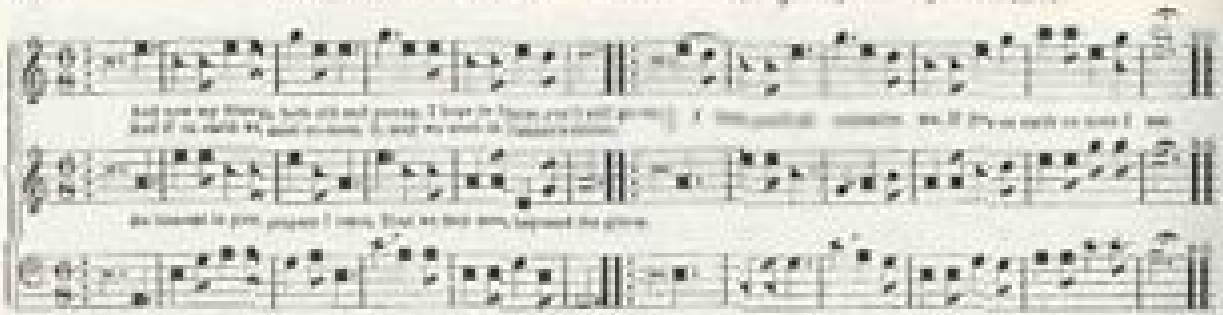
I AM PASSING AWAY. L. M. (Original.) By *R. F. Bull.*



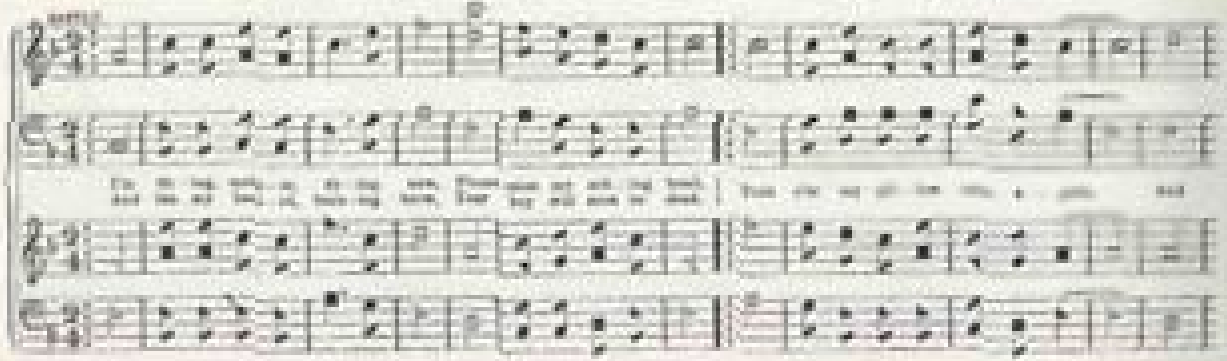


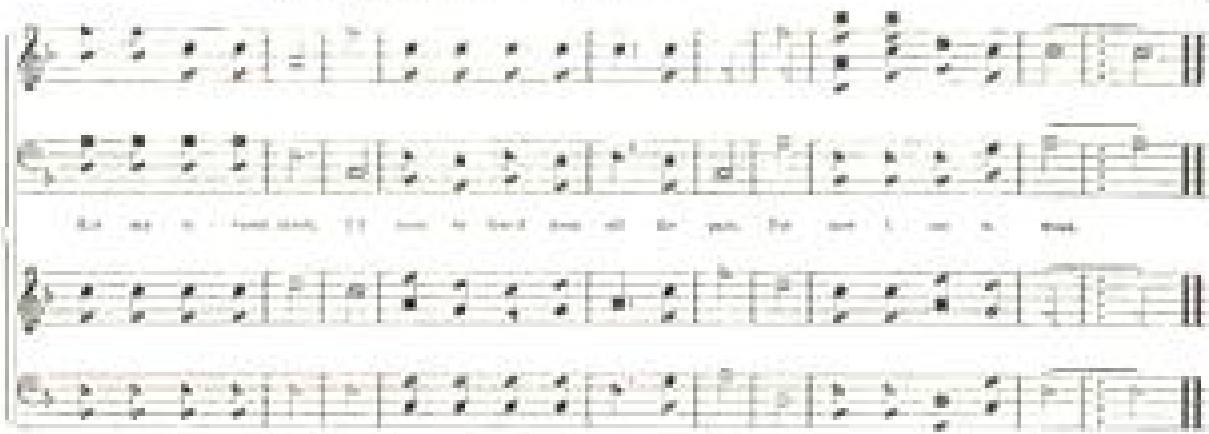


FAREWELL TO ALL. L. M. (Original) By J. P. Ross.



THE DYING BOY. C. M. D. Composed by H. S. Ross.





Dear light the lamps, my brother dear,
The sun has gone down,
I soon shall go, but do not fear,
I'll live in endless day.

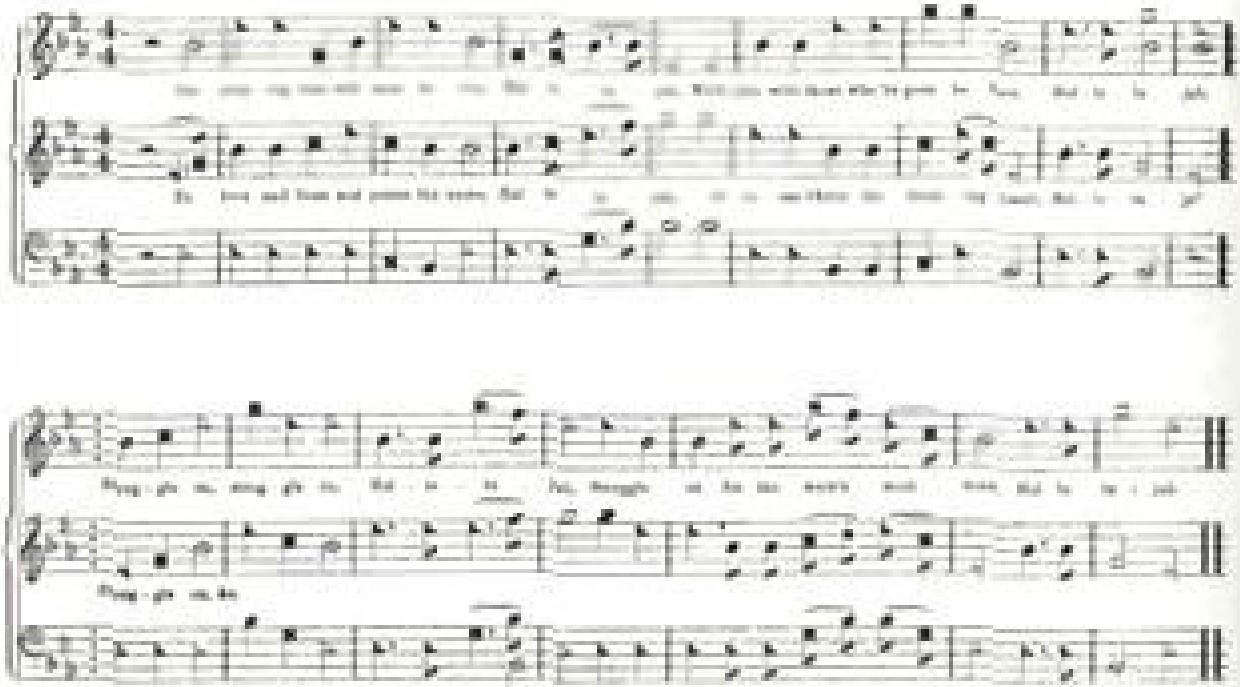
I'm sinking fast, my brother dear
I am in bright land,
Yet I'll be with you, do not fear,
But cry, oh now farewell!

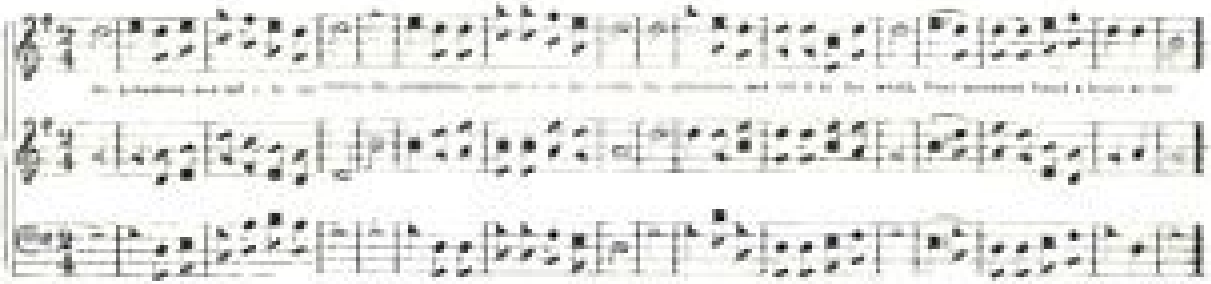
A band of angels bright am I
I am in bright land,
Ready I have long sung "Be sinners dear
Dear brother, learn sing."

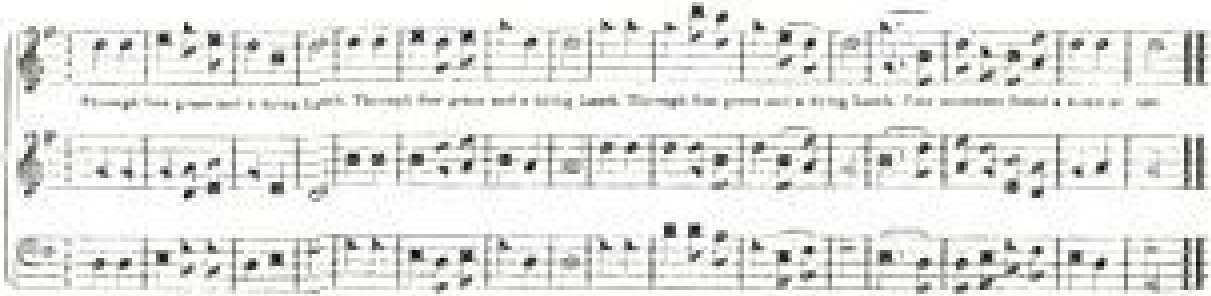
The love for you, my lord is true,
My soul in ecstasy I'm,
What glorious singing while we see
While heaven's angels sing!

Then thinking time is brightening close,
A smile is in each face,
My brother, will not death be sweet
When I am with the blest!

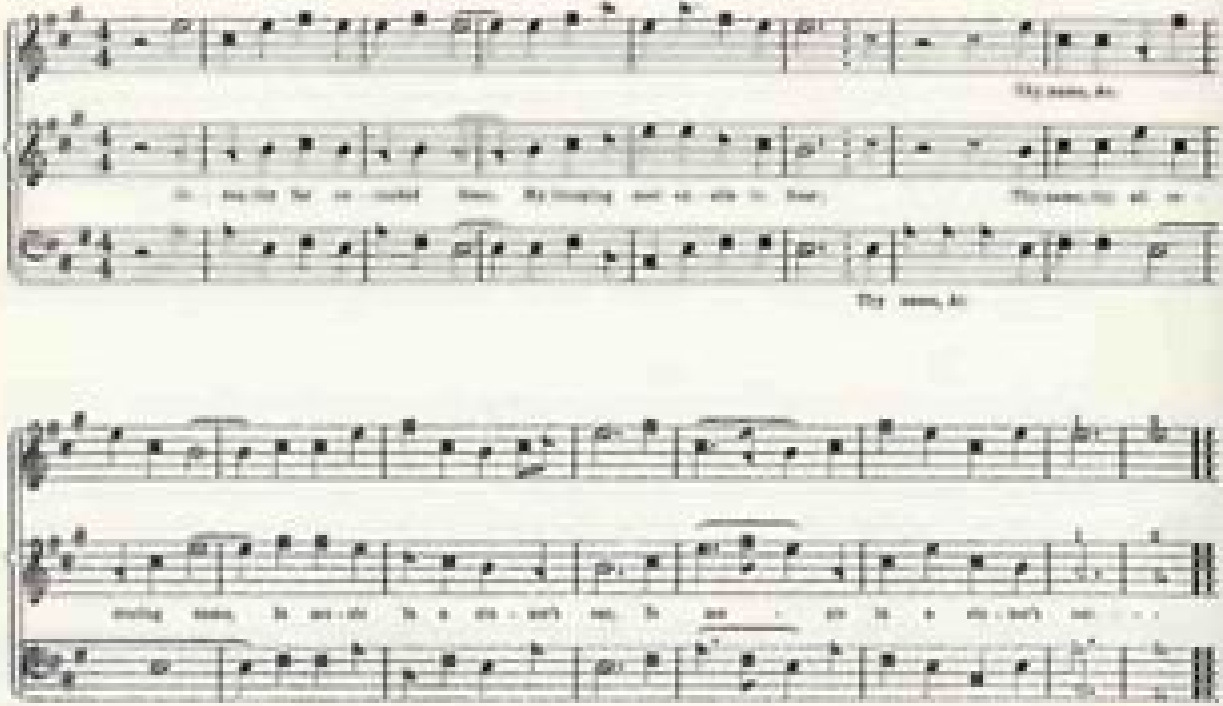
Then to our ears, came sweetly sing,
"Twill break in a few days,
Then morning soon fell in my bosom,
Farewell, or how they fell!

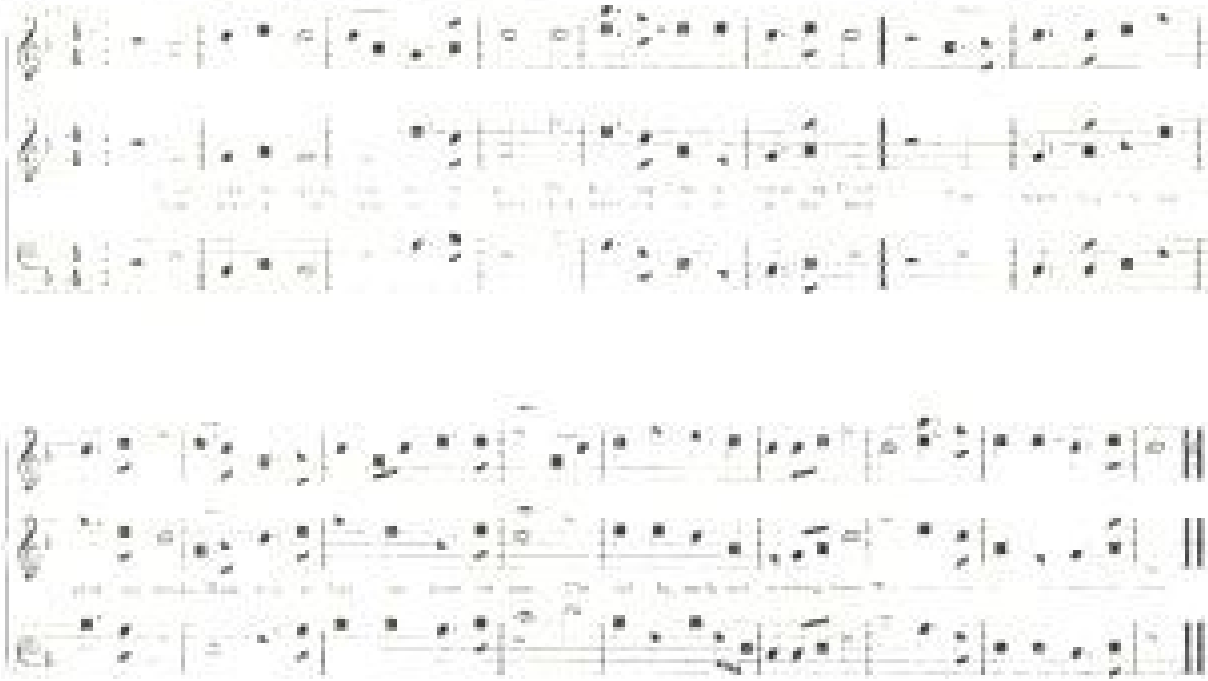


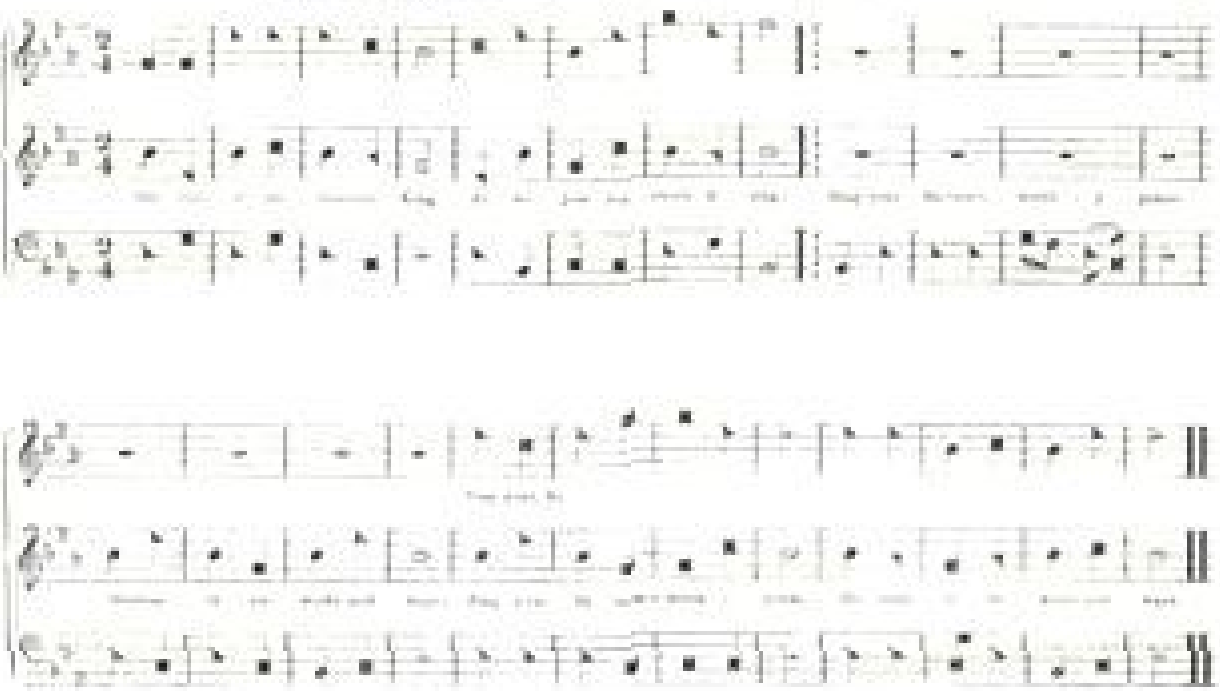


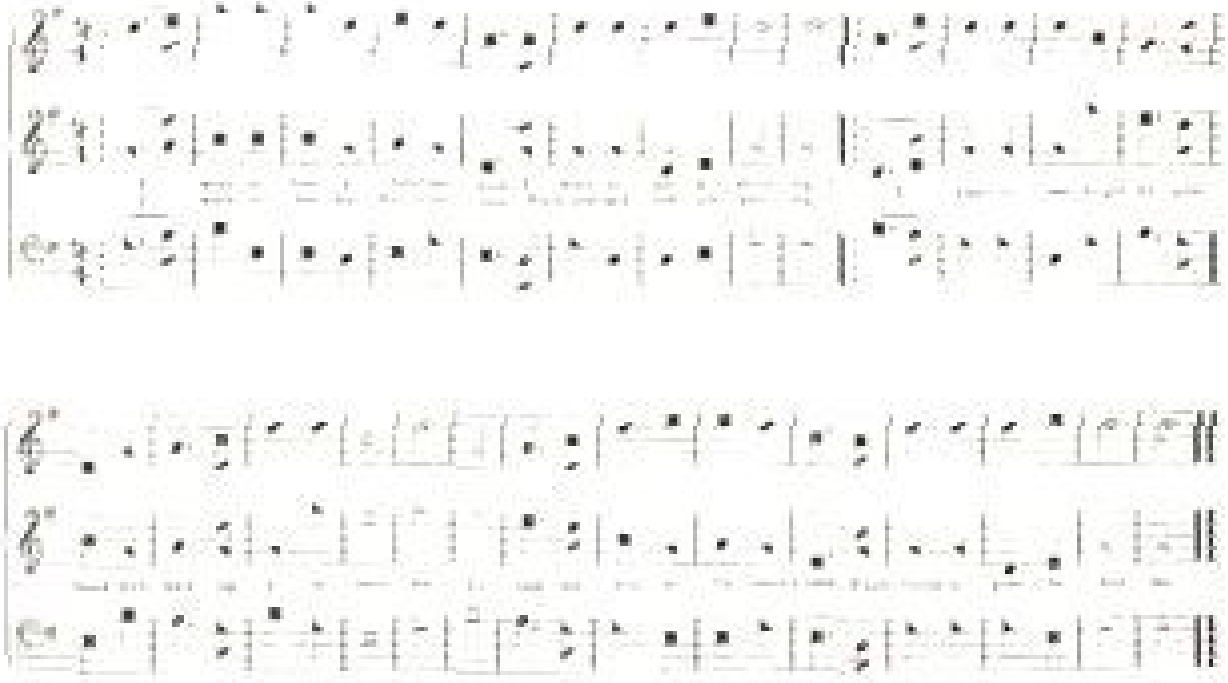


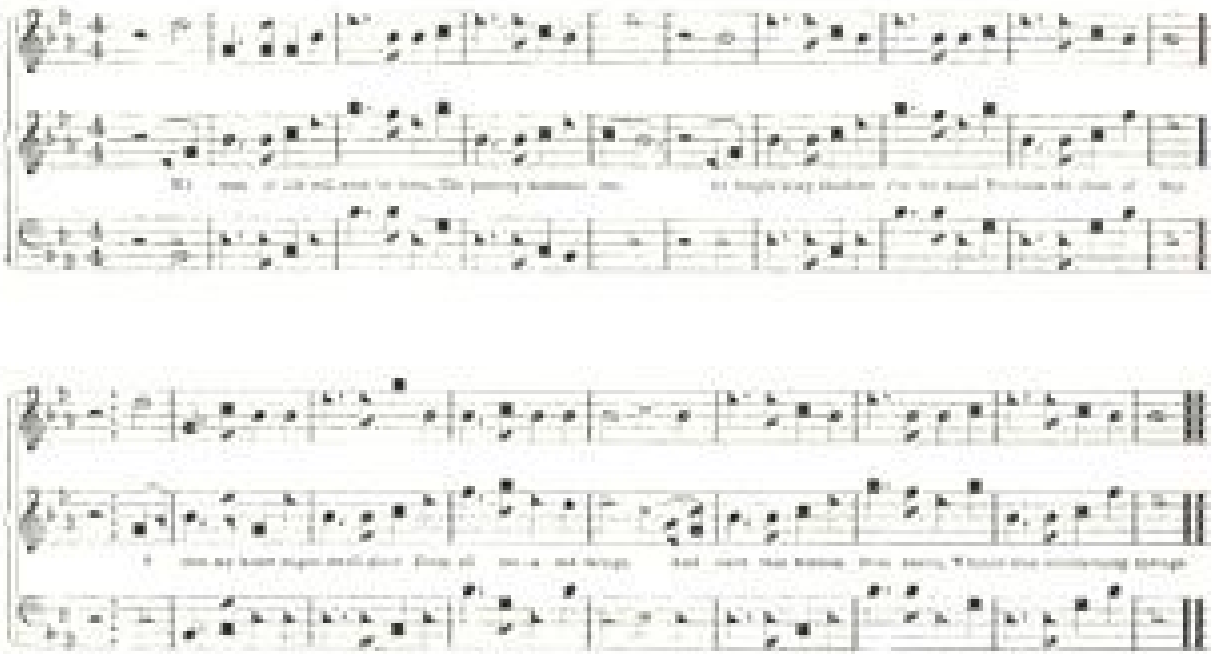
FAME OF JESUS. L. M. (Original.) By E. T. Pound.

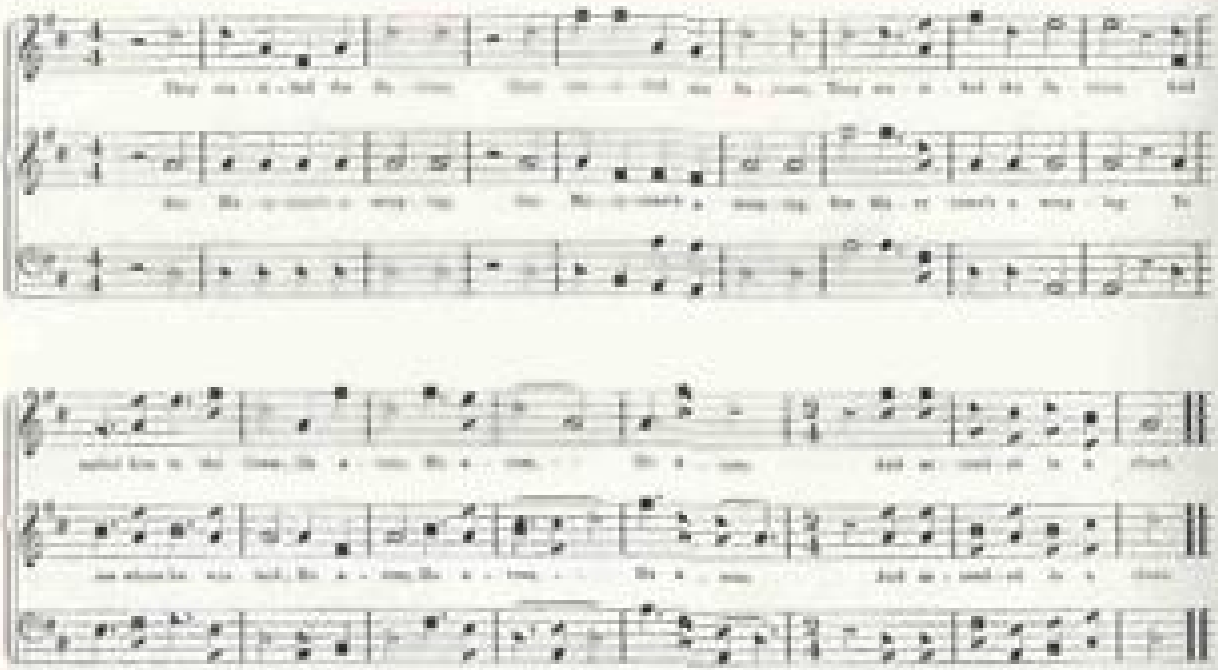


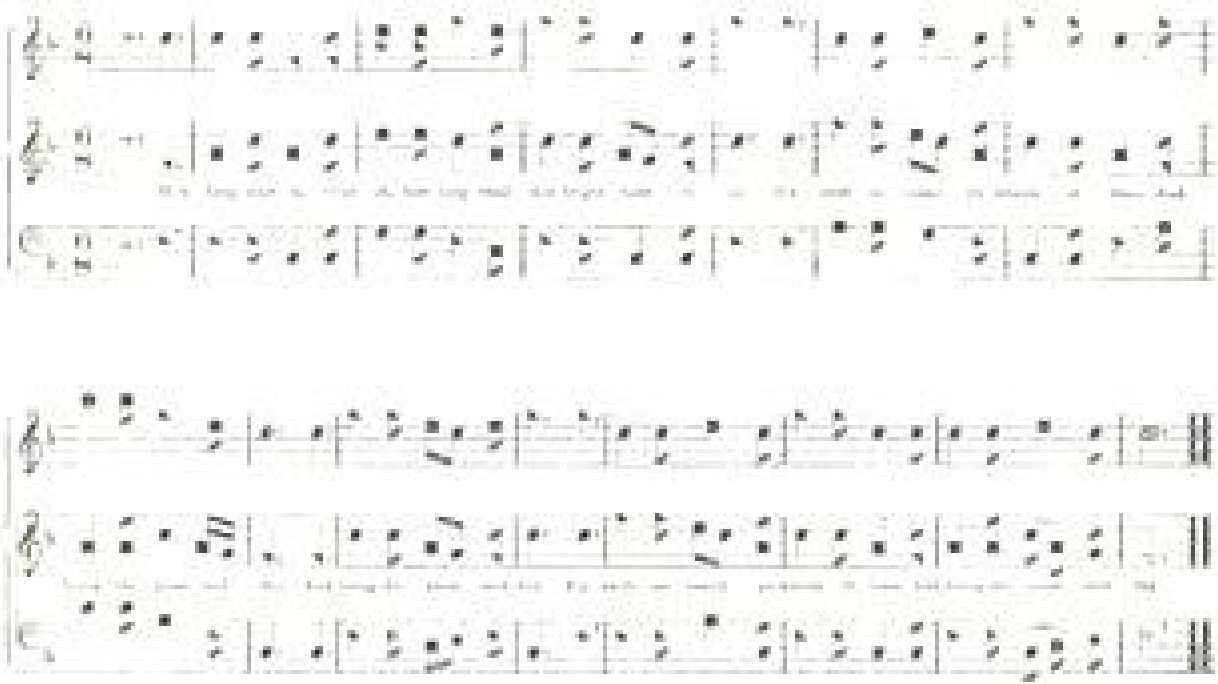


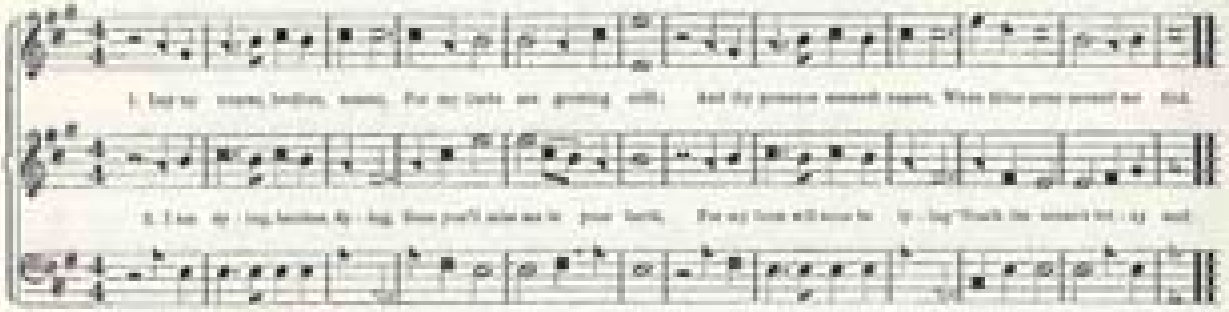












4. Tell my father when you greet him,
That in death I prayed for him,
Prayed that I might only meet him
In a world that's free from sin.

5. Tell my mother,—God assist her,
Know that she is grieving sore,—
That her child would gladly kneel beside her
When his lips grew pale and cold.

6. Listen, brother, watch each stripper,
Do not with IT speak of me;
Tell, O tell her, how I missed her,
When the fever burned my brow.

7. Tell her she must love my children,
Like the love I bore impressed,
Hold them as when last I held them,
Bridled meekly to my breast.

8. Come home early to their Mother,
Folding all her trust in God,
And He never will forsake her,
For He'll mind us in his word.

9. Oh! my children, flowers from home;
They were all my life to me;
Would I could once more recross them,
Before I sink beneath the sea.

10. Down the river I crossed the ocean,
When my hopes were fix'd on hill,
But they passed on orphan's portion—
Yet He knew all things well.

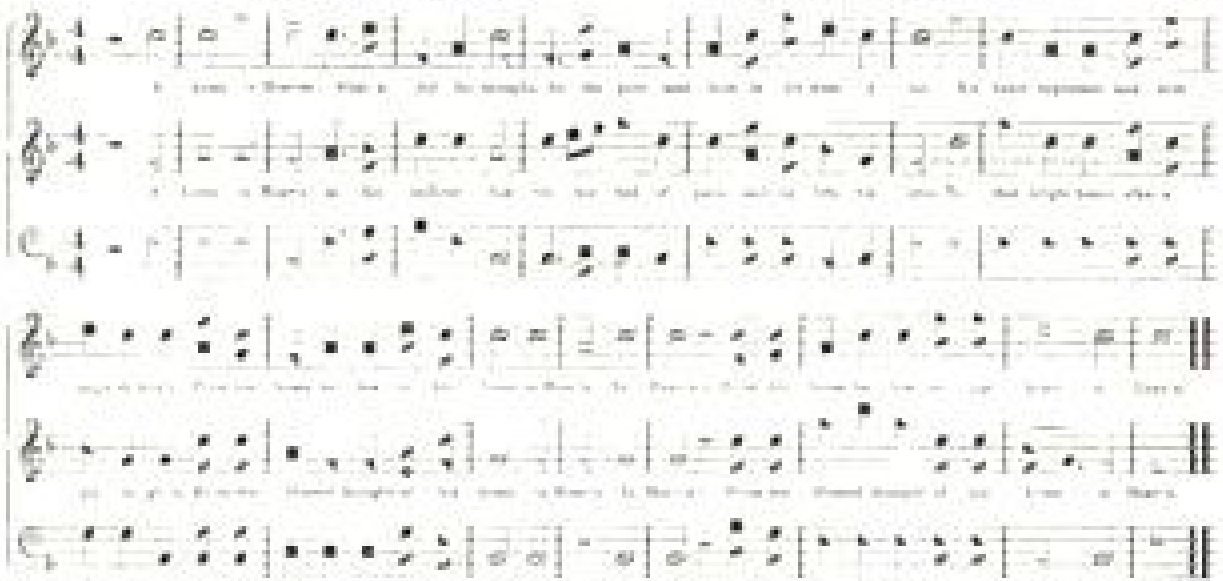
11. Listen, brother, closely listen,
Don't forget a single word,
Flee to Jesus my dying friend,
With the voice for mercy sound.

12. Soft down I never reached the harbor,
Where I sought the precious land,
But have gained a port called Heaven
Where the gold will never rust.

13. Tell my sisters, I remember
Every kind and parting word,
And my heart has been kept tender,
By the daughter its memory shared.

14. Pray them to secure an entrance
For they'll find a brother there;
Point to Jesus and repentance
Will secure for them a share.

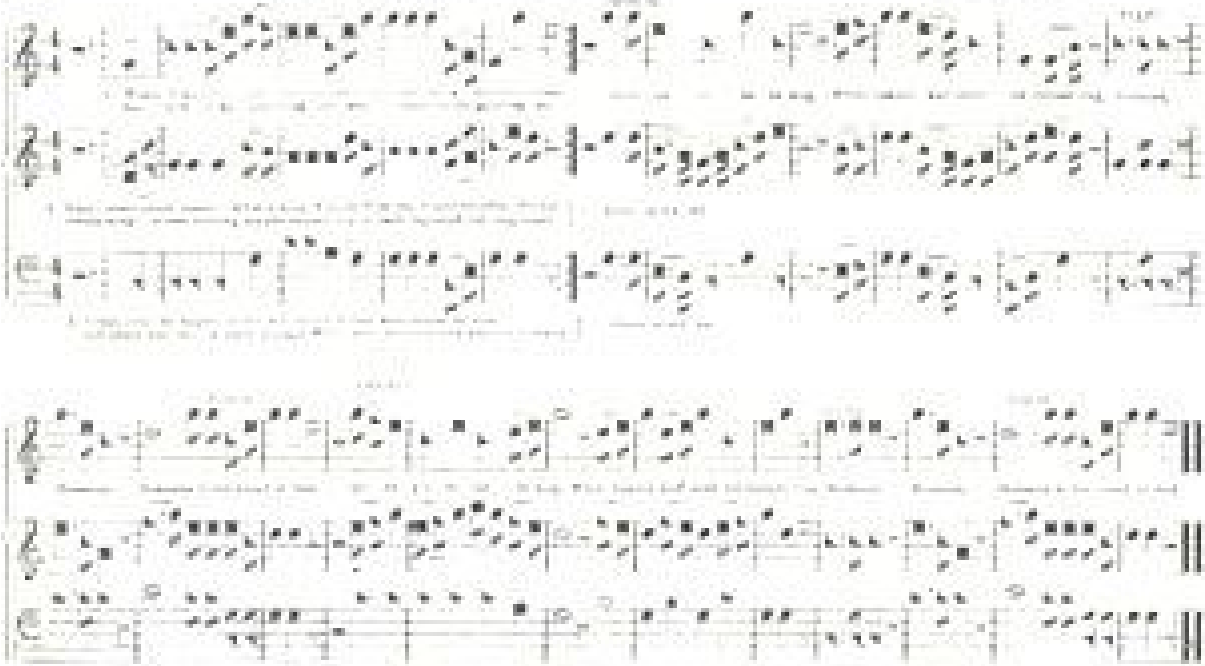
15. Hark! I hear my Savior speaking,
"Yes—I know thy voice so well,
When I am gone, it don't be weeping"
Brother, bear my last farewell!

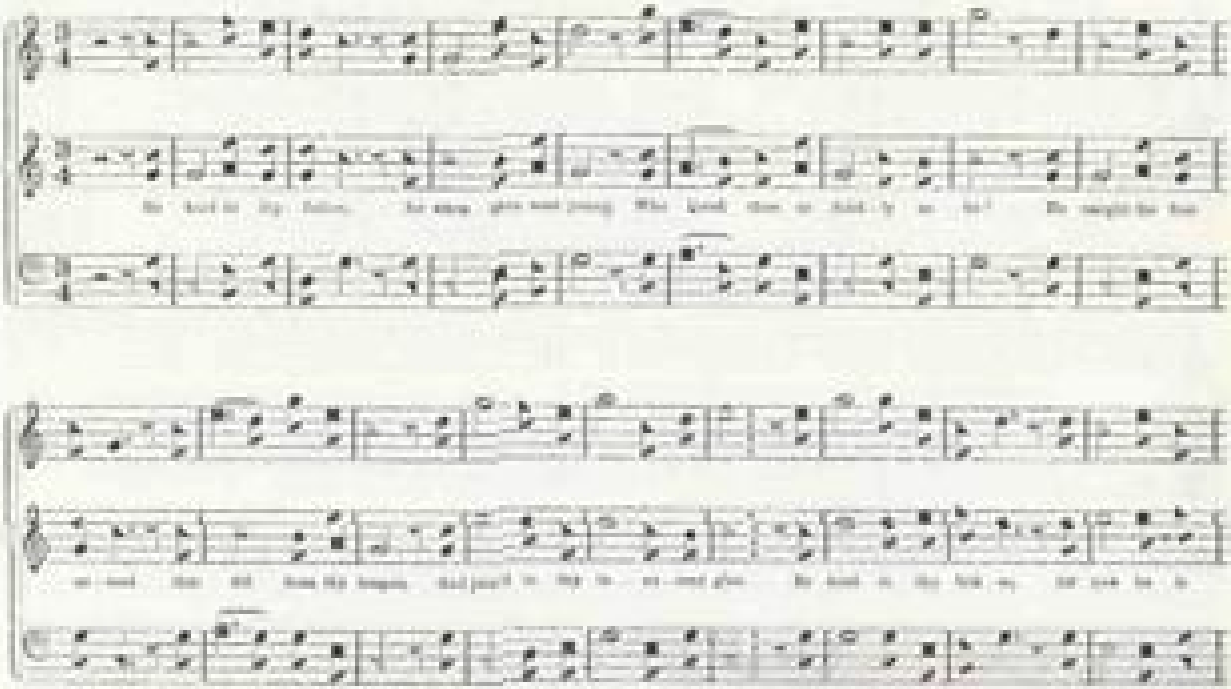


A home in Heaven. What an inspiration fills
Each one who's sure that he will see that land
Our strength daily, and our needs supplies,
We are happy and glad that we have a Home
In Heaven. Those who possess thoughts of the
home in Heaven.

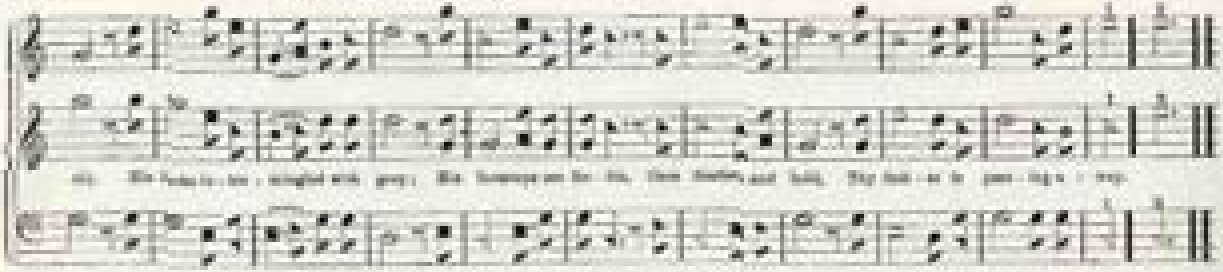
A home in Heaven. When the Lord shall launch
All the Spirit within, to rejoice above,
Oh, those who live in the Lord rejoice,
Those who have hope secure in the home in Heaven
In Heaven. Those who possess thoughts of the
home in Heaven.

A home in Heaven. What sad trouble and Sad
To the downright grave is the unbelieving dead,
We have a hope in our triumphant glory,
That we'll meet up there in the home in Heaven
In Heaven. That we'll meet up there in the
home in Heaven

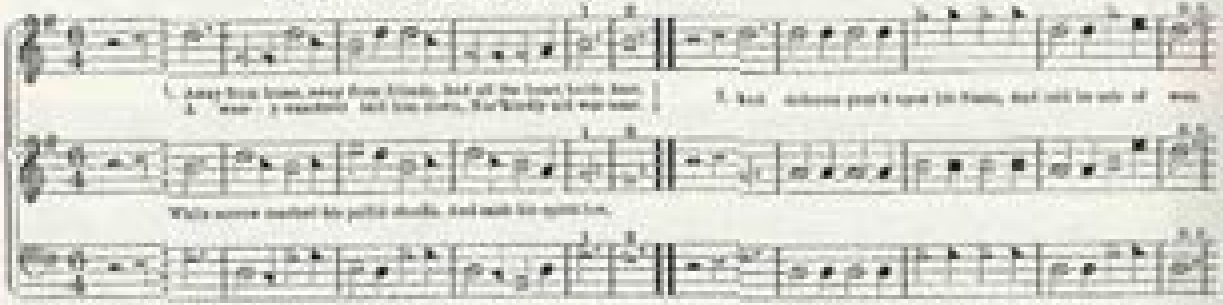


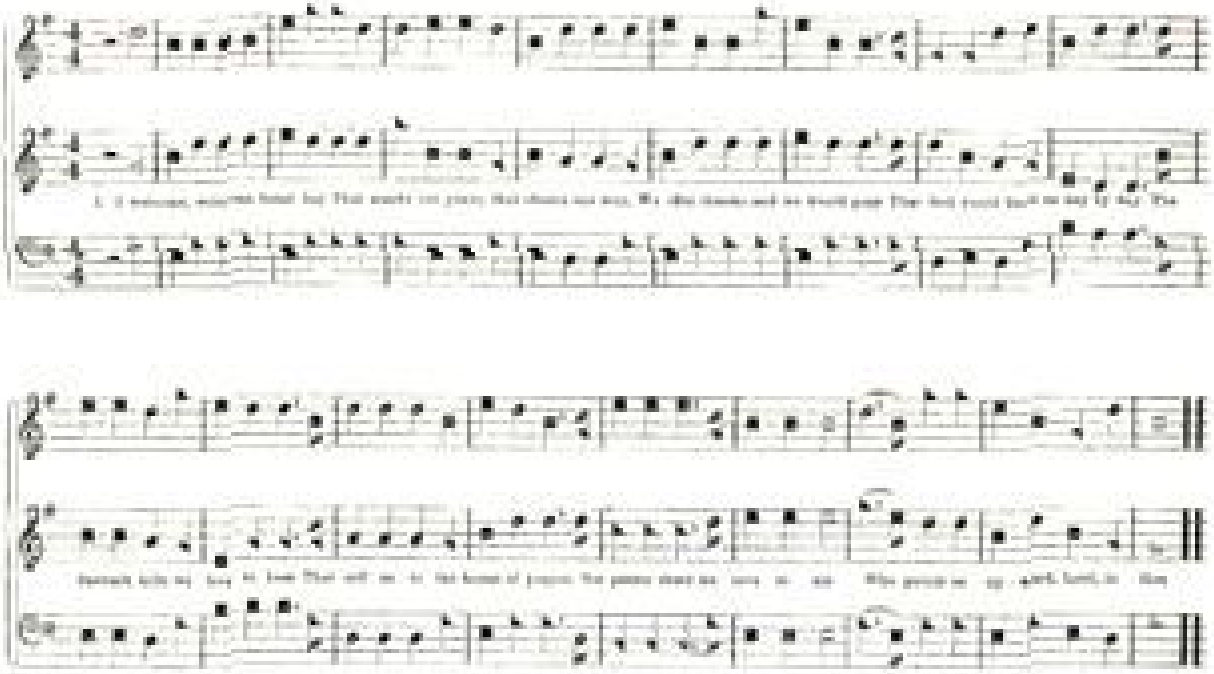


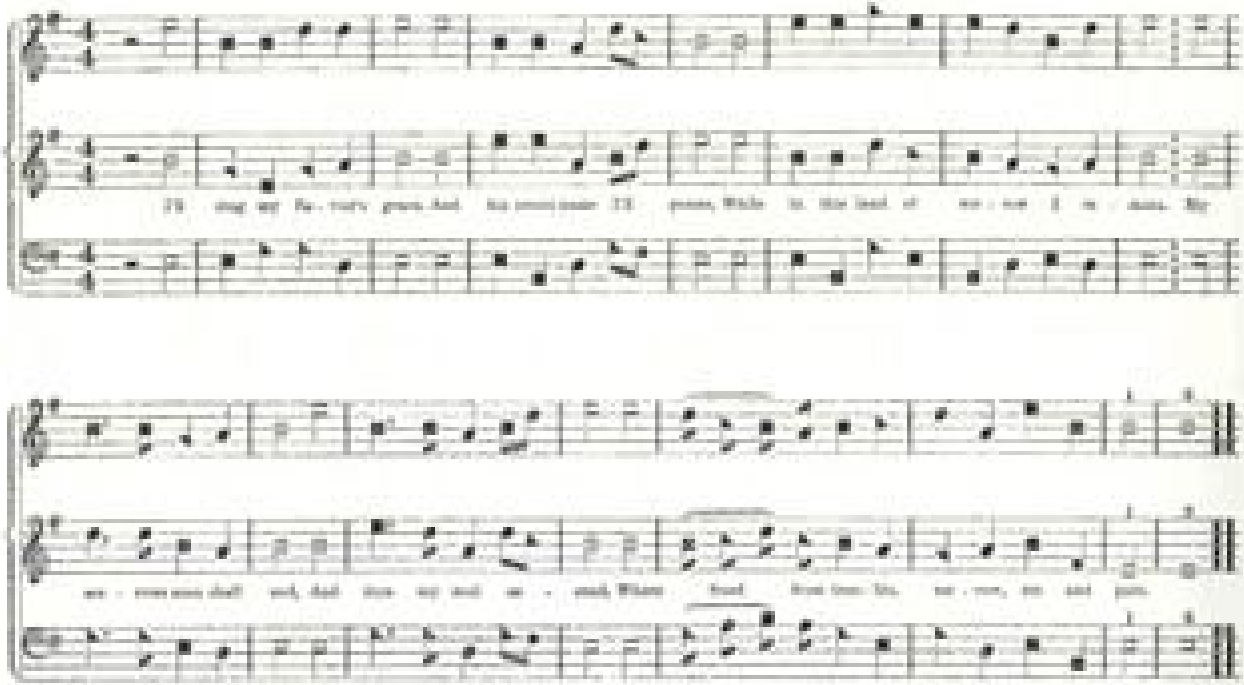
THE LOVED ONES. *Concluded.*

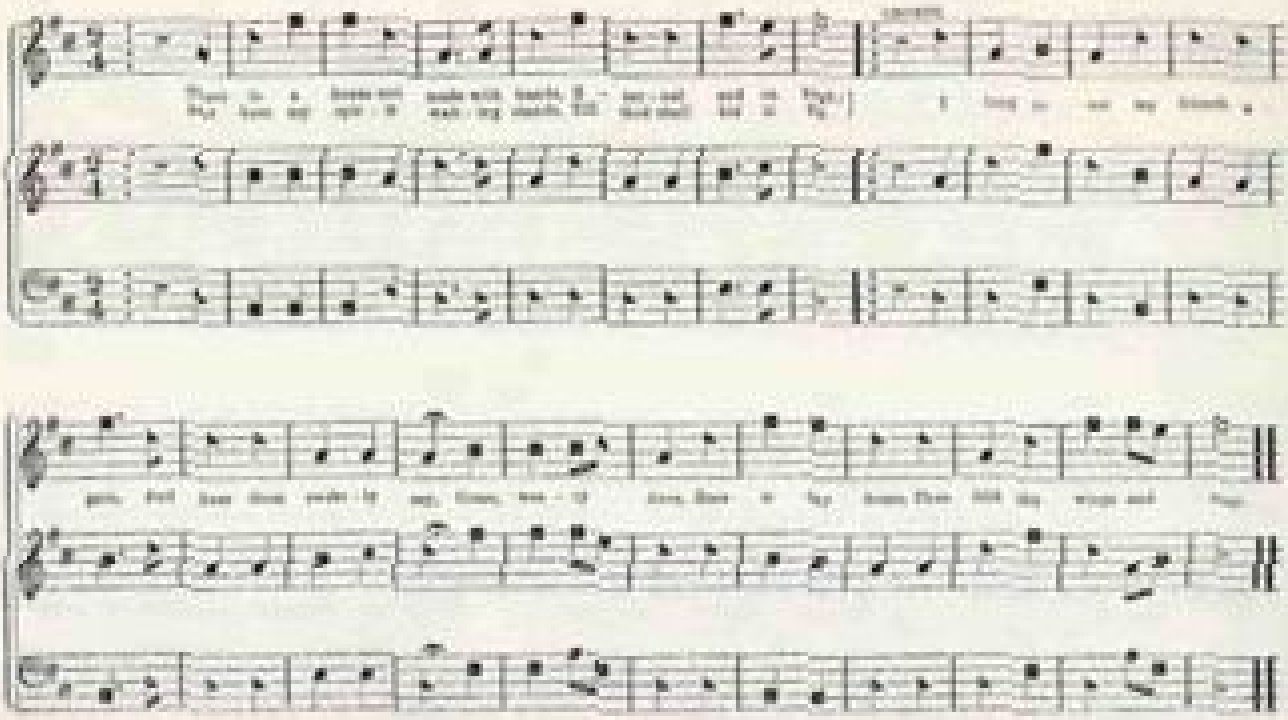


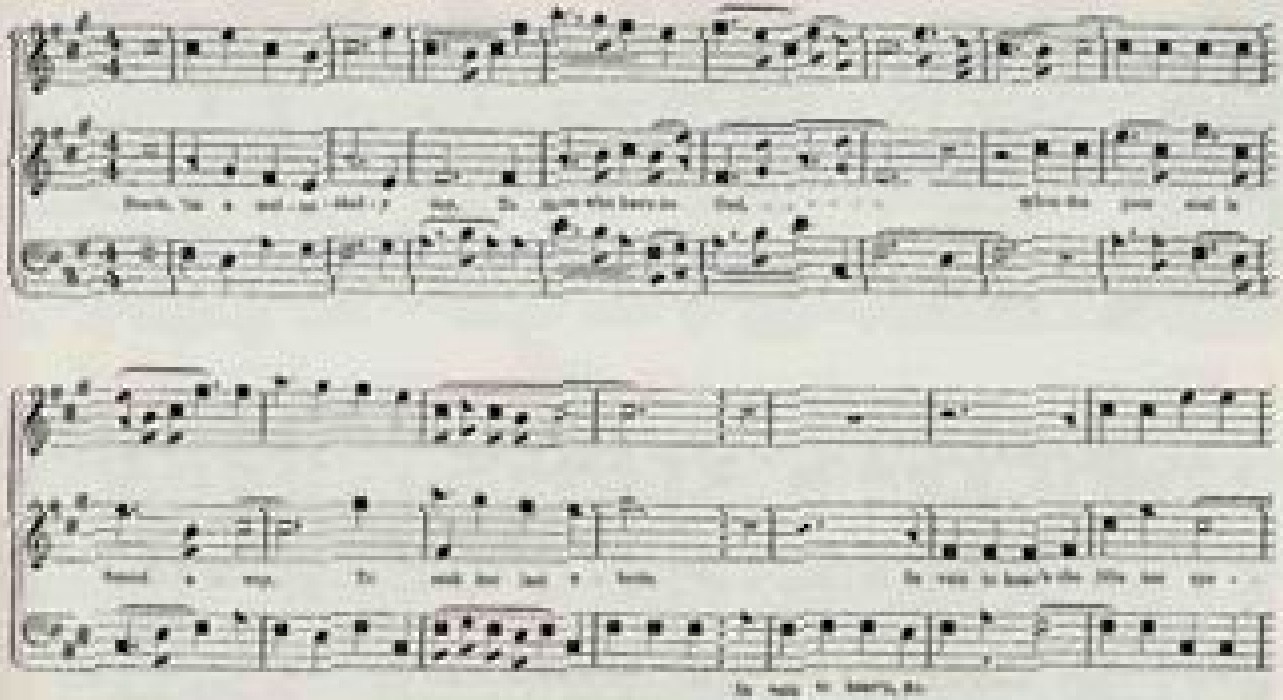
THE WANDERER'S GRAVE. C. M. *W. L. Williams.*



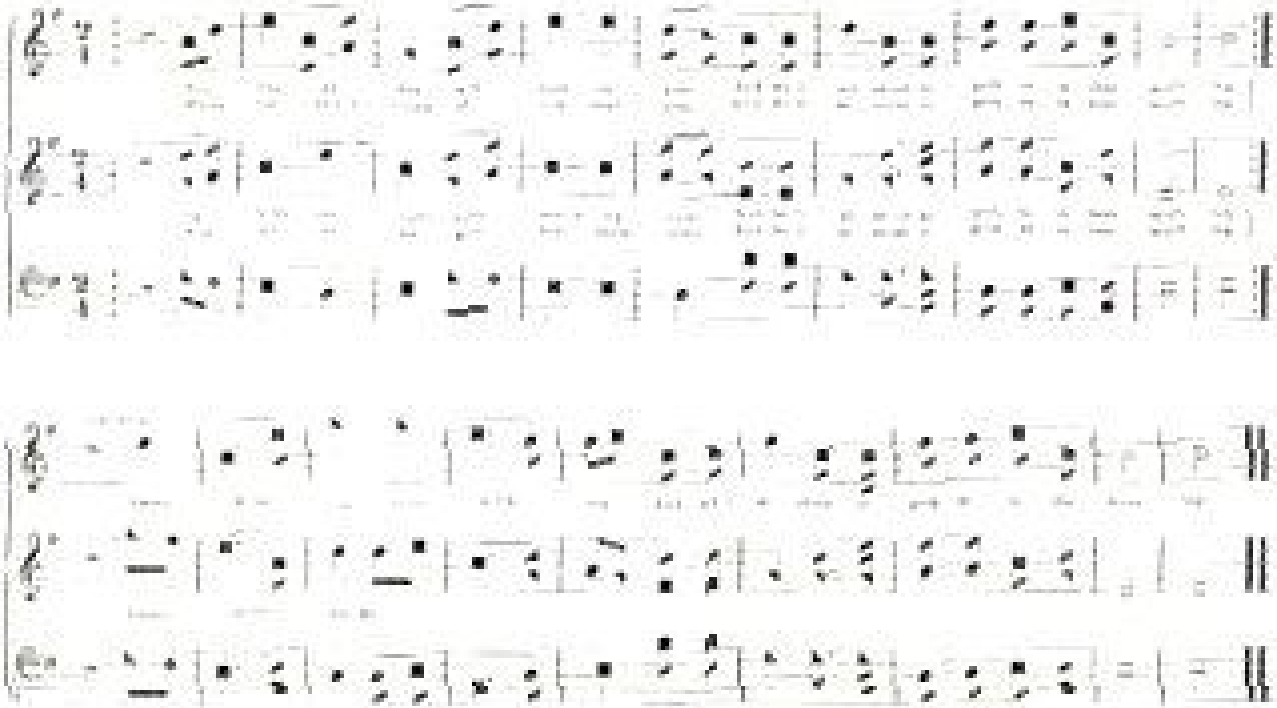


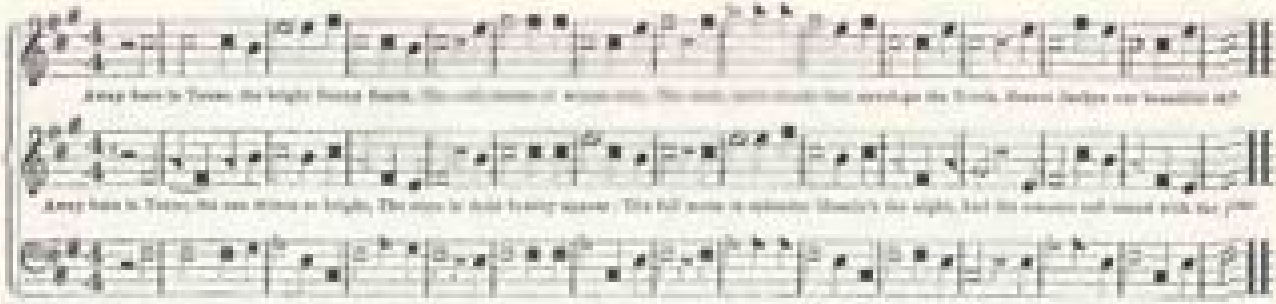




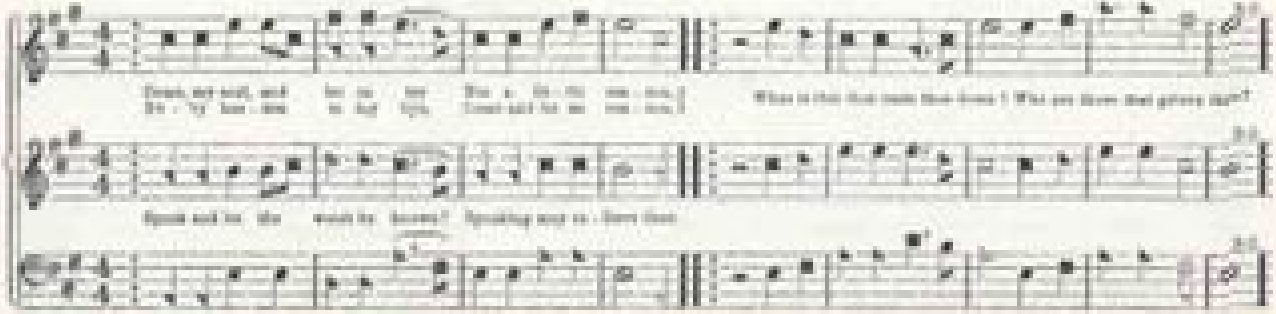


RELIGION IS SWEET. 7s. W. R. Walldrop.

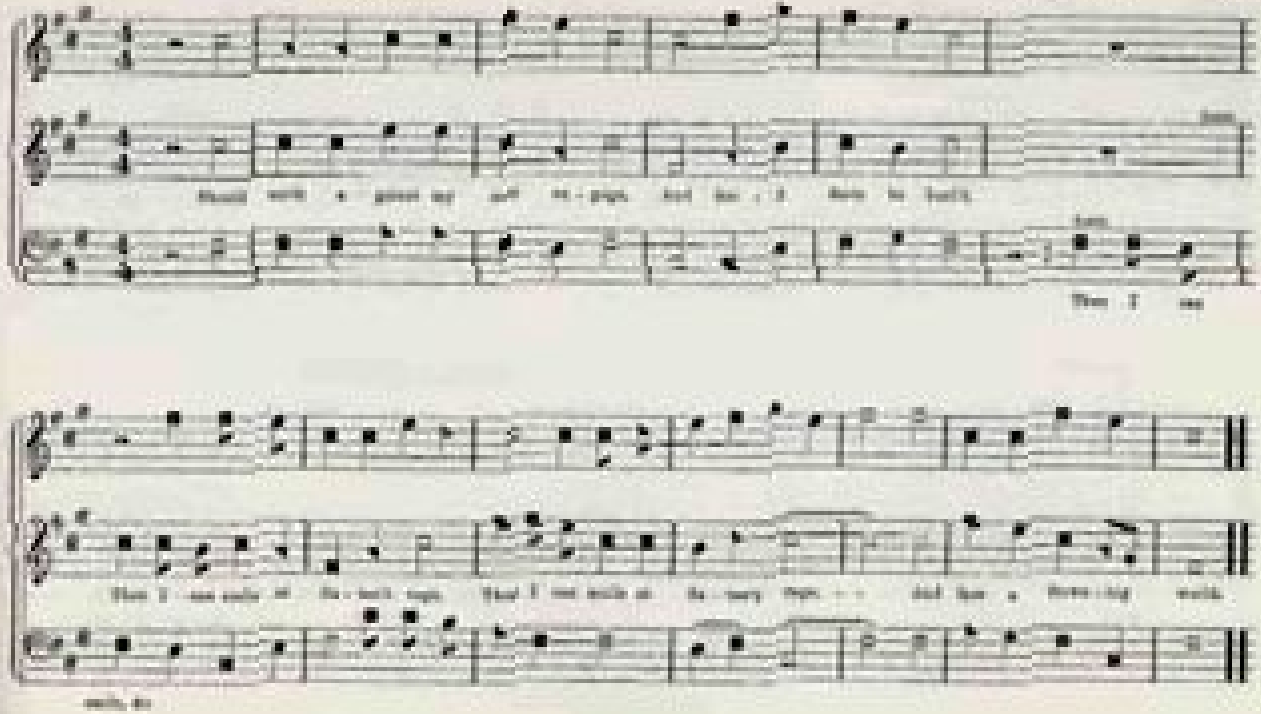


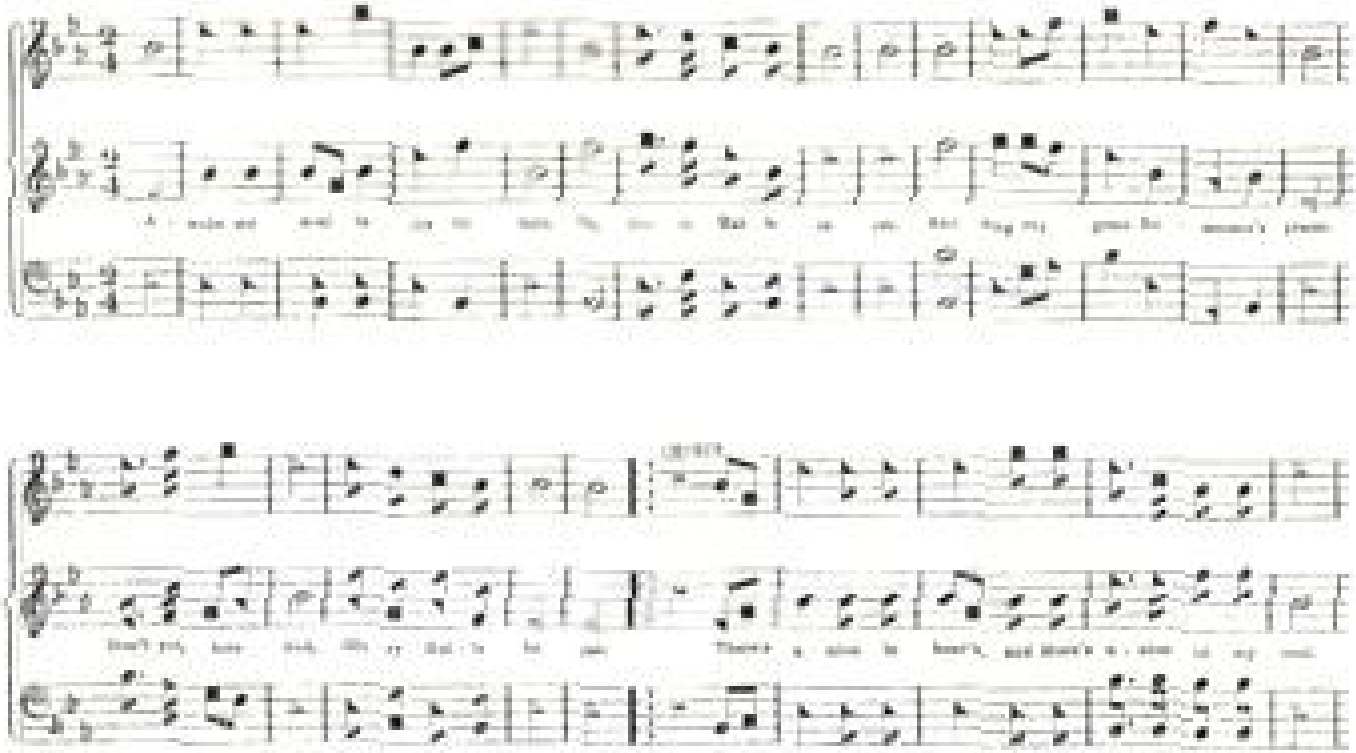


THE GRIEVED SOUL. 7, 6. Miss M. A. Hendon.

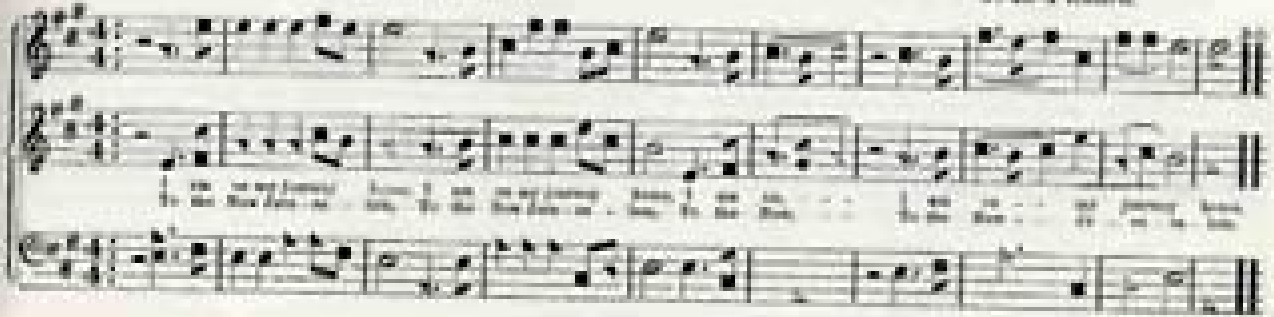


GRANTVILLE C. M. J. P. Ross. 411

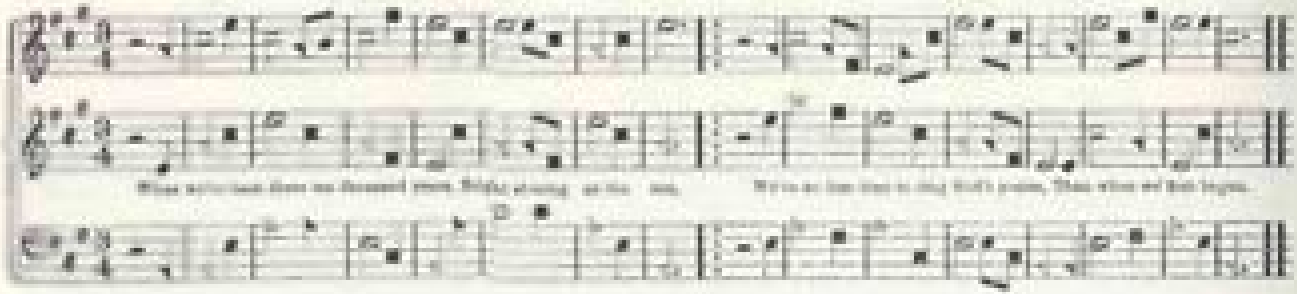




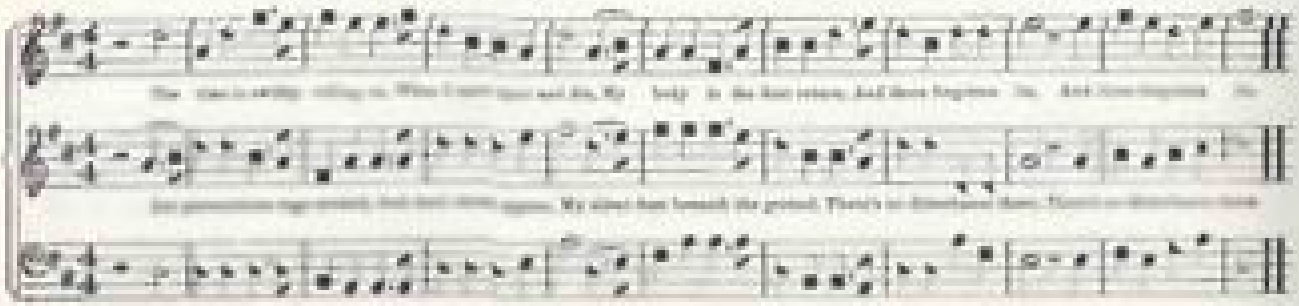
GOLDEN STREETS. *J. L. Pickard.*

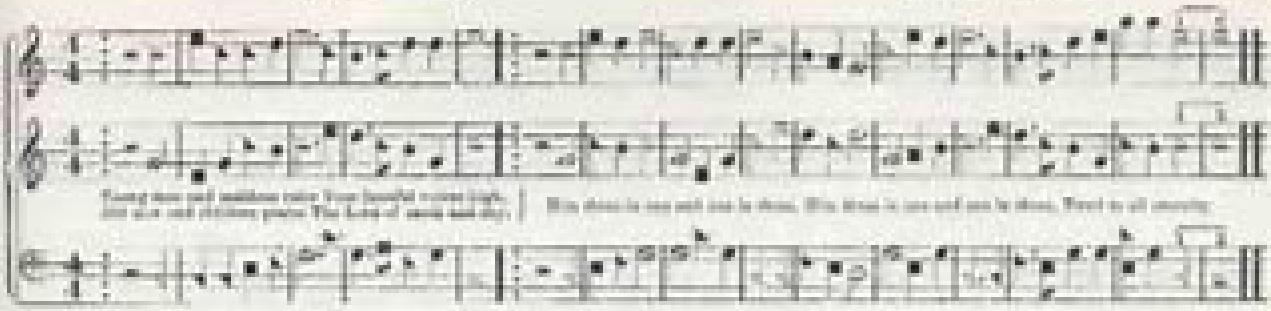


DUMAS. C. M. (Original.) John P. Rees.

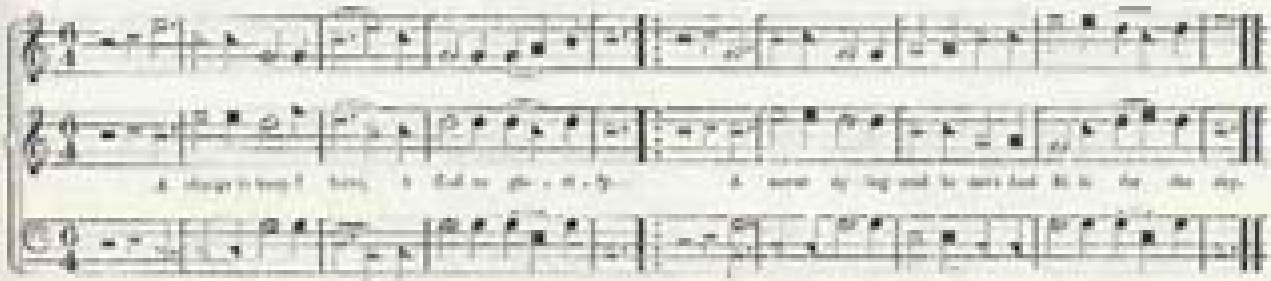


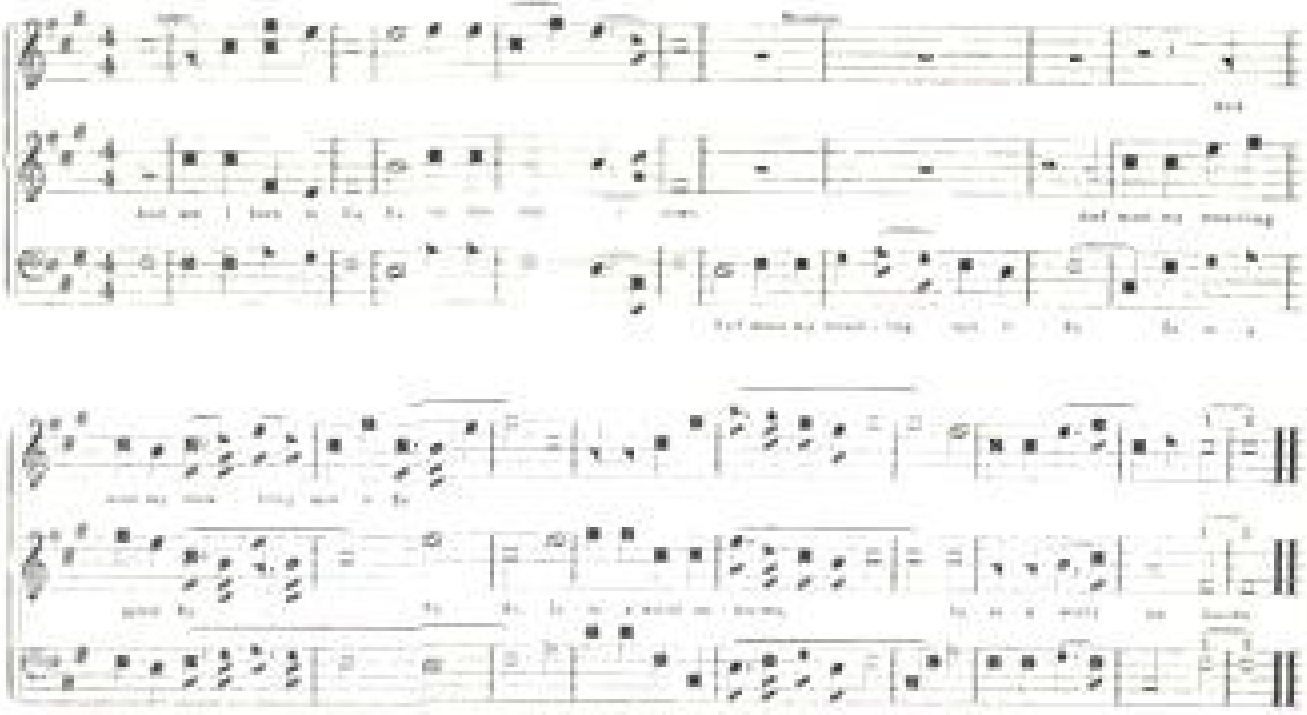
SHILOAH. C. M. Thomas Waller.

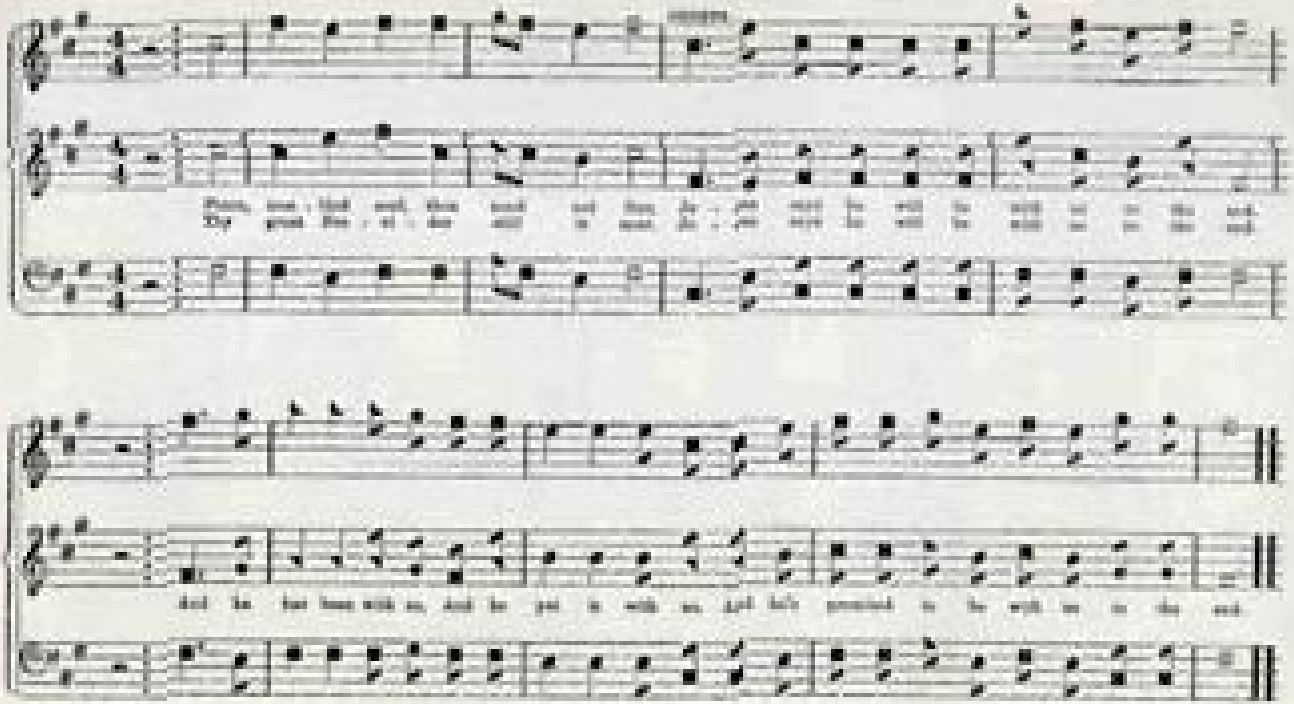




WILLIAMS. S. M. *Oliver Bradfield.*







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