THE PSALTERY,
A NEW COLLECTION OF CHURCH MUSIC,
CONSISTING OF
PSALM AND HYMN TUNES, CHANTS, AND ANTHEMS;
BEING ONE OF THE MOST COMPLETE MUSIC BOOKS FOR CHURCH CHOIRS, CONGREGATIONS,
SINGING SCHOOLS, AND SOCIETIES, EVER PUBLISHED.

BY LOWELL MASON AND GEORGE JAMES WEBB,
PROFESSORS IN THE BOSTON ACADEMY OF MUSIC.

Published under the Sanction, and with the Approbation of the
Boston Academy of Music, and the Boston Handel and Haydn Society.

BOSTON:
WILKINS, CARTER, AND COMPANY.
1845.
Entered, according to Act of Congress, in the year 1845,
By MELVIN LORD,
in the Clerk's Office of the District Court of Massachusetts.

[Signature]
Feb. 16, 1864
PREFACE

No apology is deemed necessary for adding another singing-book to the number already published. Conductors of choirs, and teachers of singing-schools, are fully aware that but little progress can be made without frequent additions of new music to the common stock. There may be danger, indeed, of carrying the love of the new too far; but that a choir of singers should occasionally desire a new book, is neither surprising nor unreasonable.

The Psalter is not only a new music-book; but it is emphatically a book of new music; for, while it contains a sufficient number of the old standard tunes, much the larger portion of the work consists of such pieces as have never before been published. Some of these have been written expressly for the work: others have been derived from compositions of the best masters. The resources of the editors have been abundant, their labor has been great, and no expense has been spared to render the work complete. As the result of these exertions on their part, the editors feel confident that they have produced a better work of the kind than any in which they have heretofore been engaged, and one which will not disappoint those who may so far honor it as to allow it to speak for itself.

Many tunes, it will be seen, are the composition of Mr. Charles Zeuner. To this gentleman, and to all others who have furnished new music, the editors offer their grateful acknowledgments.

Many tunes and pieces—more, indeed, than enough to fill an entire book of this size—have been received from various parts of this country, and from other countries, for which no place could be found. To the many friends who have contributed tunes, and who, on looking over the work, may be disappointed at not finding them, the editors would say that, with such a mass of materials on hand, it has been the most difficult and trying part of their labor to decide which tunes to select, and which to reject, in order to render their work the most interesting and useful. They have acted according to their best judgment, and under a sense of their responsibility. May they not, therefore, hope for the forbearance of those for whose contributions they have been unable to find a place?

For those tunes which appear without the author's name, or without any designation of the source from whence they are derived, the editors must, in general, be held accountable; though, in some instances, well-known old tunes will be found without any notice of their origin, and, in other instances, tunes by living composers, other than the editors, are inserted anonymously.

The favorable manner in which the Psalter has been received by the respective governments of the Boston Handel and Haydn Society, and the Boston Academy of Music, and the fact that it is published under the sanction and with the approbation of these two institutions, cannot fail to give additional confidence in the work. To the friends of psalmody it is respectfully inscribed, with the hope that it will be found well adapted to advance the cause, and to promote the great end of music in public worship.

Remarks on several of the leading features of the work may be found on page 31.
ELEME NTS OF VOCAL MUSIC.

CHAPTER I.
GENERAL DIVISION OF THE SUBJECT.

§ I. Musical sounds have three essential properties:
LENGTH, PITCH, and POWER.
Any sound having these three properties is a musical sound, or a TONE.

§ II. There are, therefore, three distinctions existing in the nature of musical sounds:
1. Long or Short.
2. High or Low.
3. Soft or Loud.

§ III. Hence, also, in the elements of music there are three departments:
1. RHYTHMICS. This is founded on the first of the above distinctions, and treats of the length of sounds.
2. MELODICS. This is founded on the second distinction, and treats of the pitch of sounds.
3. DYNAMICS. This is founded on the third distinction, and treats of the power of sounds.

§ IV. GENERAL VIEW.

<table>
<thead>
<tr>
<th>Distinctions</th>
<th>Departments</th>
<th>Subjects</th>
</tr>
</thead>
<tbody>
<tr>
<td>Long or Short</td>
<td>RHYTHMICS</td>
<td>LENGTH</td>
</tr>
<tr>
<td>High or Low</td>
<td>MELODICS</td>
<td>PITCH</td>
</tr>
<tr>
<td>Soft or Loud</td>
<td>DYNAMICS</td>
<td>POWER</td>
</tr>
</tbody>
</table>

QUESTIONS.

How many distinctions exist in the nature of musical sounds?—What is the first? Second? Third?—How many departments are there in the elements of music?—What is the first department called? Second? Third?—What is that distinction in the nature of musical sounds, on which Rhythmics is founded? Melodics? Dynamics?—What is that department called which relates to the length of sounds? Pitch? Power?—In how many ways do musical sounds differ?

How many essential properties have musical sounds? What are they?—What is the subject of Rhythmics? Melodies? Dynamics?—If sounds differ from one another only as it respects their length, is the difference Rhythmic, Melodic, or Dynamic?—If sounds differ with respect to their pitch, is the difference Rhythmic, Melodic, or Dynamic?—If sounds differ with respect to their power, is it a Rhythmic, Melodic, or Dynamic difference?

CHAPTER II.
RHYTHMICS.
DIVISION OF TIME.

§ V. The length of sounds is measured by dividing the time they occupy into equal portions.

§ VI. These portions of time are called MEASURES.

§ VII. Measures are divided into Parts of Measures.

§ VIII. A measure with two parts is called Double measure.

THREE " " TRIPLE "
FOUR " " QUADRUPLE "
SIX " " SEXTUPLE "

§ IX. The character used for separating one measure from another is called a BAR.

§ X. To aid in the equal division of time, it is usual to count, or to make certain motions of the hand. This is called counting, or beating the time.

NOTE.—Every person learning the elements of music, should give strict attention to counting or beating the time. Experience proves that where the habit of counting or beating is neglected, the ability to make the divisions with accuracy, or to keep the time is seldom acquired.

§ XI. Double measure has two beats: first, Downward; second, Upward. Accented on the first part of the measure.
§ XII. Triple measure has three beats: first, Downward; second, Hither; third, Upward. Accented on the first part of the measure.

§ XIII. Quadruple measure has four beats: first, Downward; second, Hither; third, Hither; fourth, Upward. Accented on the first and third parts of the measure.

§ XIV. Sextuple measure has six beats: first, Downward; second, Downward; third, Hither; fourth, Hither; fifth, Upward; sixth, Upward. Accented on the first and fourth parts of the measure.

Note.—The Hither beat is made horizontally to the left, the Thither beat to the right. For the first downward beat, in sextuple measure, let the hand fall half the way, and for the second, the remainder.

§ XV. Sextuple measure is also used with two beats: Downward and Upward. It thus becomes a compound measure of two parts, having three semi-divisions to each part; or two thirds in a measure. This is its common use in this work.

Note.—The most important requisite in choral performance is accuracy of time. It is this that binds a choir together, and carries them safely through the most difficult rhythmic combinations. To acquire the habit of keeping good time requires much patience and perseverance, and it is in this that those who commence learning to sing are most likely to fail.

QUESTIONS.
How is the length of musical sounds measured?—What are the portions of time called?—What portions of time are smaller than measures?—How many kinds of measure are there?—How many parts have double measure? Triples? Sextuples?—On which part of the measure is double measure accented? Triples? Sextuples?—What is the character called which is used for separating the measures?—What distinguishes one kind of measure from another?—In beating time, how many motions has double measure? Triples? Sextuples?

CHAPTER III.

RHYTHMICS. OF NOTES.

§ XVI. The relative length of sounds is indicated by the form of certain characters called Notes. Notes represent to the eye the relative length, or duration of sounds.

§ XVII. There are five kinds of notes in common use.

<table>
<thead>
<tr>
<th>Whole Note,</th>
<th>Eighth Note,</th>
</tr>
</thead>
<tbody>
<tr>
<td>Half Note,</td>
<td>Sixteenth Note,</td>
</tr>
<tr>
<td>Quarter Note,</td>
<td>Sometimes called Semibreve, Minim, Crochet, Quaver, Semiquaver.</td>
</tr>
</tbody>
</table>

Note.—Other notes, as Thirty-Seconds, Sixty-Fourths, and also Double Notes, are sometimes used.

§ XVIII. A Dot adds one half to the length of a note.

QUESTIONS.
What are those characters called which represent the relative length of sounds?—Are notes rhythmical, melodic, or dynamic characters?—How many kinds of notes are there in common use?—What is the longest note called? The next, &c.?—How much does a dot add to the length of a note?—What do notes represent?—What property of sounds is represented by notes?

CHAPTER IV.

MELODICS.

THE SCALE. (Diatonic Scale, Major.)

§ XIX. Musical sounds, as differing in pitch, are arranged in a certain order or series, called The Scale.

§ XX. The scale consists of eight tones, which are named numerically from the lowest, upward: One, Two, Three, Four, Five, Six, Seven, Eight.

§ XXI. Letters are applied to the tones of the scale, as follows:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>B</td>
<td>C</td>
</tr>
</tbody>
</table>

Note.—Numerals designate the relative, and letters the abstract pitch of tones.

§ XXII. In singing the scale, the following syllables are used:

<table>
<thead>
<tr>
<th>1</th>
<th>2</th>
<th>3</th>
<th>4</th>
<th>5</th>
<th>6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>Written, Do, Re, Mi, Fa, Sol, La, Si, Do.</td>
<td>Pronounced, Doe, Ray, Mee, Fah, Sole, Lah, See, Doe.</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
ELEMMENTS OF VOCAL MUSIC.

Note.—Although the syllables are not regarded as indispensable, two reasons may be assigned for their use. 1st. A strong association is quickly formed between the syllables and the pitch of the different tones: thus the syllable enables the inexperienced singer to strike the tone accurately, with comparative ease. 2d. The proper practice of the syllables lays the foundation for a correct delivery of the words.

Note.—The scale should be sung to the class slowly and distinctly, to the syllable la, or to numerals, beginning at a suitable pitch, ascending and descending several times until they may be supposed to have a clear idea of it, when they may be required to sing it themselves. A few will almost always be found, say from five to ten in a class of a hundred, who cannot at first get the sounds right. These cannot go on with the others with advantage to either party, but if they can practice in a separate class they may, probably, by extra exertion, succeed. As the difficulty in such cases is almost always with the ear, listening to the singing of others is of much greater importance to such persons than any attempt to sing themselves.

§ XXIII. The difference of pitch between any two tones is called an INTERVAL. Thus, the difference of pitch between one and two is an interval.

§ XXIV. In the scale, there are five larger and two smaller intervals; the former called STEPS, and the latter HALF- STEPS.

§ XXV. The half-steps occur between the tones three and four, and seven and eight; between the other tones the interval is a step.

QUESTIONS.

What is that series of musical sounds, relating to pitch, called?—What is the scale?—How many tones are there in the scale?—How are the tones of the scale named?—What is the first tone of the scale called?—Ans. One, &c.—What letter is applied to one? To two? &c.—What syllable is sung to one? To two? &c.—What is the difference of pitch between two tones called?—How many intervals are there in the scale?—How many kinds of intervals are there in the scale?—What are the larger intervals called?—What are the smaller intervals called?—How many steps are there in the scale?—How many half-steps?—What is the interval from one to two? Two to three? &c.—What is the interval from C to D? D to E? &c.

CHAPTER V.

MELODICS. THE STAFF AND CLEFS.

§ XXVI. The pitch of tones is represented by a character called a STAFF, on which the scale, or other music, is written in notes: the position which the notes occupy on the staff representing the pitch, and the notes the length of the sounds.

§ XXVII. The staff consists of five lines, and the spaces between them.

§ XXVIII. Each line and space is called a DEGREE; thus, there are nine degrees: five lines and four spaces.

§ XXIX. When more than nine degrees are wanted, the spaces below or above the staff are used; also additional lines, called ADDED LINES.

THE STAFF, WITH ADDED LINES.

<table>
<thead>
<tr>
<th>Added line above.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Fifth line.</td>
</tr>
<tr>
<td>Fourth line.</td>
</tr>
<tr>
<td>Third line.</td>
</tr>
<tr>
<td>Second line.</td>
</tr>
<tr>
<td>First line.</td>
</tr>
<tr>
<td>Added line below.</td>
</tr>
</tbody>
</table>

§ XXX. In writing the scale on the staff, one may be placed on either of its degrees, and the other sounds follow in regular order; thus, if one be placed on the first line, two will be on the first space, three on the second line, and so on; or, if one be placed on the first space, two will be on the second line, and so on.

§ XXXI. There are two ways in which the scale is commonly written on the staff; first, one on the added line below; and second, one on the second space.

§ XXXII. To distinguish between these two ways, or to fix the position of the scale on the staff, a character is used called a CLEF.

§ XXXIII. There are two CLEFS in common use: the G CLEF, and the F CLEF.

§ XXXIV. The G clef, which signifies G, is placed on the second line.

§ XXXV. The F clef, which signifies F, is placed on the fourth line.

§ XXXVI. When the G clef is used, it fixes G on the second line; of course one (C) will be on the added line below; and when the F clef is used, it fixes F on the fourth line; of course one (C) will be on the second space.
ELEMENTS OF VOCAL MUSIC.

EXAMPLE 1. The Scale, G clef, ascending and descending.

```plaintext
C D E F G A B C
D E F G A B C
```

EXAMPLE 2. The Scale, F clef, ascending and descending.

```plaintext
C D E F G A B C
D E F G A B C
```

QUESTIONS.

What is that character called, which represents the pitch of sounds? — Is the staff a rhythmic, melodic or dynamic character? Why? — How many lines are there in the staff? — How many spaces? — What is each line and space of the staff called? — How many degrees does the staff contain? — (Pointing to the staff.) Which line is this? — Space? — &c. (Pointing to the staff.) Which degree of the staff is this? &c. — What is the space above the staff called? — Space below? — If lines are added below the staff, what are they called? — If added above the staff, what are they called? — Where upon the staff is one usually written? — Where two? — Three? &c. — What letter is one? — Two? Three? &c. — What syllable is one? — Two? Three? &c. — On what other degree of the staff, besides the added line below, is one often written? — How can we tell whether one be written on the added line below, or on the second space? — How many clefs are there? — What are they called? — What does the G clef signify? — What does the F clef signify? — If the G clef is used, where must one be written? — If the F clef is used, where must one be written?

CHAPTER VI.

RHYTHMICS. VARIETIES OF MEASURE.

§ XXXVII. Each kind of measure may have as many varieties as there are different notes. These varieties are obtained by the use of the different notes on each part of the measure.

§ XXXVIII. Figures in the form of fractions are used to mark the kind and variety of measure; the upper figure, or numerator, showing the number of parts, or kind of measure; and the lower figure, or denominator, showing the particular note used on each part of the measure, or the variety of measure.

Examples of some of the common varieties of measure.

```
\[
\frac{2}{2} \quad \frac{2}{4} \quad \frac{3}{4} \quad \frac{3}{8} \quad \frac{4}{4} \quad \frac{4}{8} \quad \frac{4}{16} \quad \frac{6}{4}
\]
```

Note 1. — It is to be observed, that notes have no positive, but only a relative length. The example 2-2 is not necessarily either slower or quicker than 2-4; 3-2 is neither slower nor quicker than 3-8, &c. The different varieties of measure in each of the above examples are practically the same. To the eye they are different, to the ear alike.

Note 2. — As there is no necessity for the different varieties of measure in church music, only one variety (Quarters) has been employed in this work.

§ XXXIX. Different notes may occur in every kind and variety of measure; and different notes may also occur in the same measure.

§ XL. The music may commence on either of the parts of the measure.

QUESTIONS.

How many kinds of measure are there? — How many varieties in each kind of measure? — How are the different varieties of measure obtained? — By which figure is the kind of measure designated? — By which figure is the variety of measure designated? — What is the upper figure (numerator) for? — What is the lower figure (denominator) for? — Do the different varieties of measure differ to the ear, or to the eye only? — What does the numerator express (or number)? — What does the denominator express (or denote)? — Suppose the figures to be 4-4, what two notes will fill a measure? — What one note? — What four? &c.
CHAPTER VII.

RHYTHMIC CLASSIFICATION; OR PRIMITIVE AND DERIVED FORMS OF MEASURE. ONE NOTE TO EACH PART OF THE MEASURE. SIMPLE FORMS.

§ XL1. When each part of a measure is occupied by the particular note designated by the lower figure, the measure is said to be in its primitive form. Thus, if the denominator be 2, the primitive form of the measure is halves; if 4, quarters; if 8, eighths, &c. Such forms of measure with their derivatives are called Simple Forms. The primitive note is taken as a standard by which to determine the length of others.

§ XLII. Derived forms are obtained from the primitive forms, by uniting two or more parts of the measure.

EXAMPLES.

<table>
<thead>
<tr>
<th>DOUBLE MEASURE</th>
<th>TRIPLE MEASURE</th>
<th>QUADRUPLE MEASURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMITIVE FORM</td>
<td>PRIMITIVE FORM</td>
<td>PRIMITIVE FORM</td>
</tr>
<tr>
<td>Derived Form</td>
<td>1st Derivative</td>
<td>1st Class, 2d Class</td>
</tr>
<tr>
<td></td>
<td>2d Derivative</td>
<td></td>
</tr>
</tbody>
</table>

QUARTER FORMS.

<table>
<thead>
<tr>
<th>DOUBLE MEASURE</th>
<th>TRIPLE MEASURE</th>
<th>QUADRUPLE MEASURE</th>
</tr>
</thead>
<tbody>
<tr>
<td>PRIMITIVE FORM</td>
<td>PRIMITIVE FORM</td>
<td>PRIMITIVE FORM</td>
</tr>
<tr>
<td>Derived Form</td>
<td>1st Derivative</td>
<td>1st Class, 2d Class</td>
</tr>
<tr>
<td></td>
<td>2d Derivative</td>
<td></td>
</tr>
</tbody>
</table>

NOTES.—It will be observed that in the first class, the union commences with the first part of the measure; in the second class, it commences with the second part, &c. The second derivative in the third class, may be considered as irregular.

§ XLIII. When a tone commences on an unaccented part of the measure, and is continued on the accented part of the measure, it is said to be syncopated, and the note representing it is called a syncopated note.

NOTE.—As there is but one variety of measure used in this work, it is thought unnecessary to give examples of half, eighth, or sixteenth forms.

QUESTIONS.

When is a measure said to be in its primitive form?—What is the primitive form of the measure when the denominator is 2? 4? &c. —What is the primitive form of the measure marked 2-4? 3-4? 4-4? &c. —When is it said of a measure that it is in the primitive form? —What are other than primitive forms called? —How are derived forms obtained from the primitive? —What is peculiar to the derivatives of the first class? Second? Third? —Why is the second derivative in the third class in quadruple measure called irregular? —How can derived forms be reduced to primitive forms? —When a tone commences on an unaccented part of the measure, and is continued on an accented part of the measure, what is it called? —In which class are syncopated notes found?

PRACTICAL EXERCISES.

THE SCALE IN PRIMITIVE AND DERIVED FORMS OF MEASURE.
Let us with a joyful mind, Praise the Lord, for he is kind;
For his mercies shall endure, Ever faithful, ever sure.

CHAPTER VIII.

OF RESTS.

§ XLIV. When a measure, or part of a measure is to be passed over in silence, it is indicated by a character called a Rest.

§ XLV. Each note has its corresponding rest.

EXAMPLE.

<table>
<thead>
<tr>
<th>Whole Rest</th>
<th>Half Rest</th>
<th>Quarter Rest</th>
<th>Eighth Rest</th>
<th>Sixteenth Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Note.—10 and 11 may be sung together; one division singing 10, and the other 11.

QUESTIONS.

When a measure or part of a measure is passed over in silence, what is it called?—What are those characters called, which indicate silence?—Are rests rhythmic, melodic, or dynamic characters?—Why?—How many kinds of rests are there?

CHAPTER VIII.

DYNAMIC DEGREES.

§ XLVI. A tone produced by the ordinary exertion of the vocal organs, is a medium or middle tone; it is called mezzo, (pronounced met-zo) and is marked m.

§ XLVII. A tone produced by some restraint of the vocal organs, is a soft tone; it is called piano, (pronounced pee-an-o) and is marked p.

§ XLVIII. A tone produced by a strong or full exertion of the vocal organs, is a loud tone; it is called forte, and is marked f.

§ XLIX. If a tone is produced by a very small, but careful exertion of the vocal organs, softer than piano, yet so loud as to be a good audible sound, it is called pianissimo, (pronounced pee-an-is-stee-mo) and is marked pp.
§ L. If a tone is produced with still greater exertion of the vocal organs than is required for *forte*, but not so loud as to degenerate into a scream, it is called *fortissimo*, and is marked *ff*.

Note.—*Mezzo*, *Piano* and *Forte* are Italian words, which, by long usage, have become technical terms in music, and are used by all nations.

**QUESTIONS.**

What is the third distinction in musical sounds?—What is the department called, which arises out of this distinction?—What is the subject of dynamics?—When a tone is neither loud nor soft, what is it called?—How marked?—When a tone is soft, what is it called?—How marked?—When a tone is loud, what is it called?—How marked?—If a tone is very loud, what is it called?—How marked?—If a tone is very soft, what is it called?—How marked?—What does Piano, or *P* signify?—What does *Forte*, or *F* signify?—What does *Mezzo*, or *M* signify?—What does Pianissimo, or *PP* signify?—What does Fortissimo, or *FF* signify?

**PRACTICAL EXERCISES.**

Many of the exercises that follow are so written that they may be sung in two parts, say Ladies sing one part, and Gentlemen the other. The second division to commence when the first division passes the double bar.

```
12 \( \text{p} \) \( m \) \( m \) \( \text{p} \)
13 \( \text{p} \) \( m \) \( f \) \( f \) \( m \) \( \text{p} \)
```

Note.—The dots in the spaces at the close indicate a repetition.

```
14 \( \text{p} \) \( m \) \( f \) \( m \)
15 \( \text{p} \) \( m \) \( f \) \( m \) \( \text{p} \)
```

Syncopation.

```
16 \( \text{p} \) \( m \) \( \text{Bis.} \)
17 \( \text{p} \) \( m \) \( f \) \( m \) \( \text{p} \)
```

* *Diminish softer and softer.*

* Bis—i. e. twice.*
CHAPTER X.

LESSONS IN WHICH THE VARIOUS TONES PROCEED, NOT ACCORDING TO THEIR ORDER IN THE SCALE, BUT BY SKIPS.

§ LI. One and three. With these two tones the following changes may be produced: 1 3, 3 1.

PRACTICAL EXERCISE.

§ LII. One, three and five. With these tones the following changes may be produced: 1 3 5, 1 5 3, 3 1 5, 3 5 1, 5 1 3, 5 3 1.

PRACTICAL EXERCISE.

§ LIII. One, three, five and eight. With these tones the following changes may be produced:

\[
\begin{align*}
1 & 3 & 5 & 8 \\
1 & 3 & 8 & 5 \\
1 & 5 & 3 & 8 \\
1 & 5 & 8 & 3 \\
1 & 8 & 3 & 5 \\
1 & 8 & 5 & 3
\end{align*}
\]

§ LV. One, three, five, eight, seven and four. Four naturally leads to three. Three, therefore, is the guide to four.

PRACTICAL EXERCISE.

§ LVII. One, three, five, eight, seven, four, two and six. Five will guide to six.

PRACTICAL EXERCISE.

§ LVII. One, three, five, eight, seven and four. Seven naturally leads to eight. Eight, therefore, will serve as a guide to seven. In order to sing seven right, think of eight.
CHAPTER XI.

EXTENSION OF THE SCALE, AND CLASSIFICATION OF VOICES.

§ LVIII. When tones above eight are sung, eight is to be regarded as one of an upper scale.

PRACTICAL EXERCISE.

‡6

§ LIX. When tones below one are sung, one is to be regarded as eight of a lower scale.

PRACTICAL EXERCISE.

‡7

§ LX. The human voice is naturally divided into four classes, viz: low male voices, or Base; high male voices, or Tenor; low female voices, or Alto; high female voices, or Treble. Boys, before their voices change, sing the Alto.

Note.—Besides the above distinctions, there is also the Baritone, between the Base and Tenor, and the Mezzo Soprano, between the Alto and Treble. The Treble is often called Soprano.

§ LXI. The following example exhibits the usual compass of the human voice, and also that of the different parts, as Base, Tenor, Alto, Treble.

¶ LXII. The Treble or G clef is used for the Alto, and often for the

Tenor; but when used for the Tenor it denotes G an octave lower than when used for the Treble or Alto. The following example exhibits the common use of the clefs.

Treble.

‡5

Alto.

Tenor.

Base.

Note.—It is important that the difference of pitch between male and female voices be fully explained and illustrated.

QUESTIONS.

When tones above eight are sung, as what are we to regard eight?—When tones below one are sung, as what are we to regard one?—Into how many classes is the human voice divided?—What are low male voices called? What are high called?—What are low female voices called? What are high called?

CHAPTER XII.

THE CHROMATIC SCALE.

§ LXIII. Between those tones of the scale which form the interval of a step, there may be an intermediate tone; thus, intermediate tones may occur between 1 and 2, 2 and 3, 4 and 5, 5 and 6, and 6 and 7; but not between 3 and 4, and 7 and 8, because the intervals between those tones are half-steps, and there is no smaller practicable interval.

§ LXIV. An intermediate tone may be represented by the same degree of the staff as is either of the tones between which it occurs. Thus, the interme-
diate tone between 1 and 2 may be represented by the same degree of the staff as is either of these, and so with all the others.

§ LXV. When the intermediate tone between 1 and 2 is represented by the same degree of the staff as is 1, it is called Sharp One, or C Sharp, and a character called a sharp (#) is placed before it. Thus, also, sharp two may occur between 2 and 3; sharp four, between 4 and 5, and so on.

§ LXVI. When the intermediate tone between 1 and 2 is represented by the same degree of the staff with 2, it is called Flat Two, or D Flat, and a character called a flat (b) is placed before it. Thus also flat three may occur between 3 and 4; flat five, between 4 and 5, and so on.

§ LXVII. A scale of thirteen tones, including all the intermediate tones, with twelve intervals of a half-step each, is called the Chromatic Scale.

§ LXVIII. The application of syllables to the intermediate tones will be seen in the following example:

EXAMPLE. The Chromatic Scale. (Numerals, Letters and Syllables.)

<table>
<thead>
<tr>
<th>1</th>
<th>#1</th>
<th>2</th>
<th>#2</th>
<th>3</th>
<th>#3</th>
<th>4</th>
<th>#4</th>
<th>5</th>
<th>#5</th>
<th>6</th>
<th>#6</th>
<th>7</th>
<th>8</th>
</tr>
</thead>
<tbody>
<tr>
<td>C</td>
<td>C#</td>
<td>D</td>
<td>D#</td>
<td>E</td>
<td>F</td>
<td>F#</td>
<td>G</td>
<td>G#</td>
<td>A</td>
<td>A#</td>
<td>B</td>
<td>C</td>
<td></td>
</tr>
</tbody>
</table>

Do | Di | Re | Ri | Mi | Fa | Fi | Sol | Si | La | Li | Si | Do |

Note.—Di is pronounced Dee, Fi Fee, &c.

S | 7 | b7 | 6 | b6 | 5 | b5 | 4 | b4 | 3 | b3 | 2 | b2 | 1 |
C | B | Bb | A | Ab | G | Gb | F | E | Eb | D | Db | C |

Do | Si | Se | La | Le | Sol | Se | Fa | Mi | Me | Re | Re | Do |

Se is pronounced Say, Le Lay, &c.

§ LXIX. The sign of an intermediate tone (# or b) belongs not only to the note before which it is placed, but also to all the notes on the same degree of the staff in the measure.

EXAMPLE.

Note.—In the above example the fourth note is also C#; but to the C in the next measure the sharp does not belong.

§ LXX. The sign of an intermediate tone, continues its influence from measure to measure when no intervening note occurs.

§ LXXI. When it is necessary to contradict a flat or a sharp, or to take away the power of either of these characters, a character called a Natural (♮) is used.

EXAMPLE.

§ LXXII. A sharped tone naturally leads to the next tone above it, and a flatted tone to the next tone below it. Hence it is easy to sing a sharped tone in connexion with the tone next above it, and a flatted tone in connexion with the tone next below it.

PRACTICAL EXERCISE.

Note.—Tunes in the key of C may now be introduced.
QUESTIONS.

Between what tones of the scale may intermediate tones be produced?—Between what tones of the scale cannot intermediate tones be produced?—Why can there not be an intermediate tone between three and four, and seven and eight?—What is the smallest practicable interval?—On how many degrees of the staff may an intermediate tone be represented?—When the intermediate tone between one and two is represented on the same degree of the staff with one, what is it called?—What character is placed before the note?—When the intermediate tone between one and two is represented on the same degree of the staff with two, what is it called?—What character is placed before the note?—When the intermediate tone between three and four is represented on the same degree of the staff with one, what is it called?—To what does a sharpened tone naturally lead?—To what does a flat tone naturally lead?—What is the guide to a sharpened tone?—To a flatted tone?—What is the character used to indicate the intermediate tones in the ascending chromatic scale?—What is the character used to indicate the intermediate tones in the descending chromatic scale?—To what does #1 lead? &c.—To what does b2 lead? &c. &c.

PRACTICAL EXERCISES. (Chromatic Scale.)
CHAPTER XIII.

DIATONIC INTERVALS.

§ LXXIII. In addition to those intervals called steps and half-steps belonging to the scale in its natural progression, there are also other intervals occasioned by skipping; as Seconds, Thirds, Fourths, Fifths, Sixths, Sevens and Octaves.

§ LXXIV. Intervals are always reckoned from the lower tone upwards, unless otherwise expressed.

DIATONIC INTERVALS.

Note.—Diatonic, because they are produced by skips in the diatonic scale.

§ LXXV. Two tones being the same pitch, are called Unison.

§ LXXVI. When the voice proceeds from any tone to that on the next degree of the staff, the interval is called a Second; as from 1 to 2, 2 to 3, &c.

§ LXXVII. When the voice skips over one degree, the interval is called a Third; as from 1 to 3, 2 to 4, &c.

§ LXXVIII. When the voice skips over two degrees, the interval is called a Fourth; as from 1 to 4, 2 to 5, &c.

§ LXXIX. When the voice skips over three degrees, the interval is called a Fifth; as from 1 to 5, 2 to 6, &c.

§ LXXX. When the voice skips over four degrees, the interval is called a Sixth, as from 1 to 6, 2 to 7, &c.

§ LXXXI. When the voice skips over five degrees, the interval is called a Seventh; as from 1 to 7, 2 to 8, &c.

§ LXXXII. When the voice skips over six degrees, the interval is called an Octave; as from 1 to 8, 2 to 9, &c.

QUESTIONS.

When two tones are both the same pitch, what are they called? Ans. Unison.—When we proceed from any tone to that which is represented on the next degree of the staff, what is the interval called? Ans. Second.—When we skip over one degree of the staff, what is the interval called? Ans. Third. When we skip two degrees? Fourth. When we skip three degrees? Fifth. When we skip four degrees? Sixth. When we skip five degrees? Seventh. When we skip six degrees? Eighth, or Octave.

PRACTICAL EXERCISES.

These exercises may be sung by two divisions; the first division singing the large, and the second the small notes.

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4

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4
ELEMENTS OF VOCAL MUSIC.

FIFTHS.

SIXTHS.

SEVENTHS.

OCTAVES.
CHAPTER XIV.

MAJOR AND MINOR INTERVALS.

§ LXXXIII. Seconds.
1. A second consisting of a half-step, is a MINOR SECOND.
2. A second consisting of a step, is a MAJOR SECOND.

§ LXXXIV. Thirds.
1. A third consisting of a step and a half-step, is MINOR.
2. A third consisting of two steps, is MAJOR.

§ LXXXV. Fourths.
1. A fourth consisting of two steps and one half-step, is a PERFECT FOURTH.
2. A fourth consisting of three steps, is a SHARP FOURTH.

§ LXXXVI. Fifths.
1. A fifth consisting of two steps and two half-steps, is a FLAT FIFTH.
2. A fifth consisting of three steps and a half-step, is a PERFECT FIFTH.

§ LXXXVII. Sixths.
1. A sixth consisting of three steps and two half-steps, is MINOR.
2. A sixth consisting of four steps and a half-step, is MAJOR.

§ LXXXVIII. Sevenths.
1. A seventh consisting of four steps and two half-steps, is a FLAT SEVENTH.
2. A seventh consisting of five steps and one half-step, is a SHARP SEVENTH.

§ LXXXIX. Octave. An OCTAVE consists of five steps and two half-steps.

QUESTIONS.

If a second consists of a half-step, what is it called? Ans. Minor Second.—If a second consists of a step, what is it called? Major Second.—If a third consists of a step and a half-step, what is it called?—If a third consists of two steps and one half-step, what is it called?—If a fourth consists of three steps, what is it called?—If a fifth consists of two steps and two half-steps, what is it called?—If a fifth consists of three steps and one half-step, what is it called?—If a sixth consists of three steps and two half-steps, what is it called?—If a seventh consists of four steps and one half-step, what is it called?—If a seventh consists of five steps and one half-step, what is it called?—If an octave consists of five steps and two half-steps, what is it called?
§ XCI. Three notes are sometimes sung to one beat, or part of a measure. The figure 3 is placed over such notes, and they are called **Triplets**.

**PRACTICAL EXERCISES.**

*Quadruple Measure.*

18 ELEMENTS OF VOCAL MUSIC.
CHAPTER XVI.

RHYTHMIC CLASSIFICATION. FOUR NOTES TO EACH PART OF THE MEASURE. COMPOUND FORMS.

§ XCI. (See § XC.)

EXAMPLE.

Double Measure.

PRACTICAL EXERCISES.

Note.—As these rhythmic forms but seldom occur in Psalmody, no further practical exercises are given.
CHAPTER XVII.

DYNAMIC TONES.

§ XCIII. Organ Tone. A tone which is commenced, continued and ended with an equal degree of power, is called an organ tone. (——)

§ XCIV. Crescendo. A tone commencing soft and gradually increasing to loud, is called crescendo. (Cres. or ——)

§ XCV. Diminuendo. A tone commencing loud and gradually diminishing to soft, is called diminuendo. (Dim. or ——)

§ XCVI. Swell. An union of the crescendo and diminuendo, produces the swelling tone, or swell. (——)

Note.—Sing the scale very slow, (ah,) applying the swell.

§ XCVII. Pressure Tone. A very sudden crescendo, or swell, is called a pressure tone. (< or <<)

PRACTICAL EXERCISE.

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§ XCVIII. Explosive Tone. A tone which is struck suddenly, with great force, and instantly diminished, is called an explosive tone; also forzando, or sfornando. (> or sf. fz.)

PRACTICAL EXERCISE.

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§ XCIX. The proper application of dynamics constitutes the form of musical expression.

QUESTIONS.

When a tone is begun, continued, and ended, with an equal degree of power, what is it called?—When a tone is begun soft, and gradually increased to loud, what is it called?—When a tone is begun loud, and gradually diminished to soft, what is it called?—When the crescendo is united to the diminuendo, what is it called?—What is a very sudden crescendo called?—What is a very sudden diminish called?

CHAPTER XVIII.

TRANPOSITION OF THE SCALE.

§ C. When C is taken as one, as it has always been hitherto, the scale is said to be in its natural position; but either of the other letters may be taken as one, in which case the scale is said to be transposed.

§ CI. The letter which is taken for one is called the key. Thus, if the scale be in its natural position, is said to be in the key of C; if G be taken as one, the scale is in the key of G, &c. By the key of C, is meant that C is one of the scale, or that the scale is based on C; by the key of G is meant that G is one of the scale, &c.

§ CII. In transposing the scale the proper order of the intervals (steps and half-steps) must be preserved. Thus, the interval must always be a step from one to two, and from two to three, a half-step from three to four, a step from four to five, from five to six, and a half-step from seven to eight.

§ CIII. The interval from one letter to another is always the same, and cannot be changed; thus it is always a step from C to D, and from D to E, a half-step from E to F, a step from F to G, from G to A, and from A to B, and a half-step from B to C. In the transposition of the scale, therefore, it becomes necessary to introduce intermediate tones, (sharped or flatted letters,) so as to preserve the proper order of the intervals.

§ CIV. First transposition by the sharp fourth; from C to G, a fifth higher, or a fourth lower.

EXAMPLE.

1 2 3 4 5 6 7 8
G A B C D E F# G
Do Re Mi Fa Sol La Si Do
§ CV. Signature. To preserve the proper order of intervals from six to seven, and from seven to eight, in the above transposition of the scale, it is necessary to introduce F♯, or to take F as seven. The sharp is placed immediately after the clef, and is called the signature (sign) of the key; thus the signature of the key of G is F♯. The signature of the key of C is said to be natural.

§ CVI. The following illustration of the transposition of the scale may serve to make the subject plainer to beginners:

\[\begin{align*}
\text{On the upper staff is written the scale in the key of C. The distances of the notes one from another represent the different intervals, as steps and half steps.} \\
\text{On the lower staff G is brought down as one, A as two, B as three, C as four, D as five, E as six; as the interval from six to seven must be a step, it is seen at once that F will not answer for seven, because the interval from E to F is but a half step, and of course that F♯ must be taken; thus the interval of a step from six to seven is preserved. The interval from F♯ to G being a half-step, G is brought down as eight, and the scale is complete in the key of G.}
\end{align*}\]

Note.—Let not the teacher be satisfied with any illustration of the subject, addressed necessarily to the eye; but let him give examples, vocal or instrumental, until the subject is made plain, and the transposition of the scale is practically understood.

PRACTICAL EXERCISES.
ELEMENTS OF VOCAL MUSIC.

CVII. Second transposition by the sharp fourth; from G to D, a fifth higher, or a fourth lower.

**EXAMPLE.**

```
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
D E F# G A B C# D D E F# G A B C# D
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do
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**PRACTICAL EXERCISES.**

62

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\[ p \]
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\[ m \]
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If the scale be transposed from G a fifth higher, to what letter will it go?—In order to transpose the scale a fifth, what must be done?—What is the fourth in the key of G?—What is the signature to the key of D?—What letters are sharpened? Why?—How much higher is the key of G, than the key of C?—How much higher is the key of D, than the key of G?—What letter is six, in the key of C?—What tone is A, in the key of G?—What tone is A, in the key of D?—What tone has the key of G, that the key of D has not?—What tone has the key of D, that the key of G has not?—How many letters have the keys of G and D in common?—How many letters have the keys of C and D in common?

QUESTIONS.

CVIII. Third transposition by the sharp fourth; from D to A, a fifth higher, or a fourth lower.

**EXAMPLE.**

```
1 2 3 4 5 6 7 8 1 2 3 4 5 6 7 8
A B C# D E F# G# A A B C# D E F# G# A
Do Re Mi Fa Sol La Si Do Do Re Mi Fa Sol La Si Do
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**PRACTICAL EXERCISES.**

64

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\[ mf \]
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If the scale be transposed from D a fifth, to what letter will it go?—In order to transpose the scale a fifth higher, what must be done?—What is four in the key of D?—What is the signature to the key of A?—What letters are sharpened?—How much higher is the key of A, than D?—How much higher is the key of D, than G?—How much higher is the key of C, than D?—What tone is D, in the key of D?—What tone is D, in the key of A?—What tone has the key of A, that D has not?—What tone has the key of D, that A has not?—How many letters have the keys of A and D in common?
§ CIX. Fourth transposition by the sharp fourth; from A to E, a fifth higher, or a fourth lower.

**EXAMPLE.**

PRACTICAL EXERCISES.

QUESTIONS.

If the scale be transposed a fifth from A, to what letter will it go?—In order to transpose the scale a fifth, what must be done?—What is four in the key of A?—What sharp letter, then, must be introduced, in transposing from A to E?—What is the signature to the key of E?—What letters are sharpened? Why?—How much higher is the key of E, than the key of A?—Other questions may be asked, similar to those under the first, second, and third transpositions.

§ CX. Fifth transposition by the sharp fourth. Key of B. Five sharps: F♯, C♯, G♯, D♯, and A♯. (Same as C♭.)

§ CXI. Sixth transposition by the sharp fourth. Key of F♯. Six sharps: F♯, C♯, G♯, D♯, A♯, and E♯. (Same as G♭.)

§ CXII. Seventh transposition by the sharp fourth. Key of C♯. Seven sharps: F♯, C♯, G♯, D♯, A♯, E♯, and B♯. (Same as D♭.)

§ CXIII. Eighth transposition by the sharp fourth. Key of G♯. Eight sharps: F♯, C♯, G♯, D♯, A♯, E♯, B♯, and F♯. (Same as A♭.)

§ CXIV. In the last transposition, from C♯ to G♯, a new character has been introduced on F♯, called a DOUBLE SHARP.

What key is a fifth higher than E?—What is the signature to the key of B?—What sharpened letters are there in the key of B?—What key is a fifth higher than B?—What is the signature to the key of F♯?—What sharpened letters are there in the key of F♯?—What key is a fifth higher than F♯?—What is the signature to the key of C♯?—What sharpened letters are there in the key of C♯?—What key is a fifth higher than C♯?—What is the signature to the key of G♯?—What sharpened letters are there in the key of G♯?—When a sharp is placed before F♯, what is it called?

§ CXV. The scale may be still further transposed by double sharps, but it is unnecessary, inasmuch as the same variety can be more easily obtained by transpositions of flats. The keys beyond E are seldom used.

§ CXVI. It will be observed that, in each of the foregoing transpositions, the scale has been removed a fifth, (or a fourth downwards,) and that at each transposition a new intermediate tone, (sharp four,) has been found necessary. Hence the following Rule: The sharp fourth transposes the scale a fifth.

§ CXVII. First transposition by the flat seventh; from C to F, a fourth higher, or a fifth lower.

**EXAMPLE.**

PRACTICAL EXERCISES.

## QUESTIONS.

What key is a fifth higher than F♯?—What is the signature to the key of B♭?—What sharpened letters are there in the key of B♭?—What is the signature to the key of F♯?—What sharpened letters are there in the key of F♯?—What key is a fifth higher than F♯?—What is the signature to the key of C♯?—What sharpened letters are there in the key of C♯?—What key is a fifth higher than C♯?—What is the signature to the key of G♯?—What sharpened letters are there in the key of G♯?—When a sharp is placed before F♯, what is it called?

Note.—The teacher may here introduce a similar illustration to that at § 106.
ELEMENTS OF VOCAL MUSIC.

\[ \text{Example} \]

\[
\begin{align*}
&\text{C} \quad \text{D} \quad \text{Eb} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{Bb} \\
\text{Do} \quad \text{Re} \quad \text{Mi} \quad \text{Fa} \quad \text{Sol} \quad \text{La} \quad \text{Si} \quad \text{Do}
\end{align*}
\]

\begin{align*}
&\text{b}^7, \text{C} \quad \text{D} \quad \text{Eb} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{Bb} \\
&\text{Do} \quad \text{Re} \quad \text{Mi} \quad \text{Fa} \quad \text{Sol} \quad \text{La} \quad \text{Si} \quad \text{Do}
\end{align*}

\text{PRACTICAL EXERCISES.}

\[ \text{Example} \]

\[
\begin{align*}
&\text{C} \quad \text{D} \quad \text{Eb} \quad \text{F} \quad \text{G} \quad \text{A} \quad \text{Bb} \\
\text{Do} \quad \text{Re} \quad \text{Mi} \quad \text{Fa} \quad \text{Sol} \quad \text{La} \quad \text{Si} \quad \text{Do}
\end{align*}
\]

4. How much higher than \( C \) is \( F \)?—What is the signature to the key of \( F \)?—Why is \( B \) necessary in the key of \( F \)?—What many letters have the keys of \( F \) and \( C \) in common?—What letter is one, in the key of \( C \)?—What tone is \( C \), in the key of \( F \)?—In transposing the scale from \( C \) to \( F \), what tone is found to be correct?—Is it too high, or too low?—Must be taken for four?—What is the relation of \( B \) to \( C \)?—Ans. \( b^7 \).—What does the flat seventh in \( C \) become in the key of \( F \)?—What is the effect of introducing the flat seventh?—What must be done in order to transpose the scale a fourth?

QUESTIONS.

If the scale be transposed from \( F \) a fourth, what will be the key?—In order to transpose the scale a fourth, what must be done?—What is flat seven in the key of \( F \)?—What flat letter must be introduced in transposing from \( F \) to \( Bb \)?—What does \( Eb \) become, in the new key of \( Bb \)?—What is the signature to the key of \( Bb \)?—What letters are flat?—Why?—How much higher is \( Bb \) than \( F \)?—How much higher is \( F \), than \( C \)?—What letter has the key of \( Bb \), that does not belong to the key of \( F \)?—What letter has the key of \( F \), that does not belong to the key of \( Bb \)?
§ CXX. Third transposition by the flat seventh; from B♭ to Eb, a fourth higher, or a fifth lower.

EXAMPLE.

PRACTICAL EXERCISES.

In three parts.

The Lord will comfort, will comfort Zion;

The Lord will comfort, will comfort Zion;

will comfort, will comfort, will comfort Zion.

QUESTIONS.

If the scale be transposed from B♭ a fourth, what will be the key?—In order to transpose the scale a fourth, what must be done?—What is flat seventh in the key of B♭?—What new flat do we obtain, then, in transposing from B♭ to E♭?—What does the flat seventh become in the new key?—What is the signature of Eb?—What letters are flattened?—How much higher is Eb than B♭? &c.
§ CXXI. Fourth transposition by the flat seventh; from Eb to Ab, a fourth higher, or a fifth lower.

EXAMPLE.

\[ \text{Do Re Mi Fa Sol La Si Do} \]

PRACTICAL EXERCISES.

In four parts.

\[ \text{Cres.} \]

\[ \begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Ab & Bb & C & Db & Eb & F & G & Ab \\
Do & Re & Mi & Fa & Sol & La & Si & Do
\end{array} \]

In three parts.

\[ \text{Cres.} \]

\[ \text{Dim.} \]

\[ \text{J. C. Scarlitch.} \]

Sing this round, and say to all "Good Night" With gentle voice, we all unite.

In three parts.

\[ \text{Cres.} \]

\[ \text{Dim.} \]

\[ \begin{array}{cccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
Ab & Bb & C & Db & Eb & F & G & Ab \\
Do & Re & Mi & Fa & Sol & La & Si & Do
\end{array} \]

QUESTIONS.

If the scale be transposed a fourth from Eb, what will be the key?—What is the signature to the key of Ab?—What flattened letters are used?—How does the flat seventh transpose the scale?—How much higher is Ab than Eb?

§ CXXII. Fifth transposition by the flat seventh. Key of Db. Five flats: Bb, Eb, Ab, Db and Gb. (Same as Cb.)

§ CXXIII. Sixth transposition by the flat seventh. Key of Gb. Six flats: Bb, Eb, Ab, Db, Gb, and Cb. (Same as Fb.)

§ CXXIV. Seventh transposition by the flat seventh. Key of Cb. Seven flats: Bb, Eb, Ab, Db, Gb, Fb and Fb. (Same as B.)

§ CXXV. Eighth transposition by the flat seventh. Key of Fb. Eight flats: Bb, Eb, Ab, Db, Gb, Cb, Fb and Fb.

§ CXXVI. In the last transposition, from Cb to Fb, a new character is introduced on Bb, called a double flat.

QUESTIONS.

What key is a fourth from Ab?—What is the signature to Db?—What flattened letters are used?—What key is a fourth from D?—What is the signature to the key of Gb?—What flattened letters are used?—What key is a fourth from Gb?—What is the signature to the key of Cb?—What flattened letters are used?—What key is a fourth from Cb?—What is the signature to the key of Fb?—What flattened letters are used?—When a flat is placed before Bb, what is it called?

§ CXXVII. The scale may be still further transposed by double flats, but it is unnecessary, inasmuch as the same variety can be more easily obtained by transposition by sharps. The keys beyond Ab are seldom used.

§ CXXVIII. It will be observed that in each of the foregoing transpositions by flats, the scale has been removed a fourth (or fifth downwards,) and that at each transposition a new intermediate tone \( (\flat 7) \) has been found necessary. Hence the following Rule: The flat seventh transposes the scale a fourth.

CHAPTER XIX.

MINOR SCALE.

§ CXXIX. In addition to the diatonic major scale, as at Chapter IV, there is another scale differing from the major with respect to its intervals, called the minor scale.

N.B.—The word mode is often used in connection with major and minor; as, major mode and minor mode.

§ CXXX. There are two forms in which the minor scale is used:

§ CXXXI. First: In the first form of the minor scale the intervals are, between one and two, a step, two and three a half-step, three and four a step, four and five a step, five and six a half-step, six and seven a step and a half-step seven and eight a half-step.
ELEMENTS OF VOCAL MUSIC.

EXAMPLE.

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<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
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<td>F</td>
<td>G</td>
<td>A</td>
<td>G#</td>
<td>F#</td>
</tr>
</tbody>
</table>
La | Si | Do | Re | Mi | Fa | Si | La | Si | Fa |
Mi | Re | Do | Si | La |

§ CXXXII. In the second form of the minor scale the intervals ascending are, between one and two a step, two and three a half-step, three and four a step, four and five a step, five and six a step, six and seven a step, seven and eight a half-step; and in descending, between eight and seven a step, seven and six a step, six and five a step, five and four a step, four and three a step, three and two a half-step, two and one a step.

EXAMPLE.

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<th>10</th>
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</thead>
<tbody>
<tr>
<td>A</td>
<td>B</td>
<td>C</td>
<td>D</td>
<td>E</td>
<td>F</td>
<td>G</td>
<td>A</td>
<td>G#</td>
<td>F#</td>
</tr>
</tbody>
</table>
La | Si | Do | Re | Mi | Fi | Si | La | Sol | Fa |
Mi | Re | Do | Si | La |

§ CXXXIII. The minor scale in its natural position commences with A, or A is taken as one.

§ CXXXIV. When the major and minor scales have the same signature, they are said to be related. Thus the key of C major is the relative major to A minor; and the key of A major is the relative minor to C major.

§ CXXXV. The relative minor to any major key is found a sixth above it, or is based upon its sixth; and the relative major to any minor key is found a third above it, or is based upon its third.

§ CXXXVI. The letters and syllables correspond in the major and its relative minor. Thus the syllable Do is applied to C in both cases, although it is one in the major and three in the minor scale, &c.

*Note.—Minor exercises have been given, in the chapter on the transposition of the scale.

QUESTIONS.

What other scale is there beside the major?—In what respect does the minor scale differ from the major?—In how many forms is the minor scale used?—In the first form of the minor scale what is the interval between one and two? Two and three? &c.—In the second form of the minor scale, ascending, what is the interval between one and two? Two and three? &c.—In the second form of the minor scale, descending, what is the interval between eight and seven? Seven and six? &c.—What letter is one, in the minor scale in its natural position?—In the first form of the minor scale what chartered letter is used? Why? &c. So as to make the intervals correspond to the received form of the scale.—In the second form of the minor scale how many chartered letters are used in ascending? What are they? Why? &c. So as to make the intervals correspond to the received form of the scale.—In the second form do the ascending and descending scales differ, or are they alike?—In what consists the difference? &c. In the order of the intervals.—When are the major and minor scales said to be related?—How much higher than a major scale is its relative minor?—How much lower than a major scale is its relative major?—What tone of the major scale is one in the relative minor?—How much higher than a minor scale is its relative major?—How much lower?—What is the relative minor to C major?—What is the relative major to A minor?—In C major what tone is C?—In A minor what tone is C?—In C major what tone is A? &c. &c.—What syllable is applied to one in the minor scale?—What tone is La in the major scale? &c. &c.—What is the signature to the key of G major?—What is the relative minor to G major?—What is the signature to E minor?—Many similar questions will occur to the mind of the teacher.

CHAPTER XX.

MODULATION.

§ CXXXVII. When in a piece of music the scale is transposed, such change is called MODULATION.

§ CXXXVIII. The particular tone by which the change is effected, is called the tone of modulation, or note of modulation.

§ CXXXIX. When a modulation occurs, the melodic relations of the tones are immediately changed, and it is necessary for the singer to understand and feel this change, and to be governed by it.

§ CXL. If possible, the change should be made in the mind of the performer before the note of modulation occurs, as this will enable him to get the true pitch of that note.

§ CXL. In such changes as usually occur in psalmody, extending only to one or two measures, it is not necessary to adopt the syllables to the new key,
but merely to apply the usual syllable appropriated to the note of modulation, as Fi for sharp four, &c.; but where the change is continued for somet ime, the solmization of the new key should be adopted.

§ CXLII. The most common modulations are, 1st, from one to five, or from any key to that which is based upon its fifth; 2d. from one to four, or from any key to that which is based upon its fourth. These changes occur in almost every piece of music. See transposition of the scale by +4 and by -7.

§ CXLIII. First modulation. From one to five. This change is produced by introducing sharp four, which (sharp four) becomes seven in the new key. Sharp four is therefore the tone of modulation between any key and its fifth.

§ CXLIV. Second modulation. From one to four. This change is produced by introducing flat seven, which (flat seven) becomes four in the new key. Flat seven is therefore the tone of modulation between any key and its fourth.

PRACTICAL EXERCISES.

Note.—The figures over the notes show the proper places for making the changes.

To the fifth and back.

Key of C. 5

\[ \begin{align*}
79 \quad &5 \quad &1 \\
&\text{Do Re} &\text{Do Si Do} \\
&\text{Do Sol} &\text{Do Si La Sol} \\
\end{align*} \]

To the fourth and back.

Key of C.

\[ \begin{align*}
8 \quad &5 \\
&\text{Do Sol Mi Fa} \\
&\text{Sol Mi La Re Si Do} \\
\end{align*} \]

CHAPTER XXI.

PASSING NOTES, SHAKE, TURN, LEGATO AND STACCATO, AND MISCELLANEOUS CHARACTERS.

Note.—The contents of this chapter may be introduced at any convenient time during the course.

§ CXLV. Passing Notes. Ornamental or grace notes are often introduced into a melody that do not essentially belong to it; they are commonly written in smaller characters, and are called passing notes.

§ CXLVI. Appoggiature. When a passing note precedes an essential note, it is called an appoggiature. The appoggiature occurs on the accented part of the measure.

EXAMPLES.

Written.

Sung.

§ CXLVII. After Note. When a passing note follows an essential note, it is called an after note. The after note occurs on the unaccented part of a measure.

EXAMPLES.
**Elements of Vocal Music.**

§ CXLIX. **Turn.** The turn (⌒) consists of a principal sound, with the sounds next above and below it. It should be performed with care and neatness, but not too quick.

**Examples.**

§ CL. **Legato.** When a passage is performed in a close, smooth and gliding manner, it is said to be legato. (⌒)

**Example.**

§ CLII. **Tie.** A character called a tie is used to show how many notes are to be sung to one syllable. It is also used to denote the legato style. (⌒)

§ CLIII. **Pause.** When a note or rest is to be prolonged beyond its usual time, a character (⊙) called a pause is placed over or under it.

§ CLIV. **Double Bar.** A double bar (||) shows the end of a strain of the music, or of a line of the poetry.

§ CLV. **Brace.** A brace is used to connect the staves on which the different parts are written.

§ CLVI. **Direct.** The direct (\(\underline{\text{\text{→}}:\text{\text{→}}\text{\text{→}}}\)) is sometimes used at the end of a staff to show on what degree the first note of the following staff is placed.

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**Chapter XXII.**

**Expression of Words, and Miscellaneous Directions.**

§ CLVII. **Tonic Sounds.** The tonic (vowel) sounds only should be sustained in singing. It is on these alone that the voice should dwell. They should be delivered with accuracy, and carefully prolonged, without being changed. To insure this, the organs of sound should be immovably fixed from the beginning to the end of a tone; not the least change should be allowed in the position of the lips, teeth, tongue or throat; nor indeed of the head or body.

It is a very common fault for singers to change the tonic sounds, and dwell not on the radical, but on the vanish or closing sound: thus a becomes e; o, oo; & c. In the word "great" for example, instead of dwelling steadily upon the tonic sound a, the singer changes it to e, and that which should be gread, becomes gree; t, becomes gred; e; & t; so also in the syllable applied to Two--let it be Ra; & e, and not Ra; & e.

§ CLVIII. **Consonants.** Articulation is essentially dependant on the consonants. These should, therefore, receive very particular attention, and be delivered quickly, smartly, forcibly, distinctly, and with the greatest precision. The neglect of a careful utterance of the consonants, is often a principal cause of indistinctness in singing.

§ CLIX. **Accent.** Accent is as important in singing as in speaking. If the poetry be regular in its construction, and is properly adapted to the music
the accentuation of the two will correspond. If otherwise, that of the former must, in general, be attended to, and the musical accent made to conform to it.

§ CLX. Pause. Pauses, both grammatical and rhetorical, are also essential to good singing. In general, when necessary, they must be obtained, not by a pause in the time, as is the case in the use of the character called a pause (\(^\text{\textdagger}\)), but by shortening the preceding note; as in the following example, viz:

\[
\begin{array}{c|c}
\text{Written} & \text{Sung} \\
\hline
& \\
Joy to the world—the Lord is come! & Joy to the world— the Lord is come!
\end{array}
\]

§ CLXI. Emphasis. Emphatic words* should be given with greater or less power, (often with \(\text{sf.}\)) without reference to rhythmic accent. In common psalmody its application is difficult, from the frequent want of a proper adaptation of the poetry to the music, or rhythmic appropriateness of one to the other. The effect of emphasis may often be increased by a momentary pause. (See § CLX.)

§ CLXII. Opening of the mouth. The mouth should in general be so far opened as to admit the end of the fore finger freely between the teeth. It is very common for singers not to open their mouths sufficiently wide to give a free and full passage to the sound.

§ CLXIII. Taking Breath. (1) In taking breath make as little noise as possible.
(2) Let it be done quickly, and without any change in the position of the mouth.
(3) Never breathe between the different syllables of the same word.
(4) When several notes come together, to one syllable, do not breathe between them, except in long running passages, or divisions where it cannot be avoided.
(5) Words which are intimately connected in sense, as the article and its noun, or the preposition and its noun, should not be separated by taking breath.
(6) The practice of breathing at a particular part of the measure, or of rhythmic breathing, should be avoided.

* On the subject of Articulation, a little work entitled "Elements of Musical Articulation," is recommended.

(7) Take breath no more frequently than is necessary.
(8) Exercises on the explosive tone (\(\text{fz}\)) will assist in acquiring the art of taking breath.

§ CLXIV. Quality of Tone. The most essential qualities of a good tone are purity, fullness, firmness and certainty.
(1) A tone is pure, or clear, when no extraneous sound mixes with it; impure, when something like a hissing, screaming, or huskiness is heard. Impurity is often produced by an improper position of the mouth.
(2) A tone is full, when it is delivered in a free and unconstrained use of the appropriate organs of sound. A tone is faint when it is produced by a careless or negligent use of the organs.
(3 and 4) A tone is firm and certain, which, being correctly given, is held steadily, without change: and which seems to be perfectly under the control of the performer. Hence the following are faults, viz:
(1) Striking below the proper sound and sliding up to it, as from five to eight, &c.
(2) A wavering, or trembling of the voice.
(3) A change just at the close of the tone, produced by a careless relaxation of the organs, which should always be held firm and immovable in their proper position until the sound ceases.

§ CLXV. To correct faults. Whenever the teacher discovers a fault, let him first imitate it himself, and afterwards give the true style of performance; then let him require the pupil to imitate both the bad and the good example. It is not sufficient for the teacher to say that a certain fault exists, he must actually point it out, or exhibit it by his own performance, and this over and over again, until the pupil obtains a clear perception of it, and knows both how to produce it, and how to avoid it.

§ CLXVI. In all vocal performance attend to the spirit of the words. Enter into those emotions which are expressed by the poetry. Avoid a dull, heavy, unmeaning, unfeeling, automaton-like style of performance, and cultivate that which comes from the heart, which has some soul, some meaning, and which is appropriate to the words and music. The composer does but furnish the mere skeleton, and it depends upon the performer to say whether that inanimate form shall live, and breathe, and move so as to take deep hold of the affections and control the feelings of others, thus producing the effects for which music is designed, and for which it is so admirably adapted.
REMARKS ON SOME OF THE LEADING FEATURES OF THIS WORK.

1. DIRECTORY TERMS, AND DYNAMIC MARKS. — Directory Terms, indicating the style of performance, sometimes in English, and sometimes in the usual technicals, and Dynamic Marks, both degrees and tones, have been applied with reference to the music, when taken in connection with the particular words here adapted to it. When a tune is applied to other words, it may be desirable to deviate from these directions; sometimes, indeed, so far as to substitute the Forte for the Piano, or the bold and vigorous for the gentle and subdued. But, in general, when other words are adapted, if they are appropriate, or if there is a congruity between the words and the music, the terms affixed will still indicate the proper style. But, in all cases, suit the music to the words, and the words to the music, and let the style of performance be adapted to both, being careful “never to overstep the modesty of nature.”

2. BREATHING-PLACES. — Some rules for taking breath will be found at page 30. Breath should be taken when it may be done so as least to interrupt the sense either of the poetry or the music. In conformity with this principle, the breathing-places have been marked. In general, the places marked will be found to be the best and only places where it will be desirable to breathe; but cases will occur, on the one hand, where breathing at the places marked will not be needed, and, on the other, where the necessity for breath will be felt in places not so marked. The following are a few examples where a deviation from some of the common rules has been permitted:

Austinburg, page 38. A breathing-place is marked after the word “humble,” in the last line, because breathing becomes necessary the second time in singing the line. So also, it may be necessary to take breath in the tune Barlow, page 38, after the word “Immanuel’s.” See, also, Fabius, page 39, where a breathing-place is marked after the word “evening,” in the last line. It is hoped that the marking of the breathing-places will call the attention of singers to this subject, which is one of no small importance. It is to vocal execution what bowing is to a stringed instrument. All the grammatical pauses, of course, admit of taking breath.

3. COMPASS OF VOICE. — The different parts are kept within the compass of the class of voices for which they are designed. It is a common fault in books of church music, that the parts are too high; so high, that they can only be sung by voices of extraordinary compass, or by voices considerably cultivated. Composers of secular music usually write for professional singers; and hence we find the soprano carried up to G or A, and the other parts proportionally high. Their example has been followed by compilers of church music; and hence the parts in some books are quite beyond the reach of ordinary voices. But, in music intended for church choirs, without much accompaniment, or for congregational use, the treble should seldom go above D or E, and should not dwell for any considerable time on notes so high as these. Even if there are singers who can reach the high tones without a scream, it will be observed that there can be but little blending of the parts when these high tones are sung; they stand out by themselves, seeming to have but little sympathy with the other parts. In concert music the case is different; for, where there are full orchestral accompaniments, they obviate this difficulty, and blending becomes easy, since they bind together the high and the low.

4. VARIETIES OF MEASURE. — It will be observed that there has been but one variety of time used; or, in other words, a system has been adopted, in relation to the use of notes, by which a quarter-note always fills one
Remarks on Some of the

part of the measure, or receives one beat. This, although it makes no difference to the ear, presents uniformity, and is pleasing to the eye. It will also render the introduction of the varieties of measure in singing-schools (Elements, chap. vi.) — a subject which is somewhat difficult to be understood by the learner — unnecessary. Nor will those who have practised in this way find any difficulty with other varieties of measure, as they may afterwards meet with them in other works. To the Messrs. Bird, of Watertown, Mass., the editors would express their gratitude for suggesting this improvement; though their attention had often been drawn to the importance of uniformity, from the fact that almost all the German choral books follow the plan of one variety of measure only, some adopting halves as the standard, and others quarters.

5. Variety of Style. — The variety of style is much greater than in former books. This remark is particularly applicable to Melody, Rhythm, Harmony, Cadences, and the Minor Scale.

Melody. — When we consider that there are but about twenty or twenty-five tunes, out of which the forms of vocal melody must all arise; that the parts, when taken separately, are each of them confined to a much narrower compass, or to a scale of not more than ten or twelve tones; and that out of these have been composed all the melodies that have hitherto been invented, — the probability of producing any thing strictly new seems almost hopeless. But the fact is, that, after all that genius and industry have done to draw out different melodic figures, an inexhaustible fountain still remains. More especially is this the case in the department of psalmody, which has received comparatively but little attention.

There are some who seem to suppose that a tune must always consist of a leading, striking, or taking melody or air in the treble, and that all the other parts are to be mere accompaniments. But, while it is fully admitted that there are many, and may be many more, excellent tunes of this character, (and there are many such in this book;) it is also certain that this is but a single and somewhat contracted view of the subject of melody. By the term, in a more extended sense, we mean that pleasing effect which is produced by the combination and progression of the several parts, each apparently free, but yet dependent, and always preserving unity, relation, and sympathy, in view of the leading thought, aim, or end, of the piece. It is true, indeed, that the leading thought is most frequently found in the upper part; but it often leaves this part, and appears elsewhere; or it may be so divided as not to be prominent in either part, when taken separately, and yet be distinctly traced, when all are united and performed according to the design of the piece. Those who have been accustomed to listen attentively to instrumental music of a high order — say Beethoven's symphonies, or Haydn's or Mozart's quartets — will easily comprehend our meaning in the foregoing remarks on melody; and, in this view of the subject, which is certainly correct in relation to all part music, whether vocal or instrumental, much that is new will be found in the Psalter.

Rhythm. — This is a field which, in psalmody, has been less thoroughly explored. Indeed, until within a few years, the rhythmic structure of psalm tunes has been very limited, as any one will see by an examination of old books. Dr. Watts felt the need of a greater variety, in this respect, when he said, "It were to be wished that we might not dwell so long upon every single note, and produce the syllables to such a tiresome extent, with a constant uniformity of time, which disgraces the music, and puts the congregation quite out of breath in singing five or six stanzas; whereas, if the method of singing were but reformed to a greater speed in pronunciation, we might often enjoy the pleasure of a longer psalm, with less expense of time and breath, and our psalmody would be more agreeable to that of the ancient churches, more intelligible to others, and more delightful to ourselves." * Dr. Watts undoubtedly here refers to the choral style, as in Old Hundred, which, while it is unequalled for sublimity, when a whole congregation are engaged in the singing of a psalm of lofty praise, is altogether unsuited to three quarters or seven eighths of the psalms and hymns contained in our common hymn-books. The Carmina Sacra, published in 1841, contains a greater rhythmic variety than any other collection of church music known to the editors; but the present work will be found to carry this principle still farther, and to contain many new rhythmic forms, in various metres; so that the variety of style, in this respect, from the plain choral, or from the Cantabile triple movement, to the Recitando, or measured chant, is much enlarged. It is certain that, in rhythmic forms, the Psalter contains much that is new, and the variety is very great.

Harmony. — The harmony of the Psalter will be found to be more natural, easy, dignified, and church-like, than previous books from the same source. In this respect, the old Italian and English masters have been the model. Palastrina, Leo, Purcell, Tallis, and others of the same class, are unrivalled in

* Preface to the first edition of Dr. Watts's Psalms, December 1st, 1718.
the simplicity and sublimity of their church harmonies, and the highest ambition of the editors has been to follow the example of these illustrious composers. There is a loftiness, richness, and fulness, in the old harmonies, unknown to the exciting chromatic combinations of modern authors, the only effect of which is to awaken surprise and astonishment, or call forth admiration. Variety in harmony has been increased by the use of the chords of Two, Three, and Six; chords which have been almost discarded by some modern writers, but which abound in the compositions of the old masters, and which are not only highly effective, but are truly ecclesiastical in association, certainly, if not in their very nature.

A number of tunes have been so harmonized as to admit of the transposition of the treble and the tenor. In the first English books of psalmody, the Canto Fermo, or plain song, was mostly given to the tenor; but modern musicians, following the more natural order of harmony, have given it most frequently to the treble, or upper part. But there seems to be no good reason why a part of our tunes should not be so harmonized as to admit of a change in the parts, or of an inversion of the chords, which, although it circumscribes the limits of the harmony, affords a pleasing variety in the singing of several successive stanzas to the same tune. It may not be out of place to observe here, that it is an error to use the terms air, melody, and treble, as synonymous. Air and melody may often be used in this way; but the air may lie in the tenor, or alto, or base, or it may be dispersed, as we have seen, through all parts. It may be well to remark, also, that the part which, for the time being, contains the leading melody, should be sung the loudest.

Cadences. — A greater variety will be found in the form of the cadences than usual in books of this kind, in the more frequent introduction of the plagal cadence, and in the use of the old church chord of 5–4, so soft, sweet, and gentle, which often appears instead of the harder and more cutting 6–4, a chord which Dr. Crotch has well observed “should be but sparingly used.”

Minor Scale. — The frequent introduction of minor tunes and minor strains in major tunes, in this work, increases the variety, and adds many beautiful and appropriate forms of expression to the musical vocabulary of religious emotions. For many years past, minor tunes have been much neglected; so much so, indeed, that choirs may be found who not only do not like to sing, but who cannot sing, minor music. The mistaken notion has also prevailed, to some extent, that the minor scale is only appropriate to the expression of sorrow, and can only be used with propriety in circumstances of affliction and distress, as in psalms and hymns of the most mournful or penitential character. But this is certainly an error. There are but few hymns of worship, whether of prayer, meditation, or praise, that may not be well sung to a minor tune. If reverence, solemnity, and humility, become us in our acts of worship, we may, with great propriety, have recourse to the soft, gentle, and subduing qualities of the minor scale, in our songs of praise and adoration. It has been sometimes given, as a reason for the unfrequent use of the minor, that the tunes are all slow, heavy, and monotonous. This excuse cannot be made where the Psalmery is used, since it contains many minor tunes in different metres, and in the most pleasing and useful rhythmic forms.

6. WORDS. — Except in few instances, the same words have not been repeated, or inserted in connection with different tunes. The whole hymn is frequently given. This offers great advantage in training a choir to the adaptation of the same tune to various stanzas, and in giving appropriate expression to different emotions in connection with the same music.

7. INTRODUCTORY ELEMENTS. — This part of the work, though not differing essentially from the Carmina Sacra, has been carefully re-written. The inconsistent use of some terms has been corrected, and the whole has been improved and rendered more interesting by new practical exercises, most of which are written in the form of rounds.

8. ANTHEMS, SET PIECES, AND CHANTS. — The anthems (which are almost all new) are mostly such as are suitable to various occasions of public worship. Several are well adapted to ordinations or dedications, and most of them are appropriate to the common service of the Sabbath.
EXPLANATION OF MUSICAL TERMS.

A: an Italian preposition, meaning to, in, by, at, &c.

Accelerando: accelerating the time, gradually faster and faster.

Adagio, or Adagio: slow.

Adagio assai, or Molto: very slow.

Al Libro: at pleasure.

Allegro: rapid, but not quick.

Allegretto: almost as quick as Allegro.

Allegro: quick.

Allegro assai: very quick.

Allegro ma non troppo: quick, but not too quick.

Amabile: in a gentle and tender style.

Amore: a lover but not a professor of music.

Amoroso, or Amore: affectionately, tenderly.

Andante: gentle, distinct, and rather slow, yet connected.

Anastase: somewhat quicker than Andante.

Animato, or Animato: with fervent, animated expression.

Animato, or Animato: with spirit, courage, and boldness.

Antepenultima: major sung in alternate parts.

Arco: with arch and spirit.

Arbor: in a light, airy, singing manner.

A tempo: in time.

A tempo giusto: in strict and exact time.

Ben Martore: in a pointed and well-marked manner.

Bis: twice.

Brillante: brilliant, gay, shining, sparkling.

Cadence: closing strain; also a graceful, extemporaneous embellishment,
at the close of a song.

Cadence: same as the second use of Cadence. See Cadence.

Cantabile: graceful singing style; a pleasing, flowing melody.

Canto: the song, or chorus.

Choir: a company or band of singers; also that part of a church appropriated to the singers.

Choral, or Choristry: a member of a choir of singers.

Col, or Con: with. Col’ Arco: with the bow.

Concerto, or Con Commodo: in an easy and unstrained manner.

Con Affetto: with expression.

Con Dolcezza: with delicacy.

Con Dolcezze, or Con Dulcezze: with mournful expression.

Conductor: one who superintends a musical performance; same as Music Director.

Crescendo: with energy.

Crescendo Expressivo: with expression.

Decrescendo: with decay.

Decrescendo: with decay.

Decrescendo: with decay.

Decrescendas: in the style of diminution.

Decrescendos: diminishing, decreasing.

Dissensio: a lover of the arts in general, or a lover of music.

Di Molto: much or very.

Dissonante: dissonant.

Dolce: soft, sweet, tender, delicate.

Dolente, or Dolore: mournful.

Dolente, or Dolore: mournful.

Dolente: mournful.

Dolous: in a plaintive, mournful style.

E: and.

Elegante: elegant.

Energico, or Energia: with energy.

Expressivo: expressive.

Fine, or Finals: the end.

Fino, or Fino: sudden increase of power.

Fuga, or Fuge: a composition which repeats or sustains, in its several parts, throughout, the subject with which it commences, and which is often led off by some one of its parts.

Fugato: in the fugue style.

Fugato: a short fugue.

Giusto: just.

Gracioso: graceful.

Grande: a slow and solemn movement.

Impressario: the conductor of a concert.

Laccirando, or Laconically; mournful, pathetic.

Lamentabile, Lamentando: mournfully.

Larghissimo: extremely slow.

Larghetto: slow, but not so slow as Largo.

Largo: slow.

Legato: close, gliding, connected style.

Lento: gradually slower and softer.

Lenta, or Lentamente: slow.

Ma: but.

Maestro: masterly, majestically.

Mastro di Capella: chapel master, or conductor of church music.

Maestro: strong and marked style.

Massa di Voce: moderate swell.

Moderato: moderately, in moderate time.

Molto: much or very.

Molto: with a full voice.

Moltoando: gradually dying away.

Mordente: a beat, or transient shake.

Moto: motion.


Non: not.

Non troppo: not too much.

Orchestra: a company of instrumental performers; also that part of a theatre occupied by the band.

Pastoral: applied to graceful movements in sextuplet time.

Presto, or Peronando: same as Lentando.

Presto: more motion, faster.

Pizzicato: snapping the violin string with the fingers.


Poco a Poco: by degrees; gradually.

Portamento: the manner of sustaining and conducting the voice from one sound to another.

Presto: conductor, leader of a choir.

Presto: quick.

Prestissimo: very quick.

Rallentando, or Allentando, or Stentando: slower and softer by degrees.

Recitando: a speaking manner of performance.

Recitative: a speaking manner of performance.

Recitativo: musical declamation.

Recitando, Rin, or Risoluto: suddenly increasing in power.

Risoluto: moderately.

Simplex: simple; simple.

Simile: throughout, always, as Sempre Forte; loud throughout.

Sonata: without; as, Senza Organo, without the organ.

Soprano, or Soprata: with strong force or emphasis, rapidly diminishing.

Siciliana: a movement of light, graceful character.

Sieno, or Sieno: dying away.

Sotto, or Sotto: with subdued voice.

Spirito: with spirit and animation.

Suscitata: a start, detached, distinct.

Subito: quick.

Tace, or Tace: silent, or be silent.

Tardus: slow.

Tasto Solo: without chords.

Tempo: time. Tempo a piacere; time at pleasure.

Tempo Giusto: in exact time.

Ten, or Tampa: hold on. See Sostenuto.

Tutti: the whole, full chorus.

Un: or as, Un Poco, a little.

V: go on; as, Va Crescendo, continue to increase.

Verso: same as Solo.

Vigoroso: bold, energetic.

Vivace: quick and cheerful.

Virtuoso: a proficient in art.

Voice of Pet: the chest voice.

Voice of Testa: the head voice.

Voci Sole: voice alone.

Voci Subito: turn over quickly.
THE PSALTERY.

AZALIA. L. M. Or 6 lines, by repeating the first two lines.

1. Great is the Lord! what tongue can frame An hon- or e-qual to his name? How aw-ful are his glo-rious ways! The Lord is dread-ful in his praise!

2. The world's founda-tions by his hand Were laid, and shall for-ev-er stand; The swelling billows know their bound, While to his praise they roll a-round.

3. Vast are thy works, al-migh-ty Lord! All na-ture rests up-on thy word; And clouds, and storms, and fire o-bey Thy wise and all-con-trol-ling sway.

4. Thy glo-ry, fear-less of de-cline, Thy glo-ry, Lord, shall ev-er shine: Thy praise shall still our breath em-ploy, Till we shall rise to end-less joy.
ASHFORD. L. M.

Why sinks my weak, desponding mind? Why heaves my heart, the anxious sigh? Can sov’reign goodness be unkind? Am I not safe' if God is nigh?

BATAVIA. L. M.

Count six moderately in a measure.

1. When we, our wearied limbs to rest, Sat down by proud Eu-pha-tes' stream, We wept, with dole-ful tho’ts oppress’d, And Zi- on was our mournful theme.

2. Our harps, that, when with joy we sung, Were wont their tuneful parts to bear, With silent strings, ne-g -lect-ed hung, On wil-low trees* that withered there.
MALVERN.  L. M.

1. God is the re-fuge' of his saints,
   When storms of sharp distress in-vade.
   Ere we can of-fer our complaints,
   Be-hold him pre-sent with his aid.

2. Loud may the trou-bled ocean roar,
   In sa-cred peace our souls abide.
   While ev'ry na-tion, ev'ry shore
   Trembles, and dreads the swelling tide.

3. There is a stream, whose gentle flow
   Supplies the ci-ty of our God;
   Life, love, and joy still gli-ding thro';
   And wa-t'ring our di-vine a-bode.

4. That sacred stream, thine holy word,
   Supplies the city of our God;
   Life, love, and joy still gli-ding thro';
   And wa-t'ring our di-vine a-bode.

5. Zi-on en-joys her monarch's love,
   Sup-pors our faith, our fear con-troled;
   Sweet peace thy prom-i-ses af-ford,
   Built on his truth, and arm'd with pow'r.

MERCER.  L. M.

Rather animated and bold.

1. God is the re-fuge' of his saints,
   When storms of sharp distress in-vade.
   Ere we can of-fer our complaints,
   Be-hold him pre-sent with his aid.

2. Loud may the trou-bled ocean roar,
   In sa-cred peace our souls abide.
   While ev'ry na-tion, ev'ry shore
   Trembles, and dreads the swelling tide.

3. There is a stream, whose gentle flow
   Supplies the ci-ty of our God;
   Life, love, and joy still gli-ding thro';
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   Supplies the city of our God;
   Life, love, and joy still gli-ding thro';
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5. Zi-on en-joys her monarch's love,
   Sup-pors our faith, our fear con-troled;
   Sweet peace thy prom-i-ses af-ford,
   Built on his truth, and arm'd with pow'r.
AUSTINBURG. L. M.

Melody by MARTIN LUTHER.

In Choral style.

Join all the names of love and pow'r, That ev'ry men as angels bore; All are too mean to speak his worth, Or set Immanuel's glory forth.

BARLOW. L. M.

CH. ZEUNER.
My God, accept my early vows, Like morning incense in thine house; And let my nightly worship rise, Sweet as the evening sacrifice.

Watch over my lips, and guard them, Lord, From every rash and heedless word; Nor let my feet incline to tread The guilty path, where sinners lead.

My soul, thy great Creator praise; When clothed in his celestial rays, He in full majesty appears, And like a robe his glory wears.

To thee, great God, I make my pray'r; Do thou my supplications hear; Let me not sink, overwhelmed in grief, But kindly send my soul relief.
AVISTON. L. M.

In a bold, spirited, animated manner.

1. Arise! arise! with joy survey The glory of the latter day; Already is the dawn begun Which marks at hand a

2. 'Be-hold the way!' ye heralds, cry: Spare not, "but lift your voices high: Convey the sound!” from pole to pole, 'Glad tidings' to the

3. 'Be-hold the way" to Zi-on's hill, Where Israel's God delights to dwell! He fixes there his lofty throne, And calls the sacred

4. The north gives up, the south no more Keeps back "her consecrated store: From east to west "the message runs, And either India"

5. Aus-picious dawn! thy rising ray With joy we view, and hail the day: Great Sun of Righteous-ness! arise, And fill the world with

Unison.

ORSINT. L. M.

Animated, but not hurried.

1. The trumpet swells "along the sky. We hear the

2. The Lord, who o'er the earth bears sway, Sits on his

Unison.
joyful, solemn sound, The righteous God ascends on high, And shouts of gladness' echo round, And shouts of gladness' echo round.

My righteous Judge, my gracious God, Hear, when I spread my hands abroad; I cry for succor from thy throne, Oh make thy truth and mercy known.

For thee I pray, for thee I mourn; When wilt thou, gracious Lord, return? Shall all my joys on earth remove? Wilt thou forever hide thy love?
PANOLA.  L. M.

1. My op'ning eyes with rapture see The dawn of thy returning day; My thes, O God, as-cend to thee, While thus my ear-ly vows I pay.
2. I yield my heart to thee a-lone, Nor would receive another guest; Eternal King e-rect thy throne, And reign sole monarch in my breast.
3. Oh bid this triding world re-tire, And drive each carnal thought away; Nor let me feel one vain de-sire, One sin-ful tho't, thro' all the day.
4. Then, to thy courts when I re-pair, My soul shall rise on joy-ful wing, The wonders of thy love de-clare, And join the strains which angels sing.

RICHFORD.  L. M.

1. Swift as declining shadows pass, Our days in quick suc-cess-ion fly; And, tran-sient as the with-ering grass, A-mid our youth-ful hopes we die.
2. But thou, our Saviour shalt endure, Thy years unchang'd, eternal Lord! Thy grace thro' ev-ery age is sure, And firm the promise of thy word.
NEWFIELD. L. M.

With boldness, energy and *forzando*; but not hurried.

1. Awake, our souls, away, our fears. Let ev'ry trembling tho' be gone. Awake, and run the heav'nly race. And put a cheerful courage on.

2. True, 'tis a strait and thorny road. And mortal spirits tire and faint. But they forget the mighty God. Who feeds the strength of ev'ry saint.

3. The migh-ty God, whose matchless pow'r Is ev-er new, and ever young; And firm endures while endless years Their ev-er-last-ing cir-cles run, and droop, and die.

4. From thee, the overflow-ing spring. Our souls shall drink a full supply. While those who trust their native strength Shall melt away, and tire a-mid the heav'nly road.

5. Swift as an eagle cuts the air. We'll mount aloft to thine abode. On wings of love our souls shall fly, Nor tire a-mid the heav'nly road.

VEVAY. L. M.

Plaintive. FIRST THREE CHORDS OF EACH LINE ALIKE.

1. Al-migh-ty Mau-ker* of my frame, Teach me* the measure of my days; Teach me* to know how frail I am, To spend the rem-nant* to thy praise.

2. My days* are shorter than a span; A lit-tle point* my life ap-pears. How frail, at best, is dy-ing man! How vain are all his hopes* and fears!

3. Oh, be a heav'nly por-tion mine! My God, I bow* be-fore thy throne; Earth's fleeting treasure* I re-sign, And fix my hope* on thee al- lone.
1. Great God, indulge my humble claim; Thou are my hope, my joy, my rest; The glo-ries that com-pose thy name Stand all en-gag'd to make me blest.

2. Thou great and good, thou just and wise, Thou art my fa-ther, and my God; And I am thine, by sa-cred ties, Thy son, thy ser-vant, bought with blood.

3. With ear-ly feet I love t'ap-pear A-mong thy saints, and seek thy face; Oft have I seen thy glo-ry there, And felt the pow'r of sov'reign grace.

4. I'll lift my hands, I'll raise my voice, While I have breath to pray or praise; This work shall make my heart re-joice, And bless the rem-nant of my days.

WESTFIELD. L. M. Or 6 lines, by repeating the first two lines.

1. Shall the vile race of flesh and blood Contend with their Cre-a-tor, God? Shall mor-tal worms presume to be More ho-ly, wise, or just, than he?

2. Be-hold, he puts his trust in none Of all the spir-its round his throne: Their natures, when compar'd with his, Are neither ho-ly, just, nor wise.

3. Al-mighty Pow'r, to thee we bow! How frail are we! how glorious thou! No more the sons of earth shall dare With thee, th'eter-nal God, com-pare.
With grace and elegance.

1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groan shall mingle with the songs, Which warble from immortal tongues.

3. No rude alarms of raging foes, No cares to break the long repose; No midnight shade, no clouded sun, But sacred, high, eternal noon.

VESTAL. L. M. Or 6 lines, by repeating the first two lines. From a Gregorian Chant.

1. Preserve thy faithful servant, Lord, Who art the refuge of the just; To me thy sheltering side afford, For in thine arm alone I trust.

2. The saints, who dwell the earth around, I view with pleasure and delight; But they who other gods have found, I cast with horror from my sight.

3. I will not mingle with the throng, Whose guilt their sorrow multiplies; I will not name them with my tongue, Nor join their bloody sacrifice.
LEBANON. L. M.  Treble and Tenor may be inverted; or change parts.  Arranged from NAGLE.

Gentle, smooth.

How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one.

How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one.

CRES.

How blest the sacred tie, that binds In sweet communion kindred minds! How swift the heav'nly course they run, Whose hearts, whose faith, whose hopes are one.

Cres.

In an easy and gentle manner.

1. Sweet peace of conscience, heav'nly guest! Come, fix thy mansion in my breast; Dispel my doubts, my fears control, And heal the anguish of my soul.

2. Come, smiling hope, and joy sincere, Come, make your constant dwelling here; Still let your presence cheer my heart, Nor sin compel you to depart.

3. O God of hope and peace divine, Make thou these sacred pleasures mine! For give my sins, my fears remove, And fill my heart with joy and love.

CRES.

CRES.

CRES.
HANSEN. L. M. Or 10's.

10's. From Jesse's root behold a branch arise, Whose sacred flow'r with fragrance fill the skies; The sick and weak the healing plant shall aid, From storms a shelter, and from heat a shade.

CH. ZETTNER.

L. M. Ye mighty rulers of the land, Give praise and glory to the Lord: And while before his throne ye stand, His great and pow'r-ful acts record.

THORNTON. L. M.

1. O all ye people, shout and sing Hosannas to your heav'nly King: Where'er the sun's bright glories shine, Ye nations, praise his name divine.

2. High on his everlasting throne, He reigns al-migh-ty' and a-lore; Yet we, on earth, with angels share His kind regard, his tender care.

3. Rejoice, ye servants' of the Lord, Spread wide Jehovah's name abroad: O praise our God, his pow'r adore, From age to age, from shore to shore.
In a flowing, graceful manner.

1. Blest who with generous piety glows, Who learns to feel another's woes; In ev'ry want, in ev'ry wo, Him-self thy piety, Lord, shall know.

2. Thy love his life shall guard, thy hand Give to his lot the chosen land; In sickness thou shalt raise his head, And make with tenderest care his bed.

3. From morning dawn to ev'ning close, On thee, O Lord, our hopes repose; To thy great name, with joy, we'll raise Triumphant songs of grateful praise.

Blest who with generous piety glows, Who learns to feel another's woes; In ev'ry want, in ev'ry wo, Him-self thy piety, Lord, shall know.

In every want, in every wo, Him-self thy piety, Lord, shall know.

D. C.

Rather bold.

1. Oft have our ears, great God, been taught What for our fathers thou hast wrought, While, with adoring minds, they told The wonders of thy works of old.

2. Still we disclaim the bow or sword, And wait for thy salvation, Lord: On thee we trust, thy mercies claim, Whose presence puts all foes to shame.

3. From morning dawn to ev'ning close, On thee, O Lord, our hopes repose: To thy great name, with joy, we'll raise Triumphant songs of grateful praise.

CARMEL. L. M.
ATTICA. L. M.

Rather slow. Gentle and smooth style.

1. From ev'ry stormy wind that blows, From ev'ry swelling tide of woes, There is a calm, a sure retreat, 'Tis found beneath the mercy-seat.
2. There is a place where Je - sus sheds The oil of gladness on our heads, A place, of all the earth, most sweet, It is the blood-bought mercy-seat.
3. There is a scene where spirits blend, Where friend holds fellowship with friend; Tho' sunder'd far by faith they meet Around one common mercy-seat.
4. There, there, on eagle-wing we soar, And sin and sense molest no more, And heav'n comes down our souls to greet, And glory crowns the mercy-seat.

ARCOLA. L. M.

In Choral style. Plaintive.

1. Lord, thou hast search'd and seen me thro', Thine eye commands with piercing view, My rising and my resting hours, My heart and flesh, with all their pow'rs.
2. My tho'ts, before they are my own, Are to my God distinct ly known: He knows the words I mean to speak, Ere from my op'ning lips they break.
4. A - mazing knowledge! vast and great! What large extent! what lofty height! My soul, with all the pow'rs I boast, Is in the boundless prospect lost.
5. Oh may these tho'ts pos - sess my breast, Where'er I rove, where'er I rest; Nor let my weak - er pas - sions da, Consent to sin, for God is there.

(7)
ALEPPO. L. M.* Or 6 lines, by repeating the first two lines.

Quite slow, and in a plaintive, sorrowful manner.

1. How long, O Lord, shall I complain, Like one that seeks his God in vain? How long shall I "thine absence mourn, And still despair of thy return?

2. Hear, Lord, and grant me quick relief, Before my death conclude my grief; If thou withhold thy heavenly light, I sleep in ever-lasting night.

3. How will the powers of darkness boast, If but one praying soul be lost! But I have trusted in thy grace, And shall again behold thy face.

4. Whate'er my fears or foes suggest, Thou art my hope, my joy, my rest: My heart shall feel thy love, and raise My cheerful voice to songs of praise.

* This tune may be sung in notes of equal length, a little quicker than the common choral time.

MAYFIELD. L. M. 

Cantabile.

Treble and Tenor may be inverted.

1. My soul, with humble fervor raise To God the voice of grateful praise; Let every mental pow'r combine, To bless his attributes divine.

2. Deep on my heart let mem'ry trace His acts of mercy and of grace; Who, with a father's tender care, Saved me, when sinking in despair;

3. Gave my repentant soul to prove The joy of his forgiving love; Poured balm into my bleeding breast, And led my weary feet to rest.

Declamando.
Be thou, O God! exalted high; And, as thy glory fills the sky, So let it be on earth display'd, Till thou art here, as there, obey'd.

Iosco. L. M. Or 6 lines, by repeating the first two lines.

1. So let our lips and lives express The holy gospel we profess; So let our works and virtues shine, To prove the doctrine all divine.

2. Thus shall we best proclaim abroad The honors of our Saviour God: When his salvation reigns within, And grace subdues the pow'r of sin.

* For other arrangements of this tune, see page 76.
† The composition of this tune has often been ascribed to Luther; but there is no satisfactory evidence that it was written by him. It is probably of French origin.

Melody by John Huss, burnt as a martyr, 1415.
RIDLEY. L. M. Or 6 lines, by repeating the first two lines.


Allegro con Impeto. Molto Voce.

1. Give thanks to God, he reigns above; Kind are his thoughts, his name is love; His mercy ages past have known, And ages long to come shall own.

2. Who can his mighty deeds express, Not only vast, but numberless? What mortal eloquence can raise His tribute of immortal praise?

3. Extend to me that favor, Lord, Thou to thy chosen dost afford; When thou return'st to set them free, Let thy salvation sit me.
With solemn and earnest expression.

OGDENSBURGH.  L. M.  6 lines.

1. Great God! this sacred day of thine Demands the soul's collected powers; Oh may our souls adoring own The grace that calls us " to thy throne.

2. All-seeing God! thy piercing eye Can ev'ry secret thou explore; Oh may thy grace our spirits move, And fix our minds on things above!

3. Thy Spirit's powerful aid impart, And bid thy word, with life divine, Our souls shall then adoring own The grace that calls us " to thy throne.

Andante. In a gentle and flowing style.

RANDOLPH.  L. M. Or 6 lines, by repeating the first two lines.

1. Great Source of being and of love! Thou warest all the worlds above; And all the joys which mortals know, From thine exhaustless fountain flow.

2. A sacred spring at thy command, From Sinai's mount, in Canaan's land, Beside thy temple slays the ground, And pours " its limpid stream around.

3. This gentle stream, with sudden force, Swells to a river in its course; Thro' desert realms its windings play, And scatter blessings all the way.

4. Close by its banks, in order fair, The blooming trees of life appear; Their blossoms fragrant orders give, And on... their fruit... the nations live.

5. Flow, wondrous stream! with glory crown'd, Flow on to earth's remotest bound; And bear us, on thy gentle wave, To him " who all thy virtues gave.
In a chanting style. \textit{Declamando.} Without hurry.

1. The spacious firmament on high, With all the blue \textit{e-the-real sky},
   And spangled heav'n, a shining frame, Their great \textit{O-ri-gi-nal pro-claim}.

2. Th'unweared sun, from day to day, Does his \textit{Cre-a-tor's pow'r dis-play},
   Firm and steady.

3. Soon as the ev'ning shades pre-vail, The moon takes up' the wondrous tale,
   And nightly, to the listen'ing earth, Repeats the story of her birth.

4. While all the stars that round her burn, And all the planets in their turn,
   What tho' in solemn si-lence all Move round this dark \textit{terrestrial ball},
   What tho' no real voice, nor sound Amid their ra-diant orbs be found.

5. What tho' in solemn si-lence all Move round this dark \textit{terrestrial ball},
   And publish to ev'-ry land The work of an al-mighty hand.

6. In reason's ear they all re-joice, And ut-ter forth a glo-rious voice;
   Confirm the tidings as they roll, And spread the truth from pole to pole.

For ev-er singing, as they shine, "The hand that made us" is Di-vine.

\textbf{MANLIUS. L. M. (Double.)}

With bold and animated emotion. Loud, but not clamorous, and not hurried.

1. Tri-umphant Zi-on! lift thy head From dust, and darkness, and the dead!
   Tho' humbled long, awake at length, And gird thee with thy Saviour's strength!

2. Confirm the tidings as they roll, And spread the truth from pole to pole.

3. No more shall foes unclean in-vade, And fill thy hallow'd walls with dread;
   No more shall hell's in-sulting host Their vict'ry and thy sor-rows boast.

Unison.
2. Put all thy beauteous garments on, And let thy excellence be known: Deck'd in the robes of righteousness, Thy glories shall the world confess.

3. God, from on high, has heard thy pray'r; His hand thy ruin shall repair: Nor will thy watchful Monarch cease To guard thee in eternal peace.

Smooth and gentle.

1. When to his temple God descends, He holds communion with his friends; His grace and glory there displays, And shines with bright, but friendly rays.

2. While hovering o'er the happy place, The Spirit sheds his heavenly grace; To fix our thoughts, our hearts to raise, And tune our souls to love and praise.

ORFORD. L. M. Or 6 lines, by repeating the first two lines.

3. 'Tis here we learn the blessed skill To know and do our Maker's will; And, while we hear, and sing, and pray, With heavenly joy we soar away.

4. Oh! dearest hours of all I know, Oh! sweetest joys of all below: Here would I choose my fixed abode, And dwell forever near my God.

From the 'Choir.'
**WINFIELD. L. M.** Or 6 lines, by repeating the first two lines.

With fervency and solemnity.

1. For thee, O God, our constant praise In Zion waits, thy chosen seat: Our promis’d al-tars there we’ll raise, And there our zeal-ous vows complete.

2. O thou, who to our humble pray’r Didst always bend thy listening ear, To thee shall all man-kind repair, And at thy gra-cious throne appear.

3. How blest the man, who, near thee placed, With in thy heav’nly dwelling lives; While we, at humbler distance, taste The vast de-light thy tem-ple gives.

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**SARATOGA. L. M.** Or 6 lines, by repeating the first two lines.

- Adagio. Affettuoso.

1. Come, weary souls, with sin oppress’d, Oh come! accept the prom-ised rest: The Saviour’s gracious call obey, And cast your gloomy fears away.

2. Oppress’d with guilt, a painful load, Oh come, and bow before your God! Di-vine com-passion, mighty love, Will all the pain-ful load re-move.

3. Here mercy’s boundless ocean flows, To cleanse your guilt, and heal your woes; Here’s pardon, life, and end-less peace, How rich the gift! how free the grace!
THOMPSON. L. M. Or 6 lines, by repeating the first two lines. Arranged from J. W. KALLIWODA. 57

Rather slow, and with a gentle but fervent expression.

Verse.

Cres.

1. Sweet is the work, my God, my King. To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truth at night.
2. Sweet is the day of sacred rest, No mortal care shall seize my breast; Oh may my heart in tune be found, Like David's harp of solemn sound.

Chorus.

3. My heart shall triumph in my Lord, And bless his works, and bless his word: Thy works of grace, how bright they shine! How deep thy counsels, how divine!

4. Sure I shall share a glorious part, When grace hath well re-un'd my heart, And fresh supplies of joy are shed, Like holy oil, to cheer my head.

5. Then shall I see, and hear, and know All I de-sir'd, or wish'd below; And ev'ry pow'r find sweet employ, In that eternal world of joy.

PANAMA. L. M. Or 6 lines, by repeating the first two lines.

Verse. Declamandd.

Chorus.

1. Give to our God's immortal praise; Mercy and truth are all his ways; Wonders of grace to God belong, Repeat his mercies in your song.
2. He built the earth, he spread the sky, And fix'd the starry lights on high; His mercies ever shall endure, When suns and moons shall shine no more.

3. He sent his Son with pow'r to save From guilt, and darkness, and the grave; Wonders of grace to God belong, Repeat his mercies in your song.

4. Give to the Lord of lords renown; The King of kings with glory crown: His mercies ever shall endure, When lords and kings are known no more.
ASTORIA. L. M.  Or 6 lines, by repeating the first two lines.

From an English Tune.

Verse.

Praise ye the Lord, my heart shall join In work so pleasant, so divine; My days of praise shall ne'er be past, While life, and thought, and

Chorus.

be-ing last, While life, and thought, and be-ing last.

AVA. L. M. Or L. P. M.

With feeling and earnest expression.

Verse.

1. Ho! ev'ry one that thirsts, draw nigh; 'Tis God invites the fallen race;

2. Come to the living waters, come! Sinner, obey your Maker's call;

'Tis God invites the fallen race; Mercy and free salvation buy: Buy wine, and milk, and gospel grace, Buy wine, and milk, and gospel grace.

Sinner, obey your Maker's call; Return, weary wand'rers, home, And find his grace is free to all, And find his grace is free to all.
AERION.  L. M.  (Double.)

1. Lord, I am thine, but thou wilt prove My faith, my patience, and my love; When men of spite a-against me join, They are the sword, the hand is thine.

2. Their hope and portion lie below; 'Tis all the happiness they know; 'Tis all they seek, they take their shares, And leave the rest among their heirs.

3. What sinners value, I resign; Lord, thy hand is mine: I shall be bold thy blissful face, And stand complete in righteousness.

4. This life's a dream, an empty show; But that bright world to which I go, Hath joys substantial and sincere; When shall I wake, and find me there?

5. O glorious hour! O blest a-bode! I shall be near, and like my God; And flesh and sin no more control The sacred pleasures of my soul.

6. My flesh shall slumber in the ground, Till the last trumpet's joyful sound: Then burst the chains, with glad surprise, And in my Saviour's image rise.
In Choral style.

WURTEMBERG.  L.  M.  Melody by LUTHER.

1. Lord, I will bless thee all my days; Thy praise shall dwell upon my tongue; My soul shall glory in thy grace, While saints rejoice to hear the song.

Milo.  L.  M. (Double.)

1. Oh praise the Lord in that blest place, From whence his goodness large-ly flows. Praise him in heav'n, where he is face to face, In virtue of his grace; With which our praise should equal run.

ULSTER.  L.  M.

1. Jehovah reigns, your tribute bring; Proclaim the Lord, th' eternal King: Crown him, ye saints, with holy joy, His arm shall all your foes des-troy.
Now to the Lord a no-ble song! A-wake, my soul, a-wake my tongue; Ho-san-na" to th'et-er-nal name, And all his boundless love"proclaim.

1. Great shep herd"of thine Is-ra-el, Who didst be-tween the cherubs dwell, And lead the tribes, thy cho-seen sheep, Safe thro' the de-sert"and the deep,

2. Thy church"is in the de-sert now, Shine from on high, and guide us thro'; Turn us to thee, thy love re-store, We shall be sav'd, and sigh no more.

3. Hast thou not plant-ed "with thy hand A love-ly vine in this"our land? Did not thy pow'r"de-fend it round, And heav'nly dow"en-rich the ground?

4. How did' the spreading branches shoot, And bless the na-tions"with their fruit? But now, O Lord, look down and see "Thy mourn-ing vine, that owe-ly tree.

5. Re-turn, al-migh-ty God, re-turn, Nor let thy bleed-ing vineyard mourn: Turn us to thee, thy love re-store, We shall be sav'd, and sigh no more.
NEWBURY.  L. M.

In steady time, without hurry. Count eight in a measure.

1. Another six days' work is done; Another Sabbath
2. Oh that our thoughts and thanks may rise, As grateful in-
3. This heavenly calm, with in the breast! The dearest pledge

Distinctly.

4. With joy, great God, thy works we view, In varied
5. In holy duties, let the day, In holy

Gentle and graceful. Legato.

1. How vain is all'neath the skies! How transient ev'ry earthly bliss!
2. How slender all' the fond est ties, That bind us to a world like this!
3. But, tho' earth's fairest blossoms die, And all'neath the skies' is vain,

pleasures taste, With hope, we future pleasures taste.

God has blest, Improve the day, Feels it knows, Which none but he end of pains, The end of cares.

thy God has blest, that feels it knows, the end of pains.

NUNDA.  L. M. (Double.)
2. The even'ning cloud, the morning dew, The with'ring grass, the fa-ding flow'r, Of earthly hopes are emblems true, The glory of " a passing hour!

4. Then let the hope of joys to come Dispel our cares, and chase our fears: If God be ours, we're trav'ling home, Tho' passing thru' a vale of tears.

SALINA. L. M. Or 6 lines, by repeating the first two lines.

Now to the Lord "a no-ble song! A-wake, my soul, a-wake, my tongue; Hosanna to th'eternal name, And all his bound-less love pro-claim.
1. That man is blest, who stands in awe Of God, and loves his sacred law; His seed on earth shall be renown'd, And with successive honors crown'd.

2. The soul, that's fill'd with virtue's light, Shines brightest in affliction's night; His conscience bears his courage up, He sees in darkness beams of hope.

3. Beset with threatening dangers round, Unmov'd shall he maintain his ground; The sweet remembrance of the just Shall flourish, when he sleeps in dust.

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**LUZERNE. L. M. 6 LINES.**

Slow, gentle, graceful. Cantabile.

1. The Lord my pasture shall prepare, And feed me with a shepherd's care; My noon-day walks he shall attend, And all my midnight hours defend.

2. When in the valley I faint, Or on the thirsty mountain I pant, Where peaceful rivers, soft and slow, Amid the verdant landscape flow.
1. Wake, O my soul, and hail the morn, For un-to us a Saviour's born; See, how the angels' wing their way, To ush-er in the glorious day!

2. Hark! what sweet music, what a song, Sounds from the bright, celestial throng! Sweet song, whose melting sounds impart Joy to each raptur'd, list'ning heart.

3. Come, join the angels in the sky, Glory to God, who reigns on high; Let peace and love on earth a-bound, While time revolves and years roll round.

In Choral style.

1. To God the great, the ever blest, Let songs of honor be address'd; His mercy firm for ever stands; Give him the thanks his love demands.

2. Who knows the wonders of thy ways? Who shall fulfill thy boundless praise? Blest are the souls that fear thee still, And pay their duty to thy will.

3. Remember what thy mercy did For Jacob's race, thy chosen seed; And with the same salvation bless The meanest suppliant of thy grace.

4. Oh, may I see thy tribes rejoice, And aid their triumphs with my voice; This is my glory, Lord, to be Join'd to thy saints, and near to thee.
PEORIA.  L.  M.

1. Just are thy ways, and true thy word, Great Rock of my secure abode; Who is a God, beside the Lord? Or where's a refuge like our God?

2. This he that girds me with his might, Gives me his holy sword to wield; And while with sin and hell I fight, Spreads his salvation for my shield.

3. He lives, and blessings crown his reign, The God of my salvation lives; The dark designs of hell are vain, While heav'nly peace my Father gives.

AMES.  L.  M.  Or 6 lines, by repeating the first two lines.

1. Blest are the humble souls, that see Their emptiness and poverty: Treasures of grace 'to them are given, And crowns of joy laid up in heav'n.

2. Blest are the meek, who stand afar From rage and passion, noise and war; God will se-cure their happy state, And plead their cause against the great.

3. Blest are the souls that thirst for grace, Hungry and long for righteousness; They shall be well supplied, and fed With living streams and living bread.

4. Blest are the souls that desire grace, Hungry and long for righteousness; They shall be well supplied, and fed With living streams and living bread.

5. Blest are the souls that desire grace, Hungry and long for righteousness; They shall be well supplied, and fed With living streams and living bread.

6. Blest are the pure, whose hearts are clean, Who never tread the ways of sin; With endless pleasures they shall see A God of spotless purity.

7. Blest are the souls that desire grace, Hungry and long for righteousness; They shall be well supplied, and fed With living streams and living bread.

8. Blest are the souls that desire grace, Hungry and long for righteousness; They shall be well supplied, and fed With living streams and living bread.
ALLISON. L. M.

Arranged from CH. H. RINK.

With a cheerful, but tender expression.

1. Blest be the Lord, the God of love, Who shower's his blessings from above; The rock, on which the righteous trust, The hope and saviour of the just.

2. He to his saints redemption gives, The weak and humble he relieves; Supported by his grace we stand, For life and death are in his hand.

3. He views his children in distress, The widow and the fatherless; And, from his holy seat above, Supports them with his tender love.

4. All they who make his laws their choice, Shall in his promises rejoice; With gladness in their hearts, shall raise, Before his throne, triumphant praise.

CARLTON. L. M.

Spirited and animated. Con Energico.

1. Awake, my tongue, thy tribute bring To him who gave thee power to sing; Praise him, who is all praise above, The source of wisdom and of love.

2. How vast his knowledge! how profound! A depth where all our thoughts are drown'd; The stars he numbers, and their names he gives to all those heav'nly flames.

3. Thro' each bright world above, behold Ten thousand thousand charms unfold; Earth, air, and mighty seas combine, To speak his wisdom all divine.

4. But in redemption, oh what grace! Its wonders, oh what thou can trace! Here wisdom shines for ever bright, Praise him, my soul, with sweet delight.
1. "Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heavenly home.

2. They shall find rest, who learn of me; I'm of a meek and lowly mind; But passion rages like the sea, And pride is restless as the wind.

3. Blest is the man, whose shoulders take My yoke, and bear it with delight; My yoke is easy to the neck, My grace shall make the burden light.

4. Jesus, we come at thy command; With faith, and hope, and humble zeal, Re-sign our spirits to thy hand, To mould and guide us at thy will.

1. Our Lord is risen from the dead, Our Jesus is gone up on high: The powers of hell are captive led, Drag'd to the portals of the sky.

2. There his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heaven gates! Ye everlasting doors, give way! Ye everlasting doors, give way!
BOVINA. L. M. (DOUBLE.)

From an Old Church Melody.

1. To God our voices let us raise, And loud-ly chant the joy-ful strain; That rock of strength, oh let us praise, Whence free sal-va-tion we ob-tain; His hand supports the deeps profound, His pow’r a - lone the hills sus-tains.

2. The Lord is great, with glory crown’d, O’er all the gods of earth he reigns; That rock of strength, oh let us praise, Whence free sal-va-tion we ob-tain.

3. To God our voices let us raise, And loud-ly chant the joy-ful strain; That rock of strength, oh let us praise, Whence free sal-va-tion we ob-tain; Before the Lord, their Maker, kneel, And bow in a - dor-a-tion down.

4. Let all who now his goodness feel, Come near, and worship at his throne; Be - fore the Lord, their Maker, kneel, And bow in a - dor-a-tion down.

KNOX. L. M. Or 6 lines, by repeating the first two lines.

1. To God the great, the ev - er blest, Let songs of hon- or be address’d; His mer-cy firm for ev - er stands; Give him the thanks his love de-mands.

2. Who knows the wonders of thy ways? Who shall ful-fill thy boundless praise? Blest are the souls that fear thee still, And pay their du - ty to thy will.
ENFIELD. L. M.

1. God, in the gospel of his Son, Makes his eternal counsels known: Here love in all its glory shines, And truth is drawn in fairest lines.

2. Here sinners, of an humble frame, May taste his grace, and learn his name; May read, in characters of blood, The wisdom, pow'r, and grace of God.

3. Here faith reveals to mortal eyes A brighter world beyond the skies; Here shines the light which guides our way From earth to realms of endless day.

4. Oh! grant us grace, almighty Lord! To read, and mark thy holy word; Its truths with meekness to receive, And by its holy precepts live.

DUBLIN. L. M.

1. Happy the church, a sacred place, The seat of thy Creator's grace; Thine holy courts are his abode, Thou earthly palace of our God.

2. Thy walls are strength, and at thy gates A guard of heavenly warriors waits; Nor shall thy deep foundation move, Fixed on his counsels and his love.

3. Thy foes in vain desig-nace, Against thy throne in vain they rage, Like rising waves with angry roar, That break and die upon the shore.

4. Then let our souls in Zion dwell, Nor fear the wrath of earth and hell; His arms em-brace this happy ground, Like brassen bul-warks' built around.

5. God is our shield, and God our sun; Swift as the fleeting moments run, On us he sheds new beams of grace, And we reflect his bright est praise.
1. In a close, sustained, singing manner.

DELTA. L. M.

1. The Lord! how wondrous are his ways! How firm his truth! how large his grace! He takes his mercy for his throne, and thence he makes his glories known.

2. Not half so high his pow'r hath spread; The starry heav'n's above our head, as his rich love exceeds our praise, Exceeds the highest hopes we raise.

3. Not half so far has nature placed The rising morn's from the west, as his forgiving grace removes The daily guilt of those he loves.

4. How slowly does his wrath arise, On swifter wings saltation flies, or, if he lets his anger burn, How soon his frowns to pity turn!

5. His ever-lasting love is sure To all his saints, and shall endure; From age to age his truth shall reign, Nor children's children hope in vain.

FARMINGTON. L. M.

1. Jesus shall reign where'er the sun Doth his successive journeys run; His kingdom stretch from shore to shore, Till moon shall wax and wane no more.

2. For him shall endless prayer be made, And praises throng to crown his head; His name, like sweet perfume, shall rise With ev'ry morning's sacrifice.

3. People and realms of ev'ry tongue Dwell on his love with sweetest song; And infant voicesshall proclaim Their early blessings on his name.

4. Blessings abound where'er he reigns; The joyful prisoner bursts his chains; The weary find eternal rest, And all the sons of want are blest.

5. Let ev'ry creature rise and bring Peculiar honors to our King; Angels descend with songs a gain, And earth repeat the loud amen.

Spirited, but not hurried.
O God, thou art my God alone; early to thee my soul shall cry, A pilgrim in a land unknown, A thirsty land, whose springs are dry.

Oh! come, loud anthems let us sing, Loud thanks to our almighty King; For we our voices high should raise, When our salvation's rock we praise.

Broad is the road that leads to death, And thousands walk together there; But wisdom shows a narrow path, With here and there a traveler
1. Th' Almighty reigns, exalted high
   O'er all the earth, o'er all the sky;
   Tho' clouds and darkness veil his feet,
   His dwelling is the mercy-seat.

2. Immortal light, and joys unknown,
   Are for the saints in darkness sown:
   Those glorious seeds shall spring and rise,
   And the bright harvest bless our eyes.

3. Rejoice, ye righteous, and record
   The sacred honors of the Lord;
   None but the soul that feels his grace
   Can triumph in his holiness.

Huberta. L. M.

4. Hail, great Jezus, what delicious fare!
   How sweet thy entertainments are!
   Never did angels taste above
   Redeeming grace and dying love.

5. Blest Jesus, what delicious fare!
   In thee thy Father's glories shine;
   Thy glorious name shall be adored,
   And every tongue confess thee Lord.
NASSAU. L. M. From the 'Oratorio of Saul,' HANDEL.

1. Now let the angel sound on high, Let shouts be heard thro' all the sky; Ye kings of earth, with glad accord, Give up your kingdoms to the Lord.

2. Almighty God, thy pow'r assume, Who wast, and art, and art to come; Thou Lamb of God, who once was slain, For ever live, for ever reign!

GENOA. L. M. Or 6 lines, by repeating the first two lines. Or 8's & 6

1. He, who hath made his refuge God, Shall find a most secure abode; Shall walk all day beneath his shade, And there, at night, shall rest his head.

2. Now may we say, Our God, thy pow'r Shall be our fortress, and our tow'r! We, that are form'd of feeble dust, Make thine almighty arm our trust.

3. Thrice happy man! thy Maker's care Shall keep thee from the tempter's snare; God is thy life, his arms are spread, To shield thee with a healthful shade.
In a close, connected and gliding manner.

1. When at this distance, Lord, we trace The various glo-ries’of thy face, What transport’pours o'er all our breast, And charms our cares'and woes to rest!

FALEN. L. M. 6 LINES.

1. Father of mercies, God of love! Oh! hear'a hum-ble suppliant's cry! Oh! deign to hear'my mournful voice, And bid'my droop-ing heart re-joice.

2. I urge'no merits of my own, No worth, to claim thy gracious smile! Thy name, blest Je-sus, is my plea, Dearest’and sweet-est name to me!

3. No, when I bow'be-fore thy throne, Dare to con-verse’with God a-while,

Fa-ther of mercies, God of love! Then hear'thy hum-ble suppliant's cry; One pard'ning word'can make me whole, And soothe the anguish'of my soul.
OLD HUNDRED. L. M.  SECOND ARRANGEMENT.*

Choral.

Shout to Je-ho-vah all the earth, With joy-ful-ness the Lord serve ye: Before his presence come with mirth, And with exulting melody.

* This arrangement has been made with reference to the inversion of the Treble and Tenor. In the oldest copies of Old Hundred, it appears in the key of F. It is found in this key in the following works: — Marot and Beza's Version of the Psalms, in French; Geneva, 1563; Sternhold & Hopkins' Version of the Psalms, England, 1552; Est's Collection of Psalm-tunes, 1592; Claude Le Jeune's Version of the Psalms, Legden, 1613, and in other old collections of psalmody. It was probably sung to a considerably quicker movement formerly than it is at present; hence, we find its rhythmic form to be \[ \begin{array}{c} \text{treble} \\ \text{tenor} \end{array} \] sec. in Marot & Beza; and \[ \begin{array}{c} \text{treble} \\ \text{tenor} \end{array} \] sec. in Sternhold & Hopkins'.

The third arrangement may be regarded as the original copy of this celebrated tune in parts. It is from one of the oldest collections of psalmody, having the following title-page: — 'The Whole Booke of Psalms: with their wonted Tunes, as they are sung in Churches, composed into foure parts: All which are so placed that foure may sing each one a seuerall part in this booke. Wherein the Church tunes are carefully corrected, and thereunto added other short tunes usually sung in London, and other places in this Realme. With a Table in the end of the booke of such tunes as are newly added, with the number of each Psalm placed to the said Tune. Compiled by some authors who have so laboured herein, that the workfull with small practice may attain to sing that part, which is fittest for their voice.'—Imprinted at London by Thomas Est, the assignee of William Byrd, dwelling in Alder gate strete at the signe of the Black Horse and there to be sold. 1562.
The composing of Old Hundred into 'four parts' is ascribed to J. Deuland B. of Musick. The name 'Old Hundred' seems to be American; in English books it is called the H Undredth Psalm, Savoy, or the Old 100th.

OLD HUNDRED. L. M.  THIRD ARRANGEMENT.

The original English copy as published in 1592.

Plain song in the Tenor.

PSALM 100. STERNHOLD & HOPKINS' VERIFICATION. 1562.

1 Ah people! that on earth do dwell, Sing to the Lord with cheerful voice; Him serve with fear, his praise forth tell, Come ye before him and rejoice.

2 The Lord ye know is God indeed, Without our aid he did us make: We are his flock, he doth us feed; And for his sheep he doth us take.

3 O enter then his gates with praise, Approach with joy his courts unto: Praise, laud, and bless his Name always; For it is seemly so to do.

4 For why? the Lord our God is good, His mercy is for ever sure, His truth at all times firmly stood, And shall from age to age endure.

NOTE.—For Old Hundred, first arrangement, see p 51.
1. Father of heav'n! whose love profound A ransom' for our souls' hath found, Before thy throne' we sinners bend; To us' thy pard'ning love' ex-tend.

2. Almighty Son! in-carnate Word! Our Prophet, Priest, Redeem'er, Lord! Before thy throne' we sinners bend; To us' thy sav'ing grace' ex-tend.

3. Eternal Spirit! by whose breath The soul is rais'd' from sin and death. Before thy throne' we sinners bend; To us' thy quick'ning pow'r' ex-tend.

4. Jehovah! Father, Spirit, Son! Myst'erious Godhead! Three in One! Before thy throne' we sinners bend; -- Grace, pardon, life, to us ex-tend!

KEENE. L. M. Or 6 lines, by repeating the first two lines.

1. Oh let me, gracious Lord, ex-tend My view' to life's approaching end! What are my days? a span their line; And what my age, com-par'd with thine?

2. Our life ad-vancing' to its close, While scarce its earliest dawn' it knows, Swift, thro' an emp-ty shad' we run, And van-i-ty and man' are one.

3. God of my fa-thers! here, as they, I walk, the pil-grim of a day; A tran-sient guest, thy works ad-mire, And in-stant to my home' re-tire.

4. Oh spare me, Lord, in mer-cy, spare, And na-ture's fail-ing strength' re-pair, E'er, life's short cir-cuit' wan-der'd o'er, I per-ish, and am seen no more.
In Choral style.

1. Now be my heart'in-spir'd to sing The glo ries'' of my Saviour King; He comes with blessings'' from a - bove, And wins the na-tions'' to his love!

2. Thy throne, O God, for ev - er stands; Grace is the seep - tre'' in thy hands; Thy laws and works'' are just and right, But truth and mer-cy'' thy de-light.

3. Let end-less hon - ors'' crown thy head; Let ev - ry age'' thy praises spread; Let all the na-tions'' know thy word, And ev'ry tongue'' con-fess thee, Lord.

In Choral style.

Spare us, O Lord, a-loud we pray, Nor let our sun go down at noon: Thy years'' are one e - ter - nal day, And must thy children die '' so soon?

Spare us, O Lord, a-loud we pray, Nor let our sun go down at noon: Thy years'' are one e - ter - nal day, And must thy children die '' so soon?
In a smooth and gentle manner.

1. On God the race of man de-pends, Far as the earth's re-mo-test ends; At his command the morn-ing ray Smiles in the east, and leads the day.

2. Sea-sons and times o-bey his voice; The morn and ev-ning both re-joice To see the earth made soft with show'rs, La-den with fruit, and dress'd in flow'rs.

3. The de-sert grows a fruit-ful field; A-bun-dant food the val-leys yield; The plains shall shout with cheer-ful voice, And neigh-b'ring hills re-peat their joys.

4. Thy works pronounce thy pow'r di-vine; O'cr ev'-ry field thy glo-ries shine; Thro' ev'-ry month thy gifts ap-pear: Great God, thy goodness crowns the year.

So let our lips and lives ex-press The ho-ly gos-pel we pro-fess; So let our works and vir-tues shine, To prove the doctrine all di-vine.
80

MOTIER. L. M.* Or 6 lines, by repeating the first two lines. From a German Choral.

1. My heart’s fix’d on thee, my God; Thy sacred truth I’ll spread abroad; My soul shall rest on thee a-lone, And make thy loving-kindness known.
2. A-wake my glory, wake my lyre, To songs of praise my tongue inspire; With morning’s earliest dawn a-rise, And swell your music to the skies.
3. With those who in thy grace a-bound, I’ll spread thy fame the earth a-round; Till ev’ry land, with thankful voice, Shall in thy holy name rejoice.

* The similarity between this tune and Winchester will be readily perceived. Although Winchester is ascribed to Dr. Croft as its author in the English books of Psalmody, it is evident that he must have taken it from the same Choral from which Motier is derived. Like all other old and popular Chorals, it appears in various forms and arrangements in different books.

METHUEN. L. M.

1. Lord, how shall wretched sinners dare Look up to thy divine abode, Or offer their imperfect pray’r Before a just and holy God?
2. Bright terrors guard thine awful seat, And dazzling glories vail thy face; Yet mercy calls us to thy feet: Thy throne is still a throne of grace.

CH. ZEUNER.
OBERLIN.  L. M. or 6 lines, by repeating the first two lines.

From a 'Cantique,' by NEUKOMM.

 Allegretto.

1. God in his earthly temple lays Foundation for his heavenly praise; He likes the tents of Jacob well, But still in Zion loves to dwell.

2. His mercy visits ev'ry house That pay their night and morning vows; But makes a more de-light-ful stay, Where churches meet to praise and pray.

3. What glories were describ'd of old! What wonders are of Zion told! Thou city of our God be-low, Thy fame shall all the nations know.

ORWELL.  L. M.

Affetuoso.

1. Shall man, O God of light and life, For-ev-er moulder "in the grave? Canst thou for-get"thy glo-rious work, Thy promise, and thy pow'r to save?

2. In those dark, si-lent realms of night Shall peace and hope" no more a-rise? No fu-ture morning "light the tomb. Nor day-star"gild the darksome skies!

3. Cease, cease, ye vain des-ponding fears: When Christ, our Lord, from darkness sprang, Death, the last foe, was cap-tive led, And hea'n with praise"and wonder rang.

4. Faith sees the bright, e-ter-nal doors Un-fold'd to make his chil-dren way; They shall be cloth'd"with endless life, And shine"in ev-er-last-ing day.

5. The trump shall sound, the dead shall wake! From the cold tomb"the slum-bers spring! Thro' hea'n, with joy, their myriads rise, And hail their Saviour, and their King.

(\f\f\f)
OAKHAM. L. M. (Double.)

Recitative.

1. The heav'ns declare thy glory, Lord, In ev-'ry star thy wisdom shines.
   But when our eyes behold thy word, We read thy name in fairer lines.

2. The rolling sun, the changing light, And nights, and days, thy pow'r confess;

3. Sun, moon, and stars, convey thy praise Round all the earth, and never stand;
   So when thy truth began its race, It touch'd and glanc'd on ev'ry land.

4. Nor shall thy spreading gospel rest, Till thro' the world thy truth has run;

5. Great Sun of Righteousness, arise! Oh bless the world with heav'nly light!
   Thy gospel makes the simple wise; Thy laws are pure, thy judgments right.

6. Thy noblest wonders here we view, In souls renew'd and sins forgiv'n:

ORONO. L. M.

With fervor, ardor, warmth.

But that blest volume thou hast writ Reveals thy justice and thy grace.

Unison.

'Till Christ has all the nations blest, Which see the light, or feel the sun.
Lord, cleanse my sins, my soul renew, And make thy word my guide to heav'n.

2. Who can 'press, Not his migh-ty deeds, express, Not
3. Ex - tend to me, that fa - vor, Lord, Thou
4. Oh ren - der thanks to God a - bove, The

2. Who can press his migh-ty deeds, express, Not
3. Extend to me that fa-vor, Lord, Thou
4. Oh ren-der thanks to God a-bove, The
Verse.

fountain of eternal love; Whose mercy firm, thro' ages past, Has stood, and shall forever last, Has stood, and shall forever last.

Chorus.

on-ly vast, but num-ber-less? What mor-tal elo-quence can raise His tri-bute of im-mor-tal praise? His tri-bute of im-mor-tal praise?
to thy cho-sen dost af-ford; When thou return'st to set them free, Let thy sal-va-tion vi-sit me, Let thy sal-va-tion vi-sit me.

OGDEN. L. M. Or 6 lines, by repeating the first two lines.

1. My God, per-mit me not to be A strang-er to my self and thee; A-mid a thou-sand tho'ts I rove, For-get-ful of my high-est love.
2. Why should my passions mix with earth, And thus debase my heav'n-ly birth? Why shoul'd I cleave to things below, And let my God, my Sa-viour, go?
3. Call me a-way from earth and sense; Thy sov'reign word can draw me thence; I would o bey the voice di-vine, And all in-fe-ror joys re-sign.
4. Be earth, with all her scenes, withdrawn; Let noise and vani-ty be gone; In se-cret silence of the mind, My heav'n, and there my God I find.
1. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.

2. No more fatigue, no more distress, Nor sin, nor death shall reach the place; No groan shall mingle with the songs, Which warble from immortal tongues.

3. No rude alarms of raging foes, No cares to break the long repose; No mid-night shade, no clouded sun, But sacred, high eternal noon.

4. Thine earthly Sabbaths, Lord, we love; But there's a nobler rest above; To that our longing souls aspire, With cheerful hope, and strong desire.
In chanting style, but not hurried.

The praise of Zion waits for thee, Great God, and praise becomes thy house; There shall thy saints thy glory see, And there perform their public vows.

HEBRON. L. M. Or 6 lines, by repeating the first two lines.

L. MASON, 1830.

1. Thus far the Lord has led me on; Thus far his pow'r prolongs my days; And ev'ry evening shall make known Some fresh memorial of his grace.

2. I lay my body down to sleep; Peace is the pillow for my head; While well-appointed angels keep Their watchful stations 'round my bed.

WARD. L. M. Scottish. Arranged by L. MASON, 1830.

There is a stream, whose gentle flow Supplies the city of our God! Life, love, and joy still gliding thro'; And wafting our divine abode.
OTIS. L. M. Or 6 lines, by repeating the first two lines.

In a gentle, connected, and smooth style.

1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth away: Now, let our no blest passions rise With a dor to their native skies.

2. Come, Holy Spirit, all divine, With rays of light upon us shine; And let our waiting souls be blest, On this sweet day of sacred rest.

3. Then, when our Sabbaths are o'er, And we arrive on Canaan's shore, With all the ransomed, we shall spend A Sabbath, which shall never end.

PERTH. L. M. Or 6 lines, by repeating the first two lines.

Maestoso.

1. Arm of the Lord, a-wake! a-wake! Put on thy strength, the nations shake! Now let the world, adoring, see Triumphs of mercy wrought by thee.

2. Say to the heathen, from thy throne, 'I am Jehovah, God alone!' 'Thy voice' their idols shall confound, And cast their altars to the ground.

3. Let Zion's time of favor come! Oh, bring the tribes of Israel home! Soon may our wondering eyes behold Gentiles and Jews in Jesus' fold.

4. Almighty God! thy grace proclaim Through every clime, of every name! Let adverse powers before thee fall, And crown the Savior Lord of all!
FEDERAL STREET.  L. M.  Or 6 lines, by repeating the first two lines.  H.K. OLIVER.  87

1. Thou great Instructor, lest I stray, Oh teach my erring feet thy way! Thy truth, with ever fresh delight, Shall guide my doubtful steps aright.

2. How oft my heart's affections yield, And wander 'er' the world's wide field! My roving passions, Lord, reclaim; Unite them all, to fear thy name.

3. Then, to my God, my heart and tongue, With all their powers, shall raise the song: On earth thy glories I'll declare, Till heaven th' immortal notes shall hear.

* The present arrangement of this beautiful tune, is intended not to supercede its use in its original form in Ab, but to give to it such a different character, as shall render it more extensively useful in Common Psalmody.

FRANKFORT.  L. M.  CH. ZEUNER.

1. He's blest, whose sins have pardon gain'd, No more in judgment to appear; Whose guilt remission has obtained, And whose repentance is sincere.
CON EXPRESSIONE.

ROSEDALE. L. M. G. F. R.

1. Great God, to thee my evening song, With humble gratitude I raise; Oh let thy mercy tune my tongue, And fill my heart with lively praise. 

PRESTON. L. M. CH. ZEUNER.

1. Oh happy day, that fix’d my choice On thee, my Saviour, and my God; Well may this glowing heart rejoice; And tell its raptures all a-broad. 

2. Oh happy bond, that seals my vows To him who merits all my love! Let cheerful anthems fill the house, While to his altars now I move.
RUSHVILLE.  L. M.  Or 6 lines, by repeating the first two lines.

Verse.

1. Come, O my soul, in sacred lays, Attempt thy great Creator's praise: But oh, what tongue can speak his fame! What mortal verse can reach the theme!

2. Enthron'd amid the radiant spheres, He glory like a garment wears; To form a robe of light divine, Ten thousand suns around him shine,

3. In all our Maker's grand designs, Omnipotence, with wisdom shines; His works, thro' all this wondrous frame, Declare the glory of his name,

4. Rais'd on devotion's lofty wing, Do thou, my soul, his glories sing; And let his praise employ thy tongue, Till list'ning worlds shall join the song!

HAMBURG.  L. M.  This tune, now extensively used, was arranged from a Gregorian Chant, by L. Mason, and first published in a metrical form in 1825.

Slow, gentle, smooth.  Sotto Voce.  1st time.  2d time.

Ten thousand suns around him shine,
Declare the glory of his name,
Till list'ning worlds shall join the song!
With reverence and solemnity.

RAY. L. M. Or 6 lines, by repeating the first two lines.

1. Bright King of glory, dreadful God, Our spirits bow before thy seat; To thee we lift an humble thought, And worship at thine awful feet.

With awe, and reverence.

RUE. L. M. (Peculiar.)

1. Lo! God is here! let us adore, And own how dreadful is this place! Let all within us feel his power, And silent bow before his face!

2. Lo! God is here! him day and night, United choirs of angels sing: To him, enthroned above all height, Let saints their humble worship bring.

3. Lord God of hosts! oh may our praise Thy courts with grateful fragrance fill: Still may we stand before thy face, Still hear and do thy sovereign will.

Unison.
1. Ye Christian heralds, go, proclaim Salvation in Immanuel’s name; To distant climes the tidings bear, And plant the rose of Sharon there.

2. He’ll shield you with a wall of fire, With holy zeal your hearts inspire; Bid raging winds their fury cease, And calm the savage breast to peace.

3. And when our labors all are o’er, Then shall we meet to part no more; Meet with the blood-bought throng to fall, And crown our Jesus, Lord of all.

RADNOR. L. M.

Arranged from a German Tune.

In a smooth, connected style.
One slow beat to each; or count one deliberately for each.

1. From deep distress, and troubled thoughts, To thee, my God, I rais’d my cry: If thou severely mark our faults, Oh! who can stand before thine eye?

2. But thou hast built thy throne of grace, Free to dispense thy pardons there, That sinners may approach thy face, And find relief from all their pain.

3. My trust is fix’d up on thy word, Nor shall I trust thy word in vain: Let mourning souls address the Lord, And hope, and love, as well as fear.

4. Great is his love, and large his grace, Thro’ the redemption of his Son; He turns our feet from sinful ways, And pardons what our hands have done.
AUBURN. C. M.

1. Gird on thy sword, victorious Prince, Ride with majestic sway; Thy terror shall strike thro' thy foes, And make the world obey.

2. Thy throne, O God, forever stands, Thy word of grace shall prove A peaceful sceptre in thy hands, To rule thy saints by love.

3. Gird on thy sword, victorious Prince, Ride with majestic sway; Thy terror shall strike thro' thy foes, And make the world obey.

CARDIFF. C. M.

With solemnity and cheerfulness.

1. Praise waits in Zion, Lord, for thee; There shall our vows be paid; Thou hast an ear when sinners pray; All flesh shall seek thine aid, All flesh shall seek thine aid.

2. O Lord, our guilt and fears pre-vail, But pard'ning grace is thine, And thou wilt grant us pow'r and skill To conquer every sin, To conquer every sin.

3. Blest are the men, whom thou wilt choose To bring them near thy face; Give them a dwelling in thy house, To feast upon thy grace, To feast upon thy grace.

4. In answering what thy church requests, Thy truth and terror shine; And works of dreadful righteousness Fulfil thy kind design, Fulfil thy kind design.

5. Thus shall the wond'ring nations see The Lord is good and just; And distant islands fly to thee, And make thy name their trust, And make thy name their trust.
MERTON.  C. M.

Allegretto. Declamando.

Ye gold-en lamps of heav'n fare-well, With all your fee-ble light; Fare-well, thou ever chang-ing moon, Pale em-press of the night.

Cres.

Ye gold-en lamps of heav'n fare-well, With all your fee-ble light; Fare-well, thou ever chang-ing moon, Pale em-press of the night.

CECIL.  C. M.

Allegro Maestoso.

1. To God our strength, your voice aloud In strains of glo-ry raise; The great Je-ho-vah, Ja-cob's God, Ex-alt in notes of praise, Exalt in notes of praise.

2. Now let the gos-pel trum-pet blow, On each ap-point-ed feast, And teach his wait-ing church to know The Sabbath's sac-red rest, The Sabbath's sac-red rest.

3. This was the stat-ute of the Lord, To Is-ra-el's fa-vor'd race: And yet his courts preserve his word, And there we wait' his grace, And there we wait' his grace.

4. With psalms of hon-or, and of joy, Let all his tem-ples ring; Your va-rious in-stru-ments em-ploy, As songs of tri-umph sing, As songs of tri-umph sing.
EDEN  C. M.  Treble and Tenor may be inverted.  Arranged from Rev. D. MALAN, Geneva, Switzerland.

1. To our Redeemer's glorious name Awake the sacred song! Oh may his love, immortal flame! Tune ev'ry heart and tongue, Tune ev'ry heart and tongue.

2. His love, what mortal thought can reach! What mortal tongue display! Imagination's utmost stretch In wonder dies away In wonder dies away.

3. Dear Lord, while we adoring pay Our humble thanks to thee, May ev'ry heart with rapture say, 'The Saviour died for me!' 'The Saviour died for me!'

4. Oh may the sweet, the blissful theme, Fill ev'ry heart and tongue, Till strangers love 'thy charming name, And join the sacred song, And join . . . the sacred song.

AURORA.  C. M.

1. Blest be the Lord, who heard my pray'r, The Lord, my shield, my song; Who sav'd my soul from sin and fear, And tuned with praise my tongue.

2. When in the hour of deep distress, Of foes and death afraid, My spirit trusted in his grace, And sought, and found his aid.
Oh praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim, His worthy praise proclaim.

Oh praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim, His worthy praise proclaim.

Oh praise the Lord with one consent, And magnify his name; Let all the servants of the Lord His worthy praise proclaim, His worthy praise proclaim.

Yet I have found 'tis good for me To bear my Father's rod; Affliction made me learn thy law, And live upon my God.

1. Consider all my sorrows, Lord, And thy deliverance send; My soul for thy salvation faints; When will my troubles end?

2. When earthly joys were fled, My soul, oppress'd with sorrow's weight, Had sunk among the dead.

3. Before I knew thy chast'ning rod, My feet were apt to stray; But now I learn to keep thy word, Nor wander from thy way.
DURHAM. C. M.

With boldness and energy. Time steady, firm and not hurried. The whole tune forte.

1. Awake, my soul, stretch ev'ry nerve, And press with vigor on: A heavenly race demands thy zeal, A heavenly race demands thy zeal, A bright, immortal crown, A bright immortal crown.

ZANESVILLE. C. M.

Firm and steady.

1. Again "the Lord of life and light A-wakes" the kindling ray; Dispels "the dark-ness of... the night, And pours "increasing day.

2. O! what a night! was that, which wrought A sin-ful world! in gloom! O! what a Sun, which broke, this day, Tri-umphant "from the tomb! 

This day "be grate-ful hom-age paid, And loud hos-an-nas sung; Let glad-ness dwell! in ev-ery heart, And praise in ev-ery tongue.

4. Ten thou-sand thou-sand lips shall join To hail! this wel-come morn, Which scat-ters bless-ings! from its wings To na-tions! yet un-born.
With serenity, cheerfulness and expression.

Verse.

1. When all thy mercies, O my God, My rising soul surveys; Transported with the view I'm lost in wonder, love, and praise.

Chorus.

2. Unnumber'd comforts to my soul Thy tender care bestow'd; Before my infant heart conceiv'd

3. When in the slippery paths of youth With heedless steps I ran, Thine arm, unseen, convey'd me safe, And led me up to man.

4. Ten thousand thousand precious gifts My daily thanks employ; Nor is the least a cheerful heart,

5. Thro' ev'ry period of my life, Thy goodness I'll pursue; And after death, in distant worlds, The glorious theme re-new.

STOCKTON. C. M.

From whom those comforts flow'd.

In Choral style.

1. O all ye lands, in God rejoice; To him your thanks belong; In strains of gladness, raise your voice, In loud and joyful song.

2. Oh, enter ye his courts, with praise; His love to all pro-claim; To God the song of triumph raise, And magnify his name.

3. For he is gracious, just, and good; His mercy ever sure, Thro' ages past has ever stood, And ever shall endure.

That tastes those gifts with joy.
To utter all thy praise!
How long wilt thou conceal thy face, My God, how long do lay? When shall I feel those heav'ny rays, That chase my fears away?

How long shall my afflicted soul contend, and toil, in vain? Thy word can all my foes control, And ease my raging pain.

Be thou my sun, and thou my shield, My soul in safety keep: Make haste, before mine eyes are sealed In death's eternal sleep.

Thou wilt display that sovereign grace, Whence all my comforts spring; I shall employ my lips in praise, And thy salvation sing.
Come, let us join with sweet accord In hymns around the throne: This is the day our rising Lord, Hath made and call'd his own.

To heav'n I lift "my waiting eyes, There all my hopes are laid; The Lord, who built the earth and skies, Is my perpetual aid.

Their steadfast feet shall never fall, Whom he designs to keep; His ear attends their humble call, His eyes can never sleep.

Isaël, rejoice, and rest secure; Thy keeper is the Lord; His wakeful eyes employ his pow'r For thine eternal guard.

He guards thy soul, he keeps thy breath, Where thickest dangers come; Go and return, secure from death, Till God shall call thee home.
1. The Lord of glory is my light, And my salvation too; God is my strength, nor will I fear What all my foes can do.

2. One privilege my heart desires, Oh! grant me mine abode Among the churches of thy saints, The temples of my God!

3. There shall I offer my requests, And see thy glory still; Shall hear thy messages of love, And learn thy holy will.

4. When troubles rise, and storms appear, There may his children hide; God has a strong pavilion where He makes my soul abide.

5. Now shall my head be lifted high Above my foes a-round, And songs of joy and victory With-in thy temple sound.
1. Sing to the Lord, ye distant lands, Ye tribes of ev’ry tongue; His new-discover’d grace demands A new and noble song.

2. Say to the nations, Jesus reigns, God’s own almighty Son; His pow’r the sinking world sustains, And grace surrounds his throne.

SHELDON. C. M.

1. Oh! for a closer walk with God, A calm and heav’nly frame, A light to shine upon the road That leads me to the Lamb.

2. Where is the blessedness I knew, When first I saw the Lord? Where is the soul-refreshing view Of Jesus and his word?

3. What peaceful hours! I once enjoyed! How sweet their memory still! But they have left an aching void The world can never fill.

4. Return, O holy Dove! re-turn, Sweet mes-sen-ger of rest! I hate the sins that made thee mourn, And drove thee from my breast.

5. The dear-est i-del I have known, What-e’er that I did be, Help me to tear it from thy throne, And wor-ship only thee.

6. So shall my walk be close with God; Calm and se-rene my frame; So pur-er light shall mark the road That leads me to the Lamb.
With tenderness and earnestness. Do not hurry.

1. Let ev'ry mortal ear attend, And ev'ry heart rejoice;
The trumpet of the gospel sounds, With an inviting voice.

2. Ho! all ye hungry, starving souls, That feed up on the wind,
   The trumpet of the gospel sounds, With an inviting voice.

3. Eternal wisdom has prepared A soul-reviving feast,
   And bids your longing appetites The rich provision taste.

4. Ho! ye that pant for living streams, And pine away, and die,
   The happy gates of gospel grace Stand open night and day;

5. Rivers of love and mercy here In a rich ocean join;
   Salvation "in a bun-dance flows, Like floods of milk and wine.

Plaintive, ardent.

1. How oft, alas! this wretched heart Has wander'd from the Lord!
   How oft, my roving thoughts depart, Forgetful of his word!

2. And canst thou, wilt thou yet forgive, And bid my crimes remove,
   And shall a pardoned rebel live, To speak thy wondrous love?

3. Thy pard'ning love, so free, so sweet! Dear Saviour, I adore;
2. Yet sov'reign mercy calls 'Return.' Dear Lord, and may I come? My vile ingratitude I mourn: Oh take the wand'ryer home.

4. Al-mighty grace, thy healing pow'r, How glorious, how di-vine! That can to life and bliss re-store A heart so vile as mine.

Oh keep me at thy sacred feet, And let me rove no more: Oh keep me at thy sacred feet, And let me rove no more.

PITT. C. M.

1. Oh that the Lord would guide my ways To keep his stat-utes still! Oh that my God would grant me grace To know and do his will!

2. Make me to walk in thy commands, 'Tis a de-light-ful road; Nor let my head, nor heart, nor hands Of-fend a-gainst my God.
TYRONE. C. M.

Avoid a heavy, drawling manner.

1. Come, happy souls, approach your God With new, melo-dious songs; Come, render to al-migh-ty grace The tri-bute of your tongues.

2. So strange, so bound-less was the love That pitied dy-ing men, The Fa-ther sent his e-qual Son To give them life a-gain.

PERRY. C. M.

Rather slow. Do not hurry in the third and tenth measures.

1. In vain I trace cre-a-tion o’er, In search of sol-i-d rest; The whole cre-a-tion is too poor, To make me truly blest.

2. Let earth and all her charms de-part, Un-worth-y of the mind; In God a-lone this rest-less heart En-dur-ing bliss can find.

3. Thy fa-vor, Lord, is all I want; Here would my spirit rest: Oh! seal the rich, the bound-less grant, And make me ful-ly blest.
WIRT. C. M.

1. As pants the hart for cool-ing streams, When heat-ed in the chase, So longs my soul, O God, for thee, And thy re-fresh-ing grace.

2. For thee, my God, the liv-ing God, My thirst-y soul doth pine; Oh, whenshall I  "be-hold thy face, Thou Ma-jes-ty di-vine!

3. Why rest-less, why cast down, my soul? Trust God, and he'll em-ploy His aid for thee, and change these sighs To thank-ful hymns of joy.

4. Why rest-less, why cast down, my soul? Hope still, and thou shalt sing The praise of him, who is thy God, And heav'n's e-ter-nal King.

ST. MARTIN'S. C. M. Treble and Tenor may be in-ver-ted in the First and Third lines.

O thou, to whom all crea-tures bow, With-in this earth-ly frame, Thro' all the world, how great art thou! How glo-rious is thy name!

TANSUR, 1735.
1. Lo! what an enter-tain-ing sight Those friend-ly broth-er prove, Whose cheerful hearts in bands u-nite, Of har-mo-ny and love!
2. Where streams of bliss from Christ the spring De-scend to ev-ry soul; And heav'n-ly peace, with balm-y wing, Shades and be-dews the whole.

3. 'Tis pleasant as the morn-ing dews That fall on Zi-on's hill, Where God his mild-est glo-ry shows, And makes his grace dis-til.

PITTSFIELD. C. M.

1. A-rise, ye peo-ple, and a-dore, Ex-ulting strike the chord; Let all the earth, from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord. Th'ascending God proclaim; Th'angelic choir respond the sound, And shake creation's frame, And shake creation's frame.
2. Glad shouts aloud, wide echo-ing round, Ex-ulting strike the chord; Let all the earth, from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord. Th'ascending God proclaim; Th'angelic choir respond the sound, And shake creation's frame, And shake creation's frame.

3. They sing of death and hell o'er-thrown In that tri-umphant hour; And God exalts his con-qu'ring Son To his right hand of pow'r, To his right hand of pow'r.
4. Oh shunt, ye people, and a-dore, Ex-ulting strike the chord; Let all the earth, from shore to shore, Confess th'almighty Lord, Confess th'almighty Lord.
With a cheerful and solemn expression.

1. My soul, how lovely 'is the place To which thy God re-sort! 'Tis heav'n to see his smiling face, Tho' in his earthly courts.

2. There the great Monarch of the skies His sav-ing pow'r dis-plays; And light breaks in up-on our eyes, With kind and quick'ning rays.

3. With his rich gifts the heav'n-ly Dove De-scends and fills the place; While Christ re-veals his won-drous love, And sheds a-broad his grace.

4. There, mighty God, thy words de-clore The secrets of thy will: And still we seek thy mer-cies there, And sing thy prai-ses still.

STARK. C. M.

Slowly, smoothly, calmly, fervently.

1. Now let me make the Lord my trust, And prac-tise all that's good: So shall I dwell a-mong the just, And he'll pro-vide me food.

2. I to my God my ways com-mit, And cheer-ful wait his will; Thy hand, which guides my doubt-ful feet, Shall my des-ires ful-fi

3. Mine in-no-cence shalt thou dis-play, And make thy judg-ments known, Fair as the light of dawn-ing day, And glo-rious as the noon.

4. The meek, at last, the earth pos-sess, And are the heirs of heav'n; True rich-es, with a bun-dant peace, To hum-ble souls are giv'n.
1. How did my heart rejoice to hear My friends devoutly say,
   In Zion let us all appear, And keep the solemn day.

2. I love her gates, I love the road; The church, adorn'd with grace, Stands like a palace built for God,

3. Up to her courts, with joy unknown, The holy tribes repair;
   The Son of David holds his throne, And sits in judgment there.

4. He hears our praises and complaints, And while his awful voice divides the sinners from the saints,

5. Peace be within this sacred place, And joy a constant guest;
   With holy gifts, and heavenly grace Be her attendants blest.

6. My soul shall pray for Zion still, While life or breath remains; Here my best friends, my kindred dwell,

ROMULUS. C. M.

1. Lo, what a glorious corner stone The builders did refuse! Yet God hath built his church thereon In spite of envious Jews.

2. Great God, the work is all divine, The wonder of our eyes! This is the day, that proves it thine, This day did Jesus rise.

3. Sinners, rejoice, and saints be glad; The Saviour's name be blest; Let endless honors on his head, With joy and glory rest.

4. In God's own name, he comes to bring Salvation to our race; Oh let the church address her King, With holy songs of praise.
ALDEN. C. M.

With strength, firmness, joyfulness.

1. Un-shaken as the sacred hill, And firm as mountains stand; Firm as a rock, the soul shall rest, That trusts the almighty hand.

2. Not walls nor hills could guard so well Fair Salem's happy ground, As those eternal arms of love, That every saint surround.

With deep and tender feeling.

1. With joy we meditate the grace Of our High Priest above; His heart is made of tenderness, His bowels melt with love.

2. Touch'd with sympathy within, He knows our feeble frame; He knows what sore temptations mean, For he has felt the same.

3. He, in the days of feeble flesh, Pour'd out his cries and tears, And in his measure feels a-fresh What every member bears.

4. Then let our humble faith address His mercy and his power; We shall obtain delivering grace In each distressing hour.

RIGA. C. M.

1. Unison.

2. mf

Cres. ....

3. aff.

4. Unison.

5. 6 75 43

6. 57 3 43 4 54 4 53 6

7. 8 7
ALLEGAN. C. M.

Spirited, but not hurried.

1. Joy to the world, the Lord is come, Let earth receive her king, Let earth, &c.
2. Joy to the world, the Savior reigns, Let men their songs employ, Let men, &c.
3. No more let sin and sorrow grow, Nor thorns infest the ground, Nor thorns, &c.
4. He rules the world* with truth and grace, And makes the nations prove, And makes, &c.

ECKWORTH. C. M.

In a subdued and plaintive manner. First time. Second time.

1. Hear me, O God, nor hide thy face, But answer, lest I die.
2. As on some lonely building's top, The sparrow tells her moan.

Arranged from THOS. CLARK, Canterbury, England.

Repeat the sounding joy: While fields, &c.

Far as the curse is found: He comes, &c.

The glories of his righteousness, And wonders of his love: The glories, &c.

Far and nature sing, And hea'vin and nature sing.

Unison.

Far as the curse is found, Far the curse is found.

He comes to make his blessings flow Far as the curse is found: He comes, &c.

And hea'vin and nature sing. And hea'vin and nature sing.

And wonders of his love, And wonders of his love.

To hear when sinners cry.

I sit and grieve alone.
PALESTRINA. C. M.

Arranged from PALESTRINA, 1560.

With dignity and solemnity.

1. No change of time shall ever shoc k My trust, O Lord, in thee; For thou hast al- ways been my rock, A sure de-fence to me.
2. Thou our de-liv- rer art, O God; Our trust is in thy pow’r; Thou art our shield from foes a-broad, Our safe-guard, and our tow’r.
3. To thee will we ad-dress our pray’r; To whom’ all praise we owe; So shall we, by thy watch-ful care, Be sav’d from ev’ry foe.
4. Then let Je-ho-vah be a-dored, On whom our hopes de-pend; For who, ex-cept the migh-ty Lord, His peo-ple can de-fend.

RAYNHAM. C. M.

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

CALEDONIA. C. M.

1. My Shep-herd will sup-ply my need, Je-ho-vah is his name! In pas-tures fresh he makes me feed, Bes-side the liv-ing stream.
2. He brings my wand’ring spir-it back, When I for-sake his ways; And leads me, for his mer-cy’s sake, In paths of truth and grace.
3. When I walk thro’ the shades of death, Thy presence is my stay; One word of thy sup-port-ing breath Drives all my fears a-way.
4. The sure pro- vi-sions of my God At- tend me all my days; Oh may thy house be mine a-bode, And all my work be praise.
1. The Saviour calls, let ev'ry ear Attend the heav'n-ly sound; Ye doubt-ing souls, dis-miss your fear; Hope smiles re-viv-ing round.

2. For ev'ry thirst-y, long-ing heart, Here, streams of boun-ty flow; And life, and health, and bliss im-part, To ban-ish mor-tal wo.

3. Ye sin-ners, come, 'tis mer-cy's voice; That gra-cious voice o-bey; 'Tis Je-sus calls to heav'n-ly joys, And can you yet de-lay?

4. Dear Saviour! draw re-luc-tant hearts! To thee let sin-ners fly, And take the bliss thy love im-parts, And drink, and nev-er die

BAHAMA. C. M.

On Zi-on, and on Leb-a-non, On Carmel's blooming height, On Sharon's fertile plains, once shone The glo-ry, pure and bright, The glo-ry, pure and bright.

On Zi-on, and on Leb-a-non, On Carmel's blooming height, On Sharon's fertile plains, once shone The glo-ry, pure and bright, The glo-ry, pure and bright.
UNIVERSITY. C. M.  CH. ZEUNER.  113

Moderato.

1. God of our fathers! by whose hand Thy people still are blest, Be with us through our pilgrim age, Con duct us to our rest.
2. Thro' each perplexing path of life Our wand'ring footsteps guide; Give us each day our daily bread, And raiment fit provide.

3. Oh spread thy sheltering wings a-round, Till all our wand'ring cease, And at our Father's loved abode Our souls arrive in peace.
4. Such blessings from thy gracious hand Our humble prayers implore; And thou, the Lord, shalt be our God, And portion ever-more. (Fine)

ALBION. C. M.

Gentle and soft.

1. To thee, before the dawning light, My gracious God, I pray; I meditate thy name by night, And keep thy law by day.
2. My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.

3. When midnight darkness veils the skies, I call thy works to mind; My thoughts in warm devotion rise, And sweet acceptance find.
ADELPHIA.  C. M.  (Double.)

Arranged from FR. SILCHER, Wurttemburg, Germany.

Verse.

1. While thee I seek, protecting Pow'r! Be my vain wishes still'd;
   And may this consecrated hour With better hopes be still'd.
2. Thy love the pow'r of thought bestow'd; To thee my thoughts would soar.

Chorus.

Thy mercy o'er my life has flow'd; That mercy I adore.

Dim.

My heart shall find delight in praise; Or seek relief in pray'r.
My steadfast heart shall know no fear; That heart will rest on thee.

COPELY.  C. M.  (Double.)

Arranged from NAUMANN.

1. Oh praise the Lord, for he is good, In him we rest obtain.
2. Let all the people of the Lord His praises spread around.
3. Now let the east in him rejoice, The west its tribute bring.
4. Oh praise the Lord, for he is good, In him we rest obtain.
His mercy has through ages stood, And ever shall remain:
His mercy has through ages stood, And ever shall remain.

Let them his grace and love record, Who have salvation found:
Let them his grace and love record, Who have salvation found.

The north and south lift up their voice In honor of their King:
The north and south lift up their voice In honor of their King.

His mercy has through ages stood, And ever shall remain:
His mercy has through ages stood, And ever shall remain.

1. Happy is he who fears the Lord, And follows his commands; Who lends the poor without reward, Or gives with liberal hands.

2. As pity dwells within his breast To all the sons of need, So God shall answer his request With blessings on his seed.
Spirited, but not hurried.

1. For ev - er bless - ed "be the Lord, My Sa - viour, and my shield; He sends his Spir - it "with his word, To arm me for the field.

2. When sin and hell "their force u - nite, He makes my soul his care; In-structs me "in the heav'n-ly fight, And guards me thro' the war.

3. A friend and help - er so di - vine, My faint - ing hope shall raise; He makes the glo - rious vic - t'ry mine, And his shall be the praise.

DAYTON. C. M.

In a cheerful and graceful style. Cantabile.

Arranged from GRAUN.

1. With cheer - ful notes, let all the earth To heav'n"their voices raise; Let all, in - spir'd"with god - ly mirth, Sing solemn hymns of praise, Sing solemn hymns of praise.

2. God's tender mercy"knows no bound; His truth"shall ne'er decay; Then let the wil - ling na-tions round Their grate-ful tribute pay, Their grate-ful tri-But pay.
DANUBE. C. M.

1. We love thy holy temple, Lord, For there'\textquoteright thou deign\textquoteright st to dwell; And there\textquoteright the heralds of thy word Of all thy mercies tell, Of all thy mercies tell.

2. There, in thy pure and cleansing fount Wash\textquoteright d from each guilty stain, Our souls on wings of faith shall mount To heav\textquoteright n\textquoteright s e-ter-nal fane, To heav\textquoteright n\textquoteright s e-ter-nal fane.

3. A-round thine al-tar\textquoteright will we kneel In pen-i-tence sin-cere, A Saviour\textquoteright s mercy\textquoteright deeply feel, And words of pardon hear, And words of pardon hear;

4. Or, mingling with the choral throng, Our joyful voi-ces raise, And pour the full, me-lo-dious song, In notes of grateful praise, In notes of grateful praise.

CATLIN. C. M. CH. ZEUNER.

1. Come, let us lift our joy-ful eyes, Up to the courts a-bove, And smile to see our Fa-ther there Up - on a throne of love.

2. Come, let us bow\textquoteright be-fore his feet, And ven-ture near the Lord; No fie-ry cher-ub\textquoteright guards his seat, Nor dou - ble flam-ing sword.
Rather slow, and in a smooth, flowing style.

1. Majestic sweetness sits enthron'd On my Redeemer's brow; His head with radiant glories crown'd, His lips with grace o'er flow.

2. No mortal can with him compare Among the sons of men; Fairer is he than all the fair That fill the heav'n-ly train.

3. He saw me plung'd in deep distress, He flew to my relief; For me he bore the shameful cross, And carried all my grief.

4. Since from his bounty I receive Such proofs of love divine; Had I a thousand hearts to give, Lord, they should all be thine.

COLES. C. M.

1. Shine, might-y God, on Z-i-on shine, With beams of heav'nly grace; Re-veal thy pow'r thro' ev'-ry land, And show thy smil-ing face.

2. When shall thy name, from shore to shore, Sound thro' the earth a-broad, And dist-tant na-tions know and love Their Sa-viour and their God?

3. Sing to the Lord, ye dis-tant lands, Sing loud with sol-emn voice; Let ev'-ry tongue ex-alt his praise, And ev'-ry heart re-joice.

Unison.
1. The Lord himself, the mighty Lord, Vouchsafes to be my guide; The shepherd, by whose constant care My wants are all supplied, My wants are all supplied.

2. In tender grass he makes me feed, And gently there repose; Then leads me to cool shades, and where refreshing water flows, Refreshing water flows.

3. He does my wandering soul reclaim, And to his endless praise, Instruct with humble zeal to walk In his most righteous ways, In his most righteous ways.

4. I pass the gloomy vale of death, From fear and danger free; For there his almighty rod and staff Defend and comfort me, Defend and comfort me.

5. Since God doth thus his wondrous love Through all my life extend, That life to him "I will devote, And in his temple spend, And in his temple spend.

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SALZBURG. C. M. Arranged from HAYDN.

1. Whom have we, Lord, in heav’n, but thee, And whom on earth beside? Where else for succor can we flee, Or in whose strength confide?

2. Thou art our portion here below, Our promised bliss above; Ne’er may our souls an object know So precious as thy love.

3. When heart and flesh, O Lord, shall fail, Thou wilt our spirit cheer; Support us thro’ life’s thorny vale, And calm each anxious fear.

4. Yes, thou shalt be our guide thro’ life, And help and strength sup-ply; Sustain us in death’s fear ful strife, And welcome us on high.
RODNEY. C. M. Treble and Tenor may be inverted.

My never ceasing song shall show, The mercies of the Lord; And make succeeding ages know, How faithful is his word.

DwIGHT. Melody on four tones. Treble and Tenor may be inverted.

Above these heavens' created rounds, Thy mercies, Lord, extend; Thy truth outlives the narrow bounds, Where time and nature end.

FALKLAND. Melody on three tones. Treble and Tenor may be inverted.

O God, our help in ages past, Our hope for years to come; Our shelter from the stormy blast, And our eternal home.
FAIRPORT.  C. M.

1. Come, O thou King of all thy saints, Our humble tribute own, While with our praises and complaints, We bow before thy throne, We bow before thy throne.

2. How should our songs, like those above, With warm devotion rise! How should our souls, on wings of love, Mount upward to the skies, Mount upward to the skies!

3. But ah! the song, how faint it flows! How lan-guid our de-sire! How cold the sa-cred passion glows, Till thou the heart in-spire! Till thou the heart in-spire!

4. Dear Sa-viour, let thy glo-ry shine, And fill thy dwell-ings here; Till life, and love, and joy di-vine, A heav’n on earth ap-pear, A heav’n on earth ap-pear.

5. Then shall our hearts, en-raptur’d, say, Come, great Re-deem-er, come; And bring the bright, the glorious day, That calls thy children home, That calls thy chil-dren home.

FLOYD.  C. M.

Arranged from MICHAEL HAYDN.

In Choral style.

1. Hap-py the man, whose ten-der care Re-lieves the poor dis-tress’d! When he’s by trou-ble compass’d round, The Lord shall give him rest.

2. If he, in lan-guish-ing es-tate, Op-press’d with sick-ness lie, The Lord will ea-sy make his bud, And in-ward strength sup-ply.

3. Let; therefor-e, Is-rael’s Lord and God Thro’ ev’ry age be pra-is’d; And all the peo-ple’s glad ap-plause With loud ho-san-nas rais’d.
1. How precious is the book divine, By inspiration giv'n! Bright as a lamp, its doctrines shine, To guide our souls to heav'n.

2. It sweetly cheers our drooping hearts, In this dark vale of tears; Life, light, and joy it still imparts, And quells our rising fears.

3. This lamp, thro' all the tedious night Of life, shall guide our way; Till we behold the clearer light Of an eternal day.

FULTON. C. M.

1. Give thanks to God, invoke his name, And tell the world his grace; Sound thro' the earth his deeds of fame, That all may seek his face.

2. His covenant, which he kept in mind, For numerous ages past, To numerous ages yet behind In equal force shall last:

3. He swore to Abram and his seed, And made the blessing sure: Gentiles the ancient promise read, And find his truth endure.

4. Then let the world forbear its rage, The church renounce her fear; Israel shall live through every age, And be J'Almighty's care.
Thou art my portion, O my God; Soon as I know thy way, My heart makes haste to obey thy word, And suffers no delay.

Sweet was the time, when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

*Marlow was arranged from an English tune, by L. Mason, and first published in this form in 1832. It has heretofore been written in the key of G, but experience has proved the key of E to be more favorable to the blending of the parts, and to a subdued and quiet performance. For hymns of a joyful character, however, F will be better, or perhaps, G. Slight alterations in the second and fourth lines, accommodate the key, and also the transposition of the Treble and Tenor. Marlow is one of the most useful church tunes; it may be appropriately sung to many hymns, and may easily be made to express deep and varied emotion.*

Let all the just to God with joy Their cheerful voices raise; For well the righteous it becomes To sing glad songs of praise.
1. To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, thy works, Thy wondrous works, declare.

2. The thought of them shall to my soul Exalted pleasures bring; While to thy name, O thou Most High, Triumphant praise I sing.

GORHAM. C. M.

1. Lord, hear the voice of my complaint; Accept my secret prayer: To thee alone, my King, my God, For help will I repair.

2. Thou, in the morn, my voice shalt hear, And with the dawning day, To thee devoutly I'll look up, To thee devoutly pray.

3. Let all thy saints, who trust in thee, With shouts their joy proclaim; By thee preserv'd, let them rejoice, And magnify thy name.

4. To righteous men the righteous Lord His blessings, will extend; And with his favor all his saints, As with a shield, defend.
1. Still, or the Lord thy burden roll, Nor let a care remain: His mighty arm shall bear thy soul, And all thy griefs sustain.

2. Ne'er will the Lord his aid deny, To those who trust his love: The men, who on his grace rely, Nor earth nor hell shall move.

With fervor, warmth, feeling.

1. Oh Lord, my heart cries out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour, and my God? My Saviour, and my God?

2. To sit one day beneath thine eye, And hear thy gracious voice, Exceeds a whole eternity Employ'd in carnal joys. Employ'd in carnal joys.

3. Lord, at thy threshold I would wait, While Jesus is within, Rather than fill a throne of state, Or dwell in tents of sin, Or dwell in tents of sin.

4. Could I command the spacious land, Or the more boundless sea, For one blest hour at thy right hand, I'd give them both away, I'd give them both away.
**IOLA. C. M.**

Andante. A mezza di Voce. In a gentle and flowing style.

1. How shall the young secure their hearts, And guard their lives from sin? Thy word the choicest rules imparts, To keep the conscience clean, To keep the conscience clean.

2. 'Tis like the sun, a heavenly light, That guides us all the day; And, thro' the dangers of the night, A lamp to lead our way, A lamp to lead our way.

3. Thy precepts make me truly wise; I hate the sinner's road; I hate my own vain thoughts that rise, But love thy law, my God, But love thy law, my God.

4. Thy word is ever-lasting truth; How pure is ev'ry page! That holy book shall guide our youth, And well support our age, And well support our age.

**DORCAS. C. M.**

Arranged from RICHARD FARRANT, 1560.

In Choral Style. Treble and Tenor may change parts.

1. To thee, before the dawning light, My gracious God, I pray; I meditate thy name by night, And keep thy law by day.

2. My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.

3. When midnight darkness veils the skies, I call thy works to mind; My thoughts in warm devotion rise, And sweet acceptance find.
LISLE. C. M.  
Choral. With reverence and deep feeling.

1. O God, my refuge, hear my cries, 
   Be hold my flowing tears; 
   For earth and hell my hurt devise, 
   And triumph in my fears.

2. By morning light I'll seek thy face, 
   At noon repeat my cry; 
   The night shall hear me ask thy grace, 
   Nor wilt thou long deny.

3. God shall preserve my soul from fear, 
   Or shield me when afraid; 
   Ten thousand angels must appear, 
   If he command their aid.

4. I cast my burdens on the Lord; 
   The Lord sustains them all; 
   My faith shall rest upon his word, 
   And I shall never fall.

From a tune by RAVENSCROFT, 1639.
Words from Cotton Mather's 'Psalterium Americanum,' 1718.

KULER. C. M.*

All Common Chords.

1. I lift my Eyes up to the Hills: From whence should come my help? My help's from the ETERNAL God, who made the Heav'ns and Earth.

2. He will not let thy foot be mov'd; thy Keeper slumbers not. Lo, He that keep-eth Is- ra - el; He slumbers not, nor sleeps.

3. Th'ETERNAL God is He who is thy watchful Keeper still; Th'ETERNAL God becomes thy shade; at thy right hand He stands.

4. The Sun shall not smite thee by Day; nor shall the Moon by Night. Th'ETERNAL keeps thee from all ill; He shall pre-serve thy Soul.

5. Th'ETERNAL keeps thy going out; and keeps thy coming in; He does it from this time and will do it for ev - er - more.

* The parts to this tune may be inverted as follows: the Tenor may sing the melody an 8va. lower than it is written, and the Treble may sing the Tenor an 8va. higher or the Tenor may sing the melody an 8va. lower than it is written, the Treble sing the Alto, and the Alto sing the Tenor as it is written.
1. O God of hosts, the mighty Lord, How lovely is the place, Where, in thy glory, we behold The brightness of thy face!
2. My fainting soul with longing waits To view thy blest abode: My panting heart and flesh cry out For thee, the living God.
3. Thrice happy they, whose choice has thee Their sure protection made; Who long to tread the sacred ways, Which to thy dwelling lead.
4. For God, who is our sun and shield, Will grace and glory give; And no good thing will he withhold From them that justly live.
5. O Lord of hosts, my king, my God, How highly blest are they, Who in thy temple always dwell, And there thy praise display.
In a gentle, smooth, subdued manner.

1. Behold thy waiting servant, Lord, devoted to thy fear; Remember and confirm thy word, For all my hopes are there.

2. Hast thou not sent salvation down, And promised quick'ning grace? Doth not my heart address thy throne? And yet thy love delays.

3. Mine eyes for thy salvation fail: Oh! bear thy servant up; Nor let the scoffing lips prevail, Who dare reproach my hope.

4. Didst thou not raise my faith, O Lord? Then let thy truth appear: Saints shall rejoice in my reward, And trust as well as fear.

With tenderness and urgency.

1. Return, O wand'r'r, now return! And seek thy Father's face! Those new desires, which in thee burn, Were kindled by his grace.

2. Return, O wand'r'r, now return! He hears thy humble sigh: He sees thy soft'en'd spirit mourn, When no one else is nigh.

3. Return, O wand'r'r, now return! Thy Saviour bids thee live: Go to his feet, and grateful learn how freely he'll forgive.

4. Return, O wand'r'r, now return! And wipe the falling tear: Thy Father calls, no longer mourn! 'Tis love invites thee near.

LONGWOOD. C. M. Treble and Tenor may change parts.

(17)
1. A - las, what hour - ly dan-gers rise! What snare be - set my way! To hea'vn, oh let me lift mine eyes, And hour - ly watch and pray.

2. How oft my mourn - ful thoughts complain, And melt in flow - ing tears! My weak re - sist - ance! ah, how vain! How strong my foes and fears!

3. O gra-cious God! in whom I live, My fee - ble ef - forts aid; Help me to watch, and pray, and strive, Though trembling and a - fraid

HELENA. C. M.

Cheerful, joyful, but not noisy.

1. Let ev'ry tongue thy goodness speak, Thou sov' reign Lord of all; Thy pow'ful hands hold the weak, And raise the poor that fall.

2. With long - ing eyes thy creatures wait On thee for dai - ly food; Thy lib - ral hand pro - vides their meat, And fills their mouths with good.

3. Thy mer - cy nev - er shall re - move From men of heart sin - cere; Thou sav'st the souls whose humble love Is join'd with ho - ly fear.

4. My lips shall dwell - up on thy praise, And spread thy fame a - broad; Let all the sons of A - dam raise The hon - ors of their God
IDA.  C. M.

1. Twas in the watch-es of the night, I thought up - on thy pow'r; I kept thy love-ly face in sight, A - mid the dark - est hour.

2. While I lay rest-ing on my bed, My soul a - rose on high; My God, my life, my hope, I said, Bring thy sal - va - tion high.

MIDDLEBURY.  C. M.

The Treble and Tenor may be inverted.

MIDDLEBURY.  C. M.

1. My God, my ev - er - last - ing hope, I live up - on thy truth; Thy hands have held my childhood up, And strengthen'd all my youth.

2. Still has my life"new won-der seen, Re - peat-ed ev - 'ry year; Be - hold my days"that yet re - main, I trust them to thy care.

3. Cast me not off"when strength declines, When hoa - ry hairs a - rise; And round me "let thy glo - ry shine, Whene'er thy ser - vant dies.

4. Then, in the his - tory of my age, When men re - view my days, They'll read thy love"in ev'ry page, In ev'ry line thy praise.
1. There is a land of pure delight, Where saints immortal reign;
   Eternal day excludes the night, And pleasures banish pain.

2. There everlasting spring abides, And never-fading flow'rs; Death, like a
   slow stream, nor death's cold flood Should fright us from the shore.

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

4. But timorous mortals start and shrink, To cross this narrow sea; And linger,
   trembling, on the brink, And fear to launch a-way.

5. Oh, could we make our doubts re-move, Those gloomy doubts that rise,
   And see the Canaan that we love With un-be-clouded eyes;

6. 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.

JASPER. C. M. (Double.)

1. Sweet is the mem'ry of thy grace, My God, my heav'nly King;

2. God reigns on high, but ne'er confines His goodness to the skies;

3. How kind are thy com-passions, Lord! How slow thine anger moves!

4. Sweet is the mem'ry of thy grace, My God, my heav'nly King;

5. Trembling, on the brink, And fear to launch a-way, And fear to launch a-way,

6. 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.

Arranged from FR. SILCHER.
My God, my heav'n-ly King; Let age to age thy righteousness In sounds of glory sing, In sounds of glory sing.

His goodness to the skies: Through all the earth his bounty shines, And ev'ry want supplies, And ev'ry want supplies.

How slow thine anger moves! But soon he sends his pard'ning word, To cheer the souls he loves, To cheer the souls he loves.

HOMER. C. M.

1. What glory gilds the sacred page, Majestic, like the sun: It gives a light to ev'ry age; It gives, but borrows none.

2. The pow'r that gave it still supplies The gracious light and heat: Its truths up on the nations rise; They rise, but never set.

3. Let ever-lasting thanks be thine For such a bright display, As makes a world of darkness shine With beams of heav'nly day.

4. My soul rejoices to pursue The steps of him I love, Till glory breaks up on my view In brighter worlds above.
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DUNDEE.  C. M.  

Author unknown.

1. Let not despair nor fell revenge Be to my bosom known; Oh give me tears for oth-ers' wo, And pit-ience for my own.

2. Feed me, O Lord, with need-ful food: I ask not wealth, or fame; But give me eyes to view thy works, A heart to praise thy name.

MEAR.  C. M.  
The Treble and Tenor may be inverted.  

Author unknown.

Oh 'twas a joy-ful sound to hear Our tribes de-vout-ly say, 'Up, Is-rael, to the tem-ple haste, And keep your fes-tal day!'

* While the rhythmic form of this tune is so changed as to relieve it of the heaviness and dullness that always attends its performance as heretofore published, the melody is pre-served unaltered. In this form, it is believed it may be an useful tune.

DUMFERLINE.  C. M.  

From the 'Discipline' of the Church of Scotland, 1587.  
Scottish Paraphrase of Psalm LXVI.

Choral.

All lands to God, in joy-ful sounds, A-loft your voic-es raise; Sing forth the hon-or of his name, And glo-rious make his praise.
Slowly, calmly, steadily.

1. My hiding-place, my refuge-tow'r, And shield art thou, O Lord! I firmly anchor all my hopes On thy unerring word.

2. According to thy gracious word, From danger set me free; Nor make me of those hopes ashamed, That I repose on thee.

3. On me, devoted to thy fear, Lord, make thy face to shine; Thy statutes both to know and keep, My heart with zeal incline.

4. My hiding-place, my refuge-tow'r, And shield art thou, O Lord! I firmly anchor all my hopes On thy unerring word.

MORVEN. C. M.

The Treble and Tenor may be inverted.

1. My God, thine ear indulgent bend, Nor turn thy face away: From heavy heart my earnest cries attend, While in distress I pray.

2. My heart is pained, the shades of death Their terrors round me spread; While fearful tremblings seize my breath, And horrors overwhelm my head.

3. Thus, from within, the bursting sigh Mounts to the throne above, Oh that my soul on wings could fly, And emulate the dove!

4. Swift I'd escape, I'd flee a far, Some secret place to find, Hid from the world's wide scene of care, And rest my troubled mind.

5. I'd stretch my ever-lasting flight, And bid the world farewell, From sin and strife, to realms of light, Where peace and quiet dwell.
Manilla.  C. M.

1. Hear me, O God, nor hide thy face, But answer, lest I die: Hast thou not built a throne of grace, To hear when sinners cry?

2. As on some lonely building's top, The sparrow tells her moan, Far from the tents of joy and hope, I sit and grieve alone.

3. But thou forever art the same, O my eternal God! Ages to come shall know thy name, And spread thy works abroad.

4. Thou wilt arise, and show thy face, Nor will my Lord delay Beyond that pointed hour of grace, That long expected day.

5. He hears his saints, he knows their cry, And by mysterious ways, Re-deems the prisoners, doom'd to die, And fills their tongues with praise.

Granger.  C. M.

1. O Lord, how infinite thy love! How wondrous are thy ways! Let earth beneath, let heav'n above, Combine to sing thy praise.

2. Man in immortal beauty shone, Thy no-blest work below, Too soon by sin made heir alone To death, and endless wo.

3. Then, "Lo! I come," the Saviour said, Oh be his name adored! Who with his blood, our ransom paid, And life and bliss restored.

4. O Lord, how infinite thy love! How wondrous are thy ways! Let earth beneath, let heav'n above, Combine to sing thy praise.
NEWARK. C. M.

Composed by HANDEL, 1736.

With the exception of the key, (originally D,) this tune is in all its parts as written by its author.

In a gentle, smooth, gliding manner.

1. I love the Lord, he heard my cries, And pi-nched ey'-ry groan: Long as I live, when troubles rise, I'll hasten to his throne.

2. I love the Lord, he bow'd his ear, And chased my grief a-way: O let my heart no more des-pair, While I have breath to pray.

3. The Lord be-held me sore dis-tress'd, He bade my pains re-move: Re-turn, my soul, to God, thy rest, For thou hast known his love.

PINCKNEY. C. M.

My faint-ing soul, with long-ing waits To view thy blest a-bode: My pant-ing heart and flesh cry out For thee, the liv-ing God.

My faint-ing soul waits To view thy blest a-bode: My pant-ing heart and flesh cry out For thee, the liv-ing God.

With longing waits To view thy blest a-bode: My pant-ing heart and flesh cry out For thee, the liv-ing God.

Thrice hap-py, They whose choice has thee Their sure pro-tec-tion made; Who long to tread the sa-cred ways, Which to thy dwell-ing lead.

3. Thrice hap-py, They whose choice has thee Their sure pro-tec-tion made; Who long to tread the sa-cred ways, Which to thy dwell-ing lead.

3. Thrice hap-py, They whose choice has thee Their sure pro-tec-tion made; Who long to tread the sa-cred ways, Which to thy dwell-ing lead.

3. Thrice hap-py, They whose choice has thee Their sure pro-tec-tion made; Who long to tread the sa-cred ways, Which to thy dwell-ing lead.
OAKSVILLE.  C. M.

Treble and Tenor may be inverted.

CH. ZEUNER.

On Zion, and on Lebanon, On Carmel's blooming height, On Sharon's fertile plains, once shone The glory pure and bright.

NORFOLK.  C. M.

1. In mercy, not in wrath, rebuke Thy feeble worm, my God; My spirit dreads thine angry look, And trembles at thy rod.

2. Have mercy, Lord, for I am weak; Regard my humble cry: Oh let thy voice of comfort speak, And bring salvation nigh.

3. Oh come, and show thy pow'r to save, And spare my fainting breath; For who can praise thee in the grave, Or sing thy name in death?

4. Satan, my cruel, envious foe, Insults me in my pain; He smiles to see me brought so low, And tells me hope is vain:

5. But hence, thou enemy, depart, Nor tempt me to despair; My Saviour comes to cheer my heart; The Lord has heard my pray'r.
1. Oh, could our thoughts and wishes fly, Above these gloomy shades, To those bright worlds beyond the sky, Which sorrow never invades!

2. There, joys unseen by mortal eyes, Or reason's feeble ray, In ever-blooming prospect rise, Exposed to no decay.

3. Lord, send a beam of light divine, To guide our upward aim! With one reviving look of thine, Our languid hearts in flame.

4. Oh then, on faith's sublimest wing, Our ardent souls shall rise, To those bright scenes, where pleasures spring, Immortal in the skies.

ROSCOE. C. M.

1. Oh for a heart to praise my God, A heart from sin set free! A heart that's sprinkled with the blood So freely shed for me!

2. Oh for a heart submissive, meek, My great Redeemer's throne; Where only Christ is heard to speak, Where Jesus reigns alone.

3. Oh for an humble, contrite heart, Believing, true, and clean! Which neither life, nor death, can part, From him that dwells within.

4. Thy temper, gracious Lord, impart; Come quickly from above; On write thy name up on my heart; Thy name, O God, is love.
Animated, cheerful

1. Happy the heart where graces reign, Where love inspires the breast: Love is the bright-est of the train, And strengthens all the rest.

2. This is the grace that lives and sings, When faith and hope shall cease; 'Tis this shall strike our joy-ful strings In realms of end-less peace.

OSBORN. C. M.

Allegretto.

Let songs of prai-ses fill the sky! Be-hold th'as-cend-ed Lord Sends down his Spir-it from on high, And thus ful-fils his word.

Let songs of prai-ses fill the sky! Be-hold th'as-cend-ed Lord Sends down his Spir-it from on high, And thus ful-fils his word.
When youth and age are snatch'd away By death's resistless hand, Our hearts the mournful tribute pay, And bow at God's command.

1. O praise the Lord, for he is good, His mercy lasteth ever... Let those of Israel now say, His mercy faileth never...

2. Now let the house of Aaron say, His mercy lasteth ever... Let those that fear the Lord, now say, His mercy faileth never...

3. Thou art my God, I'll thee exalt, My God I will thee praise. Give thanks to God, for he is good, His mercy lasts always.
Father of mercies, send thy grace, All pow’r-ful from a- bove, To form in our o be-dient souls The i-mage of thy love.

Verse.

Fa-thor of mer-cies, send thy grace, All pow’r-ful from a- bove, To form in our o be-dient souls The i-mage of thy love.

HUMPHREY. C. M.

Treble and Tenor may be inverted.

1. Great is the Lord! our souls a-dore! We won-der while we praise; Thy pow’r, O God, who can ex-plore, Or e-qual hon-or raise?

2. How large thy ten-der mer-cies are! How wide thy grace ex-tends! On thy be-nef-i-cence and care The u-ni-verse de-pends.

3. Thy praise shall be my con-stant theme; How won-drous is thy pow’r! I’ll speak the hon-ors of thy name, And bid the world a-dore.

4. Thy name shall dwell up-on my tongue, While suns shall set and rise; And tune my ev-er-last-ing song In realms be-yond the skies.
HOLLAND.  C. M.  Treble and Tenor may be inverted.  CH. ZEUNER.  143

Moderato.

O 'twas a joy - ful sound to hear Our tribes de - vout - ly say, 'Up, Is - rael, to the tem - ple haste, And keep your fest - tal day!'

JENKS.  C. M.  Treble and Tenor may be inverted.

Allegretto  Moderato.

1. Be - hold the sure foun - da - tion stone, Which God in Zi - on lays, To build our heav'nly hopes up - on, And his et - ter - nal praise.

2. Cho - sen of God, to sin - ners dear, Let saints a - dore the name; They trust their whole sal - va - tion here, Nor shall they suf - fer shame.

3. The fool - ish build - ers, scribe and priest, Re - ject it with dis - dain; Yet on this rock' the church shall rest, And en - vy rage in vain.

4. What tho' the gates of hell with-stood, Yet must this build-ing rise: 'Tis thy own work, al - migh - ty God, And won-drous in our eyes.
1. The Lord our God is cloth'd with might, The winds obey his will; He speaks, and in his heav'nly height The rolling sun stands still.

2. Re-bel, ye waves, and o'er the land With threat'ning as-pect roar! The Lord up-hits his aw-ful hand, And chains you to the shore.

3. Howl, winds of night! your force combine! With-out his high be-hest, Ye shall not, in the mountain pine, Dis-turb the spar-row's nest.

4. His voice sub-lime is heard a-far, In dis-tant peals it dies; He yokes the whirl-wind to his car, And sweeps the howling skies.

5. Ye na-tions, bend, in rev'rence bend; Ye monarchs, wait his nod, And bid the cho-ral song as-cend To cel-ebrate our God.

ARLINGTON. C. M. Dr. ARNE.

This tune is republished because it is believed to be much improved as a church tune by transposition. It is now brought within the usual vocal compass.

This is the day the Lord hath made, He calls the hours his own; Let heav'n re-joice, let earth be glad, And praise sur-round his throne.

PLAINVILLE. C. M. Treble and Tenor may be inverted.

Let all the just, to God with joy, Their cheer-ful voi-ces raise; For well the righteous it be-comes To sing glad songs of praise.
In a gentle, soft and flowing style.

In vain "I trace creation o'er, In search of solid rest;... The whole creation" is too poor, To make me truly blest...

Soft, gentle, smooth.

1. Father, what'er of earthly bliss Thy sovereign will denies, Accepted at thy throne of grace Let this petition rise:
2. Give me a calm, a thankful heart, From every murmur free; The blessings of thy grace impart, And make me live to thee.
3. Oh let the hope that thou art mine, My life and death attend; Thy presence, thro' my journey shine, And crown my journey's end.
Sing to the Lord "a new-made song, Who wondrous things have done; With his right hand" and holy arm, The conquest he has won.

Sing to the Lord "a new-made song, Who wondrous things have done; With his right hand" and holy arm, The conquest he has won.

Unison.

GOSPORT. C. M.

Treble and Tenor may be inverted.

1. Lord, in the morn-ing, thou shalt hear My voice ascending high; To thee I will direct my pray'r, To thee lift up mine eye;

2. Up to the hills, where Christ is gone To plead for all his saints, Present- ing at his Father's throne Our songs and our complaints.

3. Thou art a God, be- fore whose sight The wick-ed shall not stand: Sin- ners shall ne'er be thy delight, Nor dwell at thy right hand.

4. But to thy house I re- sort, To taste thy mer-cies there; I will fre-quent'tune thy holy court, And wor-ship in thy fear.

5. Oh may thy Spir-it guide my feet In ways of right-eous-ness; Make ev'-ry path of duty straight, And plain before my face.
IRWIN.  C. M.  Treble and Tenor may be inverted.  Arranged from LUDWIG HELLWIG, 147

1. Shine on our souls, eternal God, With rays of mercy shine: Oh let thy favor crown our days, And all their round be thine.

2. With thee let ev'ry week begin; With thee each day be spent; To thee each fleeting hour be given; Since each by thee is lent.

3. Thus cheer us through this desert road, Till all our labors cease; Till heaven refresh our weary souls With everlasting peace.

GROTON.  C. M.  Treble and Tenor may be inverted.  CH. ZEUNER.

1. Jesus, immortal King, arise! Assert thy right-ful sway, Till earth, subdued, its tribute brings, And distant lands obey.

2. Ride forth, victorious Conqu'ror, ride, Till all thy foes submit, And all the pow'rs of hell resign Their trophies at thy feet!

3. Send forth thy word, and let it fly The spacious earth a-round; Till ev'ry soul beneath the sun Shall hear the joy-ful sound

4. From sea to sea, from shore to shore, May Jesus be adored; And earth, with all her mil-lions, shout Hosanna to the Lord!
1. Thy name, almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

CUSHING. S. M.

1. Ye trembling captives, hear! The gospel trumpet sounds: No music more can charm the ear, Or heal your heart-felt wounds.

2. 'Tis not the trump of war, Nor Sinai's awful roar: Salvation's news it spreads afar, And vengeance is no more.

3. Forgive-ness, love, and peace, Glad heav'n a-loud proclaims; And earth the Jubilee's release, With eager rapture claims.

4. Far, far to distant lands The saving news shall spread And Jesus all his willing bands, In glorious triumph lead.
CLARENCE.  S. M. (Double.)

1. How beauteous are their feet! Who stand on Zi-on's hill! Who bring salvation on their tongues, And words of peace re-veal! And words of peace re-veal!

2. How charming is their voice! How sweet their tidings are! "Zi-on, be-hold thy Saviour King, He reigns and triumphs here, He reigns and triumphs here."

3. How happy are our ears, That hear this joy-ful sound, Which kings and prophets waited for, And sought, but never found! And sought, but never found!

4. How blessed are our eyes, That see this heav'nly light! Prophets and kings desir'd it long, But died without the sight, But died without the sight.

5. The watchmen join their voice, And tune-ful notes em-ploy; Je-rusalem breaks forth in songs, And deserts learn the joy... And de-serts learn the joy.

6. The Lord makes bare his arm Thro'all the earth abroad! Let ev'-ry nation now be-hold Their Saviour and their God, Their Saviour and their God.
Gentle, tender. Dolce. Slow.

1. While my Redeemer's near, My shepherd, and my guide, I bid farewell to every fear; My wants are all supplied.

2. To ever fragrant meads, Where rich abundance grows, His gracious hand indulges, And guards my sweet repose.

3. Dear Shepherd, if I stray, My wandering feet restore; And guard me with thy watchful eye, And let me rove no more.

CARLISLE. S. M.

1. All yesterday is gone! Tomorrow's not our own; O sinner, come, without delay, To bow before the throne!

2. Oh hear his voice today; And harden not your heart: Tomorrow, with a frown, he may pronounce the word, depart.
Gently, softly. A mezza di voci.

BOYLSTON. S. M.

1. Our days are as the grass, or like the morning flow'r; When blasting winds sweep o'er the field, it withers in an hour.
2. But thy compassion, Lord, to endless years endure; And children's children ever find Thy words of promise sure.

With dignity and majesty.

JOY. S. M. Arranged from BERNARD KLEIN.

1. Exalt the Lord our God, and worship at his feet; His nature is all holiness, and mercy is his seat, and mercy is his seat.
2. When Israel was his church, when Aaron was his priest, when Moses cried, when Samuel pray'd, He gave his people rest, He gave his people rest.
3. Oft he forgave their sins, nor would destroy their race; And oft he made his vengeance known, when they abused his grace, when they abused his grace.
4. Exalt the Lord our God, whose grace is still the same; Still he's a God of holiness, and jealous for his name, and jealous for his name.

With boldness and energy. Declamando.

KEPNER. S. M. The Treble and Tenor may be inverted.

1. The Saviour's glorious name forever shall endure; Long as the sun, his matchless fame shall ever stand secure.
2. Wonders of grace and pow'r to thee alone belong; Thy church's wonders shall adore, In ev'ry lasting song.
3. O Israel, bless him still, His name to honor raise; Let all the earth his glory fill, Midst songs of grateful praise.
4. Jehovah, God most high! We spread thy praise abroad; Thro' all the world thy name shall fly, O God, thine Israel's God!
KELSO. S. M.

With firmness and steadiness of time. Maestoso.

Verse.

1. My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate, So ready to abate.

2. His pow'r subdues our sins, And his forgiving love, Far as the east is from the west, Doth all our guilt remove, Doth all our guilt remove.

3. High as the heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

LEON. S. M.

With tender and solemn feeling.

Chorus.

1. O God, to earth incline, With mercies from above; And let thy presence round us shine, With beams of heav'nly love.

2. Through all the earth below, Thy ways of grace proclaim, Till distant nations hear and know The Saviour's blessed name.

3. Now let the world agree One general voice to raise; Till all mankind present to thee Their songs of grateful praise!

4. Oh let the nations round Their cheerful pow'rs employ, And earth's far distant coasts resound With shouts of sacred joy.
Plaintively.

KINGSBROUGH. S. M.

From J. W. Kalliwoda.

1. My God, my pray'r attend! Oh bow thine ear" to me, Without a hope, without a friend, Without a help, but thee!

2. Oh guard my soul" a-round, Which loves and trusts"thy grace; Nor let the pow'rs of hell" confound The hopes"on thee I place!

3. Thy mer-cy" I en-treat, Let mer-cy" hear my cries, While, hum-bly wait-ing" at thy seat, My dai-ly pray'rs" a- rise!

4. Oh bid my heart" re-joice, And ev'-ry fear" con-trol; Since at thy throne, with sup-pliant voice, To thee" I lift my soul!

GERRY. S. M.

Partly from a German Choral.

1. Oh bless the Lord, my soul! His grace"to thee pro-claim; And all"that is with-in me join To bless"his ho-ly name.

2. Oh bless the Lord, my soul; His mer-cies"bear in mind; For-get not all"his ben-e-fits: The Lord" to thee is kind.

3. He will not"al-ways chide; He will with pa-tience" wait; His wrath"is ev-er slow to rise, And rea-dy to a-bate.

4. He par-dons all thy sins, Pro-longeth"thy fee-ble breath; He heal-eth"thy in-firm-i-ties, And ran-soms thee" from death.

5. Then bless"his ho-ly name, Whose grace"hath made thee whole; Whose lov-ing kind-ness"crowns thy days; Oh bless the Lord, my soul!
1. If on a quiet sea, Toward heav’n we calmly sail, With grateful hearts, O Lord, to thee, We’ll own the fav’ring gale.

2. But should the surges rise, And rest delay to come, Blest be the sorrow, kind the storm, Which drives us nearer home.

3. Soon shall our doubts and fears All yield to thy control: Thy tender mercies shall illumine The midnight of the soul.

4. Teach us, in every state, To make thy will our own; And when the joys of sense depart, To live by faith alone.

VILLA. S. M.

1. Come, sound his praise abroad, And hymns of glory sing: Jehovah is the sov’reign God, The universal king.

2. Come, worship at his throne, Come, bow before the Lord; We are his work, and not our own; He form’d us by his word.

3. To-day attend his voice, Nor dare provoke his rod; Come, like the people of his choice, And own your gracious God.
1. An-oth-er day is past, The hours for-ev-er fled; And time is hear-ing me a-way, To min-gle with the dead.
2. My mind in per-fect peace My Father's care shall keep; I yield to gen-tle slum-ber now, For thou canst nev-er sleep.
3. How bless-ed, Lord, are they On thee se-cure-ly stay'd! Nor shall they be in life a-larm'd, Nor be in death dis-may'd.

Lodi. S. M.

With boldness and life. Declamando.

1. Stand up, and bless the Lord, Ye peo-ple of his choice; Stand up, and bless the Lord your God, With heart, and soul, and voice.
2. Though high a-bove all praise, A-bove all bless-ing high, Who would not fear his ho-ly name, And laud, and mag-ni-fy?
3. Oh for the liv-ing flame From his own al-tar brought, To touch our lips, our minds in-spire, And raise to heav'n our thought.
4. There, with be-nign re-gard, Our hymns he deigns to hear; Though un-re-veal'd to mor-tal sense, The spir-it feels him near.
5. God is our strength and song, And his sal-vation ours; Then be his love in Christ pro-clain'd With all our ran-som'd pow'rs.
6. Stand up, and bless the Lord, The Lord your God a-dore; Stand up, and bless his glo-rious name, Henceforth for-ev-er-more.
1. I hear thy word with love, And I would fain obey; Lord, send thy Spirit from above To guide me, lest I stray.

2. Oh! who can ever find The error of his ways? Yet, with a bold presumptuous mind, I would not dare transgress.

3. Warn me of ev'ry sin, For give my secret faults, And cleanse this guilty soul of mine, Whose crimes exceed my thoughts.

4. While with my heart and tongue, I spread thy praise abroad, Accept the worship and the song, My Saviour, and my God.

OHIO. S. M.

1. Behold the morning sun Begins his glorious way; His beams thro' all the nations run, And life and light convey.

2. But where the gospel comes, It spreads inner light, It calls dead sinners from their tor'bs, And gives the blind their sight.

3. How perfect is thy word! And all thy judgments just! For ever sure thy promise, Lord, And we securely trust.

4. My gracious God, how plain Are thy directions given! Oh! may I never read in vain, But find the path to heav'n.
JEFFERSON. S. M.

1. To God, in whom I trust, I lift my heart and voice; Oh! let me not be put to shame, Nor let my foes rejoice.

2. Thy mercies, and thy love, Lord, recall to mind; And gracious continue still, As thou wert ever, kind.

3. Let all my youthful crimes Be blotted out by thee; And, for thy wondrous goodness' sake, In mercy think on me.

4. His mercy, and his truth The righteous Lord displays, In bringing wandering sinners home, And teaching them his ways.

OLCOTT. S. M.

1. With humble heart and tongue, My God, to thee I pray: Oh! bring me now, while I am young, To thee, the living way.

2. Make an unguarded youth The object of thy care; Help me to choose the way of truth, And fly from every snare.

3. My heart, to folly prone, Renew by pow'r divine; Unite it to thy self a lone, And make me wholly thine.

4. Oh! let thy word of grace My warmest thoughts employ; Be this, through all my following days, My treasure and my joy.

5. To what thy laws impart Be my whole soul inclin'd; Come, Saviour, dwell with in my heart, And sanctify my mind.
1. When gloomy thoughts and fears The trembling heart invade, And all the face of nature wears An universal shade,

2. Religion can assuage The tempest of the soul; And ev'ry fear shall lose its rage At her divine control.

NEWVILLE. S. M. 
Treble and Tenor may be inverted. 
Arranged from S. MATHER.

Thou gracious God and kind, Oh cast our sins away; Nor call our former guilt to mind, Thy justice to display.

MARATHON. S. M. 
Arranged from NÄGELI.

1. The Lord ascends on high, And asks to rule the earth; The merit of his blood he pleads, And pleads his heav'n-ly birth.

2. He asks, and God bestows A large inheritance: Far as the world's remotest ends, His kingdom shall advance.
My God, my strength, my hope, On thee I cast my care, With humble confidence I look up, And know thou hearest pray'r.

Give me on thee to wait, Till I can all things do; On thee, Almighty to create, Almighty to... renew.
CANADICE. S. M.

First part from BEETHOVEN.

1. And shall I sit alone, Oppressed with grief and fear? To God, my Father, make my moan, And he will refuse to hear?

2. If he my Father be, His pity he will show; From cruel bondage set me free, And inward peace bestow.

3. If still he silence keep, 'Tis but my faith to try; He knows and feels when I weep, And softens every sigh.

4. Then will I humbly wait, Nor once indulge despair; My sins are great, but not so great As his compassions are.

ALTHEA. S. M.

Treble and Tenor may be inverted.

1. O Lord, our heav'nly King, Thy name is all divine; Thy glories round the earth are spread, And o'er the heav'ns they shine.

2. When to thy works on high I raise my wondering eyes, And see the moon, complete in light, Adorn the darksome skies;

3. When I survey the stars, And all their shining forms, Lord, what is man, that worthless thing, Akin to dust and worms?

4. Lord, what is worthless man, That thou shouldst love him so? Next to thine angels is he placed, And Lord of all he low.

5. How rich thy bounties are! How wondrous are thy ways! That from the dust, thy pow'r should frame A monument of praise.
In a gentle and smooth style.

1. Raise your triumphant songs To an immortal tune, Let all the earth re-sound the deeds, Celestial grace has done, Celestial grace has done.

2. Sing how eternal love Its chief beloved chose, And bade him raise our ruined race From their abyss of woes, From their abyss of woes.

3. His hand no thunder bears, No terror clothes his brow, No bolts to drive our guilty souls To fiercer flames below, To fiercer flames below.

4. 'Twas mercy filled the throne, And wrath stood silent by, When Christ was sent with pardons down To rebels doom'd to die, To rebels doom'd to die.

5. Now, sinners, dry your tears, Let hopeless sorrow cease; Bow to the sceptre of his love, And take the offer'd peace, And take the offer'd peace.

6. Lord, we obey thy call; We lay an humble claim To the salvation thou hast brought, And love and praise thy name, And love and praise thy name.

ATLAS. S. M.

1. O. God of sovereign grace, We bow before thy throne, And plead, for all our guilty race, The merits of thy Son.

2. Spread through the earth, O Lord, The knowledge of thy ways; And let all lands with joy record The great Redeemer's praise!
CALMAR. S. M. Arranged from a Gregorian Chant, by L. MASON, 1832.

In Choral style.

Great is the Lord, our God, And let his praise be great; He makes the churches his abode, His most delightful seat.

My soul, be on thy guard, Ten thousand foes arise; The hosts of sin are pressing hard To draw thee from the skies.

CAYUGA. S. M. With boldness and energy.

The Lord Je-ho-vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.

SHAWMUT. S. M. Treble and Tenor may be inverted. L. MASON, 1833.

The Lord Je-ho-vah reigns, Let all the nations fear; Let sinners tremble at his throne, And saints be humble there.
COLDEN.  S. M.

Arranged from SCHULZ.

1. To God, the only wise, Our Saviour, and our King, Let all the saints below the skies Their humble praises bring.

2. 'Tis his almighty love, His counsel and his care, Preserves us safe from sin and death, And every hurtful snare.

3. He will present our souls, Unblemished and complete, Before the glory of his face, With joys divinely great.

4. Then all the chosen seed Shall meet around the throne; Shall bless the conduct of his grace, And make his wonders known.

5. To our Redeemer God, Wisdom with power belongs, Immortal crowns of majesty, And everlasting songs.

DORCHESTER.  S. M.

1. Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breast, And these rejoicing eyes!

2. Jesus himself comes near, And feasts his saints today; Here we may sit, and see him here, And love, and praise, and pray.

3. One day, amid the place Where God my Saviour's been, Is sweeter than ten thousand days Of pleasure and of sin.

4. My willing soul would stay In such a frame as this, Till call'd to rise and soar away, To everlast ing bliss.
1. My Saviour, and my King, Thy honors are divine; Thy lips with blessings overflow, And every grace is thine.

2. Thy laws, O God, are right, Thy throne shall ever stand; And thy victorious gospel prove A sceptre in thy hand.

3. Now make thy glory known, Gird on thy powerful sword, And ride in majesty to spread The conquests of thy word.

4. Strike thro' thy stub-born foes, Or make their hearts obey; While justice, meekness, grace, and truth Attend thy glorious way.
**DRACUT. S. M. (DOUBLE.) Or 6's, 8's & 4's.**

S. M. Awake, and sing the song Of Moses and the Lamb! Wake ev'ry heart, & ev'ry tongue, To praise the Savior's name. Sing of his dying love, Sing of his rising pow'r, Sing how he inter-

Proclaim the lofty praise, Of him who once was slain, But now is ris'n, thro' endless days To live ... and reign: He lives and reigns on high, Who bo't us with his blood, Enthron'd above the

**OLMUTZ. S. M.**

Treble and Tenor may be inverted.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid ev'ry string a-wake.

Your harps, ye trembling saints, Down from the willows take: Loud to the praise of love divine, Bid ev'ry string a-wake.

*This tune was arranged from a Gregorian Chant, and first published as a metrica tune by L. Mason in 1824.*
COMO. S. M.

Joyful, animated expression.

1. Let ev'ry creature join To praise th' eternal God; Ye heav'nly hosts, the song begin, And sound his name abroad, And sound his name abroad.

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

3. He built those worlds above, And fix'd their wondrous frame; By his command they stand or move, And ev'ry speak his name, And ev'ry speak his name.

4. By all his works above, His honors be expressed; But saints, who taste his sav'ring love, Should sing his praises best, Should sing his praises best.

ERWIN. S. M.

Larghetto con grazia.

1. The Lord my Shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside?

2. He leads me to the place, Where heav'nly pasture grows; Where living waters gently pass, And full salvation flows.

3. If e'er I go astray, He doth my soul re-claim; And guides me in his own right way, For his most holy name.

4. While he affords his aid, I can not yield to fear; Tho' I should walk thro' death's dark shade, My shepherd's with me there.

5. Amid surrounding foes Thou dost my table spread; My cup with blessings over-flows, And joy exalts my head.

6. The bounties of thy love Shall crown my future days; Nor from thy house will I re-move, Nor cease to speak thy praise.
1. BEST be the tie that binds
   Our hearts in Christian love!
The fellowship of kindred minds
   Is like to that above.

2. Before our Father's throne
   We pour our ardent prayers;
   Our fears, our hopes, our aims, are one,
   Our comforts and our cares.

3. We share our mutual woes,
   Our mutual burdens bear;
   And often for each other flows
   The sympathizing tear.

4. When we are called to part,
   It gives us mutual pain;
   But we shall still be join'd in heart,
   And hope to meet again.

5. This glorious hope revives
   Our courage by the way;
   While each in expectation lives,
   And longs to see the day.

6. From sorrow, toil, and pain,
   From sin, we shall be free;
   And perfect love and friendship reign
   Thro' all eternity.

Dexter. S. M.

1. Grace! 'tis a charming sound!
   Harmonious to the ear!
   Heaven with the echo shall resound,
   And all the earth shall hear.

2. Grace first contriv'd a way
   To save rebellious man;
   And all its steps that grace display, And all its steps that grace display
   Which drew the wondrous plan.

3. Grace taught my roving feet
   To tread the heavenly road;
   And new supplies each hour I meet, And new supplies each hour I meet,
   While pressing on to God.

4. Grace all the work shall crown, Thro' ever-lasting days:
   It lays in heaven the topmost stone, It lays in heaven the topmost stone,
   And well deserves the praise.
1. The Saviour's glorious name For-ev-er shall en- dure; Long as the sun, his matchless fame Shall ev - er stand se-cure. Long as the sun, his matchless fame Shall ev - er stand se-cure.

2. Wonders of grace and pow'r To thee a - lone be - long; Thy church those won- ders shall ad- ore, In ev - er - last - ing song. Thy church those won- ders shall ad- ore, In ev - er - last - ing song.

3. O Israel, bless him still, His name to hon - or raise; Let all the earth his glo- ry fill, Midst songs of grate-ful praise. Let all the earth his glo- ry fill, Midst songs of grate-ful praise.

4. Je-ho-vaH, God most high! We spread thy praise a - broad; Thro' all the world thy fame shall fly, O God, thine Israel's God! Thro' all the world thy fame shall fly, O God, thine Is - rael's God!

DENNIS. S. M.

Arranged from H. G. Nägeli.

1. How gen-tle "God's commands! How kind" his pre-cepts are! Come, cast your bur-dens" on the Lord, And trust "his con-stant care.

2. His boun-ty will pro- vide! His saints" se-cure - ly dwell; That hand which bears "cre-a - tion up, Shall guard "his chil - dren well.

3. Why should"this anx - ious load Press down"your wea - ry mind; Oh, seek "your heav'n - ly Fa - ther's throne, And peace "and com-fort find.

4. His good - ness"stands ap-prov'd, Un-chan - ged"from day to day; I'll drop my bur-den" at his feet, And bear "a song a - wav.
1. We lift our hearts to thee, Thou Day-star from on high; The sun itself is but thy shade, Yet cheers both earth and sky.

2. O let thy rising beams Dispel the shades of night; And let the glories of thy love, Come like the morning light.

3. How beauteous nature now! How dark and sad before! With joy we view the pleasing change, And nurture's God adore.

4. May we this life improve, To mourn for errors past; And live this short revolving day As if it were our last.

BADEA. S. M.

1. Exalt the Lord our God, And worship at his feet; His nature is all holiness, And mercy is his seat. Hallelujah! Hallelujah!

2. When Israel was his church, When Aaron was his priest, When Moses cried, when Samuel pray'd, He gave his people rest. Hallelujah! Hallelujah!

3. Oft he forgave their sins, Nor would destroy their race; And oft he made his vengeance known, When they abused his grace. Hallelujah! Hallelujah!

4. Exalt the Lord our God, Whose grace is still the same; Still he's a God of holiness, And jealous for his name. Hallelujah! Hallelujah!
HARRISON. S. M.

1. O Lord, our God, arise, The cause of truth maintain; And wide over all the peopled world Extend her blessed reign.

2. Thou Prince of life, arise, Nor let thy glory cease; Far spread the conquests of thy grace, And bless the earth with peace.

3. Thou Holy Ghost, arise, Extend thy healing wing, And o'er a dark and ruined world Let light and order spring.

4. Let all on earth arise, To God the Saviour sing, From shore to shore, from earth to heav'n, Let echoing anthems ring!

HARRISON. S. M.

1. Lord, what a feeble piece Is this our mortal frame! Our life, how poor a trifle 'tis, That scarce deserves the name!

2. Our moments fly apace, Our feeble pow'rs decay; Swift as a flood, our has-ty days Are sweeping us away.

3. Then, if our days must fly, We'll keep their end in sight; We'll spend them all in wisdom's way, And let them speed their flight.

4. They'll waft us sooner o'er This life's tempestuous sea; Soon shall we reach the peace-ful shore Of blest e ter ni ty.
1. Behold his wondrous grace! And bless Jehovah's name: Ye servants of the Lord, his praise By day and night proclaim, By day and night proclaim.

2. He form'd the earth below, He form'd the heav'n his throne: His grace from Zion he'll bestow. And pour his blessings down. And pour his blessings down.

3. Ye, who his courts attend, There lift your hands on high: And let your songs of praise ascend. In strains of sacred joy, In strains of sacred joy.

4. Such are thy wondrous works, And methods of thy grace, That I may safely trust in thee. Through all this wilderness.

5. 'Tis thine all powerful arm. Upholds me in the way; And thy rich bounty well supplies The wants of every day.

6. For such compassions, Lord! Ten thousand thanks are due; For such compassions, I esteem Ten thousand thanks too few.
Oh bless the Lord my soul, His grace to thee proclaim!
To bless his holy name, To bless his holy name.

Oh bless the Lord my soul! His grace to thee proclaim! And all that is within me join
To bless his holy name.

Oh bless the Lord my soul! His grace to thee proclaim! And all that is within me join
To bless his holy name.

LUDI. S. M.

Treble and Tenor may be inverted.

1. My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.

2. His pow'r subdues our sins, And his forgiving love, Far as the east is from the west, Doth all our guilt remove.

3. High as the heavens are raised Above the ground we tread, So far the riches of his grace

Our highest thoughts exceed.
GAMBIER.  S. M.

1. My God, my life, my love, To thee, to thee I call; I cannot live, if thou remove, For thou art all in all.
2. Nor earth, nor all the sky Can one delight afford, No, not a drop of real joy, Without thy presence, Lord.

MACEDON.  S. M.

1. The Lord my Shepherd is; I shall be well supplied; Since he is mine, and I am his, What can I want beside? What can I want beside?
2. He leads me to the place, Where heav'ly pasture grows; Where living waters gently pass, And full salvation flows, And full salvation flows.
3. If e'er I go astray, He doth my soul reclaim; And guides me in his own right way, For his most holy name, For his most holy name.
4. While he affords his aid, I cannot yield to fear; Tho' I should walk thro' death's dark shade, My shepherd's with me there, My shepherd's with me there.
5. Amid surrounding foes Thou dost my table spread; My cup with blessings over-flows, And joy exalts my head, And joy exalts my head.
6. The bounties of thy love Shall crown my future days; Nor from thy house will I remove, Nor cease to speak thy praise, Nor cease to speak thy praise.
1. Come, we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

2. Let those refuse to sing, Who never knew our God; But children of the heav'n-ly King May speak their joys a-broad.

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

4. Then let our songs a-bound, And ev'-ry tear be dry; We're marching thro' Im-manUEL's ground, To fair-er worlds on high.

MANDANA. S. M.

1. To bless thy chosen race, In mercy, Lord, in-cline; And cause the brightness of thy face On all thy saints to shine;

2. That so thy wondrous way May through the world be known; While distant lands their hom-age pay, And thy salvation own.

3. Oh let them shout and sing, Dis solves in pi-ous mirth; For thou, the righteous judge and king, Shalt govern all the earth.

4. Let diff'rent na-tions join To cel-e-brate thy fame; Let all the world, O Lord, com-bine To praise thy glo-rious name.
Slowly, and with clear and distinct articulation.

1. I love thy kingdom, Lord, The house of thine abode, The church our blest Redeemer say'd With his own precious blood.

2. I love thy church, O God! Her walls before thee stand, Dear as the apple of thine eye, And graven on thy hand.

3. For her my tears shall fall; For her my prayers ascend; To her my cares and toils be given, Till toils and cares shall end.

4. Beyond my highest joy I prize her heav'nly ways, Her sweet communion, solemn vows, Her hymns of love and praise.

5. Jesus, thou friend divine, Our Saviour, and our King, Thy hand from every snare and foe, Shall great deliverance bring.

6. Sure as my truth shall last, To Zion shall be given The brightest glories earth can yield, And bright-er bliss of heav'n.

I shall behold his face, I shall his pow'r adore, And sing the wonders of his grace For ev — er more.
MARCY.  S. M.

1. Let songs of endless praise From ev'ry nation rise; Let all the lands their tribute raise, To God, who rules the skies.

2. His mercy and his love Are boundless as his name; And all eternity shall prove His truth remains the same.

Chorus.

Let all the lands their tribute raise, To God, who rules the skies, To God, who rules the skies.

And all eternity shall prove His truth remains the same, His truth remains the same.
ST. BRIDE'S. S. M.

Treble and Tenor may be inverted.

DR. S. HOWARD, 1760.

1. From lowest depths of wo, To God I send my cry; Lord, hear my supplicating voice, And graciously reply!

2. Shouldst thou severely judge, Who can the tri- al bear? For-give, O Lord, lest we des-pond, And quite renounce thy fear.

3. My soul with patience waits, For thee, the liv-ing Lord; My hopes are on thy prom- ise built, Thy nev-er-failling word.

4. My long-ing eyes look out For thine en-liv’ning ray, More du-ly than the morn-ing watch To hail the dawning day.

5. Let Is-rael trust in God, No bounds his mer-cy knows; The plenteous source and spring from whence E-ter-nal suc-cor flows.

MORRIS. S. M.

CH. ZEUNER.

He comes! the con-queror comes! Death falls be-neath his sword; The joy-ful pris’ners burst the tombs, And rise to meet their Lord.
1. When o - verwhelm'd with grief, My heart with - in me dies, Help-less, and far from all re - lief, To heav'n I lift mine eyes.
2. Oh! lead me to the rock That's high a - bove my head, And make the cov - ert of thy wings My shel - ter and my shade.
3. With - in thy pre - sence, Lord, For - ev - er I'll a - bide; Thou art the tow'r of my de - fence, The refuge where I hide.

GROVE. S. M.

Choral style.

1. The man is ev - er blest, Who shuns the sin - ners' ways; A - mong their coun-cils stands, Nor takes the scorners place:
2. But makes the law of God His stu - dy and de - light, A - midst the la - bors of the day, And watch - es of the night.
3. He, like a tree, shall thrive, With wa - ters near the root; Fresh as the leaf, his name shall live; His works are heav'n-ly fruit.
4. Not so th'un-god - ly race; They no such bles-sings find: Their hopes shall flee like emp - ty chaff, Be - fore the driv - ing wind.
1. Oh thou, who on the cross Didst for my sins atone, Al-though re-bel-lious, and per-verse, Do not a child disown!

2. Thine by a thou-sand ties I am, and still would be; Con-firm my faith, in-flame my love, And draw my soul to thee.

RANSOM. S. M.

1. The pi-ty of the Lord To those that fear his name, Is such as ten-der pa-rents feel, He knows our fee-ble frame.

2. He knows we are but dust, Scat-ter'd with ev'-ry breath; His an-ger, like a ris-ing wind, Can send us swift to death.

3. Our days are as the grass, Or like the morn-ing flow'r! When blasting winds sweep o'er the field, It withers in an hour.

4. But thy com-pas-sions, Lord, To end-less years en-dure; And children's children ev'er find Thy words of prom-ise sure.
NEWCOMB. S. M.  Treble and Tenor may be inverted.

CH. ZEUNER.

1. Thy name, almighty Lord, Shall sound thro' distant lands; Great is thy grace, and sure thy word; Thy truth forever stands.

2. Far be thine honor spread, And long thy praise endure, Till morning light, and evening shade Shall be exchanged no more.

NELSON. S. M.  Treble and Tenor may be inverted in the 1st, 2d, and 4th lines.

1. How charming is the place Where my Redeemer God Unveils the glories of his face, And sheds his love abroad!

2. Here, on the mercy-seat, With radiant glory crown'd, Our joy-fil eyes behold him sit And smile on all around.

3. To him their prayers and cries Each contrite soul presents; And while he hears their humble sighs, He grants them all their wants.

4. Give me, O Lord, a place With in thy blest abode; Among the children of thy grace, The servants of my God.
1. Is this the kind return? Are these the thanks we owe? Thus to abuse eternal love, Whence all our blessings flow!

2. To what a stub-born frame Has sin reduced our mind! What strange, re-bel-lious wretch-es we! And God as strangely kind!

3. Turn, turn us, mighty God! And mould our souls a-fresh! Break, sov'reign grace, these hearts of stone, And give us hearts of flesh.

4. Let past in-grat-i-tude Pro-voke our weep-ing eyes; And hour-ly, as new mer-cies fall, Let hour-ly thanks a-rise.

GORTON. S. M. Arranged from BEETHOVEN.

1. While my Re-deemer's near, My shepherd, and my guide, I bid fare-well to ev'-ry fear; My wants are all sup-plied. Hal-le-lu-jah.

2. To ev-er fragrant meads, Where rich a-bundance grows, His gracious hand’ in-dulgent leads, And guards my sweet repose. Hal-le-lu-jah.

3. Dear Shepherd, if I stray, My wand'ring feet re-store; And guard me' with thy watchful eye, And let me rove no more. Hal-le-lu-jah!
1. I'll praise my Maker, with my breath; And when my voice is "lost in death, Praise shall em-place my no-bler pow'rs: My days of praise shall ne'er be past.

2. How blest the man "whose hopes rely On Israel's God! he made the sky, And earth, and seas, with all their train: His truth for-ev-er stands secure.

3. I'll praise him, while he lends me breath; And when my voice is "lost in death, Praise shall em-place my no-bler pow'rs: My days of praise shall ne'er be past.

KIRBY. L. P. M. From a celebrated German Choral. Harmony by RINK.
ORLEANS. L. P. M.

1. Let all the earth their voices raise, To sing a psalm of lofty praise, To sing and bless Jehovah's name; His glory let the heathen know, And all his saving works proclaim. His wonders to the nations show,

2. O! haste the day, the glorious hour, When earth shall feel his saving pow'r, And barbarous nations fear his name: Then shall the race of man confess And in his courts his grace proclaim. The beauty of his holiness,

NASHVILLE. L. P. M.

Arranged from a Gregorian Chant, by L. Mason, 1833.

1. I love the volume of thy word; What light and joy those leaves afford To souls be-nighted and distress'd! Thy precepts guide my doubtful way, Thy promise leads my heart to rest. Thy fear forbids my feet to stray,

2. Thy threatenings wake my slumbering eyes, And warn me where my danger lies; But 'tis thy blessed gospel, Lord, That makes my guilty conscience clean, And gives a free, but large reward. Converts my soul, subdues my sin,
AURELIUS.  C. P. M.

1. Oh, could I speak the matchless worth, Oh, could I sound the glories forth, Which in my Saviour shine! I'd soar, and touch the heav'nly strings,

2. I'd sing the precious blood he spilt, My ransom from the dreadful guilt Of sin and wrath divine: I'd sing his glorious righ-teous-ness,

3. I'd sing the characters he bears, And all the forms of love he wears, Exalted on his throne: In loftiest songs of sweetest praise,

4. Well, the delightful day will come, When my dear Lord will bring me home, And I shall see his face: Then, with my Saviour, brother, friend,

BELA.  C. P. M.

Oh, could I speak the matchless worth, Oh, could I sound the glories forth

In which all-perfect, heav'nly dress My soul shall ev'er shine,
I would to ev'er-last-ing days Make all his glories known.
A blest e-ter-ni-ty I'll spend, Tri-um-phant in his grace,
Which in my Saviour's shine! I'd soar, and touch the heav'nly strings, And vie with Ga-briel, while he sings In notes almost di-vine.

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CAMERON. C. P. M.

With boldness and energy.

1. Be-gin, my soul, th'ex-alt-ed lay, Let each en-rap-ur'd tho't o-bev, And praise th'Al-migh-ty's name: Lo! heav'n and earth, and seas and skies, In one me-lo-dious con-cert rise, To swell "th'in-spir-ing theme.

2. Thou heav'n of heav'n, his vast a-bode, Ye clouds, proclaim your Ma-ker God; Ye thun-ders, speak his pow'r: Lo! on the light'ning's fie-ry wing In tri-umph walks'th'o-ter-nal King: Th'as-ton-ished worlds a-dore.

3. Ye deeps, with roaring bil-lows rise, To join the thun-ders of the skies, Praise him, who bids you roll; His praise in soft'er notes de-

4. Wake, all ye soaring throngs, and sing; Ye feathered warblers of the spring, Harmonious anthems raise To him who shaped your finer mould, Who tipped your glittering wings with gold, And tuned "your voice to praise.

5. Let man, by nobler passions sway'd, Let man, in God's own image made, His breath in praise employ; Spread wide his Maker's name around, Till heaven shall echo back the sound, In songs" of holy joy.
1. Lord, thou hast won, at length I yield; My heart, by mighty grace compell'd, Surrenders all to thee: Against thy terrors long I strove,

2. If thou hadst bid thy thunders roll, And lightnings flash to blast my soul, I still had stubborn been: But mercy has my heart subdued,

3. Now, Lord, I would be thine alone; Come, take possession of thine own, For thou hast set me free; Releas'd from Satan's hard command,

4. But who can stand against thy love? Love conquers even me.

5. A bleeding Saviour I have viewed, And now, I hate my sin. See all my pow'rs in waiting stand, To be employ'd by thee.

6. Slain in the guilty sinner's stead, His spotless righteousness I plead,

7. Then save me from eternal death, The spirit of adoption breathe,

8. The king of terrors then would be A welcome messenger to me,
That casts itself on thee? I have no refuge of my own, But fly to what my Lord hath done And suffer'd once for me.

And his availing blood: That righteousness my robe shall be, That merit shall a-tone for me, And bring me near to God.

His consolations send: By him some word of life impart, And sweetly whisper to my heart, 'Thy Maker is thy friend.'

To bid me come away: Unclogg'd by earth, or earthly things, I'd mount, I'd fly, with eager wings, To ever lasting day.

BOGGS. C. P. M. OR 8's & 4's.

In Choral style.
Treble and Tenor may be inverted.

Partly from a German Choral.

How precious, Lord, thy sacred word! What light and joy those leaves afford To souls in deep distress!

Thy precepts guide our doubtful way, Thy fear forbids our feet to stray, [Omit.]

A-las! how poor and little worth, Are all these glist'ring toys of earth That lure us here!

Dreams of a sleep that death must break: A-las! before it bids us wake, [Omit.]

Thy promise leads to rest.

They disappear.
GREENPORT.  S. P. M.

With cheerful expression; not hurried.

1. How pleas'd and blest was I, To hear the people cry, 'Come, let us seek our God today.' Yes, with a cheerful zeal, We

haste to Zion's hill, And there our vows and honors pay.

2. Zion, thrice happy place, Adorn'd with wondrous grace, And walls of strength embrace thee round: In thee our tribes appear To

3. Here David's greater Son Has fix'd his royal throne; He sits for grace and judgment here; He bids the saints be glad, He

pray, and praise, and hear The sacred gospel's joyful sound, Makes the sinners sad, And humble souls rejoice with fear, Wish es thine increase, A thousand blessings on him rest! Thee his blest abode, My soul shall ever love thee well.

4. May peace attend thy gate, And joy within thee wait, To bless the soul of every guest: The man who seeks thy peace, And

5. My tongue repeats her vows, 'Peace to this sacred house!' For here my friends and kin-dred dwell: And since my glorious God Makes

LIVONIA.  S. P. M.

Slowly, smoothly.

1. How pleasant 'tis to see Kindred and friends agree, 2. Like fruitful showers of rain, That water all the plain,

pray, and praise, and hear The sacred gospel's joyful sound, Makes the sinners sad, And humble souls rejoice with fear, Wish es thine increase, A thousand blessings on him rest! Thee his blest abode, My soul shall ever love thee well.
Each in his proper station move, And each fulfill his part, With sympathizing heart, In all the cares of life and love!
Descend ing from the neighboring hills; Such streams of pleasure roll Thro' ev'ry friendly soul, Where love, like heav'ly dew, distils.

LAKETON. S. P. M. Or 6's & 10's. From an English Tune.

S. P. M.
The Lord Jehovah reigns, And royal state maintains, His head with awful glories crowned, Arrayed in robes of light, Begirt with sovereign might, And rays of majesty around.
1. O save thy servants, Lord! Ful-fill thy gracious word, For evil men against us rise; Causeless our souls they hate; Against our lives they

2. Yet save their souls, O Lord, Subdue them by thy word, Tho' all their powers oppose thy reign; As scat-tered foes sub-mit, Bow them beneath thy

STEPNEY. C. H. M. (Peculiar.)

1. Oh! what is life? 'Tis like a flow'r That blossoms and is gone;

2. Oh! what is life? 'Tis like the bow That glis-tens in the sky;

3. Lord, what is life? If spent with thee, In hum-ble praise and pray'r,
When I can trust my all with God
In trial's peace-ful hour,
A joy springs up amid distress,
A foun-tain in the wil-der-ness.

Oh! blessed be the hand that gave,
Still bless-ed when it takes;
Blessed be he who smites to save,
Who heals the heart he breaks.

Per-fect and true we call his ways,
Whom heav'n a-dores and death obeys.
1. Friend after friend departs: Who hath not lost a friend? There is no union here of hearts That finds not here an end:

2. "Beyond the flight" of time, Beyond the vale of death, There surely is some blessed clime Where life is not a breath.

Were this frail world our only rest, Living or dying, none were blest.

Nor life's affections "transient fire, Whose sparks fly upward to expire."

3. There is a world above, Where parting is unknown; A whole eternity of love Formed for the good alone: And faith beholds the dying here Translated to that happier sphere.

4. Thus star by star declines, Till all are passed away, As morning high and higher shines, To pure and perfect day; Nor sink those stars "in empty night, They hide themselves in heav'n's own light.
WICKFORD. H. M.
Treble and Tenor may be inverted.

Steady time.
1st time.
2d time.

1. Fix'd on the sacred hills, Its firm foundations rest; With all his glory best! He waits where'er his saints adore, But loves the

THESA. H. M.

2. Oh Zion, sacred place! Thy name shall spread around; His wonders there abound: Thy glories shall thy God declare, And earth thy

The city of his grace, [Omit. . . . . . . .] His wonders there abound: Thy glories shall thy God declare, And earth thy

gates' of Zion more.

fame's resound afar.

THERESA. H. M.

Ye dy-ing sons of men, Immersed in sin and wo! Ye perishing and guilty, come! In mercy's arms there yet is room.

Now mercy calls again; Its message is to you! Ye perishing and guilty, come! In mercy's arms there yet is room.

Unison.

All things are ready, sinners, come, For ev'ry trembling soul there's room.

Unison.
1. Where is my Sav'ior now, Whose smiles I once pos-sess'd? My days of hap-pi-ness'are gone, And I am left to weep a-lone.

2. Where can the mourner go, And tell his tale of grief? Earth can-not heal' the wounded breast, Or give'the trou-bled sin-ner rest.

3. Ah! who can soothe his wo, And give him sweet re-lief? Then shall this night of sor-row flee, And peace and heav'n'be found in thee.

Choral. 1st time. 3d time.

O Lord, our Lord most high! In heav'n thy glories shine, Un-folds thy skill di-vine. Thy wisdom there And pow'r sublime, Thro' ev'ry clime Thy works declare.

And all this low-er sky. [Omit. . . . . .]
Toulon. H. M.

1st time. 2nd time.

1. O Zio, tune thy voice, And raise thy hands on high! And beast sal-va-tion nigh: Cheerful in God, A-rise and shine, While rays di-vine Stream all a-broad.

2. He gilds thy morning face With beams which cannot fade; He pours around thy head: The na-tions round Thy form shall view, With lustre new Di-vine-ly crown'd.

3. In hon-or to his name, Re-flect that sa-cred light; Which makes thy darkness bright: Pur-sue his praise, Till so-reign love, In worlds a-bove, The glo-ry raise.

Con anima.

1st time. 2nd time.
LEIGHTON.  H. M.

Allegretto.

Blow ye the trumpet, blow; The glad-ly solemn sound; Let all the nations know, To earth's remotest bound; The year of Ju-bi-lee is come, Re-turn, ye ran-som'd sinners home.

NORWALK.  H. M.

This tune is from WALTER'S Collection; the first book of Church Music published in N. England. Boston, 1721.

Rather slow.

Ye tribes of A-dam, join With heav'n, and earth, and seas, And of-fer notes di-vine To your Cre-a-tor's praise. Ye ho-ly throng Of angels bright, In worlds of light Be-gin the song.
Yes! the Redeemer rose, The Saviour left the dead, And o'er our hellish foes High raised his conqu'ring head; In wild dismay The guards a-round. Fall to the ground, And sink a-way.

And behold th'angelic bands In full assembly meet, To wait his high commands, And worship at his feet. Joyful they come, And wing their way From realms of day To Jesus' tomb.

Then back to heav'n they fly The joyful news to hear, Hark! as they soar on high. What music fills the air! Their anthems say, "Jesus, who bled, Hath left the dead. He rose to-day!"

Ye mortals! catch the sound, Redeem'd by him from hell, And send the echo round The globe on which you dwell, Transp'rted cry, "Jesus, who bled, Hath left the dead. No more to die!"

English Tune: arranged by L. Mason, 1833.
1. Hark! hark, the notes of joy, Roll o'er the heav'nly plains! And seraphs find employ, For their sublim'est strains. Some new de-light in heav'n is known, Loud ring the

2. Hark! hark, the sounds draw nigh, The joyful hosts de-scend; Je-sus forsakes the sky, To earth his foot-steps bend; He comes to bless our fall-en race, He comes' with

3. Bear, bear the tidings round, Let ev'-ry mor-tal know What love in God is found, What pi-ty he can show, Ye winds that blow, ye waves that roll, Bear the glad

4. Strike, strike the harps a-gain, To great Immanuel's name; A-rise, ye sons of men, And loud his grace proclaim. An- gels and men, wake ev'-ry string, 'Tis God the

NEWMAN. H. M.

1. Ye boundless realms of joy, Ex-alt your Maker's name; Your voices raise, Ye che-ru-bim, And ser-a-phim, To sing his praise.

2. Let all a-dore the Lord, And praise his ho-ly name, And all shall last, From changes free; His firm decree Stands ev-er fast.
1. The Lord Jehovah reigns, His throne is built on high; Are light and majesty; His glories shine With beams so bright, No mortal eye Can bear the sight.

2. The thunder of his hand Still keep the world in awe; To guard his holy law; And where his love Resolves to bless, His truth confirms And seals the grace.

3. The garments he assumes [Omit. . . . . .] To wear thy gentle chain: When earth and time are known no more, Thy throne shall stand forever sure.

URBANNA. H. M.

With reverence. Maestoso. 1st time.

1. All hail, incarnate God! The wondrous things foretold Of thee, in sacred writ, [Omit. . . . . .] With joy our eyes behold! Still does thine arm new trophies wear, And monuments of glory rear

2. Oh haste, victorious Prince, Whon souls, like drops of dew, [Omit. . . . . .] Shall own thy gentle sway: Oh may it bless our longing eyes, And bear our shouts beyond the skies!

3. All hail! triumphant Lord, Be hold the nations wait [Omit. . . . . .] To wear thy gentle chain: When earth and time are known no more, Thy throne shall stand forever sure.
VISTA. H. M.

Join all the glorious names Of wisdom, love, and pow'r,
That ever mortals knew, Or angels ever bore; All are too mean to speak his worth, Too mean to set the Saviour forth.

UDINA. H. M.

1. Thy glories, mighty God! Alone our reverence claim: Thine anger shown, Thy judgments near, Who dare appear Before thy throne?

2. Let man his anger raise, With percuting rage, Then still obey The-ter-nal King, Your Offerings bring, And vows re-pay.

3. Let all, who round his throne With holy gifts draw near, Before his word The world shall bow, And Princes know Thy terrors, Lord.
Recitante. Hortatory Hymn.

ROCKFORD. 7's. Or 8's & 7's. 6 lines.

1. Ye, who in his courts are found, Listening to the joyful sound, Lost and helpless "as ye are, Sons of sorrow, sin, and care,

Glorify the King of kings, Take the peace "the gospel brings.

2. Turn to Christ "your longing eyes, View this bleeding "sacrifice; See, in him, your sins forgiven. Pardon, holiness, and heaven:

Glorify the King of kings, Take the peace "the gospel brings.

Originaly written on the occasion of the death of Miss M. J. C., a member of Mount Vernon School, Boston, July 13, 1833.

MOUNT VERNON. 8's & 7's.

Slow and soft.

This tune may be sung as a duett by Treble voices.

1. Sister, thou wast mild and lovely, Gentle as the summer breeze, Pleasant as the air of evening When it floats among the trees.

2. Peaceful be thy silent slumber, Peaceful in the grave so low; Thou no more wilt join our number, Thou no more our songs shall know.

3. Dearest sister, thou hast left us, Here thy loss we deeply feel; But 'tis God that hath restored us, He can all our sorrow heal.

4. Yet again we hope to meet thee, When the day of life is fled, Then in heav'n, with joy to greet thee, Where no farewell tear is shed.

(26)
**HERKIMER. 7's. Or 8's & 7's. (DOUBLE.)**

1. Christ, the Lord, is ris’n to-day, Our triumphant holy day: 
   {He en-dur’d the cross and grave, Sin-ners to re-deem and Omit. save.}
   Lo! he rises, migh-ty King! Where, O death! is now thy sting?
2. Lo! he claims his na-tive sky! Grave! where is thy vic-to-ry.
   3 Lo! he claims his na-tive sky! Grave! where is thy vic-to-ry.
3. Sin-ners! see your ran-som paid, Peace with God for-er made:
   With your ris-en Sa-viour, rise; Claim with him’ the pur-chas’d Omit. skies.
   {Sin-ners see your ran-som paid, Peace with God for-er made:}
   4. Christ, the Lord, is ris’n to-day, Our triumphant holy day:
   {Sin-ners see your ran-som paid, Peace with God for-er made:}
   4. Christ, the Lord, is ris’n to-day, Our triumphant holy day:

**GALLIA. 7's. Or 8's & 7's.**

Treble and Tenor may be inverted.

1. God is good-ness, wis-dom, pow’r; Love him, praise him ev-er-more: Let us strive, and nev-er cease, Him in ev’ry thing to please.
2. Born for this in-tent we are, Our Cre-a-tor to de-cide; God to love, and serve, and praise, God to hon-or all our days.
3. Ho-ly, ho-ly, ho-ly Lord! Live, by heav’n and earth a-dor’d! Fill’d with thee, let all things cry; Glo-ry be to God most high.
ANDERSON. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines.

Plaintive, supplicatory.

1. On thy church, O Pow'r divine, Cause thy glorious face to shine; Till the nations from afar Hail her as their guiding star.

2. Then shall God, with lavish hand, Scatter blessings o'er the land; And the world's remotest bound With the voice of praise resound.

NUREMBERG. 7's. Or 8's & 7's. German Tune.

Choral.

1. Praise to God! immortal praise, For the love that crowns our days: Bounteous Source of every joy, Let thy praise our tongues employ.

2. All that spring, with bounteous hand, Scatters o'er the smiling land; All that liberal autumn pours From her rich, o'er-flowing stores,

3. These, to that dear Source we owe Whence our sweetest comforts flow; These, thro' all my happy days, Claim my cheerful songs of praise.

4. Lord, to thee my soul should raise Grateful, never-ending praise; And, when ev'ry blessing's flown, Love thee for thyself alone.
AMBROSE. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines. Arranged from a Melody by AMBROSE, Bishop of Milan, A.D. 380.

1. Search my heart, my actions prove, Try my thoughts, as they arise; For thy kind-ness and thy love Ev'er are before my eyes.

2. I have lov'd the hallow'd place, Where thine honor doth abide; To the temple of thy grace, Lord, my erring footsteps guide!

3. Gather not my soul with those, Who their deeds of blood pursue; Who, thy just-ice to oppose, Hold the tempting bribe to view.

4. Keep my soul from all of-fence; All my sup-pli-cations hear; As I walk in innocence, Let me, Lord, thy mercy share.

5. Thou hast plac'd my foot a-right, Therefore I my voice will raise, With thy saints, before thy sight, In un-ceasing hymns of praise.

EDISTO. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines. Arranged from J. M. P. SHULTZ.

1. Thou, Jehovah, God o'er all! Idol Gods to thee shall fall: None thy wondrous works can share; None with thee in might compare.

2. Form'd by thy cre-a-tive hand, Let the na-tions round thee stand; Prostrate at thy throne confess, And adore the Sa-viour's grace.

3. Great in pow'r! thine arm di-vine! Round the world thy won-ders shine; Bid the world thy glo-ries own, Thou art God, and thou a-lone!
ELFORD. 7's.  
Arranged from a Sanctus by TALLIS.

Vincent. 8's & 7's. Or 7's. (Double.)  
Treble and Tenor may be inverted.

1. Love divine, all love excelling! Joy of heav'n, to earth come down! Jesus, thou art all com-passion, Pure, un-bound-ed love thou art.

2. Come! al-mighty to de-liver, Let us all thy life re-ceive! Thee we would be al-ways blessing, Serve thee as thy hosts a-bove!

Holy, holy, holy Lord! Live, by heav'n and earth adored! Fill'd with thee, let all things cry, Glo-ry be to God on high.
1. Hark, ten thousand harps and voices Sound the note... of praise a - bove, Je-sus reigns and heav'n rejoices; Je-sus reigns the God of love; See, he sits on

2. Je-sus, hail! whose glory brightens All a - bove, and gives it worth; Lord of life, thy smile enlightens, Cheers and charms thy saints on earth: When we think of

3. King of glo-ry, reign for ev - er, Thine ev - er-last-ing crown: Nothing from thy love shall sev - er Those whom thou hast made thine own; Hap - py ob - jects

4. Sa-viour hast ten thine ap-pear ing; Bring, oh bring... the glorious day, When, the aw - ful summons hearing, Heav'n and earth shall pass a - way: Then with gold - en

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206 RICHMOND. 8's, 7's, & 7's.
VIGO. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines.

1. Dread Je-hovah! God of nations! From thy temple in the skies, Hear thy people's supplications, Now for their deliverance rise.

2. Tho' our sins, our hearts consounding, Long and loud for vengeance call, Thou hast mercy more abounding, Jesus' blood can cleanse them all.

3. Let that love' vail our transgression; Let that blood' our guilt of face: Save thy people from oppression, Save from spoil' thy holy place.

4. Lo! with deep contrition turning, Humbly at thy feet we bend; Hear us, fast-fo'g, praying, mourning, Hear us, spare us, and defend.

KIDRON. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines.

1. Oh how blest the man, whose ear Impious counsel 'shuns to hear; Who nor loves nor treads the way, Where the sons of folly stray:

2. But, impressed with sacred awe, Meditates, great God, thy law: This by day his fixed employ, This by night his constant joy.

3. Like the tree, that's taught to grow Where the streams refresh-ing flow, He his fruitful branch shall spread, Prosperous, he no leaf shall shed.

4. See, ah! see, a different fate God's ob-durate foes a wait! See them, to his wrath con-sign'd, Fly like chaff before the wind.

5. When thy Judge, O earth, shall come, And to each as-sign his doom; Say, shall then the im-pious band With the just as em-bled stand?

6. These, th'Almighty, these a- lone, Objeets of his love shall own; While his vengeance who de-fy, Whelm'd in endless ruin lie.
Joyful, animated.

AMBOY. 7's. Or 8's & 7's. (DOUBLE.) Treble and Tenor may be inverted.

1. {Wake the song of Jubilee, Let it echo o'er the sea!} {Now is come the promised hour; Jesus reigns with sovereign power!}
Let it sound from shore to shore, Jesus reigns for evermore!

2. All nations, join and sing, 'Christ, of lords and kings is King!'
Sing the small notes at the D. C.

3. Now the desert lands rejoice, And the islands join their voice;
Let it sound from shore to shore, Jesus reigns for evermore.

JARVIS. 7's. Or 8's & 7's. Arranged from DONIZETTI.

Who, O Lord, when life is o'er, Shall to heav'n's blest mansions soar; Who, an ever-welcome guest, In thy holy place shall rest?
**ELBA. 7's.**

1. Let us, with a joyful mind, Praise the Lord, for he is kind; For his mercies shall endure, Ever faithful, ever sure.

2. He, with all-commanding might, Filled the new-made world with light: For his mercies shall endure, Ever faithful, ever sure.

3. All things living he doth feed: His full hand supplies their need: For his mercies shall endure, Ever faithful, ever sure.

4. He his chosen race did bless, In the wasteful wilderness: For his mercies shall endure, Ever faithful, ever sure.

5. He hath, with a pitiful eye, Look'd upon our misery: For his mercies shall endure, Ever faithful, ever sure.

6. Let us then, with joyful mind, Praise the Lord, for he is kind: For his mercies shall endure, Ever faithful, ever sure.

**LINDEN. 7's. Or 8's & 7's.**

1. Thou who art enthron'd above, Thou by whom we live and move! To resound thy praise in song.

2. Thou who art enthron'd above, Thou by whom we live and move! To resound thy praise in song.

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**NAINT. Pupil of Palestrina, 1560.**

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(27)
Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy waiting people see Much of heav'n, and much of thee.

GREENVILLE. 8's & 7's. (Double.)

J. J. ROUSSEAU, 1775.

Far from mortal cares' treating, Sor'-did hopes'and vain desires, 
Here our willing foot-steps' meeting, Ev'-ry heart' to heav'n as pires. 
Mer-cy from a-bove pro-claiming, Peace and par-don from the skies.

SICILY. 8's & 7's. Or 7's.

Or 6 lines, by repeating the first two lines.

Lord, dis-miss us with thy blessing, Fill our hearts with joy and peace; Let us each thy love pos-sessing, Tri-umph in re-deem-ing grace.
ROCKWELL.  8's & 7's.  Or 7's.  (Double.)

1. Light of those whose dreary dwelling Borders on the shades of death!
   Rise on us, thyself revealing, Rise, and chase the clouds beath.
   Scatter all the night of nature, Pour the day upon our eyes.

2. Thou, of life and light Creator! In our deepest darkness rise;

3. Still we wait for thine appearing; Life and joy "thy beams impart;"
   Chasing all our fears, and cheering Ev'ry meek and contrite heart.
   Give the knowledge of salvation, Fix our hearts on things above.

4. Save us, in thy great compassion, Oh thou Prince of peace and love!

5. By thine all-sufficient merit, Ev'ry burden'd soul release;

NEWRY.  7's.  Or 8's & 7's.  6 lines, by repeating the first two lines.

Sweet the time, exceeding sweet! When the saints together meet, When the Saviour is the theme, When they join to sing of him.
1. Saviour, source of every blessing, Tune my heart to grateful lays; Streams of mercy, never ceasing, Calls for ceaseless songs of praise. Fill my soul with sacred pleasure, While I sing redeeming love.

2. Teach me some luminous measure, Sung by raptur'd saints above; By thy hand restore'd, defended, Safe thro' life, thus far, I'm come.

3. Thou didst seek me when a stranger, Wandering from the fold of God; Thou, to save my soul from danger, Didst redeem me with thy blood. Safe, O Lord, when life is ended, Bring me to my heav'nly home.

4. Glorious things of thee are spoken, Zion, city of our God; He, whose word can never be broken, Chose thee for his own abode.

5. Lord, thy church is still thy dwelling, Still is precious in thy sight; Judah's temple far excelling, Beaming with the gospel's light.

6. On the rock of ages found-ed, What can shake her sure repose? With salvation's wall surround-ed, She can smile at all her foes.

GOTHIA. 8's & 7's. 6 lines, by repeating the first two lines. PRINCE ALBERT, of Saxe Coburg Gotha, 1845.
MEROM. 7's. 6 lines.

1. { Safely thro' another week, God has brought us on our way; } Day of all the week the best, Emblem of eternal rest.

2. While we seek supplies of grace, Thro' the dear Redeemer's name; From our worldly cares set free, May we rest this day in thee.

ORRVILLE. 7's. 6 lines, by repeating the first two lines. A. N. J.

1. Son of God, thy blessing grant, Still supply my every want; Tree of life, thine influence shed, With thy fruit 'twill my spirit feed.

2. Tend'rest branch, alas! I; Without thee, I droop and die; Weak'er than a bruised reed, Help me every moment need.

3. All my hopes on thee depend; Love me, save me, to the end! Give me thy supporting grace, Take the ever-lasting praise.
COVEVILLE.  S's & 7's. (Double.) Treble and Tenor may be inverted. Arranged from CHERUBINI.

1. Sweet the moments, rich in blessing, Which before the cross I spend; While I see divine compassion Beaming in his gracious eye.
   2. Truly blessed is this station, Low before his cross to lie; Treble and Tenor may be inverted.

3. Love and grief my heart dividing, With my tears his feet I'll bathe; Prove his wounds each day more healing, And him self more truly know.
4. May I still enjoy this feeling, Still to my Redeemer go; Prove his wounds each day more healing, And him self more truly know.

CUBA.  S's & 7's.

1. Praise to thee, thou great Creator! Praise to thee from ev'ry tongue: Join, my soul, with ev'ry creature, Join the universal song.
2. Father! Source of all compassion! Pure, unbounded grace is thine: Hail the God of our salvation! Praise him for his love divine.
3. For ten thousand blessings given, For the hope of future joy, Sound his praise thro' earth and heaven, Sound Jehovah's praise on high.
4. Joyfully on earth adore him, Till in heav'n our song we raise; There, enraptured, fall before him, Lost in wonder, love, and praise.

NEUKOMM.
1. Jesus, Saviour of my soul, Let me to thy bosom fly; All my trust on thee is stay'd; All my help from thee I bring: Cover my defenseless

2. Other refuge have I none, Helpless hangs my soul on thee: Hide me, O my Saviour! hide, Till the storm of life be past; Safe into the haven

TAPPAN. 7's. 

1. Heavenly Father, sov'reign Lord, Be thy glorious name ador'd! Hail, celestial goodness, hail!

2. Tho' unworthy, Lord, thine ear, Deign our humble songs to hear; When a-round thy throne we sing.
RAYWICK. 7's. Or 8's & 7's. Or 6 lines, by repeating the first two lines.

1. God of mercy! God of grace! Hear our sad, repentant songs, Oh re-store thy suppliant race, Thou, to whom our praise be-long!s!

2. Deep regret for fol-lies past, Tal-ents wasted, time mis-spent; Hearts de-based' by world-ly cares, Thankless for the bles-sings lent,

3. Fool-ish fears, and fond de-sires, Vain re-gret for things as vain, Lips too sel-dom taught to praise, Oh to mur-mur' and com-plain;

4. These, and ev'-ry se-cret fault, Fill'd with grief and shame, we own; Hum-bled at thy feet' we lie, Seek-ing par-don from thy throne!

5. God of mer-cy! God of grace! Hear our sad, re-pent-ant songs, Oh re-store thy suppliant race, Thou, to whom our praise be-long!s!

WENDALL. 7's. (Peculiar.)

Con espressione.

1. Haste, O sin-ner, now be wise; Stay not, stay not for the mor-row's sun: Wisdom, if you still des-pise, Hard-er is it to be won.

2. Haste, and mer-cy now im-plore; Stay not, stay not for the mor-row's sun; Lest thy sea-son should be o'er, Ere this ev'n-ing's stage be run.

3. Haste, O sin-ner, now re-turn; Stay not, stay not for the mor-row's sun; Lest thy lamp should cease to burn, Ere sal-va-tion's work is done.

4. Haste, O sin-ner, now be blest, Stay not, stay not for the mor-row's sun, Lest per-di-tion thee ar-rest, Ere the mor-row is be-gun.

Altered from 'Carmina Sacra.'
1. Lord of hosts, how lovely, fair, Ev'n on earth, thy temples are! Here thy waiting people see Much of heav'n, and much of thee.

2. From thy gracious presence flows Bliss that softens all our woes; While thy Spirit's holy fire Warns our hearts with pure desire.

3. Here, we suppliant thy throne; Here, thy pardoning grace is known; Here, we learn thy righteous ways. Taste thy love and sing thy praise.

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1. Softly now the light of day Fades upon my sight away; Free from care, from labor free, Lord, I would commune with thee.

2. Soon, for me, the light of day Shall forever pass away. Then, from sin and sorrow free, Take, me, Lord, to dwell with thee!
1. Lo! the Lord Jehovah liveth! He's my rock, I bless his name: He, my God, salvation giveth; All ye lands, exalt his name.

2. God, Messiah's cause maintain ing, Shall his righteous throne extend; O'er the world the Saviour reigning, Earth shall at his foot-stool bend.

3. O'er his enemies exalted, Great Redeemer! see him rise! Thou by pow'rs of hell assaulted, God supports him "to the skies.

4. Jesus, hail! enthron'd in glory, There for ever to abide; All the heav'n-ly host adore thee, Seat-ed at thy Father's side.

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**BALLARD. 7's.** 6 lines, by repeating the first two lines.

1. Lord, my God, how long by thee Shall I quite forgotten be? Lord, how long? for ev - er? say, Wilt thou turn thy face a-way?

2. Ceaseless thoughts my soul perplex; Daily griefs my spirit vex; O'er me, lo! my foes bear sway: Lord, how long? for ev - er? say.

3. Lord, my God, at length arise; Mark my sorrows, hear my cries; Lighten thou my eyes that weep, Lest the sleep of death I sleep.

4. On thy mercy I repose: Thee my heart her Saviour knows; Leaps for joy; and hymns thee, Lord, Thee, her shield, and great reward.
ROSEFIELD. 7's. Or 8's & 7's. 6 L. Arranged from Rev. D. MALAN, Geneva, Switzerland.

1. From the cross up-lifted high, Where the Saviour doth to die, {What melodious sounds we hear, Bursting on the ravish'd ear!} Love's re-deeming work is done, Come and wel-come, sin-ner, come!

2. Sprinkled now with blood the throne, Why beneath thy burdens groan? Bow the knee, and kiss the Son, Come and wel-come, sin-ner, come!

3. On my pierced bo-dy laid, Justice owns the ransom paid; Bow the knee, and kiss the Son, Come and wel-come, sin-ner, come!

4. Spread for thee, the festal board See with rich est dainties stored; Bow the knee, and kiss the Son, Come and wel-come, sin-ner, come!

5. To thy Fa-ther's bosom press'd, Yet again a child con-fess'd, Ne'er from his house to roam; Come and wel-come, sin-ner, come!

6. Soon the days of life shall end, Lo, I come, your Saviour, Friend; Up to my e-ter nal home, Come and wel-come, sin-ner, come!

AVON. 7's. Or 8's & 7's. 6 lines, by repeating the first two lines.

1. When my cries as-cend to thee, Hear, Je-ho-va-h, from a-far; Let thy ten-der mer-cies be Still pro-pitious to my pray'r.

2. When thou bad'st me seek thy face, Quick ly did my heart re ply, Rest-ing on thy word of grace, 'Thee I'll seek, O Lord most high!

3. Should the world de-ceit-ful prove, When no more its help I share; Tho' de-cayed' a mother's love, Tho' withdrawn' a fa-ther's care;

4. Then Je-ho-va-h's guardian eye Shall my or-phan state de-fend, Shall a pa-rent's place sup-ply, He my guar-di-an, fa-ther, friend!
FRANKFORT. 7's.

X. SCHNYDER VON WARTENSEE, 1844.

Adagio.

Praise the Lord, his glory bless, Praise him in his holiness; Praise him as the theme in-spires, Praise him as his fame re-quires.

BEAUFORT. 7's.

CH. ZEUNER.

Moderato.

1. Holy Ghost, with light di-vine, Shine up-on this heart of mine; Chase the shades of night a-way, Turn the dark-ness in-to day.

2. Let me see my Sa-viour’s face, Let me all his beau-ties trace; Show those glo-rious truths to me, Which are on-ly known by thee.

3. Holy Ghost, with pow’r di-vine, Cleanse this guilt-ty heart of mine, Long has sin, with-out con-trol, Held do-min-ion o’er my soul.

4. Holy Ghost, with joy di-vine, Cheer this sad-den’d heart of mine, Bid my ma-ny woes de-part, Heal my wound-ed, bleed-ing heart.

5. Holy Spir-it, all di-vine, Dwell with-in this heart of mine; Cast down ev’ry del-throne, Reign as preme, and reign a- lone.
ELYRIA. 7's.

1. Gracious Spirit, Love divine! Let thy light within me shine; All my guilty fears remove, Fill me with thy heavenly love.

2. Speak thy pard'ning grace to me, Set the burden'd sinner free; Lead me to the Lamb of God, Wash me in his precious blood.

3. Life and peace to me impart; Seal salvation on my heart; Breathe thyself into my breast, Earnest of immortal rest.

4. Let me never from thee stray, Keep me in the narrow way; Fill my soul with joy divine; Keep me, Lord, for ever thine.

VARICK. 7's.

Hark! the herald angels sing, Glory to the new-born King, Peace on earth, and mercy mild, God and sinners reconciled!
Fly abroad, thou mighty gospel; Win and conquer, never cease! May thy lasting, wide dominion, Multiply, and still increase: Sway thy sceptre, Sway thy sceptre,

DEERFIELD. 8's, 7's & 4.

Treble and Tenor may be inverted.

1. Yes! we trust the day is breaking; Joyful times are near at hand; When he chooses, Darkness flies at his command.

2. While the foe becomes more daring, While he enters like a flood, Ev'ry language Soon shall tell "the love of God."
COLBERT. 8's, 7's & 4.

1st time. 2nd time.

1. Men of God, go take your stations; Darkness reigns throughout the earth; Joyful news of heav'nly birth: Bear the tidings, tidings of the Saviour's worth.

BOXLLEY. 8's, 7's & 4.

1. Guide me, O thou great Jehovah, Pilgrim thro' this barren land: I am weak, but thou art mighty; Hold me with thy powerful hand: Bread of heaven, Feed me till I want no more, Feed me till I want no more.

2. Open now' the crystal fountain, Whence the healing streams do flow; Let the fiery cloud, pil lar Lead me all my jour ney thro': Strong Deliverer, Be thou still my strength and shield, Be thou still my strength and shield.
1. Hear, O sinner! mercy hails you, Now with sweetest voice she calleth; Bids you haste to seek the Saviour, Ere the hand of justice falls; Hear, O sinner! 'Tis the voice of mercy calls.

2. See! the storm of vengeance gath'ring O'er the path you dare to tread; Hark! the awful thunders rolling Loud, and louder o'er your head; Turn, O sinner! lest the lightnings strike you dead.

3. Haste! O sinner! to the Saviour, Seek his mercy while you may; Soon the day of grace is o'er; Soon your life will pass away; Haste, O sinner! You must perish, if you stay.

FREEPORT. 8's, 7's & 4.

Angels! from the realms of glory, Wing your flight o'er all the earth; Ye, who sang creation's story, Now proclaim Messiah's birth; Come and worship, Worship Christ, the newborn King.
HAMDEN. 8's, 7's & 4.

1. Guide me, O thou great Jehovah, Pilgrim thro' this barren land: Bread of heaven, Feed me till I want no more.

2. Open now the crystal fountain, Whence the healing streams do flow; Strong Deliverer, Be thou still my strength and shield.

ZION. 8's, 7's & 4.

1. On the mountain's top appearing, Lo! the sacred herald stands! Welcome news to Zion bearing, Zion long in hostile lands.

2. Lo! thy sun is ris'n in glory! God himself appears thy friend; All thy foes shall flee before thee; Here their boasted triumphs end;

3. Enemies no more shall trouble; All thy wrongs shall be redress'd; For thy shame thou shalt have double, In thy Maker's favor blest;

Songs of praises I will ever give to thee.
Bless our God, his grace confessing, Whom his church above adores;
Who, with daily loads of blessing, From on high his Spirit pours;

God our Saviour, For his church salvation stores.

1. Lo! the mighty God appearing, From on high Jehovah speaks!
Eastern lands the summons hearing, O'er the west his thunder breaks:
Earth beholds him! Universal nature shakes!

2. Zion, all its light unfolding, God in glory shall display:
Lo! he comes! nor silence holding, Fire and clouds prepare his way:
Tempests round him, Hasten on the dreadful day!

Unison.
1. Gird thy sword, mighty Saviour, Make the word of truth thy car: Pros-per in thy course, triumphant; All success attend thy war; Gracious victor,

2. Majesty' combin'd with meekness, Righteousness and peace unite To ensure thy blessed conquests, Take possession of thy right: Ride triumphant,

3. Blest are they that touch thy sceptre! Blest are all that own thy reign; Freed from sin, that worst of tyrants, Rescu'd from its galling chain; Saints and angels,

4. O may we be reunited To the spirits of the just: Hear us, Jesus, Thou our Lord, our life, our trust.

FENWICK. 8's, 7's & 4.

Bring thy trophies from afar,

Dress'd in robes of purest light. All who know thee, bless thy reign.

Peaceful slumbers Guarding o'er her lovely bed.

Toss'd no more on life's rough billow, All the storms of sorrow fled,
KENNETT. 4's & 6's.

1. Another year Has told its four-fold tale, And still I'm here A traveller in the vale.

2. Ah! not a few Who seem'd life's toils to brave, Are hid from view, Within the silent grave.

3. Why am I spared to see another year? Why have I shared So many mercies here?

4. "Tis not my birth, For I was born in sin; "Tis not my worth, For I've a heart unclean.

5. From God alone My mercies I receive; To him alone I would forever live.

6. Then aid my tongue, Companions on the road, To raise a song Of gratitude to God.

7. Hallelujah! Let all their voices raise; Hallelujah! To God be all the praise.

CASWELL. 5's & 11's.

1. Come, let us a-new Our journey pursue, Roll round with the year, And never stand still 'til the Master appear; His adorable

2. Our life is a dream; Our time, as a stream Glides swiftly away, And the fugitive moment refuses to stay: The arrow is

3. Oh! that each, in the day Of his coming may say, 'I have fought my way thro'; I have finish'd the work thou didst give me to do,' O that each from his
will, Let us gladly ful-fill, And our talents improve, By the patience of hope and the labor of love, and the labor of love.

flown; The moment is gone; The millennial year Rushes on to our view, and eternity's near, and eternity's near.

Lord May receive the glad word, 'Well and faithfully done; Enter in to my joy, and sit down on my throne, and sit down on my throne,'
COLUMBIA. 6's & 4's.

1. God bless our native land, Firm may she ever stand, Thro' storm and night! When the wild tempests rave, Ruler of wind and wave! Do thou our country save, By thy great might.

LISTON. 6's & 4's.

1. Glory to God on high! Let heav'n and earth reply, 'Praise ye his name!' Angels, his love a-dore, Who all our sorrows bore; Saints, sing for-ever more, 'Worthy the Lamb.'

2. For her our prayer shall rise, To God a-bove the skies; On him we wait; Thou who art ev-er nigh, Guarding with watchful eye, To thee a-loud we cry, God save the state.

2. Ye, who sur-round the throne, Cheerfully join in one, Praising his name: Ye, who have felt his blood Sealing your peace with God, Sound thro' the earth abroad, 'Worthy the Lamb.'

3. Join all the ran-som'd race, Our Lord and God to bless: Praising his name. In him we will rejoice, Mak-ing a cheerful noise, Shouting with heart & voice, 'Worthy the Lamb.'

4. Soon must we change our place, Yet will we nev-er cease Praising his name: Still will we tribute bring; Hail him our gracious King; And thro' all a-ges sing, 'Worthy the Lamb.'
BERKLEY. 6's & 4's.

1. Glory to God on high, Let heav'n and earth re- ply, 'Praise ye his name!' Ang els, his love adore, Who all our sorrows bore; Saints, sing for ev er more, 'Worthy the Lamb!'  
2. Ye, who surround the throne, Cheerful ly join in one, Praising his name: Ye, who have felt his blood Sealing your peace with God, Sound thro' the earth a broad, 'Worthy the Lamb!'  

OLIVET. 6's & 4's.

1. My faith looks up to thee, Thou Lamb of Cal va ry, Savi our div ine; Now hear me while I pray; Take all my guilt away; O let me from this day Be wholly thine.  
2. May thy rich grace impart, Strength to my fainting heart, My zeal in spire; As thou hast died for me, O may my love to thee, Pure, warm, and changeless be, A living fire.  

Music by L. MASON, 1832.
Words by Rev. RAY PALMER.
KEATING.  6's & 4's.

With soft and tender expression.

1. Lowly and solemn be Thy children's cry to thee, Father divine, A hymn of suppliant breath, Owning that life and death alike are thine.

2. O Father, in that hour, When earth all helping pow'r Shall disavow; When spear and shield and crown In faintness are cast down, Sustain us thou.

3. By him who bow'd to take The death-cup for our sake, The thorn, the rod; From whom the last dis-may Was not to pass away; Aid us, O God.

4. While trembling o'er the grave, We call on thee to save, Father, divine: Hear, thou, our suppliant breath; Keep us, in life or death, Forever thine.

GREENWOOD.  6's & 4's.

1. To-day the Saviour calls; Ye wand'rers, come; O ye be-night-ed souls, Why longer roam?

2. To-day the Saviour calls; O, hear him now; With these sacred walls To Jesus bow.

3. To-day the Saviour calls: For refuge fly; The storm of justice falls, And death is nigh.

4. The spirit calls to-day: Yield to his power; O, grieve him not away; 'Tis mercy's hour.
1. Thro' thy protecting care, Kept till the dawning.
   Taught to draw near in prayer. [Omit.]*
   Heed we the warning: O thou great One in Three, Gladly our souls would be Ever-more praising thee, God of the morning.

2. Of our sleeping hours, Watch o'er us waking.
   All our imperfect powers [Omit.]*
   In these hands taking: In us thy work full-fill, Be with thy children still, Those who obey thou will Never for-saking.

UNITY. 6's & 5's. (Peculiar.)

3. Up to that world of light, Take us, dear Saviour; May we all there unite, Happy for-ev-er!
   Where kindred spirits dwell, There may our music swell, And tune our joys dinful! Never, no, never!

4. Soon shall we meet again, Meet ne'er to sever; Soon will peace wreath her chain! Round us forever! Our hearts will then repose! Secure from worldly woes; Our songs of praise shall close Never, no, never!
BETHEL.  6's.

1. Flung to the heedless winds, or on the waters cast, Their arms shall be watch'd, and gather'd at the last: And from that scat'tred dust, a-round us and a-broad, Shall spring a plen-teous seed of wit-ness-es for God.

2. Je-sus hath now re-ceived Their last test living breath; Yet vain is Sa-tan's boast Of vict'ry in their death: For still, tho' dead, they speak, And loud from heav'n proclaim To many a wak-ing land The one a-vail-ing Name.

BECKLEY.  6's. Or 8's.

1. Ye holy an-gels bright, Who stand be-fore God's throne, And live in glo-rious light, Make ye his prai-ses known.

3. Ye na-tions of the earth, Ex-tol the world's great King; With mel-o-dy and mirth His glo-rious prai-ses sing.
1. Hark! hark! a shout of joy! The world, the world is calling! In east and west, in north and south, See Satan's kingdom falling!

2. Trust, trust the faithful God; His promise is un-failing; The prayer of faith can pierce the skies, Its breath is all prevailing;

3. See! see! the cross is raised; The crescent droops before it; The pagan nations feel its pow'r, And prostrate ranks adore it.

4. Pray! pray! then Christian pray; Though faint, be yet pursuing, And cease not, day by day, the prayer Of lively faith renewing.

Wake! wake! the church of God, And dissipate thy slumbers! Shake off thy deadly apathy, And marshal all thy numbers.

Look! look! the fields are white, And stay thy hand no longer; Though Satan's mighty legions fight, The arm of God is stronger.


Soon, soon your waiting eyes Shall see the heavens rending, And rich, and rich'er blessings still, From God's bright throne descending.
Rather slow.

The God of A-bra'm praise, Who reigns enthron'd a-bove; Ancient of e-v-er-last-ing days, And God of love! Je-bo-vah, great I AM!

By earth and heav'n confess'd, I bow and bless the sa-cred name, For ev-er bless'd.

Its wis-dom, fame; and pow'r; And him my on-ly por-tion make, My shield and tow'r.

The God of Abra'm praise, Whose all-sufficient grace Shall guide me all my happy days, In all his ways:

He deigns to call me friend, To call himself my God!

And he will save me to the end, Through Jesus' blood.

He by himself hath sworn; I on his oath depend;

I shall, on eagle's wings upborne, To heav'n ascend:

I shall behold his face, I shall his pow'r adore;

And sing the wonders of his grace For evermore.

* Nathan, (himself a Jew,) in his History of Music, says: "At the time the celebrated Leoni sang at the Synagogue, (London,) he gave such general delight by his execution of this melody, that it was adapted to English words for the service of the Protestant Church, and has since been published under the name of Leoni." It has been published in various forms in this country; in this copy the original key is restored, and the melody is brought nearer to Nathan's copy than it usually appears.
OLENA. 7's & 4.

God that madest earth and heav’n, Darkness and light! Who the day for toil has giv’n, For rest the night! May thine an-geL guards de-fend us, Slumbers sweet thy mercy send us, Ho-ly dreams and hopes at-

BAYARD. 7's & 5. Or 7's.

1. Mark the virtuous man and see, Peace and joy his steps at-tend; All his path is pu-ri-ty, Happy is his end.

2. Come and see his dy-ing bed; Calm his la-pest moments roll: An-gels ho-ver round his head; Heav’n re-ceives his soul.
ROCKVALE. 7's & 5's.

1. Onward speed thy conqu'ring flight; Angel, onward speed; Cast a-broad thy radiant light; Bid the shades recede; Tread the i-dols in the dust; Heathen-fanes destroy; Spread the gospel's

2. Onward speed thy conqu'ring flight; Angel, onward haste; Quickly on each mountain's height Be thy standard plac'd; Let the bliss-ful tidings float Far n'er vale and hill; Till the sweet-ly

3. Onward speed thy conqu'ring flight, Angel, onward fly; Long has been the reign of night; Bring the morning night; 'Tis to thee the heathen lift Their implor-ing wall; Bear them heaven'a on-ward speed;

4. Onward speed thy conqu'ring flight; Angel, onward speed; Morning bursts up-on the sight; 'Tis the time de-creed; Je-sus now his kingdom takes; Thrones and empires fall; And the joyous

BERLIN. 7's & 5's.

1. Lord, I am not proud in heart, Nor of loft-y eye; Nor as-pire beyond my part After things too high.

2. Like an in-fant meek and mild, I have learn'd to rest; Like a gen-tle, hum-ble child, On his mother's breast.

3. Thus, O Is-rael, trust the Lord, Trust him and a-dore; He shall be thy full re-ward, Now and ev-er-more.
To thee, my God and Saviour, My heart exulting sings, Rejoicing in thy favor, Almighty King of kings: I'll celebrate thy glory With all thy saints above,

To thee, my God and Saviour, My heart exulting sings, Rejoicing in thy favor, Almighty King of kings: I'll celebrate thy glory With all thy saints above,

And tell the wondrous story, Of thy redeeming love.

1. From Greenland's icy mountains, From India's co-ral strand, Where Africa's sun-ny
2. What though the spi-cy bree-zea Blow soft o'er Ceylon's isle, Though ev'-ry pros-pect
3. Shall we, whose souls are light-ed By wis-dom from on high, Shall we to man be-
4. Waft, waft, ye winds, his sto-ry, 'And you, ye wa-ters, roll, Till, like a sea of

MISSIONARY HYMN.* 7's & 6. L. MASON, 1824.

foun-tains Roll down their golden sand; From man-y an an-ci-ent riv-er, From man-y a pal-my plain, They call us to de-li- ver Their land from er-ror's chain.
pleas-es, And on-ly man is vile? In vain, with lav-ish kindness, The gifts of God are strown; The heathen, in his blind-ness, Bows down to wood and stone.
glo-ry, It spreads from pole to pole; 'Till o'er our ray-ment na-ture, The Lamb for sin-ners slain, Re-deem-er, King, Cre-a-tor, Re-turns in bliss to reign.

* This tune has heretofore appeared in the key of F; in most choirs the key of E will be better; and where the congregation join in the singing, (as they ought to do,) D will be better still. It is often sung too fast: four moderate beats will give the right time.
1. Roll on, thou mighty ocean! And, as thy billows flow, Bear messengers of mercy To ev'ry land below. Arise, ye gales! and waft them Safe to the destin'd shore; That man may sit in darkness, And death's black shade, no more.

2. O thou eternal Ruler! Who holdest in thine arm The tempests of the ocean, Protect them from all harm! Thy presence e'er be with them, Wherever they may be, Tho' far from us who love them, Still let them be with thee!

MENDEBRAS. 7's & 6's.

1. The gloomy night of sadness, Begins to flee away, The courts of heav'n are ringing, With songs of highest strains, And
growing tinge of morning, Proclaims the rising day, That welcome day of promise, When Christ shall claim his right, And on the world in darkness, Pour forth a flood of light.

mournful pilgrims wonder, And leave the paths of night; Their glowing hearts in rapture, Are fill'd with joy divine, Burst forth in shouting glory, And like their Master, shine.

all the blest Re-deemer; And praise the God we love. All honor, praise and glory, Sal va tion to our God; Hos ana to the Saviour Who wash'd us in his blood.

ho-ly praise is rolling, A long the flowery plains. Oh! could we rise triumphant, And join with those above, To shout and sing for ev er The Saviour's dying love.

RICHMOND. 7's & 6's. Or 7's, 6's & 8.
GENEVA. 7's & 6's.  
L. Mason, 1833.

1. Time is winging us away, To our eternal home; Youth and vigor soon will flee, Blooming beauty lose its charms; All that's mortal soon shall be Enclos'd in death's cold arms.

2. Life is but a winter's day, A journey to the tomb; But the Christian shall enjoy Health and beauty, soon above, Far beyond the world's alloy, Secure in Jesus' love.

BROOKLYN. 7's & 6's.

Praise the Lord, who reigns above, And keeps his courts below; Praise him for his boundless love, And all his greatness show.  Him, from whom all good proceeds, Let earth and heav'n adore.

Praise him for his noble deeds; Praise him for his matchless pow'r; D. C.
Con Spirito.

1. Rise my soul, and stretch thy wings; Thy better portion trace; Sun, and moon, and stars decay, Time shall soon this earth remove; Rise, my soul, and hasten away, To seats prepar'd a-bove.

mf Cres.  mp Cres.

2. Cease ye pilgrims, cease to mourn; Press onward to the prize; There we'll join the heavenly train, Welcomed to partake the bliss; Fly from sorrow and from pain To realms of endless peace.

BELFORD. 7, 6's & 8.

Pp Cres.  p Cres.  m Dim.

1. Brother, thou art gone to rest; We will not weep for thee; For thou art now where oft on earth Thy spirit long'd to be.

2. Brother, thou art gone to rest; Thine is an earthly tomb; But Jesus summoned thee away; Thy Saviour calleth thee home.

3. Brother, thou art gone to rest; Thy toils and cares are o'er; And sorrow, pain, and suffering, now Shall never distress thee more.

4. Brother, thou art gone to rest; Thy sins are all forgiven; And saints in light have welcomed thee To share the joys of heaven.

5. Brother, thou art gone to rest; And this shall be our prayer: That, when we reach our journey's end, Thy glory we may share.
1. Head of the church triumphant, We joyfully adore thee; Till thou appear, thy members here, Shall sing like those in glory.

2. While in affliction's furnace, And passing thro' the fire, Thy love we praise, that knows our days, And ever brings us nigher.

3. Thou dost conduct thy people Thro' torrents of temptation; Nor will we fear, while thou art near, The fire of tribulation.

4. Faith now beholds the glory, To which thou wilt restore us, And earth despise, for that high prize, Which thou hast set before us.

We lift our hearts and voices In blest anticipation, And cry aloud, and give to God The praise of our salvation.

We lift our hands extolling In thine almighty favor; The love divine, that made us thing, Shall keep us thine forever.

The world, with sin and Satan, In vain our marches posses; By thee we will break thro' them all, And sing the song of Moses.

And if thou count us worthy, We each, as dy-ing Stephen, Shall see thee stand at God's right hand, To take us up to heaven.
Cheerful, but not hurried.

PETRA. 7's & 8's. (Peculiar.)

1. Lift not thou the wailing voice; Weep not, 'tis a Christian death:
   High in heaven's own light she dwelleth; Full the song of triumph swelleth; Freed from earth, and earthly falling,

KENNEDY. 8, 3's & 6.

Soft and smooth.

2. They who die in Christ are blest: Ours be, then, no thought of grieving:
   So be ours the faith that saves, Hope that every trial braveth, Love that to the end endures,

Lift for her no voice of wailing.

3. Thou, my rock, my guard, my tower, Safely keep, While I sleep, Me, with all thy power,

4. And, when'er in death I slumber, Let me rise With the wise, Counted in their number.
1. Create, O God, my pow'rs a-new, Make my whole heart sincere and true; Oh cast me not in wrath away, Nor let thy soul-en liv'ning ray Still cease to shine.

2. Restore thy favor, bliss divine! Those heav'nly joys that once were mine; Let thy good Spirit, kind and free, Uphold and guide my steps to thee, Thou God of love.

3. Then will I teach thee sacred ways; With holy zeal proclaim thy praise; Till sinners leave the dangerous road, Forsake their sins, and turn to God With hearts sincere.

4. Oh cleanse my guilt, and heal my pain; Remove the blood-polluted stain: Then shall my heart adoring trace My Saviour God, the boundless grace, That flows from thee.

Berne. 8's & 4.

Hortatory Hymn. Recitante.

1. Hark, hark! the gospel trumpet sounds, Tho' earth and heav'n the echo bounds; Pardon and peace by Jesus' blood! Sinners are reconcil'd to God, By grace divine!

2. Come, sinners, hear the joyful news, Nor long, nor dare the grace refuse; Mercy and justice here combine, Goodness and truth harmonious join, T'invite you near.

3. Ye saints in glory, strike the lyre; Ye mortals, catch the sacred fire; Let both the Saviour's love proclaim, For ever worthy is the Lamb Of endless praise.
In steady time.

1. Sing hal-le-lujah! praise the Lord! Sing with a cheerful voice; Never cease to sing, thou ransom'd host, Till in the realms of endless light, Your praises shall unite.

2. There we to all eternity Shall join the angelic lays, He hath redeem'd us by his blood, For us, for us! the Lamb was slain, Praise ye the Lord! A-men.

There is a calm for those who weep, A rest for weary pilgrims found, They softly lie, and sweetly sleep, Low in the ground.

REST. 8's & 4.

CH. ZEUNER; from 'The Episcopal Harp,' by S. Parkman Tuckerman, by permission.
Our blest Redeemer, ere he breath’d His tender, last farewell, A Guide, a Comforter, bequeathed With us to dwell.

He came, in tongues of living flame, To teach, convince, subdued; All powerful as the wind he came, As viewless too.

And every virtue we possess, And every victory won, And every thought of holiness Are his alone.

With tender and varied expression. *Affectuoso.*

Beyond where Cedron's waters flow, Behold the suff'ring Saviour go To sad Gethsemane; His countenance is all divine, Yet grief appears in every line.

He bows beneath the sins of men; He cries to God, and cries again, In sad Gethsemane; He lifts his mournful eyes above, 'My Father, can this cup remove?'

With gentle resignation still, He yielded to his Father's will, In sad Gethsemane; 'Be hold me here, thine only Son; And, Father, let thy will be done.'

The Father heard; and angels there, Sustain'd the Son of God in pray'r, In sad Gethsemane; He drank the dreadful cup of pain, Then rose to life and joy again.

When storms of sorrow round us sweep, And scenes of anguish make us weep, To sad Gethsemane We'll look, and see the Saviour there, And humbly bow, like him, in pray'r.
Watchmen, onward to your stations, Blow the trumpet long and loud!
Preach the gospel to the nations, Speak to ev'ry gathering crowd:
See! the day is breaking; See the saints awaking.
No more in sadness bow'd, No more in sadness bow'd.

Watchmen, hail the rising glory
Of the great Mess - si - ah's reign;
Tell the Saviour's bleeding story,
Tell it to the listener's train:
See his love re - veal;ing; See the Spirit sealing;
'Tis life among the slain!
'Tis life among the slain.

Thousands from a - mid the dy - ing,
Flee to Christ's love... to learn:
All their sighs & sadness, Turn to joy & gladness,
When they his grace discern,
When they his grace discern.

**MONMOUTH.** 8's & 7's. (Peculiar.)
The original key is F.

**MARTIN LUTHER.**

The stream that flows from Z - i - on's hill, Shall yet, se - renely glid - ing
With joy the ho - ly ci - ty fill, His presence there a - bid - ing;
The Lord, her glo - ry and de - fence, Will grace his cho - sen res - i - dence, His time - ly aid pro - vid - ing.

*This celebrated melody, which has received many different arrangements and been published in various ways both in Europe and in this country, is here (with the exception of the key) restored to its original form as composed by Luther. It is taken from the complete edition of his musical works by C. v. Winterfield, published at Leipzig, 1849.*

(32)
1. O come let us sing to the Lord, In God our salvation rejoice; In psalms of thanksgiving, record His praise with one spirit, and voice.

2. Je-hovah is King, and he reigns, The God of all gods, on his throne; The strength of the hills he maintains; The ends of the earth are his own.

3. The sea is Je-hovah's, he made The tide its dominion to know; The land is Je-hovah's; he laid Its solid foundations below.

4. O come, let us worship and kneel Before our Creator, our God; The people who serve him with zeal, The flock whom he guides with his rod.

CARTHAGE. 8's.

1. The winter is over and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts and warbles a-way.

2. Shall every creature a-round Their voices in concert unite, And I, the most favor'd, be found, In praising, to take less delight?

3. Awake, then, my harp, and my lute! Sweet organs, your notes softly swell! No longer my lips shall be mute, The Saviour's high praises to tell!

4. His love in my heart shed a-broad, My graces shall bloom as the spring; This temple, his Spirit's abode, My joy, as my duty, to sing.
1. Thou shepherd of Israel and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art;

2. 'Tis there with the lambs of thy flock, There only I covet to rest; To lie at the foot of the rock, Or rise to be hid in thy breast;

The pasture I languish to find, Where all who their Shepherd obey, Are fed on thy bosom reclined, And screen'd from the heat of the day.

'Tis there I would always abide, And never a moment depart: Conceal'd in the cleft of thy side, Eternally held in thy heart.
XENIA.  8's.  (Peculiar.)

**Verse.**

1. Lauded be thy name for-ever, Thou of life the Guard and Giv-er! Thou who slumb'rest not, nor sleepest Blest are they thou kind-ly keepest! God of

2. God of ev'ning's yel-low ray, God of yon-der daw-n-ing day, Ris-ing from the dis-tant sea, Breathing of e-ter-ni-ty! Thine the

**Chorus.**

stillness and of motion, Of the rainbow and the ocean, Of the mountain, rock, and river, Laud-ed be thy name for-ev-er! thy name... for-ev-er.

flaming sphere of light, Thine the darkness of the night: God of life, that fadeth nev-er, Laud-ed be thy name for-ev-er! thy name... for-ev-er.
1. Blessed be thy name for ev-er,  
Thou canst guard thy creatures, sleeping; Heal the heart long broke with weeping. Heal the heart long broke with weeping.

2. Thou who slumb'rest not nor sleepest,  
Blest are they thou kind-ly keepest:  
Thou of ev'-ry good the giv-er, Blessed be thy name for ev-er, Blessed be thy name for ev-er.

CEDAR. 8's & 9's. (DEATH OF A MISSIONARY.)

1. Weep not for the saint that ascends  
To par-take of the joys of the sky;  
Weep not for the spir-it now crown'd With the gar-land to

2. But weep for their sorrows, who stand  
With the wor-ship-ing cho-rus on high;  
And weep for the na-tions that dwell Where the light of the

Who sigh when they muse on the land  
Of their home, far a-way o'er the wave;  
And weep for the na-tions that dwell Where the light of the

mar-tyr-dom giv'n; Oh! weep not for him; he has found His re-ward and his re-fuge in heav'n.

Weep not for the saint that ascends  
To par-take of the joys of the sky,  
Weep not for the spir-it now crown'd With the gar-land to

3. Weep not for the saint that ascends  
To par-take of the joys of the sky,  
Weep not for the spir-it now crown'd With the gar-land to

But weep for the mourners who stand  
By the grave of their brother in tears,  
And weep for the people whose land  
Still must wait till the day-spring appears.
GENESEE. 10's.

With subdued and tender expression.

1. Along the banks where Babel's current flows, Our captive bands in deep despondence stray'd, While Zion's fall in sad remembrance rose, Her friends, her children mingled with the dead.

2. The tuneless harp, that once with joy we strung, When praise employ'd and mirth inspir'd the lay, In mournful silence, on the willows hung, And growing grief prolong'd the tedious day.

3. Our hard oppressors, to increase our woe, With taunting smiles a song of Zion's claim; Bid sacred praise in strains melodious flow, While they blaspheme the great Jehovah's name.

4. But how, in heathen chains, and lands unknown, Shall Israel's sons a song of Zion raise? O hapless Salem, God's terrestrial throne, Thou land of glory, sacred mount of praise.

5. If e'er my memory lose thy lovely name, If my cold heart neglect my kinsred race, Let dire destruction seize this guilty frame: My hand shall perish and my voice shall cease.
1. Hail, happy day! thou day of holy rest, What heavenly peace and transport fill our breast! When Christ, the God of grace, in love descends, And kindly
2. Let earth and all its vanities be gone, Move from my sight, and leave my soul alone; Its flattering, fading graces, I despise, And to im-
3. Fain would I mount and penetrate the skies, And on my Saviour’s glories fix my eyes; Oh! meet my rising grace, in love descends, And kindly

Soft and flowing.

1. Again the day returns of holy rest, Which, when he
2. Let us devote this consecrated day, To learn his
3. Father in heav’n! in whom our hopes confide; Whose pow’r de-

holds communion with his friends.
mortal beauties turn my eyes.
to the blissful realms above!

made the world, Jehovah blest; When, like his own, he bade our labors cease, And all be piety, and all be peace.
will, and what we learn, obey; So shall he hear, when fervently we raise Our sup-
fends us, and whose precepts guide; In life our guar-dian, and in death our Friend; Glo-ry supreme be thine, till time shall end.
The God of glory sends his summons forth, 
Calls the south nations, and awakes the north; 
The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye saints with cheerful voices.

Unison.

BROWER. 10's & 11's. Or 5's & 6's.

1. O praise ye the Lord! prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

2. Let them his great name devoutly adore; In loud swelling strains his praises express, Who graciously opens his bountiful store, Their wants to relieve, and his children to bless.

3. With glory adorned, his people shall sing To God, who defends and plenty supplies; Their loud acclamations to him, their great King, Thro' earth shall be sounded, and reach to the skies.

4. Ye angels above, his glories who've sung, In loftiest notes, now publish his praise: We mortals, delighted, would borrow your tongue; Would join in your numbers, and chant to your lays.
1. Ye servants of God, your Master proclaim, And publish abroad his wonderful name; The name all-victorious of Jesus exalt; His kingdom is glorious, he rules over all.

2. God ruleth on high, almighty to save, And still he is nigh, his presence we have; The great congregation his triumph shall sing, Ascribing salvation to Jesus our king.

3. Salvation to God, who sits on the throne, Let all cry aloud, and honor the Son: The praises of Jesus the angels proclaim, Fall down on their faces, and worship the Lamb.

4. Then let us adore, and give him his right, All glory and power, and wisdom and might; All honor and blessing, with angels above, And thanks never ceasing, for infinite love.

BRINTON. 10's & 11's.
CALVERT. 11's & 8's. Or 5's & 8's.

1. Be joyful in God, all ye lands of the earth, Oh serve him with gladness and fear;
   Exult in his presence with music and mirth, With love and devotion draw near.

5. Behold how the Lord Has girt on his sword; From conquest to conquest proceeds!
   How happy are they Who live in this day, And witness his wonderful deeds!

BARKER. 11's & 8's.

1. The Lord is great! Ye hosts of heaven adore him, And ye who tread this earthly ball;
   In holy songs rejoice aloud before him, And shout his praise who made you all.

2. The Lord is great, his majesty how glorious! Re-sound his praise from shore to shore;
   O'er sin, and death, and hell now made victorious, He rules and reigns forever more.

3. The Lord is great, his mercy how a-bounding! Ye angels, strike your golden chords!
   Oh praise our God! With voice and harp resounding, The King of kings, and Lord of lords!
With spirit and energy.

1. Daughter of Zion! awake from thy sadness! Awake! for thy foes shall oppress thee no more;—Bright o'er thy hills dawns the day-star of gladness, Arise! for the night of thy sorrow is o'er. Daughter of Zion! awake from thy sadness! Awake! for thy foes shall oppress thee no more.

CODA.—For the last stanza.

shall oppress thee no more, shall oppress thee no more.
1. Come, ye disconsolate, where'er ye languish: Come to the mercy-seat, fervently kneel; Here bring your wounded hearts, here tell your

2. Joy of the desolate, light of the stray ing, Hope of the penitent, fade-less and pure, Here speaks the Comforter, tenderly

3. Here see the bread of life; see waters flowing Forth from the throne of God, pure from above; Come to the feast of love; come, ever

RODMAN. 11's & 10's.

Animated., 

Dolce e piano. 

BENTON. 11's & 10's.

Treble and Tenor may be inverted.
darkness" and lend us thine aid; Star of the east, the horizon adorning, Guide" where our infant Redeemer is laid.

head, with the beasts of the stall; Angels adore him" in slumber recumbent, Maker, and Monarch, and Saviour of all.

East, and offerings divine? Gems of the mountain, and pearls of the ocean, Myrrh from the forest, or gold from the mine?

gold, would his favors secure; Richer, by far, is the heart's adoration. Dearer to God, are the prayer's of the poor.

PARKE. 11's.

Ye noble, ye mighty, with joyful accord; All-wise are his counsels, all perfect his ways; In the beauty of holiness' worship the Lord.

Scholinus.

Give glory to God in the highest; give praise; All-wise are his counsels, all perfect his ways; In the beauty of holiness' worship the Lord.
1. Our Fa-ther in heav-en, We hal-low thy name! May thy king-dom ho-ly On earth be the same! Oh give to us dai-ly Our

2. For-give our trans-gressions, And teach us to know That hum-ble com-pas-sion Which par-dons each foe: Keep us from tempt-a-tion, From

ROSEVILLE. 11's. Or 12's & 11's.

Dolce e piano.

11's. The Lord is my shep-herd, no want shall I know; I feed in green

12's & 11's. See, daylight is fading "o'er earth and o'er ocean; The sun has gone
pastures, safe fold ed I rest; He lead eth my soul "where the still waters flow, Re-stores me "when wand'ring, re - deems when op press'd.

down "on the far dis tant sea; Oh! now, in the hush of life's fit - ful com - mo - tion, We lift our tired spir its, blest Sa - viour, to thee.

Spirited, but not hurried.

SEDWORTH. 12's, 11, & 8.

1. The Prince of sal va tion in triumph is riding, And glo ry at - tends him a - long his bright way; The tidings of grace on the breezes are gliding, And nations are owning his sway.

2. Ride on in thy greatness, thou con quer ing Sav iour; Let thousands of thousands sub mit to thy reign, Acknowledge thy goodness, entreat for thy favor, And follow thy glo ri ous train.

3. Then loud shall ascend, from each sancti fied na tion, The voice of thanksgiving, the cho rus of praise; And heav'n shall re echo the song of sal va tion, In rich and me lo di ous lays.
1. Thou art gone to the grave! but we will not deplore thee, Though sorrows and darkness" encompass the tomb; The Saviour" hath

Thou art gone to the grave! and, its mansion forsaking,
Nor tread the rough path" of the world by thy side;
The wide arms of mercy " are spread to enfold thee,
And sinners may die, for the sinless has died.

2. Thou art gone to the grave! we no longer behold thee,
What though thy weak spirit in fear" linger'd long?
The sunshine of Paradise beam'd " on thy waking,
The song that thou heardst, was the seraphim's song.

3. And death has no sting, for the Saviour hath died.
1. The voice of free grace cries, 'Escape to the mountain: For Adam's lost race Christ hath o-pen'd a fountain; For sin and pol-lu-tion, for ev'-ry trans-gression,

His blood flows most freely in streams of sal-va-tion.' Hal-le-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again, when we pass over Jordan.

2. Ye souls that are wounded, to the Saviour re-pair. He calls you in mer-cy, and can you for-bear? Thy sins are in-creased as high as a mountain,

His blood can remove them, it flows from the fountain. Hal-le-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again, when we pass over Jordan.

3. Now Je-sus, our King, reigns triumphant-ly glorious; O'er sin, death, and hell, he is more than vic-tori-ous; With shout-ing proclaim it, oh trust in his pass-ion,

He saves us most free-ly, oh precious sal-va-tion! Hal-le-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again, when we pass over Jordan.

4. Our Je-sus his name now proclaims all vic-to-ri-ous, He reigns o-ver all, and his king-dom is glorious: To Je-sus we'll join with the great congre-ga-tion,

And triumph, as-crib-ing to him our sal-va-tion. Hal-le-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again, when we pass over Jordan.

5. With joy shall we stand, when es-cap'd to the shore; With harps in our hands, we will praise him the more; We'll range the sweet plains on the bank of the ri-ver,

And sing of sal-va-tion 'for ev'er and ev'er! Hal-le-lu-jah to the Lamb, who has bought us a pardon; We'll praise him again, when we pass over Jordan.
ANTHEM. "Arise, O Lord, into thy rest."

From Psalm 132.

FOR DEDICATION, ORDINATION, OR COMMENCEMENT OF PUBLIC WORSHIP.

Allegro Moderato.

Verse.

A - rise, O Lord, into thy rest; A - rise, O Lord, into thy rest; Thou, Thou and the ark of thy strength, Thou, Thou, and the

A - rise, O Lord, into thy rest; A - rise, O Lord, into thy rest; Thou, Thou and the ark of thy strength, Thou, Thou, and the

A - rise, O Lord, into thy rest; A - rise, O Lord, into thy rest; Thou, Thou and the ark of thy strength, Thou, Thou, and the

A - rise, O Lord, into thy rest; A - rise, O Lord, into thy rest; Thou, Thou and the ark of thy strength, Thou, Thou, and the

Repeat in Chorus.

1st. 2d. Verse.

ark of thy strength: strength. Let thy priests be clothed with righteousness; And let thy saints shout for joy.

ark of thy strength: strength.

ark of thy strength: strength.

ark of thy strength: strength.

ark of thy strength: strength.

1st. 2d. Cres.

And let thy saints shout for joy. Let thy priests be clothed with righteousness, And

And let thy saints shout for joy. Let thy priests be clothed with righteousness, And

And let thy saints shout for joy. Let thy priests be clothed with righteousness, And

And let thy saints shout for joy. Let thy priests be clothed with righteousness, And

1st. 2d. Cres.

ark of thy strength: strength. Let thy priests be clothed with righteousness; And let thy saints shout for joy.

And
let thy saints shout for joy, let thy saints shout for joy.

The Lord hath chosen, hath chosen Zion: He hath desired it, He hath desired it for his holy habitation. "This is my rest, my rest for-

let thy saints shout for joy, let thy saints shout for joy.

The Lord hath chosen, hath chosen Zion: He hath desired it, He hath desired it for his holy habitation.
Here will I dwell," saith the Lord. "I will abundantly bless her provision, I will satisfy her

"Here will I dwell," saith the Lord. "I will abundantly bless her provision, I will satisfy her

"Here will I dwell," saith the Lord. "I will abundantly bless her provision, I will satisfy her

poor with bread, I will also clothe her priests with salvation, And her saints shall shout aloud for joy.

And her saints shall shout aloud for joy. I will also clothe her priests with salvation.

Here will I dwell," saith the Lord. "I will abundantly bless her provision, I will satisfy her
CHORUS. "O sing the God of Israel." Arranged from MOZART.

O sing the God of Israel; He is good, is good and gracious; Hallelujah! Hallelujah! O praise the Lord.

O sing the God of Israel; He is good, is good and gracious; Hallelujah! Hallelujah! Be

O sing the God of Israel; He is good, is good and gracious; Hallelujah! Hallelujah!
be joyful, be joyful ye righteous. Hallelujah! Hallelujah!... Hallelujah! Hallelujah! Joyful ye righteous; be joyful, be joyful ye righteous. Hallelujah! Hallelujah! Hallelujah! Hallelujah! Joyful ye righteous; be joyful, be joyful ye righteous. Hallelujah! Hallelujah! Hallelujah! Hallelujah! Lord, praise the Lord, be joyful ye righteous, ye righteous. Hallelujah! Hallelujah! Hallelujah! Hallelujah! O sing the God of Israel, He is good, is good and gracious; O praise the Lord, Hallelujah! Hallelujah! Hallelujah! O sing the God of Israel, He is good, is good and gracious; O praise the Lord, Hallelujah! Hallelujah! Hallelujah! O sing the God of Israel, He is good, is good and gracious; O praise the Lord, Hallelujah! Hallelujah! Hallelujah!
O praise the Lord, praise the Lord, be joyful ye righteous, ye righteous; Hallelujah! Hallelujah!

O praise the Lord, be joyful, be joyful ye righteous; Hallelujah! Hallelujah!

be joyful ye righteous, be joyful, be joyful ye righteous; Hallelujah! Hallelujah!

be joyful ye righteous, be joyful ye righteous; Hallelujah! Hallelujah!

Hallelujah! Hallelujah! Hallelujah!

Hallelujah! Hallelujah!

Hallelujah! Hallelujah!

Hallelujah! Hallelujah!

Hallelujah! Hallelujah!

Hallelujah! Hallelujah!

Hallelujah! Hallelujah!
ANTHEM. “Blessed be the Lord God, the God of Israel.” Psalm lxii. 18 & 19.

SUITABLE FOR THANKSGIVING, DEDICATION, ORDINATION, AND VARIOUS OCCASIONS OF PUBLIC WORSHIP.
And blessed be his glorious name, his glorious name... forever: And let the whole earth be filled with his glory, And let the whole earth be filled with his glory, And let the whole earth be filled with his glory, And let the whole earth be filled with his glory, And let the whole earth be filled with his glory.
And blessed be his name, his holy name forever, his holy name, his name forever, and let the whole earth, and let the whole earth be filled with his glory. Amen, and Amen. Amen...
HYMN  "With joy we hail the sacred day."  (SABBATH MORNING.)  Psalm 122.

1. With joy we hail the sacred day, Which God has call'd his own;  With joy we hail the sacred day, Which God has call'd his own;

To breathe the humble fervent pray'r, And pour the choral song, To breathe the humble fervent pray'r, And pour the choral song.

To breathe the humble fervent pray'r, And pour the choral song, To breathe the humble fervent pray'r, And pour the choral song.
3. Spirit of grace! oh deign to dwell Within thy church below; Make her in holiness excel, With pure devotion glow.

4. Let peace within her walls, within her walls be found, Let all her sons unite, To spread with grateful zeal around, Her clear and shining light.
Great God, we hail the sacred day, Which thou hast call'd thine own; With joy the summons we obey, To worship at thy throne!

Great God, we hail the sacred day, Which thou hast call'd thine own; With joy the summons we obey, To worship at thy throne.
I will arise and go to my Father, and will say unto him, 'Father, Father I have sinned against heaven, and before thee, and am no more worthy to be called thy son, am no more worthy to be called thy son.'
"Lord, for thy tender mercies' sake.

This anthem is highly commended by Dr. Crotch.

RICHARD FARRANT,
Organist of St. George's Chapel, Windsor. 1560.
we may walk with a perfect heart, with a perfect heart before thee now and ever more; that we may walk with a perfect

heart, that we may walk with a perfect heart before thee now and ever more; that we may

walk with a perfect heart, that we may walk with a perfect heart, with a perfect heart before thee, now and ever more.

we may walk with a perfect heart, that we may walk with a perfect heart, now and ever more.

we may walk with a perfect heart, that we may walk with a perfect heart before thee, now and ever more.

heart, with a perfect heart, that we may walk with a perfect heart, with a perfect heart before thee, now and ever more.
MOTETT. "Go not far from me, O God."

ZINGARELLI.

Go not far from me, O God; Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, For-sake me not when my strength fail - eth me.

Go not far from me, far from me, O God; Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, For-sake me not when my strength fail - eth me.

Go not far from me, far from me, O God; Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, For-sake me not when my strength fail - eth me.

Go not far from me, O God; Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, For-sake me not when my strength fail - eth me.

Go not far from me, O God; Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, Cast me not away, Cast me not away in the time of age, Cast me not away in the time of age. For-sake me not, For-sake me not when my strength fail - eth me.
O let my mouth be filled with thy praise, be filled with thy praise, That I may sing, That I may sing, That I may sing, That I may sing of thy glory and honor all the day long, all the day long, That I may sing, That I may sing, That I may sing, That I may sing of thy glory and honor all the day long, all the day long, That I may sing, That I may sing, That I may sing, That I may sing of thy glory and honor all the day long, all the day long, That I may sing, That I may sing.
That I may sing, that I may sing of thy glory. O, let my mouth be filled with thy praise, O let my mouth be filled, that I may sing all the day long. O, let my mouth be filled with thy praise, O let my mouth be filled with thy praise. That I may sing of thy glory all the day long, that I may sing all the day long. O, let my mouth be filled with thy praise, O let my mouth be filled with thy praise. That I may sing of thy glory all the day long, that I may sing all the day long, That I may sing of thy glory all the day long, that I may sing all the day long,
O, let my mouth be filled with thy praise, O, let my mouth be filled with thy praise, That I may sing of thy glory all the day long, That I may sing of thy glory all the day long, all the day long.
HYMN. Prayer for Peace.

From a Russian Melody.

1. God, the all-terrible, Thou, who ordainest, Thunder thy clarion, and lightning thy sword; Show forth thy pity on high where thou reignest:

2. God, the omnipotent, mighty avenger, Watching invisible, judging unheard; Save us in mercy, O save us from danger:

3. God, the merciful! Earth hath forsaken Thy ways all holy, and slighted thy word; Did not thy wrath in its terror awoke:

4. So will thy people with thankful devotion, Praise him who saved them from peril and sword; Shouting in chorus, from ocean to ocean,

Give to us peace in our time, O Lord.

He shall come down like rain, upon the mown grass, like rain up-on the

Give to us pardon and peace, O Lord.

He shall come down like rain, up-on the mown grass, He shall come down like rain, up-on the

Peace to the nations, and praise to the Lord.

He shall come down like rain, up-on the mown grass, He shall come down, up-on the
Verse.

Chorus.

1st. 2d. Verse.

mown grass, that water the earth.

mown grass, As showers that water, that water the earth.

mown grass, As showers that water, that water the earth.

In his days shall the righteous flourish,

In his days shall the righteous flourish,

In his days shall the righteous flourish,

And his name shall endure, shall endure forever,

And his name shall endure, shall endure forever,

And his name shall endure, shall endure forever.

And his name shall endure, shall endure forever,
HYMN. "Hark! the Song of Jubilee."

1. Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   the song of jubilee, the song...

2. Loud as mighty thunders roar,
   Or the fullness of the sea...
   When it breaks upon the shore...

3. Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   the song of jubilee, the song...

4. Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   the song of jubilee, the song...

5. Loud as mighty thunders roar,
   Or the fullness of the sea...
   When it breaks upon the shore...

6. Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   the song of jubilee, the song...

7. Loud as mighty thunders roar,
   Or the fullness of the sea...
   When it breaks upon the shore...

8. Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   Hark! the song, the song of jubilee,
   the song of jubilee, the song...

9. Loud as mighty thunders roar,
   Or the fullness of the sea...
   When it breaks upon the shore...

10. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

11. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

12. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

13. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

14. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

15. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

16. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

17. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

18. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

19. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

20. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

21. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...

22. Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    Hark! the song, the song of jubilee,
    the song of jubilee, the song...

23. Loud as mighty thunders roar,
    Or the fullness of the sea...
    When it breaks upon the shore...
Chorus.

2. See Jehovah's banners furl'd! Sheath'd his sword: he speaks, 'tis done! Now the kingdoms of this world Are the kingdoms of his Son, Are the kingdoms of his Son.

3. He shall reign from pole to pole, With su-...
preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.

preme, un-bounded sway: He shall reign, when like a scroll, Yonder heav'n's have pass'd a way! Yonder heav'n's have pass'd a way.
tent shall reign: Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Hal-le-lu-jah! let the word echo, echo, echo, let the word echo,

tent shall reign: Hal-le-lu-jah! Hal-le-lu-jah! Halle-lu-jah! Hal-le-lu-jah! let the word echo, echo, echo, let the word echo,

tent shall reign: Hal-le-lu-jah! Hal-le-lu-jah! Hal-le-lu-jah! let the word echo, echo, echo, let the word echo,

tent shall reign: Hal-le-lu-jah! Halle-lu-jah! let the word echo, echo, echo, let the word echo,

let the word echo, echo, echo, let the word echo,

let the word echo, echo, echo, let the word echo,
HYMN. "Let every heart rejoice and sing."  NATIONAL GRATITUDE.

Allegro Maestoso.

Verse.

Dim.

1. Let every heart rejoice and sing;  Let choral anthems rise;  For he is good;  The Lord is good, And kind are all his

Ye rev'rend men and children bring  To God your sacrifice;  For he is good;  The Lord is good, And kind are all his

2. He bids the sun to rise and set;  In heaven his power is known;  For he is good;  The Lord is good, And kind are all his

And earth, subdued to him, shall yet Bow low before his throne;  For he is good;  The Lord is good, And kind are all his
With songs and honors sounding loud, The Lord Jehovah praise,
While the rocks and the rills, While the vales and the hills,
A glorious anthem raise: Let each prolong the grateful song,
And the God of our fathers praise, And the God of our fathers praise.
"O love the Lord," Arranged from GEO. PERRY.
he shall establish, establish your heart,
Be strong, Be strong in the Lord, And he shall establish, establish your heart,
Be strong, Be strong in the Lord,
And he shall establish, establish your heart,
And he shall establish, establish your heart, shall establish, And he shall establish your heart,
Be strong, Be strong in the Lord, And he shall establish, establish your heart,
And he shall establish, establish your heart, All ye who put your trust in the Lord.
All ye who put your trust in the Lord.
All ye who put your trust in the Lord.
All ye who put your trust in the Lord.
ANTHEM. "Great is the Lord, and greatly to be praised."

From Ps. 48:1.

Great is the Lord, and greatly to be praised.

Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised;

Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised, Great is the Lord, and greatly to be praised; Great, Great, Great is the Lord;

Great is the Lord, and greatly to be praised,

Great is the Lord, and greatly to be praised,
Great is the Lord, and greatly to be praised,
Great is the Lord, and greatly to be praised;
Great, Great, Great is the Lord. 

And greatly to be praised, In the city of our God, In the city of our God, in the
Great, Great, Great is the Lord, greatly to be praised, Great, Great, Great is the Lord, greatly to be praised;
Great, Great, Great is the Lord, greatly to be praised, Great, Great, Great is the Lord.
Great is the Lord, and greatly to be praised,
In the city of our God, in the mountain of his holiness;
Great is the Lord, and greatly to be praised,
In the city of our God, in the mountain of his holiness;
Great is the Lord, and greatly to be praised,
In the city of our God, in the mountain of his holiness;
Great is the Lord, and greatly to be praised,
In the city of our God, in the mountain of his holiness;
Great is the Lord, and greatly to be praised,
In the city of our God, in the mountain of his holiness.

In the mountain of his holiness, in the city of our God.

In the city of our God, in the mountain of his holiness.

In the mountain of his holiness, in the city of our God.

In the city of our God, in the mountain of his holiness.

I n the city of our God, in the mountain of his holiness.

In the mountain of his holiness, in the city of our God.

In the mountain of his holiness, in the city of our God.
ANTHEM. "How beautiful upon the mountains."

SUITABLE FOR ORDINATION, DEDICATION, OR COMMENCEMENT OF PUBLIC WORSHIP.

Isaiah 52—7 to 10.
Verse.

When the Lord shall bring, shall bring again Zi-on.

3. Thy watchmen "Shall lift up the voice, With the voice together shall they sing; 4. For they shall see eye to eye, When the Lord shall bring, shall bring again Zion.

Chorus.

5. Break forth in - to joy, Break forth in - to joy! Sing, Sing to - geth - er" ye waste pla-ces of Je - ru - sa - lem!

Unison.
Sing, Sing together ye waste places of Jerusalem.

6. For the Lord hath comforted, hath


Dim. Dim. Inst.

Unison.

Verse.

comforted his people He hath redeemed Jerusalem.

7. The Lord hath made bare, made bare his holy arm in the eyes of all the

comforted his people, He hath redeemed Jerusalem.

7. The Lord hath made bare, made bare his holy arm, in the eyes of all the
nations. In the eyes of all the nations: 8. And all the ends, the ends of the earth Shall see the salvation of our God. Amen, Amen, Amen.

GLORIA IN EXCELSIS.

1. Glory be to God, to God on high; Glory be to God, to God on high.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

1. Glory be to God, to God on high; And on earth peace, good will towards men.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; Glory be to God, to God on high.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; And on earth peace, good will towards men.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; Glory be to God, to God on high.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; And on earth peace, good will towards men.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; Glory be to God, to God on high.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:

1. Glory be to God, to God on high; And on earth peace, good will towards men.

2. And on earth peace, good will towards men. And on earth peace, good will towards men.

Chorus:
CHANT. 5th, 6th, 8th, 10th, and 12th verses, to be sung by a single Soprano voice.

6. O Lord God, Lamb of God, Son of the Father, that takest away the sins of the world.

God the Father Almighty.

5. O Lord, the only begotten Son Jesus Christ; 8. Thou that takest away the sins of the world, sins of the world,

Single Voice.

10. Thou that takest away the sins of the world,

12. Thou that sitteth at the right hand of God the Father,

7. Have mercy upon us.

8. For thou only art holy,

9. Have mercy upon us.

10. For thou only art holy.

11. Receive our prayer.

14. For thou only art holy.

13. Have mercy upon us.

14. For thou only art holy.

Thou only art the prayer.

Thou only art the prayer.

Thou only art the prayer.
Lord; Thou only, O Christ, with the Holy Ghost, Art most high, in the glory of God the Father, Thou only, O Christ, with the

Holy Ghost, Art most high, in the glory of God the Father. Amen.

Mezzo.
PSALM. "Lift up your heads, eternal gates."

SUITABLE FOR DEDICATION, ORDINATION, OR COMMENCEMENT OF PUBLIC WORSHIP.

Ps. 24.

1. Lift up your heads, eternal gates, Un-fold, to en-ter-tain The King of glo-ry; see, he comes With his celestial train, he comes, he comes, he comes, he

3. Lift up your heads, eternal gates, Un-fold, to en-ter-tain The King of glo-ry; see, he comes With all his shining train, he comes, he comes, he comes, he

comes, With his celes-tial train. 2. Who is this King of glo-ry? Who? Who is this King of glory? Who? The Lord, for strength renowned; The Lord, for strength renowned; comes, With all his shining train. 4. Who is this King of glo-ry? Who? Who is this King of glory? Who? The Lord of hosts, renowned, The Lord of hosts renowned;

In bat-tle mighty, in bat-tle mighty o'er his foes, E-ter-nal vic-tor crown'd, E-ter-nal vic-tor crowned, E-ter-nal vic-tor crown'd.

Repeat for 3d Stanza.

For 4th Stanza.

Of glo-ry he a-lone, he a-lone is King; Of glory he a-lone is King; Who is with glo-ry crown'd, Who is with glory crown'd, Who is with glory crowned.
ANTHEM. "O Praise the Lord, all ye nations."

SUITABLE FOR THANKSGIVINGS, OR ALMOST ANY OCCASION OF PUBLIC WORSHIP.

Praise the Lord, all ye nations, Praise him all ye people, Praise him all ye people,
Praise him, Praise him all ye people. For his merciful kindness is great toward us, For his
mer-ciful kindness is great toward us, is great.
And the truth of the Lord endur-eth for-ev-er, for ev-
mer-ciful kindness is great toward us, And the truth of the Lord endur-eth for-ev-er, for ev-
And the truth of the Lord endur-eth for-ev-er, And the truth of the Lord endur-eth for-ev-er.
And the truth of the Lord endur-eth for-ev-er, And the truth of the Lord endur-eth for-ev-er, A-men.
ANTHEM. "I will wash my hands in innocency."

SUITABLE FOR VARIOUS OCCASIONS OF PUBLIC WORSHIP.

From Psalm 36

Altered from S. CHAPPEL.

*Lord! And so will I go, to thine altar. That I may show the voice of thanksgiving, and tell of all thy
wondrous works; Lord, I have lov'd the habitation of thy house, And the place where thine honor dwelleth.

wondrous works; Lord, I have lov'd the habitation of thy house, And the place where thine honor dwelleth.

I will walk, I will walk innocently, innocently, O deliver me, O deliver me,

I will walk innocently, innocently, O deliver me, O deliver me,
and be merciful unto me, O be merciful, O be merciful, O be merciful, un-to me.

Chorus, *mf*

I will praise the Lord, I will praise the Lord, in the con-grega-tion, I will praise the Lord, I will praise the Lord in the con-grega-tion.

I will praise the Lord, I will praise the Lord, in the con-grega-tion, I will praise the Lord, I will praise the Lord in the con-grega-tion.

I will praise the Lord, I will praise the Lord, in the con-grega-tion, I will praise the Lord, I will praise the Lord in the con-grega-tion.
I will praise the Lord, praise the Lord in the congregation, I will praise the Lord, I will praise the Lord in the congregation.

Praise the Lord, I will praise the Lord in the congregation, I will praise the Lord, I will praise the Lord in the congregation.

I will praise the Lord, I will praise the Lord in the congregation, I will praise the Lord, I will praise the Lord in the congregation.

Praise the Lord, praise the Lord in the congregation, I will praise the Lord, I will praise the Lord in the congregation.

I will praise the Lord, in the congregation, I will praise the Lord, I will praise the Lord in the congregation. Praise the Lord.

I will praise the Lord, in the congregation, I will praise the Lord, I will praise the Lord in the congregation. Praise the Lord.

I will praise the Lord, in the congregation, I will praise the Lord, I will praise the Lord in the congregation. Praise the Lord.

I will praise the Lord, in the congregation, I will praise the Lord, I will praise the Lord in the congregation. Praise the Lord.
ANTHEM. HOSANNA.

Mark 11:9, 10.

Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

Bles-sed, Bles-sed, Bles-sed is he, Bles-sed is he that com-eth in the name of the Lord, in the name, the name of the Lord.

Bles-sed Bles-sed, Bles-sed is he, Bles-sed is he that com-eth in the name of the Lord, in the name, the name of the Lord.

Bles-sed Bles-sed, Bles-sed is he, Bles-sed is he that com-eth in the name of the Lord, in the name, the name of the Lord.

Bles-sed Bles-sed, Bles-sed is he, Bles-sed is he that cometh in the name of the Lord, in the name of the Lord.

Bles-sed, Bles-sed, Bles-sed is he, Bles-sed is he that cometh in the name of the Lord, in the name of the Lord.
Blessed, Blessed be the kingdom of our father David.
Blessed, Blessed be the kingdom of our father David.
Blessed, Blessed, Blessed, Blessed be the kingdom of our father David.
Blessed, Blessed, Blessed, Blessed, Blessed is he that cometh in the name of the Lord, in the name of the Lord.

Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna, Hosanna.
San-na in the high-est, Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

San-na in the high-est, Ho-san-na, Ho-san-na, Ho-san-na in the high-est. Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

San-na in the high-est,
Instrument.
Ho-san-na, Ho-san-na, Ho-san-na in the high-est.

San-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-san-na in the high-est.

Ho-san-na, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-san-na, in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-san-na, in the high-est.

Ho-san-na, Ho-san-na, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est,
Unison.

Ho-san-na, Ho-san-na, Ho-san-na in the high-est, Ho-san-na, Ho-san-na in the high-est, Ho-san-na in the high-est.
ANTHEM. "When the Lord doth build up Zion."

SUITABLE FOR ORDINATION, DEDICATION, OR ORDINARY OCCASIONS OF PUBLIC WORSHIP.

JOHN COLE.
They shall prosper that love thee. Peace be within thy walls.

And plenteousness, and plenteousness within thy palaces,

Peace be within thy walls, and plenteousness, and plenteousness within thy palaces,

Peace be within thy walls, and plenteousness, and plenteousness within thy palaces,
For the Close. Verse.

This shall be my rest, my rest for ever, my rest, my rest for ever, Saith the Lord. Here will I dwell, Here will I dwell, for I delight therein.

A-men. This shall be my rest, my rest for ever, my rest, my rest for ever, Saith the Lord. Here will I dwell, Here will I dwell, for I delight therein, for I delight therein.

A-men. This shall be my rest... for ever, my rest for ever, Saith the Lord. Here will I dwell... for I delight therein, for I delight therein.

A-men. This shall be my rest... for ever, my rest for ever, Saith the Lord. Here will I dwell... for I delight therein, for I delight therein.
VENITE, EXULTEMUS DOMINO. Ps. 95.
FIRST ARRANGEMENT.

1. O come, let us sing unto the Lord, Let us heartily rejoice in the strength of our salvation.
Let us come before his presence with thanksgiving, And show ourselves glad in him with psalms.

2. For the Lord is a great God; And a great King above all gods.
In his hand are all the corners of the earth; And the strength of the hills is his also.

3. The sea is his, and he made it; And his hands prepared the dry land.
O come, let us worship and fall down, And kneel before the Lord our Maker.

4. For he is the Lord our God; And we are the people of his pasture, and the sheep of his hand.
O worship the Lord in the beauty of holiness; Let the whole earth stand in awe of him.

5. For he cometh, for he cometh to judge the earth; And with righteousness to judge the world, and the people with his truth. For Gloria Patri see first arrangement.

CHANT No. 1. Tallis' Chant, or First Gregorian Tone, 4th ending.

CHANT No. 3.
GLORIA IN EXCELSIS.*

(Chant No. 4.)

1. *f Glory be to God on high;
   *p And on earth peace, good will towards men.

2 *f We praise thee, we bless thee, we worship thee,
   We glorify thee, we give thanks to thee for thy great glory;
   *p O Lord God, heavenly King, God the Father Almighty, mighty.

3 *mf O Lord, the only begotten Son, Jesus Christ;
   O Lord God, Lamb of God, Son of the Father,
   That taketh away the sins of the world,
   *p Have mercy on us.

4. *m Thou that taketh away the sins of the world,
   *p Have mercy on us.

5. *pp Re-ceive our prayer.

6. *m Thou that sittest at the right hand of God the Father
   *p Have mercy on us.

(Chant No. 5.)

7. *f For thou only art holy;
   Thou only art the Lord;

8. Thou only, O Christ, with the Holy Ghost,
   Art most high in the Glory of God the Father.

TE DEUM LAUDAMUS.*

(Chant No. 6.)

1. *mf We praise thee, O God;
   We acknowledge thee to be the Lord.
   All the earth doth worship thee, the Father everlasting.

2. To thee all Angels cry aloud;
   The Heavens, and all the Powers there- in.
   To thee, Cherubim and Seraphim con- tinual- ly do cry,

   Heaven and Earth are full of the Majesty of thy Glory.

* This doxology is sometimes called the "Angellic Hymn" because it begins with the song of the angels at Bethlehem. The latter portion of it is ascribed to Telephorus, about A.D. 139. "In the Eastern Church," says Palmer, "this hymn is more than 1500 years old, and the Church of England has used it for above 1500 years."

* This celebrated hymn is said to have been written by St. Ambrose, on the occasion of the baptism of St. Augustine. By others it is ascribed to St. Nicetius, Bishop of Trier, who flourished about A.D. 535, nearly one hundred years before the death of St. Ambrose.

"Whoever was the author of the Te Deum, its excellence," says Wheatley, "is surpassed by no human composition. Indeed the composition alone is human, the materials are of divine original."
4. The glorious company of the Apostles praise thee.

5. The holy Church, throughout all the world, doth accuse knowledge thee.

6. Thou art the King of Glory, O Christ.

7. When thou tookest upon thee to deliver man,
   Thou didst humble thyself to be born of a Virgin.
   When thou hadst overcome the sharpness of death,
   Thou didst open the kingdom of heaven to all believers.

8. Thou sittest at the right hand of God, in the Glory of the Father.

9. We therefore pray thee, help thy servants,
   Whom thou hast redeemed with thy precious blood.
   Make them to be numbered with thy saints,
   In glory everlasting.

10. O Lord, save thy people, and bless thine heritage.
    Govern them, and lift them up forever.
    Day by day we magnify thee;
    And we worship thy name ever, world without end.

11. Vouchsafe, O Lord, to keep us this day without sin.
    O Lord, have mercy upon us, have mercy upon us.

12. O Lord, let thy mercy be upon us, as our trust is in thee.
    O Lord, in thee have I trusted; let me never be confounded.
JUBILATE DEO. Ps. 100.

1. **O be joyful in the Lord, all ye lands;**
   Serve the Lord with gladness,
   And come before his presence with a song.

2. **Be ye sure that the Lord he is God,**
   It is he that hath made us, and not we ourselves;
   We are his people, and the sheep of his pasture.

3. **O go your way into his gates with thanksgiving,**
   And into his courts with praise;
   Be thankful unto him, and speak good of his name.

4. **For the Lord is gracious, his mercy is everlasting;**
   And his truth endureth from generation to generation.

   GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

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BENEDICTUS. Luke 1: 68.

FIRST ARRANGEMENT.

1. **Blessed be the Lord God of Israel:**
   For he hath visited and redeemed his people.

2. **And hath raised up a mighty salvation for us;**
   In the house of his servant David.

3. **As he spake by the mouth of his holy prophets;**
   Which have been since the world began.

4. **That we should be saved from our enemies;**
   And from the hand of all that hate us.

   GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

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CHANT No. 10. Pelham Humphries, 1674.

CHANT No. 11. Treble and Tenor may be inverted.

CHANT No. 12.

CHANT No. 13. Treble and Tenor may be inverted.
BENEDICTUS. Luke I. 68.

SECOND ARRANGEMENT.

1. Blessed be the Lord God of Israel;
   For he hath visited and re-deemed his people;
   And hath raised up a mighty salvation for us,
   In the house of his servant David;

2. As he spake by the mouth of his holy Prophets,
   Which have been since the world began;
   That we should be saved from our enemies,
   And from the hand of all that hate us.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

CHANT No. 14. Gregorian. 5th tone. Treble and Tenor may be inverted.

CANTATE DOMINO. Ps. 98.

FIRST ARRANGEMENT.

1. O sing unto the Lord a new song;
   For he hath done marvelous things.
   With his own right hand and with his holy arm;
   Hath he gotten him self the victory.

2. The Lord hath declared his salvation;
   His righteousness hath he openly showed in the sight of the heathen.
   He hath remembered his mercy and truth toward the house of Israel;
   And all the ends of the world have seen the salvation of our God.

3. Show yourselves joyful unto the Lord all ye lands;
   Sing, rejoice, and give thanks.
   Praise the Lord upon the harp;
   Sing to the harp with a psalm of thanksgiving.

4. With trumpets also and shawms;
   O show yourselves joyful before the Lord— the King.
   Let the sea make a noise, and all that therein is;
   The round world and they that dwell therein in.

5. Let the floods clap their hands, and let the hills be joyful together, before the Lord;
   For he cometh to judge the earth.
   With righteousness shall he judge the world;
   And the people with equity.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

CHANT No. 15. Th. Purcell, 1660. Treble and Tenor may be inverted.

CHANT No. 16. Gregorian.
CANTATE DOMINO. Ps. 98
SECOND ARRANGEMENT.
1. O sing unto the Lord a new song;
   For he hath done marvelous things.
   With his own right hand, and with his holy arm,
   Hath he gotten him self the victory.

2. The Lord declared his salvation,
   His righteousness hath he openly showed in the sight of the heathen.
   He hath remembered his mercy and truth toward the house of Israel;
   And all the ends of the world have seen the salvation of our God.

3. Show yourselves joyful unto the Lord, all ye lands;
   Sing, rejoice and give thanks.
   Praise the Lord upon the harp;
   Sing to the harp with a psalm of thanksgiving.

4. With trumpets also and shawms,
   O show yourselves joyful before the Lord the King.
   Let the sea make a noise and all that therein is,
   The round world, and they that dwell therein.

5. Let the floods clap their hands,
   And let the hills be joyful together before the Lord;
   For he cometh to judge the earth.
   With righteousness shall he judge the world,
   And the people with equity.

GLORIA PATRI.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

BONUM EST CONFITERI. Ps. 92.
FIRST ARRANGEMENT.
1. It is a good thing to give thanks unto the Lord;
   And to sing praises unto thy name O highest.

2. To tell of thy loving kindness early in the morning;
   And of thy truth in the night — season.

3. Upon an instrument of ten strings, and upon the lute;
   Upon a loud instrument and upon the harp.

4. For thou, Lord, hast made me glad through thy works;
   And I will rejoice in giving praise for the reason of thy hands.

GLORIA PATRI.
Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.
BONUM EST CONFITERI. Ps. 92.

SECOND ARRANGEMENT.

1. It is a good thing to give thanks unto the Lord,
And to sing praises unto thy name, O Most Highest.
To tell of thy loving kindness early in the morning,
And of thy truth in the night—season;

2. Upon an instrument of ten strings, and upon the lute;
Upon a loud instrument, and upon the harp.
For thou, Lord, hast made me glad through thy works;
And I will rejoice in giving praise for the operation of thy hands.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

CHANT No. 20.

Treble and Tenor may be inverted.

CHANT No. 21.

Treble and Tenor may be inverted.

CHANT No. 22.

(Chant No. 22.)

THIRD ARRANGEMENT.*

1. It is a good thing to give thanks unto the Lord:
And to sing praises unto thy name, O Most Highest.

2. To tell of thy loving kindness early in the morning;
And of thy truth in the night—season.

(Chant No. 23.)

3. Upon an instrument of ten strings and upon the lute;
Upon a loud instrument and upon the harp.

(Chant No. 24.)

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

CHANT No. 23.

CHANT No. 24.

* Any of the Canticles or Psalms may be chanted according to this arrangement of the Bonum est Confiteri.
1. God be merciful unto us and bless us; And show us the light of his countenance, and be merciful unto us.

2. That thy way may be known upon earth; Thy saving health among all nations.

3. Let the people praise thee, O God. Yea, let all the people praise thee.

4. O let the nations rejoice and be glad; For thou shalt judge the folk righteously, And govern the nations upon earth.

5. Let the people praise thee, O God; Yea, let all the people praise thee.

6. Then shall the earth bring forth her increase; And God, even our own. God shall give us his blessing.

7. God shall bless us; And all the ends of the world shall fear him.

(Gloria Patri)

CHANT No. 25.
Treble and Tenor may be inverted.

CHANT No. 26.

CHANT No. 27.

CHANT No. 28.

DEUS MISEREATUR. Ps. 67.
SECOND ARRANGEMENT

1. God be merciful unto us and bless us, And show us the light of his countenance, And be merciful unto us.

2. Let the people praise thee, O God; Yea, let all the people praise thee.

3. Let the people praise thee, O God; Yea, let all the people praise thee.

4. God shall bless us; and all the ends of the world shall fear him.

(Gloria Patri)
BENEDIC ANIMA MEA. Ps. 103.

FIRST ARRANGEMENT.

1. Praise the Lord, O my soul;
   And all that is within me, praise his holy name.

2. Praise the Lord, O my soul;
   And forget not all his benefits.

3. Who forgiveth all thy sin,
   And healeth all thine infirmities.

4. Who savieth thy life from destruction;
   And crowneth thee with mercy and loving kindness.

5. O praise the Lord, ye angels of his, ye that excel in strength;
   Ye that fulfil his commandment,
   And hearken unto the voice of his word.

6. O praise the Lord, all ye his hosts;
   Ye servants of his that do his pleasure.

7. O speak good of the Lord, all ye works of his,
   In all places of his dominion.
   Praise thou the Lord, O my soul.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.

SING the 1st and 2d ending alternately.

CHANT No. 30.

Treble and Tenor may be inverted.

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BENEDIC ANIMA MEA. Ps. 103.

SECOND ARRANGEMENT.

1. Praise the Lord, O my soul;
   And all that is within me, praise his holy name.
   Praise the Lord, O my soul,
   And forget not all his benefits;

2. Who forgiveth all thy sin,
   And healeth all thine infirmities;
   Who savieth thy life from destruction,
   And crowneth thee with mercy and loving kindness.

3. O praise the Lord, ye angels of his, ye that excel in strength;
   Ye that fulfil all his commandment,
   And hearken unto the voice of his word.
   O praise the Lord, all ye his hosts;
   Ye servants of his that do his pleasure.

4. O speak good of the Lord, all ye works of his,
   In all places of his dominion.
   Praise thou the Lord, O my soul.

GLORIA PATRI.

Glory be to the Father, and to the Son, and to the Holy Ghost;
As it was in the beginning, is now, and ever shall be, world without end. Amen.
SCRIPTURAL SELECTIONS FOR CHANTING.

SELECTION No. 1. Ps. 19.

1. The heavens declare the glory of God,
   And the firmament showeth his handy work:
   Day unto day uttereth speech,
   And night ..unto night showeth knowledge.

2. There is no speech nor language
   Where their voice is not heard:
   Their line is gone out through all the earth,
   And their words..to the end of the world.

3. In them hath he set a tabernacle..for the sun:
   Which is as a bridegroom coming out of his chamber,
   And rejoiceth as a strong man to run a race.

4. His going forth is from the end of the heaven,
   And his circuit..unto the ends of it:
   And there is nothing hid..from the heat there.of.

5. The law of the Lord is perfect, converting the soul:
   The testimony of the Lord is sure, making wise the simple.

6. The statutes of the Lord are right, rejoicing the heart:
   The commandment of the Lord is pure, en lighten ing the eyes.

7. The fear of the Lord is clean enduring.
   The judgments of the Lord are true, and righteous.

8. More to be desired are they than gold, yea, than much fine gold:
   Sweeter also than honey..and the honey comb.

9. Moreover by them is thy servant warned:
   And in keeping of them there is great reward.

10. Who can understand the stand his errors:
    Cleanse thou me from secret faults.

11. Keep back thy servant also from pre sumptuous sins:
    Let them not have dominion over me.

12. Then shall I be upright:
    And I shall be innocent from the great transgression.

13. Let the words of my mouth and the meditation of my heart:
    Be acceptable in thy sight, O Lord, my strength and my redeemer.
SELECTION III. Ps. 121.

1. I will lift up mine eyes to the hills,  
   From whence cometh my help:  
   My help cometh from the Lord, 
   Who made heaven and earth.

2. He will not suffer thy foot to be moved, 
   He that keepeth thee will not slumber:  
   Behold he that keepeth Israel, 
   Shall not slumber nor sleep.

3. The Lord is thy keeper, 
   The Lord is thy shade upon thy right hand:  
   The sun shall not smite thee by day, 
   Nor the moon by night.

4. The Lord shall preserve thee from all evil, 
   He shall preserve thee soul:  
   The Lord shall preserve thy going out, and thy coming in, 
   From this time forth and evermore.

SELECTION IV. Ps. 148.

1. Praise ye the Lord: Praise ye the Lord from the heavens;  
   Praise him, all his angels;  
   Praise ye him, all his hosts.

2. Praise ye him, sun and moon; Praise him, all ye stars of light. 
   Praise him, ye heaven of heavens, 
   And ye waters above the heavens.

3. Let them praise the name of the Lord;  
   For he commanded, and they were created.  
   He hath also established them forever and ever; 
   He hath made a decree which shall not pass.

4. Praise the Lord from the earth, Ye dragons, and all deeps. 
   Fire and hail; snow and vapor; Stormy wind fulfilling his word.

5. Mountains and all hills; Fruitful trees, and all cedars. 
   Beasts, and all cattle; Creeping things, and flying fowl.

6. Kings of the earth, and all people: Princes, and all judges of the earth. 
   Both young men and maidens, Old men and children.

7. Let them praise the name of the Lord, For his name alone is excellent. 
   His glory is above the heavens, Praise ye the Lord.
1. O LORD our Lord, how excellent is thy name in all the earth!
   Who hast set thy glory above the heavens.

2. Out of the mouth of babes and sucklings
   Hast thou ordained strength, be cause of thine enemies:
   That thou mightest still the enemy and the avenger.

3. When I consider thy heavens, the work of thy fingers;
   The moon and the stars which thou hast ordained.

4. What is man, that thou art mindful of him,
   And the son of man that thou visitest him?

5. For thou hast made him a little lower than the angels:
   And hast crowned him with glory and honor.

6. Thou hast made him to have dominion over the works of thy hands.
   Thou hast put all things under his feet.

7. All sheep and oxen, yea, and beasts of the field,
   The fowl of the air, and the fish of the sea:
   And whatsoever passeth through the paths of the sea.

8. O LORD our Lord, how excellent is thy name in all the earth:
   How excellent is thy name in all the earth.

SELECTION VI. Rev. 4.

1. Holy, holy, holy, Lord God Almighty:
   Which was, and is, and is to come.

2. Thou art worthy, O Lord, to receive glory, and honor, and power:
   For thou hast created all things, and for thy pleasure they are and were created.

3. Worthy is the Lamb that was slain:
   To receive power, and riches, and wisdom, and strength, and honor, and glory,
   And blessing.

4. Blessing, and honor, and glory, and power:
   Be unto him that sitteth upon the throne,
   And unto the Lamb for ever and ever.

SELECTION VII. From Rev.

1. Hallelujah! for the Lord God omnipotent reigneth:
   Hallelujah! for the Lamb, which is the Word of God, reigneth.

2. The kingdoms of this world are become the kingdoms of our Lord, and of his Christ:
   And he shall reign for ever and ever.

3. We give thee thanks, O Lord God Almighty,
   Which art, and wast, and art to come:
   King of kings and Lord of lords.

4. Salvation to our God which sitteth upon the throne,
   And unto the Lamb, and to the elders.

5. Blessing, and glory, and wisdom, and thanksgiving, and honor, and power:
   Be unto our Lord, and to his Christ, for ever and ever.
   And might.

SELECTION VIII. From Rev.

1. Great and marvellous are thy works, Lord God Almighty:
   Just and true are thy ways, thou King of saints.

2. Who shall not fear thee, O Lord, and glorify thy name!
   For thou art only art holy.

3. Salvation, and glory, and honor, and power, unto the Lord, our God:
   For true and righteous are his judgments.

4. Praise ye our God, all ye his servants, and ye that fear him, both small and great:
SELECTION IX. Ps. 136.

1. Verse. O give thanks unto the Lord; for he is good:
Chorus. For his mercy endured ever.
Verse. O give thanks unto the God of gods:
Chorus. For his mercy endured ever.

2. Verse. O give thanks unto the Lord of lords:
Chorus. For his mercy endured ever.
Verse. To him who alone doeth great wonders:
Chorus. For his mercy endured ever.

3. Verse. To him that by wisdom made the heavens:
Chorus. For his mercy endured ever.
Verse. To him that stretched out the earth above the waters:
Chorus. For his mercy endured ever.

4. Verse. To him that made great lights:
Chorus. For his mercy endured ever.
Verse. The sun to rule by day:
Chorus. For his mercy endured ever.

5. Verse. The moon and stars to rule by night:
Chorus. For his mercy endured ever.
Verse. To him that smote Egypt in their first born:
Chorus. For his mercy endured ever.

6. Verse. And brought out Israel from among them:
Chorus. For his mercy endured ever.
Verse. With a strong hand, and with a stretched out arm:
Chorus. For his mercy endured ever.

7. Verse. To him who divided the Red sea into parts:
Chorus. For his mercy endured ever.
Verse. And made Israel to pass through the midst of it:
Chorus. For his mercy endured ever.

8. Verse. But overthrew Pharaoh and his host in the Red sea:
Chorus. For his mercy endured ever.
Verse. To him who led his people through the wilderness:
Chorus. For his mercy endured ever.

9. Verse. To him who smote great kings:
Chorus. For his mercy endured ever.
Verse. And slew famous kings:
Chorus. For his mercy endured ever.

10. Verse. Sihon king of the Amorites:
Chorus. For his mercy endured ever.
Verse. And Og the king of Bashan:
Chorus. For his mercy endured ever.

11. Verse. And gave their land for an heritage:
Chorus. For his mercy endured ever.
Verse. Even an heritage unto Israel his servant:
Chorus. For his mercy endured ever.

12. Verse. Who remembered us in our low estate:
Chorus. For his mercy endured ever.
Verse. And hath redeemed us from our enemies:
Chorus. For his mercy endured ever.

13. Verse. Who giveth food to all flesh:
Chorus. For his mercy endured ever.
Verse. O give thanks unto the God of heaven:
Chorus. For his mercy endured ever.

CHANT No. 38.

CHANT No. 39.* Peculiar.

* The eighth selection may be sung to this chant, by omitting the first bar in the second line, and the first and second bars in the fourth line, of each verse.
SELECTION X. Ps. 5.

1. Give ear to my words, O Lord; consider my meditation; 
   Hearken unto the voice of my cry, my King, and my God; for unto thee will I cry.

2. My voice shall thou hear in the morning, O Lord; 
   In the morning will I direct my prayer unto thee, and will look upon thee. 
   For thou art not a God that hath pleasure in wickedness, neither shall evil dwell with thee. 

3. The foolish shall not stand in thy sight; thou hatedst all workers of iniquity; 
   Thou shalt destroy them that speak falsehood; the Lord will abhor the bloody, and deceitful man. 

4. But as for me, I will come into thy house in the multitude of thy mercy; 
   And in thy fear will I worship toward thy holy temple. 
   Lead me, O Lord, in thy righteousness because of mine enemies; 
   Make thy way straight before me face. 

5. Let all them that put their trust in thee rejoice; 
   Let them ever shout for joy, because thou defendest them; 
   Let them also that love thy name be joyful in thee: 
   For thou, Lord, wilt bless the righteous; 
   With favour wilt thou compass him as with a shield.

SELECTION XI. Ps. 15.

1. Lord, who shall abide in thy tabernacle? 
   Who shall dwell in thy holy hill? 
   He that walketh uprightly, and worketh righteousness, 
   And speaketh the truth in his heart. 

2. He that backbiteth not with his tongue, nor doeth evil to his neighbour; 
   Nor taketh up a reprobate with him that is gainst his neighbour. 

3. In whose eyes a vile person is condemned; 
   But he honoreth them that fear the Lord. 

4. He that sweareth to his own hurt, and changeth not; 
   He that putteth not out his money to usury, 
   Nor taketh reward of a stranger, 
   Nor doeth these things shall never be moved; 
   Shall never shall never be moved.

SELECTION XII. Ps. 73.

1. Truly God is good to Israel, Even to such as are of a clean heart. 
   But as for me, my feet were almost gone; My steps had well nigh slipp’d.

2. For I was envious at the foolish, When I saw the prosperity of the wicked. 
   For there are no bands in their death; but their strength is firm. 

3. When I thought to know this, It was too painful for me; 
   Until I went into the sanctuary of God, then I understood their end. 

4. Surely thou didst set them in slippery places; Thou castedst them down, to destruction; 
   How are they brought into desolation, as in a moment! They are utterly consumed, with terror. 

5. As a dream when one awakeoth; 
   So, O Lord, when thou awakest, thou shalt despise their image. 

6. For lo, they that are far from thee shall perish; 
   Thou hast destroyed all them that go astray from thee. 

7. But it is good for me to draw near to God; 
   I have put my trust in the Lord, that I may declare all thy works.

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Verse or Unison. Chorus.

CHANT No. 40. Treble and Tenor may be inverted. A-men.

CHANT No. 41. Treble and Tenor may be inverted. A-men.
SELECTION XIII. Ps. 90, 1—12.

1. Lord, thou hast been our dwelling-place in all generations; Before the mountains were brought forth, Or ever thou hadst formed the earth and the world, Even from everlasting, to ever-lasting, | Thou art | God.

2. Thou turnest man to destruction; And sayest, Return, ye children of men. For a thousand years in thy sight are but as yesterday when it is past, And as a watch in the night.

3. Thou carriest them away as with a flood; they are as a sleep; In the morning they are like grass which groweth up; In the evening it is cut down, cut down and withereth.

4. For we are consumed by thine anger, And by thy wrath we are troubled; Thou hast set our iniquities before thee, Our secret sins in the light of thy countenance.

5. For all our days are passed away in thy wrath; We spend our years as a tale that is told. The days of our years are threescore years and ten; And if by reason of strength they be fourscore years, Yet is their strength labor and sorrow; For it is soon cut off, and we fly a-way.

6. Who knoweth the power of thine anger? Even according to thy fear so is thy wrath. So teach us to number our days, That we may apply our hearts unto wisdom.

SELECTION XIV. Ps. 97.

1. The Lord reigneth, let the earth rejoice; Let the multitude of isles be glad there-of. Clouds and darkness are round about him; Righteousness and judgment are the habitations of his throne.

2. A fire goeth before him, and burneth up his enemies round about; His lightnings enlighten the world; the earth saw and trembled.

3. The hills melted like wax at the presence of the Lord; At the presence of the Lord of the whole earth. The heavens declare his righteousness, and all the people see his glory.

4. Confounded be all they that serve graven images That boast themselves of idols; worship him, all ye gods. Sion heard, and was glad; And the daughters of Judah rejoiced, because of thy judgment, O Lord.

5. For thou art high above all the earth; Thou art exalted far above all gods. Ye that love the Lord, hate evil; He preserveth the souls of his saints; he delivereth them from the hand of the wicked.

6. Light is sown for the righteous, and gladness for the upright, in heart; Rejoice in the Lord, ye righteous; and give thanks at the remembrance of his holiness.

[Musical notation and text not transcribed]
SELECTION XV. Ps. 99.

1. The Lord reigneth; let the people tremble:
   He sitteth between the cherubim; let the earth be moved.
2. The Lord is great in Zion, and he is high above all people.
   Let them praise thy great and terrible name; for it is holy.
3. The king's strength also loveth judgment; Thou dost establesh equity:
   Thou executest judgment, and righ-teousness in Jacob.
4. Exalt the Lord our God; And worship at his footstool;
   For he is holy.
5. Moses and Aaron among his priests,
   And Samuel among them that call upon his name: They call'd upon the Lord, and he answered them.
6. He spake unto them in the cloudy pillar:
   They kept his testimonies, and the ordinance that he gave them.
7. Thou didst answer them, O Lord our God;
   Thou wast a God that forgavest them,
   Though thou tookest vengeance of their iniquities.
8. Exalt the Lord our God; And worship at his holy hill;
   For the Lord our God is holy.

SELECTION XVI. Ps. 118, 22-29.

1. The stone which the builders refused
   Is become the head-stone of the corner;
   This is the Lord's doing, it is marvellous in our eyes.
2. This is the day which the Lord hath made;
   We will rejoice and be glad in it;
3. Save now, I beseech thee; O Lord, O Lord, I beseech thee, send now prosperity.
4. Blessed is he that cometh in the name of the Lord;
   We have blessed you out of the house of the Lord.
5. God is the Lord which hath show'd us light;
   Bind the sacrifice with cords, even unto the horns of the altar.
6. Thou art my God, and I will praise thee;
   Thou art my God, I will exalt thee.
7. O give thanks unto the Lord; for he is good;
   For his mercy endureth ever.
SELECTION XVIII. Ps. 20.

1. The Lord hear thee in the day of trouble,
The name of the God of Jacob, do not find thee;
Send thee help from the sanctuary;
And strengthen thee out of Zion.

2. Remember all thy offerings,
And accept of various sacrifices;
Grant thee according to thine own heart,
And fulfill all that is thy counsel.

3. We will rejoice in thy salvation,
And in the name of the Lord will we set up our banners;
The Lord fulfill all that is thy procession.

4. Now know I that the Lord saveth his anointed;
He will hear him from his holy heaven
With the saving strength of his right hand.

5. Some trust in chariots and some in horses;
But we will remember the name of the Lord our God:
They are brought down and fallen;
But we are risen and stand upright.

6. Save, Lord! let the king hear us when we call.
Save, Lord! let the king hear us when we call.

SELECTION XIX. Ps. 46.

1. God is our refuge and strength,
A very present help in trouble.

2. Therefore will not we fear, though the earth be removed,
And though the mountains be carried into the midst of the sea.

3. Though the waters thereof roar and be troubled,
Though the mountains shake and the swelling thereof.

4. There is a river, the streams thereof shall make glad the city of God,
The holy place of the tabernacles of the Most High.

(43)

5. God is in the midst of her; she shall not be moved:
God shall help her and that is right early.

6. The heathen raged, the kingdoms were moved:
He uttered his voice, the earth and it melted.

7. The Lord of hosts is with us; The God of Jacob is our refuge.
The Lord of hosts is with us; The God of Jacob is our refuge.

8. Come, behold the works of the Lord,
What desolation he hath made in the earth.

9. He maketh wars to cease unto the end of the earth;
He breaketh the bow, and cutteth the spear in sunder;
He burneth the chariot in the fire.

10. "Be still, and know that I am God;
I will be exalted among the heathen, I will be exalted in the earth.

11. The Lord of hosts is with us; The God of Jacob is our refuge.
The Lord of hosts is with us; The God of Jacob is our refuge.

Chant No. 46. Treble and Tenor may be inverted. Amen.

Chant No. 47. Treble and Tenor may be inverted. Amen.
SELECTION XX. Is. 59: 1—2.

1. Behold the Lord's hand is not shortened, that it cannot save; Neither his ear heavy that it cannot hear:
2. But your iniquities have separated between you and your God. And your sins have hid his face from you.

Chap. 55: 7.

3. Let the wicked forsake his way, And the unrighteous man his thoughts; And let him return unto the Lord, and he will have mercy upon him; And unto our God, for he will abundantly pardon.

Ez. 33: 11.

4. As I live saith the Lord God, I have no pleasure in the death of the wicked; But that the wicked turn from his way and live.

5. Turn ye, turn ye, from your evil ways; For why will ye die, O house of Israel.

SELECTION XXI. Is. 55.

1. Ho, every one that thirsteth; come ye to the waters, And he that hath no money; come ye, buy and eat; Yea, come, buy wine and milk without money, and without price.
2. Wherefore do ye spend your money for that which is not bread? And your labor for that which satisfieth not? Hearken diligently unto me, and eat ye that which is good, And let your soul delight itself in fatness.

3. Incline your ear, and come unto me; Hear, and your soul shall live: And I will make an everlasting covenant with you, Even the sure mercies of David.


1. Seek ye the Lord while he may be found, Call ye upon him while he is near.
2. Let the wicked forsake his way, And the unrighteous man his thoughts:
3. And let him return to the Lord, and he will have mercy upon him; And to our God; for he will abundantly pardon.


1. Come unto me all ye that labor and are heavy laden, And I will give you rest.
2. Take my yoke upon you, and learn of me; For I am meek and lowly in heart; And ye shall find rest to your souls.
3. For my yoke is easy, and my burden is light.
4. And the Spirit and the bride say, Come, And let him that heareth, say, And let him that is athirst come, And whosoever will let him take the water of life freely.

SELECTION XXIV.

1. Wherewithal shall a young man cleanse his way? By taking heed thereto as cording to thy word.
2. Remember now thy Creator in the days of thy youth; While the evil days come not, nor the years draw nigh, when thou shalt say, I have no pleasure in them.
3. Seek ye the Lord while he may be found; Call ye up on him while he is near.
4. I love them that love me And they that seek me shall find me.
SELECTION XXV.

1. Our days on the earth are as a shadow, And there is none a- biding; We are but of yesterday, There is but a step be-tween us and death.

2. Man's days are as grass; As a flower of the field so he flourisheth: He appeareth for a little time, And then - vanisheth-a- way.

3. Watch, for ye know not what hour your Lord doth come; Be ye also ready; For in such an hour as ye think not the son of man cometh.

4. It is the Lord; let him do what seemeth him good. The Lord gave, and the Lord hath taken away, And blessed be the name of the Lord.


1. p Blessed are the dead, who die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors and their works do follow them.

Chap. 20: 6.

2. Blessed and holy is he that hath part in the first resurrection: On such the second death hath no power: But they shall be priests of God and of Christ, And shall reign with him a thousand years.

Chap. 1: 5.

3. m Unto him that loved us, and washed us from our sins in his own blood, And hath made us kings and priests to God and his Father; To him be glory and do- minion for ever and ever.

4. pp Blessed are the dead, who die in the Lord from henceforth: Yea, saith the Spirit, that they may rest from their labors and their works do follow them.

SELECTION XXVII. Ps. 39: 4-13.

1. Lord, make me to know mine end, And the measure of my days, what it is: That I may know how frail I am.

2. Behold, thou hast made my days as an hand-breath, And mine age is as nothing before thee. Verily every man at his best state, is a- gatherer of vanity.

3. Surely every man walketh in a vain show; Surely they are dis- quie- ted in vain: He heapeth up riches, and knoweth not who shall gather them.

4. And now, Lord, what wait I for? My hope is in thee.

5. Deliver me from all my transgressions; Make me not the re- proach of the foolish.

6. I was dumb, I opened not my mouth; Because thou didst it.

7. Remove thy stroke a way from me; I am con- summed by the blow of thine hand.

8. When thou with rebukes dost correct man for iniquity, Thou makest his beauty to consume a way like a moth: Surely every man is vanity.

9. Hear my prayer, O Lord, And give ear unto my cry.

10. Hold not thy peace at my tears: For I am a stranger with thee, and a sojourner as all my fathers were.

11. O spare me, that I may re- cover strength, Before I go hence, and be no more.

CHANT No. 49. Tallis. Treble and Tenor may be inverted. A men.

CHANT No. 50. A men.
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SELECTION XXVIII. Ps. 96.
1. O sing unto the Lord, a new song; Sing unto the Lord, | all the | earth: Sing unto the Lord, bless his name; Shew forth his sal—vation from day to day.
2. Declare his glory among the heathen, His wonders among | all — | people: For the Lord is great, and greatly to be praised, He is to be feared above all — gods.
3. For all the gods of the nations are idols; But the Lord made the heavens: Honor and majesty are before him; Strength and beauty are in his sanctuary.
4. Give unto the Lord, O ye kindreds of the people, Give unto the Lord glory and strength: Give unto the Lord the glory due unto his name; Bring an offering, and come — into his courts.
5. O worship the Lord in the beauty of holiness; Fear before him, | all the | earth: He shall judge the people righteously.
6. Let the heavens rejoice, and let the earth be glad; Let the sea roar, and the | earth: Let the field be joyful, and all that is therein; 
Then shall all the trees of the wood rejoice, be — fore the Lord: He shall judge the world with righteousness, And the people with his truth.

SELECTION XXIX. Ps. 27.
1. The Lord is my light and my salvation, | whom...shall I | fear? The Lord is the strength of my life, of whom...shall I | be afraid?
2. One thing have I desir'd of the Lord, | that...will I | seek after; That I may dwell in the house of the Lord all the days of my life, To behold the beauty of the Lord, and to in—quire in—his | temple.
3. For in the time of trouble he shall hide me in | his pa—vilion; In the secret of his tabernacle shall he hide me; He shall set me up, — up— on a rock.
4. And now shall my head be lifted up, Above mine enemies round a—bout me; Therefore will I offer in his tabernacle sacrifices of joy; I will sing; yea, I will sing | praises | unto the Lord.
5. Hear, O Lord, when I | cry...with my | voice; Have mercy also upon me and | answer me:
6. When thou saidst, | Seek ye...my | face; My heart said unto thee, | Thy face, | Lord...will I | seek.
7. Hide not thy face far from me; Put not thy servant away in anger; Thou hast been my help; leave me not, Neither forsake me, O | God...of | my sal—vation.
8. When my father and my | mother...for | sake me; Then the Lord will | take me | up.
9. Teach me thy way, O Lord; And lead me in a plain path, be—cause of mine enemies: Deliver me not over unto the will of mine enemies; For false witnesses have risen up against me, And | such as | breathe out | cruelty.
10. I had fainted, unless I had believed to see the goodness Of the Lord, in the | land...of the | living; Wait on the Lord; be of good courage, And he shall strengthen thine heart; | wait...I | say...on the Lord.

CHANT No. 51. Chorus.

CHANT No. 52. D. R. Woodward, 1760.
SELECTION XXX. Ps. 122

1. I was glad when they said unto me, Let us go into the house of the Lord; Our feet shall stand within thy gates, O Jerusalem; Jerusalem is builded as a city that is com- pletely gathered.
2. Whether the tribes go up, the tribes of the Lord, unto the testimony of Israel, To give thanks unto the name of the Lord.
For there are set thrones of judgment, The thrones of the house of David.
3. Pray for the peace of Jerusalem, They shall prosper that love thee; Peace be within thy walls, And prosperity within thy palaces.
4. For my brethren and companions' sakes, I will now say, Peace be with thee, Because of the house of the Lord our God I will seek thy good.

SELECTION XXXI. Ps. 48: 1-3, 9-14.

1. Great is the Lord, and greatly to be praised, In the city of our God; in the mountain of his holiness:
Beautiful for situation, the joy of the whole earth is mount Zion.
2. On the sides of the north the city of the great King, God is known in her palaces for a refuge.
3. We have thought of thy loving-kindness, O God, in the midst of thy temple; According to thy name, O God, so is thy praise unto the ends of the earth; Thy right hand is full of righteousness.
4. Let the mount Zion rejoice;
Let the daughters of Judah be glad because of thy judgments; Walk about Zion, and go round about her, Tell the towers thereof of.
5. Mark ye well her bulwarks, consider her palaces; That ye may tell it to the generations of Israel following.
6. For this God is our God, for ever, and ever; He will be our guide even unto death.

SELECTION XXXII. Ps. 26.

1. Judge me, O Lord, for I have trusted in mine integrity; I have trusted also in the Lord; therefore I shall not slide.
2. Examine me, O Lord, and prove me; Try my reins and my heart: For thy loving-kindness is before mine eyes, and I have walked in thy truth.
3. I have not sat with vain persons; Neither will I go in with dissemblers; I have hated the congregation of evil-doers; And will not sit with the wicked.
4. I will wash my hands in innocency: So will I compass thine altar, O Lord: That I may publish with the voice of thanksgiving, And tell of all thy wondrous works.
5. Lord, I have loved the habitation of thy house, And the place where thine honor dwelleth:
6. Gather not my soul with sinners, Nor my life with bloody men, In whose hands is mischief, and their right hand is full of bribes.
7. But as for me, I will walk in mine integrity: Redeem me, and be merciful unto me; My foot standeth in an even place; In the congregation will I bless the Lord.

CHANT No. 54.

CHANT No. 55. Gregorian. First Tone.
SELECTION XXXIII. Joel 2: 1—3, 10—13.
1. Blow ye the trumpet in Zion, and sound an alarm in my holy mountain: Let all the inhabitants of the land tremble; for the day of the Lord is at hand. The voice of the Lord is upon the waters: the God of glory thundereth; the voice of the Lord is powerful, the voice of the Lord is full of majesty. The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon. The voice of the Lord dieth| videth. the| flames. of| fire. The voice of the Lord shaketh the wilderness; and maketh| bare the forest. In his temple doth every one speak of his glory. The Lord sitteth upon the flood; yea, the Lord sitteth| King for ever. The Lord will give strength unto his people; The Lord will bless his people| with peace.

SELECTION XXXIV. Ps. 29.
1. Give unto the Lord, O ye mighty, give unto the Lord glory and strength. Give unto the Lord the glory due unto his name, worship the Lord, in the beauty of holiness.
2. The voice of the Lord is upon the waters: the God of glory thundereth; the voice of the Lord is powerful, the voice of the Lord is full of majesty.
3. The voice of the Lord breaketh the cedars; yea, the Lord breaketh the cedars of Lebanon. The voice of the Lord dieth| videth. the| flames. of| fire. The voice of the Lord shaketh the wilderness; and maketh| bare the forest. In his temple doth every one speak of his glory.
5. The Lord sitteth upon the flood; yea, the Lord sitteth| King for ever. The Lord will give strength unto his people; The Lord will bless his people| with peace.

SELECTION XXXV. Ps. 93.
1. The Lord reigneth; he is clothed with majesty. The Lord is clothed with strength, wherewith he hath girded himself. The world also is established, that it can not be moved.
2. Thy throne is established; of old, Thou | art from ever-lasting. Thy voice is full of praise, The floods have lifted up, O Lord, the floods have lifted up their voice; the floods lift up their waves. Thy on high is mightier than the noise of many waters; Yea, than the mighty waves — of the sea.
3. The Lord is a man of war; the Lord is his name. Pharaoh's chariots and his hosts hath he cast into the sea; His chosen captains also are drowned, in the sea.
4. Thy right hand, O Lord, is become glorious in power; Thy right hand, O Lord, hast dashed in pieces the enemy. Who is like unto thee, O Lord, among the gods? Who is like unto thee, glorious in holiness, fearful in praises, doeth — ing wonders.
5. Thou in thy mercy hast led forth the people which thou hast redeemed; Thou hast girded them in thy strength unto thy holy habitation.
SELECTION XXXVII. Ps. 130.

1. Out of the depths have I cried unto thee, O Lord:
   Lord, hear my voice; let thine ears be attentive to the voice of my supplications.

2. If thou, Lord, shouldest mark iniquities, O Lord, who shall stand?
   But there is forgiveness with thee, that thou mayest be feared.

3. I wait for the Lord, my soul doth wait, and in his word do I hope;
   My soul waiteth for the Lord more than they that watch for the morning,
   I say, more than they that watch for the morning.

4. Let Israel hope in the Lord:
   For with the Lord there is mercy, and with him is plenteous redemption;
   And he shall redeem Israel from all his iniquities.

SELECTION XXXVIII. Ps. 150.

1. Verse. Praise God in his sanctuary;
   Chorus. Praise him in the firmament of his power;
   Verse. Praise him for his mighty acts;
   Chorus. Praise him according to his excellence his excellence greatness.

2. Verse. Praise him with the sound of the trumpet;
   Chorus. Praise him with the psaltery and harp;
   Verse. Praise him with the timbrel and dance;
   Chorus. Praise him with stringed instruments and organs.

3. Verse. Praise him upon the loud cymbals;
   Chorus. Praise him upon the high sounding cymbals;
   Verse. Let every thing that hath breath praise the Lord;
   Chorus. Let every thing that hath breath praise the Lord.

BASE VOICE. CHORUS OF MEN'S VOICES. FULL CHURUS.

INTRODUCTION.

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.

CHANT No. 60. Parts may be inverted as follows: Treble sing the Alto; Alto sing the Tenor; Tenor sing the Treble an 8va. lower than it is written.

NOTE.—Verse parts to be sung by a Base or Alto voice to the tone F.

CLOSE.

Praise ye the Lord, Praise ye the Lord, Praise ye the Lord.
SELECTION XXXIX. Ps. 100.

Verse. First Chorus. Second Chorus.

CHANT No. 01.

1. Verse. Make a joyful noise unto the Lord, all ye lands.
1st Chorus. Serve the Lord with gladness; Come before his presence with a song.

2. Verse. Know ye that the Lord, he is God.
2d Chorus. It is he that hath made us, and not we ourselves;
We are his people, and the sheep of his pasture.

3. Verse. Enter into his gates with thanksgiving, and into his courts with praise.
1st Chorus. Be thankful unto him, and bless his name.
4. Verse. For the Lord is good, his mercy is everlasting.
2d Chorus. And his truth endureth to all generations.

SELECTION XL. Ps. 41: 1-3.

TALLIS, OR ANY OTHER APPROPRIATE CHANT.

1. Blessed is he that con- sidereth the poor;
The Lord will de- liver him in time of trouble.
2. The Lord will preserve him, and keep him alive;
And he shall be blessed upon the earth.
3. The Lord will strengthen him upon the bed of languishing;
Thou wilt make all his bed in his sickness.
4. Blessed is he that con- sidereth the poor;
The Lord will de- liver him in time of trouble.


THE LORD'S PRAYER.

TALLIS, OR ANY OTHER APPROPRIATE CHANT.

1. Our Father who art in heaven, hallowed be thy name:
   Thy kingdom come; thy will be done on earth, as it is in heaven.
2. Give us this day our daily bread:
   And forgive us our debts, as we forgive our debtors.
3. And lead us not into temptation, but deliv- er us from evil:
   For thine is the kingdom, and the power, and the glory, for ever and ever.

METRICAL PIECES MARKED FOR CHANTING.

Metrical Psalms and Hymns may sometimes be chanted with better effect than they can be sung in the usual way. In general, in stanzas of four lines, the singer has but to reserve three syllables in the second, and five in the fourth lines for the cadences; though cases will often occur when some other division will better accommodate emphasis, or the sense of the words.

SELECTION XLII. DESCRIPTIVE HYMN. Ps. 24.

(Chant No. 37, or 38, or others.)

1. Our Lord is risen from the dead,
   Our Jesus is gone up on high:
The powers of hell are captive led,
   Dragged to the portals of the sky.

2. There his triumphal chariot waits,
   Angels chant the solemn lay,
   'Lift up your heads, ye heavenly gates!
   Ye everlasting doors give way!'

3. Loose all your bars of massy light,
   And wide unfold the scene;
   He claims these mansions as his right,
   Receive the King of glory in.'

4. "Who is the King of glory, who?"
   'The Lord, that all his foes o'er came,
   That sin, and death, and hell o'erthrew;
   And Jesus is the conqueror's name.'

5. Lo! his triumphal chariot waits,
   Angels chant the solemn lay,
   'Lift up your heads, ye heavenly gates!
   Ye everlasting doors give way!'

6. "Who is the King of glory, who?"
   'The Lord, of boundless power possessed,
   The King of saints and angels too,
   God over all, for ever blest.'
Ps. 148

IMPASSIONED UTTERANCE.

1. Begin, my soul, th' exalted lay, Let each enraptured thought obey,
   And praise th' Al-mighty's name:
   Lo! heaven and earth, and seas and skies, In one melodious concert rise,
   To | swell...th'in | spiring theme.

2. Thou heaven of heavens, his vast abode, Ye clouds, proclaim your Maker God;
   Ye | thunders...speak his | power:
   Lo! on the lightning's fiery wing In triumph walks th' eternal King:
   Th' as- | tonished | worlds a- | dore.

3. Ye deeps, with roaring billows rise, To join the thunders of the skies,
   Dim. | Praise' him who | bids you | roll,
   His praise in softer notes declare, Each whispering breeze of yielding air,
   And | breathe it | to the | soul.

4. Wake, all ye soaring throngs, and sing; Ye feathered warblers of the spring,
   Harmonious | anthems | raise
   To him who shaped your finer mould, Who tipped your glittering wings with gold,
   And | tuned your | voice to | praise.

Maestoso.

Let man by nobler passions swayed, Let man, in God's own image made,
   His breath in | praise ever | ploy;
   Spread wide his Maker's name around, Till heaven shall echo back the sound,
   In | songs of | holy | joy.

SELECTION XLIV. DIDACTIC. Watts.

UNIMPASSIONED UTTERANCE.

1. Faith is the brightest evidence Of things bey-ond our | sight;
   It pierces through the vail of sense, And | dwells in | heavenly | light.

2. It sets time past in present view, Brings distant | prospects | home.
   Of things a thousand years ago, Or | thousand | years to | come.

3. By faith we know the world was made By | God's al...mighty | word;
   We know the heaven and earth shall fade, And | be a- | gain re- | stored.

4. Abraham obeyed the Lord's command, From his own | country | driven;
   By faith he sought a promised land, But | found his | rest in | heaven.

5. Thus through life's pilgrimage we stray, The | promise..in our | eye;
   By faith we walk the narrow way, That | leads to | joy on | high.

SELECTION XLV. DESCRIPTIVE. H. K. White.

IMPASSIONED UTTERANCE.

1. The Lord our God is clothed with might, The winds o- | bey his | will;
   He speaks, and in his heavenly height, The | rolling | sun stands | still.

2. Rebel, ye waves, and o'er the land With threatening | aspect | roar!
   The Lord uplifts his awful hand, And | chains you | to the | shore.

3. Howl! winds of night! your force combine! Without his | high be... hest,
   Ye shall not, in the mountain pine, Dis- | turb the | sparrow's | nest.

4. His voice sublime is heard afar, In distant | peals it | dies;
   He yokes the whirlwinds to his car, And | sweeps the | howling | skies.

5. Ye nations, bend, in reverence bend; Ye monarch's | wait his | nod,
   And bid the choral song ascend To | cele- | brate our | God.
HUMBLE DEVOTION.

1. From the recesses of a lowly spirit,
   My humble pray'r ascends—O! Father, hear it!
   Borne on the trembling wings of fear and meekness: For—give its—weakness.

2. I know—I feel how mean, and how unworthy
   The lowly sacrifice I pour before thee:
   What can I offer thee, O Thou most holy!
   But—sin and—folly.

3. Lord, in thy sight, who every bosom viewest,
   Cold in our warmest vows, and vain our truest;
   Thoughts of a hurrying hour—our lips repeat them—Our hearts forget them.

4. We see thy hand—it leads us—it supports us:
   We hear thy voice—it counsels, and it courts us;
   And then we turn away! and still thy kindness For—gives our blindness!

5. Who can resist thy gentle call, appealing
   To ev'ry gen'rous thought and—grateful—feeling!
   Oh! who can hear the accents of thy mercy, And—never—love thee.

6. Kind Benefactor! plant within this bosom
   The seeds of holiness, and let them blossom
   In fragrance, and in beauty bright and vernal, And—spring eternal.

7. Then place them in those everlasting gardens,
   Where angels walk, and seraphs are the wardens;
   Where ev'ry flow'r—brought safe through death's dark portal, Becomes immortal.

8. Close by repeating the first two measures—"Thy will be done."

CHANT No. 63. Peculiar.

CHANT No. 64.

CHANT No. 65. Responsive.

Any selection may be sung to the above chant, by making the cadence always on the last accented syllable of the line. The response, or chorus part, should follow the single voice without pause.
CANON. "Thy mercies, Lord, shall be my song."*  

Moderately slow, and in strict time.  

Thy mercies, Lord, shall be my song, My song on them shall ever dwell; To ages yet unborn my tongue Thy never-failing mercies tell, thy mercies tell.  

* The tune often published under the name "Tallis' Evening Hymn" is an arrangement from this piece. In this copy the original canon is preserved. It may be sung by the four parts to the words they are printed in Roman letters, in which case the Treble and Alto will sing the four small notes at the beginning of the piece; or, while the Tenor and Base apply the words according to the Roman letter, the Treble and Alto may (omitting the four small notes, and beginning one measure after the other parts) apply them according to the Italics. The latter way, though it creates some confusion of tongues, best preserves the spirit of the canon; but if it be sung to other stanzas, or as a church tune, the former will be preferable.

ROUND IN THREE PARTS. "By the rivers of Babylon."  

By the rivers of Babylon, there we sat down; We wept, we wept when we remember'd Zion, We hang'd our harps up on the willows in the midst there-of.

ROUND IN FOUR PARTS. "Ye Christian heralds."  

Ye Christian heralds, go proclaim, Salvation, salvation in Immanuel's name; To distant climes the tidings bear, And plant the rose of Sharon, of Sharon there.
HYMN. "Sweet is the scene when Christians die."

Larghetto. Verse.

Sweet is the scene when Christians die, When holy souls retire to rest: How mildly beams the closing eye! How gently heaves th'expiring breast!

So fades a summer cloud away; So sinks the gale when storms are o'er; So gently shuts the eye of day; So dies a wave along the shore.

Chorus.

And where, O death, where is thy sting!

Triumphant smiles the victor's brow, Fanned by some guardian angel's wing: O grave! where is thy victory now, And where, O death, where is thy sting!

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