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A COLLECTION OF

TUNES FROM THE BEST AUTHORITIES

TO WHICH IS ADDED

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ALSO CONTAINING

[illegible]

ON A PLAIN AND CONCISE PLAN.

BY

ALEXANDER AUD.

ENLARGED AND REVISED EDITION.

COLUMBUS:
J. T. KIDD AND COMPANY.
1852.

FORD & DUKES, PRINTERS.

Thirty-Seventh Thousand.

THE

OHIO HARMONIST:

A COLLECTION OF

PSALM AND HYMN TUNES FROM THE BEST AUTHORS:

TO WHICH IS ADDED

A SUPPLEMENT OF TEMPERANCE SONGS:

ALSO CONTAINING

THE RUDIMENTS OF MUSIC

ON A PLAIN AND CONCISE PLAN.

BY ALEXANDER AULD.

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1852

ADVERTISEMENT.

THE principal design of the Compiler, in issuing this work, is, to offer to the public a book that will assist them in acquiring a knowledge of the Seven Syllables in Music, without a resort to the tedious and never-ending study of the Round Note System.

The author believes that the Patent Note plan is as much better than the Round Note plan, to give an easy and correct understanding of Music, as a well-painted landscape view is to give a clear and correct idea of scenery than a meagre written description.

If the OHIO HARMONIST shall prove acceptable and useful to his fellow-citizens, the author's most ardent wishes will be attained; if otherwise, he will still have left to console him for his labors, the consciousness of having performed his duty, in endeavoring to promote and elevate the Science of Music, and increase its usefulness to his fellow men.

A. AULD.

NOTICE.—All persons are hereby warned not to use the Notes *Doe*, *Ray*, and *See*, without my permission, as I claim them as my property.

ALEXANDER AULD, Author.

PREFACE TO THE SECOND EDITION.

A KNOWLEDGE of vocal music is very properly considered indispensable in Divine Worship; and for that purpose it is now taught, and practiced in all classes of community,

The great number of elementary works which have recently appeared on this subject, is a pleasing evidence of the attention which has been bestowed upon it. Among these none have enjoyed a greater favor than the works of Mr. Mason; and the high rank which they still hold among the numerous works which have appeared since their publication, is a decided testimony to the soundness of their principles and the excellence of the system. With all their excellence, however, they are far from being incapable of improvement; and the attempt to add to their value as a manual for singing, by correcting what is erroneous, retrenching what is superfluous or unimportant, compressing what is prolix, elucidating what is obscure, determining what was left doubtful, supplying what is defective, and bringing up the whole to that state of improvement to which the labors of eminent, scientific, and practical musicians of the present day have so greatly contributed, can hardly fail, if well executed, to prove acceptable to the public.

Such was my design in issuing the first edition, as well as in this, and though there may be reason to regret that it has not been undertaken by some one more capable of doing justice to the subject, still it is hoped that the labor bestowed, in order to carry it into effect, will not be altogether in vain.

The author is aware that an apology will be looked for, and that the arguments on which that apology is grounded, must inevitably undergo a rigid scrutiny.

Apprehensive, however, that no explanatory effort on his part, would shield him from the imputation of arrogance, by such as are blinded by self interest, or by those who are wedded to the doctrines and opinions of his predecessors, with *them* he will not attempt a compromise, being, in a great measure, indifferent either to their praise or to their censure. But with the candid, he is willing to negotiate an amicable treaty, knowing that they are always ready to enter into it on honorable terms. In this negotiation he asks nothing more than merely to rest the merits of his work on its practical utility, in teaching the science of music, believing that, if it proves uncommonly successful in facilitating the progress of youth in the march of vocal improvement, *that* will be its best apology.

The author also ventures forward, under the conviction that most of his predecessors are very deficient, particularly in manner, and this conviction, he believes, will be corroborated by a majority of the best judges in community.

In endeavoring to simplify and render this subject intelligible to the young learner, they have all overlooked what he considers a very important object, namely, *a correct manner of representing musical sounds;* they have represented them in such a way that it is almost impossible to get a knowledge of their nature and application. To those who still hold on to the plan of indicating the seven musical sounds, with one, and only one character, the author can say, that if a person were to represent the sounds of the twenty-six letters of the alphabet, by one single character placed in different positions, he would at once be scoffed at, for having increased the labor and perplexed the mind of the learner, when it could be of no advantage whatever; and in fact it would be impossible to gain an accurate knowledge of words by their representatives. In the same manner we may reason with regard to the musical alphabet, for no difference whatever exists, only in one having a greater number of sounds than the other. Then represent each sound by a distinct figure, and thereby acquire a knowledge of the seven syallables in music, without resorting to the tedious and never ending study of the round note system. For by indicating each note by a distinct figure, more knowledge may be obtained in five minutes than can be got from the round notes in three months: I might say for three years, as in many instances it is strictly true to almost any extent; for it is actually the case that persons may study the round note system for a lifetime and then not be qualified to read the notes correctly; much less to sing: whereas if each note be represented by a distinct figure, the reading of notes may be acquired accurately in a few minutes. By some this system will, no doubt, be discarded on account of its simplicity, whilst to others its simplicity will prove its principal recommendation. Its design is an humble one: as it proffers no glaring appearances to dazzle and perplex the mind. It professes not to instruct by a glittering display of complex arrangement; it presents no intricate style, the better calculated to enable those favored with a superficial knowledge of it, to be continually fattening off the public and giving nothing in return; it presents no daring flights to astonish, no deep researches to gratify; but in the humblest simplicity of diction, it attempts to accelerate the march of the juvenile mind in its advances in the path of a musical science, by dispersing those clouds that have heretofore bewildered it, and removing those obstacles that generally retard its progress. In this way it endeavors to render interesting and delightful a study which has hitherto been cloaked in darkness and thereby made tedious, dry, and irksome.

Its leading object is to adopt a correct and easy method, in which pleasure is blended with the labors of the learner, and thus mingle delight with practical utility. Content to be useful, instead of being brilliant, the author has endeavored to shun the path of those whose aim appears to have been to dazzle, rather than to instruct. As he has aimed not so much at originality, as utility, he has adopted tunes of his predecessors whose labors have become public stock, whenever he could not, in his opinion, furnish better and brighter of his own. And has also taken great pains, in selecting the most popular tunes of the day; and a great number of the tunes have been written expressly for this work (with a few of his own compositions).

The author thinks this, together with the manner of representing each sound by a distinct character (which he claims as entirely original) is sufficient to recommend the work in point of originality. And the author believes that the Patent Note plan, or that of representing each sound by a distinct figure, is as much better than the round note plan, to give an easy and correct understanding of *music*, as a well painted landscape view is better, to give a clear and correct idea of scenery, than a meagre written description; or as the substance is to be preferred to the shadow. If the OHIO HARMONIST. SECOND EDITION, shall prove likewise acceptable and useful to his fellow citizens, the author's most ardent wishes will still be attained; if otherwise, he will still have left to console him for his labors, the consciousness of having performed his duty, in endeavoring to promote and elevate the science of Music, and increase its usefulness to his fellow men.

The work is now committed to the judgment of an intelligent public, in the hope that something has been done to smooth the path of the musical student in the successful prosecution of his studies.

ALEXANDER AULD.

A CONCISE INTRODUCTION TO MUSIC.

To assist the ideas of the learner, and lessen the labor of the tutor, the following summary of the first principles of Vocal Music has been compiled, and pains have been taken to render the subject as easy and comprehensible as possible.

CHAPTER I.

CHARACTERS USED IN MUSIC.

THE STAFF.

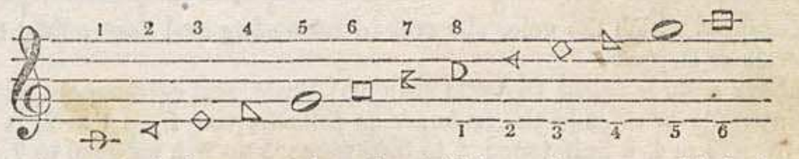
1. The staff consists of five parallel lines with their intermediate spaces, on which musical characters are written.

EXAMPLE.

2. Musical sounds are represented by characters called notes, which are written and named thus: do, (doe;) re, (ray;) mi, (mee;) fa, (faw;) sol, (sole;) la, (law;) si, (see.)

3. A succession of eight notes placed upon the staff forms what is called, the Scale, which is the foundation of all melody, and from which all musical compositions are derived.

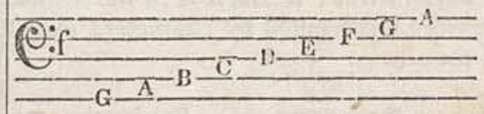
EXAMPLE.



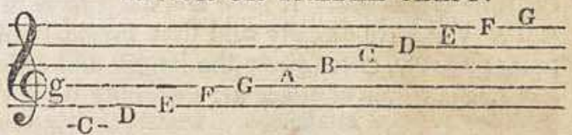
4. When notes extend above or below the staff, leger lines are added; in which case, the 8th of the first scale becomes the 1st of a new scale.

5. The lines and spaces of the staff are named by the first seven letters of the alphabet, in connection with the cleffs, of which two are in general use.

BASE CLEFF.



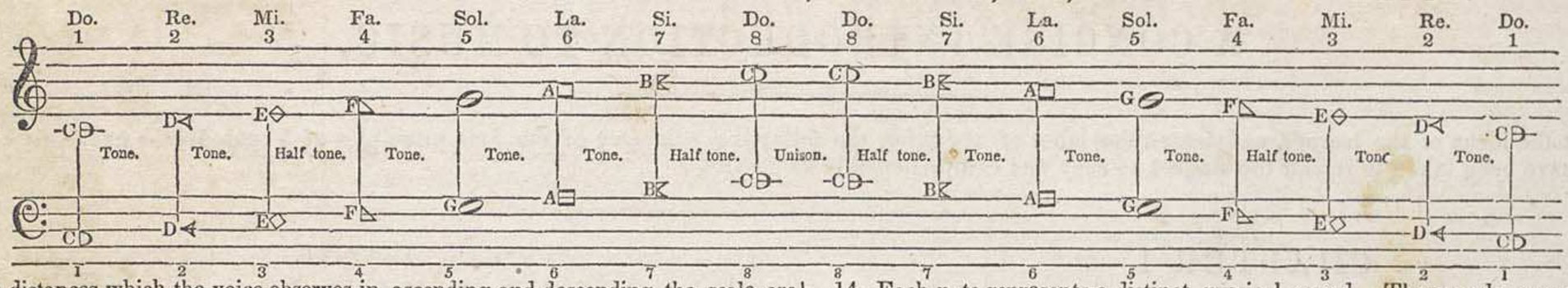
TENOR OR TREBLE CLEFF.



6. The Cleff shows the situation of the letters on the staff. The G Cleff, so called because placed on G, is used for tenor and treble; and shows the situation of the letters on these staffs.

The F cleff, so called because placed on F, represents the base; and shows how the letters stand on that staff.

THE SCALE SHOWING THE INTERVALS, LETTERS, &c., ON THE TWO CLEFFS.



7. The distances which the voice observes in ascending and descending the scale, are called Intervals or steps.

8. The above scale is called Diatonic (Major,) Scale, and commences with C.

9. The intervals or steps in the scale are as follows, viz: from 1 to 2, is a tone; 2 to 3, a tone; from 3 to 4, a half tone; 4 to 5, a tone; 5 to 6, a tone; 6 to 7, a tone; 7 to 8, a half tone.

Five whole tones and two half, or semitones.

10. The order of intervals must be the same in every Diatonic Major Scale, as represented in the preceding example. Otherwise the scale will be imperfect.

11. The last note of the base is always the Key note, or predominant tone, on which the tune is pitched. If it be Do, the tune is in the Major Scale; if La, it is in the Minor.

12. We have already said that musical sounds were represented by characters called notes; that is, notes show the length and order of sounds.

13. Six kinds of notes are generally used, viz:

Semibreve, or whole note.	Minim, or half note.	Crotchet, or quarter note.	Quaver, or eighth note.	Semiquaver, or sixteenth note.	Demisemiquaver, or thirty-second note.
1	$\frac{1}{2}$	$\frac{1}{4}$	$\frac{1}{8}$	$\frac{1}{16}$	$\frac{1}{32}$
Open head.	Open head and stem.	Closed head and stem.	Head, stem, and one hook.	Head, stem and two hooks.	Head, stem, and three hooks.

14. Each note represents a distinct musical sound. The sounds represented by the foregoing notes are to be of different lengths; as the names of the notes indicate. For example, the whole note represents a long sound. The half note a sound half as long as the whole note. The quarter note, a sound one quarter as long as the whole note, &c.

15. Characters indicating silence, are called RESTS.

Whole Rest.	Half Rest.	Quarter Rest.	Eighth Rest.	Sixteenth Rest.	Thirty-second Rest.
Under a line.	Over a line.	Turned to the right.	Turned to the left.	Two hooks.	Three hooks.

16. The time given to a Rest, should correspond with the note whose name it bears.

17. Single Bars divide the staff into equal measures, to regulate time.

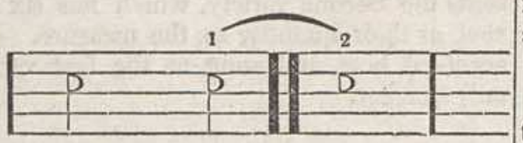
18. A Double Bar shows the end of a strain.

19. A Brace connects the parts sung, together.

20. The Repeat shows the following strain is to be sung twice. When placed to the left of a Double Bar it shows that the preceding strain is to be repeated.

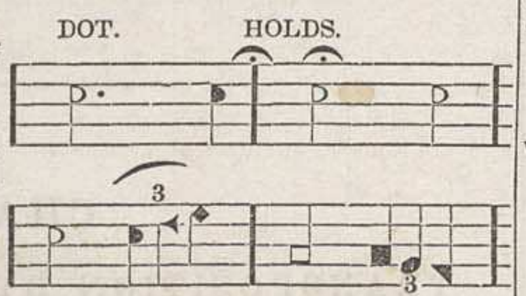
21. The Slur connects notes that are to be sung together.

22. The figures 1, 2, at the end of a repeated strain, show that the note under 1 is to be sung the first time, and that under 2, the second time; but if connected by a slur, both are to be sung the second time.



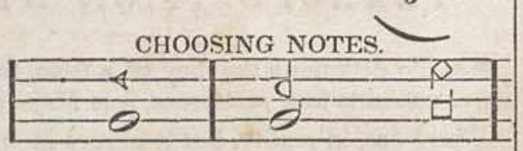
23. A Dot placed after a note, adds to it half of its length.

24. A Hold placed over a note, shows that it is to be sounded about one-third longer than usual, and when placed over a bar denotes a short suspension of voice.

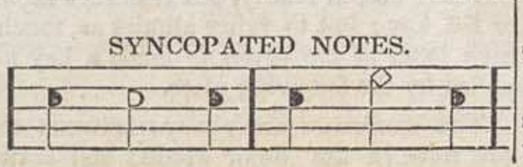


25. Figure 3, placed over or under three notes, reduces their time to that of two.

26. Choosing notes are placed in a direct line, one above another, and denote that either may be sung.



27. Syncopated notes, are notes that commence on an unaccented, and continue on an accented part of the measure.



28. Staccato Marks are placed over or under such notes as are performed in a short and distinct manner.

29. Apogiature, is a small note which takes its time from the note following. It occurs on an accented part of the measure.

30. An After note, is a small note which takes its time from the note preceding. It occurs on an unaccented part of the measure.

31. The Prisa shows, the last foregoing word or words, are to be repeated.

CHAPTER II.

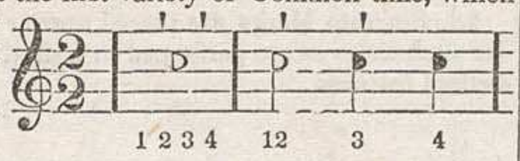
TIME AND ITS CHARACTERS.

32. Time in music, relates to the measure and movement of tunes.

33. There are three kinds of measure; 1st, Common, which has three varieties; 2d, Triple, which has likewise three; 3d, Compound, which has two varieties.

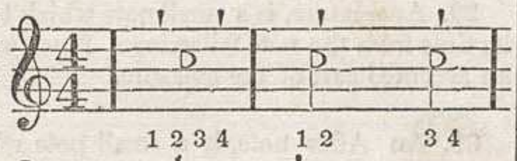
34. In Common time, the measure consists of two equal parts. In Triple, the measure consists of three equal parts. Compound time is Common and Triple united; the measure consists of two equal parts, and each part is three fold.

35. The figure 2 placed over a 2, represents the first variety of Common time, which has a Semibreve, or its quantity, four seconds of time, one accent, and two beats to each measure.

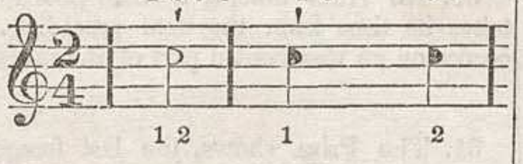


The accent falls upon the first part of the measure, or downward beat.

36. The figure 4 placed over a 4, represents the Second variety, and has the same measure note, but is accented on the first and third part of the measure, or downward and right hand beat, and also takes four seconds of time to a measure.



37. The figure 2 placed over a 4, represents the Third variety, which has one Minim, or its quantity; one accent, which falls upon the first part, and two beats to the measure, and is sung in two seconds of time to a measure.



38. The figure 3 placed over a 2, represents the First variety of Triple time, which has the amount of a dotted Semibreve in a measure, with a full accent on the first part, and a slight one on the third, three beats, and about three seconds of time to a measure.

39. The figure 3 placed over a 4, represents the Second variety which has a dotted Minim, or its quantity, and three beats to the measure. It is accented as the first variety, and sung somewhat quicker.

40. The figure 3 placed over an 8, represents the Third variety, which has a dotted Crotchet, or its quantity, and three beats to the measure. It is accented, as the preceding, and sung quicker.

41. The figure 6 placed over a 4, represents the First variety of Compound time, which has six Crotchets, or their quantity; two accents, one on the first part and one on the fourth; two beats and two seconds of time to the measure.

42. The figure 6 placed over an 8, represents the Second variety, which has six quavers, or their quantity to the measure. It is accented, beat, and sung as the first variety, only quicker.

CHAPTER III.

TRANSPOSITION BY FLATS AND SHARPS.

43. To determine the key of a tune, find the last note of the base, and if the third above contains four semitones, it is Major; if but three it is Minor.

There are, in reality, but two keys in music: the Major, or sharp key, and the Minor, or flat key; but to bring all airs as much as possible within the compass of the staff, each letter of the seven is made a key note, which is done by transposition, as exemplified by the following plate.

The semitones are always between the third, fourth, seventh, and eighth, from the key note, in the Major Mode; and between the second, third, fifth and sixth, in the Minor Mode

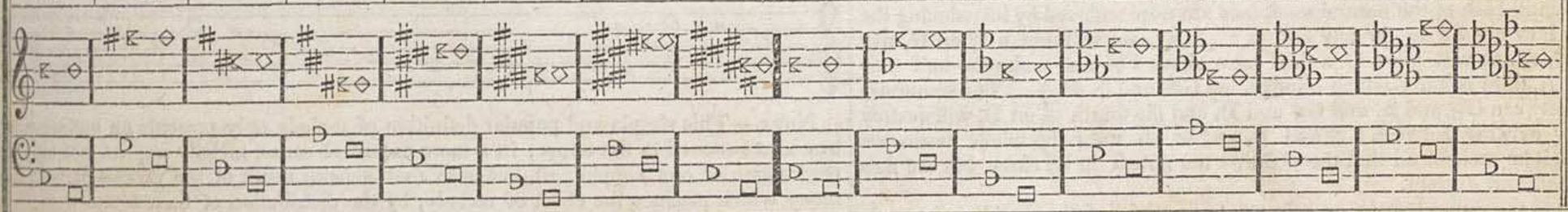
TRANSPOSITIONS PROVED MATHEMATICALLY.

BY SHARPS. BY FLATS.

NOTE. The letters at the head of this scale are Major letters or keys, and those at the bottom the Minor keys or letters.

C	G	D	A	E	B	F	C	C	F	B	E	A	D	G	C
A	E	B	F	C	G	D	A	A	D	G	C	F	B	E	A

12 semitones in an octave.	
♯	8th. 12.
	7th. 11.
♭	7th. 10.
	6th. 9.
♭	6th. 8.
	5th. 7.
♯	4th. 6.
	4th 5.
♯	3d. 4.
♭	3d. 3.
♯	2d. 2.
♭	2d. 1.
	UNISON.



A ♯ is a mark of elevation.

A ♭ is a mark of depression.

A ♮ is a mark of restoration.

44. The two staffs are a practical explanation of the scale to all the seven letters sharped or flatted. The upper staff shows the place of the Si or Mi,* and the lower, or Base staff, the key notes. The upper note is the Major or sharp key, and the lower one, the Minor or flat key.—Table annexed to this scale at the right hand proves the twelve semitones in an octave.

*In the seven syllables Si is the governing note, and in the four syllables Mi is the governing note; therefore, Si and Mi are placed on the same letter in the scale of transposition.

The large letters at the top of each column are the major letters or keys, and those at the bottom are the minor letters or keys; the letters in the column, on the left of the notes in the perpendicular lines, represent the lines and spaces of the two staffs below; the two staffs show how the key notes, both major and minor, are placed in every change of key, which change is made by the use of sharps and flats; and also the situation and location of the note 𝄞. When transposed you will now notice that do 𝅗𝅥 (major key) is on the first degree above 𝄞 in every scale, and 𝅝, the minor key, is on the first degree below 𝄞. Now if neither sharps or flats are placed at the beginning of a tune, 𝄞 is on B natural, 𝅗𝅥 on C, and 𝅝 on A. Consequently the first column is the natural, or diatonic scale. Now in order to have G for the major, and E for the minor, we have sharp F♯, to change the semitone between E and F natural, to F♯ and G, in the second column; in this case you perceive that F♯ is raised one half tone which makes a full tone between E natural and F♯. Now notice, that all the notes in the second column are moved, in consequence of F being sharp, which draws the note 𝄞 to F♯, and 𝅗𝅥 to G; you will likewise see that the semitone between B and C remains unmoved in the second column, only we have ◇ and ◺, instead of 𝄞 and 𝅗𝅥, as in the first column. But now we will separate B and C by placing the second ♯ sharp on C, and thereby elevate C a half tone up to D, and draw the note 𝄞 to the letter C. Consequently the semitones are between C♯ and D, F♯ and G. Now it is easy seen that F♯ destroys the natural semitone between E and F natural, and C♯ destroys the semitone between B and C natural; consequently both of the natural semitones are now removed by introducing the second ♯. Now how are we to go any farther? Why, we will put a ♯ on G, five degrees above C♯, which will raise G a half tone above F♯, and make the half tone between G♯ and A, third column, which brings 𝄞 on G♯, and 𝅗𝅥 on A. The semitones in this scale are between G♯ and A, and C♯ and D, and the fourth ♯, on D, will destroy the semitone now existing between C♯ and D, and so on until the whole seven are through; then let it be understood that the ♯ draws the note 𝄞 in all cases, but the flats drives 𝄞 as we shall now explain.

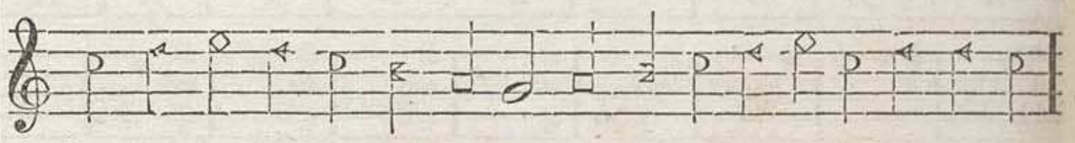
We now come to the natural scale, or column, to the right of the double ‖ lines; in this first column we find 𝄞 on B again; consequently we must flat B for two reasons: 1st, is because that 𝄞 in the natural scale is on B; 2d, is because that B is only a half tone below C, then it is that B must be flat to make a whole tone between B and C, which puts the semitone between A and B♭, and leave the semitone between E and F remain, which is first removed by F♯; therefore by this you can see, that F♯ separates E and F's semitone, and B♭ separates B and C's semitone. Then it is, when B♭ is flat, that 𝄞 is on E and 𝅗𝅥 on F; consequently the semitones in this scale are between A and B♭, and E and F. Now then we are going to separate E and F by placing the the 2d flat on E, and why on E; because 𝄞 is driven to E by B♭, and E must be sunk one half tone to make a whole tone between E and F, in which case 𝄞 will be driven to A, and the semitones will be between A and B♭, and D and E♭, which disannuls the natural semitones between E and F. Now we must change the semitone from A and B♭ by placing the 3d flat on A, in which case 𝄞 will be on D, 𝅗𝅥 on E; then the semitones will be between G and A♭, and D and E♭, and so on until all the letters are flatted.

We think by the learner committing to memory the above explanations, that he will be able to comprehend all that is necessary for a common singer to know. We could write 20 pages more on this point, and then would not be scarcely begun; and all though it is a deep and tedious subject, we think the above sufficient at present.

We shall now proceed to explain some of the principles of melody.

ARTICLE FIRST, MELODY.

A particular or an agreeable succession of sounds forms a melody or tune, thus:



Note.—This simple and popular definition of melody only presents an outline of the true idea annexed to the terms; in a more extensive sense, melody implies not only the progression of one simple part, but also that general result of the various parts in harmony which produce the effect of melody, by the distribution of their sounds.

ARTICLE SECOND, TWO MOTIONS OF MELODY.

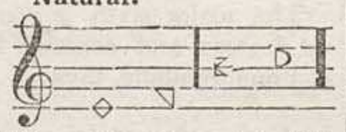
Melody has, in respect of tune, two distinct motions, that of degrees and that of skips. A melody proceeds by degrees when it moves to the next line or space above or below, and by skips when it omits one or more degrees, thus:

By degrees. *By skips.*

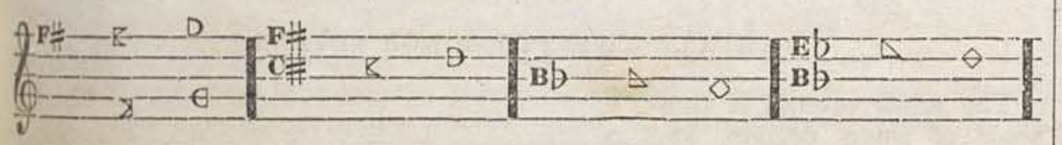
Note.—The degrees and skips of melody are both called by the general term interval; which is the distance between two sounds, or their differences in respect to pitch: every interval therefore implies two sounds; one acute, the other grave; in common language high and low; and as in measuring, it is usual to count the distance more than the space contained; so, in music, the notes which limit the interval, are both called by the name of the interval itself. Thus from F to C is contained the interval of a fifth, both terms inclusive, and C is a fifth above F, and F is a fifth below C.

ARTICLE THIRD, MINOR SECOND.

The minor second is formed by two sounds, at the distance of a diatonic semitone, as B, C, and E, F. C is a minor second above B, and F is a minor second above E: let it be understood then, that the minor second contains two degrees, both terms inclusive, thus:



It is also found in the other scales, between F♯ and G, C♯ and D, B♭ and A, E♭ and D, &c.

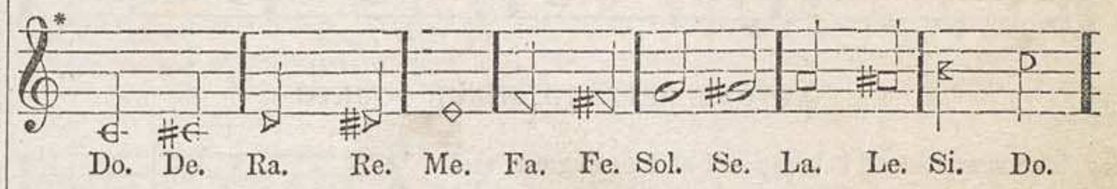


Note.—From this statement the nature of melody when sharps and flats are employed, may be readily perceived; for after a sharp the part rises, and after a flat the part falls.

Note.—You must sing all those notes until you have them perfect. These tones are divided into semitones by transposition, thus: *

ARTICLE FOURTH, MAJOR SECOND.

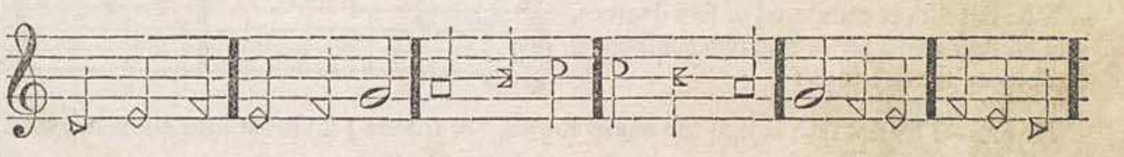
The major second is a tone composed of two degrees, thus:



Note.—The above scale proves the twelve semitones contained in an octave, by dividing the five whole tones by sharps, which make ten, and the two natural semitones, between ◇ and △, ◁ and ▷, which make twelve in all.

ARTICLE FIFTH, MINOR THIRD.

The minor third is composed of three degrees, and contains a tone and diatonic semitone between the two extremes, thus:

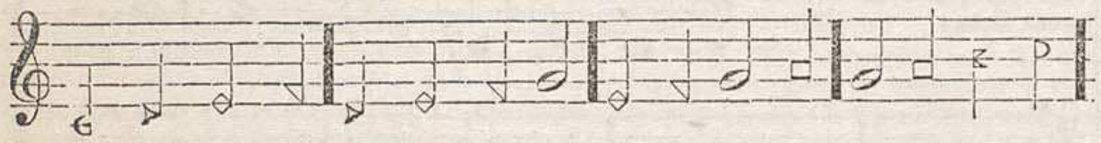


ARTICLE FIFTH, MAJOR THIRD.

The major third is composed of three degrees, and contains two tones between the extremes, thus:

ARTICLE SIXTH, THE PERFECT FOURTH.

The perfect fourth is composed of four degrees, and contains two tones and a semitone between the extremes, thus:



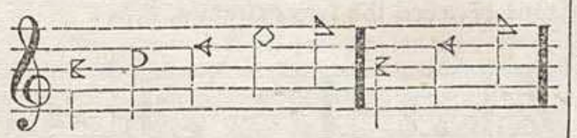
ARTICLE SEVENTH, SHARP FOURTH.

The sharp fourth is composed of four degrees, and contains three tones, between the extremes, called by the ancients on that account tritone, thus:

NOTE.—This sharp fourth differs from the perfect fourth, one semitone, viz. three tones in sharp fourth and but two and a half tones in perfect fourth.

ARTICLE EIGHTH, FLAT FIFTH.

The flat fifth is composed of five degrees, and contains two tones and two semitones, (not three tones,) thus:



NOTE.—The flat fifth is like the sharp fourth, (or tritone) divisible into six semitones.

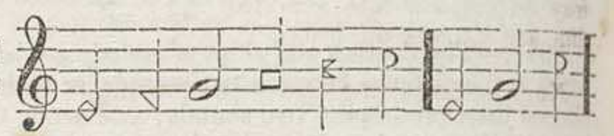
ARTICLE NINTH, PERFECT FIFTH.

The perfect fifth is composed of five degrees, three tones, and one semitone, thus:

NOTE.—This fifth contains a major and minor third, viz. from D to ◇ is major third, but from ◇ to ⬭ is minor third, as shown above.

ARTICLE TENTH, MINOR SIXTH.

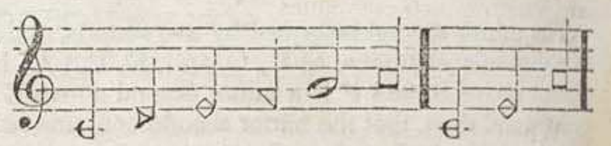
The minor sixth is composed of six degrees, and contains three tones and two semitones, thus:



NOTE.—The above contains a minor third, and a perfect fourth, to which add the major third, completes the octave.

ARTICLE ELEVENTH, MAJOR SIXTH.

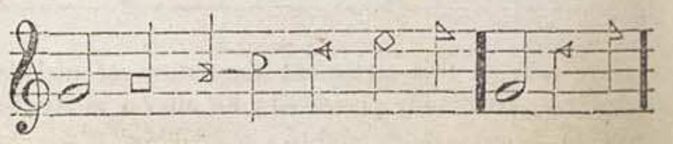
The major sixth is composed of six degrees, and contains four tones and one semitone, thus:



NOTE.—The above contains a perfect fourth, and major third, to which add the minor third, completes the octave.

ARTICLE TWELFTH, MINOR SEVENTH.

The minor seventh is composed of seven degrees, and contains four tones and two semitones, containing a perfect fifth and minor third, thus:



NOTE.—And by adding the major second, completes the octave.

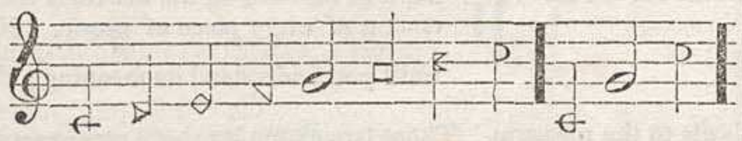
ARTICLE THIRTEENTH, MAJOR SEVENTH.

The major seventh is composed of seven degrees, and contains five tones and a half, and may be divided into a perfect fifth, and a major third, thus:

NOTE.—Add to the above a minor second, and the octave is completed.

ARTICLE FOURTEENTH, OCTAVE.

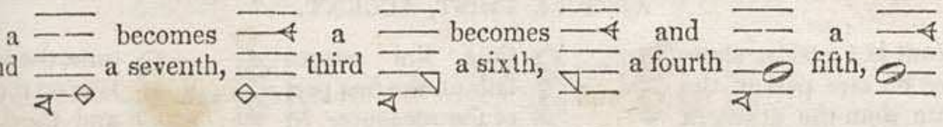
The octave is composed of eight degrees, and contains five tones and two semitones; or a perfect fifth and fourth united completes the octave, thus:



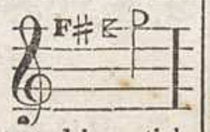
ARTICLE FIFTEENTH, INVERSION OF INTERVALS.

When the lower note of any interval is placed an octave higher, or the highest note an octave lower, the change thereby produced is called inversion of notes or intervals,

thus a second becomes a seventh, a third becomes a sixth, and a fourth a fifth, &c.



It will be understood then by the above, that by inversion, all the major intervals become minor, and all the minor become major, the sharp fourth becomes the flat fifth, and the unison inverted becomes the octave, and also the major seventh of the key, from its resemblance to the tritone (its highest note being one of the two sounds which form the sharp fourth) is sometimes called the sharp seventh, and is a sharp seventh when F is sharp, thus:



and this note is the highest note of the tritone, or sharp fourth, as illustrated in article seventh.

NOTE.—Of all the diatonic intervals, the third, viz. the major thirds and minor thirds are by far the most important, and ought to be very perfectly understood; since upon them depends the nature of the scale or mode; and the thirds give their own epithets to the whole series of the seven notes, the scale itself being called major when the third is greater, and minor when the third is lesser. It may be observed, that the alteration of the thirds, by sharping the upper note of the minor, or flatting that of the major, does not change their diatonic nature.

And now, gentle reader, I would suggest to you the propriety of going back at least to the mathematical scale, and go over and over it until you understand it as near perfect as can be; and likewise those few remarks on the subject of melody, which will much assist you in making the right tone or sound in their various ways in which they are placed, in which you can hardly go wrong if you try; when once you understand the principles laid down in the fifteen preceding articles on melody, remembering to sing the examples up and down, in order to distinguish the tones from the semitones, major thirds from minor thirds, fourths from fifths, &c., and when you learn this well, we will allow you to go at singing as soon as we make you acquainted with the time and accent, which we will now try to make plain, after we show you what are marks of repeats, slurs, double bars, holds, triplets, &c.

ARTICLE FIRST, DOUBLE BAR.

A double bar stands at the end of a strain.

* This 𝄐 character is called the hold, and adds to the note or rest it is placed over about a quarter more time, when over a bar or between two notes it denotes a short silence at such places.

ARTICLE SECOND, REPEATS.

A repeat is a dot in each space of the staff, thus:

and when on the left of the double bar, you repeat on the left; and when on the right, repeat to the right.

ARTICLE THIRD, SLURS.

The Slur ⁀ connects or covers such notes as are to be sung to one syllable ; quavers &c. are grouped together by the hooks on the end of their stems, thus :

Note.—It will be seen by the above example, that the quavers &c. are slurred when they have to be taken in with other notes, beside being grouped, thus :

ARTICLE FOURTH, TRIPLETS.

The triplet or triplets consist in a figure 3 being placed over or under three notes of any denomination, thus :

or thus

reduces those three notes to the time of two of the same kind, thus :

or thus:

This is done to get three sounds in place of two in the same time, or without losing time in the performance, thus :

Note.—This mark at the end of the above, is called a Close, and shows the ending of every piece of music. Now sing this over and over until you understand its meaning ; the figures $\frac{3}{4}$ mean three beats to the measure. Those two examples above can be separate, or as one tune. After learning the notes, sing the lines.

We will now say something more about Time and Accent, in order to remind you of this most important part of music.

ARTICLE FIRST, ACCENT.

Accent is a greater stress of voice on one part of the measure than the other, in $\frac{2}{2}$ and $\frac{2}{4}$ time, the accent falls on the first part of the measure. In $\frac{4}{4}$ and $\frac{8}{8}$ time, the accent falls on the first and third. In $\frac{3}{2}$, $\frac{3}{4}$, and $\frac{3}{8}$, the accent falls on the first part of the measure. In $\frac{6}{4}$ and $\frac{6}{8}$ time, the accent falls on the first and fourth parts of the measure.

ARTICLE SECOND, TIME.

To aid in the computation and accurate division of time, certain motions of the hand are made, this is called beating time

NOTE.—Every person learning to sing should give strict attention to beating time. Experience proves that where the habit of beating time is neglected, the ability to keep time is seldom acquired.

ARTICLE THIRD, DOUBLE MEASURE IN COMMON TIME.

Double measure in common time, $\frac{2}{2}$ and $\frac{2}{4}$ has two beats: first, down; second, up.

Quadruple time, $\frac{4}{4}$ and $\frac{8}{8}$ (called common time by some authors,) has four beats: first, down; second, left; third, right; fourth, up; accented on the first and third parts of the measure.

ARTICLE FOURTH, TRIPLE TIME.

Triple time, $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$, has three beats: first, down; second, left; third, up. Accented on the first part of the measure.

ARTICLE FIFTH, COMPOUND TIME.

Sextuple, or compound time, $\frac{6}{4}$ and $\frac{6}{8}$, has six beats: so says Mr. Mason and others, thus: first, downward; second, do.; third, hither; fourth, thither; fifth, upward; sixth, do.

NOTE.—This way of beating compound time is very difficult for me to do I must confess, and I never have seen any person that could correctly; yet it may be done by a great deal of practice. I can keep four beats with one hand, and two with the other at the same time, which would make six; but I can't perform it with one hand, therefore I perform compound time with two beats. Accent on the first and fourth parts of the measure.

We will now make you acquainted with the major and minor scales.

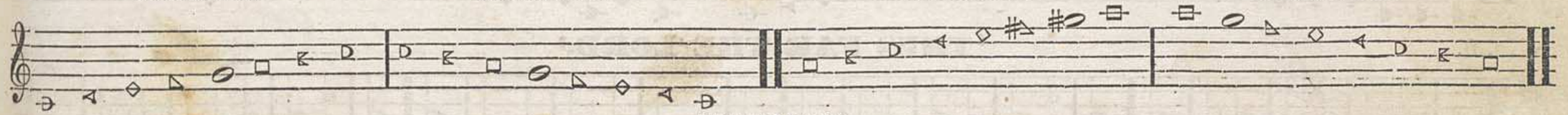
No. 1.

SCALE MAJOR. (In seven syllables.)

ASCENDING. DESCENDING.

SCALE MINOR. (In seven syllables.)

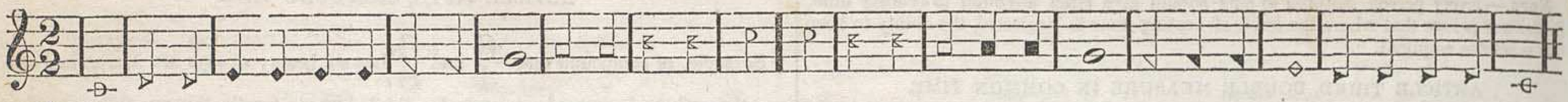
ASCENDING. DESCENDING.



No. 3.

INTERVALS.

No. 4.



No. 5.

No. 6.

No. 7.

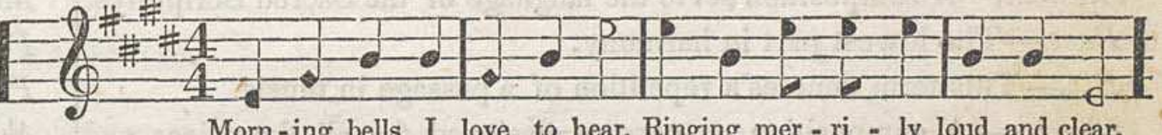
No. 8.

'THUS FAR THE LORD.'

No. 8. **'LONE AND STILL.'**

No. 9. **ROUND IN TWO PARTS.**

No. 10. **ROUND IN FOUR PARTS.**



No. 11. **'HARK, TEN THOUSAND HARPS AND VOICES.'**

Adagio,—A slow movement.

Affetuoso,—In a style of execution adapted to express affection, tenderness, supplication or deep emotion.

Air,—The leading part or melody.

Allegro,—A brisk and sprightly movement.

Allegretto,—Less quick than Allegro.

Andante,—With distinctness; as a mark of time, it implies a medium between the Adagio and Allegro movements.

Anthem,—A composition set to the language of the Sacred Scriptures.

Base,—The lowest part in harmony.

Bis,—This term denotes a repetition of a passage in music.

Chorus,—A composition or passage designed for all the voices and instruments.

Choral,—Old melodies in notes, chiefly of equal lengths.

Chromatic,—A term given to accidental semitones.

Coda,—The close of a composition, or an additional close.

Crescendo, or *Cres*, or <,—With an increasing volume of sound.

Da Capo, or *D. C.*,—Close with the first strain.

Diminuendo, or *Dim*, >,—With a decreasing volume of sound.

Expressivo,—With expression.

Forte, or, *For*, or *F*, or *f*,—Strong and full.

Fortissimo, or *FF*, or *ff*,—Very loud.

Forzando, or *Fz*, or <,—Sudden and full.

Fuge,—A piece in which one of the parts lead, and the rest follow in different intervals of time, and in the same or similar melody.

Harmony,—An agreeable combination of musical sounds, or different melodies, performed at the same time.

Interval,—The distance between any two sounds.

Melody,—An agreeable succession of sounds.

Mezza voce, or *m*,—With a medium fullness of tone.

Piano, or *Pia*, or *P*, or *p*,—Soft.

Pianissimo, or *PP*, *pp*,—Very soft.

Symphony, or *Sym*,—A passage to be executed by instruments while the vocal performers are silent. Also, a species of musical composition.

Tasto Solo, or *T. S.*—Denotes that the passage should be performed with no other chords than unisons and octaves.

Tenor,—A high, male voice.

Treble,—The female voice.

Vigoroso,—With energy.

Vivace,—In a brisk and lively manner

Volti,—Turn over.

OHIO HARMONIST.

PART I.

OLD HUNDRED. L. M. MARTIN LUTHER.

UPTON. L. M.

1. He wills that I should ho - ly be; That ho - li - ness I long to feel; That full divine con - for - mi - ty, To all my Savior's righteous will.

2. See, Lord, the travail of my soul, Accomplish'd in the change of mine; And plunge me, ev'ry whit made whole, In all the depths of love di - vine.

ROCKINGHAM.* L. M.

Composed by Lowell Mason.

1. E - ternal source of ev' - ry joy, Well may thy praise our lips employ, While in thy temple we ap - pear, Whose goodness crowns the rolling year.

2. The flow'ry spring at thy command, Embalms the air, and paints the land; The summer rays with vi - gor shine, To raise the corn and cheer the vine.

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REFUGE. L. M.

GENTLE.

ZILLA. L. M.

MAY. L. M.

1. My soul, with humble fervor raise To God the voice of grateful praise: Let ev' - ry men - tal pow'r com - bine, To bless his at - tri - butes di - vine.

2. Deep on my heart let mem'ry trace His acts of mercy and of grace, Who with a fath - er's ten - der care, Sav'd me when sinking in des - pair.

CANARY. L. M.

1. Our Lord is ris - en from the dead, Our Jesus is gone up on high: { The pow'rs of hell are captive led, / Dragg'd to the portals of the sky, } Dragg'd to the portals of the sky.

2. There his tri - umphal chariot waits, And angels chant the solemn lay, { Lift up your heads ye heav'nly gates, / Ye ever - lasting doors give way. } Ye ev - er - lasting doors give way.

RETIREMENT. L. M

1. Je - sus, my Sa - vior, brother, friend, On whom I cast my ev' - ry care, On whom for all things I depend, In - spire, and then accept my pray'r.

2. If I have tas - ted of thy grace, The grace that sure sal - va - tion brings, If with me now thy Spi - rit stays, And hov'ring, hides me in his wings.

EFFINGHAM. L. M.

Arranged by L. Mason.

P

At an - chor laid, re - mote from home, Toil - ing I cry, sweet spi - rit come, Ce - les - tial breeze, no lon - ger stay, But swell my sails and speed my way.

P

3

My wea - ry soul, O God, re - lease, Uphold me with thy gracious hand; Guide me in - to thy per - fect peace, And bring me to the promised land.

P LOUD.

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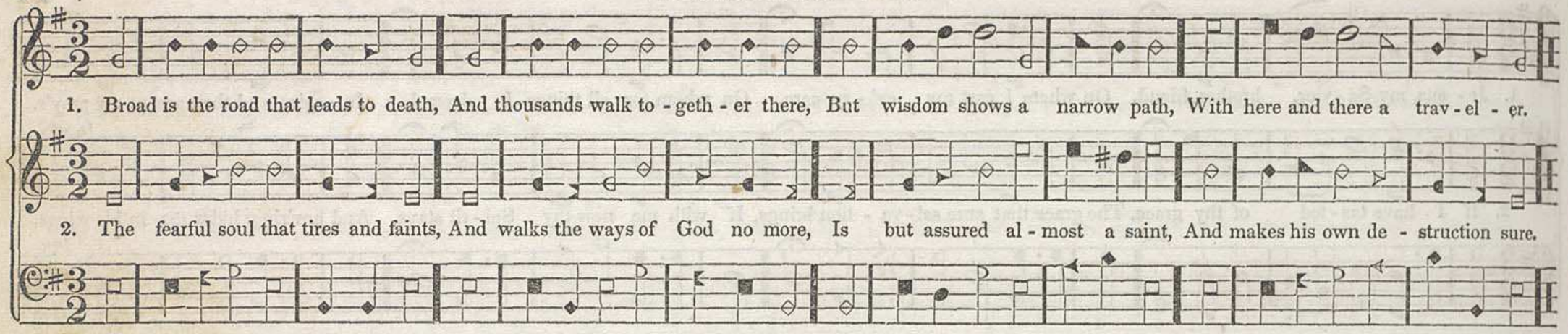
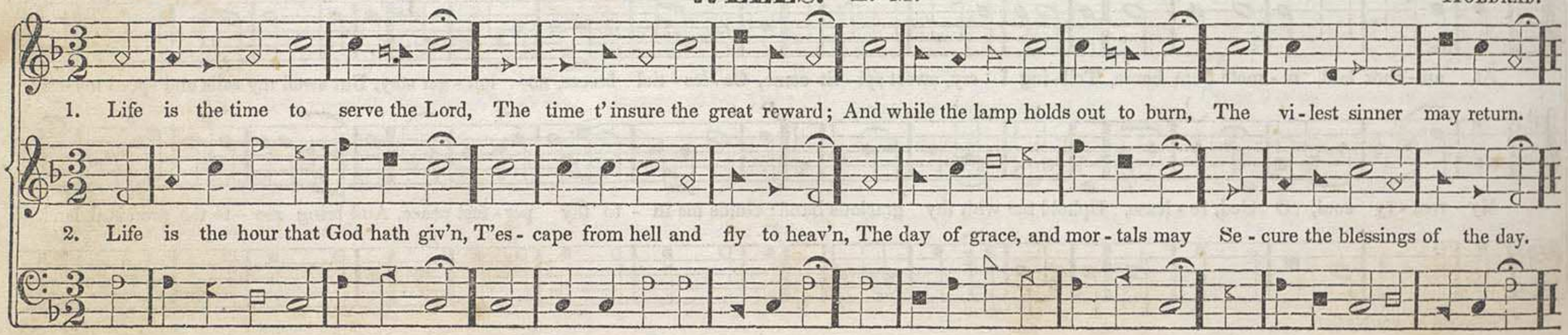
WINDHAM. L. M.



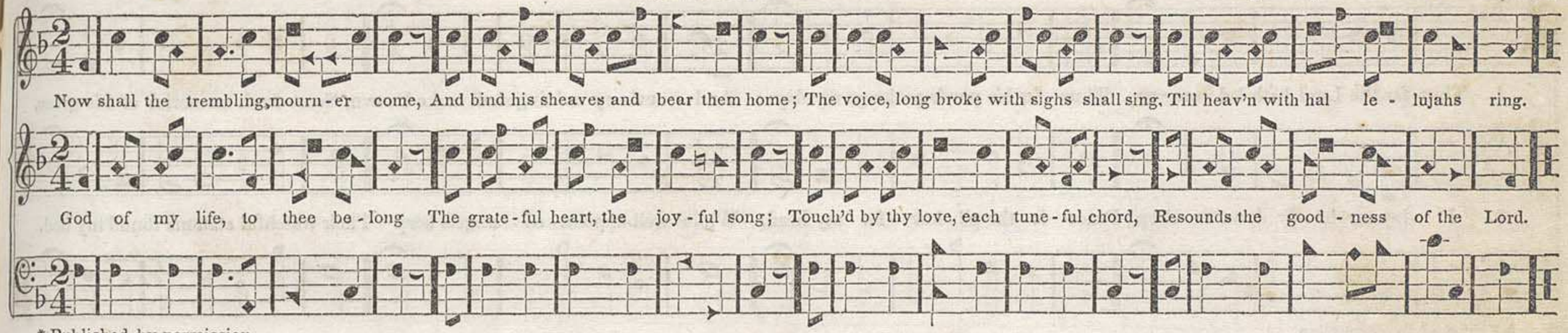
WELLS. L. M.

HOLDRAD.



SHOEL.* L. M.

Arranged by L. Mason.



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ORFORD.* L. M.

Composed by Lowell Mason.

* Published by permission.

HEBRON.* L. M.

Composed by Lowell Mason.

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

3. I lay my bo-dy down to sleep; Peace is the pil-low for my head, While well appoint-ed angels keep Their watchful stations round my bed.

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WARD.* L. M.

Arranged by L. Mason.

PIANO.

3. There is a stream, whose gentle flow, Sup-plies the ci-ty of our God; Life, love, and joy still gliding through, And wat'ring our di-vine a-bode.

4. That sacred stream, thine holy word, Supports our faith, our fear con-trols, Sweet peace thy promises af-ford, And give new strength to fainting souls.

* Published by permission

1. The heav'ns de - clare thy glo - ry, Lord, In ev - ry star thy wis - dom shines, But when our eyes be - hold thy word,

2. The roll - ing sun, the chang - ing light, And nights and days thy pow'r con - fess; But the blest vol - ume thou hast writ,

f

We read thy name in fair - er lines, We read thy name in fair - er lines.

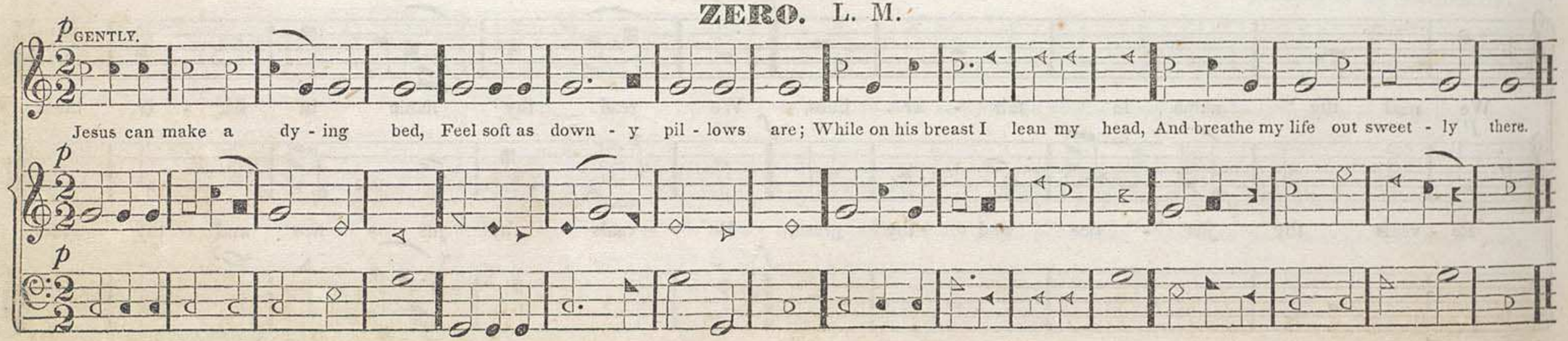
P *f*

Re - veals thy jus - tice and thy grace, Re - veals thy jus - tice and thy grace.

f

ROCKHILL. L. M.

ZERO. L. M.



ARKANSAS. C. M.

1. In time of fear, when trouble's near, I look to thine a - bode; Tho' helpers fail, and foes pre - vail, I'll put my trust in God, I'll put my trust in God.

2. And what is life, mid toil and strife, What terror has the grave? Thine arm of pow'r in peril's hour, The trembling soul will save, The trembling soul will save.

SAUGUS. C. M. Double.

GENTLY.

Up - held by God's Al - mighty arm, I pass'd the shades of night,
Se - cure and safe from ev - ry harm, And see re - turning light.
While ma - ny spent the night in sighs, And restless pains and woes:

D. C. In gen - tle sleep I clos'd my eyes, How sweet was my re - pose.

ARLINGTON. C. M

1. 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 surround the throne.

2. To - day he rose and left the dead, And Sa - tan's em - pire fell, To - day, the saints his triumph spread, And all his wonders tell.

DOWNS. C. M.

O choose the path of heav'nly truth, And glo - ry in thy choice; Not all the rich - es of the earth, Can make thee so re . - joice.

3. Let not despair, nor fell re - venge, Be to my bo - som known; O give me tears for oth - ers' woes, And pa - tience for my own.

4. Feed me O Lord, with need - ful food: I ask not wealth nor fame; But give me eyes to - view thy work, A heart to praise thy name.

CANTON. C. M.* Composed by Lowell Mason.

1. Be - hold thy waiting ser - vant, Lord, De - vo - ted to thy fear; Re - member, and con - firm thy word, For all my hopes are there.

4. Didst thou not raise my faith, O Lord? Then let thy truth ap - pear, Saints shall re - joice in my re - ward, And trust as well as fear.

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ORTONVILLE. C. M.

H.

1 Ma - jestic sweetness sits enthron'd, Up - on the Saviour's brow; His head with radiant glory's crown'd, His lips with grace o'erflow, His lips with grace o'er - flow.

BALERMA. C. M.

1. O for a clo - ser walk with God, A calm and heav'nly frame; A light to shine up - on the road, That leads me to the Lamb.

CARMEL. C. M.

To whom, my Sa - viour, shall I go, If I de - part from thee, My guide through all this world of woe, And more than all to me.

The world re - ject thy gen - tle reign, And pay thy death with scorn; O they could plat thy crown a - gain, And sharp - en ev' - ry thorn.

PETERBOROUGH. C. M.

1. Once more, my soul, the ri - sing day, Sa - lutes my wa - king eyes, Once more, my voice, thy tri - bute pay, To him who rules the skies.

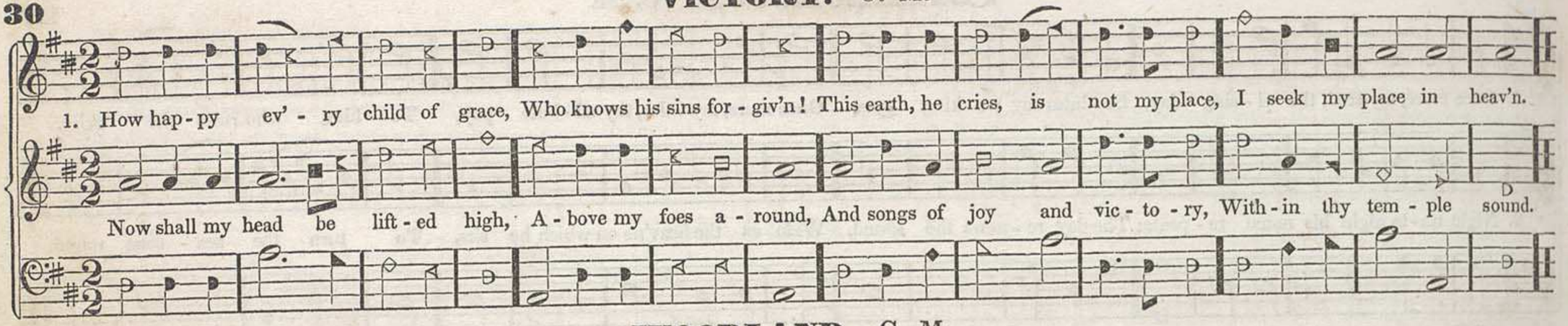
2. Night un - to night his name re - peats; The day re - news the sound, Wide as the heav'ns on which he sits, To turn the sea - sons round.

ST. MARTINS. C. M.

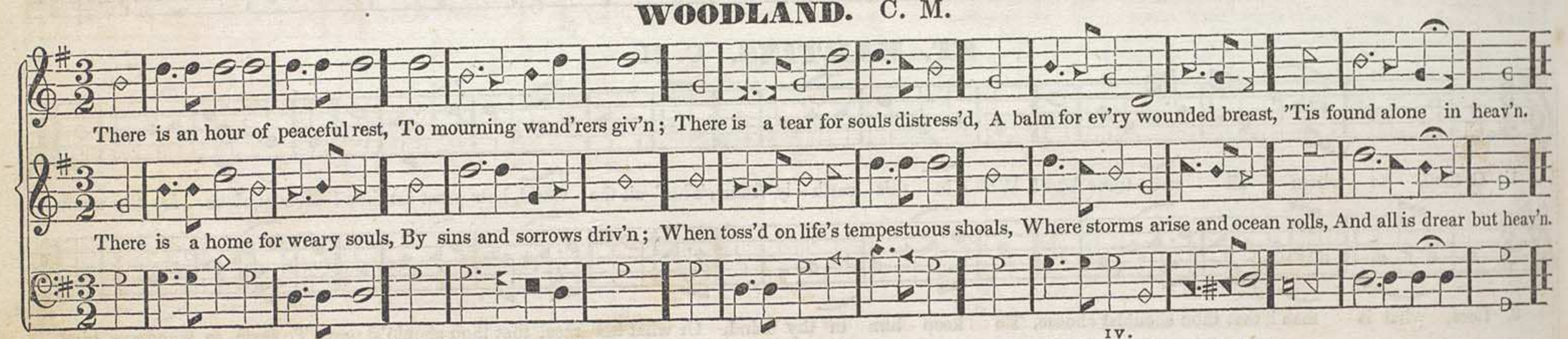
1. O thou, to whom all crea - tures bow! With - in this earth - ly frame, Thro' all the world, how great art thou! How glorious is thy name.

3. Lord, what is man! that thou shouldst choose, To keep him in thy mind, Or what his race, that thou should'st prove To them, so wondrous kind.

VICTORY. C. M.



WOODLAND. C. M.



III.

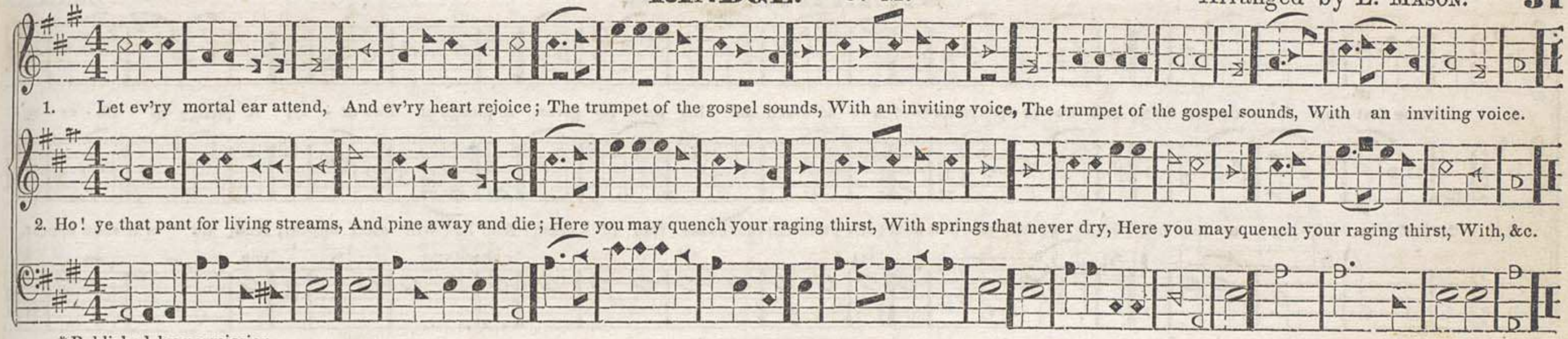
There faith lifts up the tearless eye,
The heart with anguish riven;
It views the tempest passing by,
Sees evening shadows quickly fly,
And all serene in heaven.

IV.

There fragrant flowers immortal bloom,
And joys supreme are given;
There rays divine disperse the gloom,
Beyond the dark and narrow tomb,
Appears the dawn of heaven.

RINDGE.* C. M.

Arranged by L. Mason.



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OHIO.* C. M.

Arranged by L. Mason.

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SWANWICK. C. M.

SWAN.

1. I know that my Re - deemer lives, And ev - er prays for me; A to - ken of his love he gives, A pledge of lib - er - ty, A pledge of lib - er - ty.

2. I find him lift - ing up my head, He brings sal - va - tion near; His presence makes me free in - deed, And he will soon appear, And he will soon appear.

PIA. CRESCENDO. FOR

ST. CLAVES. C. M. Double.

Melody, by REV. C.H.

D. C.

Now con - descend, Almigh - ty King, To bless our lit - tle throng, We come to own the pow'r di - vine, That watches o'er our days,
And kind - ly lis - ten while we sing, Our plea - sant ev - ning song,

D. C

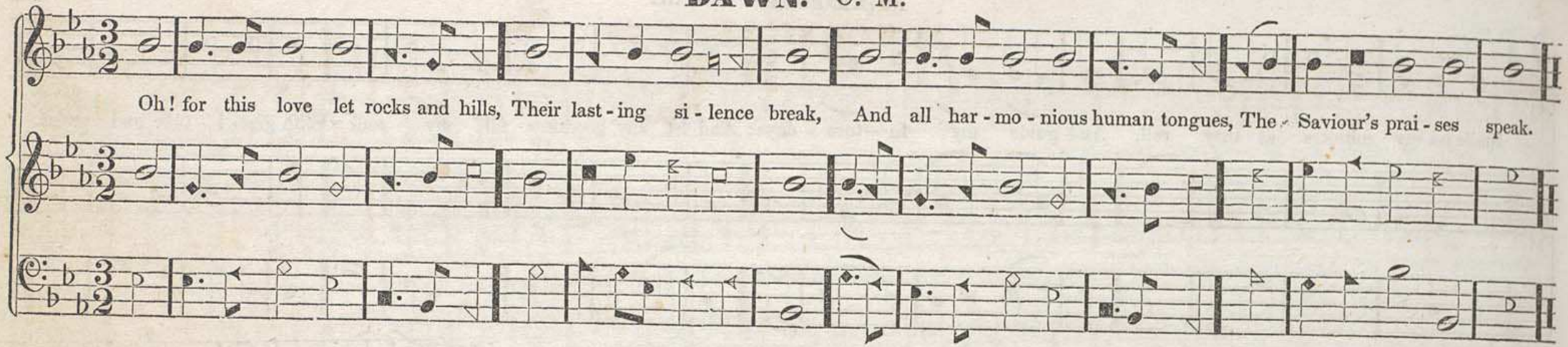
For this our fee - ble voi - ces join, To God we give the praise.

D. C.

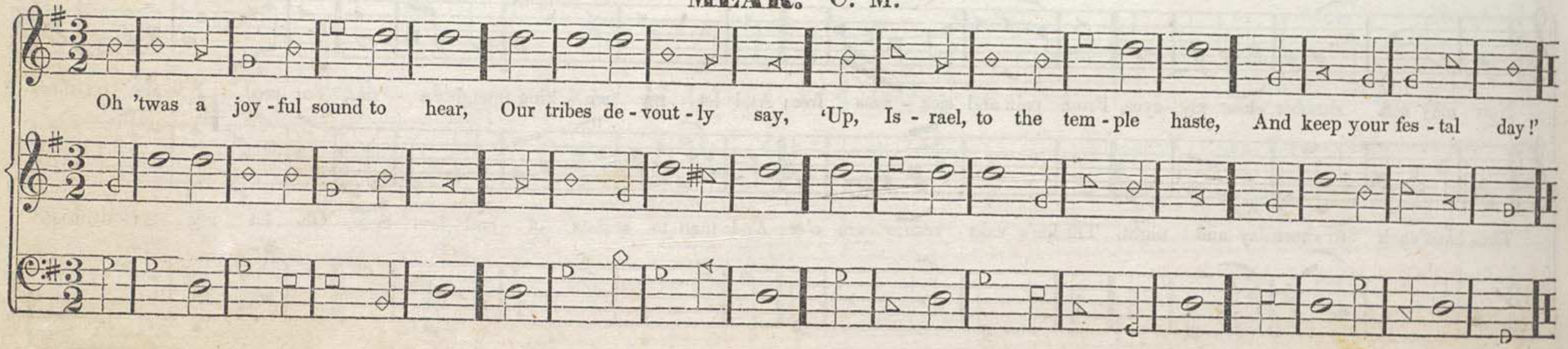
MADRID. C. M.

ORENBURG. C. M.

DAWN. C. M.



MEAR. C. M.



SOMERVILLE. C. M.

1. When I can read my ti - tle clear, To man - sions in the skies; I'll bid farewell to ev' - ry fear, And wipe my weeping eyes.

2. Should earth against my soul en - gage, And hell - ish darts be hurl'd, Then I can smile at Sa - tan's rage, And face a frowning world.

3. Let cares like a wild del - uge come, And storms of sor - row fall; So I but safe - ly reach my home, My God, my heav'n, my all:

4. There shall I bathe my wea - ry soul, In seas of heav'nly rest, And not a wave of trou - ble roll, A - cross my peaceful breast.

DEVOTION. C. M. (Double.)

1. My span of life will soon be done, The passing mo - ments say; As length'ning shadows o'er the mead, Proclaim the close of day.

2. Cour - age, my soul, thy bit - ter cross In ev' - ry tri al here, Shall bear thee to thy heav'n a - bove, But shall not en - ter there.

3. Soon will the toil - some strife be o'er, Of sub - lu - na - ry care, And life's dull van - i - ties no more This anx - ious breast en - snare.

O that my heart might dwell a - loof, From all cre - a - ted things; And learn that wis - dom from a - bove, Whence true content - ment springs.

The sighing ones that humbly seek, In sorrow - ing paths below, Shall in e - ter - ni - ty re - joice, Where end - less comforts flow.

Courage, my soul, on God re - ly, De - liv'rance soon will come; A thousand ways has Provi - dence To bring be - liev - ers home.

1. How sweet, how heav'-nly is the sight, When those that love the Lord,
In one an - oth - er's peace delight, And thus ful - fil his word.

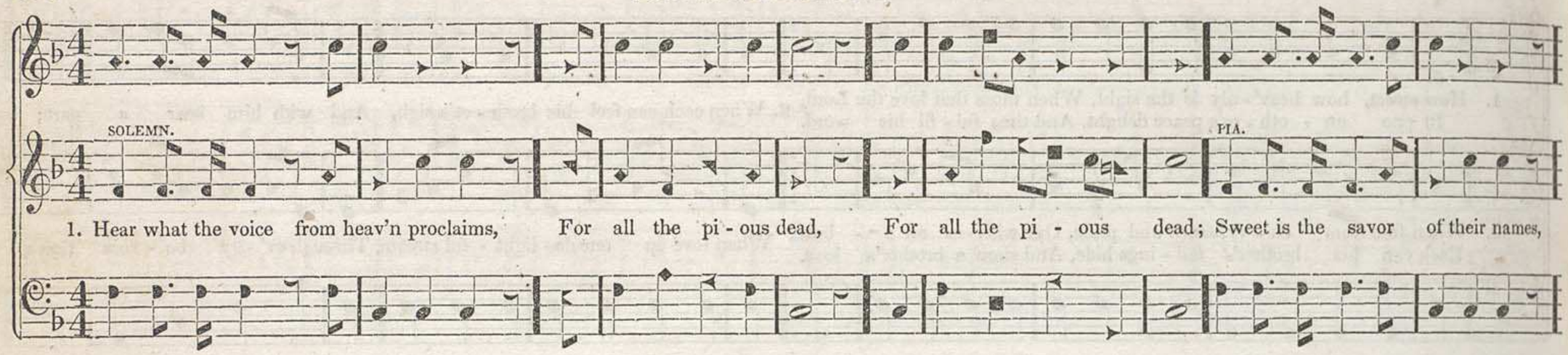
2. When each can feel his broth - er's sigh, And with him bear a part;
When free from en - vy, scorn and pride, Our wish - es all a - bove,
Each can his brother's fail - ings hide, And show a brother's love.

3. When love in one de - light - ful stream, Through ev' - ry bo - som flows,
When sor - row flows from eye to eye, And joy from heart to heart,
And joy from heart to heart.

And u - nion sweet, and dear es - teem, In eve - ry ac - tion glows,
In ev' - ry ac - tion glows.

REVELATION. C. M.

STANLEY.



II.

They die in Jesus, and are blessed,
How kind their slumbers are!
From suffering and from sin released,
And freed from every care.

III.

Far from this world of toil and strife,
They're present with the Lord;
The labors of their mortal life
End in a large reward.

Come, ye that love the Lord, And let your joys be known; Join in a song of sweet ac - cord, While ye surround his throne.

CODA. (To be sung or omitted at pleasure.)

SLOW.

Hal - le - lu - jah,

Praise ye the Lord, Praise ye the Lord, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lujah, Praise ye the Lord.

OLNEY. S. M.

L. Mason.

1. O may the pow'rful word, In - spire a fee - ble worm, To rush in - to thy kingdom, Lord, And take it as by storm.

2. O may we all im - prove, The grace al - read - y giv'n, To seize the crown of per - fect love, And scale the mount of heav'n.

WATCHMAN. S. M.

Leach.

1. When shall thy love constrain, And force me to thy breast? When shall my soul re - turn a - gain, To her e - ter - nal rest.

2. Ah! what a - vails my strife, My wand'ring to and fro? Thou hast the words of end - less life: Ah! whith - er shall I go.

1. Let songs of end - less praise, From ev'ry na - tion rise; Let all the lands their tri - bute raise, To God, who rules the skies.

2. His mer - cy and his love, Are boundless as his name; And all e - ter - ni - ty shall prove, His truth re - mains the same.

MORNING SUN. S. M.

CHORUS.

1. Behold, the morning sun Begins his glo - rious way; His beams through all the nations run, And life and light convey. Halle - lu - jah, Halle - lu - jah.

2. But where the gospel comes, It spreads di - vi - ner light; It calls dead sinners from their tombs, And gives the blind their sight. Halle - lu - jah, Hal - le - lu - jah.

LISBON. S. M.

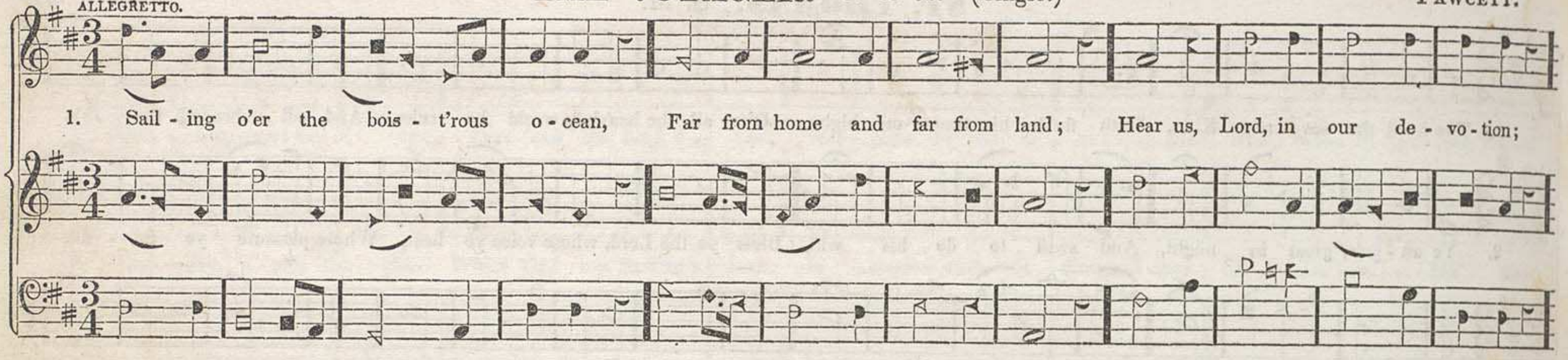
SHIRLAND. S. M.

ST. THOMAS. S. M.

HANTS. S. M.

THE VOYAGER. 8s & 7s. (Single.)

FAWCETT.



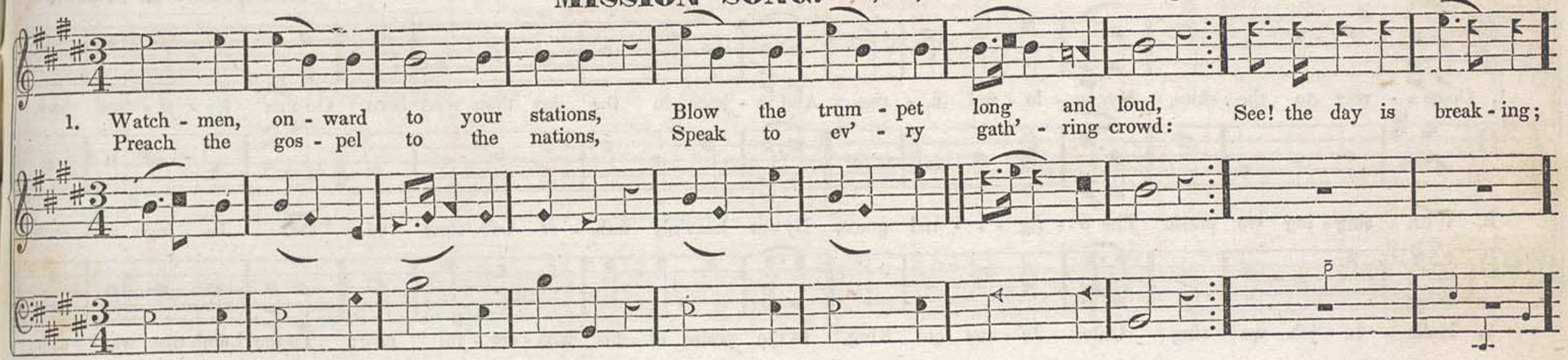
T. S.

II.

While in perils oft we enter,
May we find thee strong to save;
All our hope, our trust we centre,
On his might who walk'd the wave.
On his might, &c.

III.

May thy mercy still protect us,
From the dangers of the deep;
Through the world's wide wave direct us,
Heav'n's the haven that we seek,
Heaven's the haven, &c.



II.

Watchmen, hail the rising glory,
Of the great Messiah's reign,
'Tell the Saviour's bleeding story,
Tell it to the listening train,
See his love revealing;
See the Spirit sealing;
'Tis life among the slain!

III

Watchmen, as the clouds are flying,
As the doves in haste return,
Thousands from amid the dying,
Flee to Christ, his love to learn:
All their sighs and sadness,
Turn to joy and gladness,
When they his grace discern.

ROWLEY.* 6s, & 9s, or 5s, & 8s

Arranged by L. MASON.

1. Come a - way to the skies, My be - lo - ved a - rise, And re - joice in the day thou wast born, On this fes - ti - val day,

3. With sing - ing we praise The o - rig - i - nal grace, By our heav'nly fath - er be - stow - ed, Our be - ing re - ceive

7. Halle - lu - jah we sing Unto Je - sus our King, In the praise of his won - der - ful love; To the Lamb that was slain,

P

Come ex - ult - ing a - way, And with sing - ing to Zi - on re - turn, And with sing - ing to Zi - on re - turn.

P

From his boun - ty, and live, To the hon - or and glo - ry of God, To the hon - or and glo - ry of God.

Hal - le - lu - jah, a - gain, Till with an - gels we praise him a - bove, Till with an - gels we praise him a bove.

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II.

Come, thou witness of his dying,
Come, remembrancer divine,
Let us feel thy power applying
Christ to every soul and mine;
Let us groan thine inward groaning,
Look on him we pierced and grieve,
All receive the grace atoning,
All the sprinkled blood receive.

MERDIN.* 7s, 6s, & 7s.

Arranged by L. Mason.

1. Burst, ye em'-rald gates, and bring To my raptured vis-ion, All th' ex-tat-ic joys that spring, Round the bright E-lys-ian;

4. Hark! the thrilling sym-pho-nies, Seem, me thinks, to seize us; Join we, too, the ho-ly lays, Sing of him who saves us;

Lo! we lift our long-ing eyes, Break, ye in-ter-ve-ning skies, Sons of righteous-ness, a-rise, Ope the gates of par-a-dise.

Sweet-est sound in seraph's song, Sweetest sound on mor-tal tongue, Sweetest ca-rol ev-er sung, Let its e-cho flow a-long.

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NORTHAMPTON.* 8s.

Arranged by L. Mason.

1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts, and warbles a - way.

3. A - wake, then, my harp and my lute! Sweet organs, your notes soft - ly swell! No longer my lips shall be mute, The Saviour's high prai - ses to tell!

2. Shall ev - e - ry creature a - round, Their voices in con - cert u - nite, And I, the most favor'd, be found, In praising to take less de - light?

4. His love in my heart shed a - broad, My graces shall bloom as the spring; This tem - ple his spi - rit's a - bode, My joy, as my du - ty, to sing.

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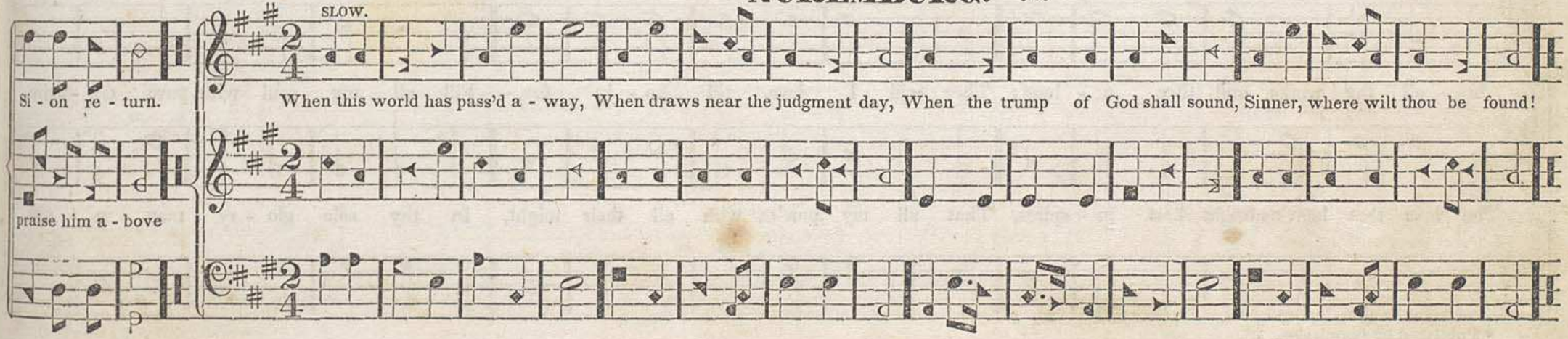
NUREMBURG. 7s.



CATEL.* L. M. 6 lines.

Arranged by L. Mason.

1. Thee will I love, my strength, my tow'r; Thee will I love, my joy, my crown; Thee will I love with all my pow'r;
6. Give to mine eyes re - fresh - ing tears; Give to my heart chaste, hal - low'd fires, Give to my soul, with fil - ial fears,

In all thy works, and thee a - lone; Thee will I love, till ho - ly fire, Fill all my soul with pure de - sire.
The love that heav'ns bright host in - spires, That all my pow'rs, with all their might, In thy sole glo - ry may u - nite.

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SANCTUS.*

Ho - ly, Ho - ly, Ho - ly, Lord God of Sa - ba - oth, Heav'n and earth are full of thy ma - jes - ty, of thy glo - ry:

Glo - ry be to thee,

Glo - ry be to thee, Glo - ry be to thee, to thee, O Lord, most high.

Glo - ry be to thee, Glo - ry be to thee, to thee,

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1. Come, let us a - new Our journey pur - sue, Roll round with the year, And nev - er stand still, Till the mas - ter ap - pear; His a - dor'ble

2. Our life is a dream, Our time as a stream Glides swiftly a - way! And the fug'tive moment Re - fu - ses to stay. The ar - row is

will Let us gladly ful - fill, And our talents im - prove, By the patience of hope And the la - bor of love, By the patience of hope And the la bor of love.

flown, The moment is gone; The moment is gone; The mil - len - ni - al year Rushes on to my view, And e - ter - ni - ty's here, And e - ter - nity's here.

SUDBURY. L. M. 6 lines.

1. The Lord my pasture shall prepare, And feed me with a shep - herd's care; His presence shall my wants sup - ply, And guard me with a watch - ful eye.

D. C.

My noonday walks he shall attend, And all my midnight hours de - fend.

D. C.

REYNARD. 7s, & 6s.

D. C.

Time is wing - ing us a - way, To our e - ter - nal home,
Life is but a win - ter's day, A jour - ney to the tomb.
Youth and vi - gor soon will flee, Blooming beau - ty lose its charms;

D. C.

All that's mor - tal soon shall be En - clos'd in death's cold arms.

D. C.

HENRY. 8s, & 7s.

God of Is - rael, we a - dore thee! Thou hast kept us through the day.

Thus pre - serv'd, we come be - fore thee, Ours the new and liv - ing way! Safe - ly keep us through the night,

Guard us till the morning light: Nor for - sake us, till thou take us, Far a - way to dwell with thee, Through a bright e - ter - ni - ty.

'HASTE, O SINNER, NOW BE WISE.' (Hymn.)

PIA. FORT.

1. Haste, O sin - ner, now be wise, Stay not, stay not for the morrow's sun: Wisdom, if you still de - spise, Harder is it to be won.

PIA. FORT.

3. Haste, O sin - ner, now re - turn, Stay not, stay not for the morrow's sun; Lest thy lamp should cease to burn, Ere salvation's work be done.

PIA. FORT.

GREENVILLE. 8s, 7s, & 4s; or 9s & 7s; or 8s, 7s, double.

D. C.

9. 7. Come un - to me, all ye that la - bor; Sin - ners, heavy la - den, come,
None are more welcome to the Sa - viour, Than the wretched and un - done. Let not weight of sin dis - tress you, Cease to heave the plaintive sigh;
A hearty welcome now a - waits you; Come and you shall nev - er die.

D. C.

8. 7. 4. Gent - ly, Lord, oh! gent - ly lead us, Thro' this low - ly vale of tears; And, O Lord, in mercy give us, Thy rich grace in all our fears!
Oh! re - fresh us, Oh! re - fresh us, Oh! re - fresh us with thy grace.

D. C.

8. 7. Far from mortal cares, re - treat - ing, Sor - did hopes, and vain de - sires,
Here our willing footsteps meet - ing, Ev' - ry heart to heav'n as - pires, From the fount of glo - ry beam - ing, Light ce - lestial cheers our eyes.
Mer - cy from a - bove proclaim - ing, Peace and par - don from the skies.

PENITENCE. 7 6, 7 6, 7 8, 7 6.

W. H. Oakley.

1. Je sus, let thy pit' - ing eye, Call back a wand'ring sheep; False to thee, like Pe - ter, I Would fain like Pe - ter weep.

2. Saviour, Prince, en - thron'd a - bove, Re - pentance to im - part, Give me, through thy dy - ing love, The hum - ble, con - trite heart.

Let me be by grace re - stor'd; On me be all long suff'ring shown, Turn, and look up - on me, Lord, And break my heart of stone.

Give, what I have long im - plor'd, A por - tion of thy grief unknown, Turn, and look up - on me, Lord, And break my heart of stone.

1. When shall we meet a - gain? Meet ne'er to sev - er? When shall peace wreathe her chain Round us for - ev - er?

2. When shall love free - ly flow, Pure as life's riv - er; When shall sweet friendship glow, Change - less for - ev - er?

Our hearts will ne'er re - pose Safe from each blast that blows, In this dark vale of woes, Nev - er, no, nev - er.

Where joys ce - les - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill, Never, no, nev - er.

3. Up to that world of light
Where kindred spirits dwell,
Take us, dear Saviour;
There may our music swell,
May we all there unite
And time our joys dispel
Happy forever!
Never, no never.

4. Soon shall we meet again,
Our hearts will then repose,
Meet ne'er to sever;
Secure from worldly woes;
Soon will peace wreathe her chain,
Our songs of praise shall close,
Round us forever;
Never, no, never.

'THE VOICE OF FREE GRACE.'

DR. CLARK.

CHORUS.

His blood flows so free - ly, in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, who has bought us our par - don!

FOR.

We'll praise him a - gain when we pass o - ver Jor - dan, We'll praise him a - gain when we pass o - ver Jor - dan.

MARTYN. 7s.

1. Ma - ry to the Sa - viour's tomb, Has - ted at the ear - ly dawn,
Spice she brought and sweet per - fume, But the Lord she lov'd had gone.
Trem - bling, while a crys - tal flood, Is - sued from her weep - ing eyes,

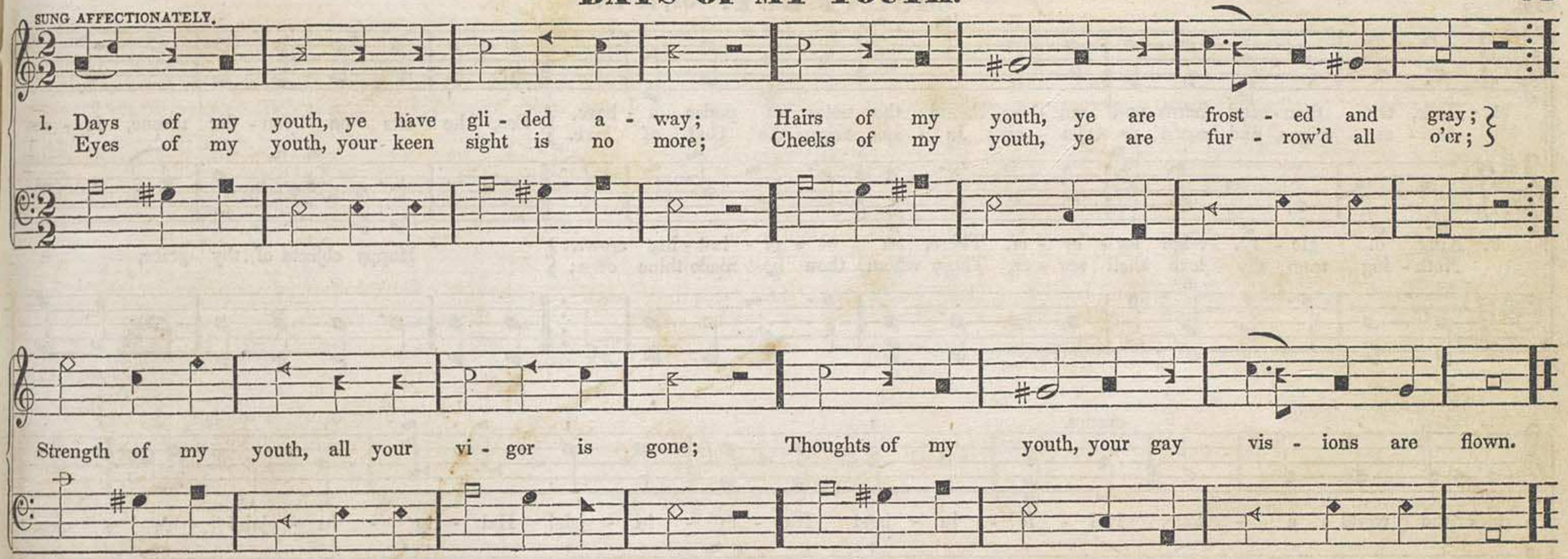
2. But her sor - rows quick - ly fled, When she heard his wel - come voice.
Christ had ris - en from the dead, Now he bids her heart re - joice.

Ye who weep for Je - sus' sake, He will wipe your tears a - way.

For a - while she ling' - ring stood, Fill'd with sor - row and sur - prise. D. C.

What a change his word can make, Turn - ing dark - ness in to day. D. C.

SUNG AFFECTIONATELY.



II.

Days of my youth, I wish not your recall;
Hairs of my youth, I'm content ye should fall;
Eyes of my youth, ye much evil have seen;
Cheeks of my youth, bathed in tears ye have been;
Thoughts of my youth, ye have led me astray;
Strength of my youth, why lament your decay?

III.

Days of my age, ye will shortly be pass'd;
Pains of my age, yet awhile can ye last;
Joys of my age, in true wisdom delight;
Eyes of my age, be religion your light;
Thoughts of my age, dread ye not the cold sod;
Hopes of my age, be ye fix'd on your God.

MOUNT JOY. 8s, & 7s.

1. Hark, ten thou-sand harps and voi - ces, Sound the notes of praise a - bove,
Je - sus reigns, and heav'n re - joi - ces; Je - sus reigns, the God of love.
See, he sits on yon - der throne, Je - sus

3. King of glo - ry, reign for - ev - er, Thine, an ev - er - last - ing crown:
Noth - ing from thy love shall sev - er, Those whom thou hast made thine own;
Happy objects of thy grace,

CHORUS.

rules the world a - lone. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.

Des - tin'd to be - hold thy face. Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - men.

1. When shall we meet a - - gain? Meet, ne'er to sev - - er? When will peace wreathe her chain Round us for - - - ev - - er?

2. When shall love free - - - ly flow, Pure as life's riv - - er? When shall sweet friend - ship glow, Change - - less for - - - ev - - er?

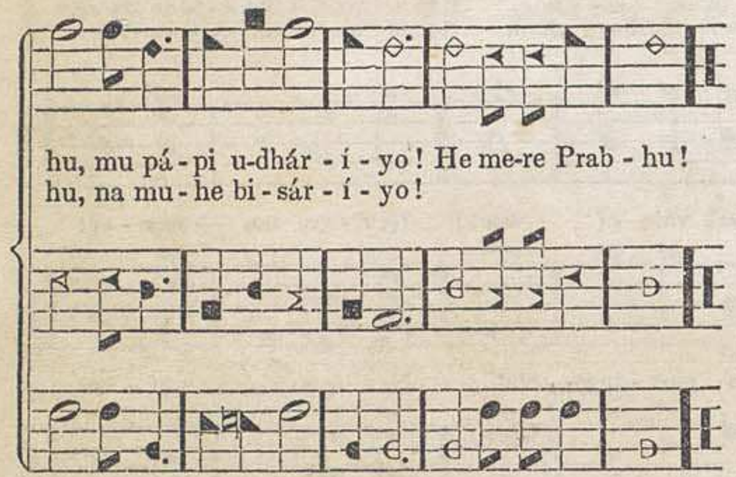
Up to that world of light, Take us, dear Sa - viour; May we all there u - - nite, Hap - - py for - - - ev - - er.
Soon shall we meet a - - - gain, Meet ne'er to sev - - er. Soon will peace wreathe her chain Round us for - - - ev - - er.

Our hearts will ne'er re - - - - pose Safe from each blast that blows, In this dark vale of woes; Nev - er, no, nev - er!

Where joys ce - - les - - tial thrill, Where bliss each heart shall fill, And fears of part - ing chill, Nev - er, no, nev - er!

Where kin - - dred spir - - its dwell, There may our mu - - sic swell, And time our joys dis - - - pel, Nev - er, no, nev - er!
Our hearts will then re - - - - pose Se - - - cure from world - ly woes, Our songs of praise shall close,

YAMUNA.* (A Hindu Tune.)



1. He mere Prabhu, mu pápí udháriyo!
Chhoro na kabhu, na muhe bisáríyo!

Hán Prabhu, main pápí, yih nischai áp jániyo!
Hán Prabhu, main pápí, yih nischai ap jániyo!
Háe! kaise santápí, mu dukhi pahcháníyo!
He mere Prabhu, mu pápí udháriyo
Chhoro na kabhu, na muhe bisáriyo
He mere Prabhu!

2. He kirpá niketu, mu pàpi pai bákhíyo
Aur táran ke hetu, muhe charan pai rákhiyo.

3. Main ati asudh, *a*sudh ko sudh kariyo
Main ati nirbudh, *nir*budh ko budh bhariyo.

4. Jab howegá maran, tab Prabhu shánt kariyo
Aur jab log hai jiwan, muhe prem karke bhariyo.

1. O, my Lord, deliver me, a sinner;
Forsake me not, nor forget me.

Yes, Lord, I am sinful, thou very well knowest,
Yes, Lord, I am sinful, thou very well knowest,
Ah! how sad and pained; thou see'st me!
O, my Lord, deliver me, a sinner;
Forsake me not, nor forget me,
O my Lord!

2. O thou gracious Friend, behold me, a sinner;
And thou, Deliverer, keep me at thy feet.

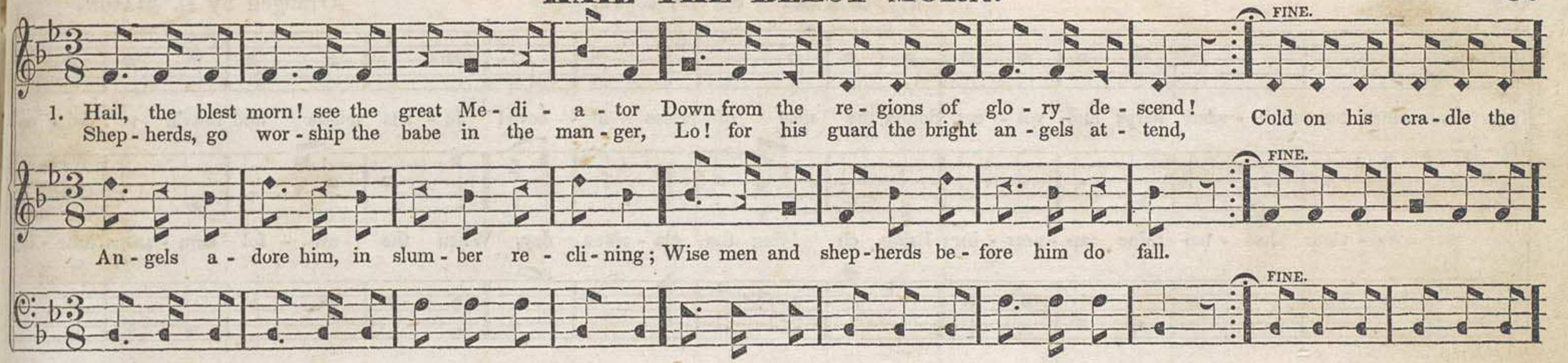
3. I am deeply impure, from impure make me pure,
I am most ignorant, give me understanding.

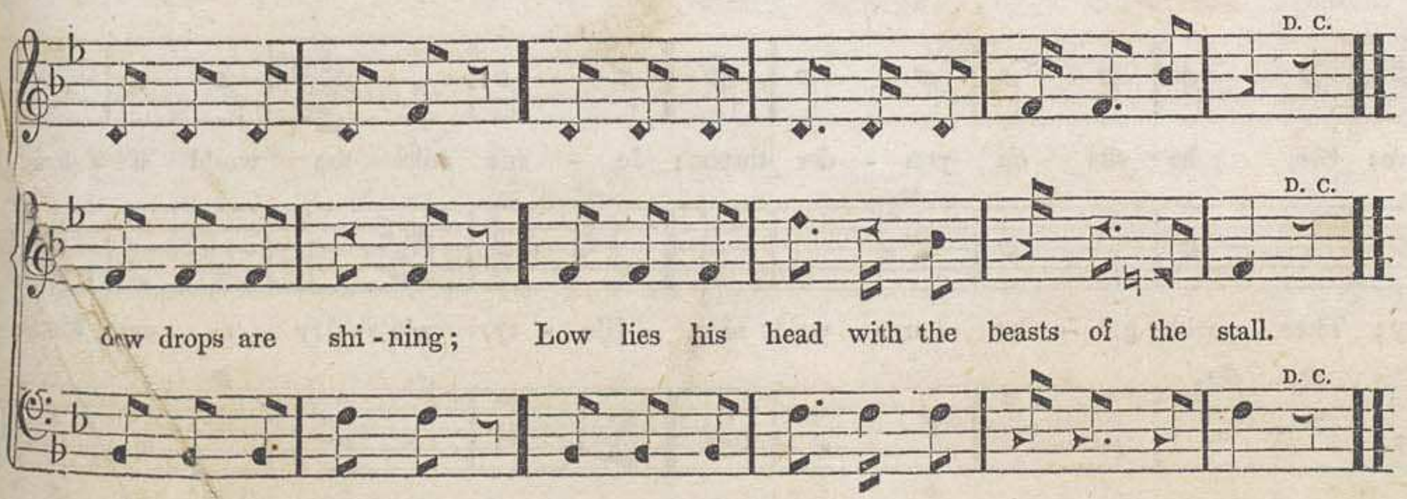
4. When death comes, then Lord do thou comfort;
And while life lasts, fill me with thy love.

*The air of this tune was sent to the United States by the Rev. J. Wilson, of Allahabad, and was harmonized by the kind services of Mr. D. Church, of New York. This air, like Hindu music generally, is of rather a monotonous character, but it will be perhaps interesting to many of our singers, because it shows in part, the kind of music with which the worship of the true God is performed by some of those who were lately singing the praise of idols.

Note.—In singing the English words to this tune, slurs must be used.

1852





2. Say, shall we yield him in costly devotion,
Odors of Eden, and offerings divine,
Gems from the mountain, and pearls from the ocean,
Myrrh from the forest, and gold from the mine?
Vainly we offer each ample oblation,
Vainly with gold we his favor secure;
Richer by far is the heart's adoration;
Dearer to God are the prayers of the poor.

3. Low at his feet, we in humble prostration.
Lose all our sorrow, and trouble, and strife;
There we receive his divine consolation,
Flowing afresh from the Fountain of Life.

CHORUS.

Brightest and best of the sons of the morning,
Dawn on our darkness and lend us thine aid;
Star in the east, the horizon adorning,
Guide where our infant Redeemer was laid

EDGAR.* 8s, 7s, & 7s.

Arranged by L. Mason.

1. Hark, ten thou - sand harps and voi - ces, Sound the note of praise a - bove! Je - sus reigns and heav'n re . joi - ces:

4. Sa - viour has - ten thine ap - pear - ing; Bring, oh bring the glo - rious day, When the aw - ful sum - mons hear - ing,

Je - sus reigns, the God of love: See, he sits on yon - der throne; Je - sus rules the world a - lone.

Heav'n and earth shall pass a - way; Then with gol - den harps we'll sing, Glo - ry, glo - ry to our king.

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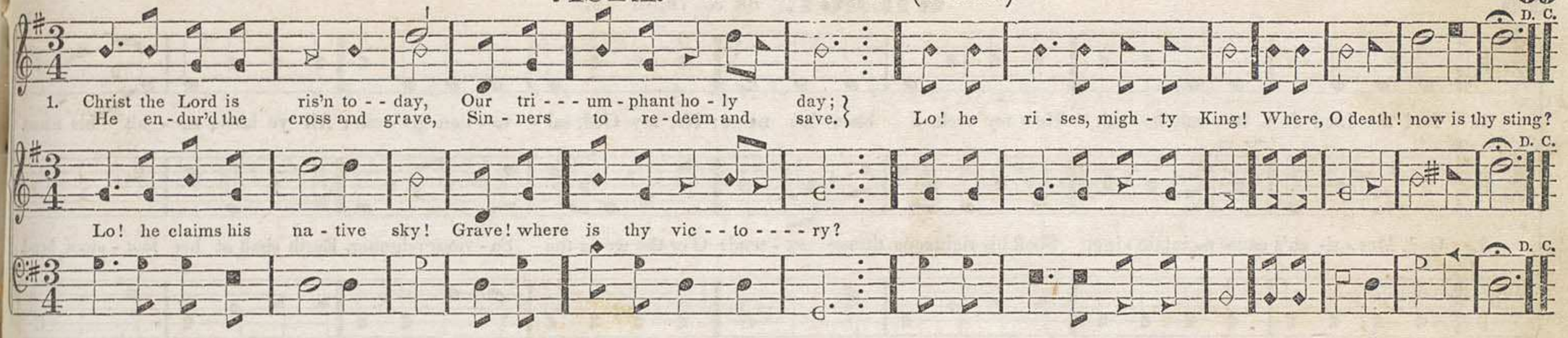
VISTA. 7s or 8s & 7s. (Double.)



THE GEM. 7s or 8s & 7s. (Double.)

WILMOT. 8s & 7s, or 7s.

1. Lo! the Lord Je - ho - vah liv - eth! He's my rock, I bless his name; He, my God, sal - va - tion giv - eth; All ye lands ex - alt his name.

2. God, Mes - si- ah's cause maintain - ing, Shall his righteous throne ex - tend: O'er the world the Sa - viour reigning, Earth shall at his foot - stool bend.

ROSEFIELD. 7s, or 8s & 7s. 6 lines.

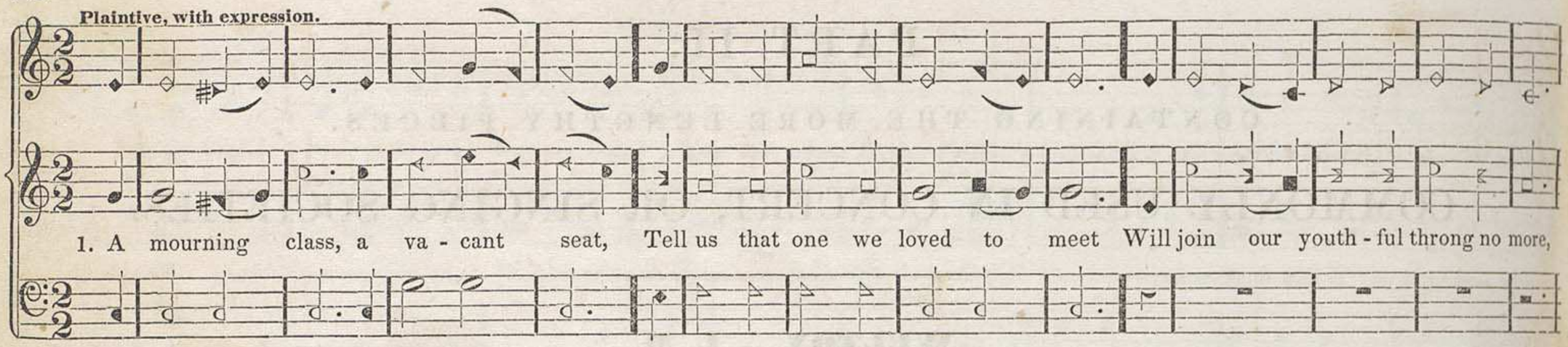
1. From the cross up - lift - ed high, Where the Sa - viour deigns to die,

What me - lodious sounds we hear, Bursting on the ravish'd ear!

Love's re - deeming work is done, Come, and welcome, sin - ner, come.

A MOURNING CLASS. L. M.

Wm. B. Bradbury.



2. No more that voice we loved to hear
Shall fill his teacher's listening ear;
No more its tones shall join to swell
The songs that of a Saviour tell.

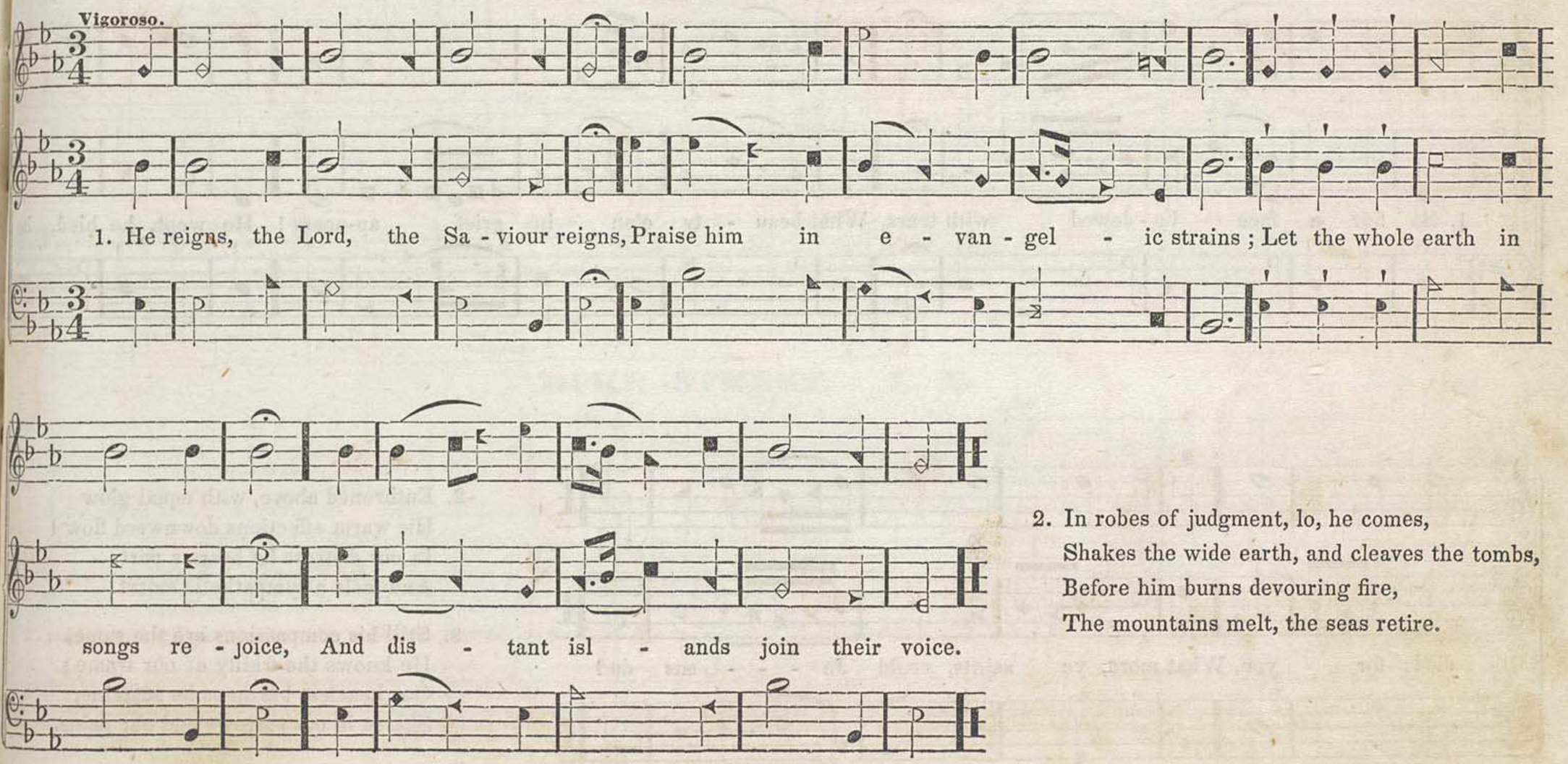
3. God tells us, by this mournful death,
How vain and fleeting is our breath,
And bids our souls prepare to meet
The trial of his judgment seat.

PART II.

CONTAINING THE MORE LENGTHY PIECES.

COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

WELTON. L. M.



2. In robes of judgment, lo, he comes,
Shakes the wide earth, and cleaves the tombs,
Before him burns devouring fire,
The mountains melt, the seas retire.

ZELAND. L. M.

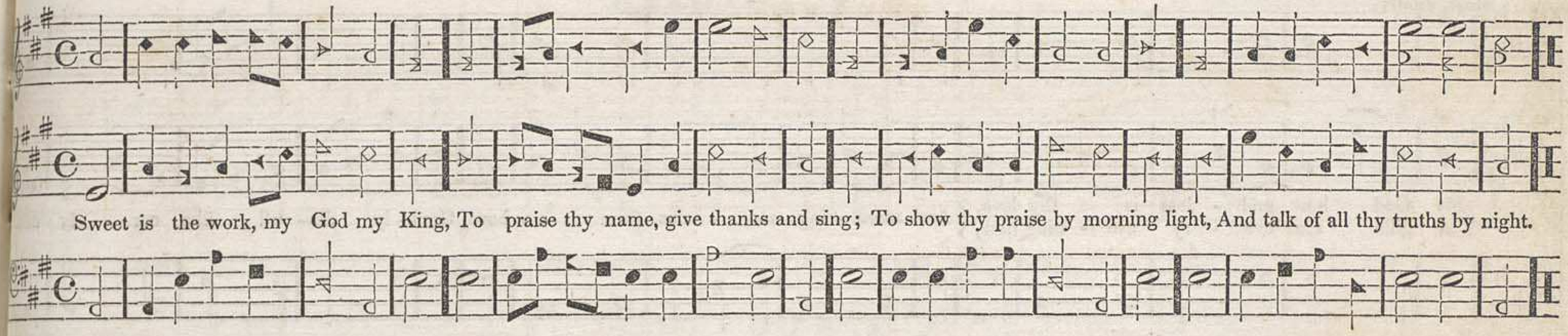
ELY.

2. Enthroned above, with equal glow
His warm affections downward flow!
In our distress he bears a part,
And feels a sympathetic smart.

3. Still his compassions are the same,
He knows the frailty of our frame;
Our heaviest burthens he sustains,
Shares in our sorrows and our pains.

GIBSON. L. M.

A. Lane.



DUKE STREET. L. M.

J. Hatton.

GRATITUDE. L. M.

Slow, gently.

My God how end - less is thy love,
Thy gifts are eve - ry eve - ning new,
} And morn - ing mer - cies from a - bove, Gent - ly dis - till like ear - ly dew.

CHERUBIC. L. M.

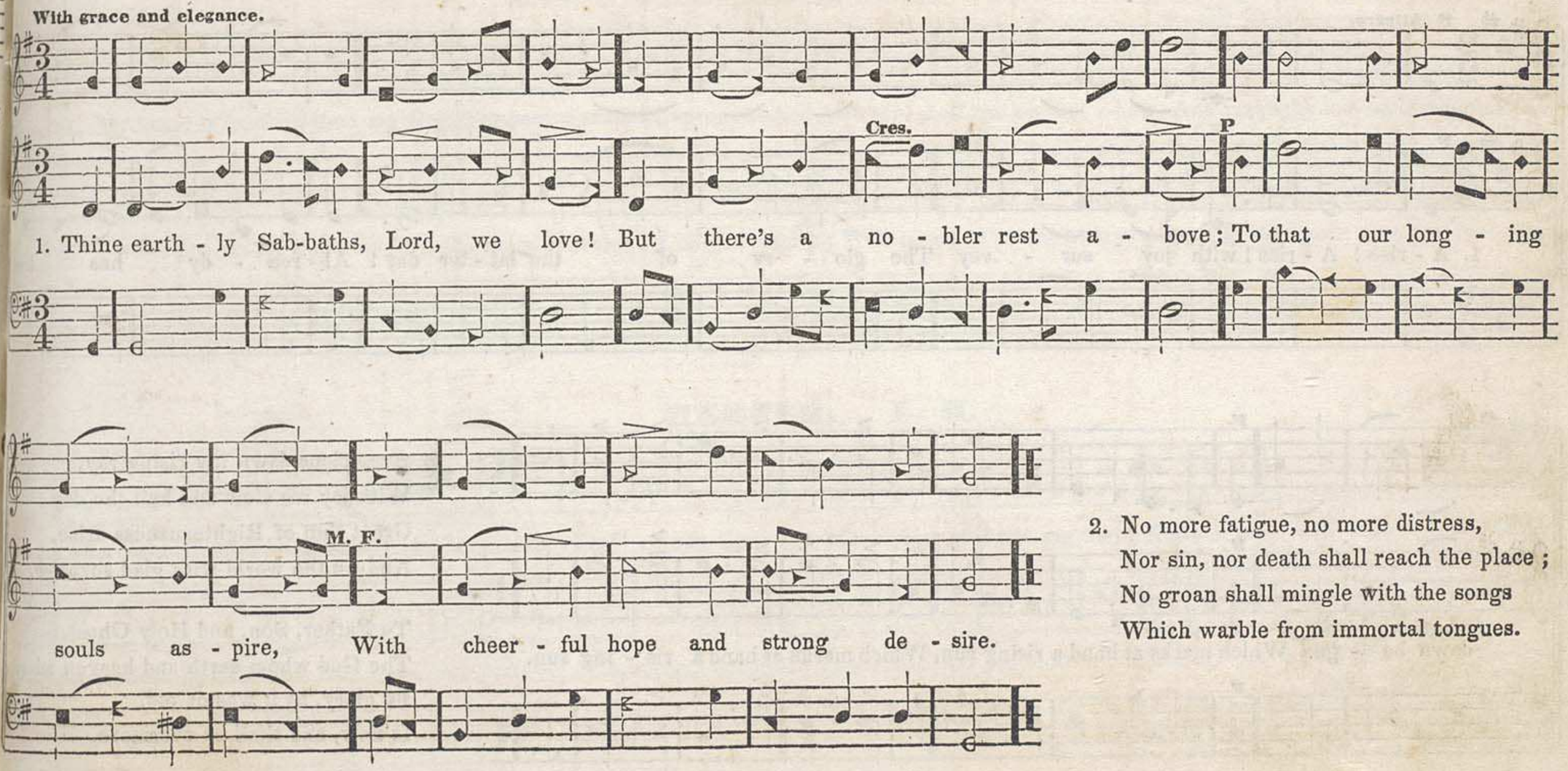
D. C.

1. He dies, the heaven-ly lov - er dies: The tid-ings strike a dole - ful sound;
On my poor heart strings, deep he lies, In the cold caverns of the ground.
He shed a thou-sand drops for you, A thou-sand drops of rich-er blood.
} Come saints and drop a tear or two, On the dear bo-som of our God;

D. C.

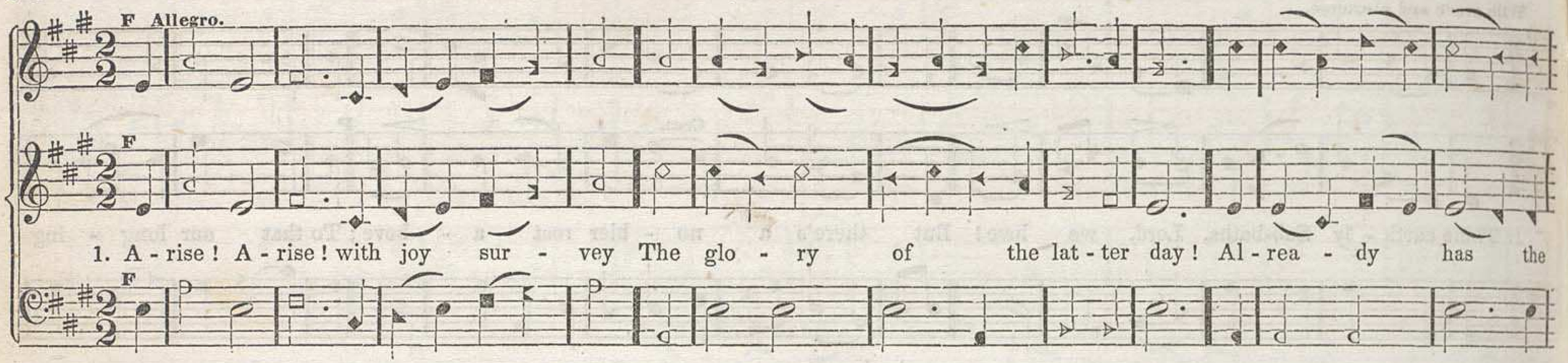
2. Here's love and grief be-yond de - gree, The Lord of glo-ry dies for men;
But lo! what sud-den joys we see, Je - sus the dead re - vives a - gain.
Cher - u-bic le-gions guard him home, And shout him welcome to the skies.
} The ris - ing God for - sakes the tomb, In vain the tomb for-bids his rise;

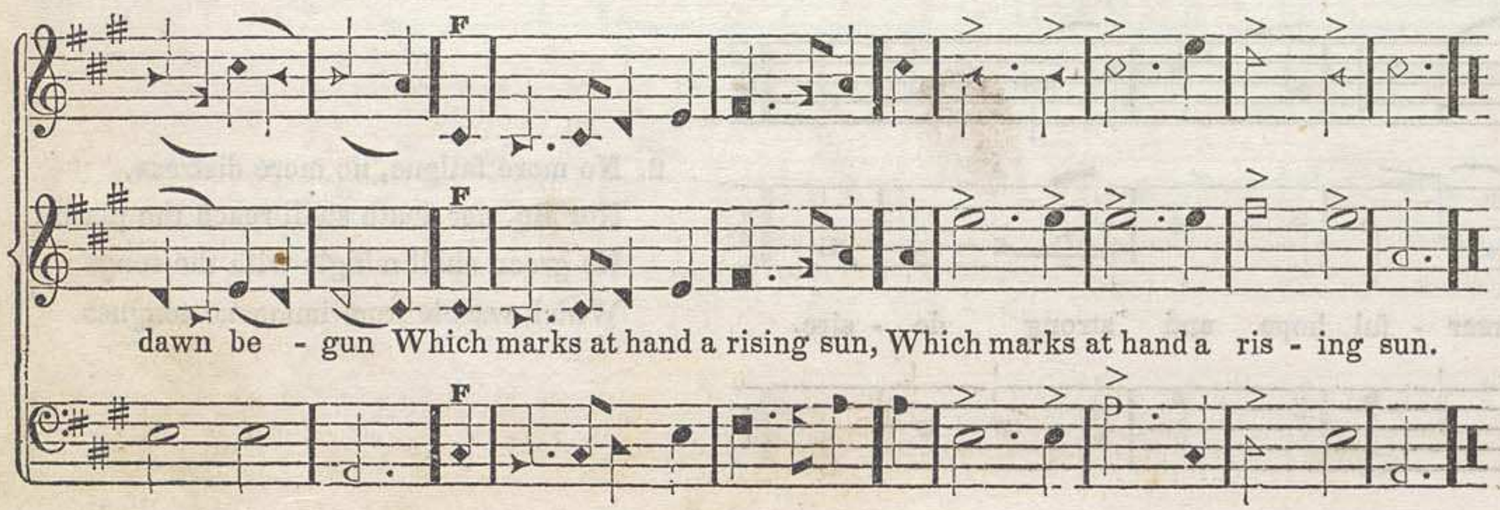
D. C.



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.

MARJON. L. M.

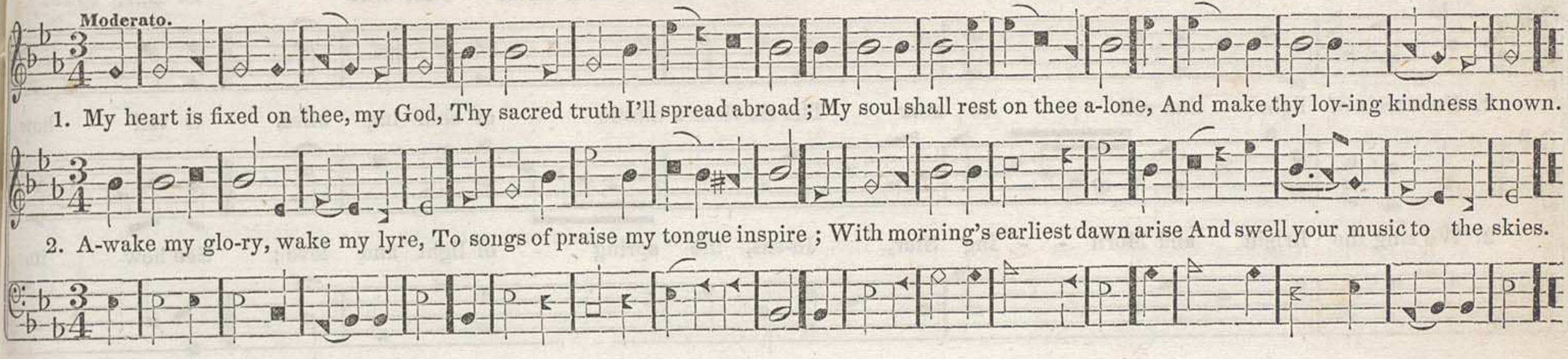




2. Auspicious dawn thy rising ray,
With joy we view and hail the day;
Great Sun of Righteousness arise,
And fill the world with glad surprise.

To Father, Son, and Holy Ghost,
The God whom earth and heaven adore,
Be glory, as it was of old,
Is now, and shall be evermore.

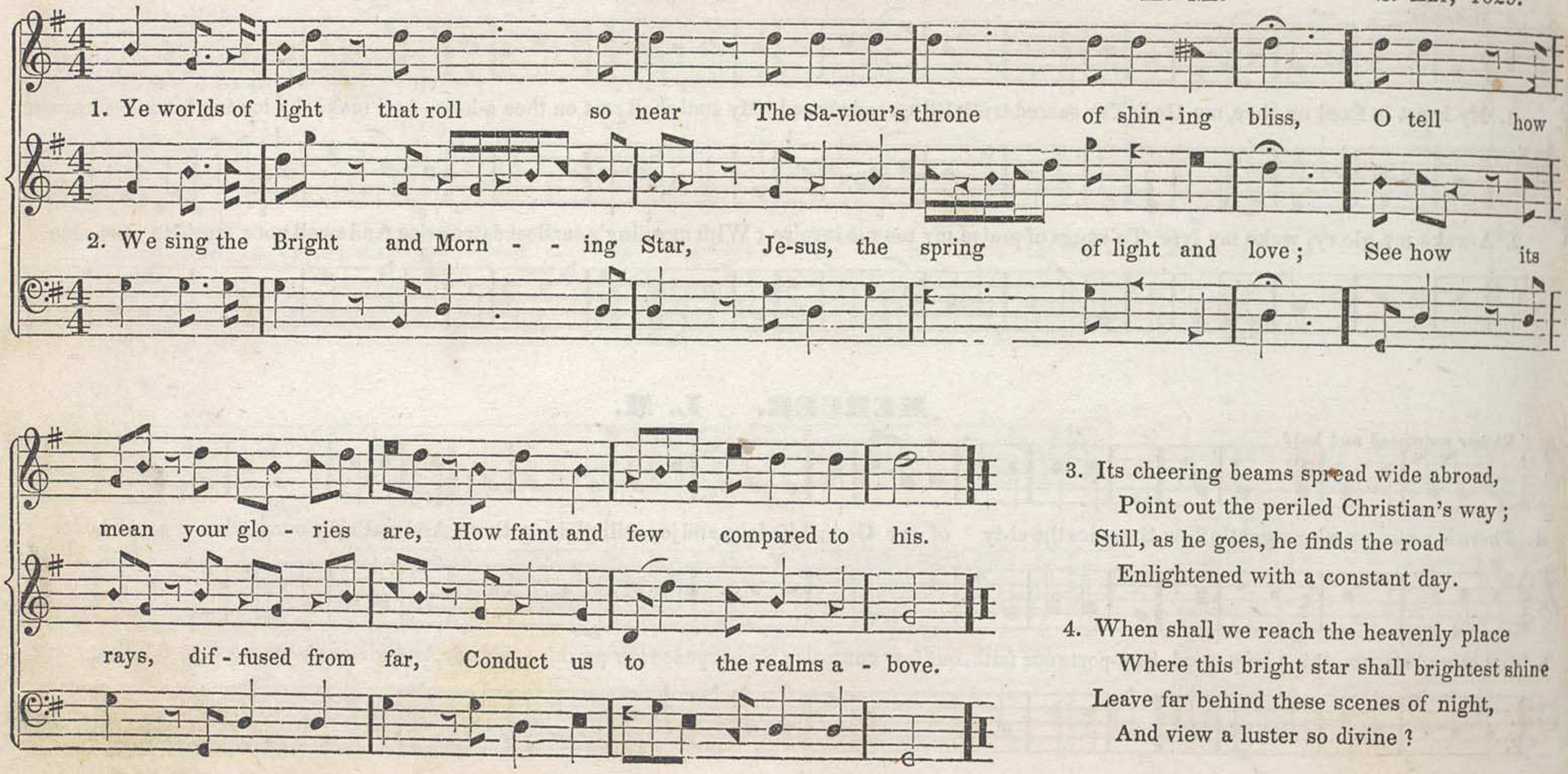
FARNSWORTH. L. M. Or 6 Lines, by repeating the first two strains.



MERCER. L. M.

THE BRIGHT AND MORNING STAR. L. M.

S. Ely, 1829.



3. Its cheering beams spread wide abroad,
Point out the periled Christian's way;
Still, as he goes, he finds the road
Enlightened with a constant day.

4. When shall we reach the heavenly place
Where this bright star shall brightest shine
Leave far behind these scenes of night,
And view a luster so divine?

DESIRE.* L. M. (Six Lines.)

Siciliano.

1. Je- sus thy boundless love to me No tho't can reach, no tongue de - clare; O knit my thank-ful heart to thee,

2. O grant that nothing in my soul May dwell but thy pure love a - lone; O may thy love pos-sess me whole,

And reign without a ri - val there! Thine, wholly thine a - - lone I am, Be thou a-lone my con-stant flame.

My joy, my treasure, and my crown; Strange flames far from my heart re- move, My eve- ry act and thought be love.

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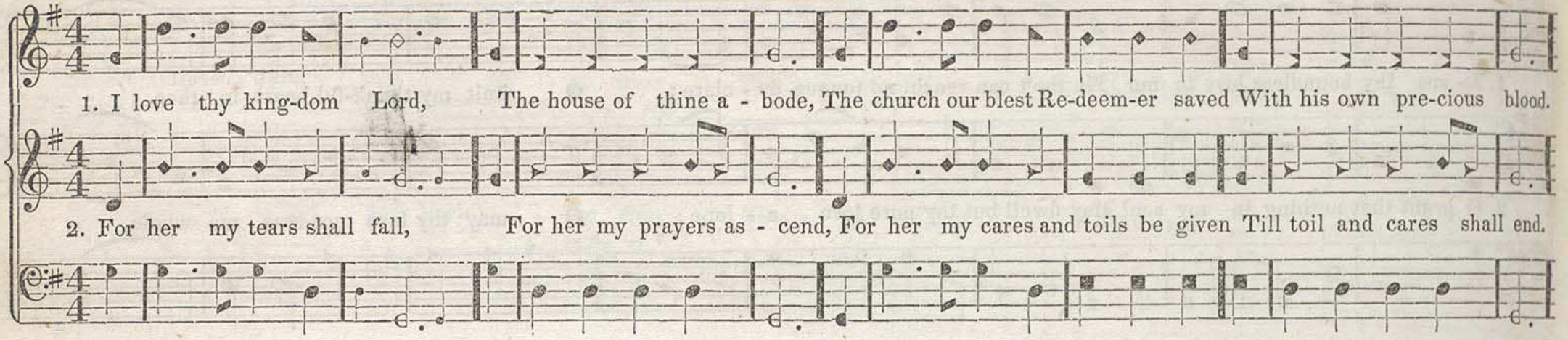
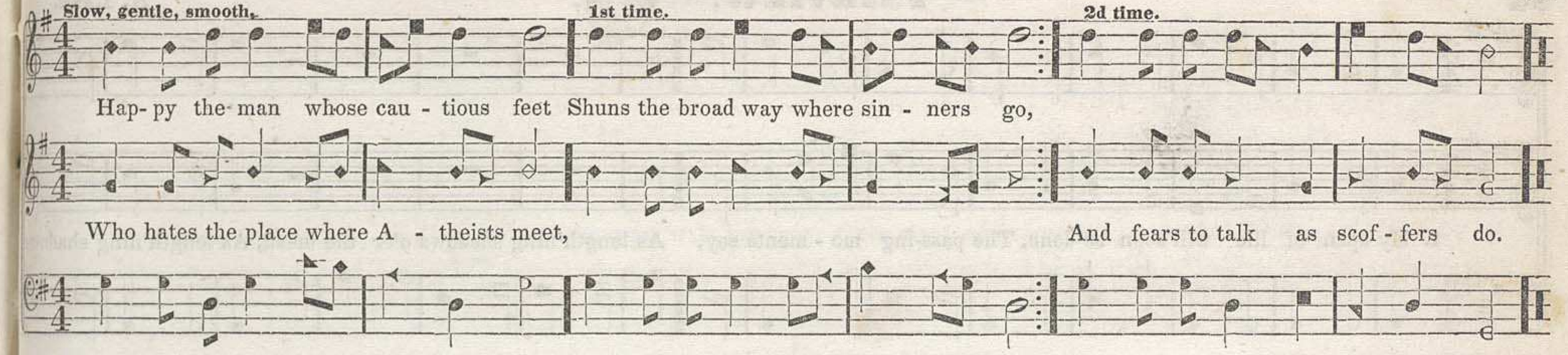
BEALAH. S. M. or C. M. By observing the small notes. (Double.) Arranged by A. Auld.



HAMBURGH. L. M.

Slow, gentle, smooth.

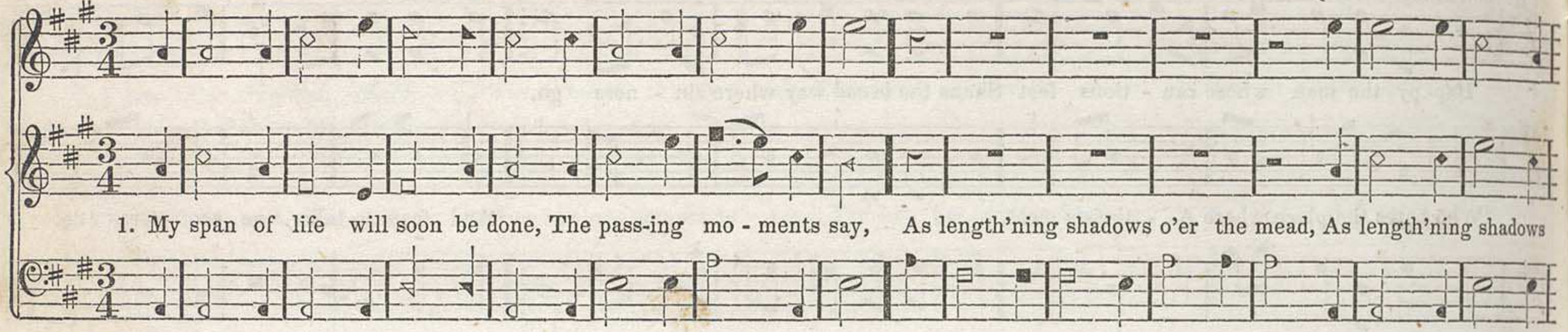


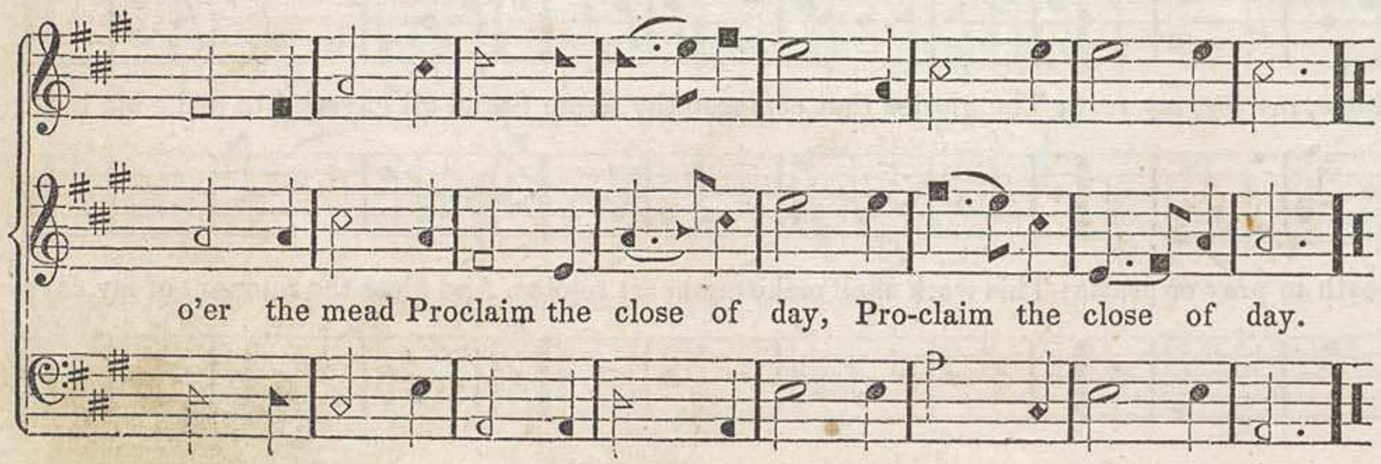
VESTAL. L. M.

Arranged by A. Auld.

FAIRVIEW. C. M.

A. Lane.





2. O that my heart might dwell aloof
   From all created things,
And learn that wisdom from above
   Whence true contentment springs!

3. Courage, my soul, thy bitter cross,
   In every trial here,
Shall bear thee to thy heaven above,
   But shall not enter there.

4. The sighing ones that humbly seek
   In sorrowing paths below,
Shall in eternity rejoice,
   Where endless comforts flow.

MOOREFIELD. C. M.

Once more, my soul, the ris - ing day Sa - lutes my wak- ing eyes; Once more, my voice, thy tribute pay To Him who rules the skies.

TRUEMAN. C. M.

A. Lane.

O thou who dri'st the mourner's tear, How dark this world would be If, when deceived and wounded here, We could not fly to thee!

VENORA. L. M.

A. AULD.

1. Give thanks to God, the sovereign Lord, His mercies still en-dure ; And be the King of kings a-dored, His truth is ev - er sure.

2. What wonders hath his wis-dom done ! How mighty is his hand ! Heaven, earth, and sea he framed alone ! Heaven wide is his command.

TRANSPORT. C. M. (DOUBLE.)

A. AULD.

D. C.

1. When all thy mer - cies, O my God, My ris - ing soul sur - veys,
   Transport - ed with the view I'm lost In won - der, love, and praise.
   Be - fore my in - fant heart had learned From whom those comforts flowed.
   Un - num-bered com- forts, round my soul, Thy ten - der care be - stowed,

D. C.

2. When in the slip - 'ry paths of youth With heed-less steps I ran,
   Thine arm un-seen, conveyed me safe, And led me up to man.
   Nor is the least a cheer - ful heart, That tastes those gifts with joy.
   Ten thou - sand thou - sand pre - cious gifts My dai - ly thanks em-ploy;

D. C.

Since I can read my ti - tle clear To man- sions in the skies, I'll bid fare - well to

Since I can read my ti - tle clear To man- sions in the skies, I'll bid fare - well to eve-ry fear, And

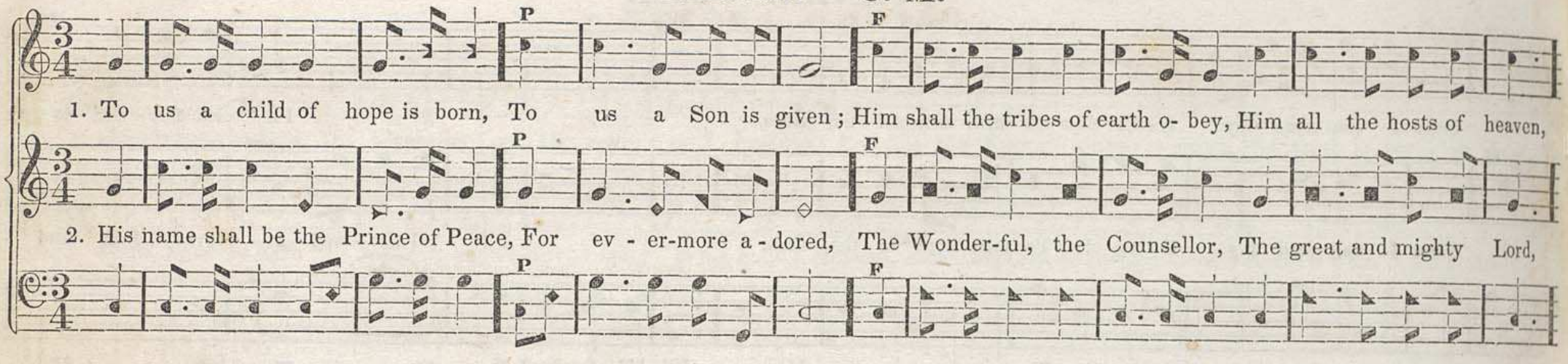
Since I can read my ti - tle clear To man-sions in the skies, I'll bid fare-well to eve - - - ry fear, And

eve - ry fear And wipe, And wipe my weep-ing eyes, I'll bid fare-well to eve- ry fear, And wipe my weep - ing eyes.

wipe my weep-ing eyes, And wipe, And wipe my weep-ing eyes, I'll bid fare- well to eve - ry fear, And wipe my weep - ing eyes.

wipe my weep-ing eyes, And wipe my weep - ing eyes, I'll bid fare-well to eve - ry fear, And wipe my weep - ing eyes.

ZERAH. C. M.

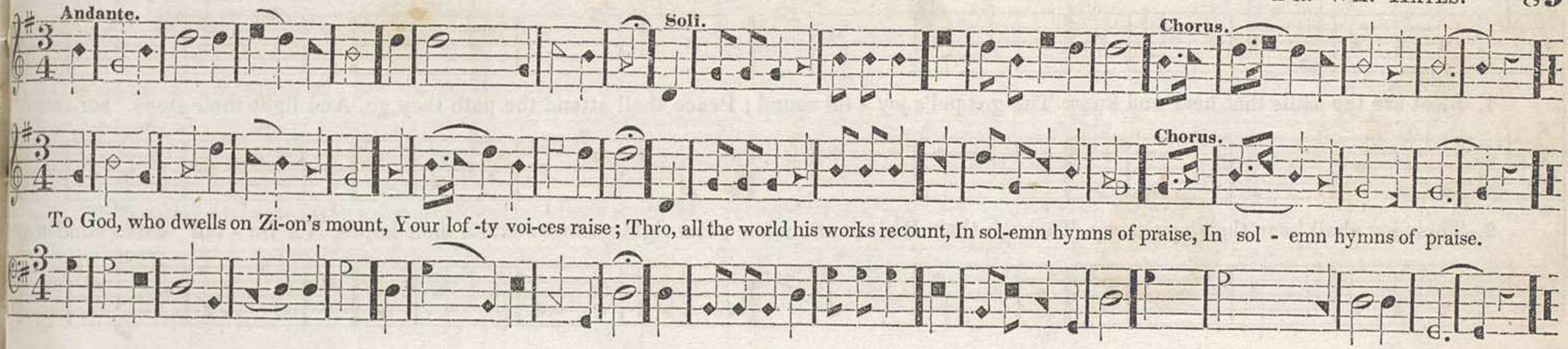


3. His power, increasing, still shall spread;
His reign no end shall know;
Justice shall guard his throne above,
And peace abound below.

4. To us a child of hope is born,
To us a Son is given,
The Wonderful, the Counsellor,
The mighty Lord of heaven.

OXFORD. C. M.

DR. WM. HAYES.



WARWICK. C. M.

STANLEY.

MICHIGAN. C. M.

A. Auld.

1. Blest are the souls that hear and know The gos-pel's joy - ful sound ; Peace shall attend the path they go, And light their steps sur-round.

2. Their joy shall bear their spirits up, Through their Redeemer's name ; His righteousness exalts their hopes, Nor Sa - tan dares condemn.

MALDEN. C. M.

W. Tansur.

1. And must I be to judg - ment brought, And answer in that day For eve - ry sin and i-dle thought, And eve-ry word I say?

2. Yes, eve- ry se - cret of my heart Shall shortly be made known, And I re - ceive my just de - sert For all that I have done.

HARLAN. C. M.

1. Fa-ther of mercies, in thy word What end - less glo - ry shines! For ev - er be thy name a-dored For these ce- les-tial lines.

2. 'Tis here the tree of knowledge grows, And yields a fair re-past; Here pur - er sweets than na-ture knows In - vite the long-ing taste.

SWEET IS THY FRIENDLY VOICE. C. M.

A. Auld.

1. Sweet is thy friendly voice which speaks The words of life and peace, That bids the penitent re - joice, And sin and sor- row cease.

2. No healing balm on earth like this, Can cheer the con-trite heart; No flattering dreams of earthly bliss Such sure de-lights im - part.

ELON. C. M.

Moderato.

1. Let all the lands, with shouts of joy, To God their voi-ces raise ; Sing psalms in honor of his name, And spread his glo - ri - ous praise.

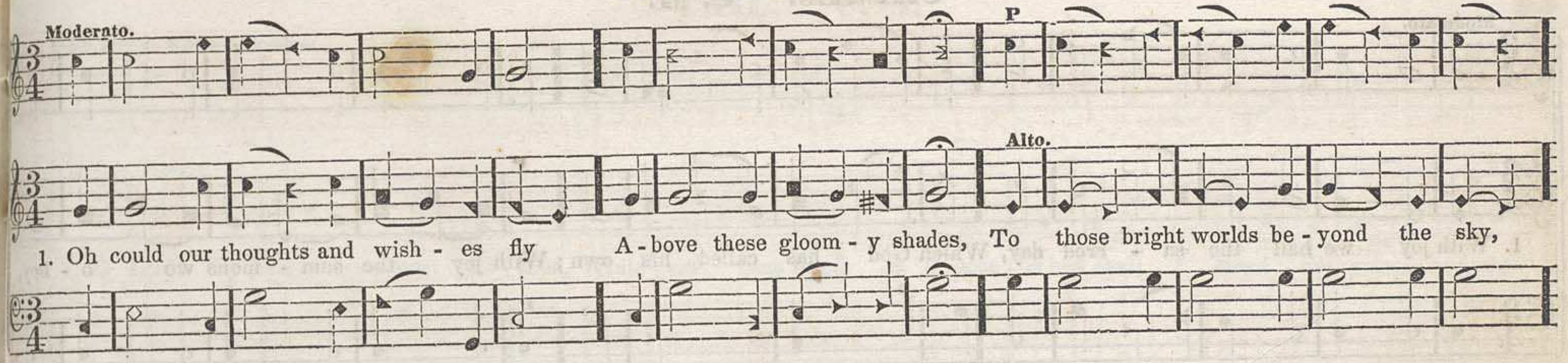
2. Through all the earth, the nations round, Shall thee their God confess ; And, with glad hymns, their awful dread Of thy great name ex-press.

GRANGER. C. M.

Fervor. Steadiness of time.

1. Man in immortal beauty shone, Thy no - blest work be-low ; Too soon by sin made heir a - lone To death and end - less woe.

2. Then, " Lo ! I come," the Saviour said, O be his name a-dored ! Who with his blood our ransom paid, And life and bliss restored.



2. There joys unseen by mortal eyes,
Or reason's feeble ray,
In every blooming prospect rise,
Exposed to no decay.

Now let the Eather, and the Son,
And Spirit, be adored;
Where there are works to make Him known,
Or saints to love the Lord.

CHIMES. C. M.

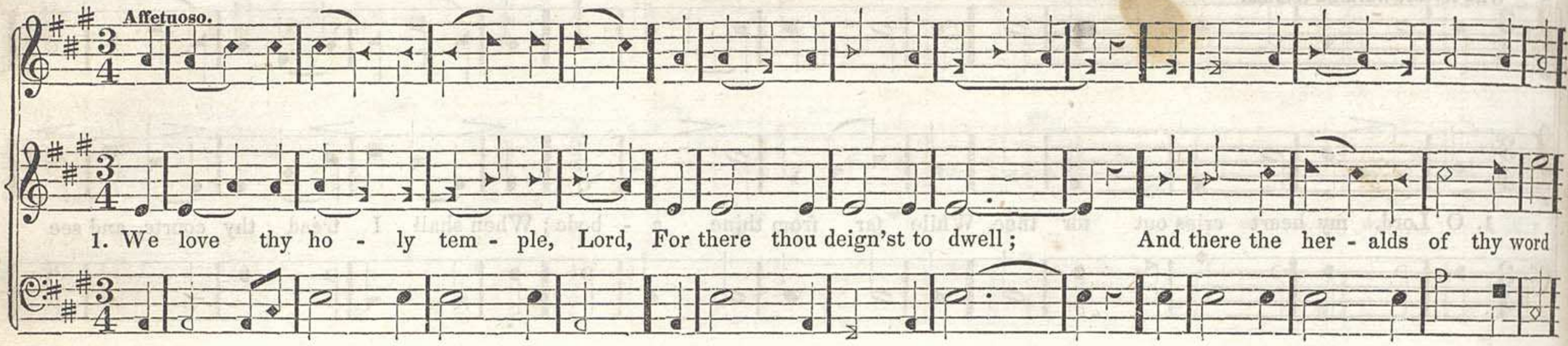
2. Thy chosen temple, Lord, how fair,
Where willing vot'ries throng,
To breathe the humble fervent prayer,
And pour the choral song,

Now let the Father, and the Son,
And Spirit, be adored;
Where there are works to make Him known,
Or saints to love the Lord.

2. 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.

Now let the Father, and the Son,
And Spirit be adored,
Where there are works to make Him known,
Or saints to love the Lord.

DANUBE. C. M.



2. There, in thy pure and cleansing fount,
Washed from each guilty stain,
Our souls on wings of faith shall mount
To heavens eternal fane.

Now let the Father, and the Son,
And Spirit, be adored;
Where there are works to make Him known,
Or saints to love the Lord.

TYRONE. C. M.

Avoid a heavy drawling manner.

1. Come hap - py souls approach your God, With new melodious songs ; Come ren-der to al - might-y grace The tri - bute of your tongues.

M Dim

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

J

SPARTA. C. M.

Allegretto.

1. The Lord of glo - ry is my light, And my sal - va - tion too ; God is my strength, nor will I fear What all my foes can do.

M F Cres. F Cres.

2. One pri - vi - lege my heart de-sires, Oh ! grant me mine a - bode Among the churches of thy saints, The temples of my God.

LAND OF REST. C. M.

A. Lane, harmonized by A. Auld.

Oh! land of rest, for thee I sigh; When will the mo-ment come When I shall lay my ar - mor by, And dwell in peace at home,

Chorus. PP P F P

PP P F P

And dwell in peace at home, And dwell in peace at home, When I can lay my ar - mor by, And dwell in peace at home.

P F

2. His hand divine shall lead you on,
Through all the blissful road,
Till to the sacred mount you rise,
And see your gracious God.

3. Bright garlands of immortal joy
Shall bloom on every head,
While sorrow, sighing, and distress,
Like shadows all are fled.

HENRY. C. M.

S. B. Pond.

WOODSTOCK. C. M.

D. Dutton, Jr.

MEDFORD. C. M.

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

Now let the Father, and the Son,
   And Spirit, be adored;
Where there are works to make Him known
   Or saints to love the Lord.

BROWNSVILLE. C. M.

1st time. 2d time.

1. Hear me, O God, nor hide thy face, But an - swer lest I die;
   Hast thou not built a throne of grace To hear when sin - ners cry.

2. As on some lone - ly build - ing top The spar - row tells her moan,
   Far from the tents of joy and hope I sit and grieve a - lone.

CORNER STONE. C. M.

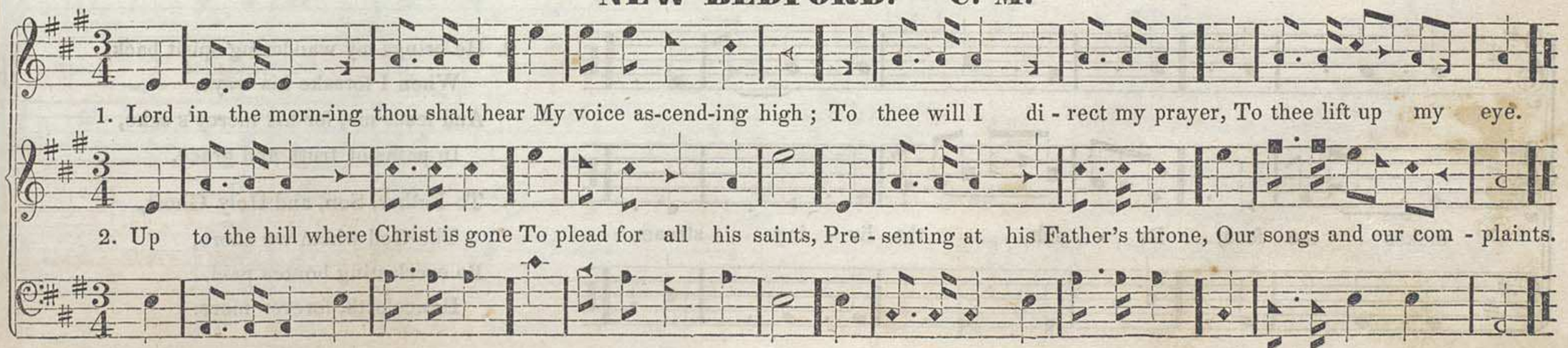
Arranged by A. Auld.

1st time. 2d time.

Lo, what a glo - rious cor - ner stone The build - ers did re - fuse!
Yet God hath built his church there-on, In spite of en - vious Jews.

OAKSVILLE. C. M.

NEW BEDFORD. C. M.



SHEPHERD. C. M.

2. He brings my wandering spirit back,
When I forsake his ways,
And leads me, for his mercy's sake,
In paths of truth and grace.

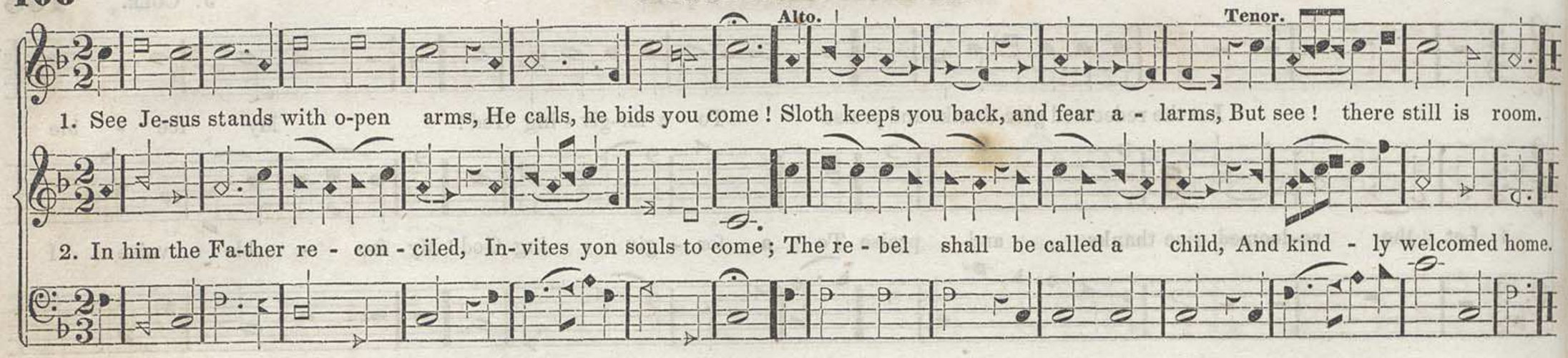
To Father, Son, and Holy Ghost,
The God whom we adore,
Be everlasting honors paid,
Henceforth, forever more.

2. Till at thy coming from above,
My mountain-sin depart,
And fear gives place to filial love,
And peace o'erflows my heart.

3. Pris'ner of hope, I still attend
Th' appearance of my Lord,
These endless doubts and fears to end,
And speak my soul restored.

COMMUNE.* C. M.

S. Ely, 1828.



TRIBULATION. C. M.

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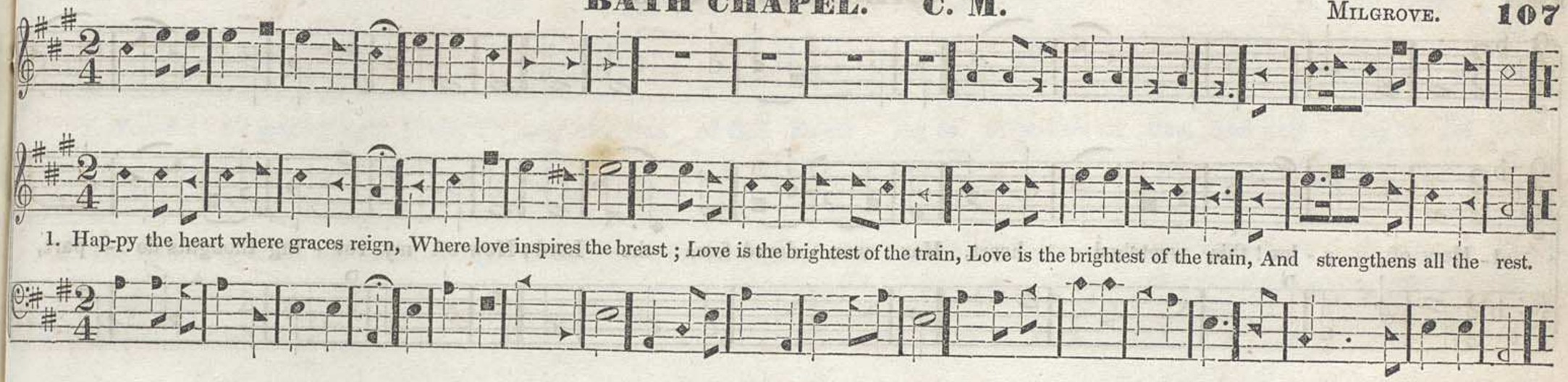
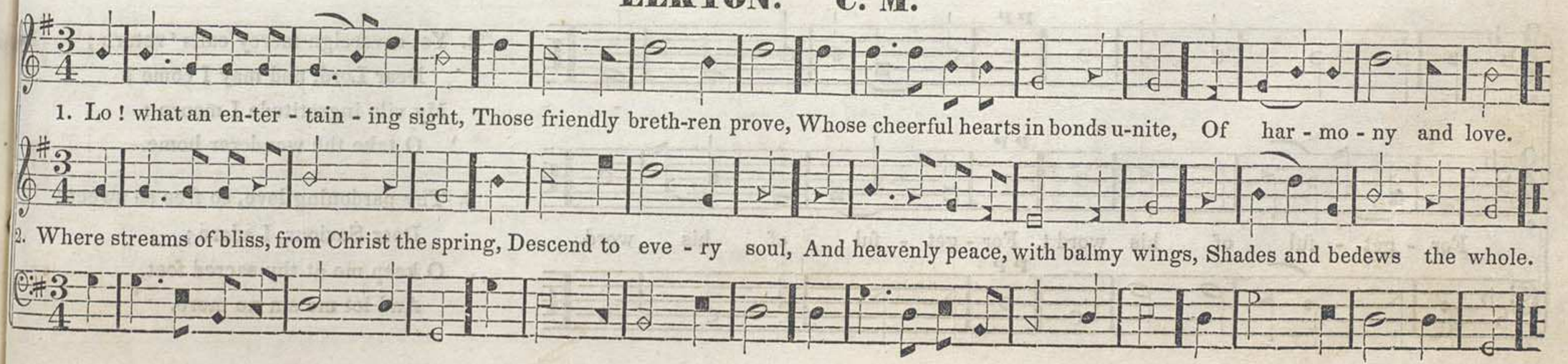
BATH CHAPEL. C. M.



ELKTON. C. M.



CHESTER. C. M.

T. Hastings.

1. How oft, a - las ! this wretched heart, Has wan - dered from the Lord ; How oft my rov - ing thoughts de - part,

For - get - ful of his word ! For - get - ful of his word.

2. Yet sovereign mercy calls ‘ return ;
Dear Lord, and may I come ?
My vile ingratitude I mourn :
O take the wanderer home.

3. Thy pardoning love, so free so sweet !
Dear Saviour, I adore ;
O keep me at thy sacred feet,
And let me sin no more.

Affetuoso.

1. Yon-der a - mazing sight I see, Th' incar-nate Son of God Ex-pir - ing on th' ac-curs-ed tree, And welt - 'ring in his blood.

2. The trembling earth, the darkened sky, Proclaim the truth aloud, And with th' a- mazed cen-tu - rion cry, This is the Son of God!

Alto. Tenor.

Be - hold a pur - ple tor - rent runs Down from his hands and head! The crimson tide puts out the sun, His groans awake the dead!

So great, so vast the sa - cri - fice, May well my hopes revive; If God's own Son thus bleeds and dies, The sinner sure may live!
O that these cords of love di - vine Might draw me, Lord, to thee; Thou hast my heart, it shall be thine, Thine it shall ever be.

JOY TO THE WORLD. C. M.

Alto.

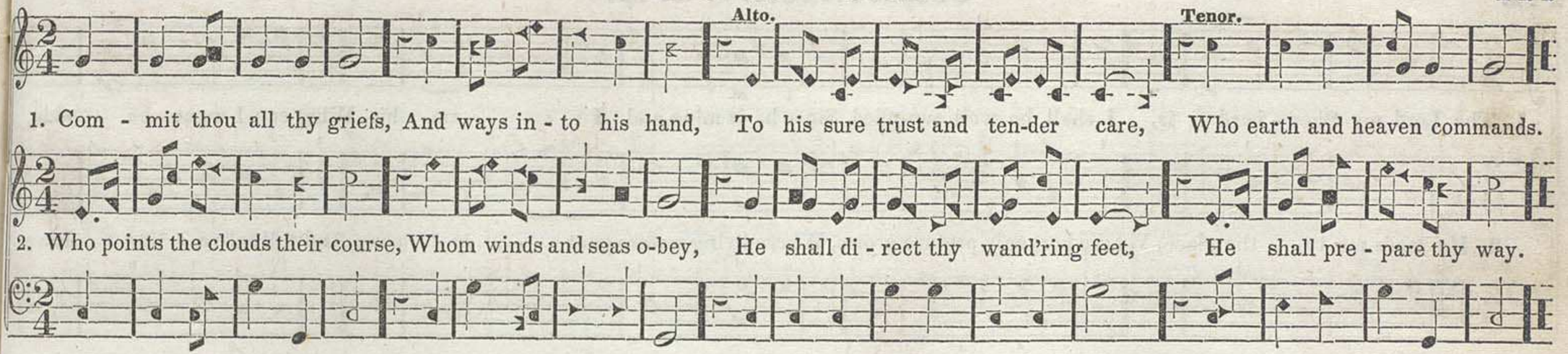
1. Joy to the world, the Lord is come! Let earth re-ceive her King; Let eve-ry heart pre-pare him room,

Tenor.

And heaven and na-ture sing, - - - - - - - And heaven and na - ture sing.

And heaven and na - ture sing, And heaven and na - ture sing, And heaven, And heaven and na - ture sing.

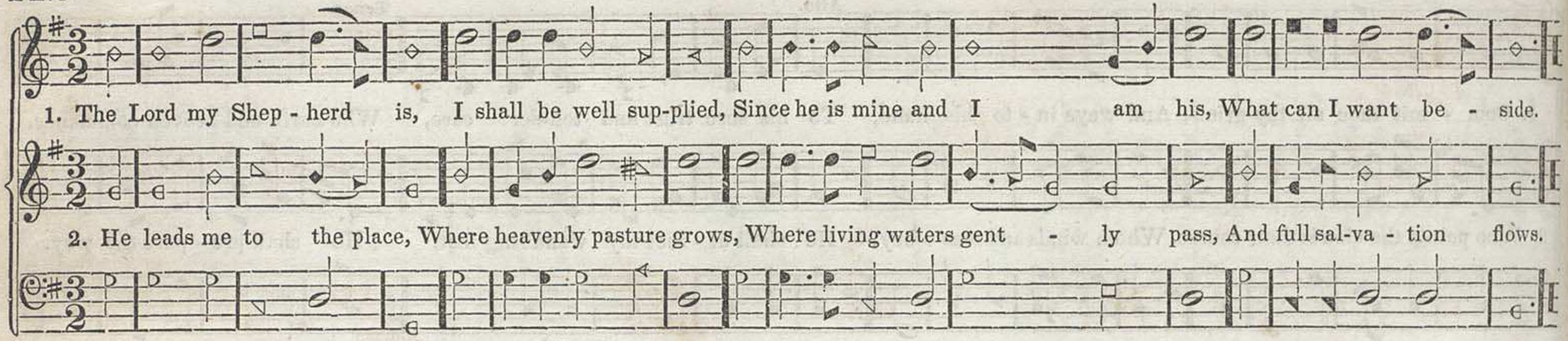
And heaven and na - ture sing, And heaven and na-ture sing, And heaven and na - ture sing.



DID CHRIST FOR SINNERS WEEP. S. M. B.

COMMUNION. S. M.

E. Reed.



HARWOOD. S. M.

A. Auld.

1. Loud hal - le - lu - jahs to the Lord, From distant worlds where crea-tures dwell ; Let heaven begin the solemn word, And sound it dread - ful down to hell.

2. The Lord, how ab - so - lute he reigns ! Let eve-ry an - gel bend the knee ! Sing of his love in heavenly strains, And speak how fierce his ter - rors be.

8

CODA.

Hal-le - lu - jah, Halle - lu-jah, Halle - lu - jah, Hal-le - lu-jah, Halle - lu-jah, Halle - lu - - - jah. Praise the Lord.

Hal-le - lu - - - - - - jah.

Hal-le - lu - - - - - jah.

CONTRITION. S. M.

A. Lane.

Adagio.

1. Come, Lord, and let me feel Thy sweet for-giv - ing love; Thou on - ly canst my spi - rit heal, Come quickly from a - bove.

2. O gra-cious bleed-ing Lamb, Wilt thou not hear my cry? A help-less sin - ner is my name, O do not pass me by.

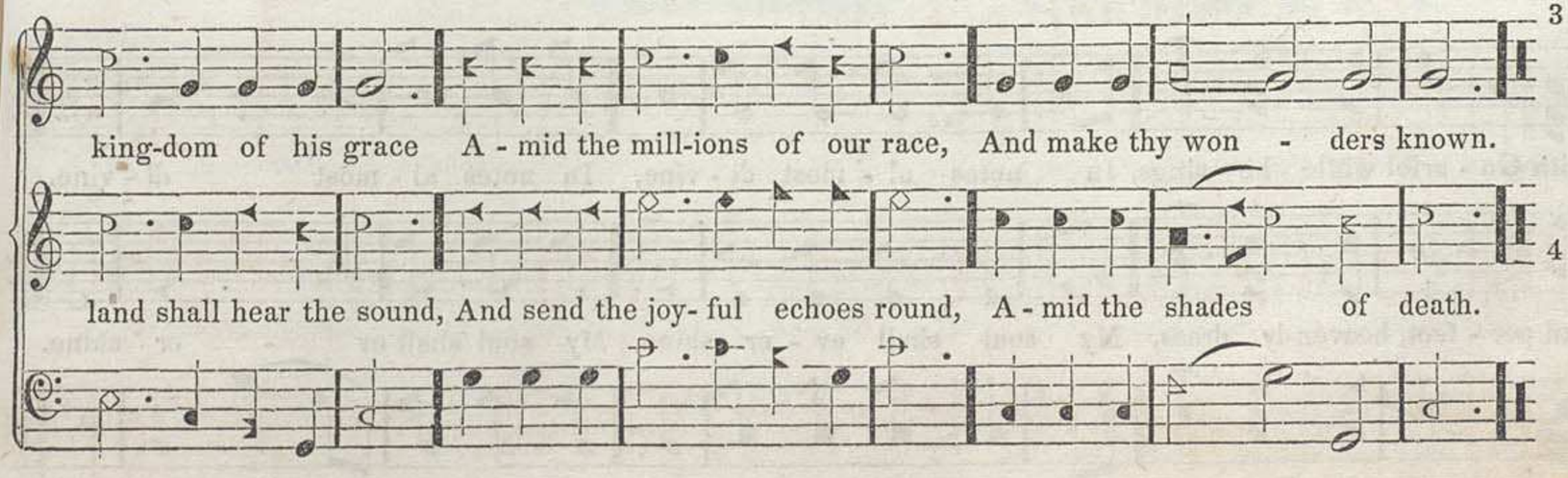
3. I weep, I pray, I mourn, But this is all in vain, I still re-main a wretch for - lorn, Oppressed with guilt and pain.

MIGDOL. L. M.

1. Soon may the last glad song a - rise, Thro' all the mill - ions of the skies; That song of triumph which records That all the earth is now the Lords.

2. Let thrones, and powers, and kingdoms be Obe - dient, might-y God, to thee; And over land, and stream, and main, Now wave the scepter of thy reign!

3. O let that glo-rious anthem swell, Let host to host the tri - umph tell, That not one rebel heart re - mains, But o - ver all the Sa - viour reigns.



3 O let the nations rise and bring
Their off'rings to th'Almighty King,
And trust in him alone ;
Renounce their idols, and adore
The God of gods forevermore,
Upon his lofty throne.

4 The dying millions then shall prove
The matchless power of bleeding love,
And feel their sins forgiven ;
Shall join the convert's joyful throng,
And raise on high redemption's song,
Along the path to heaven

ARIEL. C. P. M.

Cress. F

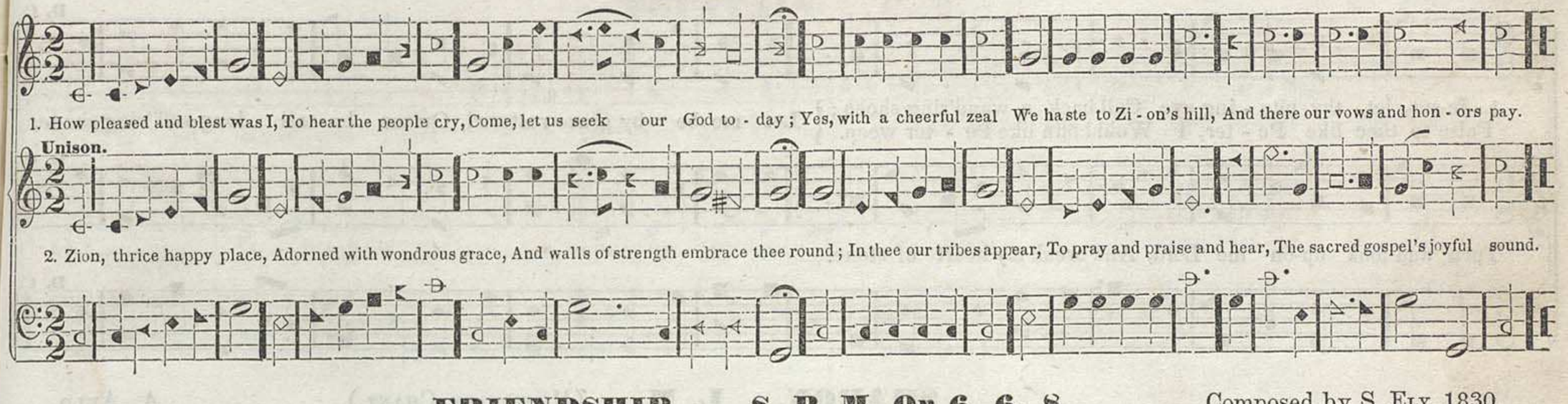
1. O, could I speak the match - less worth, O, could I sound the glo-ries forth, Which in my Sa-viour shine ! I'd soar, and touch the

Cres. F

2. I'd sing the pre - cious blood he spilt, My ran-som from the dreadful guilt, Of sin and wrath di-vine : I'd sing his glo-rious

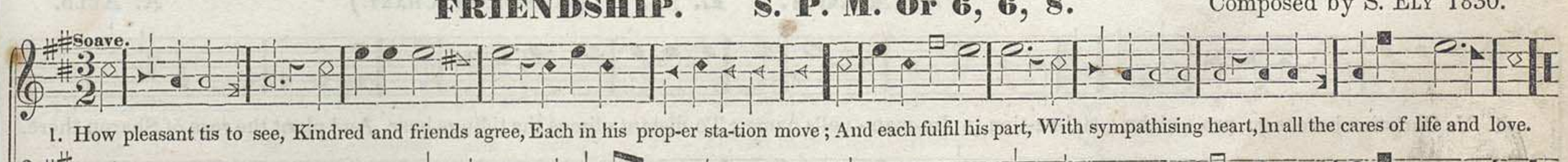
heaven-ly strings, And vie with Ga - briel while he sings, In notes al - most di - vine, In notes al - most di - vine.

right-eous-ness, In which all per - fect, heaven-ly dress, My soul shall ev - er shine, My soul shall ev - er shine.



1. How pleased and blest was I, To hear the people cry, Come, let us seek our God to - day ; Yes, with a cheerful zeal We haste to Zi - on's hill, And there our vows and hon - ors pay.

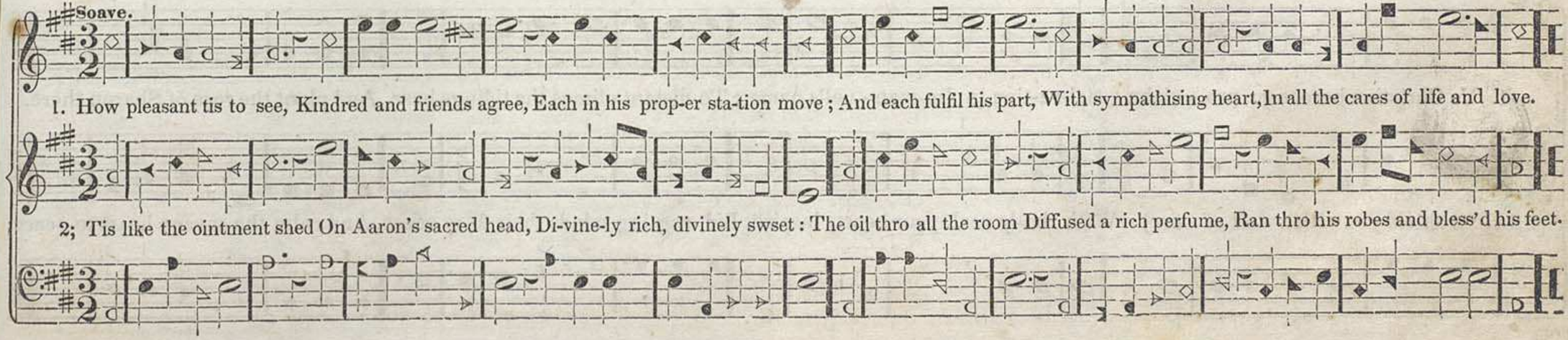
Unison.



2. Zion, thrice happy place, Adorned with wondrous grace, And walls of strength embrace thee round ; In thee our tribes appear, To pray and praise and hear, The sacred gospel's joyful sound.

FRIENDSHIP. S. P. M. Or 6, 6, 8.

Composed by S. Ely 1830.



Soave.

1. How pleasant tis to see, Kindred and friends agree, Each in his prop-er sta-tion move ; And each fulfil his part, With sympathising heart, In all the cares of life and love.

2; Tis like the ointment shed On Aaron's sacred head, Di-vine-ly rich, divinely swset : The oil thro all the room Diffused a rich perfume, Ran thro his robes and bless'd his feet.

BERLIN. P. M.

A. LANE.

D. C.

1. Je-sus, let thy pity - ing eye, Call back a wand'ring sheep; } Let me be by grace restored, On me be all long-suff'ring shone,
False to thee like Pe - ter, I Would fain like Pe - ter weep. }

D. C.

Turn and look up-on me Lord, And break my heart of stone.

D. C.

SHARON. L. M. (MISSIONARY CHANT.)

A. AULD.

1. Ye Christian heroes go pro - claim Sal-va-tion in Im-man - uel'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 ho-ly zeal your hearts inspire, Bid rag-ing winds their fu-ry cease, And calm the savage beast to peace.

FOUNTAIN. P. M.

The fount - ain of life and of grace, In Christ our re - deem - er we see; For us who his of - fers em - brace,

The fount - ain of life and of grace, In Christ our re - deem - er we see; For us who his of - fers em - brace,

For all it is o - pen and free, Je - ho-vah him-self doth in-vite, To drink of his plea - sures un-known,

For all it is o - pen and free, Je - ho-vah him-self doth in-vite, To drink of his plea - sures un-known,

FOUNTAIN. (CONTINUED.)

The streams of im-mor - tal de - light, That flows from his heav - en - ly throne. As soon as in him we be-

The streams of im-mor - tal de - light, That flows from his heav - en - ly throne. As soon as in him we be-

lieve, By faith of his spi - rit par - take; And free-ly for - give-ness re - ceive, The mer-cy for Je - sus's sake,

lieve, By faith of his spi - rit par - take; And free-ly for - give-ness re - ceive, The mer-cy for Je - sus's sake,

We gain a pure drop of his love, The life of e - ter-ni - ty know, An - gel-ic - al hap-pi-ness prove, And witness a heaven be - low.

We gain a pure drop of his love, The life of e - ter-ni - ty know, An - gel-ic - al hap-pi-ness prove, And witness a heaven be - low.

WISDOM.* 7s & 6s.

S. Ely. 1848.

D. C.

1. Ere God had built the mount - ains, Or raised the fruit-ful hills,
   Be - fore he filled the fount - ains, That feed the run-ning rills,
   In me, from ev - er - last - ing, The won-der - ful I am,

D. C.

Found plea-sures nev - er wast - ing, And wis-dom in my name.

D. C.

* Published by permission.

CADIZ. P. M.

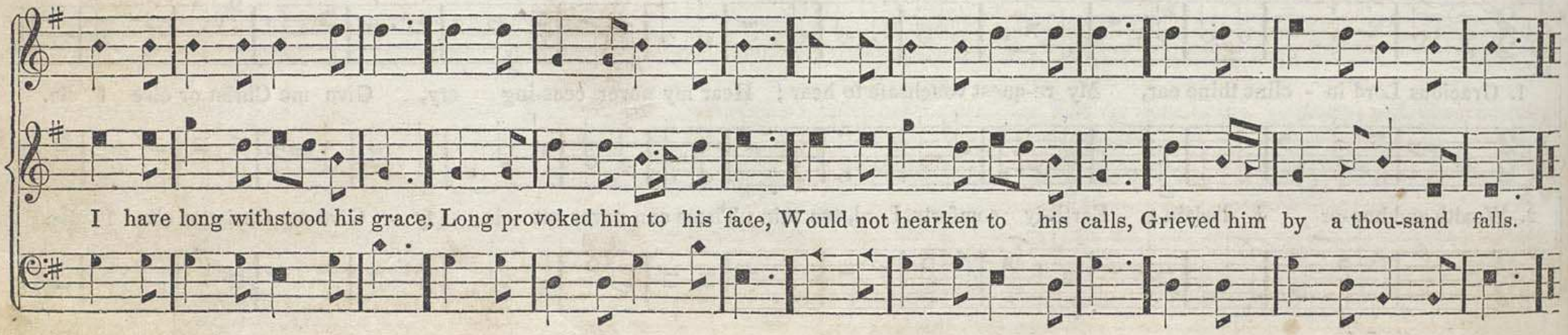
J. Arnold.

REQUEST. 7s.

S. Ely, 1828.

MOUNT MORRIS. 7s.

A. Lane.



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 mercy shall endure,
Ever faithful, ever sure.

MOUNT CALVARY. 7s. (Six lines.)

German.

1. Hearts of stone, re - lent, re - lent! Break, by Je - sus's cross sub - dued! See his bo - dy mang - led, rent,

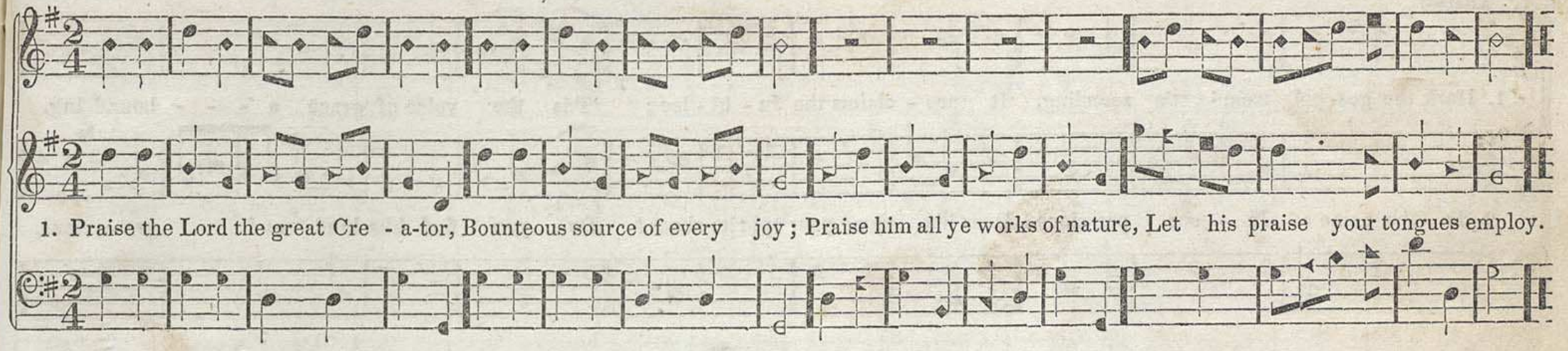
2. Yes, our sins have done the deed, Drove the nails that fixed him there; Crowned with thorns his sa - cred head,

3. Will you let him die in vain? Still to death pur - sue your Lord? O - pen tear his wounds a - gain?

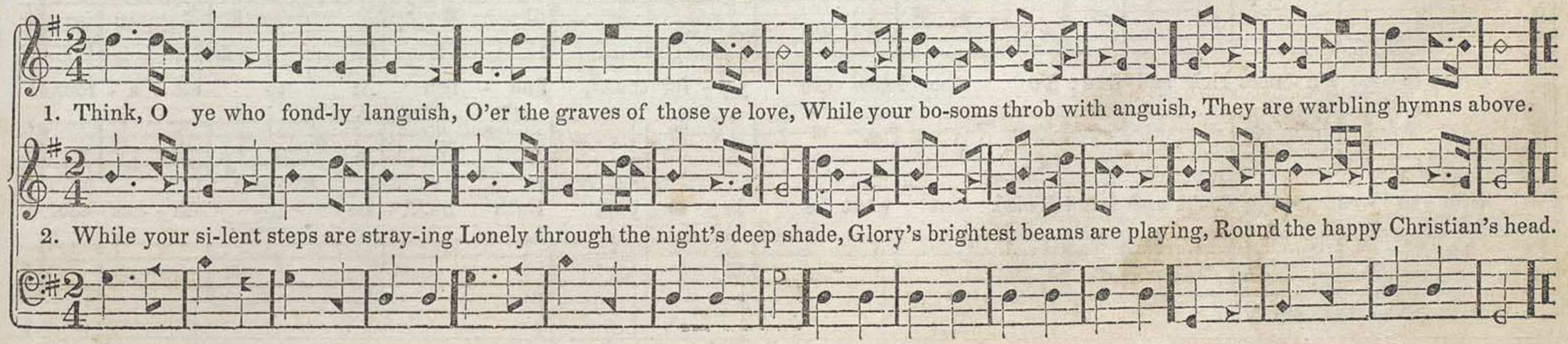
Cov - ered with a gore of blood! Sin - ful soul, what hast thou done, Mur-dered God's e - ter - nal Son!

Pierced him with a sol - dier's spear, Made his soul a sa - cri - fice, For a sin - ful world he dies!

Tram-ple on his pre - cious blood? No, with all my sins I'll part, Sa - viour, take my bro - ken heart.

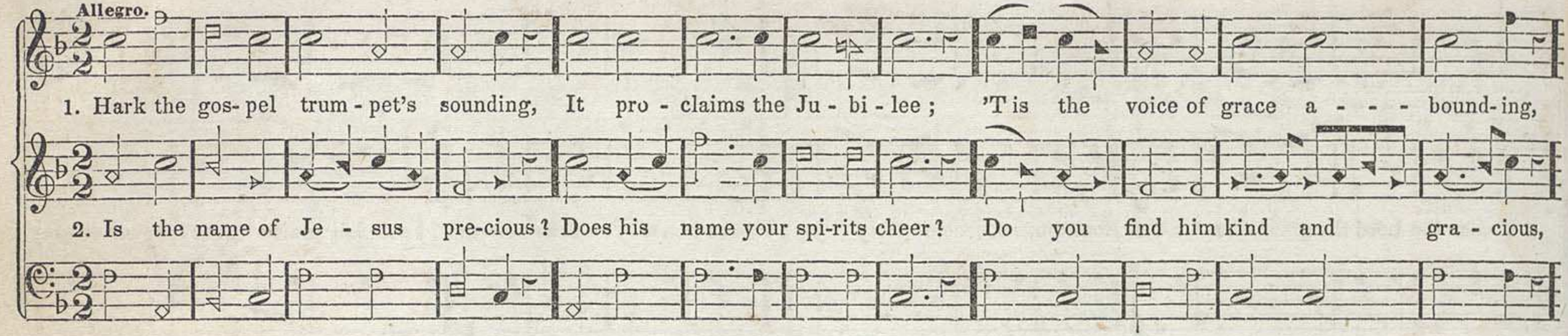


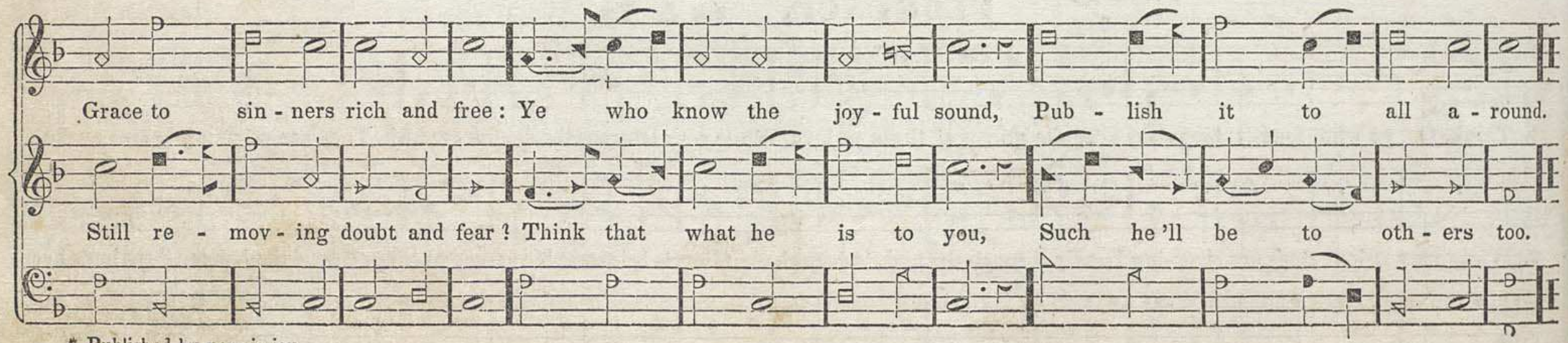
FLORENCE. 8s & 7s. ITALIAN AIR.



GOSPEL TRUMPET.* 8s & 7s.

S. Ely, 1835.





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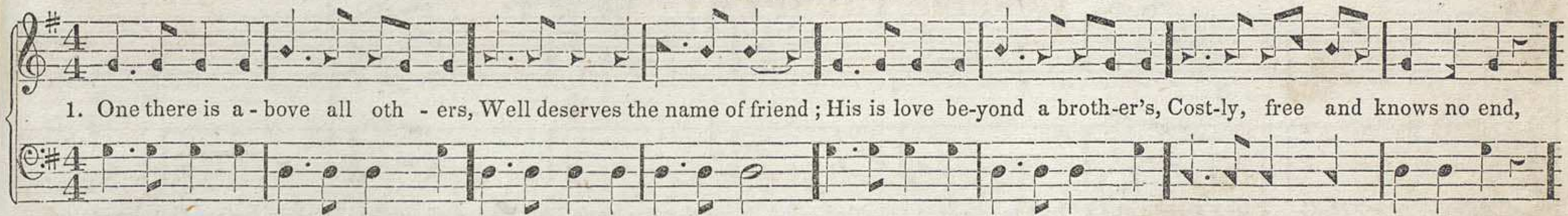


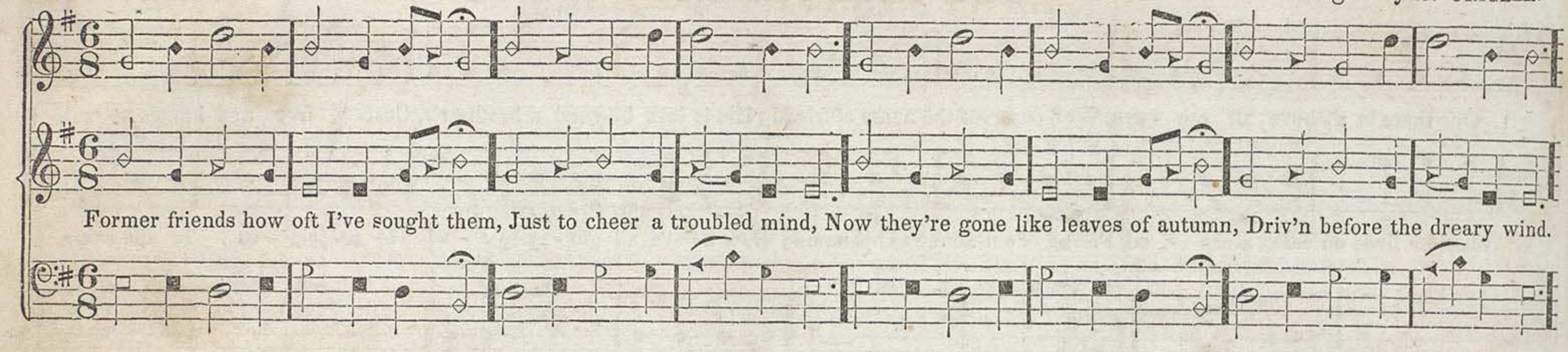
HYMN 2.—UN. HY. p. 272.

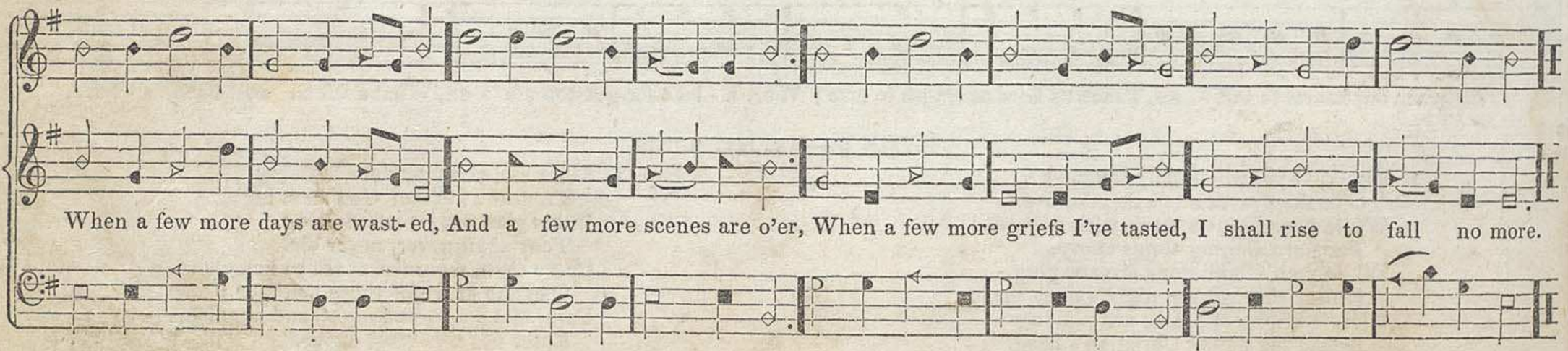
1. Think, O ye, who fondly languish
O'er the graves of those you love,
While your bosoms throb with anguish,
They are singing songs above.
While your silent steps are straying,
Lonely through the night's deep shade,
Glory's brightest beams are playing
Round the happy Christian's head.

2. Light and peace at once deriving
From the hand of God most high,
In his glorious presence living,
They shall never, never die.
Cease then, mourner, cease to languish
O'er the grave of those you love ;
Pain, and death, and night, and anguish,
Enter not the world above.

ITALY. 8s & 7s.

Arranged by S. Crigler.





MOUNT VERNON.* 8s & 7s.

1. Sis - ter, thou wast mild and love - ly, Gen-tle as the sum-mer breeze, Plea-sant as the air of even-ing When it floats among the trees.
2. Peace-ful be thy si - lent slumber, Peaceful in thy grave so low, Thou no more wilt join our number, Thou no more our songs shalt know.
3. Dear-est sis - ter, thon hast left us, Here thy loss we deep-ly feel, But 'tis God that has be-reft us, He can all our sor-rows heal.
4. Yet a-gain we hope to meet thee, When the day of life is fled, Then in heaven with joy to greet thee, Where no farewell tear is shed.

The Bass may be omitted or sung at pleasure.

NATIONAL HYMN. 6s & 4s. (AMERICA.) Words by S. F. SMITH.

1. My coun-try! 'tis of thee, Sweet land of lib - er - ty, Of thee we sing: Land, where my fathers died; Land of the pilgrims pride; From every moun-tain side Let freedom ring.
2. My na-tive coun - try! thee, Land of the no - ble free, Thy name I love: I love thy rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that a - bove.
3. Let mu - sic swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal tongues awake, Let all that breathe partake, Let rocks their si-lence break, The sound prolong

* Originally written on the occasion of the death of a young lady, a member of Mount Vernon School, Boston.

SWEET AFFLICTION.* 8s, 7s, & 4s.

S. Ely, 1830.

Alto. Tenor.

1. In the floods of trib-u - la - tion, While the billows o'er me roll, Je-sus whis-pers con-so - la - tion, And supports my sinking soul.

2. 'Mid the gloom the vivid lightning With increasing brightness play; 'Mid the thorn the beauteous flowrets Look more beautiful and gay.

Alto.

Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu-jah, praise the Lord. Then the li-on yields to hon - ey, From the eat-er food is given;

Hal-le - lu - jah, hal - le - lu - jah, hal - le - lu-jah, praise the Lord. So in darkest dis - pen - sa - tions Doth my faithful Lord ap - pear;

* Published by permission.

SWANTON. 6s & 4s.

L. Mason.

SIBERIA. 8s, 7s, & 4s.

S. B. Pond.

1. O'er the gloom-y hills of dark-ness, Look, my soul, be still and gaze; See the prom-i-ses ad-vanc-ing To a glo-rious

2. Let the dark, be-night-ed pa-gan, Let the rude bar-ba-rian see, That di-vine and ho-ly conquest, Once ob-tained on

Slow.

day of grace! Blessed Jubi-lee, Blessed Ju-bi-lee! Let thy glorious morning dawn.

Cal-va-ry; Let the gos-pel, Let the gos-pel Loud re-sound from pole to pole.

3. Kingdoms wide, that sit in darkness,
Grant them, Lord, the glorious light;
Now from eastern coast to western,
May the morning chase the night;
Let redemption
Freely purchased win the day!

4. Fly abroad, thou mighty gospel,
Win and conquer, never cease!
May thy lasting wide dominions
Multiply, and still increase,
Sway thy scepter,
Saviour, all the world around!

Allegro. Alto. F

1. Let every heart rejoice and sing, Let choral anthems rise ;
Ye reverend men and children bring To God your sacrifice ;
For he is good, The Lord is good, And kind are all his ways.

F Dim.

2. He bids the sun to rise and set ; In heaven his power is known,
And earth subdued to him shall yet Bow low be-fore his throne
For he is good, The Lord is good, And kind are all his ways.

F

For he is good, The Lord is good, And kind are all his ways.

Tenor. Chorus. M Dim. F Unison.

M Dim. F

With songs and hon-ors sound - ing loud, The Lord Je - ho - vah praise, While the rocks and the rills, While the vales and the hills, A

M Dim. F

HYMN. Let every heart rejoice. (Concluded.)

glo-rious an - them raise : Let each prolong the grate-ful song, And the God of our fa-thers praise, And the God of our fa-thers praise.

QUIET PILLOW. 8s, 7s, & 4s.

Affetuoso.

1. Tossed no more on life's rough billow, All the storms of sor - row fled,
Death hath found a qui - et pil - low For the faith-ful Christian's head :

Peace - ful slum-bers Guarding o'er *his* or *her* low - ly head.

2. O may we be re - u - nit - ed To the spi - rits of the just,
Leaving all that sin hath blighted With cor-rup-tion in the dust :

Hear us, Je-sus, Thou our Lord, our life, our trust.

1. Be-hold how the Lord Has girt on his sword; From con-quest to con-quest pro-ceeds! From conquest to con - quest pro-ceeds.

2. His word he sends forth, From south to the north, From east and from west it is heard, From east and from west it is heard.

Alto.

Tenor.

How hap - py are they Who live in this day, And wit - ness his won - der - ful deeds, And wit - ness his won - der - ful deeds.

The reb - el is charmed, The foe is disarmed, No day like this day hath appeared, No day like this day hath appeared.

SOLEMN THOUGHT. C. M.

A. Auld.

1. A - las! and did my Sa-viour bleed, And did my Sovereign die? Would he de-vote that sa - cred head For such a worm as I?

2. Was it for crimes that I have done He groaned upon the tree? A - maz-ing pi - ty, grace unknown, And love be-yond de-gree!

Chorus.

For such a worm as I? For such a worm as I? Would he de - vote that sa-cred head For such a worm as I?

And love be-yond de - gree, And love be-yond de - gree, A - maz - ing pi - ty, grace unknown, And love be-yond de - gree!

1. How shall I my Sa-viour set forth? How shall I his beauties de-clare? O how shall I speak of his worth? Or what his chief dig-ni- ties are?

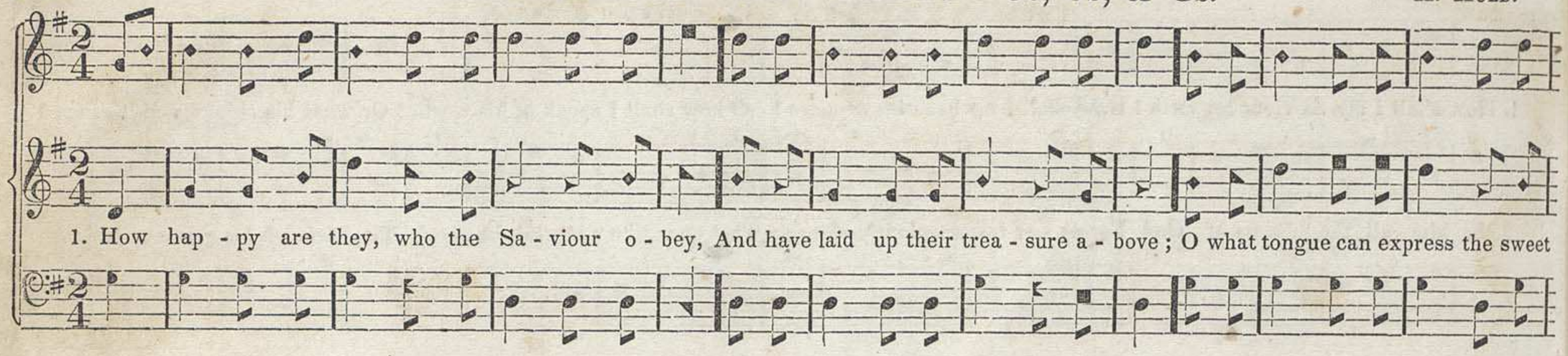
2. In him all the fullness of God For-ev - er transcendently shines; Tho' once like a mortal he stood, To fin - ish his gracious designs:

His an-gels can ne-ver express, Nor saints who sit nearest his throne, How rich are his treasures of grace: No, this is a myst'ry unknown.

Tho' once he was nailed to the cross, Vile rebels like me to set free, His glo - ry sus-tain- ed no loss, E - ter - nal his kingdom shall be.

HOW HAPPY ARE THEY. 5s, 6s, & 3s.

A. AULD.



2. This comfort is mine since the favor divine
I have found in the blood of the Lamb :
Since the truth I believed what a joy I've received,
What a heaven in Jesus' blessed name.

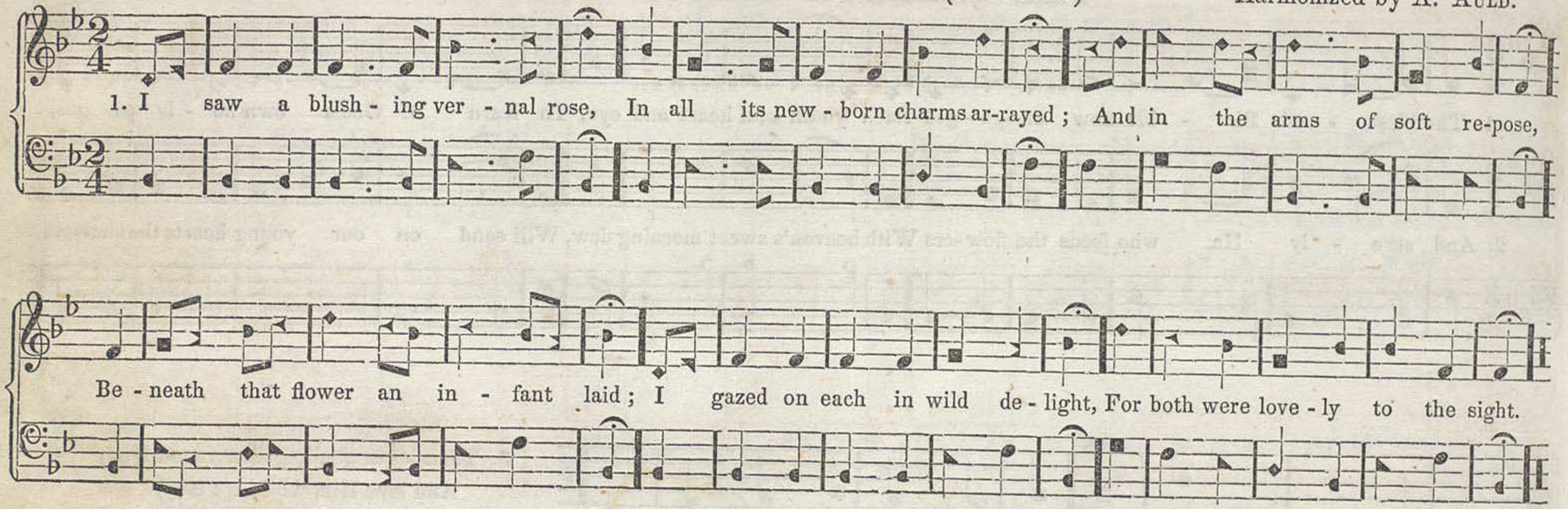
3. My remnant of days I would spend to his praise,
Who hath died, my lost soul to redeem ;
Whether many or few, all my years are his due ;
May they all be devoted to him.

3. Then let us gladly gather round Him,
And love Him while we may,
For they who seek have alway found Him,
E'en in their early day.

4. And when life's Sabbaths all are ended,
We all may meet above,
Where He for us hath now ascended,
Our Father's house of love.

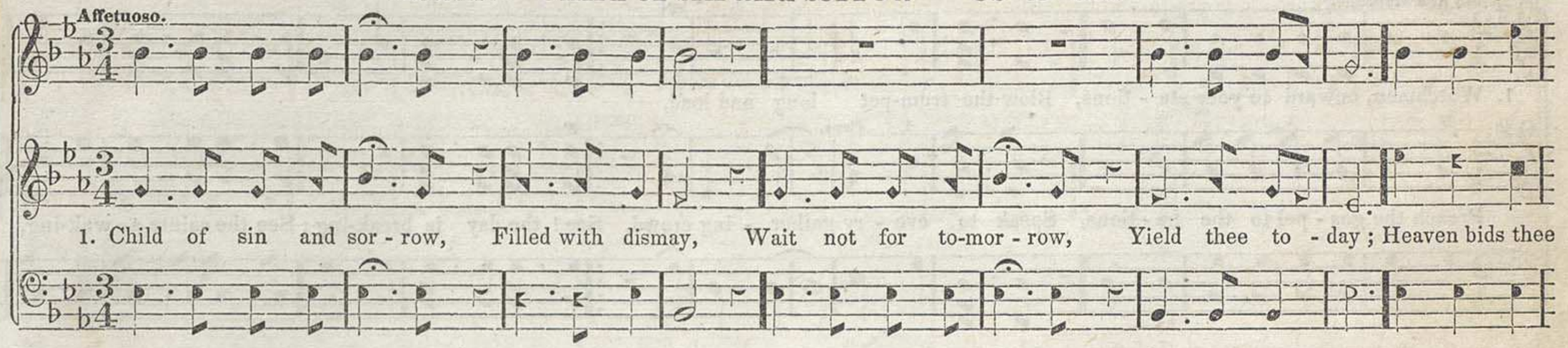
VERNAL ROSE. 8s. (Six Lines.)

Harmonized by A. Auld.



2. I looked again and autumn's blast,
   Had strip't that rose of all its charms ;
And death with withering power had passed,
   And clasped the babe in icy arms ;
Now where the leafless rose bush sighs,
Low in the grave that infant lies.

3. How nature's cruel law, I cried,
   Cuts short the hours of beauties reign ;
But nature's cheering voice replied,
   They both shall live and bloom again :
The one in spring shall grace the grove,
And one shall smile in courts above.



2. Child of sin and sorrow,
Why wilt thou die ?
Come while thou canst borrow
Help from on high :
Grieve not that love,
Which from above,
Child of sin and sorrow,
Would bring thee nigh.

LANGDON. 8s, 7s, & 6s.

2. Watchmen, hail the rising glory
Of the great Messiah's reign,
Tell the Saviour's bleeding story,
Tell it to the listening train;
See his love revealing,
See the Spirit sealing,
'T is life among the slain.

1. A - mong the moun-tain trees The winds were whis-pering low, And nights ten thou - sand har - mo - nies Were

2. It was the Sa-viour's prayer That on the si - lence broke, Im - plor - ing strength from heaven to bear The

har - mo - nies of woe; A voice of love was on the gale, It came from Ke - dron's gloom - y vale.

sin a - veng - ing stroke, As in Gethsem - a - ne he knelt, And pangs un - known his bo - som felt.

DOXOLOGY. 8s & 6s.

Alto. Tenor.

To Fa - ther, Son, and Ho-ly Ghost, One God whom we a - dore, Be glo - ry, as it was, is now And shall be ev - er-more, And

To Fa - ther, Son, and Ho-ly Ghost, One God whom we a - dore, Be glo - ry, as it was, is now And shall be ev - er - more,

shall be ev - er - more, Be glo-ry, as it was, is now, And shall be ev-ermore, Be glo-ry as it was, is now, And shall be ev - er-more.

Slow.

- - - - Be glo-ry, as it was, is now, And shall be ev-ermore, Be glo-ry as it was, is now, And shall be ev - er-more.

Slow.

- - - - ev - er more, - - - Be glo-ry as it was, is now, And shall be ev - er more.

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WORSHIP.* 5s, & 6s, or 10s, & 11s.

S. Ely, 1835.

Andante.

1. O heav - en - ly King Look down from a-bove; As - sist us to sing Thy mer - cy and love; So sweetly o'er - flow - ing, So

2. O God of our life, We hal-low thy name! Our busi - ness and strife Is thee to pro-claim; Accept our thanksgiv - ing, Ac-

sweetly o'erflow - ing, So plen - teous the store, Thou still art be - stow - ing, Thou still art be - stow-ing, And giv-ing us more.

cept our thanksgiv-ing, For cre - at - ing grace; We while we are liv-ing, We while we are liv - ing, Will shout forth his praise.

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HOME.* 11s.

* Published by permission.

INVOCATION.* 10s & 11s.

S. Ely.

1. My Fa-ther, my God, I long for thy love, O shed it a - broad! send Christ from a - bove! My heart ev-er faint - ing he

2. O when shall my tongue be filled with thy praise, While all the day long I pub - lish thy grace, Thy hon - or and glo - ry to

Alto.

Tenor.

on - ly can cheer, And all things are want - ing, and all things are want - ing, and all things are want - ing, till Je - sus ap - pear

sin-ners forthshow, Till sin - ners a - dore thee, till sin - ners a - dore thee, till sin - ners a-dore thee, And own thou art true.

* Published by permission.

Andante.

1. My God, I am thine, What a com - fort di - vine, What a bless - ing to know that my Je - sus is mine;

2. True plea - sures a-bound In the rap - tu - rous sound, And who - ev - er hath found it hath Par - a - dise found;

In the heav - en - ly Lamb, Thrice hap - py I am, And my heart doth re-joice at the sound of his name.

My Je - sus to know, And to feel his blood flow, It is life ev - er - last - ing, 'tis heav - en to know.

* Published by permission.

MELTON. 10s.

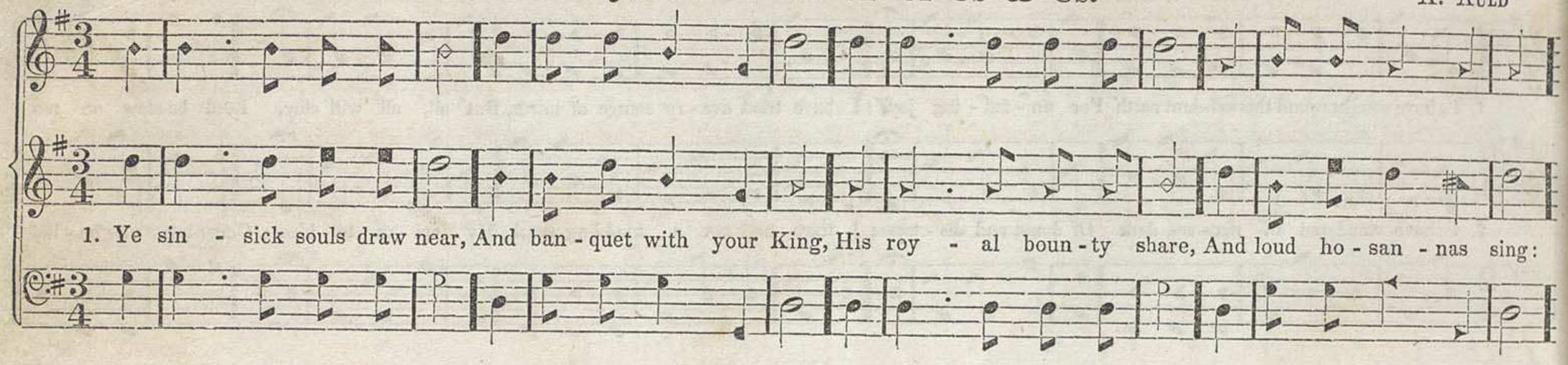
Rather slow.
1. A - long the banks where Ba - bel's cur - rent flows, Our cap - tive bands in deep des-pond - ence strayed,
2. The tune - less harp that once with joy we strung, When praise employed and mirth inspired the lay,
While Zi - on's fall in sad re - mem - brance rose, Her friends, her chil - dren, mingled with the dead.
In mourn - ful si - lence, on the wil - lows hung, And grow - ing grief pro - longed the te - dious day.
P
PP

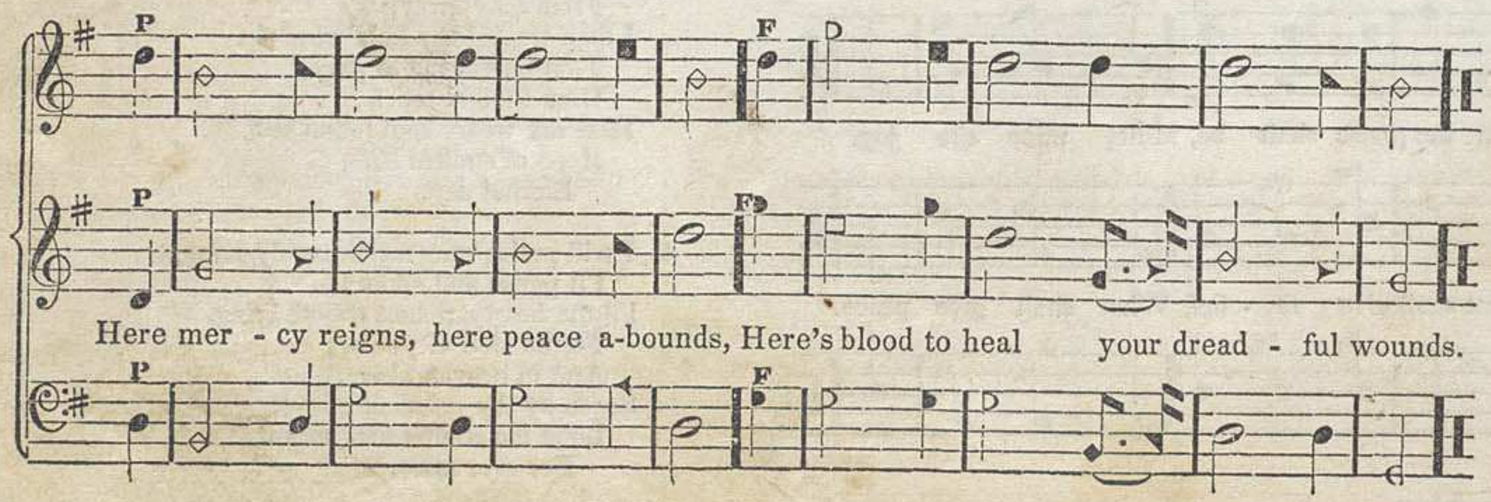
3. I then turned to the gospel, Lord,
From folly away,
I then trusted thy holy word
That taught me to pray;
Here I found relief,
Here my weary soul found rest,
Hope of endless bliss,
Eternal day.

4. I will praise now my heavenly King,
I'll praise and adore:
I'll the heart's richest tribute bring,
To the God of power;
And in heaven above,
Saved by thy redeeming love,
Loud the strains shall move,
For ever more.

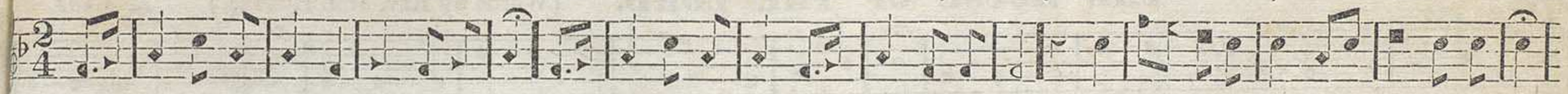
CONQUEST. H. M. or 6s & 8s.

A. Auld

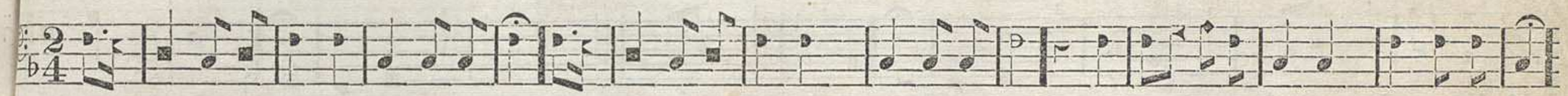




2. But may a soul like mine,
   All stained with guilt and blood,
Approach the throne of grace,
   And converse hold with God?
Yes! Jesus calls, come, sinners, come,
In mercy's arms there yet is room.



1. Mes - si - ah will reign, despite all his foes, Though heathens complain and skep-tics op-pose ; His mandates are fraught with gladness and peace,



His kingdom, blood-bought, must ev-er increase, must ever in - crease.

2. Messiah will reign beneath and above;
Opposers are vain, his scepter is love,
He traces their path, encircles their ways,
And twines with their wreath a garland of praise,
A garland of praise.

3. Messiah will reign, his subjects to bless,
To soften each pain, each wrong to redress,
To shield from the blast the feeble and old,
And give them at last a heavenly fold,
A heavenly fold.

4. Messiah will reign, his truth to defend,
On land, on the main his servants attend,
Though dangers beset, exciting despair,
Oh! never forget that Jesus is there.
That Jesus is there.

5. Messiah will reign, let earth shout and sing;
The Lamb that was slain is our mighty King,
Eternal his throne, his triumphs complete,
Even death cowers down, a slave at his feet,
A slave at his feet.

6. Messiah will reign, Omnipotent Lord,
The wicked enchain, the righteous reward;
Descend from on high, with angels and flame,
To banish for aye who trust not his name,
Who trust not his name.

7. Messiah will reign, though sung oft before,
Shall echo again on Jordans far shore,
Ye sinners forgiven prolong the glad strain,
And shout earth and heaven, Messiah will reign,
Messiah will reign.

THE HOUSE OF THE LORD.

(Words by Rev. Wm. Hunter.) A. Lane.

3. You may value the friendships of youth and of age,
And select for your comrades the noble and sage ;
But the friends that most cheer me on life's rugged road,
Are the friends of my Master, the children of God.

4. You may talk of your prospects of fame, or of wealth,
And the hopes that oft flatter the favorites of health ;
But the hope of bright glory, of heavenly bliss !
Take away every other, and give me but this.

5. Ever hail, blessed temple, abode of my Lord !
I will turn to thee often to hear from his word ;
I will walk to thy alter with those that I love,
And rejoice in the prospect revealed from above.

A HOME IN HEAVEN.

Arranged by A. Auld.

1. A home in heaven ! what a joy - ful thought, As the poor man toils in his wea - ry lot ! His heart op - prest, and with an-guish driven

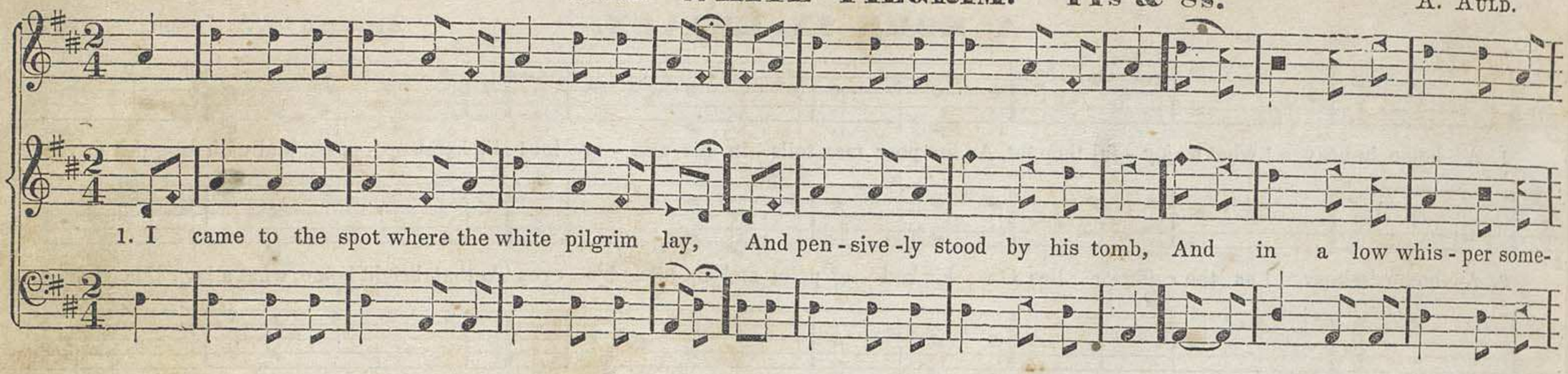
2. A home in heaven ! as the suffer-er lies On his bed of pain, and up-lifts his eyes To that bright home, what a joy is given,

From his home be - low to his home in heaven, in heaven, From his home be - low to his home in heaven.

With the bless - ed thought of a home in heaven, in heaven, With the bless - ed thought of a home in heaven.

THE WHITE PILGRIM. 11s & 8s.

A. Auld.



2. The tempest may howl and loud thunders may roll,
And gathering storms may arise,
But calm are my feelings, at rest is my soul,
The tears are all wiped from mine eyes.

3. The call of my Master compeled me from home,
I bade my companion farewell,
I left my sweet children who for me now mourn,
In a far distant region to dwell.

4. I wandered a stranger, an exile from home,
To publish salvation abroad :
I met the contagion and sunk in the tomb,
My spirit ascending to God.

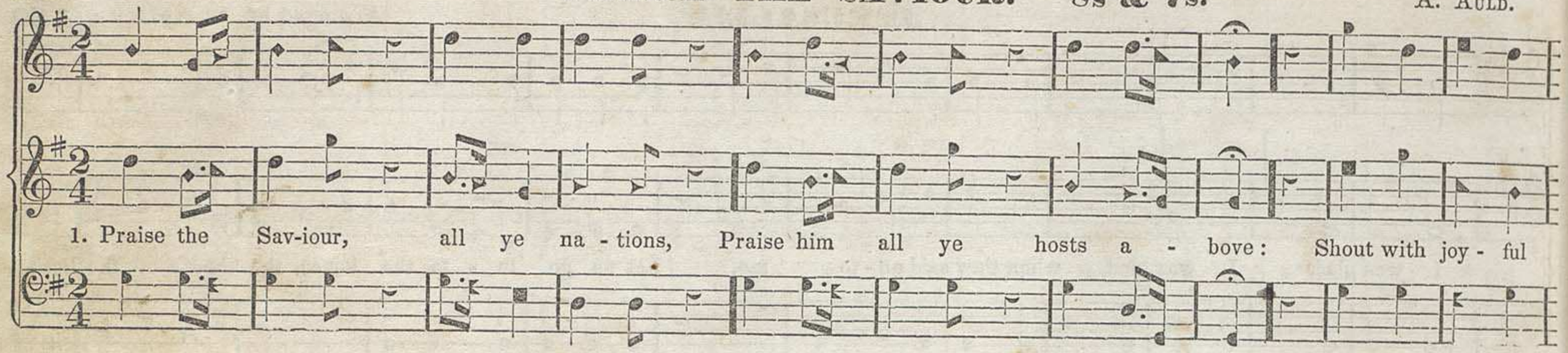
I was glad, I was glad, when they said un - to me, Let us go in - to the house, the house of the Lord,

P MF FF

Our feet shall stand with - in thy gates, O Je - ru - salem, O Je - ru - sa-lem, Je - ru - sa-lem.

PRAISE THE SAVIOUR. 8s & 7s.

A. Auld.



2. See how beauteous on the mountains
   Are their feet whose grand design
Is to guide us to the fountains
   That o'erflow with bliss divine—
Who proclaim the joyful tidings
   Of salvation all around—
Disregard the world's deridings,
   And in works of love abound.

3. With my substance I will honor
   My Redeemer and my Lord:
Were ten thousand worlds my manor,
   All were nothing to his word.

1. Praise the Lord! ye heavens a - dore him; Praise him, an - gels in the hight; Sun and moon re-joice be-fore him;

2. Praise the Lord, for he hath spo - ken; Worlds his might-y voice o-beyed; Laws which nev-er can be bro - ken,

Praise the Lord, for he hath spo - ken; Worlds his mighty voice o-beyed; Laws which nev-er can be brok - en,

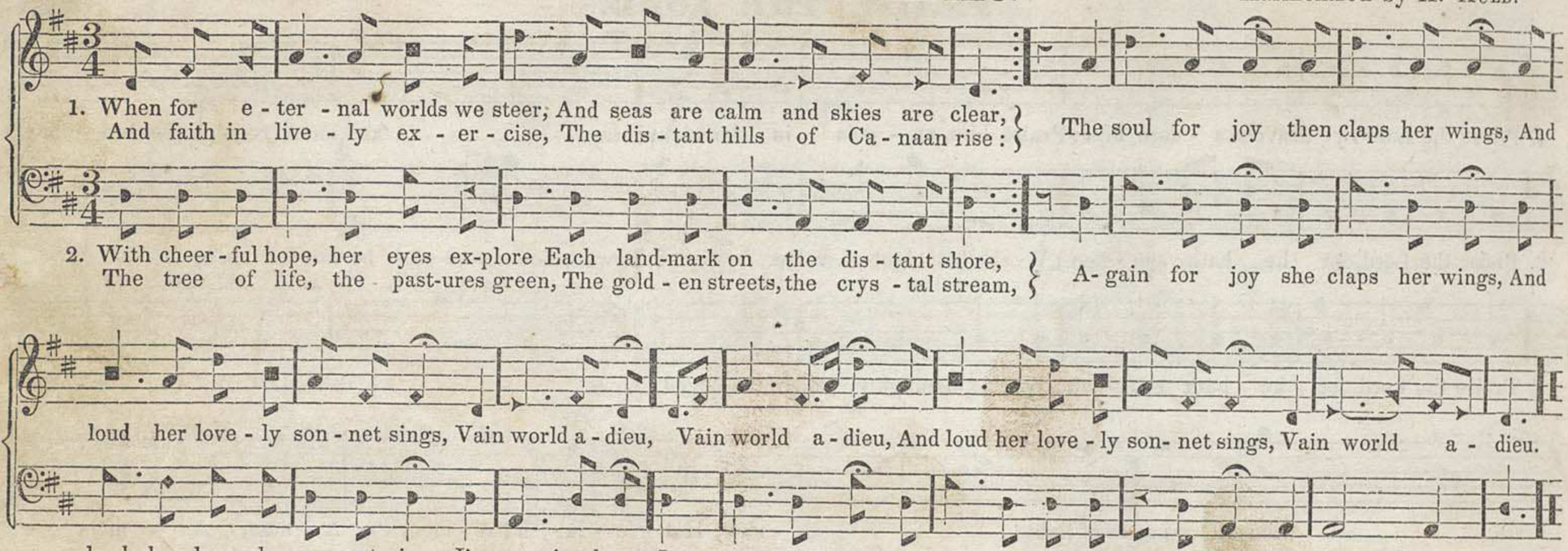
Praise him all ye stars of light! A - men, Hal - le - lu - jah! A - men, A - men, A - men.

For their guidance he hath made, Hal - le - lu-jah! A - men, A - men, A - men, A - men.

For their guidance he hath made, A - men, Hal - le - lu - jah! A - men, A - men, A - men.

VAIN WORLD ADIEU.

Harmonized by A. Auld.



3. The nearer still she draws to land,
More eager all her powers expand ;
With steady helm, and free bent sail,
Her anchor drops within the veil ;
And now with joy she folds her wings,
And her celestial sonnet sings,
I'm safe at home.

4. Now safely moored no storm I fear,
My God, my Christ, my heaven is here,
And all the joys of paradise
In holiness and beauty rise ;
'T is now the soul with folded wing,
Her thrilling notes of joy shall sing,
Glory to God.

5. Some say I'll soon give o'er, you shall see,
Some time has passed away,
Since I began to pray,
And I feel the Lord to-day,
Bless his name.

6. Oh! had I angel's wings I would fly;
Had I wings like yonder dove,
I'd soar to worlds above,
To see the God I love,
On his throne.

7. Oh! now I'm going home to the Lord,
Oh now I'm going home,
Poor sinner wilt thou come,
Or meet an awful doom
From the Lord.

SHALL REAP AGAIN IN JOY.

Arranged by A. Auld.

There is an hour of hal - lowed peace, To those with care oppressed, Where sighs and sorrowing tears shall cease, And all be hushed to rest, be hushed, be

There is an hour of hal - lowed peace, To those with care oppressed, Where sighs and sorrow-ing tears shall cease, And all be hushed to rest, be hushed

There is an hour of hal - lowed peace, To those with care oppressed, Where sighs and sorrowing tears shall cease, And all be hushed to rest, be hushed, be

P P Alto.

hushed to rest. 'Tis then the soul is freed from fears, And doubts that here an-

P P

to rest. 'Tis then the soul is freed from fears, And doubts that here an-

hushed 'Tis then the soul is freed from fears, And doubts that here an-

noy, Then they that oft have sown in tears Shall reap a - gain in joy, Shall reap a - gain in joy,

noy, Then they that oft have sown in tears Shall reap a - gain in joy, Shall reap a - gain in joy,

noy, Then they that oft have sown in tears Shall reap a - gain in joy, Shall reap a - gain in joy,

P F

Then they that oft have sown in tears, Shall reap a-gain in joy, Shall reap a-gain in joy, Shall reap a-gain in joy.

P F

Then they that oft have sown in tears, Shall reap again in joy, Shall reap again in joy.

P F

Then they that oft have sown in tears, Shall reap again in joy, Shall reap again in joy.

WE COME WITH JOY AND GLADNESS. (Anniversary Hymn.)

1. We come with joy and glad-ness To breathe our songs of praise, Nor let one note of sád-ness Be mingled in our lays;

2. The sound is wax-ing stronger, And thousand na-tions hear, Proud man shall rule no lon - ger, For God, the Lord, is near;

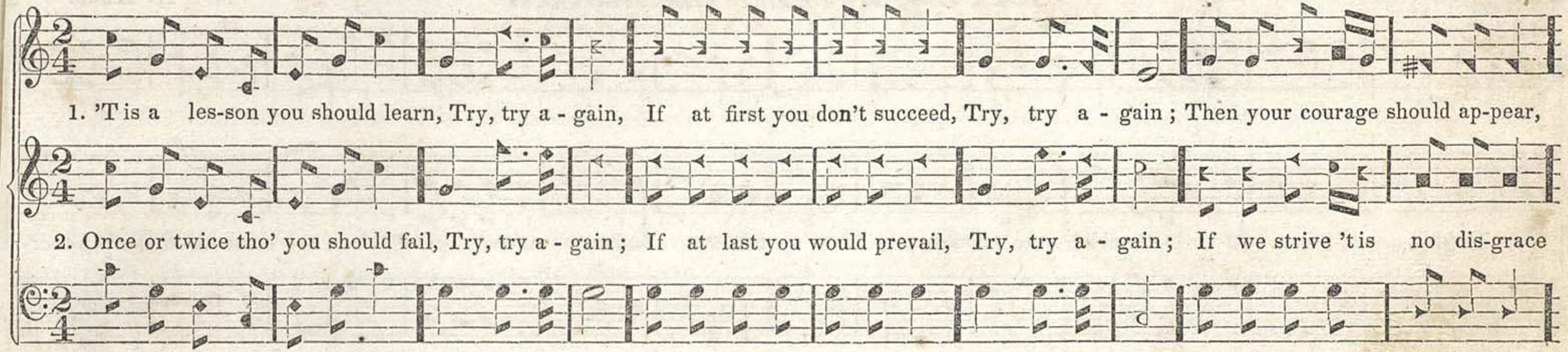
3. And then shall sink the mountains, Where pride and power are crowned, And peace, like gentle fountains, Shall shed its pureness round.

For 'tis a hal-lowed sto - ry, This theme of freedom's birth; Our fa-ther's deeds of glo - ry Are e-choed round the earth.

And he will crush op-pres-sion, And raise the hum-ble mind, And give the earth's posses - sion A - mong the good and kind.

O God! we would a - dore thee, And in thy shad-ow rest: Our fa - thers bowed before thee, And trusted and were blest.

TRY AGAIN.



3. If you find your task is hard,
Try, try again;
Time will bring you your reward,
Try, try again;
All that other folks can do,
Why, with patience, cannot you?
Only keep this rule in view,
Try, try again.

SUFFER LITTLE CHILDREN.

A. Auld.

Suf-fer, suf-fer, suf-fer lit-tle children to come un-to me; Suffer, suffer, suf-fer lit-tle children to come un-to me, And for-

F Chorus. P PP

bid them not, And for-bid them not, For of such is the kingdom of heaven, For of such is the kingdom of heaven, Halle-lu-jah! Hal-le - lu - jah!

1. Go when the morning shin - eth, Go when the moon is bright, Go when the eve de - clin - eth, Go in the hush of night,

2. O not a joy or bless-ing With this can we com - pare, The power that he hath given us To pour our souls in prayer;

Go with pure mind and feel - ing, Send earth-ly thoughts a - way, And in thy cham-ber kneel-ing, Do thou in se - cret pray.

Then for thy - self and neigh - bor A bless-ing hum- bly claim, And link with each pe - ti - tion Thy great Re-deem-er's name.

HYMN. Sweet is the scene when Christians die.

P Verse. P P Dim. Alto.

P P P Dim.

Sweet is the scene when Christians die, When ho - ly souls re - tire to rest: How mild - ly beams the clos - ing eye! How

P P P Dim.

Tenor. Cres. Dim. Cres. Dim.

Cres. Dim. Cres. Dim.

gent - ly heaves th' expir - ing breast! So fades a sum-mer cloud a - way, So sinks the gale when storms are o'er; So gently shuts the eye of

Cres. Dim. Cres. Dim.

Ritard. M M

day; So dies a wave a-long the shore, Tri-um-phant smiles the vic-tor's brow; Fanned by some guard-ian

Dim. Cres. Dim. F Dim.

an-gel's wing: O grave! where is thy vic-to-ry now, And where, O death, where is thy sting!

ALL IS WELL.

Not too fast.

1. What's this that steals, that steals up-on my frame? Is it death? Is it death? That soon will quench, will quench this vi - tal flame? Is it death? Is it death? If this be death I soon shall be From eve - ry pain and

2. Weep not, my friends, my friends weep not for me, All is well, All is well: My sins are par - doned, pardoned, I am free: All is well, All is well. There's not a cloud that doth a - rise To hide my Sav-iour

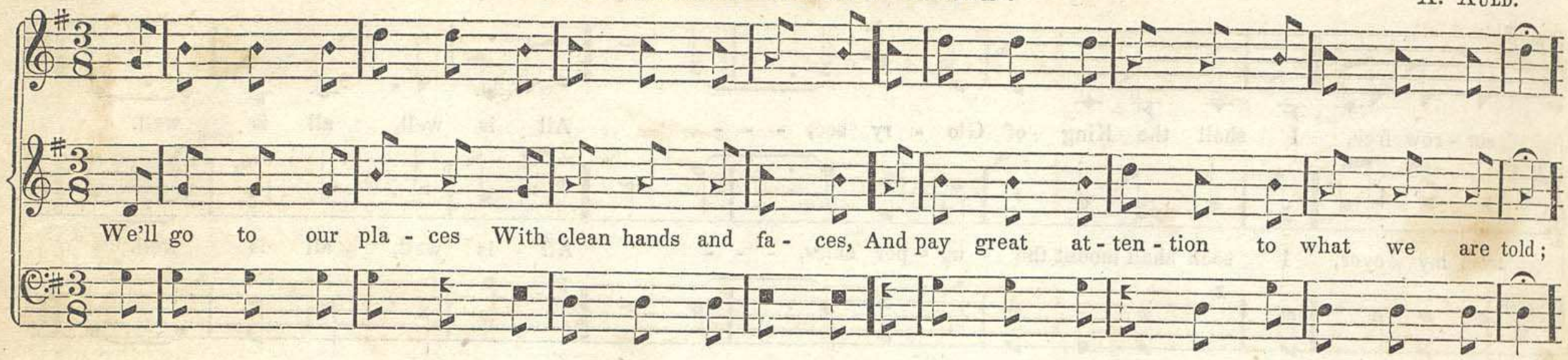
3. Tune, tune your harps, ye saints in glory,
   All is well, all is well,
I will rehearse the pleasing story,
   All is well, all is well:
Bright angels are from glory come,
They 're round my bed, they 're in my room,
They wait to waft my spirit home,
   All is well, all is well.

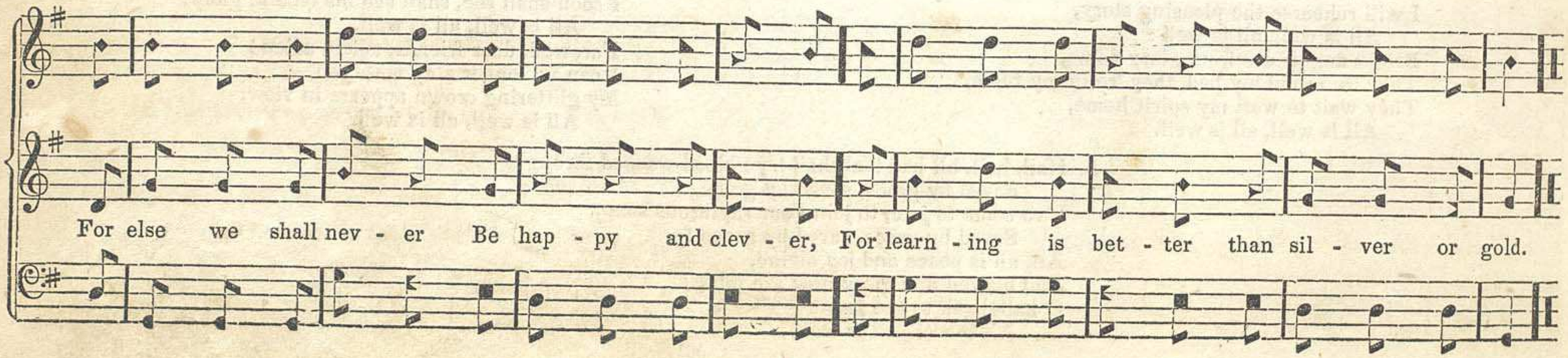
4. Hark, hark! my Lord, my Lord and Master,
   All is well, all is well,
I soon shall see, shall see his face in glory,
   All is well, all is well.
Farewell, dear friends, adieu, adieu!
I can no longer stay with you,
My glittering crown appears in view,
   All is well, all is well.

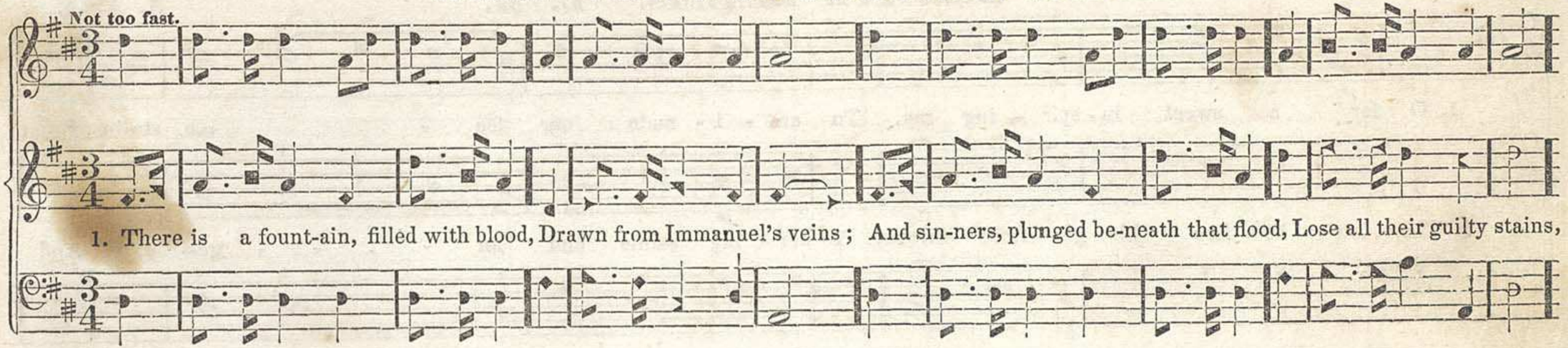
5. Hail, hail, all hail! all hail! ye blood-washed throng:
   Saved by grace, saved by grace,
I 've come to join, to join your rapturous song,
   Saved by grace, saved by grace!
All, all is peace and joy divine,
And heaven and glory now are mine;
O hallelujah to the Lamb!
   All is well, all is well.

BETTER THAN GOLD.

A. Auld.







2. Thou dying Lamb ! thy precious blood
   Shall never lose its power,
   Till all the ransomed church of God
   Are saved to sin no more.

3. And when this feeble, stammering tongue,
   Lies silent in the grave ;
   Then, in a nobler, sweeter song,
   I'll sing thy power to save.

BLISSFUL REALMS. L. M.

A. Auld.

1. O for a sweet in-spir-ing ray, To an-i-mate our fee- ble strains, From

2. There, low be-fore his glo-rious throne, A-dor-ing saints and an- - - - gels fall, And

the bright realms of end-less day; The bliss- - ful realm where Je- - - - sus reigns.

with de-light-ful wor-ship own, His smile, their bliss, their heaven, their all.

* Published by permission. This tune is written in the modulation style, just as the celebrated Ely wrote it at first, and the public will be pleased to find several pieces in this book from the pen of this eminent writer, who is superior to any other writer of music in the *United States*.

THE STAR IN THE EAST. (CONTINUED.)

told, It tra - vels with lus - ter se - rene: While hea-thens transformed as in - tent they be-hold, Are sing - ing, 'The

told, It tra - vels with lus - ter se - rene: While hea-thens transformed as in - tent they be-hold, Are sing - ing, 'The

Modulation by ♯♯

star we have seen.' Hark! Hark! Hark! from yon - der bold hills how the Sy - ri - ans shout,

star we have seen.' Hark! Hark! Hark! from yon - der bold hills how the Sy - ri - ans shout,

One ♯ same as first.

While Cam - er - on echoes the lay, E - choes, E - choes, E - choes, While Cam - er - on e - choes the lay ; The German and

While Cam - er - on echoes the lay, E - choes, E - choes, E - choes, While Cam - er - on e - choes the lay ; The German and

Dane shall spread tid-ings a - bout, And Ju - bi - lees, And Ju - bi-lees, And Ju - bi-lees welcome the day.

Dane shall spread tid-ings a - bout, And Ju - bi - lees, And Ju - bi-lees, And Ju - bi-lees welcome the day.

Dane shall spread tid-ings a - bout, And Ju - bi-lees welcome the day.

THE STAR IN THE EAST. (Continued.)

P Modulation.

From the martyred Ab-dal - la, From the martyred Ab-dal - la, From the martyred Ab - dal - la, See Sa-bat re - tire,

P

From the martyred Ab-dal - la, From the martyred Ab-dal - la, From the martyred Ab - dal - la, See Sa-bat re - tire, See

P

See Sa - bat re - tire, See Sa - bat re - tire, From Ab - dal - la, From Ab - dal - la, See Sa - bat re-

Sa - bat re - tire, See Sa - bat re - tire, From Ab-dal - la, From Ab-dal - la, From Ab - dal - la, See Sa - bat re-

tire, re - tire, re - tire, From the mar - tyred Ab - dal - la, See Sa - bat re - tire. A - ra - bi - an

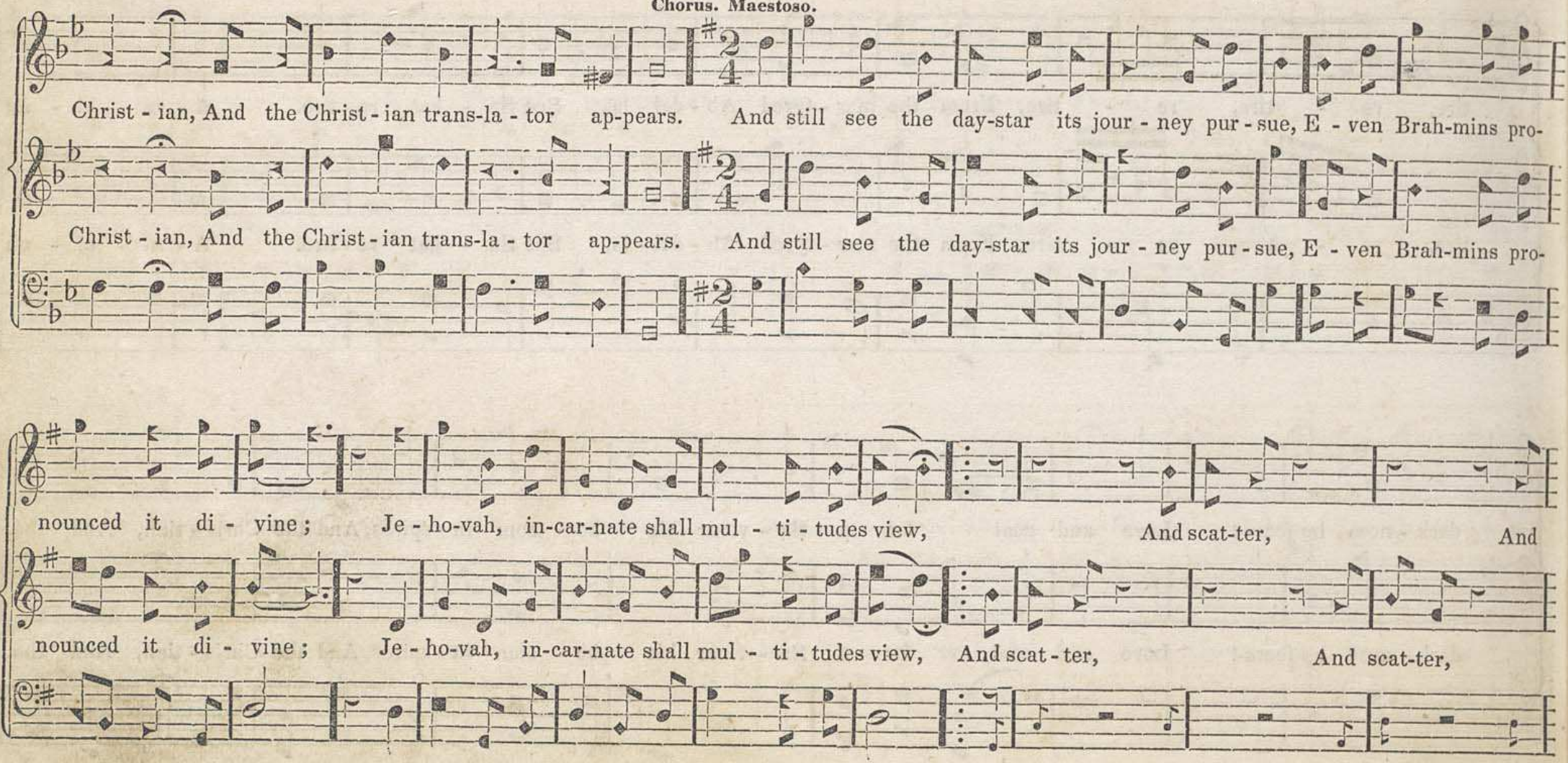
tire, re - tire, re - tire, From the mar - tyred Ab - dal - la, See Sa - bat re - tire. A - ra - bi - an

dark - ness he fears! Love and zeal for a Sa - viour his bo - som in - spires, And the Chris - tian, And the

dark - ness he fears! Love and zeal, for a Sa - viour his bo - som in - spires, And the Chris - tian, And the

THE STAR IN THE EAST. (CONTINUED.)

Chorus. Maestoso.



scat - ter, And scat - ter their gifts at his shrine. Ye Her - ods in vain do ye men - ace and rage, And vain is hell's

And scat - ter their gifts at his shrine. Ye Her - ods in vain do ye men - ace and rage, And vain is hell's

hor - ri - ble roar, Time, meet - ing with pro - phe - sy, o - pens her page, And bids all the na - tions a-

hor - ri - ble roar, Time, meet - ing with pro - phe - sy, o - pens her page, And bids all the na - tions a-

THE STAR IN THE EAST. (CONTINUED.)

dore, And bids all the na - tions adore, And bids, And bids all the na - tions a - do - - - -

do - - - - - - - re, And bids all the na - tions a - do - - - -

And bids all the

- - - - - - re, And bids all the na - tions a - dore. Roll on, bless - ed star, fill the

- - - - - - re, And bids all the na - tions a - dore. Roll on, bless - ed star, fill the

na - tions a - dore, And bids all the na - tions a - dore. Roll on, bless - ed star, fill the

world with thy light, The saints are ex-pect-ing thy rays, Bid the lat-ter-day morn-ing as-cend in its

world with thy light, The saints are ex-pect-ing thy rays, Bid the lat-ter-day morn-ing as-cend in its

might, Bid the lat-ter-day morn-ing as-cend in its might, And shine on our in-cense of praise.

might, Bid the lat-ter-day morn-ing as-cend in its might, And shine on our in-cense of praise.

THE COVENANTER'S LAMENT.*

Harmonized by A. Auld.

2. It's naething but a sword, lassie—
A bluidy, bluidy ane,
Waveing owre puir Scotland,
For her rebellious sin.
Scotland's a' wrang, lassie,
Scotland's a' wrang,
It's neither to the hill nor glen,
Lassie, we daur gang.

3. The martyr's hill 's forsaken,
In simmer's dusk sae calm;
There's nae gathering now, lassie,
To sing the evening psalm;
But the martyr's grave will rise, lassie,
Aboon the warrior' cairn,
An' the martyr soun' will sleep, lassie,
Aneath the waving fern.

The Rev. Donald Cargill, mentioned in the first of the stanzas, was Minister of the Barony Parish in Glasgow, where by faithfully expounding the truths of the gospel, he rendered himself obnoxious to the Prelatists, and was forced to conceal himself from their rage. * * He made many narrow escapes, but was at length apprehended, subjected to a form of trial, and executed at Edinburgh, at the age of 71 years, on 27th July, 1681. * * * Inspired by the calm triumph of the martyr over the power of tyranny, Renwick resolved from thenceforth to cast in his lot with the "persecuted remnant;" and his subsequent life was, as he doubtless expected, a very chequered one. Surrounded by difficulties and dangers, before which men greatly his seniors had quailed, he labored on for the edification of the afflicted people of God, until, after about eight years of incessant toil, he was apprehended, tried, and executed in Edinburgh, 17th Feb., 1688, at the early age of 26. * * * The second stanza evidently refers to a prediction uttered shortly before his death by that remarkable character, the Rev. Alexander Peden. * * * In the introduction to his last sermon, Mr. Peden made use of the following language. "There are four or five things I have to tell you this night:—A bloody sword, a bloody sword, a bloody sword, for thee, O Scotland, that shall pierce the hearts of many. Many miles shall ye travel, and see nothing but desolation and ruinous wastes in thee, O Scotland. The most fertile places in thee shall be as waste as the mountains. * * * The piece first appeared about twenty-five years ago, in R. A. Smith's *Vocal Melodies of Scotland;* and its existence was quaintly accounted for by the following short paragraph:—"Taken down from the singing or crooning of Janet Gillespie, an old woman residing in the parish of Kilmalcolm." It was consequently received as a veritable relic of Covenanting times, and appreciated as such by all who saw or heard it. It was subsequently ascertained, however, that it had no existence anterior to 1823,—that the words were from the pen of one of Scotland's talented poets, Robert Allen, of Kilbarchan; and the melody composed by Mr. Smith, in whose work it was first printed. * *Published by request in the Ohio Harmonist*

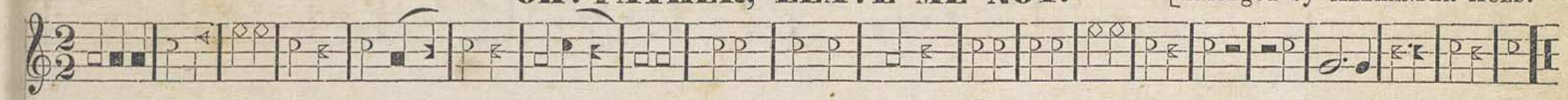
PART III.

A SUPPLEMENT OF

CHOICE TEMPERANCE SONGS.

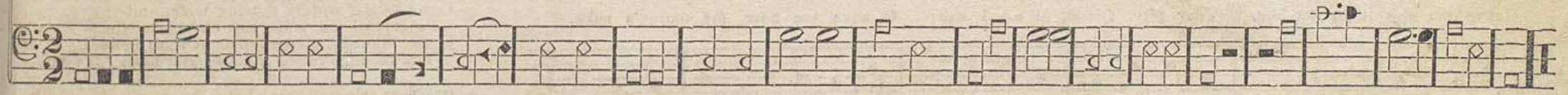
OH! FATHER, LEAVE ME NOT.

[Arranged by ALEXANDER AULD.



1. Stay, father, stay; the night is wild, O leave not now your dying child; I feel the icy hand of death, And short and shorter grows my breath; O, father, father, leave me not.

2. Stay, father, stay; ere morning's light, My soul may wing her upward flight; And, O! I cannot, cannot die, While thou, my father, art not by: O, father, father, leave me not.



3. Stay, father, stay; my mother 's gone,
And thou and I are left alone;
And from her star-lit home on high,
She 'll weep that I alone should die.
Oh! father, father, leave me not.

4. Stay, father, stay; O leave this night
The mad'ning bowl, whose with'ring blight
Hath cast so dark a shade around
The home where joy alone was found.
Oh! father, father, leave me not.

5. Stay, father, stay; alone—alone,
With none to cheer, and none to mourn,
How can I leave this world of woe,
And to the land of spirits go?
Oh! father, father, leave me not.

6. Stay, father, stay; once more I ask:
O, count it not a heavy task
To stay with me till life shall end,
My last, my only earthly friend.
Oh! father, father, leave me not.

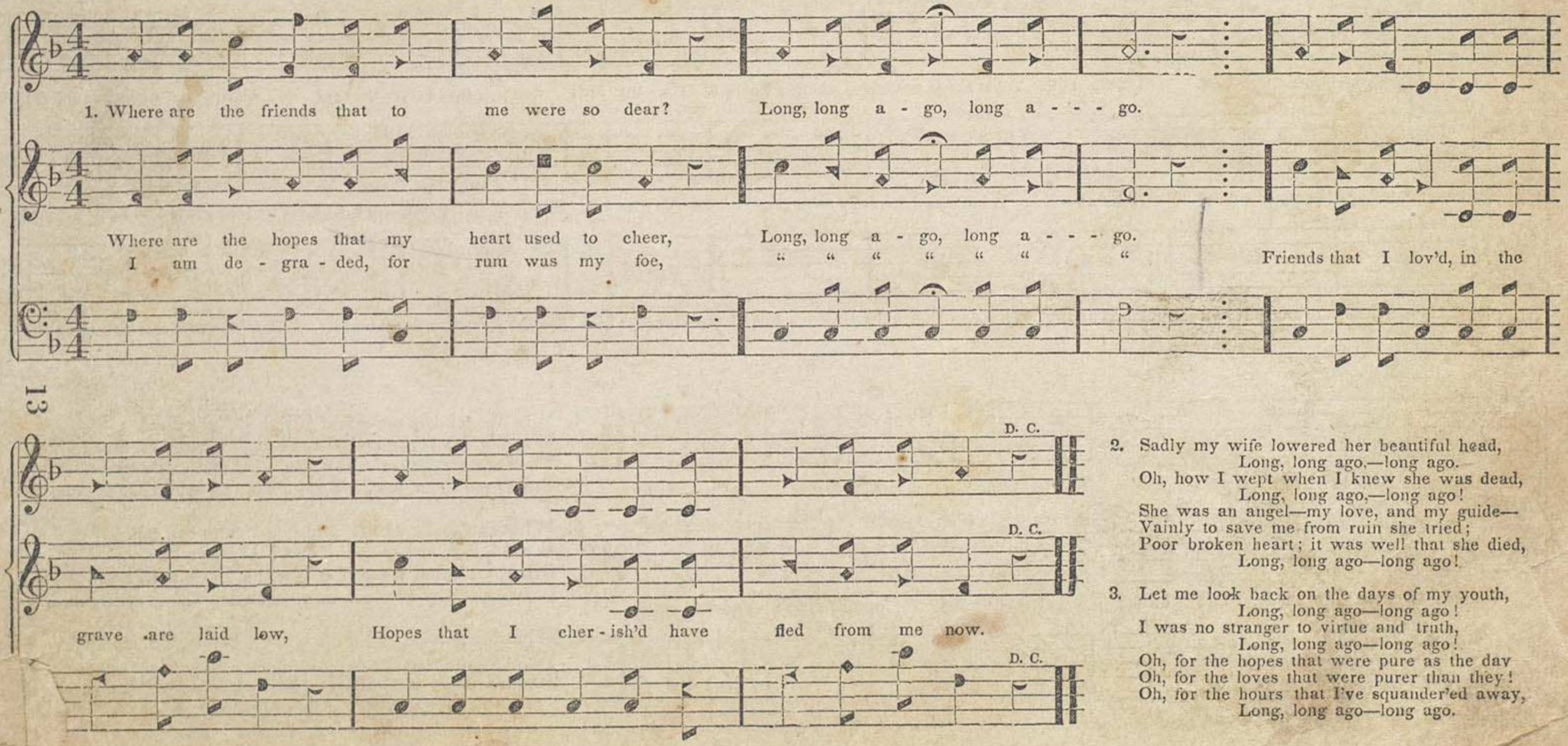
This Supplement is added to the "Harmonist," by special request, for the use of Temperance Societies. May it do much good in the cause of Temperance, and dry up the [illegible] of many bereft families.

A. A

LADY WASHINGTON.

3. We never pause, when at our door,
A wretched, trembling drunkard stands,
To ask the cause that made him poor,
Or why he now our help demands.
Come to the waters flowing wide,
Its crystal fountains, soft and clear—
Come, take the pledge; naught shall betide;
You've temp'rance friends—you need not fear.

4. We heal the sick, we clothe the poor;
The drunkard's wife and children feed;
We bring them in at virtue's door;
We bind their hearts, no more to bleed.
Come to our halls—we'll heal your wounds,
We give relief to all that come;
Our name is known through all the land,
'Tis "Lady Washingtonian."

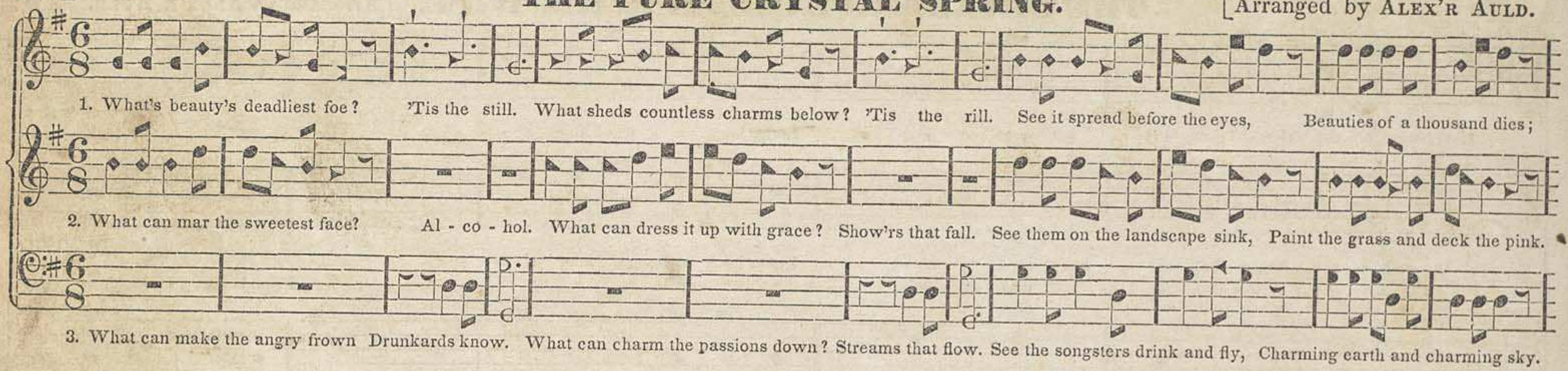


2. Sadly my wife lowered her beautiful head,
Long, long ago,—long ago.
Oh, how I wept when I knew she was dead,
Long, long ago,—long ago!
She was an angel—my love, and my guide—
Vainly to save me from ruin she tried;
Poor broken heart; it was well that she died,
Long, long ago—long ago!

3. Let me look back on the days of my youth,
Long, long ago—long ago!
I was no stranger to virtue and truth,
Long, long ago—long ago!
Oh, for the hopes that were pure as the day
Oh, for the loves that were purer than they!
Oh, for the hours that I've squander'ed away,
Long, long ago—long ago.

THE PURE CRYSTAL SPRING.

[Arranged by ALEX'R AULD.



4. What engenders strife and guile? Belial's bowl.
What brings peace and virtue's smile? Streams that roll.
They that for the bev'rage come, Find an earthly heaven at home,
See, O see them, scatter'd from Pole to pole, pole to pole.

5. What can make us sick and poor? Sots can tell.
What brings plenty to the door? Water will.
Drink, Oh drink it merrily, 'Twill a glorious treasure be,
Leaving all thy stores to thee, Growing still, growing still.

6. What brings vice and guilt below? Strong drink brings.
What makes streams of virtue flow? Crystal springs,
Stay no longer at your wine, But partake the gift divine,
Then you may in virtue shine, Queens and kings.

HIGH, O! THE DRUNKARDS GO.

2. The drunkards when they have a high,
Low in the ditch or corner lie;
But we will drink and never fall,
Nor even in the gutter sprawl;
But drink—the water drink,
But drink—the water drink,
We'll drink and eat and sleep so sweet,
And up in the morning early.
Chorus.—High, O! the drunkards go,
Falling away like melting snow.

3. The drunkards curse, the drunkards swear,
And for their rum is all their care;
They drink up all the rum they get,
But we will drink cold water yet.
Then drink—the water drink,
Then drink—the water drink.
While we can drink cold water pure,
We'll never sup your brandy;
Chorus.—High, O! the drunkards go,
Falling away like melting snow

4. The drunkard goes home cross at night,
He scolds his wife and has a fight;
And when he rises from his bed,
O dear! O dear! his aching head.
Then drink—the water drink,
Then drink—the water drink.
We'll drink and eat and sleep so sweet,
And up in the morning early.
Chorus.—High, O! the drunkards go!
Falling away like melting snow.

5. The drunkard, he spends all his cash,
His credit's lost and soon he'll smash;
The poor house takes the man and wife,
And that's the end of a drunkard's life.
Then drink—the water drink,
Then drink—the water drink.
We'll save our gold till we are old,
And then we'll all enjoy it.
Chorus.—High, O! the drunkards go,
Falling away like melting snow

6. But times have changed—now in our day,
The drunkards turn the other way;
They leave their rum and sign the pledge,
And keep the right side of the hedge.
Then drink—the water drink,
Then drink—the water drink.
The drunkards leave the brandy shop,
And turn to the living fountain.
Chorus.—High, O! the drunkards go,
Falling away like melting snow

7. The toddy-stick is rusting out,
The tapster he has got the gout,
He'll soon have nothing else to do,
But sign the pledge and start anew.
Then come and sign the pledge,
Then come and sign the pledge,
And "life anew and temp'rance too,'
Shall forever be our motto.
Chorus.—High, O! the drunkards go
Falling away like melti[illegible]

THE GLORIOUS 8TH OF APRIL.*

3. This day be grateful homage paid,
   And loud hosannas sung;
   Let gladness dwell in every heart,
   And praise on every tongue.

4. Ten thousand grateful lips shall join,
   To hail this welcome morn,
   Which scatters blessings from its wings,
   To nations yet unborn.

Drink - er, "mmortal Six" reformed inebriates of Baltimore, founded their Washington T. A. Society, April 8th, 1841. Glorious men, and a glorious day to all Washingtonians!
-m commenced in a grocery store!

WE'RE A BAND OF FREEMEN.

2. We have alcohol forsaken,
We will all the land awaken,
Stand firmly and unshaken,
To the cold water pledge.
We're a band, etc.

3. We will save our sisters, brothers,
Our fathers, sons, and mothers,
Our neighbors and all others,
With the cold water pledge.
We're a band, etc

4. We will stop the curse of 'stilling
Alcoholic drink for killing,
And all fermented swilling,
With the cold water pledge.
We're a band, etc.

5. Then come, ye jolly tillers,
Priests, doctors, lawyers, 'stillers,
Come jug and bottle fillers,
Take the cold water pledge,
We're a band. etc.

6. Huzza for reformation,
By all in ev'ry station,
Throughout this wide creation,
With the cold water pledge.
We're a band, etc.

7. May no evil e'er betide us,
To sever or divide us,
But the God of mercy guide us,
With the cold water pledge!
We're a band, etc.

2. Glad tidings from the field
Where temp'rance armies stand,
Against king alcohol to wield
The sword with fearless hand!

3. Let woman, too, rejoice,
To see the foe recede;
And let her in the "still small voice,"
The cause of temp'rance plead.

4. And while the thunder-tone
Of eloquence is stirred,
Her whispered warning, God may own,
His voice through her's be heard.

5. Say not that woman's heart,
Its fullness must contain,
Nor from compassion's fount impart,
To other hearts again.

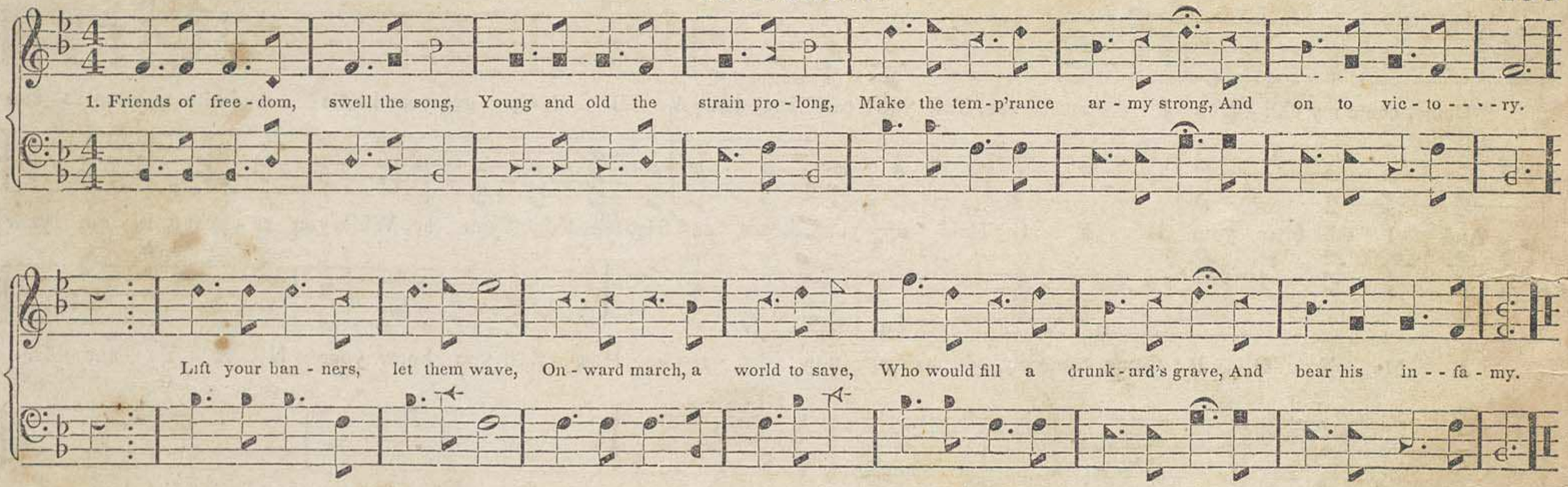
6. For since her sex hath shared
The evils of the foe,
Let not her sympathy be spared
Where yet is felt his blow.

7. Say not that woman's hand
For temp'rance hath no power,
That she must meek spectator stand
In reformation's hour.

8. Behold! in garments made,
What woman now hath wrought;
How is th' inebriate's home array'd,
In comforts she hath brought!

9. See how the gentle band
Of sisters onward move—
How in one cause have heart and hand,
United works with love!

10. Go on—do what you can,
And as by Eden's laws,
"Woman must be helpmeet for man,"
So, in the temp'rance cause.



2. Shrink not when the foe appears;
Spurn the coward's guilty fears,
Hear the shrieks, behold the tears,
Of ruin'd families.
Raise the cry in every spot—
"Touch not, taste not, handle not,"
Who would be a drunken sot!
The worst of miseries?

3. Give the aching bosom rest,
Carry joy to ev'ry breast,
Make the wretched drunkard blest,
By living soberly.
Raise the glorious watchword high,
"Touch not, taste not, till you die,"
Let the echo reach the sky,
And earth keep jubilee.

4. God of mercy, hear us plead!
For thy help we intercede;
See how many bosoms bleed,
O heal them speedily.
Hasten, Lord! the happy day,
When, beneath thy gentle ray,
Temp'rance all the world shall sway
And reign triumphantly.

A. B. C.

Arranged by A. Auld.

Bass Solo.

Come, come my chil - dren I must see, How you can say your A B C, Go get your books And hith-er come to me,

And I will hear your E F G; Hold up your heads and frightened don't you be, While you re - peat to me your

L M N O P; Come, come my dar - lings now let me see How well you know your U X Y and Z.

Trio.

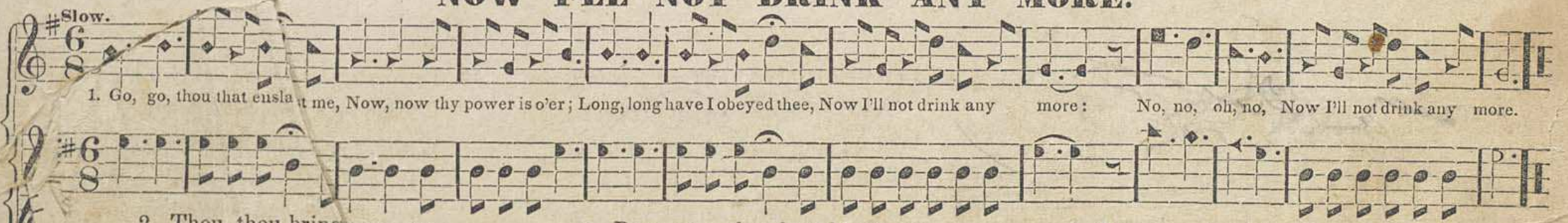
A B C D E F G H I J K L M N O P Q R S T U W V

A B C D E F G H I J K L M N O P Q R S T U W V

A B C D E F G H I J K L M N O P Don't you be so much alarmed, Don't you cry you shan't be harmed

Don't you laugh you rogue at me, Mind I say your A B C, Else I will whip you, And send you out of school, for you are a naughty boy And do not mind my rule.

NOW I'LL NOT DRINK ANY MORE.



2. Thou, thou bringest me ever,
Deep, deep, sorrow and pain,
Then, then, from thee I'll sever,
Now I'll not serve thee again;
No, no, oh, no,
No, I'll not serve thee again.

3. Rum, rum, thou hast bereft me,
Home, friends, pleasures so sweet,
Now, now, forever I've left thee,
Thou and I never shall meet;
No, no, oh, no,
Thou and I never shall meet.

4. Joys, joys, bright as the morning,
Now, now on me will pour,
Hope [illegible]
[illegible]ne wind - ing bu - gle horn.

THE BRIDE'S FAREWELL. 8s & 7s

A. Auld.

2. Farewell father ! thou art smiling,
Yet there's sadness on thy brow,
Wining me from that beguiling
Tenderness to which I go ;
Farewell, father, thou didst bless me
E'er my lips thy name could tell ;
He may wound who should caress me,
Father, guardian, fare thee well.

3. Farewell, sister, thou art twining
Round me in affection deep,
Wishing joy that ne'er divining
Why a blessed bride should weep ;
Farewell, brave and gentle brother,
Though more dear than words can te
Father, mother, sister, brother,
All beloved ones, fare ye well.

Air.*
1. A-cross the lake, Through bush and brake, Re-sounds the bu - gle horn; O'er hill and vale, The e - choes sail, And
Tenor.
2. The sky is clear, The flowers ap - pear On ev - ery side so gay; The brook flows by So mer - ri - ly, A -
3. The e - choes flow, As on we go, Through for - est, vale, and lawn; Far and near A - gain we hear The
PP
through the wav - ing corn, And through the wav - ing corn, And through the wav - ing corn.
long its peb - bly way, A - long its peb - bly way, A - long its peb - bly way.
ing bu - gle horn, The wind - ing bu - gle horn, The wind - ing bu - gle horn.

WINTER'S CRUEL REIGN IS OVER.

1. Win - ter's cru - el reign is o - ver, Ver - nal airs blow soft a - gain, soft a-

2. Mes - sen - gers of spring are fly - ing, Far from re - gions o - ver sea, o - ver

3. Sheep and kine their stalls for - sak - ing, Snuff with joy, the breath of spring, breath of

gain; Black - bird sky - lark, thrush and plov - er, Join and swell this mer - ry strain,

sea; Voice to voice its wel - come cry - ing, Raise the song of tune - ful glee,

spring; While the voice of joy a - wak - ing, Makes the echo - ing wood - lands

ned

mer - ry strain. Tral la la la la la la la la la la la la la la la la

tune - ful glee. Tral la la la la la la la la la la la la la la la la

wood - lands ring.

la, Tral la la la la la la la la la la la la la la la la.

la, Tral la la la la la la la la la la la la la la la la.

EARLY DAYS

MY NATIVE LAND. (Missionary's Farewell.)

3. Scenes of sacred peace and pleasure,
Holy days and Sabbath bell:
Richest, brightest, sweetest treasure,
Can I say a last farewell!
Can I leave you,
Far in heathen lands to dwell?

4. Yes I hasten from you gladly,
From the scenes I love so well,
Far away, ye billows, bear me;
Lovely native land farewell!
Pleased I leave thee,
Far in heathen lands to dwell.

5. In the desert let me labor,
On the mountains let me tell
How he died, the blessed Saviour,
To redeem a world from hell!
Let me hasten
Far in heathen lands to dwell.

6. Bear me on, thou restless ocean,
Let the winds the canvass swell;
Heaves my heart with warm emotion,
While I go far hence to dwell:
Glad I leave thee,
Native land, farewell! farewell!

THE HAPPY SCHOOL BOY. (Swiss Boy.)

1. I'll a - way, I'll a-way, like a pleas - ant boy, For my task I so quick - ly can learn, I'll not stay, come a-way, it shall

be my joy, To my work with good will to re-turn. The hour is up, the time is past, When the

THE HAPPY SCHOOL BOY. (Concluded.)

2. Who 's afraid, who 's afraid of a little toil,
Or to work in the rain or the sun?
Study hard, study hard, 't is but for awhile
And your work will the sooner be done,
When the heart's content the mind is clear,
When the sun shines out the scene 't will cheer;
Come away, come away, like a merry boy,
With a tug, and a pull, and a smile.

3. When I play, I will play like a merry boy,
And my play shall be cheerful and free;
When I work, I will work like a Yankee boy,
With a right good will it shall be:
At work or play endeavor still,
To do it all with a right good will;
Then away, then away, O Yankee boy,
With a smile and a pull all so free.

4. Let's away with a cheer, with a glad hurrah!
Like a man I will toe to the mark:
Leave my play—all my play at the school-room door,
With a heart like a cheerful lark:
And I will work all the time I'm there,
I'll keep each rule, and I'll work with care;
Come away, haste away, there 's the school bell, hark!
I will try to be the first on the floor.

BOUNDING BILLOWS.

3. Not one sigh shall tell my story,
   Not one tear my cheek shall stain,
   Silent grief shall be my glory,
   Grief that stoops not to complain.

4. When with thee what ill could harm me?
   Thou couldst every pang assuage;
   But when absent nought could charm me,
   Every moment seemed an age.