

THE  
OHIO HARMONIST;  
A COLLECTION OF  
PSALM AND HYMN TUNES, FROM THE BEST AUTHORS:  
TO WHICH IS ADDED  
**A Supplement of Temperance Songs;**  
FOR THE USE OF  
CONGREGATIONS, SINGING SCHOOLS, TEMPERANCE MEETINGS, AND MUSICAL ASSOCIATIONS;  
CONSISTING OF  
**THREE PARTS:**  
**PARTS I. and III.** contain the Seven Syllables, in Patent Notes.  
**PART II.** contains the Four Syllables, in Patent Notes.  
ALSO, CONTAINING  
THE RUDIMENTS OF MUSIC, ON A PLAIN AND CONCISE PLAN.

BY ALEXANDER AULD.

WASHINGTON, OHIO:  
PUBLISHED BY A. AULD AND JOSHUA MARTIN.  
PRINTED BY J. A. & U. P. JAMES, CINCINNATI.

1847.

---

Entered according to Act of Congress, in the year 1847,  
BY A. AULD & JOSHUA MARTIN,  
In the Clerk's Office for the District Court of Ohio.

---

~~~~~  
Stereotyped by JAMES & Co.,  
CINCINNATI, OHIO.  
~~~~~

## A D V E R T I S E M E N T.

---

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.



# 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.

LINES.	SPACES.	LINES AND SPACES.	
5	4	8	Fifth line. Fourth space. Fourth line. Third space. Third line. Second space. Second line. First space. First line.
4	5	7	
3	2	6	
2	1	4	
1		3	

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.

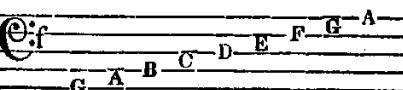
#### EXAMPLE.



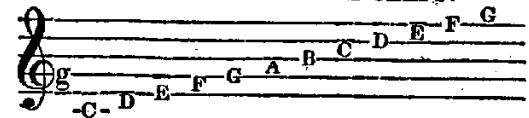
4. When notes extend above or below the staff, leger lines are added; in which case, the 8th of the first scale becomes the 1st of a new scale.

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.

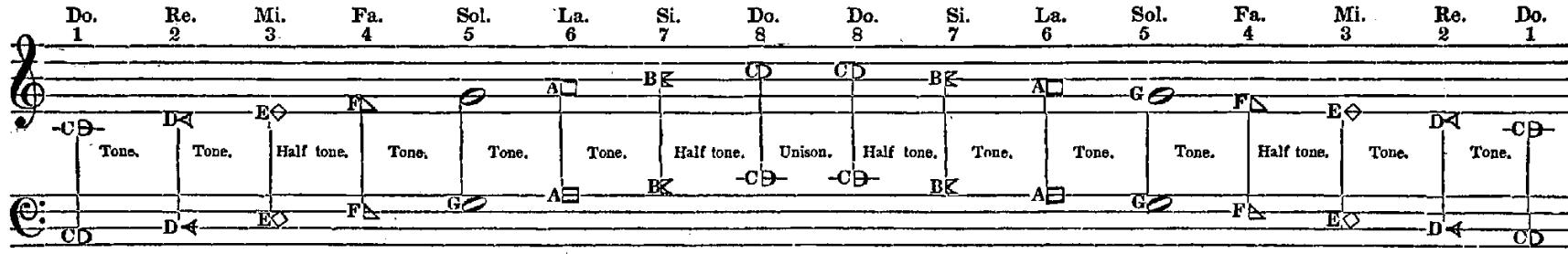


6. The Cleff shows the situation of the letters on the staff. The G Cleff, so called because placed on G, is used for tenor and treble; and shows the situation of the letters on these staves.

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

# INTRODUCTION TO MUSIC.

## 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.

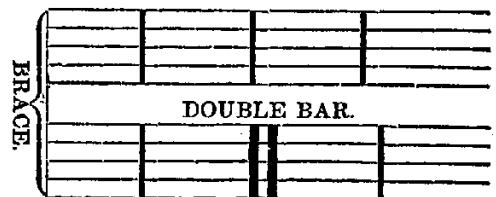
Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth Rest. Thirty-second Rest.

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.

SINGLE BARS.

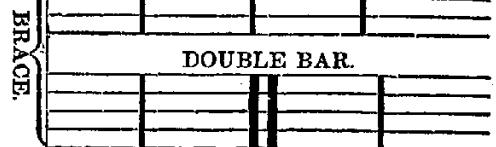
17. Single Bars divide the staff into equal measures, to regulate time.



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

DOUBLE BAR.

19. A Brace connects the parts sung, together.



## INTRODUCTION TO MUSIC.

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.



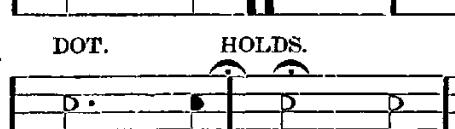
21. The Slur connects notes that are to be sung together.



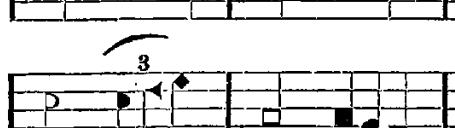
22. The figures 1, 2, at the end of a repeated strain, show that the note under 1 is to be sung the first time, and that under 2, the second time; but if connected by a slur, both are to be sung the second time.



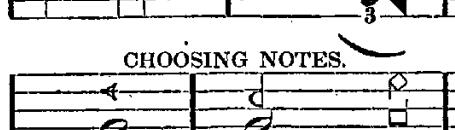
23. A Dot placed after a note, adds to it half of its length.



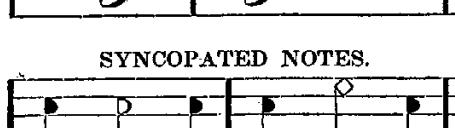
24. A Hold placed over a note, shows that it is to be sounded about one-third longer than usual, and when placed over a bar denotes a short suspension of voice.



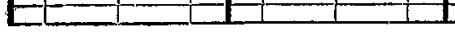
25. Figure 3, placed over or under three notes, reduces their time to that of two.



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.



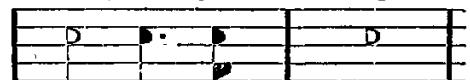
29. Apoggiature, is a small note which takes its time from the note following. It occurs on an accented part of the measure.



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,

## INTRODUCTION TO MUSIC.

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.

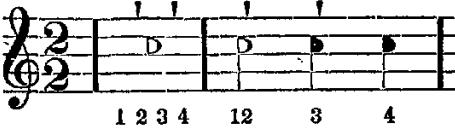
36. The figure 4 placed over a 4, represents the Second variety, and has the same measure note, but is accented on the first and third part of the measure, or downward and right hand beat, and also takes four seconds of time to a measure.

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.

# INTRODUCTION TO MUSIC.

## TRANSPOSITIONS PROVED MATHEMATICALLY BY SHARPS.

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	F	B	E	A	D	G	C	12 semitones in an octave.
G O	G D	G R	G # D	F# □	F# A	F# O	F# D	F# A	G □	G ◇	G R	G # D	G b	G b O	#
F □	F# R	F# D	F# # D	E □	E D	E # D	E # R	E # D	F □	F A	F □	F D	F R	F b	8th. 12.
E ◇	E R	E D	E # A	E □	E D	E # D	E # R	E # D	E □	E b A	E □	E b D	E R	E b	7th. 11.
D A	D D	D R	D # A	D □	D # R	D # D	D # A	D # R	D □	D ◇	D K	D # D	D # R	D A	7th. 10.
C D	C R	C # R	C # D	C # □	C # A	C # O	C # D	C # R	C □	C A	C □	C ◇	C R	C b	6th. 9.
B R	B D	B □	B A	B O	B D	B # D	B # R	B # D	B □	B b D	B □	B # D	B R	B b	6th. 8.
A □	A A	A □	A D	A □	A # D	A # E	A # □	A # E	A □	A ◇	A K	A # D	A # □	A b	5th. 7.
G O	G D	G □	G # R	G # D	G # O	G # A	G # D	G # R	G □	G A	G □	G # D	G R	G b	4th. 6.
A	E	B	F	C	G	D	A	D	G	C	F	B	E	A	4th. 5.

UNISON.

A # is a mark of elevation.

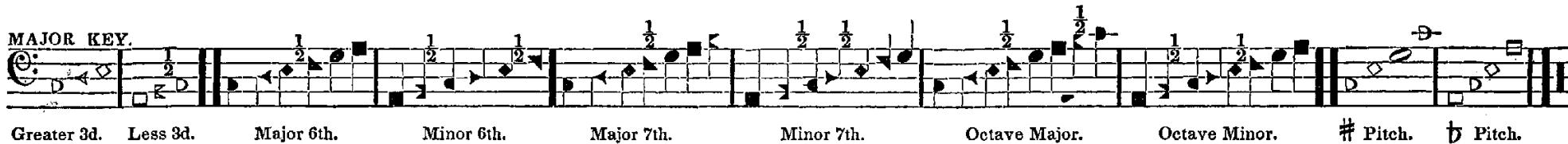
A b is a mark of depression.

A ↩ is a mark of restoration.

44. The two staves are a practical explanation of the scale to the first four letters sharped or flattened. 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.

## GENERAL OBSERVATIONS ON SINGING.



In tuning the voice, let it be as smooth as possible, neither forcing it through the nose, nor blowing it through the teeth with the mouth shut. Ease and freedom should be particularly observed.

A genteel pronunciation, is one of the greatest ornaments in music. Every word should be spoken clear and distinct as possible. It is this, that in a great measure, gives vocal music the preference to instrumental, by enjoying, at the same time, the sweets of harmony, together with the sense of what is expressed in these harmonious strains.

Several graces, such as the trill, turn, &c., are omitted, as being of no use, especially to learners.

The proportion of the parts is generally said to be three on the base, one on the tenor and two on the treble.

Let the base be sung bold and majestic, the tenor firm and manly, the treble soft and delicate.

High notes should be sung soft, but not faint; low ones full but not harsh.

Notes should not be struck abruptly, like the report of a smith's hammer; but should be begun and ended soft, swelling gently as the air of the tune requires. Notes of two beats admit of a double swell: the first fullest, the second soft, like an echo.

Tunes on a sharp key are expressive of cheerfulness, and are suitable for thanksgiving and praise.

Tunes on a flat key are expressive of sorrow, and are suitable to subjects of prayer and penitence.

This rule seems to be almost unnoticed by choristers in general, although it is as inconsistent in nature to sing a cheerful subject to a flat key, as, on the contrary, to mourn at thanksgivings, or rejoice at funerals. We give thanks in sound, and mourn in sense, the tune and sentiment being at variance; and the music must be either without, or oppose, its designed end. But when music and subject agree, they mutually assist each other, and fill us with ardor, solemnity and delight, while engaged in the sacred worship of the Deity.

The concluding note should not be broken off abruptly, nor die away faintly, but sounded smoothly, gently swelling the last beat like an echo, and all conclude the same instant.

Decency in the position of the body, and in beating time, are strictly to be adhered to. Likewise a becoming seriousness, while singing sacred words, adds dignity to the performance, and renders it at once respectable and solemn.

---

#### A WORD TO THE LEARNER AND OWNER OF THIS VOLUME.

1st. Let nothing short of an acquaintance with the rudiments of music satisfy you. Bear in mind that when a knowledge of the rudiments is obtained, that then, with a careful application of them to practice, you will be able to read new pieces with much satisfaction and pleasure. Whereas, if you neglect this part, you will never make any progress in the science of music, and must ever be dependent on others for whatever music you can catch up second handed.

2d. Therefore, by the efforts of your instructor, and by committing all required lessons to memory, and giving your undivided attention to his instructions and directions, you will not regret it in after life.

A. A.

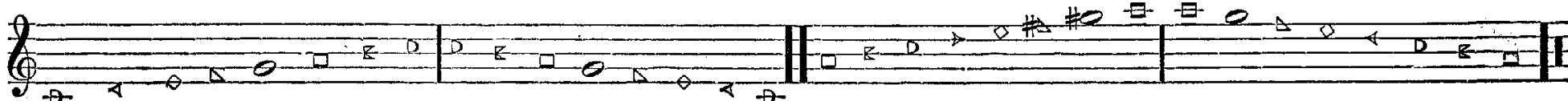
## LESSONS FOR EXERCISE.

No. 1.

SCALE MAJOR. (In seven syllables.)

ASCENDING.

DESCENDING.



No. 2.

SCALE MAJOR. (In four syllables.)

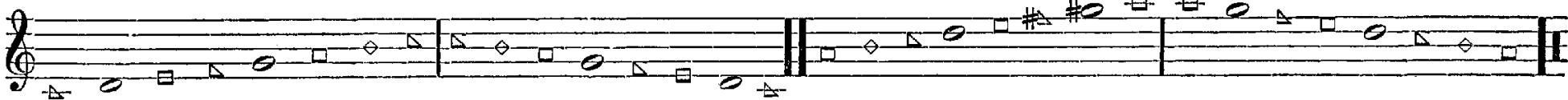
ASCENDING.

DESCENDING.

SCALE MINOR. (In four syllables.)

ASCENDING.

DESCENDING.



45. In the four syllables, when the Mi is found, the order of the notes ascending are twice Fa, Sol, La, and descending, twice La, Sol, Fa; and then comes Mi again either way.

NOTE. In applying the instructions in the gamut to the singing of four syllables, remember that Mi in the four syllables corresponds with Si in the seven. In the one method Si is the syllable transposed, Do the key note in the Major mode, and La the key note in the Minor mode. In the other, Mi is the syllable transposed, Fa the key note in the Major mode, and La the key note in the Minor mode. This, and the order of the notes as they stand on the scale, by four and by seven syllables, will enable any one to apply the seven syllables to tunes written to four syllables, which is earnestly recommended. In applying the seven syllables to tunes written to the four syllables, recollect that in the four syllables Mi is Si, and then the first note above is Do, as will be seen by comparing the above Scales.

No. 3.

## INTERVALS.

3d.

4th.

5th.

6th.

7th.

8th.

3d.

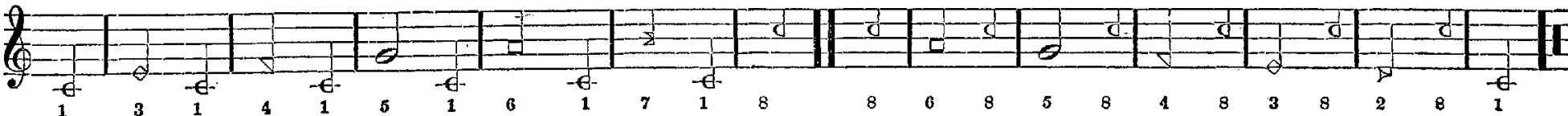
4th.

5th.

6th.

7th.

8th.





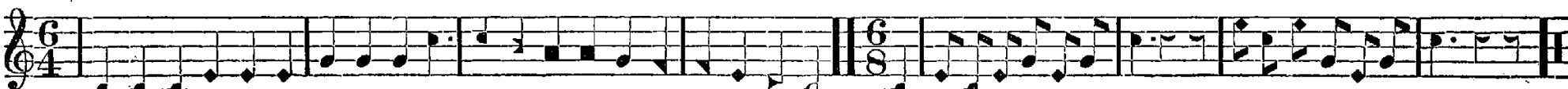
No. 5.



No. 6.



No. 7.



No. 8.

### **'THUS FAR THE LORD.'**



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 me mo - rial of his grace.



No. 8.

**'LONE AND STILL.'**

13

*p*

Lone and still be - side the streamlet, On the tuft - ed ver - dant sod; Glad I muse on scenes of na - ture, Spread by great cre - a - tion's God; { Sweet and clear along the val - ley, Sounds the lofty stee - ple bell;

Thoughts of realms above a - wa - king, Where the blest in glo - ry dwell.

FINE. *pp* *p* *m* *f* *ff* *m* D. C.

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

Time and tide will Wait for no man.

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

Morn-ing bells I love to hear, Ringing mer - ri - ly loud and clear.

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

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

D. C.

Hal - le - lu - jah, Hal - le - lu - jah, Je - sus rules the world a - lone.

## EXPLANATION OF MUSICAL TERMS.

*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.

The musical score consists of three staves of music in G major (two sharps) and 3/2 time. The top staff features a soprano melody with various note heads and stems. The middle staff provides harmonic support with sustained notes and chords. The bottom staff follows a similar pattern to the top. Below the music, the lyrics are written in a cursive font:

Be thou, O God, ex - alt - ed high; And as thy glo - ry fills the sky, So let it be on earth dis - play'd, Till thou art here as there o - bey'd.

## UPTON. L. M.

G major, 4/4 time signature. The music features a continuous pattern of sixteenth-note chords, primarily consisting of G major and C major chords.

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.

G major, 4/4 time signature. The music continues the sixteenth-note pattern established in the first staff.

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.

G major, 4/4 time signature. The music continues the sixteenth-note pattern established in the second staff.

## ROCKINGHAM.\* L. M.

Composed by LOWELL MASON.

G major, 3/2 time signature. The music consists of two staves of sixteenth-note patterns.

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.

G major, 3/2 time signature. The music continues the sixteenth-note pattern established in the first staff.

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.

G major, 3/2 time signature. The music continues the sixteenth-note pattern established in the second staff.

## REFUGE. L. M.

17

GENTLE.

Musical notation for 'REFUGE' in G clef, 2/4 time, with a tempo marking of 'GENTLE'. The music consists of two staves of eight measures each, with a repeat sign at the end of the first staff.

1. God is the refuge of his saints, When storms of sharp distress in vade; Ere we can of - fer our com - plaints, Be - hold him present with his aid.

Continuation of musical notation for 'REFUGE' in G clef, 2/4 time. The music continues with two staves of eight measures each, ending with a repeat sign.

2. Loud may the troubled o cean roar, In sacred peace our souls a bide, While ev'ry nation, ev' ry shore, Trembles and dreads the swell-ing tide.

Continuation of musical notation for 'REFUGE' in C clef, 2/4 time. The music consists of two staves of eight measures each, ending with a repeat sign.

2

## ZILLA. L. M.

Musical notation for 'ZILLA' in G clef, 4/4 time. The music consists of two staves of eight measures each, ending with a repeat sign.

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

Continuation of musical notation for 'ZILLA' in G clef, 4/4 time. The music consists of two staves of eight measures each, ending with a repeat sign.

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

Continuation of musical notation for 'ZILLA' in C clef, 4/4 time. The music consists of two staves of eight measures each, ending with a repeat sign.

## 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 ever - lasting doors give way,



## RETIREMENT. L. M.

19

Musical score for "RETIREMENT. L. M." featuring three staves of music in common time with a key signature of one sharp. The lyrics are:

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.

Musical score for "EFFINGHAM. L. M." featuring three staves of music in common time with a key signature of one sharp. The lyrics are:

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.  
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.

\* Published by permission.

## WINDHAM. L. M.

Windham tune, 3/2 time, key of G major. The music consists of two staves of musical notation with various note heads and stems.

1. Broad is the road that leads to death, And thousands walk to - geth - er there, But wisdom shows a narrow path, With here and there a trav - el er.

Continuation of the Windham tune in 3/2 time and G major.

2. The fearful soul that tires and faints, And walks the ways of God no more, Is but assured al - most a saint, And makes his own de struction sure.

Continuation of the Windham tune in 3/2 time and G major.

## WELLS. L. M.

HOLDRAD.

Wells tune, 3/2 time, key of E minor. The music consists of two staves of musical notation with various note heads and stems.

1. Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vi - lest sinner may return.

Continuation of the Wells tune in 3/2 time and E minor.

2. Life is the hour that God hath giv'n, T'es - cape from hell and fly to heav'n, The day of grace, and mor - tals may Se - cure the blessings of the day.

Continuation of the Wells tune in 3/2 time and E minor.

### SHOEL.\* L. M.

Arranged by L. MASON.

21

Musical score for "SHOEL." The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The key signature is one flat (B-flat). The music features various note heads, stems, and rests. Below the music, the lyrics are written in a single-line font. The first two staves share the same lyrics:

Now shall the trembling mourn-er come, And bind his sheaves and bear them home; The voice, long broke with sighs shall sing, Till heav'n with hal le lujahs ring.

The third staff continues the lyrics:

God of my life, to thee be long The grate-ful heart, the joy - ful song; Touch'd by thy love, each tune - ful chord, Resounds the good - ness of the Lord.

\* Published by permission.

### ORFORD.\* L. M.

Composed by LOWELL MASON.

Musical score for "ORFORD." The score consists of three staves of music. The first two staves are in common time (indicated by a 'C') and the third staff is in 2/4 time (indicated by a '2'). The key signature is one flat (B-flat). The music features various note heads, stems, and rests. Below the music, the lyrics are written in a single-line font. The first two staves share the same lyrics:

How sweet the light of Sab - bath eve! How soft the sunbeams ling'ring there, These sa cred hours this low earth leave, And rise on wings of faith and pray'r.

The third staff continues the lyrics:

Oh! warm my heart with ho - ly fire, And kin - dle there a pure de - sire; Come, sa - cred Spi - rit, from a bove, And fill my soul with heav'nly love.

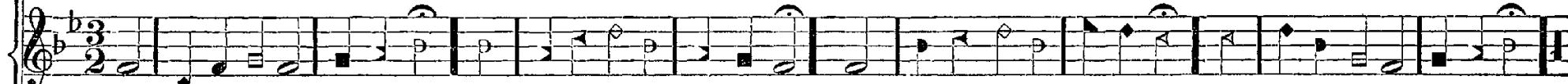
\* Published by permission.

**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.



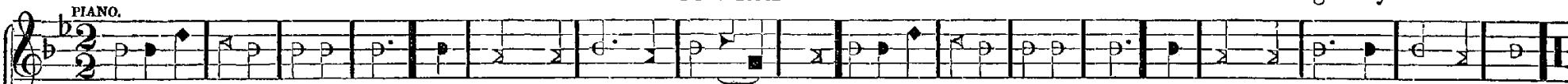
3. I lay my bo - dy down to sleep; Peace is the pil - low for my head, While well appoint - ed angels keep Their watchful stations round my bed.



\* Published by permission.

**WARD.\* L. M.**

Arranged by L. MASON.



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.

## ROTHWELL. L. M.

23

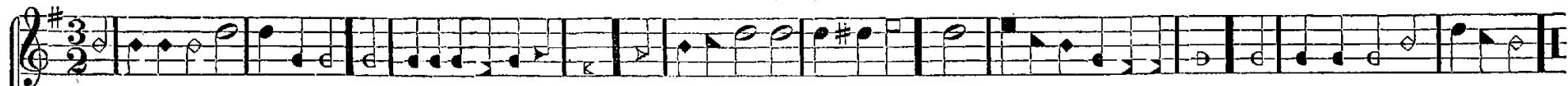
1. The heav'n's de - clare thy glo ry, Lord, In ev ry star thy wis dom shines, But when our eyes be - hold thy word,

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,

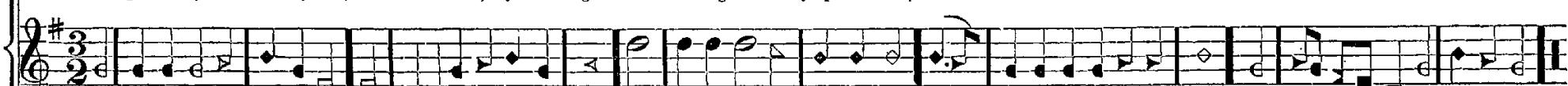
We read thy name in fair er lines, We read thy name in fair er lines.

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

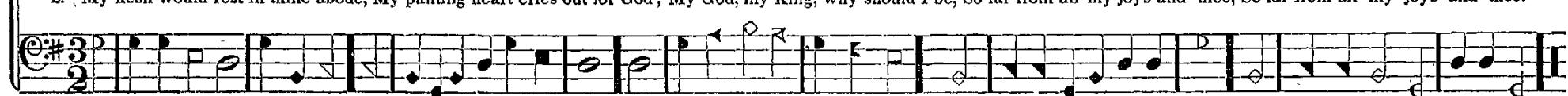
## ROCKHILL. L. M.



1. How pleasant, how divinely fair, O Lord of hosts, thy dwellings are! With long desire my spirit faints, To meet th' assemblies of thy saints, To meet the assemblies of thy saints.

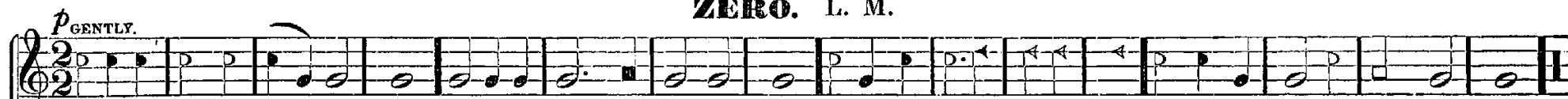


2. My flesh would rest in thine abode, My panting heart cries out for God; My God, my King, why should I be, So far from all my joys and thee, So far from all my joys and thee.

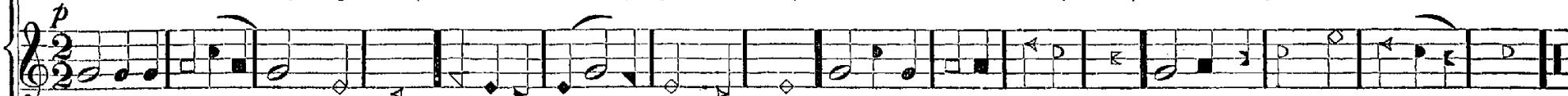


6. Cheerful they walk, with growing strength, Till all arrive in heaven at length; Till all before thy face appear, And join in nobler worship there, And join in nobler worship there.

## ZERO. L. M.



Jesus can make a dy - ing bed, Feel soft as down y pil lows are; While on his breast I lean my head, And breathe my life out sweet ly there.



## ARKANSAS. C. M.

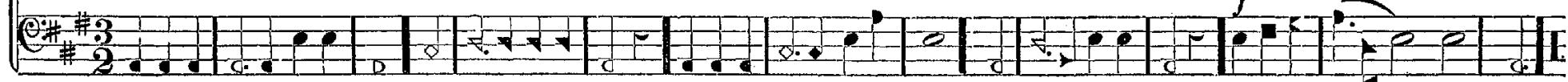
25



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, While ma - ny spent the night in sighs, And restless pains and woes:  
Se cure and safe from ev - ry harm, And see re - turning light.



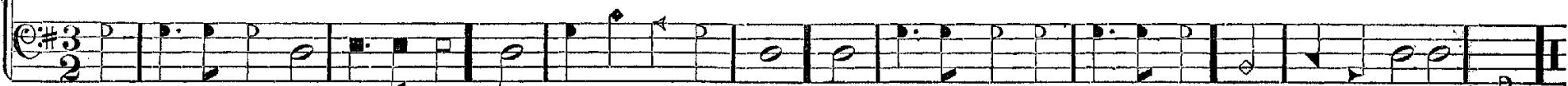
D. C. In gen - tle sleep I clos'd my eyes, How sweet was my re - pose.



## 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.



## DUNDEE. C. M.

27



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.



## 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 - tie reign, And pay thy death with scorn; O they could plat thy crown a - gain, And sharp - en ev' ry thorn.

PETERBOROUGH. C. M.

29

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.

1. How hap - py ev' ry child of grace, Who knows his sins for - giv'n! This earth, he cries, is not my place, I seek my place in heav'n.  
 Now shall my head be lift - ed high, A - bove my foes a round, And songs of joy and vic - to - ry, With - in thy tem ple sound.

## WOODLAND. C. M.

There is an hour of peaceful rest, To mourning wand'lers giv'n; There is a tear for souls distress'd, A balm for ev'ry wounded breast, 'Tis found alone in heav'n.  
 There is a home for weary souls, By sins and sorrows driv'n; When toss'd on life's tempestuous shoals, Where storms arise and ocean rolls, And all is drear but heav'n.

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.

31

Musical notation for the hymn "RINDGE." in common time (C. M.) and G major. The melody consists of two staves of music with various note heads and stems.

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

Continuation of the musical notation for the hymn "RINDGE." in common time (C. M.) and G major.

2. Ho! ye that pant for living streams, And pine away and die; Here you may quench your raging thirst, With springs that never dry, Here you may quench your raging thirst, With, &c.

Continuation of the musical notation for the hymn "RINDGE." in common time (C. M.) and G major.

\* Published by permission.

## OHIO.\* C. M.

Arranged by L. MASON.

Musical notation for the hymn "OHIO." in common time (C. M.) and C major. The melody consists of two staves of music with various note heads and stems.

1 Hap-py the heart where gra-ces reign, Where love in-spires the breast, Love is the bright-est of the train, And strengthens all the rest.

Continuation of the musical notation for the hymn "OHIO." in common time (C. M.) and C major.

3. This is the grace, that lives and sings, When faith and hope shall cease; 'Tis this shall strike our joy-ful strings, In realms of end-less bliss.

Continuation of the musical notation for the hymn "OHIO." in common time (C. M.) and C major.

\* Published by permission.

## 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,  
And kind - ly lis - ten while we sing, Our plea - sant ev - ning song,

We come to own the pow'r di - vine, That watches o'er our days,

D. C.

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

D. C.

**MADRID.** C. M.

33



Smile on my minutes as they roll, And guide my fu ture days; And let thy goodness fill my soul With grat-i-tude and praise.



3

**ORENBURG.** C. M.

Now may soft slumber close my eyes, From pain and sick ness free; And let my wa king thoughts a rise, To med i tate on thee.

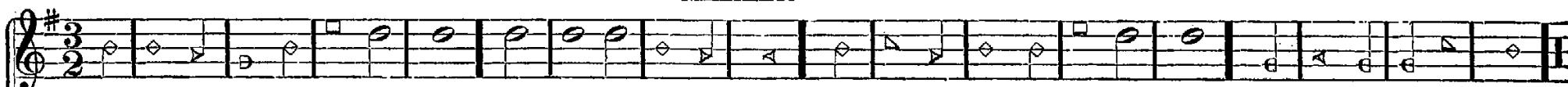


Thus bless each fu-ture day and night, Till life's vain scenes are o'er; And then to realms of end-less light, Oh let my spi-rit soar.



**DAWN.** C. M.

Oh! for this love let rocks and hills, Their last-ing si-lence break, And all har-mo-nious human tongues, The-Saviour's prai-ses speak.

**MEAR.** C. M.

Oh 'twas a joy-ful sound to hear, Our tribes de-vout-ly say, 'Up, Is-rael, to the tem-ple haste, And keep your fes-tal day!'



## SOMERVILLE. C. M.

35



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.



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:



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.



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 moments 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-i-ous 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.

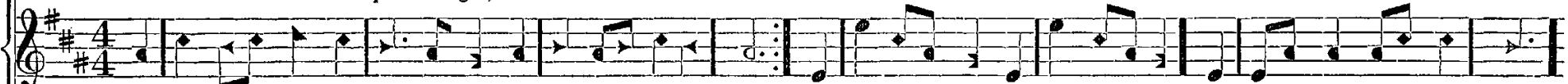
Courage, my soul, on God re-ly, De-liv'rance soon will come; A thousand ways has Prov-i-dence To bring be-liev-ers home.

## UNITY. C. M.

37



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;



3. When free from en - vy, scorn and pride, Our wish - es all a bove, When love in one de - light ful stream, Through ev' - ry bo som flows,  
Each can his brother's fail - ings hide, And show a brother's love.



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.

1. Hear what the voice from heav'n proclaims,      For all the pi - ous dead,      For all the pi ous dead; Sweet is the savor of their names,

And soft their sleeping bed,      And soft,      And soft,      And soft their sleep - ing bed.

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.

SILVER STREET. S. M.

39

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

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

Halle - lu - jah,

Praise ye the Lord,

Praise ye the Lord,

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

SLOW.

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.

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.

## ORGAN. S. M.

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 - ey 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.

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.

1. Wel come, sweet day of rest, That saw the Lord a - rise; Wel - come, to this re vi - ving breast, And these re - joi - cing eyes.

3. One day, a - mid the place Where God my Saviour's been, Is sweeter than ten thousand days Of plea - su - ra - ble sin -

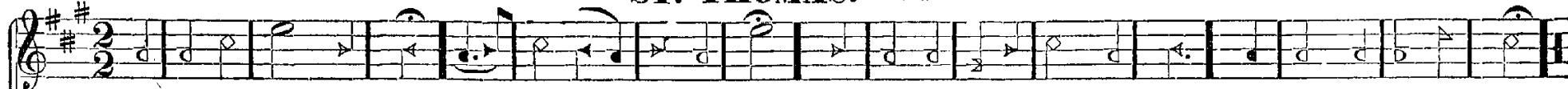
**SHIRLAND.** S. M.

1. Be - hold the morn - ing sun Be gins his glo rious way; His beams through all the na tions run, And life and light con -vey.

2. But where the gos - pel comes, It spreads di - vi ner light, It calls dead sin ners from their tombs, And gives the blind their sight.

## ST. THOMAS. S. M.

43



1. The Lord, the sovereign King, Hath fix'd his throne on high; O'er all the heav'nly world he rules, And all beneath the sky.



2. Ye an-gels, great in might, And swift to do his will, Bless ye the Lord, whose voice ye hear, Whose pleasure ye ful fill.



6 4 4

## HANTS. S. M.



Lord, in the strength of grace, With a glad heart and free, Myself, my res-i - due of days, I con - secrate to thee, I consecrate to thee.

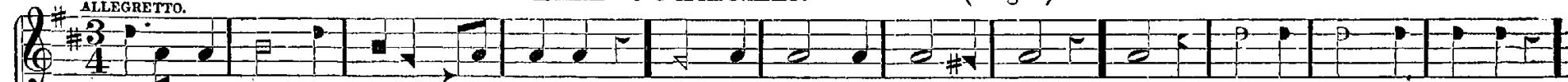


44

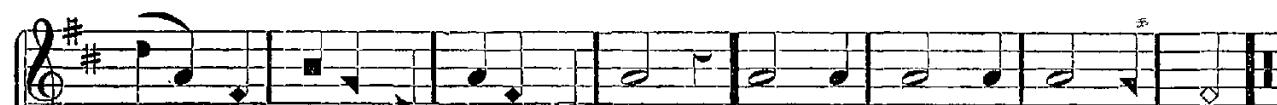
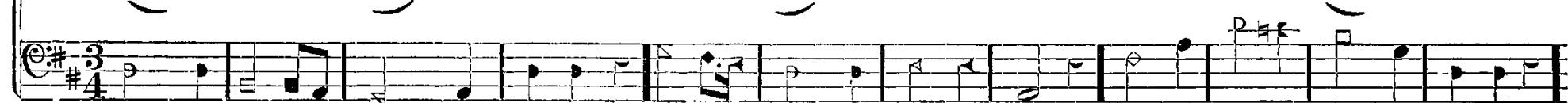
ALLEGRETTO.

## THE VOYAGER. 8s &amp; 7s. (Single.)

FAWCETT.



1. Sail ing o'er the bois t'rous o - cean, Far from home and far from land; Hear us, Lord, in our de vo - tion;



Guide and guard us with thy hand, Guide and guard us with thy hand.



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.

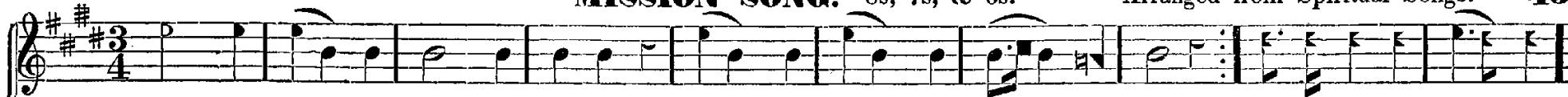
III.

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.

## MISSION SONG. 8s, 7s, &amp; 6s.

Arranged from Spiritual Songs.

45



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, &amp; 9s, or 5s, &amp; 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,

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

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.

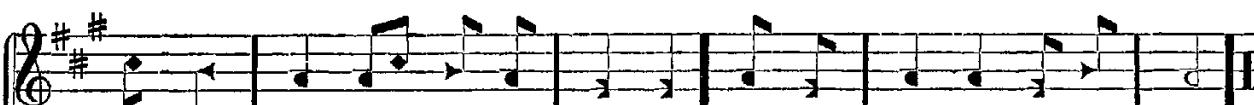
## BAVARIA. 8 7, 8 7, 8 7, 8 7.

German Air.

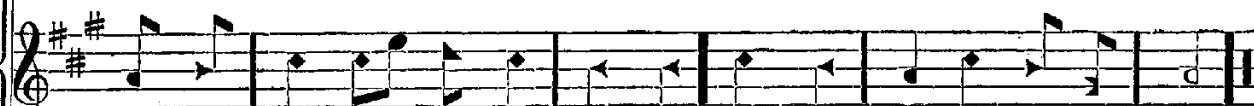
47



I. Come, thou ev - er - last - ing Spi - rit, Bring to ev' - ry thankful mind, True re - cord - er of his pas - sion, Now the liv - ing fire im - part;  
All the Saviour's dy - ing mer - it, All his suff'ring for man kind.



Now re - veal his great sal - va - tion, Preach his gos - pel to our heart.



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, &amp; 7s.

Arranged by L. MASON.



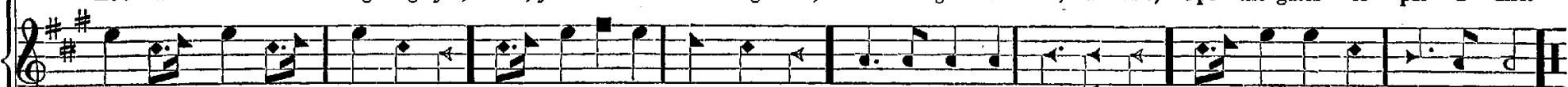
1. Burst, ye em'-rald gates, and bring To my raptured vis - ion, All th' ex-tat ic joys that spring, Round the bright E - lys - ian;



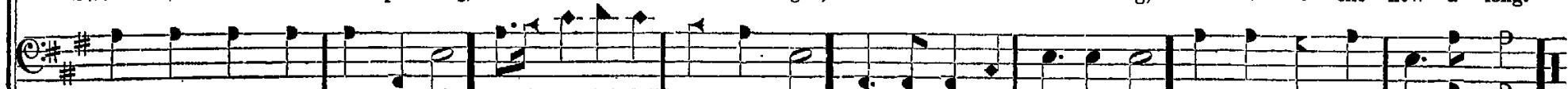
4. Hark! the thrilling sym-pho-nies, Seem, me thinks, to seize us; Join we, too, the ho ly lays, Sing of him who saves us;



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.



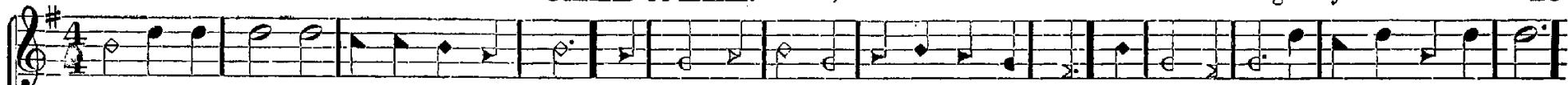
Sweet - est sound in seraph's song, Sweetest sound on mor - tal tongue, Sweetest ca - rol ev er sung, Let its e - cho flow a - long.



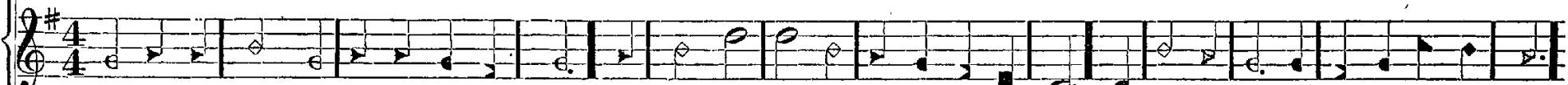
**CALDWELL.\*** 10s, & 11s. 6 Lines.

Arranged by L. MASON.

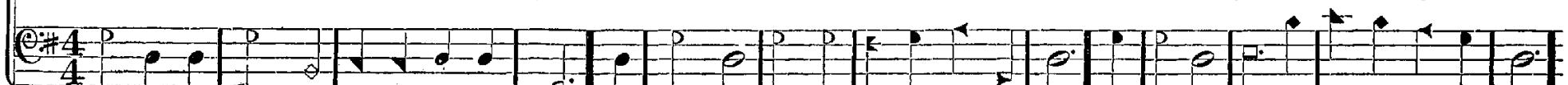
**49**



1. House of our God, with cheer - ful anthems ring, While all our lips and hearts his glo - ry sing; The op' - ning year his gra - ces shall pro - claim,



6. Shout forth his praise, my soul, all na - ture join; An gels and men, in har - mo - ny com - bine; While hu - man years are measured by the sun,



¶



And all its days be vo - cal with his name; The Lord is good, his mer - cy nev - er end - ing; His blessings in per - petual show'r's de - scend - ing.

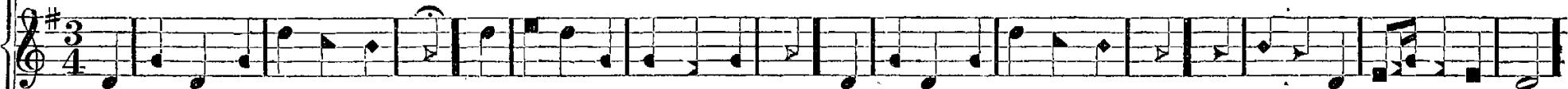


And while e - ter - ni - ty its course shall run, His goodness, in per - petual show'r's descend - ing, Ex - alt in songs and raptures nev - er end - ing.

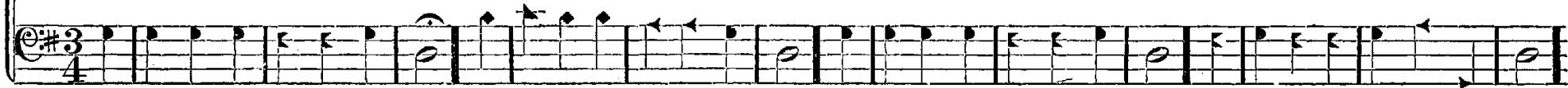




1. The win - ter is o - ver and gone, The thrush whistles sweet on the spray, The turtle breathes forth her soft moan, The lark mounts, and warbles a way.



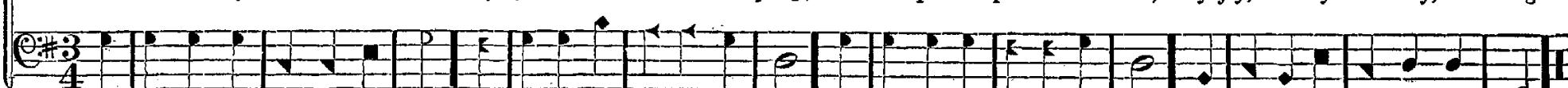
3. A-wake, then, my harp and my lute! Sweet organs, your notes soft - ly swell! No longer my lips shall be mute, The Saviour's high prai - ses to tell!



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.



## MIDDLEBURY. 6s, &amp; 9s.

Methodist Hymn Book.

51

Middlebury tune, 6s, & 9s. The music consists of three staves of musical notation in common time (indicated by '2' over '4') and G major (indicated by a 'G' with a sharp). The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The lyrics are as follows:

1. Come a - way to the skies, My be loved a rise, And re - joice in the day thou wast born, 'On this fes - ti - val day, Come ex ult-ing a - way, And with singing to

7. Hal - le lujah we sing, Unto Jesus our King, In the praise of his wonderful love: To the Lamb that was slain, Halle lu jah again, Till with angels we

## NUREMBURG. 7s.

Nuremberg tune, 7s. The music consists of three staves of musical notation in common time (indicated by '2' over '4') and G major (indicated by a 'G' with a sharp). The first staff begins with a quarter note followed by eighth notes. The second staff begins with a quarter note followed by eighth notes. The third staff begins with a quarter note followed by eighth notes. The lyrics are as follows:

Si - on re - turn. When this world has pass'd a - way, When draws near the judgment day, When the trump of God shall sound, Sinner, where wilt thou be found!

praise him a - bove

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'n's bright host in spires, That all my pow'rs, with all their might, In thy sole glo ry may u nite.

## SANCTUS.\*

Arranged by L. MASON.

53

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,

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.

frown, 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 - ni - ty's here.

## SUDBURY. L. M. 6 lines.

55



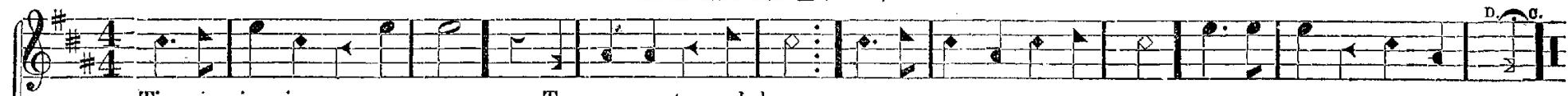
1. The Lord my pasture shall prepare, And feed me with a shep - herd's care; His presence shall my wants sup - ply, And guard me with a watch - ful eye.



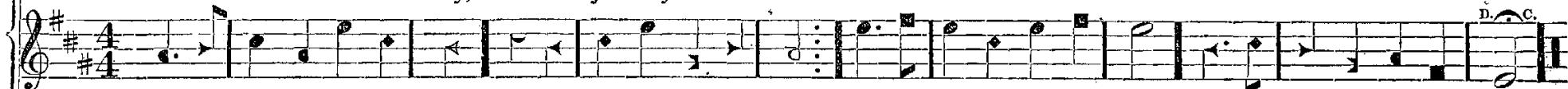
My noonday walks he shall attend, And all my midnight hours de - fend.



## REYNARD. 7s, & 6s.

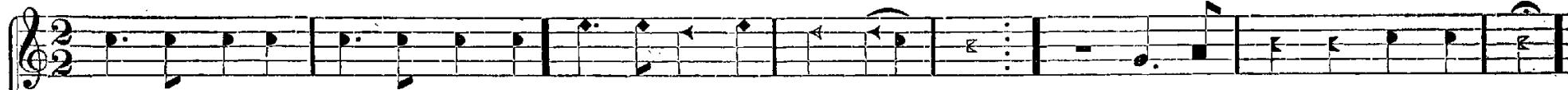


Time is wing - ing us a way, To our e - ter - nal home, Youth and vi - gor soon will flee, Blooming beau - ty lose its charms;  
Life is but a win - ter's day, A jour - ney to the tomb.



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





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

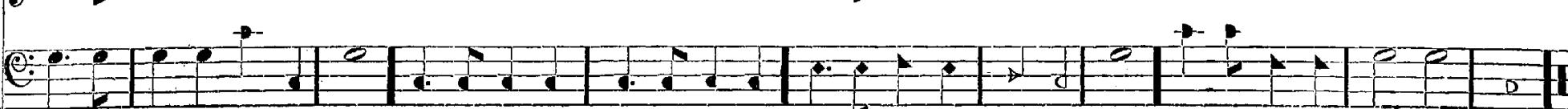


Thus pre - serv'd, we come be fore thee, Ours the new and liv ing way!

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.)

57

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.



# 'WHEN SHALL WE MEET AGAIN.'

59

1. When shall we meet a - gain? Meet ne'er to sev - er? When shall peace wreath 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,  
4. Soon shall we meet again,  
Our hearts will then repose,

- Take us, dear Saviour ;  
There may our music swell,  
Meet ne'er to sever;  
Secure from worldly woes ;

- May we all there unite  
And time our joys dispel  
Soon will peace wreath her chain,  
Our songs of praise shall close,

- Happy forever!  
Never, no never.  
Round us forever;  
Never, no, never.

## 'THE VOICE OF FREE GRACE.'

DR. CLARK.

# 'THE VOICE OF FREE GRACE.' (CONCLUDED.)

CHORUS.

61

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.

The musical score consists of three staves of music. The top staff is in G clef, the middle staff is in C clef, and the bottom staff is in C clef. The music is in common time (indicated by 'b'). The lyrics are written below the notes. The first section of lyrics is followed by the word 'FOR.' and then the second section of lyrics. The music features various note values including eighth and sixteenth notes, and rests. The vocal parts are supported by harmonic chords indicated by vertical lines with dots.

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

# ‘DAYS OF MY YOUTH.’

63

SUNG AFFECTIONATELY.

1. Days of my youth, ye have gli ded a way; Hairs of my youth, ye are frost ed and gray;  
Eyes of my youth, your keen sight is no more; Cheeks of my youth, ye are fur row'd all o'er;

Strength of my youth, all your vi gor is gone; Thoughts of my youth, your gay vis ions are flown.

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, &amp; 7s.

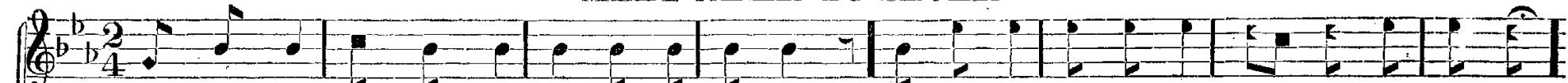
1. Hark, ten thou-sand harps and voi - ces, Sound the notes of praise a - bove, } See, he sits on yon - der throne, Je - sus  
 Je - sus reigns, and heav'n re - joi - ces; Je - sus reigns, the God of love. }  
 3. King of glo ry, reign for - ev er, Thine, an ev - er last - ing crown: } Happy objects of thy grace,  
 Noth - ing from thy love shall sev er, Those whom thou hast made thine own; }

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.

# MEET NE'ER TO SEVER.

65



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



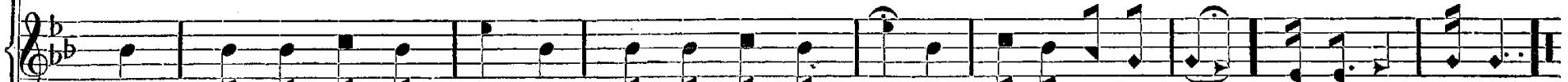
2. When shall love free - - ly flow, Pure as life's riv - - er? When shall sweet friend - ship glow, Change - - less for - - ev - - er?



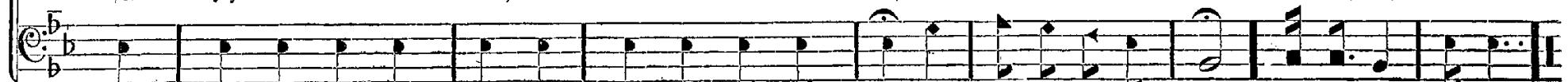
Up Soon to that world of light, Take us, dear Sa - viour; May we all there u - - nito, Hap - py for - - ev - - er.  
Soon shall we meet a - - gain, Meet ne'er to sev - er. Soon will peace wreath her chain Round us for - - ev - - er.



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

## YAMUNA.\* (A HINDU TUNE.)

The musical score consists of three staves of music in common time (indicated by '4') and a key signature of one flat (indicated by 'b'). The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are written below the notes, alternating between English and Sanskrit/Hindi. The first section of lyrics includes a line labeled 'AIR.' above the staff.

**Lyrics:**

1. He me-re Prab-hu, mu pá - pi u-dhár-i yo! Han Prab-hu, main pá-pí yih nis-chai ápján-i - yo! Háe kai-se san-tá-pi mu duk-hi pah-chán-i - yo! He me-re Prab-  
Chho-ro na kab-hu, na mu - he bi-sár-i yo! Han Prab-hu, main pá-pí yih nis-chai ápján-i - yo!

AIR.

hu, mu pá - pi u-dhár - i - yo! He me-re Prab - hu!  
hu, ná mu - he bi - sár - i - yo!

1. He mere Prabhu, mu pápi udháriyo!  
Chhoro na kabhu, na muhe bisáriyo!  
Hán Prabhu, main pápi, yih nischai áp jániyo!  
Hán Prabhu, main pápi, yih nischai ap jániyo!  
Háe! kaise santápi, mu dukhi pahchániyo!  
He mere Prabhu, mu pápi udháriyo  
Chhoro na kabhu, na muhe bisáriyo  
He mere Prabhu!

2. He kirpá niketu, mu pápi pai bákhíyo  
Aur táran ke hetu, muhe charan pai rákhiyo.  
3. Main ati asudh, *asudh* ko sudh kariyo.  
Main ati nirbudh, *nirbudh* ko budh bhariyo.  
4. Jab howegá maran, tab Prabhu shánt kariyo  
Aur jab log hai jiwan, muhe prem karke bhariyo.

\*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.

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.

# ‘HAIL THE BLEST MORN.’

67

FINE.

1. Hail, the blest morn! see the great Me - di - a tor Down from the re - gions of glo ry de scend !  
Shep - herds, go wor - ship the babe in the man - ger, Lo ! for his guard the bright an - gels at tend,

Cold on his cra - dle the

FINE.

An - gels a - dore him, in slum - ber re - cli - ning; Wise men and shep - herds be - fore him do fall.

FINE.

D. C.

dew drops are shi - ning; Low lies his head with the beasts of the stall.

D. C.

D. C.

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 lead us thine aid;  
Star in the east, the horizon adorning,  
Guide where our infant Redeemer was laid.



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

69

3/4 time signature, key of G major (F#). The music consists of three staves of musical notation. The lyrics are:

1. Christ the Lord is ris'n to - - day, Our tri - - um -phant ho - ly day; }  
He en-dur'd the cross and grave, Sin ners to re-deem and save. } Lo! he ri ses, migh - ty King! Where, O death! now is thy sting?  
D. C.

Lo! he claims his na - tive sky! Grave! where is thy vic - - to - - - ry?

D. C.

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

D. C.

3/4 time signature, key of G major (F#). The music consists of three staves of musical notation. The lyrics are:

Wake the song of ju - bi - lee, Let it e - - echo o'er the sea! }  
Now is come, the prom-is'd hour, Je sus reigns with sov - reign pow'r, } All ye nations join and sing, Lord of lords, and King of kings.  
Let it sound from shore to shore; Je - sus reigns for - ev - er more. D. C.

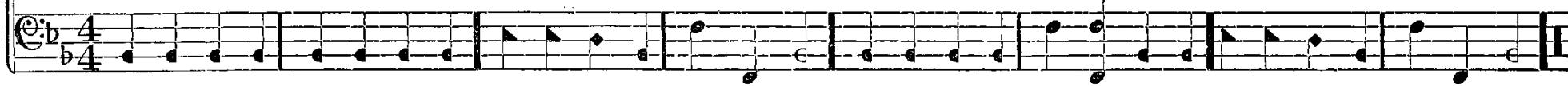
Now the de - - desert lands re - - - joice, And the is -lands join their voice, }  
Yea the whole cre - - a - tion sings, Je - sus is the King of kings, } Wake the song of ju - bi lee, Let it e - - echo o'er the sea.  
Let it sound from shore to shore, Je - sus reigns for - ev - er more. D. C.

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

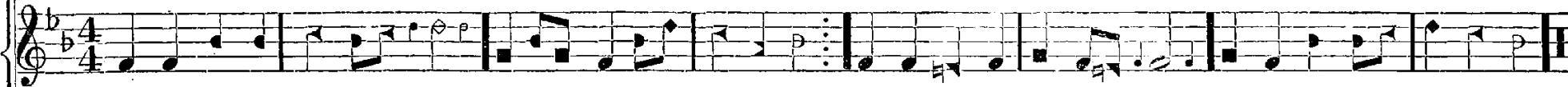
1. Lo! the Lord Je ho - vah liv - eth! He's my rock, I bless his name; He, my God, sal va - tion giv - eth; All ye lands ex alt his name.



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 - redeeming work is done, Come, and welcome, sin - ner, come.

*Amity Reformation*

## PART II.

CONTAINING THE MORE LENGTHY PIECES

COMMONLY USED IN CONCERT, OR SINGING SOCIETIES.

AMITY. P. M.



How pleased and bless'd was I, To hear the people cry, 'Come let us seek our God to day.' Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honors pay.



## SCOTCH AIR. L. M.

A - wake, O harp of Judah, wake! Resume again thy wonted fire;  
 Those lays angel ic harps have known; Before the worlds were  
 Nor let one string be heard to break, Till heavenly lays at tune the lyre,

poised on high; They shall be heard when time is gone, Throughout a blest eternity.

## SAMANTHA. 11's, &amp; 8's.

ROTHBURT.

Far, far in the east may fair Freedom ascend, And fly with the winds to the west;  
 While blessings unnumber'd her progress attend, And liberty crowns the oppress'd.

**SAMANTHA.** (Concluded.)

73

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in a treble clef, a bass clef, and a bass clef respectively. The music consists of two staves of eight measures each, separated by a repeat sign. The notes are represented by various black shapes: circles, squares, diamonds, and triangles, indicating different vocal entries or harmonies.

**SOLICITUDE.** 11's.

A musical score for three voices (Soprano, Alto, Bass) in common time. The vocal parts are written in a treble clef, a bass clef, and a bass clef respectively. The music consists of two staves of eight measures each, separated by a repeat sign. The notes are represented by various black shapes: circles, squares, diamonds, and triangles, indicating different vocal entries or harmonies. The key signature changes from G major (two sharps) to F major (one sharp).

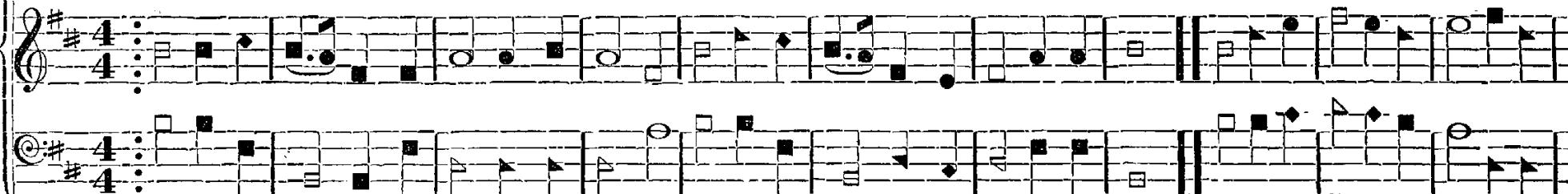
As down the calm river our light vessel glides, Or over the billows triumphantly rides; We're making our way to the land of the blest, The home of the good, where the weary have rest.

This stream will convey us without much delay, From toils and from troubles forever away; Se - renely our sun will go down in the west, When safe we repose in the land of the blest.

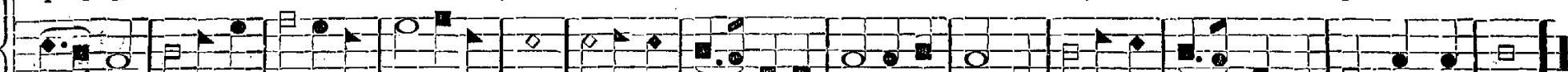
## STAR IN THE EAST. 11's &amp; 10's.



Lo in the wilderness sounds of rejoicing, Joys greet the plains where no river let flows;  
Forests shall flourish with beauty and gladness, Deserts shall blossom and bloom like the rose. Lebanon's glory in waste places



springing, Carmel and Sharon their excellence yield; Mountains and hills shall break forth into singing, Plenty and freshness shall gladden the field.



## ANNAPOLIS. 8's.

ELY.

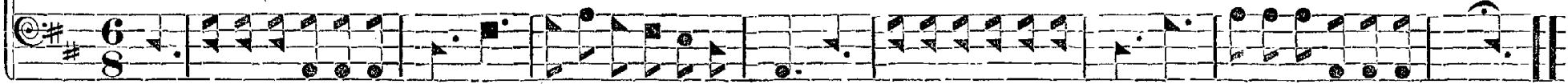
75

*Not too fast.*

1. O why should we weep o'er the dust, Of friends who have fallen asleep? Their graves will soon open, we trust, And yield us the bodies they keep.



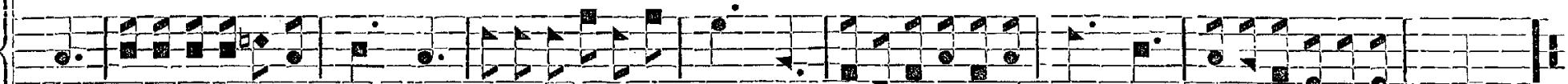
2. Our days will glide sweetly away, And tranquil will be their decline, Now hope has illuminated our way,—A hope full of blessings divine.



3. And we from our graves shall arise! O thought of inef - fable bliss! When Jesus descends from the skies, To take us to glory and peace.



How gloomy the thoughts of the grave, If darkness enveloped the tomb! But oh, what a triumph we have, Since Jesus has banished the gloom!



Our bondage and fears are no more; Rejoicing we'll go to our rest; Our troubles and toils will be o'er, When safe in the home of the blest.



And oh, with what blessed delight, Will chariots of heaven appear, And bear us to regions of light, To dwell with the glorified there.

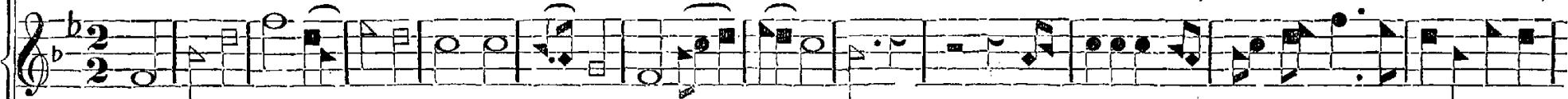
## DEVOTION.

76



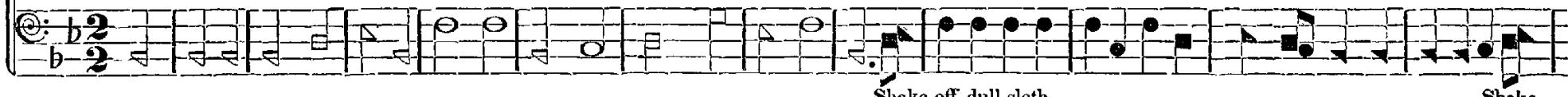
Shake,

Shake,



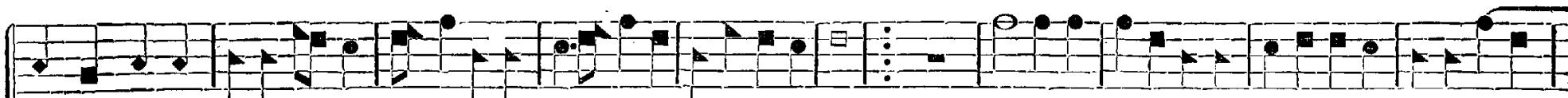
A - wake, my soul, and with the sun, Thy dai - ly course of du - ty run;

Shake off dull sloth, and ear - ly rise, To pay thy morning

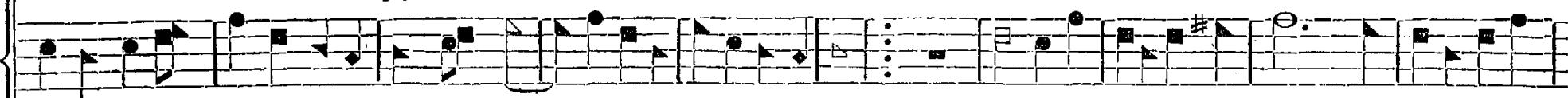


Shake off dull sloth,

Shake



To pay, thy morning, &c.



sac - ri - fice, Shake off, &c.

Wake, and lift up thyself, my heart, And with the angels



Wake, and lift,

## DEVOTION. (CONCLUDED.)

77

Who,

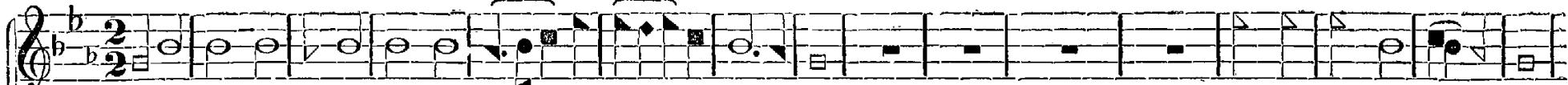
bear thy part; Who all night long unwearied sing, Who all night long unwearied sing, unwearied sing, “Glory to the eternal King, Glory,

Glory to the e - ternal King,

Glory, :::: :::: :::: ::: Glory to the e - ter - nal King!”

Glo - ry,

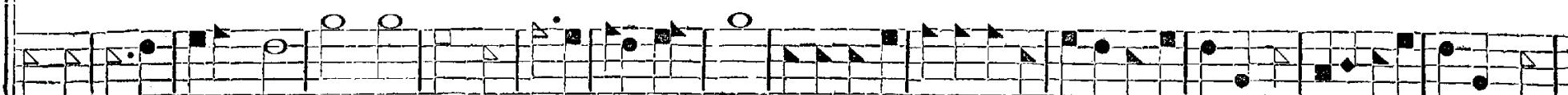
## DISMISSION.



Lord, dismiss us with thy bles-sing, Bid us all de-part in peace; Still on gospel man-na feeding, Pure se-raph - ic love in-crease.



Fill each breast with consola-tion, Up to thee our voi-ces raise; When we reach that blissful station, Then we'll give thee nobler praise, Then we'll give, &c.



## DISMISSION. (CONCLUDED.)

79

The musical score consists of four staves of music, each with a different vocal line. The first staff starts with a soft dynamic, followed by a louder section. The second staff also has a soft dynamic followed by a louder section. The third staff begins with a soft dynamic. The fourth staff starts with a soft dynamic, followed by a louder section. The lyrics are integrated into the music, appearing below the staves. The first two staves share the same lyrics: "And we'll sing Hallelujah, A - men, Halle - lujah, And we'll sing Hallelujah, A - men, Halle lujah to God and the Lamb," with the last word "Lamb" on the third staff. The third staff continues with "Hallelujah for - ev - er," and the fourth staff concludes with "A - men." The final line of lyrics at the bottom is "Halle - lujah, for - ev er, Halle - lujah, for - ev - er, and ev - er, A men."

Soft.                      Loud.                      Soft.                      Loud.

Hallelujah for

And we'll sing Hallelujah, A - men, Halle - lujah, And we'll sing Hallelujah, A - men, Halle lujah to God and the Lamb,

Hallelujah for - ev - er,

ev - er, Halle - lujah, for - ev er, for - ev - er and ev - er, A - men,

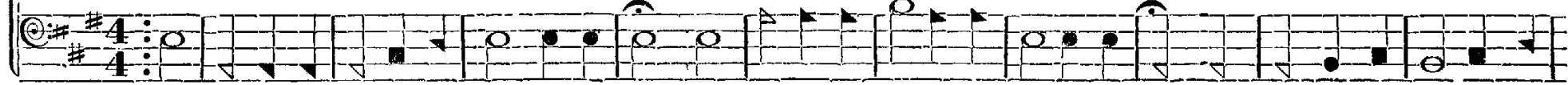
Hal - le - lu jah, A - men, A - men, A - men.

Halle - lujah, for - ev er, Halle - lujah, for - ev - er, and ev - er, A men.

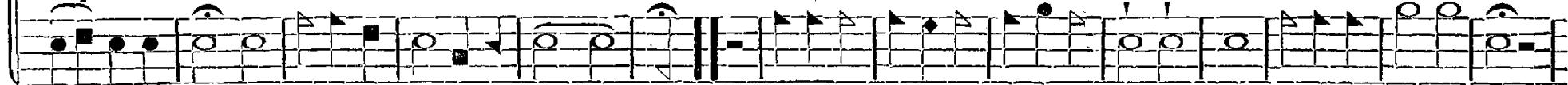
## REQUEST.

*Moderate, elevated.*

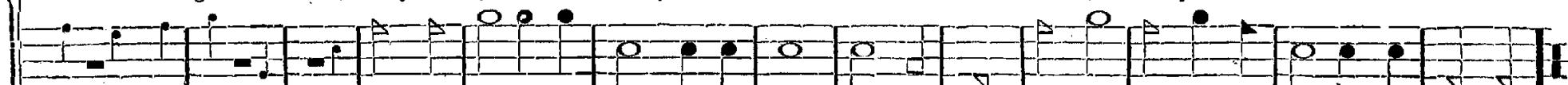
When stars in the morning of time were arrayed, And earth on her lasting foundation was laid; And in their strong bounds the wide  
The newly made heavens, disclosed to the sight, Re splendently shone with the gleamings of light; The sons of the morning in



waters were staid, Thick darkness pervading the bil - lows:  
rap - turous flight, With shoutings triumphant, proclaim ing: "Sing aloud o'er the earth; Songs of honor and praise, Let ev'ry being raise



To him who gave it birth; Majes - ty, order, beauty and strength crown his works; Power, mercy and in - fi nite wisdom!"



## STAR OF BETHLEHEM. L. M.

Harmonized by S. WAKEFIELD.

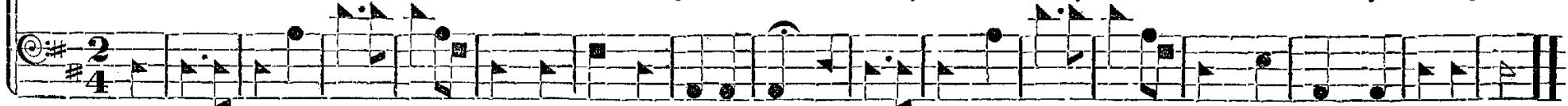
81

*Elevated.*

1. When marshall'd on the nightly plain, The glittering host bestud the sky, One star a lone, of all the train, Can fix the sin - ner's wand'ring eye.



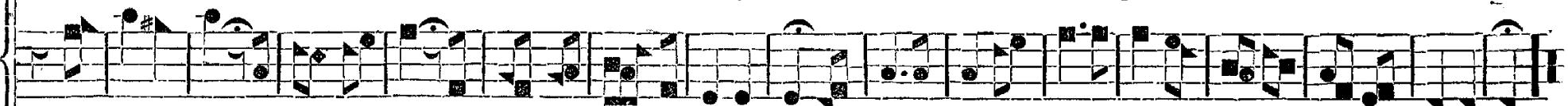
2. Once on the raging seas I rode, The storm was loud, the night was dark; The ocean yawn'd, and rudely blow'd The winds that toss'd my found'ring bark.



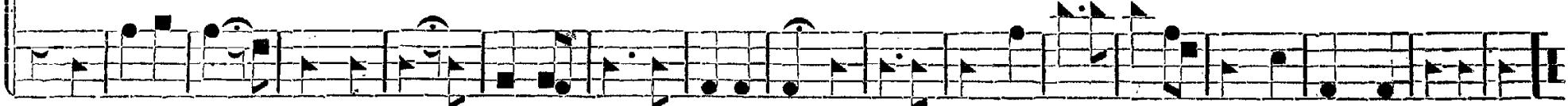
3. It was my guide, my light, my all, It bade my dark fore boding cease; And through the storm and danger's thrall, It led me to the port of peace.



Hark ! hark ! to God the cho - rus breaks, From eve - ry host, from every gem; But one a - lone the Saviour speaks, It is the Star of Bethle - hem.

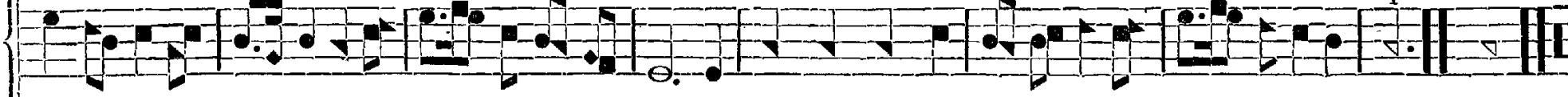
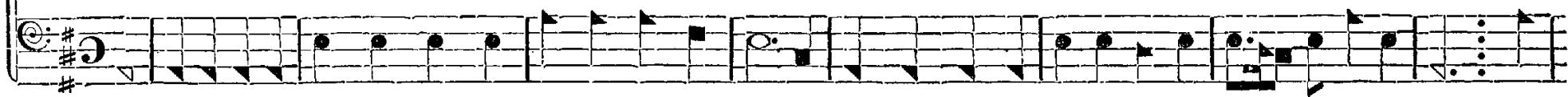


Deep horror then my vi - tals froze, Death-struck, I ceased the tide to stem; When sudden - ly a star a - rose, It was the Star of Bethle - hem.



Now safely moor'd, my per - ils o'er, I'll sing, first in night's di - a - dem, For - ever and for - ev - ermore, The Star—the Star of Bethle - hem.

## HAMILTON. C. M.



## PLEASANT HILL. C. M.

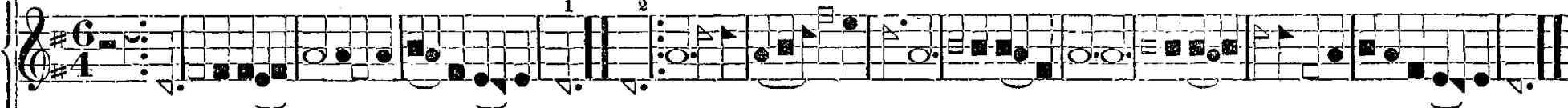
83



And let this feeble body fail, Or let it faint and die,  
My soul shall quit this mournful vale, And soar to worlds on high;

Shall join the disembodied saints,  
And find its long sought rest,

That only bliss for which it pants,  
On the Redeemer's breast.



## ROCKBRIDGE. L. M.



Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by morning light, And talk of all thy truths at night.



## KINGWOOD. P. M.



My days, my weeks, my months, my years, Fly rapid as the roll - ing spheres, Fly rap - id, &c., Around the stead - y pole;



Time like the tide its motion keeps, And I must launch through endless deeps, And I Where endless a ges roll.



**NINETY-THIRD. S. M.**

85

Musical score for the Ninety-Third Hymn in S. M. (Soprano/Middle). The score consists of three staves. The top staff is in common time (3/4), treble clef, and has a key signature of one sharp. The middle staff is also in common time (3/4), treble clef, and has a key signature of one sharp. The bottom staff is in common time (3/4), bass clef, and has a key signature of one sharp. The music features various note heads (circles, squares, diamonds) and stems, with some notes having vertical dashes or dots. The lyrics are written below the staves:

My Sa - viour and my King, Thy beau - ties are di vine; Thy lips with blessings o - ver flow, And ev' ry grace is thine.

**NINETY-FIFTH. C. M.**

Musical score for the Ninety-Fifth Hymn in C. M. (Common Time). The score consists of three staves. The top staff is in common time (3/4), treble clef, and has a key signature of one sharp. The middle staff is also in common time (3/4), treble clef, and has a key signature of one sharp. The bottom staff is in common time (3/4), bass clef, and has a key signature of one sharp. The music features various note heads (circles, squares, diamonds) and stems, with some notes having vertical dashes or dots. The lyrics are written below the staves:

When I can read my title clear, To mansions in the skies,  
I'll bid farewell to ev'ry fear, And wipe my weeping eyes.

See the Lord of glo - ry dy - ing! See him gasping! Hear him cry - ing! See his burthen'd bo - som heave!

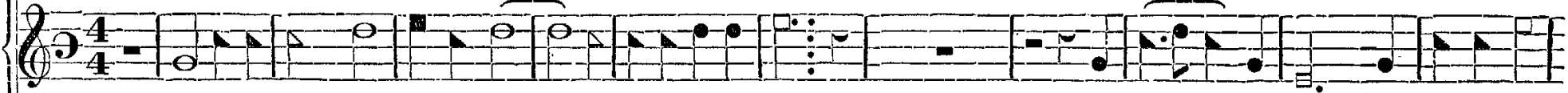
Look ye sin ners, Ye that hung him, Look how deep your sins have stung him; Dy - ing sin - ners, look and live.

# RAINBOW. C. M.

87



The sea grows calm at thy com-mand, And tempests cease to roar.



'Tis by thy strength the mountains stand, God of e-ternal pow'r!



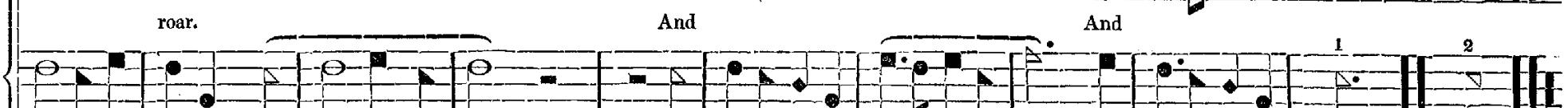
The sea



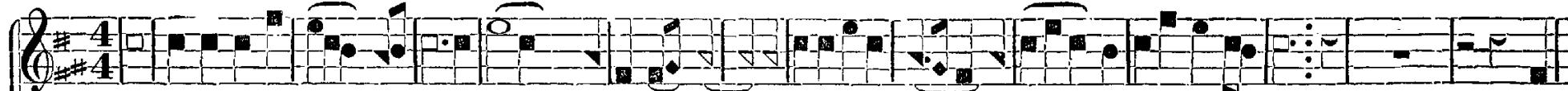
And

And

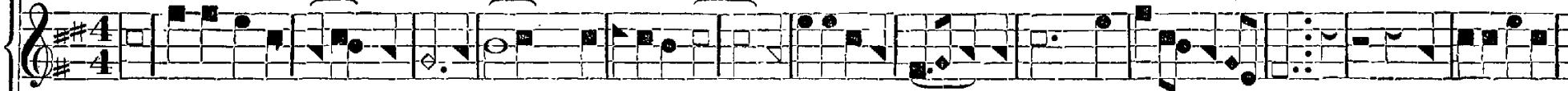
1 2



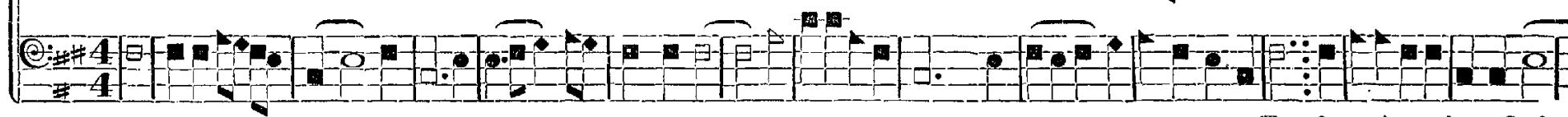
## REPENTANCE. C. M.



O if my soul was form'd for wo, How would I vent my sighs; Repentance should like rivers flow From both my streaming eyes.

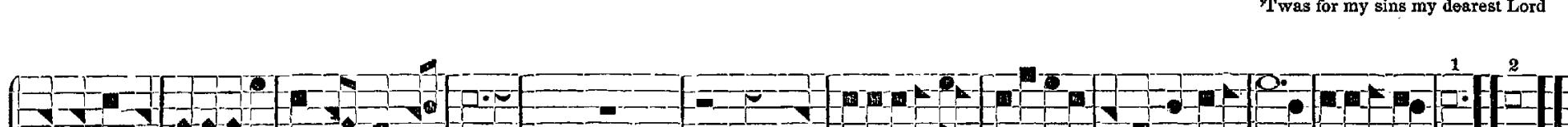


Twas for my sins my dearest Lord



And groan'd

For thee, my soul, for thee,



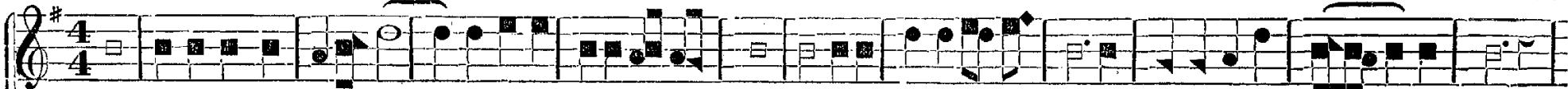
Hung on the cursed tree, And groan'd away his dy ing

life,

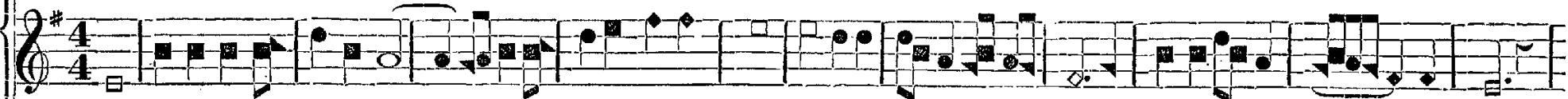
For thee, my soul, for thee.

# WHITESTOWN. L. M.

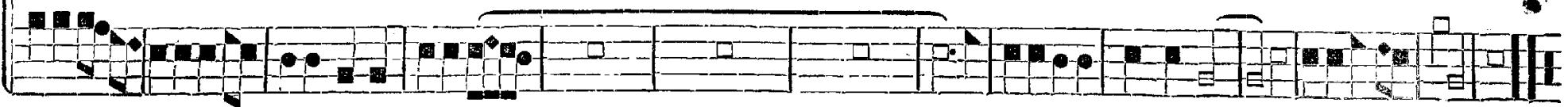
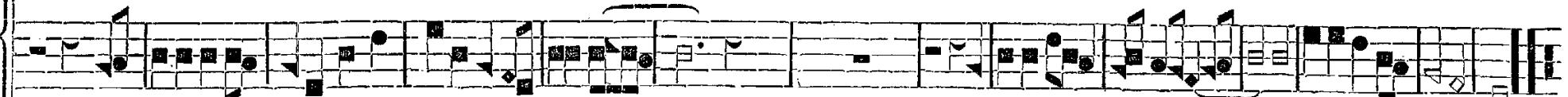
89



Where nothing dwelt but beasts of prey, Or men as fierce and wild as they, He bids th' oppress'd and poor repair, And build them towns and cities there.



They sow the fields, and trees they plant, Whose yearly fruit supplies their want; Their race grows up from fruitful stocks, Their wealth increases with their flocks.



## PORTUGUESE HYMN. P. M.

Hither ye faith - ful haste with songs of triumph, To Beth - le - hem haste the Lord of life to meet, To you this day is born a Prince and

Sa - viour; O come and let us wor - ship, O come and let us wor - ship, O come and let us wor - ship at his feet.

3

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

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

## REDEMPTION. 11's.

91

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

fol low the sound, And march to the place where re - demp - tion is found.

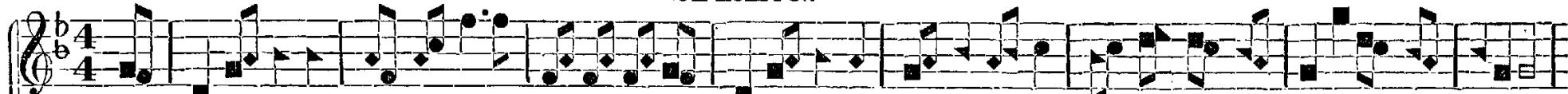
The place it is hidden, the place it is seal'd,  
The place it is hidden till it is reveal'd;  
The place is in Jesus, to Jesus we'll go,  
And there find redemption from sorrow and wo.

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

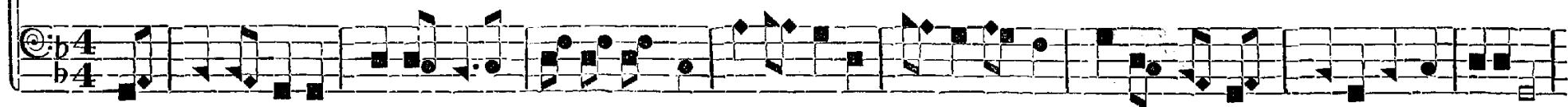
But if you are wounded and bruised by the fall,  
Then up and be doing, for you he doth call;  
And if you are tempted to doubt and despair,  
Then come home to Jesus, redemption is there.

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

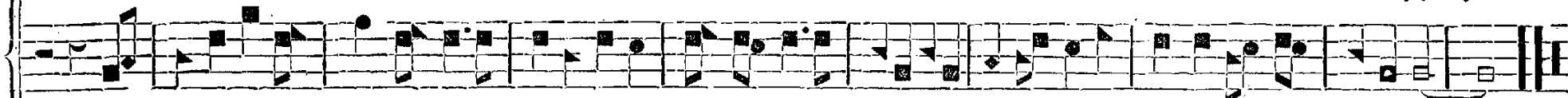
## SPRING. L. M.



Gently he draws my heart along, Both with his beauties and his tongue : Rise, saith my Lord, and haste away, No mortal joys are worth thy stay.

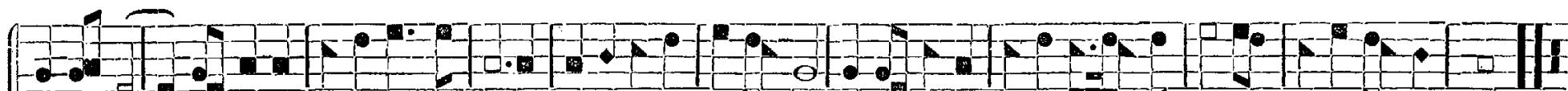
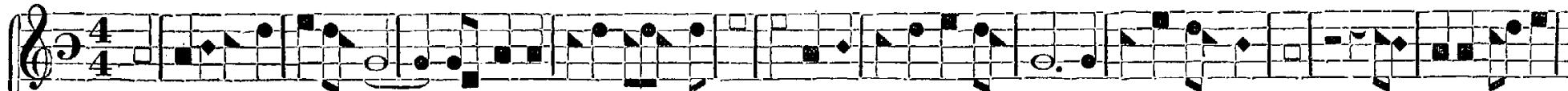


The Jewish wintry state is gone, The mists are fled, the spring comes on ; The sacred turtle dove we hear Proclaim the new, the joyful year.



# MOUNT CALVARY. 8, 8, 8, 6.

93



## NEW JERUSALEM. 8s.

My gracious Re-deem-er I love, His praises a-loud I'll proclaim,  
And join with the armies above, To shout his a-do-ra-ble name.

To gaze on his glo-ries di-vine, Shall be my e-ter-nal em-

ploy, And feel them in ces-sant-ly shine, My bound-less, in ef-fa-ble joy.

**SHERBURNE.** C. M.

95

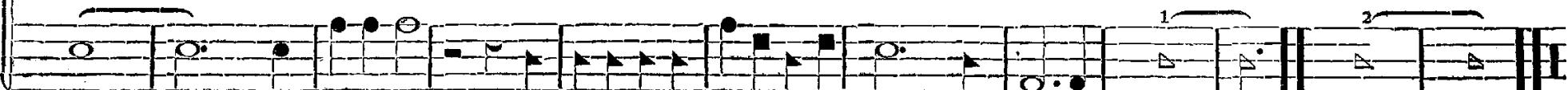
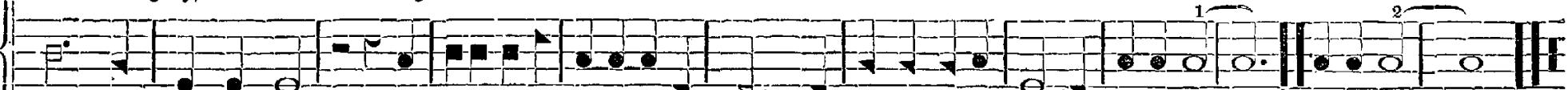


While shepherds watch'd their flocks by night, All seated on the ground; The angel of the Lord came down, And glory shone around.



And glory, &c.

The angel of the Lord, &c.



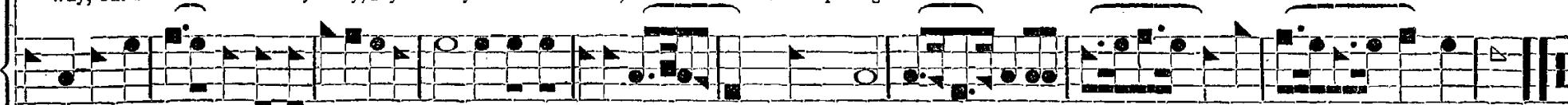
## INVITATION. L. M.



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



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



# SAINT'S REPOSE. L. M.

97

Death is to us a sweet re pose, The bud was spread to show the rose, The case was broke to let us fly, And build our happy nests on high.

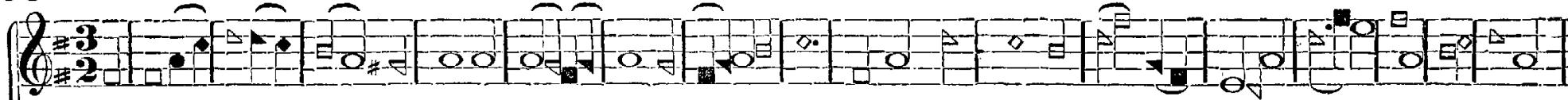
The musical score consists of three staves of music. The top staff uses a treble clef, the middle staff an alto clef, and the bottom staff a bass clef. All staves are in common time (indicated by a '4'). The key signature is one sharp, indicating it is in G major. The music features various note heads (circles, squares, diamonds) and stems, with some notes having horizontal dashes or vertical stems. Measure lines are present above groups of measures.

7

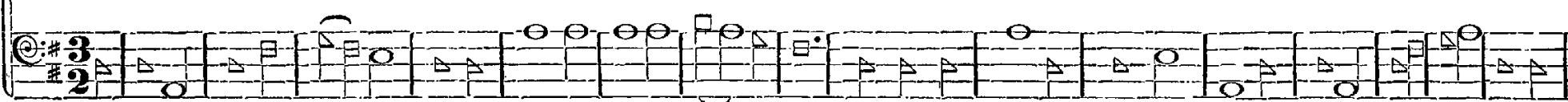
Then said I, O to mount away, And leave this clog of heavy clay; Let wings of time more swiftly fly, That I may join the songs on high, Let, &c.

The continuation of the musical score follows the same structure as the first section, with three staves of music in common time (4/4) and G major. The notes are represented by circles, squares, and diamonds with stems and dashes. Measure lines are present above the staves.

## TILDEN. L. M.



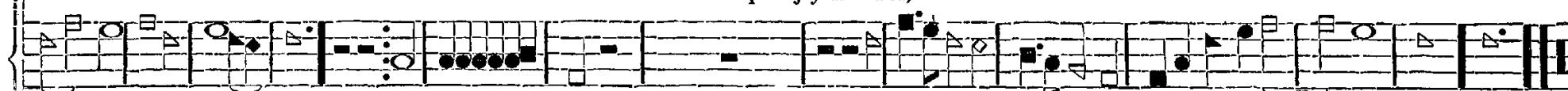
This life's a dream, an empty show, But the bright world to which I go, Hath joys substantial and sincere, When shall I wake and find me there? When



*Loud.*



Till the last trumpet's joyful sound,



My flesh shall slumber in the ground, Then burst the chains with glad surprise, And in my Savior's image rise.



PASTORAL ELEGY. 8s.

99

What sorrowful sounds do I hear, Move slowly along in the gale; How solemn they fall on my ear, As softly they pass through the vale. Sweet

Corydon's notes are all o'er, Now lonely he sleeps in the clay, His cheeks bloom with roses no more, Since death called his spirit away.

2. Sweet woodbines will rise round his feet,  
And willows their sorrowing wave;  
Young hyacinths freshen and bloom,  
While hawthorns encircle his grave.

Each morn when the sun gilds the east,  
(The green grass bespangled with dew),  
He'll cast his bright beams on the west,  
To charm the sad Caroline's view.

3. O Corydon! hear the sad cries  
Of Caroline, plaintive and slow;  
O spirit! look down from the skies,  
And pity thy mourner below.

'Tis Caroline's voice in the grove,  
Which Philomel hears on the plain,  
Then striving the mourner to soothe,  
With sympathy joins in her strain

## CHRISTIAN SONG.



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



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



## CHRISTIAN SONG. (CONCLUDED.)

101

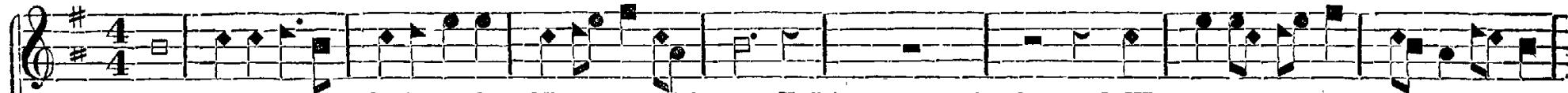
A musical score for a Christian hymn, page 101. The score consists of four staves of music with corresponding lyrics. The music is in common time, with measures indicated by vertical bar lines and measure numbers (1, 2) above the staff. The key signature changes between 6/4, 2/4, and 2/4 with a sharp. The lyrics are as follows:

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

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

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

## NEW DURHAM. C. M.



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



Ye living men, &c.



## LIBERTY. C. M.

103

Of tyranny we mourn,  
Behold  
No more beneath th' oppressive hand,  
Behold the smiling happy land;  
Behold, &c.,  
That freedom calls her own.  
That freedom calls her own. Behold

## TRUEMAN. C. M.

A. LANE.

DOLOROSO. AIR.

O thou who driest the mourner's tear, How dark this world would be,  
If, pierced with grief and sorrow here, We could not fly to thee!

2. The friends who in our sunshine live, When winter comes, are flown; And he who has but tears to give, Must weep those tears alone.
3. O! who could bear life's stormy doom, Did not thy wing of love Come, brightly wafting thro' the gloom, Our peace-branch from above?
4. Then sorrow, touch'd by thee, grows bright, With more than rapture's ray; As darkness shows us worlds of light We never saw by day.

With inward pain my heart strings sound, My soul dissolves away.  
Dear sovereign, whirl the seasons round, And bring :::: the promis'd day.

## THE CONTRAST. P. M.

1. I have sought round the verdant earth For unfading joy; Lord, bestow on me Grace to set my spirit free; Thine the praise shall be; Mine, mine the joy.  
I have tried ev'ry source of mirth, But all, all, will cloy;

2. I have wander'd in mazes dark,  
Of doubt and distress;  
I have had not a kindling spark,  
My spirit to bless;  
Cheerless unbelief,  
Fill'd my laboring soul with grief;  
What shall give relief?  
What shall give peace?

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

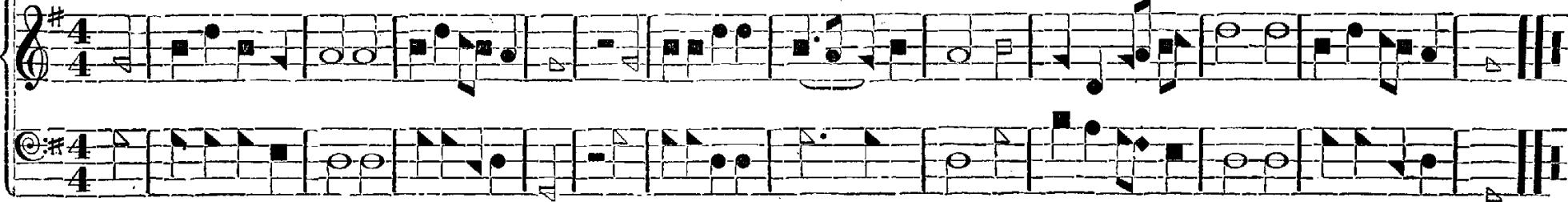
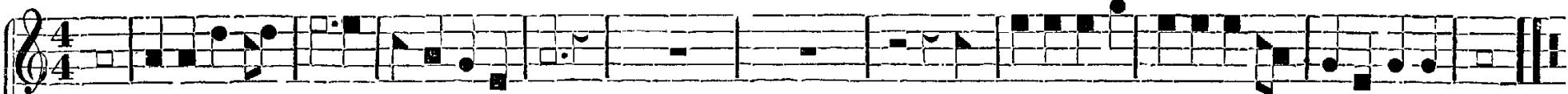
4. I will praise now my heavenly King,  
I'll praise and adore;  
I'll the heart's richest tribute bring  
To thee, God of power;  
And in heaven above,  
Saved by thy redeeming love,  
Loud the strains shall move,  
For ever more.

**ALBION.** S. M.

105



Come ye that love the Lord, And let your joy be known; Join in a song of sweet accord, And thus surround the throne, And thus, &c.

**AMERICA.** S. M.

My soul, repeat his praise, Whose mercies are so great; Whose anger is so slow to rise, So ready to abate.



## PISGAH. C. M.

A musical score for three voices (Soprano, Alto, and Bass) in common time (indicated by 'C. M.'), featuring a mix of common and bass clefs. The music consists of three staves of eight measures each. The lyrics are integrated into the music, appearing above the vocal parts. The first staff begins with a bass clef, the second with an alto clef, and the third with a soprano clef. Measure 1: Soprano: And let this feeble body fail, Alto: And let it faint or die, Bass: My soul shall quit this mournful vale, Measure 2: Soprano: And soar to worlds on high, Alto: And soar, &c., Bass: My soul shall quit, &c.

VAIN WORLD, ADIEU. P. M.

107

II.

With cheerful hope, her eyes explore  
 Each land-mark on the distant shore,  
 The trees of life, the pastures green,  
 The golden streets, the crystal stream ;  
 Again for joy she claps her wings,  
 And loud her lovely sonnet sings,  
 I'm going home.

III.

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 vail,  
 And now for joy she folds her wings,  
 And her celestial sonnet sings,  
 I'm safe at home.

IV.

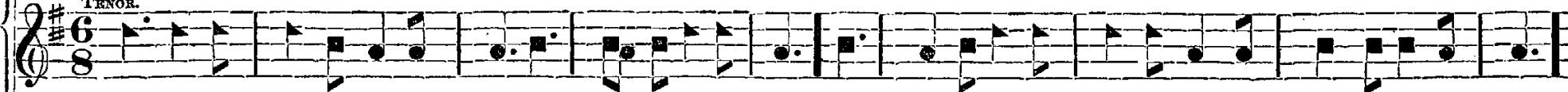
Now, safely moor'd, no storm I fear,  
 My God, my Christ, my heav'n is here,  
 And all the joys of Paradise  
 In holiness and beauty rise,  
 'Tis now the soul, with folded wing,  
 Her thrilling notes of joy shall sing,  
 Glory to God.

ALLEGRO AIR.

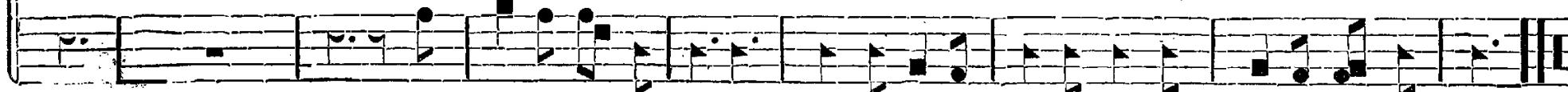


O! land of rest, for thee I sigh, When will the moment come, When I shall lay my armor by, And dwell in peace at home,

TENOR.



And dwell in peace at home, ::::: When I shall lay my armor by, And dwell, &c.

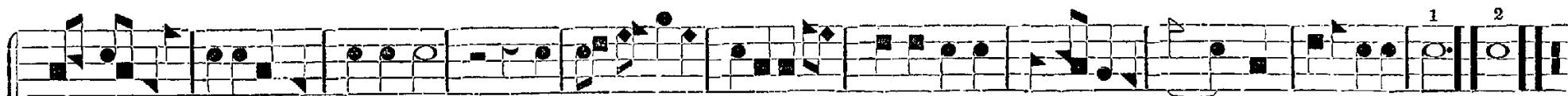
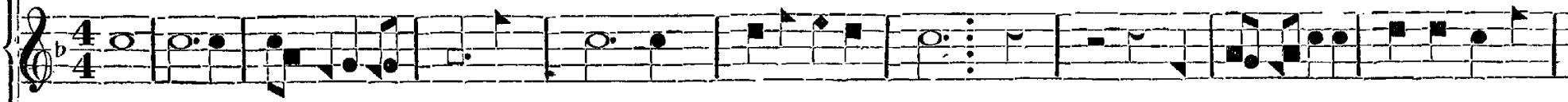


**BALLSTOWN.** L. M.

109



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

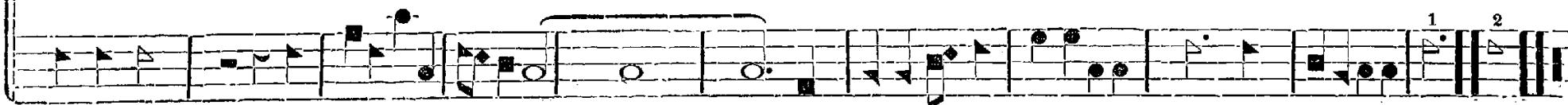
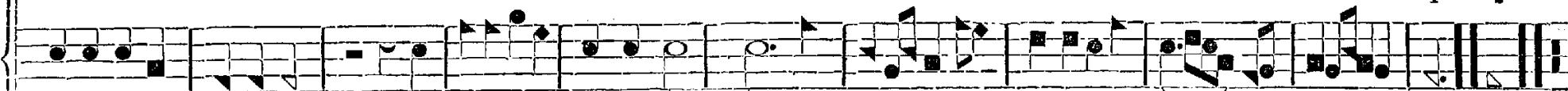


days of mirth.

To spend, &c.

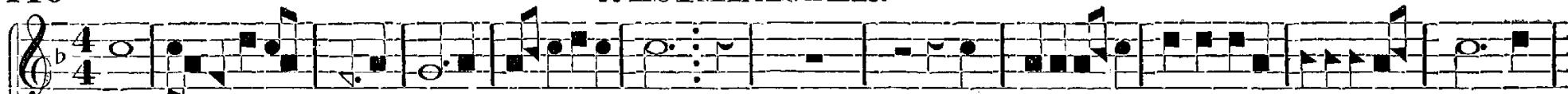
To spend, &c.

1 2

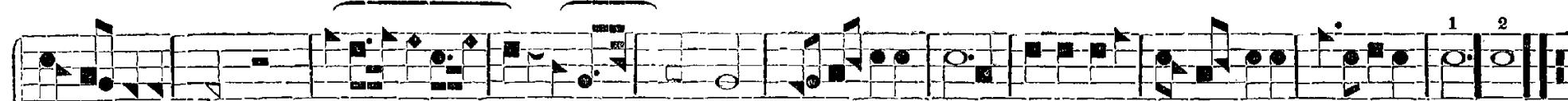
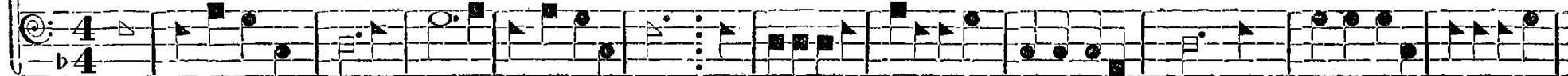


1 2

## WESTMINISTER. C. M.



Thou great and sov'reign Lord of all, Whom heav'nly hosts obey ; Around whose throne dread thunders roll, And livid lightnings play.

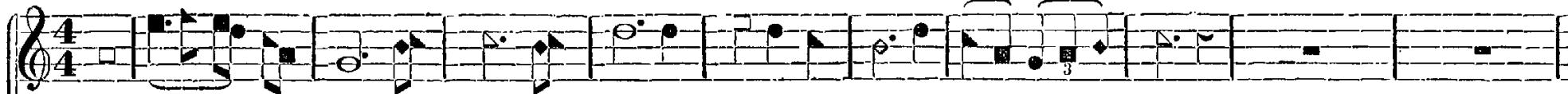


And livid lightnings pla - y play. Around whose

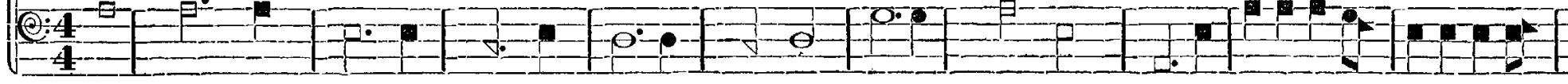
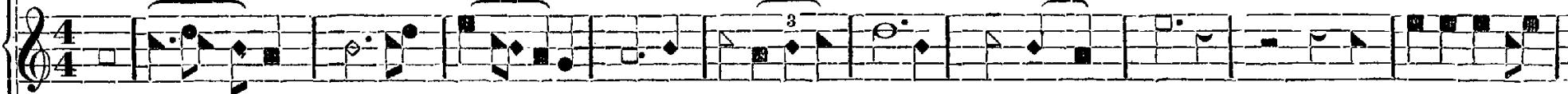


**EXHORTATION.** L. M.

111

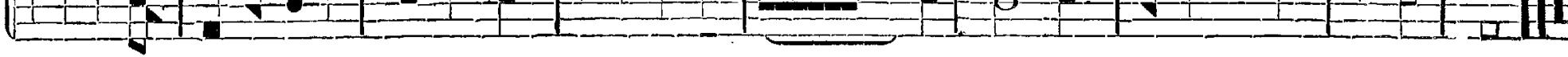
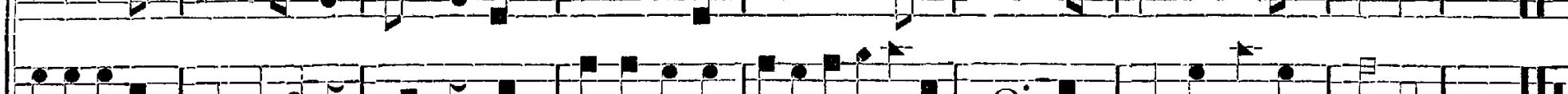
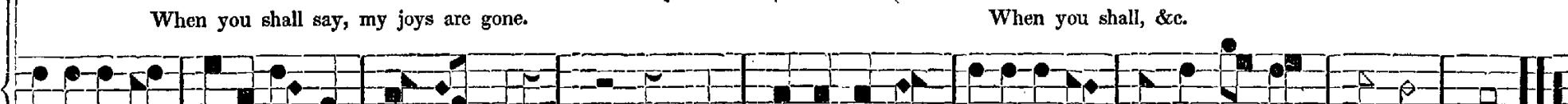
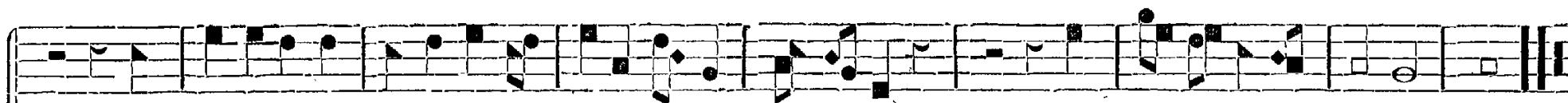


Now in the heat of youthful blood, Re - member your Cre - a tor God. Behold the months come hast'ning on,



When you shall say, my joys are gone.

When you shall, &c.

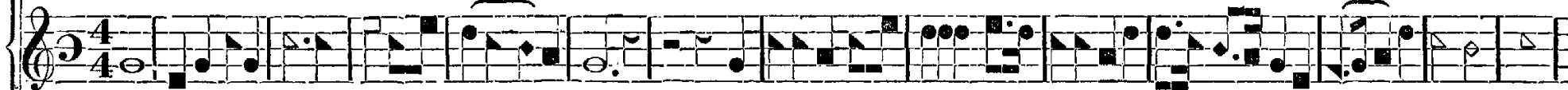


## NEWBURG. S. M.

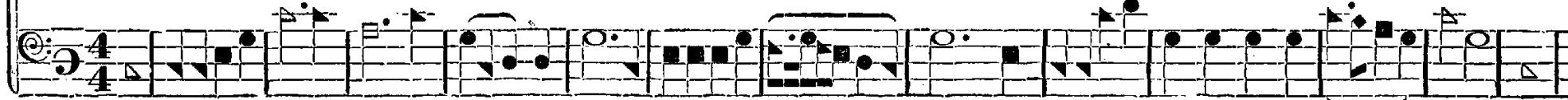


Let ev'ry creature join To praise th' e - ter - nal God,

Ye heav'nly hosts the song begin, And sound his name a - broad.



Ye heav'nly hosts, &c.



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



Thou sun &c.

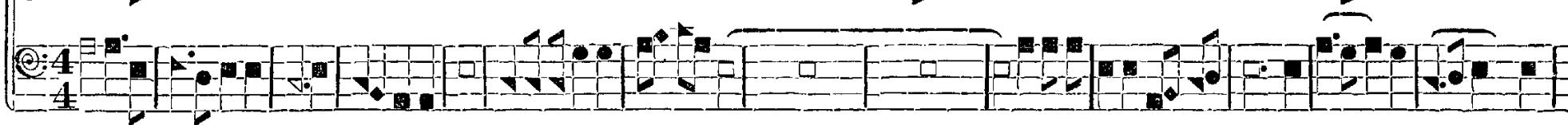
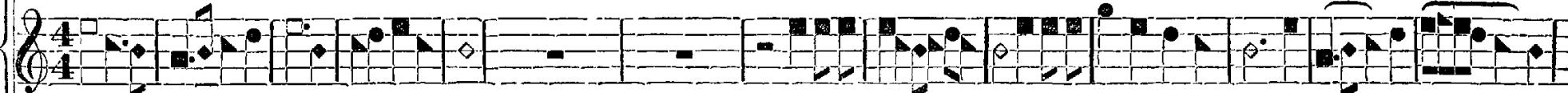
Ye starry lights &c.

SOLITUDE NEW. C. M.

113



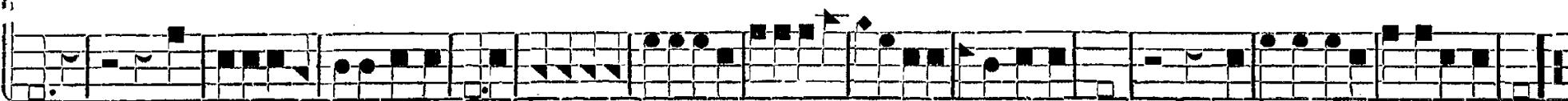
My refuge is the God of love, My foes insult and cry, Fly like a tim'rous, trembling dove; Fly like a tim'rous, trembling dove,  
To distant mountains fly.



8

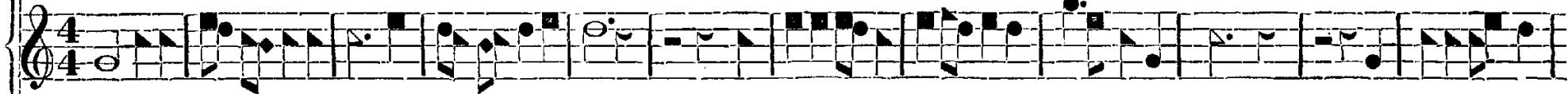


Since I have plac'd my trust in God, A refuge always nigh, Why should I like a tim'rous bird, To distant mountains fly, Why should I, &c.

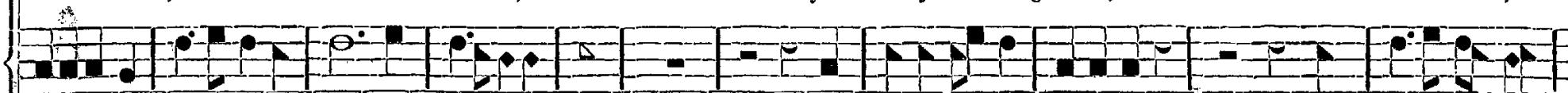




Jesus, the vision of thy face Hath overpow'ring charms; Scarce shall I feel death's cold embrace, If Christ be in my arms. Scarce shall, &c.



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



## GRAFTON. (Concluded.)

115

Musical notation for Grafton, Concluded. The music consists of two staves of eight measures each. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The lyrics are: "How sweet the minutes roll, A mortal paleness on my cheek, And glory in my soul, And glory in my soul."

## NEW-MONMOUTH. 8s and 7s.

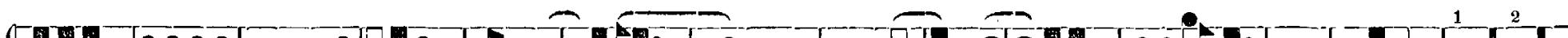
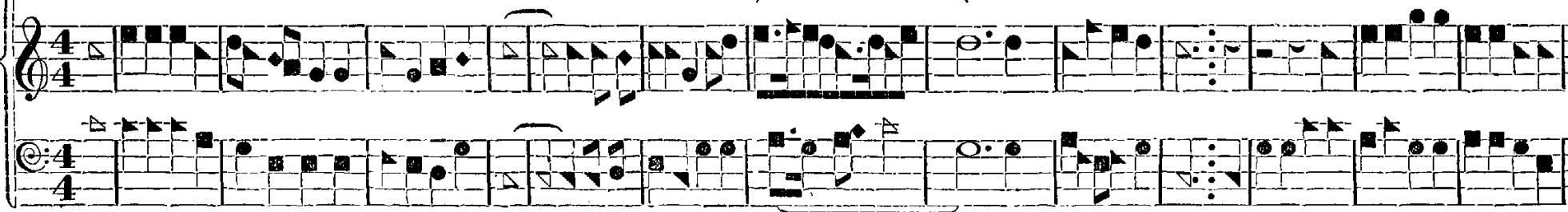
Musical notation for New-Monmouth, 8s and 7s. The music consists of three staves. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The lyrics are: "Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy, never ceasing, Call for songs of loudest praise."

Musical notation for New-Monmouth continuation. The music consists of three staves. The first staff begins with a dotted half note followed by eighth notes. The second staff begins with a dotted half note followed by eighth notes. The third staff begins with a dotted half note followed by eighth notes. The lyrics are: "Come, thou fount of ev'ry blessing, Tune my heart to sing thy grace; Streams of mercy, never ceasing, Call for songs of loudest praise."

## MONTGOMERY. C. M.



Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away Without thy cheering grace: So



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



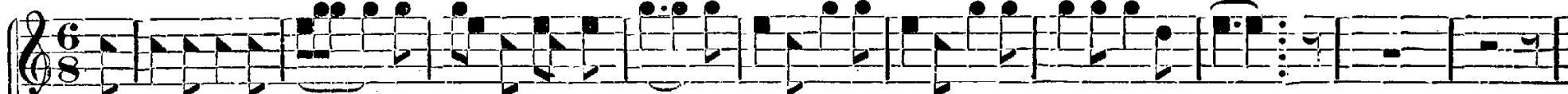
**DELIGHT.** P. M.

117

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

guard my head by night or noon.  
Thou art my sun, &c.

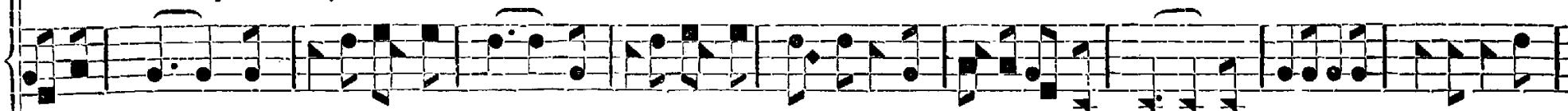
## MOUNT ZION. S. M.



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



And ev'ry tear be dry; We're marching through Immanuel's ground To fairer worlds on high. We're marching thro' ::::



## MOUNT ZION. (Concluded.)

119

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

The musical score consists of three staves of music. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with endings 1 and 2. Ending 1 continues measures 11 through 18. Ending 2 begins at measure 19 and ends at measure 26. The notation uses various note heads including solid black dots, open circles, and squares, with stems and beams indicating pitch and rhythm. Measure numbers are placed above the staff.

## WILLIAMSTOWN. L. M.

Show pity, Lord, O Lord forgive; Let a repenting rebel live; Are not thy mercies large and free? May not a sinner trust in thee?

The musical score consists of three staves of music. The first staff begins with a treble clef, the second with an alto clef, and the third with a bass clef. The music is in common time. Measures 1 through 10 are shown, followed by a repeat sign with endings 1 and 2. Ending 1 continues measures 11 through 18. Ending 2 begins at measure 19 and ends at measure 26. The notation uses various note heads including solid black dots, open circles, and squares, with stems and beams indicating pitch and rhythm. Measure numbers are placed above the staff.

## MIDDLETOWN. 7s.



Hail the day that saw him rise, Ravish'd from our wishful eyes: Christ awhile to mortals giv'n, Re - as - cends his native heav'n;



There the pompous triumph waits, Lift your heads, e ter - nal gates! Wide unfold the radiant scene, Take the King of glory in.

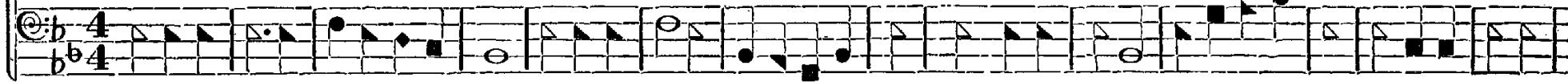
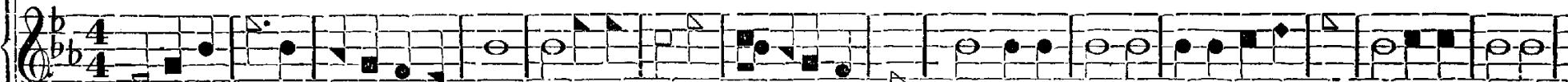


## SYMPHONY. P. M.

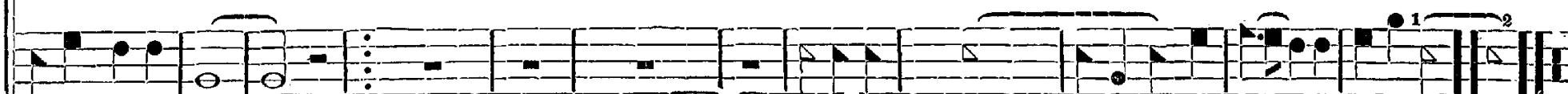
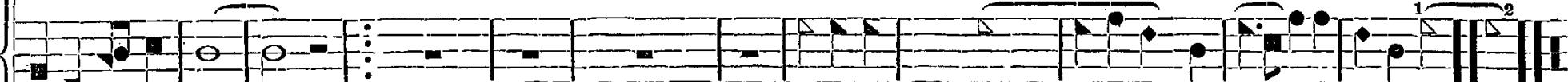
121



Behold the Judge descends, his guards are nigh! Tempests and fire attend him down the sky! Heaven, earth and hell draw near! Let all things come, To hear his justice



and the sinner's doom: But gather first my saints, the Judge commands; Bring them, ye an - - gels, from their distant lands.

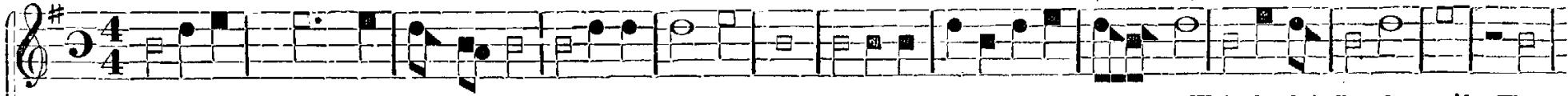


## SCHENECTADY. L. M.

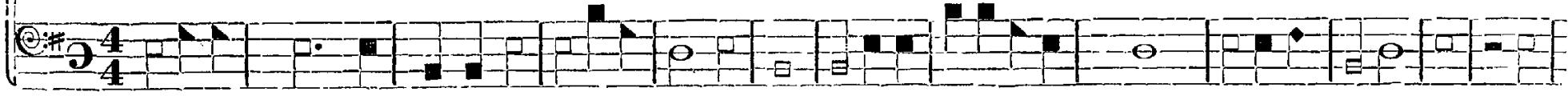


# SARDINIA. C. M.

123

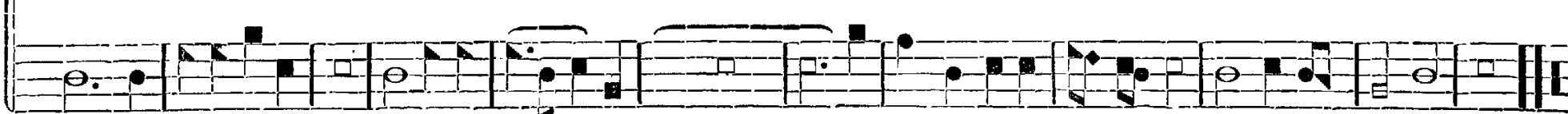
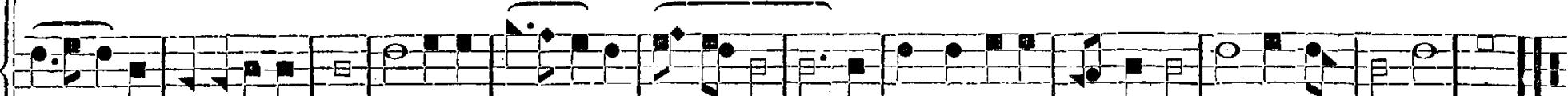


How did his flow - ing tears condole, As for a brother dead; And fasting mortified his soul, While for their lives he pray'd. They

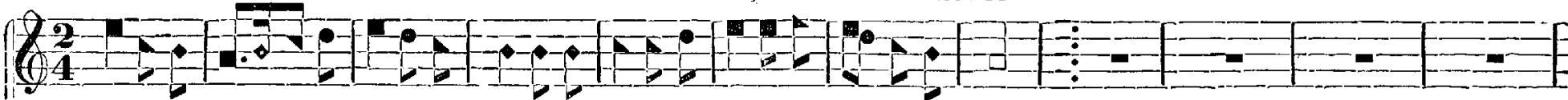


groan'd and curs'd him on their beds, Yet still he pleads and mourns,

And double blessings on his head, The righteous Lord re - turns.



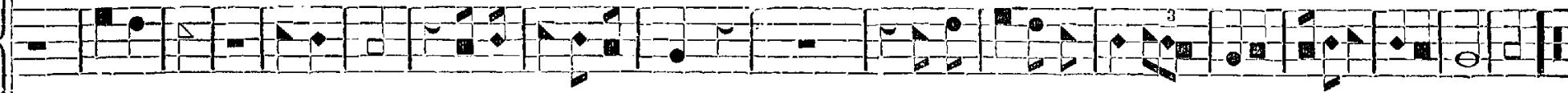
## DAVID'S LAMENTATION.



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



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



**CARMARTHEN.** 6's & 4's. Hymn 20.

125

Musical notation for "CARMARTHEN. 6's & 4's." The music is in common time (indicated by '2') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads (circles, squares, diamonds) and stems, with some notes having vertical dashes through them. The key signature is one sharp (F#). The lyrics are written below the music:

You in the wilderness Be held the tempter spoil'd,  
Well known in ev'ry dress, In ev'ry combat foil'd; And joy'd to crown the victor's head, Before his frown when Satan fled. :::

**COMMUNION.** C. M. Song 111.

J. ROBERTSON.

Musical notation for "COMMUNION. C. M. Song 111." The music is in common time (indicated by '2') and consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The notation includes various note heads (circles, squares, diamonds) and stems, with some notes having vertical dashes through them. The key signature is two sharps (G#). The lyrics are written below the music:

You glitt'ring toys of earth, adieu, A nobler choice be mine; Away, unworthy of my cares, You specious baits of sense; Inestimable worth appears, The pearl of price immense.  
A real prize attracts my view— A treasure all divine.

I think of the years that forever have fled ; Of follies by others forgot ; Of joys that are vanished, and hopes that are dead ; Of friendships that *were*, and *are not* !

**MOOREFIELD. C. M.**

A. LANE.

Once more, my soul, the rising day, Salutes thy wa - king eyes; Once more, my voice, thy tribute pay, To him that rules the skies.

**DEVOTION.** L. M

127

Musical notation for "Devotion." The music is in common time (indicated by a '4'). The key signature is F major (one sharp). The melody consists of two staves of eight measures each. The notes are represented by various symbols: open circles, solid squares, half circles, and small dots. Measures 1-4 and 5-8 are identical on both staves. The lyrics are as follows:

There is a region lov'lier far, Than sages tell, or poets sing; Brighter than summer beauties are, And softer than the tints of spring.

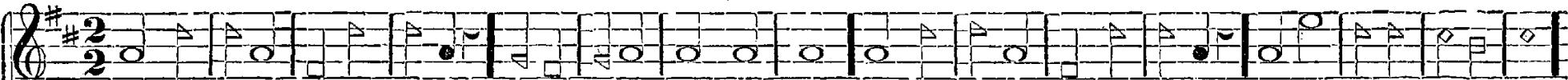
**DUNLAP'S CREEK.** C. M.

S. McFARLAND.

Musical notation for "Dunlap's Creek." The music is in common time (indicated by a '4'). The key signature is G major (two sharps). The melody consists of two staves of eight measures each. The notes are represented by various symbols: open circles, solid squares, half circles, and small dots. Measures 1-4 and 5-8 are identical on both staves. The lyrics are as follows:

Whence has the world her magic power? Why deem we death a foe? Recoil from weary life's best hour, And covet longer woe?

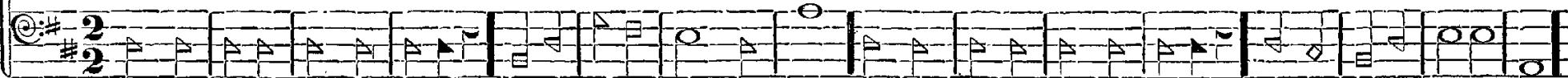
## OLIPHANT. 8's, 7's, &amp; 4.



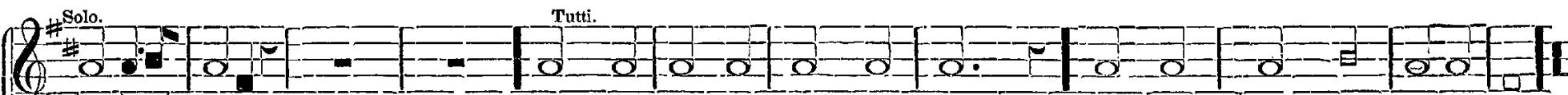
1 Guide me, O thou great Je - hovah, Pilgrim through this barren land; I am weak, but thou art mighty; Hold me with thy pow'rful hand.



2 Open now the crystal fountain, Where the healing streams do flow; Let the fiery cloudy pillar Lead me all my journey through.



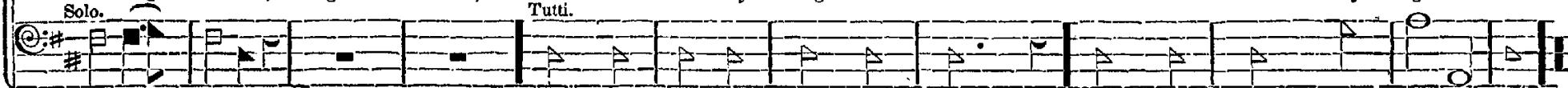
3 When I tread the verge of Jordan, Bid my anxious fears sub side: Bear me through the swelling current, Land me safe on Canaan's side.



Bread of heaven, Bread of heaven, Feed me, till I want no more. Feed me till I want no more.



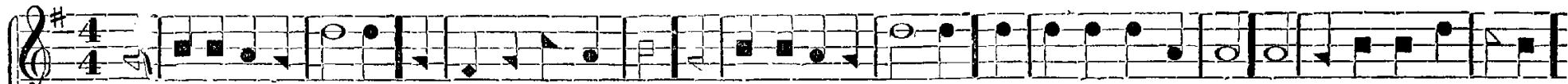
Strong Deliverer, Strong De liverer, Be thou still my strength and shield. Be thou still my strength and shield.



Songs of praises, Songs of praises, I will ev - er give to thee. I will ev - er give to thee.

## YARMOUTH. 7's &amp; 6's.

129



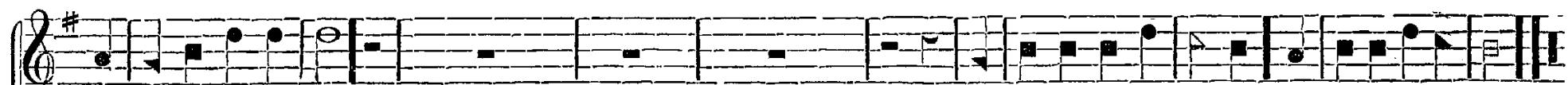
1 When shall the voice of singing, Flow joyful ly along? When hill and valley, ringing With one triumphant song, Proclaim the contest ended,



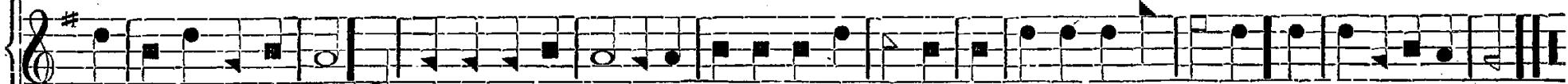
2 Then from the craggy mountains, The sacred shout shall fly; And shady vales and fountains Shall echo the reply. High tow'r and lowly dwelling



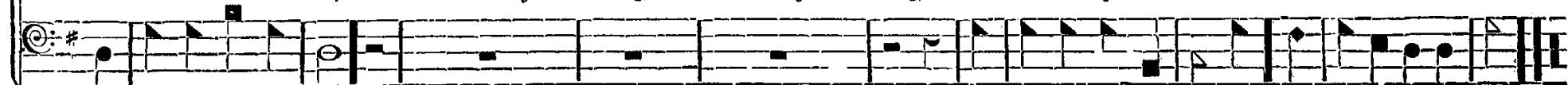
6



And Him who once was slain, Again to earth descended, Again to earth descended, Again to earth descended, In righteousness to reign.



Shall send the chorus round, All halle - lujah swelling, All halle - lujah swelling, All halle lujah swelling, In one e - ternal sound.



130

## CORONATION. C. M.

HOLDEN.  
1 2

From wisdom's hand is held to view, A length of happy years; And in her boon, the prize of fame, And honor bright appears. And in her b<sup>o</sup><sup>1</sup>, &c. 1 2

NOTE.—*By omitting the last slur in this tune, and adding two notes in the same measure of the base, it may be sung to Song 34.*

## CANNING. L. M.

6. Soon I must pass the gloomy vale, Soon all my mental powers must fail; Oh! may my last expiring breath, His loving kindness sing in death. His

1. Awake, my soul, in joyful lays,  
And sing thy great Redeemer's praise;  
He justly claims a song from me,  
His loving kindness, O how free!

2. He saw me ruin'd in the fall,  
Yet lov'd me notwithstanding all;  
He saved me from my lost estate,  
His loving kindness, O how great!

3. Though numerous hosts of mighty foes;  
Though earth and hell my way oppose,  
He safely leads my soul along,  
His loving kindness, O how strong!

4. When trouble, like a gloomy cloud,  
Has gathered thick and thunder'd loud,  
He near my soul has always stood,  
His loving kindness, O how good!

## EXHORTATION.

131

loving kindness :::  
His loving kindness, &c.

5. Often I feel my sinful heart,  
Prone from my Saviour to depart;  
But though I have him oft forgot,  
His loving kindness changes not.

7. Then let me mount and soar away,  
To the bright worlds of endless day;  
And sing with rapture and surprise,  
His loving kindness in the skies.

The world at each re - turn ing day, Awakes a-

gain to light, When morning drives the shades away, And makes an end of night, When morning, &c.

1 2  
1 2  
1 2

## AMBOY.

When Spring displays her various sweets, And op'ning blossoms cheer the eyes, Soon will their transient date expire, They fly and mock the fond pursuit, New pleasures then the thought ins.  
And fancy ev'ry beauty meets, Whence does the pleasing transport rise?

## AYLESBURY.

S. M.

DR. GREEN.

spire, And beauteous autumn yields her fruit.

From ev'ry toil and care, Now let our minds be free; That we the joys of hope may share, And future bliss may see.

*Cheerful, gentle.*

## **HARMONY.      8,8,6,8,8,6.**

A. ELLIS. 133

The image shows a musical score for three voices (Soprano, Alto, Tenor) and basso continuo. The music is in common time, with a key signature of one sharp (F#). The vocal parts are written in soprano, alto, and tenor clefs. The basso continuo part is indicated by a bass clef and a 'C' with a sharp sign, suggesting C major with one sharp. The lyrics are as follows:

Wake, all you soaring throng, and sing, You cheerful warblers of the spring, Harmonious anthems raise, To him who shap'd your

10

## AURORA. 8's.

Though storms of adversity come, And blast every season of joy; We'll rest from our cares in the tomb, Where troubles no longer annoy. :::

## HUGER. 11's.

Behold how the prophets and martyrs of old, Were exiled to wander through tempest and cold! Through deserts and forests they cheerfully roam, In quest of a peaceful and permanent home.

**ST. MOIFOD.** (Pronounced St. Mi-vid.) 10's & 11's.

FROM THE WELSH.

**135**

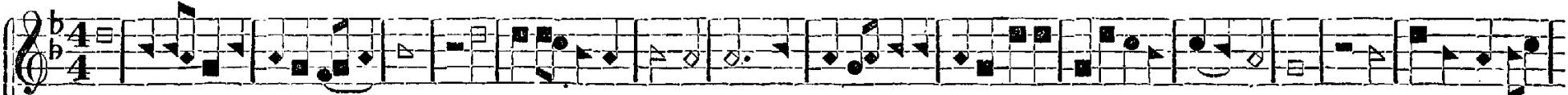
The musical score consists of four staves of music in common time (indicated by '4'). The first staff begins with a treble clef, the second with a bass clef, the third with a soprano clef, and the fourth with an alto clef. The music uses a unique notation system with various symbols like dots, squares, and triangles. The lyrics are integrated into the music, appearing below the notes. The first section of lyrics is:

The voice of the dead to all speaks aloud,  
And bids us prepare for the evening of life;  
Our days, O how  
And bids us,

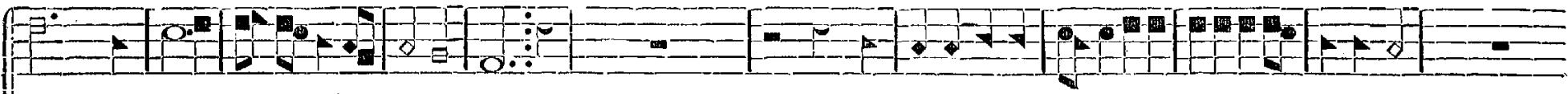
The second section of lyrics is:

And yet we would linger,  
few, and troublesome too! And yet we would linger,  
And yet we would linger and lengthen the strife.

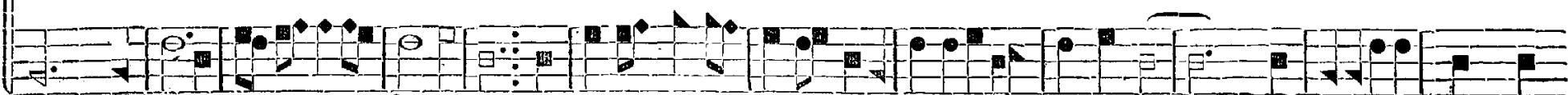
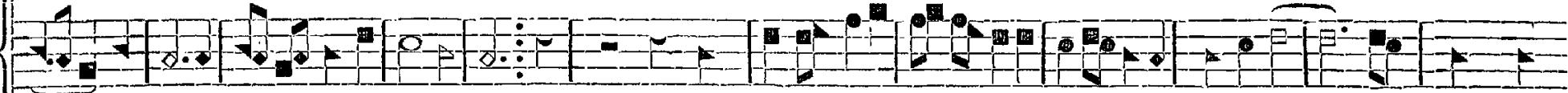
## PENNSYLVANIA. L. M.



When shall thy lovely face be seen ? When shall our eyes behold our God ? What length of distance lies between ? And hills of guilt, a heavy load. Our months are ages



of de - lay, And slowly ev'ry moment wears : Fly winged time and roll away Those tedious rounds of sluggish years. Fly winged time



**PENNSYLVANIA.** (CONCLUDED.)

137

Fly winged time and roll a-way, and ro - ll, and ro - ll, and ro - ll away Those tedious rounds of sluggish years.  
and roll a-way, and ro - ll, and ro - ll, and ro - ll away Those tedious rounds, &c.

The musical score consists of three staves of music. The first two staves are identical, featuring a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp, followed by a bass clef, a common time signature, and a key signature of one sharp. The music is composed of various note heads (squares, circles, diamonds) and stems, with some notes having horizontal dashes or dots indicating specific rhythmic values. Measure lines and repeat signs are present at the end of each staff.

**FLORIDA.** S. M.

Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath, But in, &c.

The musical score consists of three staves of music. The first two staves are identical, featuring a treble clef, a common time signature, and a key signature of one sharp. The third staff begins with a treble clef, a common time signature, and a key signature of one sharp, followed by a bass clef, a common time signature, and a key signature of one sharp. The music is composed of various note heads (squares, circles, diamonds) and stems, with some notes having horizontal dashes or dots indicating specific rhythmic values. Measure lines and repeat signs are present at the end of each staff.

## CAMDEN. 8's &amp; 7's.

See the vernal landscape glowing, With the choicest flowers of spring;  
 See the streams and rivers flowing, While the choral songsters sing. Softly breathe the whisp'ring zephyrs, O'er the gay and smiling scene; Nature decks both field and forest,

## COOKHAM. 7's.

In her richest robe of green.

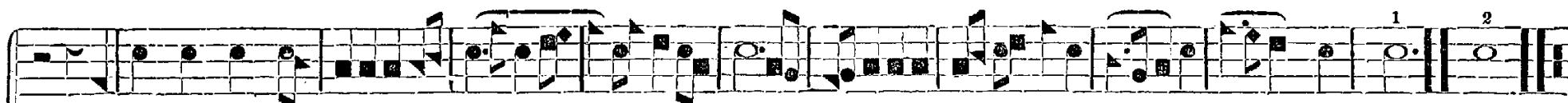
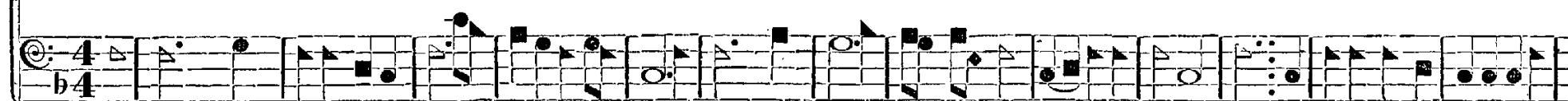
If to three score years and ten, Death his fatal stroke delay, Still 'tis sure to come, and then, We from earth must pass away.

## OCEAN. C. M.

139



Thy works of glory, mighty Lord, That rule the bois'trous sea, The sons of courage shall record, Who tempt that dang'rous way. At thy command the winds arise



And swell the tow'ring waves;

The men astonish'd mount the skies, And sink in gaping graves.



## EASTER ANTHEM.

Musical score for the first stanza of the Easter Anthem. The music is in common time (indicated by '2') and key signature of two sharps (indicated by 'F major'). The vocal line consists of three staves. The lyrics are: "The Lord is ris'n in deed! Hal - le - lu jah! The Lord is ris'n in deed! Hal - le - lu - jah!" The music features various note heads (solid black, open, and cross-hatched) and rests, with some notes having stems pointing up or down.

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

Continuation of the musical score for the first stanza. The vocal line continues with the same three staves and key signature. The lyrics are identical to the previous measure: "The Lord is ris'n in deed! Hal - le - lu jah! The Lord is ris'n in deed! Hal - le - lu - jah!"

Continuation of the musical score for the first stanza. The vocal line continues with the same three staves and key signature. The lyrics are identical to the previous measures: "The Lord is ris'n in deed! Hal - le - lu jah! The Lord is ris'n in deed! Hal - le - lu - jah!"

Musical score for the second stanza of the Easter Anthem. The music is in common time (indicated by '2') and key signature of one sharp (indicated by 'G major'). The vocal line consists of three staves. The lyrics are: "Now is Christ risen from the dead, And became the first fruits of them that slept, Now is Christ, &c." The music features various note heads and rests, with some notes having stems pointing up or down.

Now is Christ risen from the dead, And became the first fruits of them that slept, Now is Christ, &c.

Continuation of the musical score for the second stanza. The vocal line continues with the same three staves and key signature. The lyrics are identical to the previous measure: "Now is Christ risen from the dead, And became the first fruits of them that slept, Now is Christ, &c."

Final continuation of the musical score for the second stanza. The vocal line continues with the same three staves and key signature. The lyrics are identical to the previous measure: "Now is Christ risen from the dead, And became the first fruits of them that slept, Now is Christ, &c."

## EASTER ANTHEM. (Continued.)

141

Halle - lujah, halle - lujah, hal - le - lu jah. And did he rise? And did he rise? And did he rise? did he rise? Hear it, ye

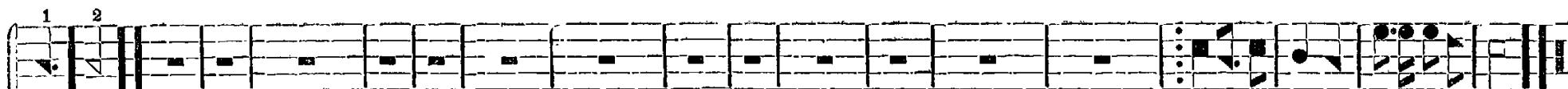
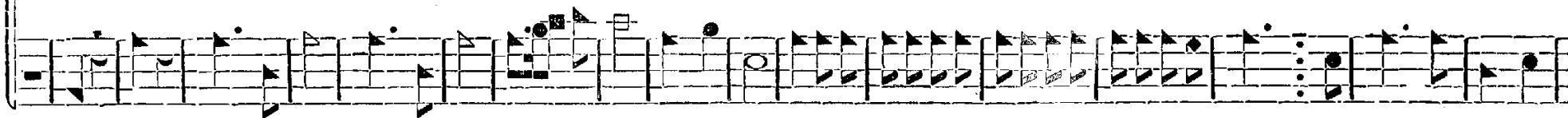
nations, hear it, O ye dead! He rose, ::: ::: ::: He burst the bars of death! ::: ::: And triumph'd o'er the grave.

nations, hear it, O ye dead! He rose, ::: ::: ::: He burst the bars of death! ::: ::: And triumph'd o'er the grave.

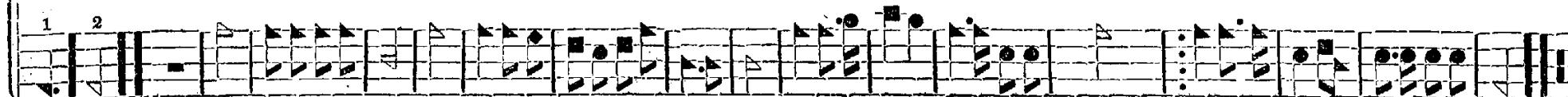
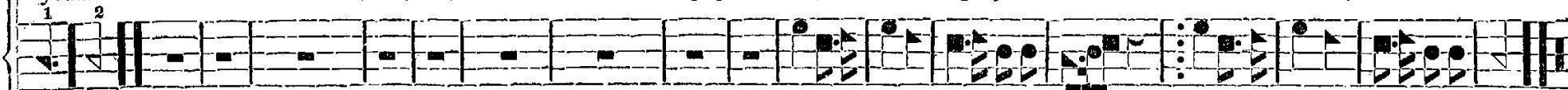
nations, hear it, O ye dead! He rose, ::: ::: ::: He burst the bars of death! ::: ::: And triumph'd o'er the grave.

**EASTER ANTHEM.** Concluded.

Then, then, then I rose, then I rose, then I rose, then I rose, then first humanity triumphant past the crystal ports of light, and seiz'd e - ter nal



youth. Man all immortal, hail, hail, Heaven all lavish of strange gifts to man, Thine's all the glory, man's the boundless bliss. Thine's all, &c.

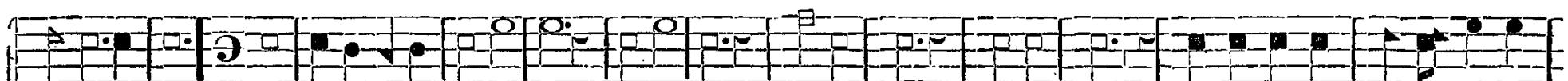
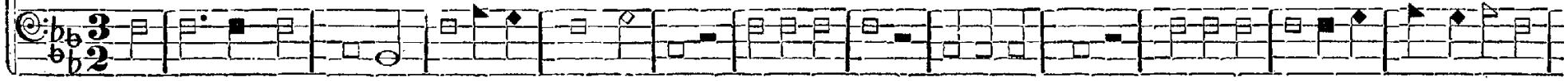
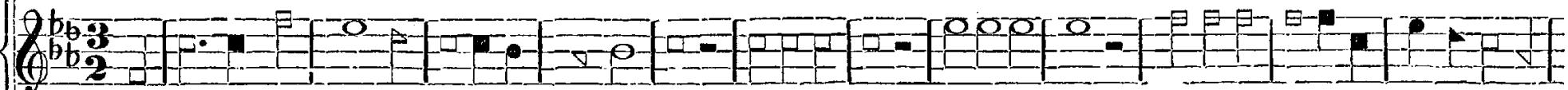


## FUNERAL ANTHEM.

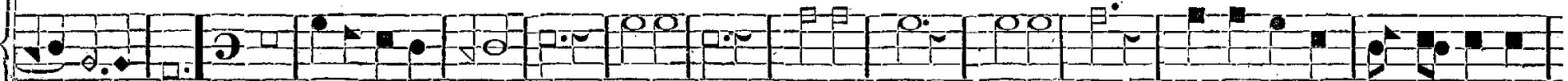
143



I heard a great voice from heav'n saying un - to me, Write from henceforth, ::: ::: Blessed are the poor which



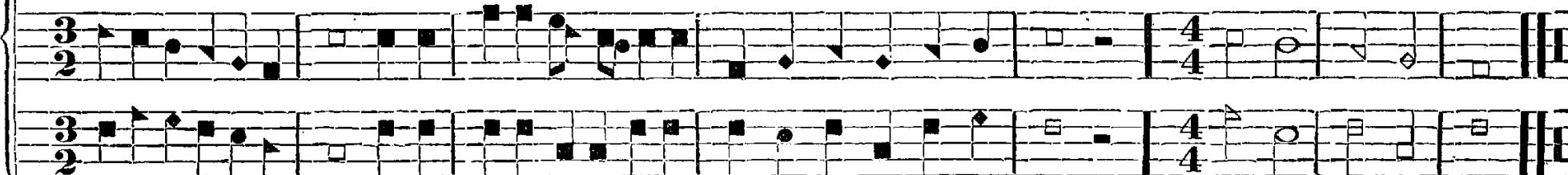
die in the Lord. Yea, saith the Spirit, for they rest, for they rest, for they rest for they rest from their labors, :::



## FUNERAL ANTHEM. (Concluded.)



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



## HEAVENLY SPARK. P. M.

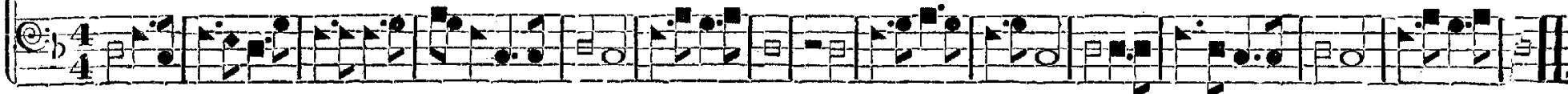


Come on, my partners in distress, My comrades thro' the wilderness,

Who still your bodies fill;

Awhile forget your griefs and fears, And look beyond this vale of tears,

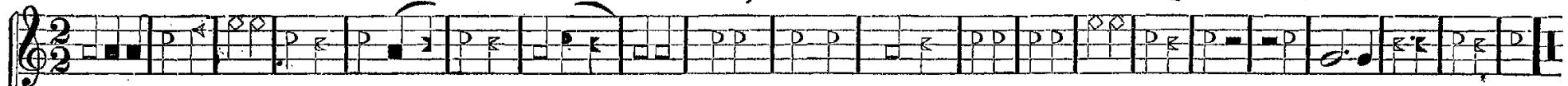
To that celestial hill.



PART III.  
A SUPPLEMENT OF  
CHOICE TEMPERANCE SONGS.

**OH! FATHER, LEAVE ME NOT.**

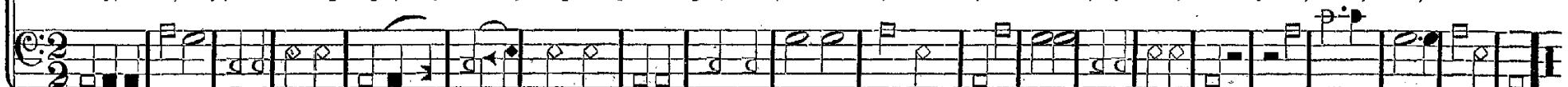
[Arranged by ALEXANDER AULD.]



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 st<sup>r</sup> ar-lit home on high,  
She'll weep that I alone should die.  
Oh! father, fa

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.

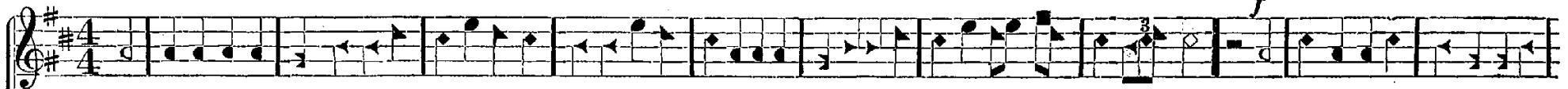
6. Stay, father, stay; once more I ask:  
O, count it not a heavy task  
To stay with me till life shall end,  
My last, my only earthly friend.  
Oh! father, father, leave me not.

This Supplem  
tears of many h

Show 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

V1

## LADY WASHINGTON.



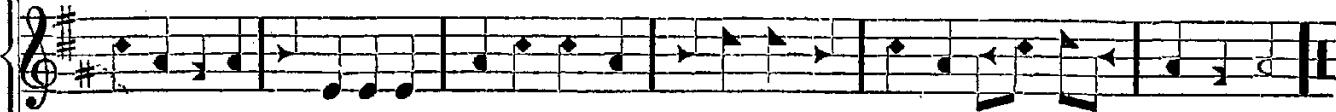
1. I am a poor in e-briate, I come to seek relief of you! O, save me from my lost estate, I'll sign your pledge and keep it too. I've lost my all, I've come to you, To



2. My frame is weak, my heart is sick, I've suffer'd more than tongue can tell; Thoughts run apace, they bring me back To home, to friends, when all was well. I've drain'd the cup, I've revel'd long; At



save me e're it be too late. Your pity, friend, is all I ask; O save me now, for mercy's sake.



Bacchus' shrine no more I'll meet; My wife is dead, my children gone; And now I have no friends to greet.



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 all the land;  
'Tis "Lady ~~Washington~~"

## THE BEACON.

147



A beacon has been lighted, Bright as the noon-day sun, On worlds of mind benighted, Its rays are pouring down. Full many a shrine of error, And many a deed of



shame, Dismayed, has shrunk in terror, Before the lighted flame. Victorious, on, victorious; Proud beacon, onward haste, Till floods of light all glorious, Illume the moral waste.

*f*



2. Intemperance has foundered,  
The demon gasps for breath,  
His rapid march is downward  
To everlasting death.  
Old age and youth united,  
His works have prostrate hurl'd;  
And soon himself affrighted,  
Shall hurry from this world.  
Victorious, on, &c.

3. Bold Temperance, untiring,  
Strikes at the monster's heart,  
Beneath her blow expiring,  
He dreads her well-aimed dart,  
Her blows, we'll pray "God speed" them,  
The darkness to dispel;  
And how we fought for freedom,  
Let future ages tell.  
Victorious, on, &c.

## THE REFORMED DRUNKARD TO HIS WIFE.

Come, rest in this bosom, my own stricken dear, The demon is banished; thy home is now here. My folly and phrenzy and madness are past, And reason's resumed her station at last.

2. Oh, what was man made for, if not to reclaim,  
If one fatal error shall tarnish his name,  
'Tis his duty to struggle, and ever depart,  
From all that corrupts and poisons the heart.
3. Then cheer up, "abused one," the delusion is o'er,  
Thy heart need not beat with pale fear any more,  
I am free from the bowl, I have severed the chain,  
*And hasten to bless thee and love thee again.*

## HIS WIFE'S REPLY.—SAME AIR.

1. Come back to my bosom, my heart's chosen one,  
Since temp'rance has sav'd thee, thy wand'lings are done,  
Come back to this heart, that beats ever for thee,  
I'll rejoice in the hour that restored thee to me.
2. They say love was made for the temperate and brave,  
Then thou must deserve it—no longer a slave;

I know what thy faults are, and freely forgive,  
For they who forgive, shall forgiveness receive.

3. I once was thy angel, ere Intemperance came,  
And since thou'st repented, I'll still be the same,  
I'll stand by thee still, though the world may now sneer  
And guard thee, and help thee till life disappear.

## THE HIGH ROCKY MOUNTAINS.

1. From the high Rocky Mountains,  
To the Atlantic's strand,

Where many purling fountains,  
Flow through our youthful land;

From many a northern river,  
Flow through our youthful land;

They call us to deliver  
And many a southern plain, Our race from Bacchus' chain.

2. What though our cares he eases,  
Our sorrows doth beguile;  
Though many a taste he pleases,  
He causes actions vile;  
In vain with lavish kindness,  
The temp'rance light is strown,  
The drunkard in his blindness,  
Bows down to jugs of stone.

3. Oh, ye whose souls are lighted,  
With wisdom from on high,  
Oh! to these men benighted,  
The poisonous dram deny;  
Destruction! Oh, destruction,  
The awful sound proclaim,  
Till all, in every station,  
Shall shun the monster's fame.

4. Oh! let the dreadful story,  
Be spread from pole to pole,  
Till man has ceased to glory  
In worshipping the bowl,  
Till o'er our ransomed nature—  
Intemperance being slain—  
Respect for our Creator,  
And Christian friendship reign.

# SO I GOT DRUNK AGAIN.

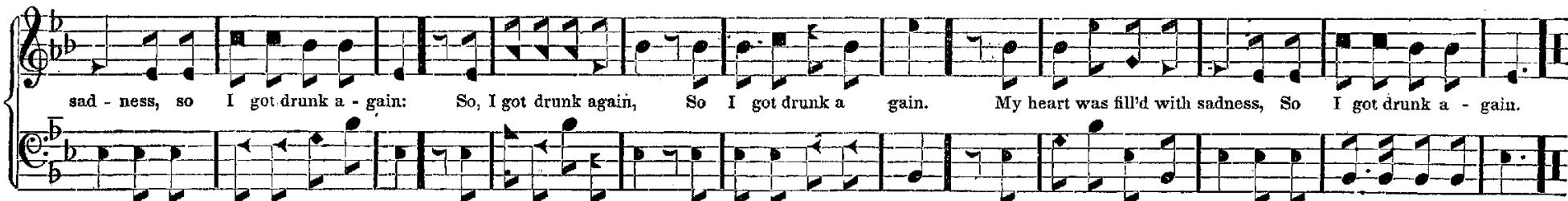
[Arranged by ALEX'R AULD: 149]



1. When young I had a fortune, I thought 't would ne'er be sunk,  
I spent it all in gambling, one night when I got drunk,  
So, ear ly next morn - ing my head was racked with pain,  
My heart was fill'd with



sad - ness, so I got drunk a - gain: So, I got drunk again, So I got drunk a gain. My heart was fill'd with sadness, So I got drunk a - gain.



He looked at me so serious, and answered so plain,  
You've racked your constitution by getting drunk again.

2. I took a trip to India, thinking to gain by trade,  
I met with one I knew there, he was a dashing blade,  
We soon made up a party of jovial fellows then,  
And being 'both free and hearty, so I got drunk again.'
3. I then returned to England, my thoughts fix'd on a wife,  
Resolved to stick to business, and lead a sober life;  
I got a handsome wife, sir, how happy I was then,  
Till we began to fight, sir, so I got drunk again.
4. Had thus misfortunes ended, how happy I'd have been,  
But health with wealth declining, the doctor was called in;
5. I soon found out my folly, in this gay life of mine,  
In striving to be jolly, in drinking too much wine.  
My friends with me grew wearied, unhappy was I then,  
I tired all their patience, by getting drunk again.
6. Now, all young men take warning, reflect while you have time,  
It's folly to be jolly, in drinking too much wine;  
You'll bring yourself to poverty, your friends to grief and shame,  
And all you'll get is sorrow by getting drunk again.

## MY OWN TEMP'RANCE HOME.

Why, Oh why, my heart, this sadness,  
Why 'mid scenes like these repine,  
When those I've lov'd are fill'd with gladness,

Oh, I've injur'd those that lov'd me,  
Bound by nature's dear-est ties;  
The voice of "Fa-ther, do not leave me,"

Be cause I've left the sparkling wine,  
Be cause I've left the sparkling wine.

Oh, leave your cups—be wise; be wise.  
Oh, leave your cups—be wise; be wise.

3. These are sounds that still are ringing  
    'Tho' this care-worn frame of mine;  
    But, hark, I hear the voice of singing,  
        Oh, "father's left the sparkling wine,"  
        Oh, "father's left the sparkling wine."
4. Give me joys—I ask no other—  
    Joys that bless my humble dome,  
    Where dwells my daughter and her mother;  
        Oh, give me back my temp'rance home,  
        Oh, give me back my temp'rance home.
5. Joyful tidings still are swelling,  
    Where long greetings were unknown;  
    The Pledge brought them to every dwelling,  
        O give me back my temp'rance home,  
        My own, my own dear temp'rance home.

**THE DRUNKARD LAMENTING HIS WIFE.** [Arranged by ALEX'R AULD. 151]



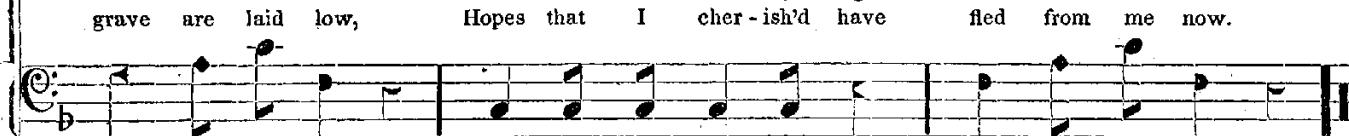
D. C.



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'd away,  
Long, long ago—long ago.



## THE PURE CRYSTAL SPRING.

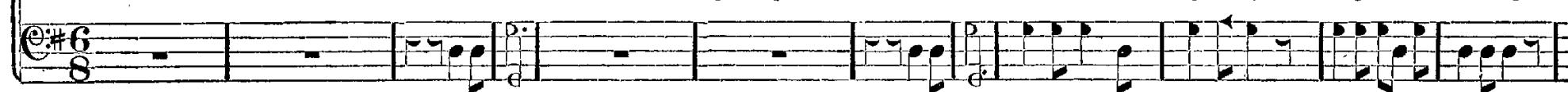
[Arranged by ALEX'R AULD.]



1. What's beauty's deadliest foe? 'Tis the still. What sheds countless charms below? 'Tis the rill. See it spread before the eyes, Beauties of a thousand dies;



2. What can mar the sweetest face? Al - co - hol. What can dress it up with grace? Show'r's that fall. See them on the landscape sink, Paint the grass and deck the pink.



3. What can make the angry frown Drunkards know. What can charm the passions down? Streams that flow. See the songsters drink and fly, Charming earth and charming sky.



Oh, 'tis sent in full sup plies. Drink thy fill; Drink thy fill.



Come, O come, with joy, and drink; Great and small; Great and small.



Drink - er, to the foun - tain high, Fear - less go; Fear less

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.

153



1. An oth - er song we'll sing to you; The same old sto - ry, noth - ing new,  
Of those who get so aw - ful blue, They don't know what on earth to do;  
But drink the li - quor--drink; But drink the li - quor--drink.



They drink all night, till broad day- light, And are dead drunk in the morn - ing. High, O! the drunk - ards go Fall - ing a - way like melt - ing snow.

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

CHORUS.

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 melting snow.

## THE GLORIOUS 8TH OF APRIL.\*

The musical score consists of four staves of music. The first staff is in G major, common time, with a key signature of one sharp. The second staff is also in G major, common time. The third staff begins with a key signature of two sharps, followed by a staff in C major. The fourth staff begins with a key signature of one sharp. The lyrics are integrated into the musical lines.

1. Again the Lord of life and light Returns the glorious day, Re turns the glo - rious day Of that re form which on our

2. Oh, what a dark ness that, which wrapt The drunkard in its gloom, The drunk ard in its gloom, And what a light which broke this

sight, Has poured its cheering ray, Has poured its cheering ray, Has pour'd its cheering ray.

day, Triumphant from his tomb;† Triumphant from his tomb, Trium - phant from his tomb.

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.

\* "The Immortal Six" reformed inebrates of Baltimore, founded their Washington T. A. Society, April 8th, 1841. Glorious men, and a glorious day to all Washingtonians!  
† The reform commenced in a grocery store!

# WE'RE A BAND OF FREEMEN.

155

**Solo.**

**CHORUS.**

1. The te to - tal - ers are com - ing, The te to - tal - ers are com - ing, The te to - tal - ers are com - ing, With the cold wa - ter pledge.

We're a band of free - men, We're a band of free - men, We're a band of free - men, And we'll sound it through the land.

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.

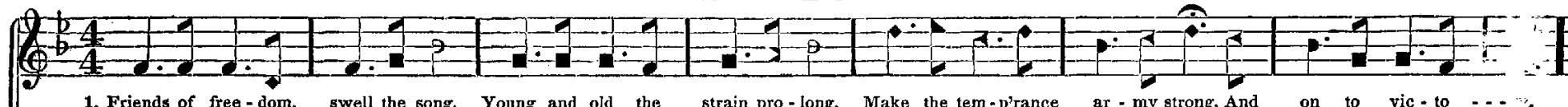
7. May no evil e'er betide us,  
To sever or divide us,  
But the God of mercy guide us,  
With the cold water pledge!  
We're a band, etc.

## REFORMATION.

1. Say not that woman's voice Must stay its silv'ry note, While the far hills and vales rejoice,  
While the far hills and vales rejoice,  
And on each breeze doth float,  
And on each breeze doth float.
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.

## FREEDOM.

157



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.

## NOW I'LL NOT DRINK ANY MORE.



1. Go, go; thou that enslav'st me, Now, now, thy power is o'er; Long, long, have I obey'd thee, Now I'll not drink any more: No, no, oh, no, 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, pleasure 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, hope, sweetly is dawning,  
Now, I'll not drink any more,  
No, no, oh, no,  
Now, I'll not drink any more.

## INDEX TO THE SUPPLEMENT.

FREEDOM, . . . . .	157	The Beacon, . . . . .	147
High, Oh, the Drunkards go, . . . . .	153	The Reformed Drunkard to his Wife, . . . . .	148
Lady Washington, . . . . .	146	The High Rocky Mountains, . . . . .	<i>ib.</i>
My Own Temperance Home, . . . . .	150	The Drunkard Lamenting his Wife, . . . . .	151
Now I'll not Drink any more, . . . . .	158	The Pure Crystal Spring, . . . . .	152
Oh, Father, leave me not, . . . . .	145	The Glorious Eighth of April, . . . . .	154
Reformation, . . . . .	156	We're a Band of Freemen, . . . . .	155
So I got Drunk again, . . . . .	149		

# INDEX.

<b>A</b>	<b>PAGE.</b>	<b>PAGE.</b>	<b>PAGE.</b>		
Arlington, . . . . .	26	Dundee, . . . . .	27	Huger, . . . . .	134
Amity, . . . . .	71	Dawn, . . . . .	34	Hamilton, . . . . .	82
Amboy, . . . . .	132	Devotion, C. M., . . . . .	36	Heavenly Spark, . . . . .	144
Arkansas, . . . . .	25	Devotion, L. M., . . . . .	127	 <b>I</b>	
Aylesbury, . . . . .	132	Days of my Youth, . . . . .	63	Invitation, . . . . .	96
Aurora, . . . . .	134	Dunlap's Creek, . . . . .	127	 <b>K</b>	
Albion, . . . . .	105	Davis, . . . . .	126	Kingwood, . . . . .	84
Annapolis, . . . . .	75	Devotion, . . . . .	76	 <b>L</b>	
America, . . . . .	105	Dismission, . . . . .	78	Lena, . . . . .	86
 <b>B</b>		Delight, . . . . .	117	Lisbon, . . . . .	42
Bavaria, . . . . .	47	David's Lamentation, . . . . .	124	Lucas, . . . . .	54
Ballstown, . . . . .	109	 <b>E</b>		Liberty, . . . . .	103
Balerma, . . . . .	28	Effingham, . . . . .	19	Land of Rest, . . . . .	108
 <b>C</b>		Edgar, . . . . .	68	 <b>M</b>	
Canary, . . . . .	18	Exhortation, . . . . .	131	May, . . . . .	18
Canton, . . . . .	27	Exhortation, L. M., . . . . .	111	Mear, . . . . .	34
Caldwell, . . . . .	49	Easter Anthem, . . . . .	140	Madrid, . . . . .	33
Catel, . . . . .	52	 <b>F</b>		Mission Song, . . . . .	45
Carmel, . . . . .	28	Florida, . . . . .	137	Merdin, . . . . .	48
Coda . . . . .	39	Funeral Anthem, . . . . .	143	Martyn, . . . . .	62
Camden, . . . . .	138	 <b>G</b>		Mount Calvary, . . . . .	93
Cookham, . . . . .	138	Greenville, . . . . .	57	Moorefield, . . . . .	126
Christian Song, . . . . .	100	Grafton, . . . . .	114	Montgomery, . . . . .	116
Carmarthen, . . . . .	125	 <b>H</b>		Mount Joy, . . . . .	64
Communion, . . . . .	125	Hebron, . . . . .	22	Mount Sion, . . . . .	118
Coronation, . . . . .	130	Hants, . . . . .	43	Middlebury, . . . . .	51
Canning, . . . . .	130	Hail the blest Morn, . . . . .	67	Middletown, . . . . .	120
Contrast, . . . . .	104	Haste, O Sinner, . . . . .	57	Morning Sun, . . . . .	41
 <b>D</b>		Henry, . . . . .	56	Meet ne'er to sever, . . . . .	65
Downs, . . . . .	26	Harmony, . . . . .	133		

## INDEX.

	N	PAGE.		PAGE.		PAGE.			
Northampton, . . . . .		50	Revelation, . . . . .		38	Saugus, . . . . .			
Nuremberg, . . . . .		51	Rowley, . . . . .		46	T			
Ninety-third, . . . . .		85	Request, . . . . .		80	The Voyager, . . . . .			
Ninety-fifth, . . . . .		85	Rockbridge, . . . . .		83	Tilden, . . . . .			
New Durham, . . . . .		102	Rainbow, . . . . .		87	Truman, . . . . .			
New Monmouth, . . . . .		115	Rosefield, . . . . .		70	The Gem, . . . . .			
Newburg, . . . . .		112	Repentance, . . . . .		88				
New Jerusalem, . . . . .		94	Redemption, . . . . .		91	U			
O									
Old Hundred, . . . . .		15	Reynard, . . . . .		55	Upton, . . . . .			
Orford, . . . . .		21	S						
Ortonville, . . . . .		28	St. Martins, . . . . .		29	Voice of Free Grace, . . . . .			
Ohio, . . . . .		31	St. Claves, . . . . .		32	Vain World, Adieu, . . . . .			
Orenburg, . . . . .		33	St. Thomas, . . . . .		43	Victory, . . . . .			
Olney, . . . . .		40	Swanwick, . . . . .		32	Vista, . . . . .			
Oliphant, . . . . .		128	Somerville, . . . . .		35				
Organ, . . . . .		41	Shirland, . . . . .		42	W			
Ocean, . . . . .		139	Silver Street, . . . . .		39	Windham, . . . . .			
P									
Peterborough, . . . . .		29	Sanctus, . . . . .		53	Wells, . . . . .			
Penitence, . . . . .		58	Sudbury, . . . . .		55	Ward, . . . . .			
Portuguese Hymn, . . . . .		90	St. Moifod, . . . . .		135	Wilmot, . . . . .			
Pastoral Elegy, . . . . .		99	Scotch Air, . . . . .		72	Woodland, . . . . .			
Pisgah, . . . . .		106	Samantha, . . . . .		72	Watchman, . . . . .			
Pleasant Hill, . . . . .		83	Solicitude, . . . . .		73	Wesley, . . . . .			
Pennsylvania, . . . . .		136	Star in the East, . . . . .		74	Westminster, . . . . .			
R									
Rockingham, . . . . .		16	Star of Bethlehem, . . . . .		81	Williamstown, . . . . .			
Refuge, . . . . .		17	Spring, . . . . .		92	Whitestown, . . . . .			
Retirement, . . . . .		19	Sherburne, . . . . .		95	When shall we meet again, . . . . .			
Rothwell, . . . . .		23	Saint's Repose, . . . . .		97	Y			
Rockhill, . . . . .		24	Solitude New, . . . . .		113	Yarmouth, . . . . .			
Ridge, . . . . .		31	Symphony, . . . . .		121	Yamuna, . . . . .			
			Schenectady, . . . . .		122	Z			
			Sardinia, . . . . .		123	Zero, . . . . .			
			Shoel, . . . . .		21	Zilla, . . . . .			

Ritley Proson's Book

John H. Kelly