

THE
SOCIAL HARP,
A COLLECTION OF
TUNES, ODES, ANTHEMS, AND SET PIECES,
SELECTED FROM VARIOUS AUTHORS:
TOGETHER WITH
MUCH NEW MUSIC NEVER BEFORE PUBLISHED;
SUITED TO ALL METRES, AND WELL ADAPTED TO ALL DENOMINATIONS, SINGING-SCHOOLS, AND PRIVATE SOCIETIES.
WITH A
FULL EXPOSITION OF THE RUDIMENTS OF MUSIC.
AND THE
ART OF MUSICAL COMPOSITION SO SIMPLIFIED THAT THE MOST UNLEARNED PERSON
CAN COMPREHEND IT WITH THE UTMOST FACILITY.

BY JOHN G. M^cCURRY.

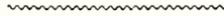
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P R E F A C E .



THE apology offered for adding still another music book to the many already before the public is, that there is an increasing demand for new music, and a book better adapted to the wants of Singing Societies, all Christian denominations, and the Churches in the South and West more especially. Another reason is, that the Author having different views upon the science of music from those published in other works, did not feel satisfied that they should lie hidden in mystery for ages yet to come, while, by an exposition of them, he may enlighten millions yet unborn. Having taught music for the last fourteen years, and finding it so difficult to teach from any of the books now in use, for the want of several examples, which will be found in this work ; these, with many other reasons, have induced the Author to compile the present volume.

Many efforts have been made, and are still making, to gratify the public taste with a collection of church music ; none but those who have undertaken the task know how difficult it is to accomplish. Neither time nor labor has been spared by the compiler of this volume to render it, in every respect, well adapted to the wants of the public.

The Social Harp is divided into six parts, classified in the following order, viz : Each part (except the sixth part) commences with tunes in the major key, followed by tunes in the minor, keyed on the same letter. Part I. contains tunes in the key of A. Part II. contains tunes in the key of F. Part III. contains tunes in the key of G. Part IV. contains tunes in the key of E. Part V. is made up of gems in various keys. Part VI. is made up of anthems and set pieces. This arrangement will be found very convenient for teachers. In conclusion, this work is presented to the public with a sincere desire that it may advance the interests of the Church militant, and also those of the Church triumphant.

JOHN G. M^cCURRY.

AMANDAVILLE, Hart County, Georgia, March 16, 1855.

EDITOR'S PREFACE.

THE practice of Sacred Music being in itself so agreeable and noble, a strong inducement is presented to those persons who take delight in hearing or uniting in this pleasing exercise, to commence the study of the art: but, as words cannot of themselves express sounds, notes have been invented for this purpose; yet few, comparatively, are able to attain any considerable proficiency in this science without the help of a master. To assist the ideas of the pupil, and ease the labor of the teacher, the following summary of the first principles of Vocal Music has been compiled, and pains have been taken to render the subject as easy of comprehension as possible. There will be found in the Rudiments presented, many new features (not found in any other work), that are entirely original with the Author. Having given the most prominent and essential directions necessary for studying Vocal Music, our limits forbid any enlargement on many interesting particulars, very necessary to be understood by the Chorister, Leader, or private singer.

Should it be deemed requisite to make some additions to this compendium at a future time, the Editor will have much pleasure in submitting such further suggestions as may occur to him, or may be recommended by his musical friends. Meantime, it is hoped this brief Manual may prove useful and acceptable to those for whom it was designed. This work contains a greater amount of new music than was ever before published in one volume.

Many thanks to the several individuals who have so kindly contributed to the pages of this Volume. Their interesting productions, we trust, will be properly appreciated.

THE EDITOR.

RUDIMENTS OF MUSIC.

GENERAL REMARKS.

MUSIC is said to be a succession of pleasing sounds. As a science, it teaches the just disposition of sounds; and as an art, it enables us to express them with facility and advantage. Music is written upon five parallel lines, including the spaces between them, which is called a staff. These lines and spaces are represented by the first seven letters in the alphabet—A, B, C, D, E, F, and G. These letters also represent the seven sounds that belong to each key-note in music. When eight letters are used, the first is repeated. All notes in music which represent sounds, are called by four names—*me, faw, sole, law*: these notes have six other names, which represent time—the *Semibreve, Minim, Crotchet, Quaver, Semiquaver, and Demisemiquaver*.

EXAMPLE.

Me Faw Sole Law

EXAMPLES OF NOTES THAT DIFFER IN TIME.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demisemiquaver.

These six kinds of notes are proportioned according to the modes of time, and measure notes.

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

One Semibreve



is equal in time to

Two



Minims,

Four



Crotchets,

Eight



Quavers,

Sixteen



Semiquavers,

Thirty-two



Demisemiquavers.

The semibreve  is now the longest note used. It is white, without a stem, and is the measure-note, and guides all the others.

The minim  is but half the length of a semibreve, is white, and has a stem to it.

The crotchet  is but half the length of a minim, has a black head and a straight stem.

The quaver  is but half the length of a crotchet, and has a black head, and one turn to the stem.

The semiquaver  is but half the length of the quaver, and has two turns to the stem.

The demisemiquaver  is but half the length of the semiquaver, and has three turns to the stem.

There are seven modes of time used in this book — three of Common, two of Triple, and two of Compound. There are several classes of each mode of time, the explanation of which will be seen in the following examples:

The first mode of Common Time is known by a figure 2 placed over a figure 2. It has a semibreve for a measure-note, sung in the time of three seconds to the measure; two beats—one down, and the other up.

The second mode of Common Time is known by a figure 4 placed over a figure 4. It has a semibreve for a measure-note, sung in the time of two and a half seconds to the measure; two beats—one down, and the other up.

The third mode of Common Time is known by a figure 2 placed over a figure 4. It has a minim for a measure-note, sung in the time of one and a half seconds to the measure; two beats—one down and the other up.

The first mode of Triple Time is known by a figure 3 placed over a figure 2. It has a pointed semibreve for a measure-note, sung in the time of three seconds to the measure; three beats—two down, and the other up.

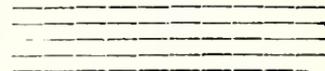
The second mode of Triple Time is known by a figure 3 placed over a figure 4. It has a pointed minim for a measure-note, sung in the time of two seconds to the measure; three beats—two down, and the other up.

The first mode of Compound Time is known by a figure 6 placed over a figure 4. It has a pointed semibreve for a measure-note, sung in the time of two and a half seconds to the measure; two beats—one down, and the other up.

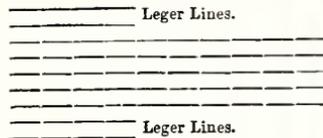
The second mode of Compound Time is known by a figure 6 placed over a figure 8. It has a pointed minim for a measure-note, sung in the time of one and a half seconds to the measure; two beats—one down, and the other up.

The Staff is five lines, with their spaces, on which all musical characters are written. These lines and spaces are counted from the lower line upward, and each line and space is called a degree.

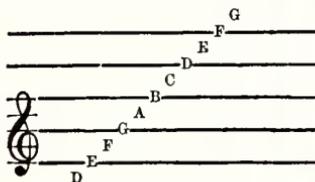
STAFF.



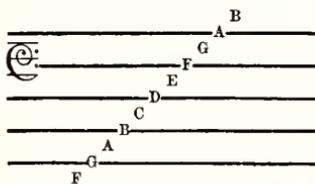
When notes ascend, or descend, beyond the staff, leger lines are used. Thus,



The letters are placed on the staff in the following manner, according to the F and G cleffs:



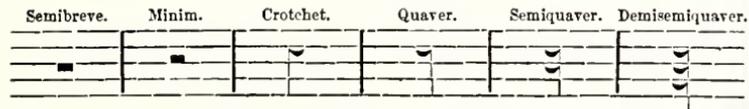
The letters are placed on the staff, according to the G cleff, thus:



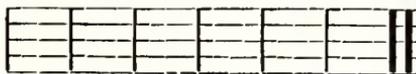
The letters are placed on the staff, according to the F Cleff, thus:

Rests are marks of silence, which denote that you must remain silent as long as it takes to sound a note of the same name. Thus,

THE RESTS.



The staff is divided into equal parts by single bars, according to the modes of time. Thus,



A double bar shows that the preceding part of the tune should be repeated.



A close shows the end of a tune, or anthem. Thus,



A dot, or point of addition, set at the right of a note, adds to it half its length; and if placed by the first note in the measure, it diminishes from the succeeding part of the measure by reducing the next note to a smaller denomination. If placed last in the measure, it reduces the preceding note to a smaller denomination. Thus,



The point never extends its influence out of the measure in which it is placed.

A pause shows that the note over which it is placed should be sounded a little longer than its usual time, and the hand should move slowly.



The brace shows how many parts are to be performed at the same time. The order of the parts is as follows:—The first, or lower part, is called Bass; the second, Tenor. If four parts are used, the third is called Counter, and the fourth, Treble.



The Slur placed over or under any number of notes, shows that they must be sung to one syllable. The tails of the notes are often joined, which answers the same purpose—as a slur.



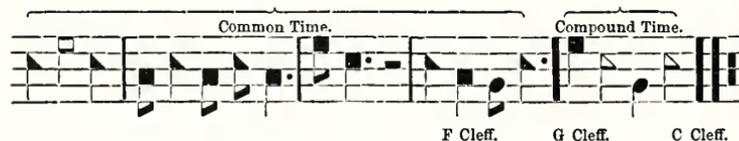
A figure 3, placed over or under any three notes, shows that they are to be sung in the time of two of the same denomination without a figure.



Notes of syncopation are, any number of notes, on the same line or space, joined together with a slur. The first note is the only note named, but sounding the time of all the others, giving the accent at its usual place in the measure, as in the following example :



Syncopé, or syncopated notes, are notes set out of their usual place, in the measure, in common time, having half the time in the middle, as a minim between two crotchets, or a crotchet between two quavers. Half of a measure may be disjoined by placing a quaver before a pointed crotchet; or, in compound time, a crotchet before a minim. Example :



The Cleff is a character placed at the beginning of every tune, to determine the situation of the letters upon the staff, and is made thus :



When the F cleff is used at the beginning of a tune, it shows that F is on the fourth line, and is used to prevent placing the letters on the staff at the first part of every tune. The G cleff places G upon the second line of the staff: is used instead of placing the letters at the beginning of the tune. The C cleff places C upon the middle line of the staff: in modern music it is but seldom used.

The repeat or shows that the music is to be repeated from it to the next double bar or close.

The prisma $::$ shows that the preceding words are to be repeated. Thus, Hallelujah. $::$

The figures 1 and 2, at the end of a strain or tune, show that the note or notes under 1 should be sung the first time, and the note or notes under 2 the second time; but if the notes are joined by a slur, both are sounded the second time.

EXAMPLES.



When fractions are used at the end of a tune, they show what part of a note is to be used the first time; and the second time use the whole note. Example :



A flat set before a note, shows that the note is to be sounded a half tone lower than its line or space represents.

A sharp set before a note, shows that the note is to be sounded a half tone higher than that line or space represents.

A natural set before a note, previously made flat or sharp, restores it to its primitive sound.

Where accidental flats and sharps occur in music, it so happens that the sound falls between two sounds; and if the composer takes the sound above, he should place a flat; if below, a sharp.

OF THE SOUNDS BELONGING TO EACH KEY-NOTE.

There are seven sounds belonging to each key-note in music, and these sounds are expressed by four syllables,—me, fa, sole, la,—three of which represent two sounds each, viz., fa, sole, and la. The syllable *me* represents one sound only. That syllable having but one place in the octave which is between la and fa, is made the governing note in transposition. The notes appear on the staff, according to the F cleff, in the following order, without the aid of flats or sharps. Thus:



By the use of flats and sharps the octaves may be changed, as in the following examples.

The notes appear on the staff in the following order, according to the F cleff.

By the use of one flat. Thus:

By the use of two flats. Thus:

By the use of three flats. Thus:

By the use of one sharp. Thus:

By the use of 2 sharps. Thus:

By the use of 3 sharps. Thus:

The notes appear on the staff in the following order, according to the G cleff.

By the use of one flat. Thus:

By the use of two flats. Thus:

By the use of three flats. Thus:

By the use of one sharp. Thus:

By the use of 2 sharps. Thus:

By the use of 3 sharps. Thus:

You see by the foregoing examples that the notes, *faw*, *sole*, *law*, come twice before *me*; then comes *faw* again. In transposition, the whole is raised or lowered, as the tune requires.

THE RULE TO DETERMINE THE PLACE FOR *ME*.

If no flats or sharps are placed at the beginning of a



tune, *me* is on B.

The rule to determine the place for *me* by the use of flats.

If B be flat, i. e., if a flat is placed on B, *me*

is on E.



If B and E be flat, *me* is on A.



If B, E, and A, be flat, *me* is on D.



The rule to determine the place for *me*, by the use of sharps.

If F is sharp, i. e., if a sharp be placed on F, *me*

is on F.



If F and C be sharp, *me* is on C.



If F, C and G, be sharp, *me* is on G.



These six transpositions, with the one without flat or sharp, places the *me* on each letter of the octave; although either sharps or flats will trans- pose the *me* through the whole octave—both have been used, either through ignorance or for the purpose of keeping the science of music in obscurity. Some writers have essayed to explain the reason why one letter was sharped first, and another flatted first. This is quite a difficult and absurd under- taking; for there is no reason why F should be first sharped or B flatted, only from blind tradition, which never has nor never will solve this and many other mysterious points in the science of music. I say mystery, for it has proved to be such hitherto; but for the benefit of the public generally I will solve this, with many other points, which have proven to former generations quite mysterious.

Transposition is natural to that piece of music to which it belongs; flats and sharps are, or ought to be, used merely to show the natural place for *me*. Transposition is natural. A flat or sharp placed at the beginning of a tune, has no influence over the leading notes whatever, but is placed there to show what is natural. The keys govern the whole matter, and one sharp or flat would show the place for *me*, after having transposed itself, as well as both flats and sharps, by placing the sharp or flat on the letter that belongs to *me*. There is no use for flat or sharp after the key is found; if the performer knows where the key is, then he has no further use for flats or sharps. You can write a tune on A, B, C, or D, or on any other letter, without flat or sharp. A star, or any other character, placed on the letter belonging to *me*, would show the place for *me* as well as those characters called flats and sharps.

OF ACCENT.

Accent is a stress of voice or emphasis on one part of a sentence, strain, or measure, more than another. In the two first modes of common time the accent is on the first and third parts of the measure, or on the first part of each half of the measure. In the third mode of common time the accent falls on the first part of the measure; if divided into four parts, the accent is the same as the two preceding modes. In triple time, the accent is on the first and third parts of the measure. Compound time is generally divided into six parts, and the accent falls on the first and fourth parts of the measure. In all modes the first note in a measure is accented. The figures, which are used to express the several modes of time, are to be used single. The under figure shows how many parts the semibreve is divided into, and the upper figure shows how many parts of the same fill a measure, viz.:

2 over 2 ($\frac{2}{2}$), means two minims in a measure: 4 over 4 ($\frac{4}{4}$), shows the semibreve is divided into four parts, and four parts fill a measure. 2 over 4 ($\frac{2}{4}$), shows the semibreve is divided into four parts, and two parts fill a measure: and so of all the modes of time expressed by figures.

Further Explanations of the several Modes of Time as indicated on page 6.

The several modes of time are governed by the metre. Elevens are adapted to compound time, or to common time, when the measure is divided into three parts, having half the measure in one syllable, and two syllables in the other half; having the accent on the first part of the measure. Elevens are measured by threes: one syllable to commence on, and one to finish on, leaves nine to be divided; divide them into three equal parts, we have three syllables in each part, and the accent being on the first syllable in each part; consequently elevens cannot be performed to any mode of time measured by even numbers. Common time that is divided into three parts is partially connected with compound time.

When compound time is divided into four parts, having two-sixths of the measure in the first and third parts, and one-sixth in the second and fourth parts, the poetry is divided by twos, and the same poetry can be applied to it that is applied to common time—that is, divided by twos. Eights may be applied to compound time when the poetry is measured by threes. Taking the first and last syllables out, leaves six to be divided into two parts; but when by twos, it cannot be applied to compound time. There are two movements of triple time which are governed by the metre. One is, where the measure is divided into two parts, it will not admit the same metre that it does when divided into three parts; when divided into two parts, any poetry that is measured by twos will apply to it. All poetry is measured by twos or threes. Elevens are measured by threes. Eights are sometimes measured by threes; at others, by twos. Common Metre, Long Metre, Short Metre, Eights and Sevens, Sixes and Sevens, are all measured by twos. Odes, anthems, and set-pieces, have no general rule of measurement.

EXPLANATION OF KEYS.

There are seven sounds belonging to each key-note in music. The key-note is the father of all sounds, and each sound looks to the key for its strength, quality, and location; therefore no sound can be correctly sounded without first sounding the key-note. The key-note is the ground-work of every tune; it answers the same purpose to a tune that a sill does to a house. You raise the sills, and the whole fabric is raised, each log being

the same distance as they were before the foundation was raised. So raise the key of a tune, and the whole tune is raised, each sound being the same distance from the key that they were before the key was raised; e. g., place the major key on E, the lower line, and the octave above, and place the key on A, and the octave above, and the whole octave is raised. Examples:



No. 1 is the key in all tunes, let it be high or low, and all other sounds are the same distance from the keys.

THE DIATONIC SCALE, MAJOR AND MINOR, IN CONNECTION WITH THE CHROMATIC SCALE.

<p>The Diatonic Scale is composed of tones and semitones. In the major key, from the key to the second, is a tone; from the second to the third, a tone; from the third to the fourth, a semitone; from the fourth to the fifth, a tone; from the fifth to the sixth, a tone; from the sixth to the seventh, a tone; from the seventh to the eighth, a semitone. The minor key differs from the major because of semitones occurring between the second and third sounds, and fifth and sixth sounds, of the diatonic scale.</p>	<table border="0"> <tr> <td style="text-align: center;">Major.</td> <td style="text-align: center;">8</td> <td style="text-align: center;">Chromatic.</td> <td style="text-align: center;">Minor.</td> <td style="text-align: center;">8</td> </tr> <tr> <td style="text-align: center;">7</td> </tr> <tr> <td style="text-align: center;">6</td> </tr> <tr> <td style="text-align: center;">5</td> </tr> <tr> <td style="text-align: center;">4</td> </tr> <tr> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">2</td> </tr> <tr> <td style="text-align: center;">1</td> </tr> <tr> <td style="text-align: center;">8</td> </tr> <tr> <td style="text-align: center;">7</td> </tr> <tr> <td style="text-align: center;">6</td> </tr> <tr> <td style="text-align: center;">5</td> </tr> <tr> <td style="text-align: center;">4</td> </tr> <tr> <td style="text-align: center;">3</td> </tr> <tr> <td style="text-align: center;">2</td> </tr> <tr> <td style="text-align: center;">1</td> </tr> </table>	Major.	8	Chromatic.	Minor.	8	7	7	7	7	7	6	6	6	6	6	5	5	5	5	5	4	4	4	4	4	3	3	3	3	3	2	2	2	2	2	1	1	1	1	1	8	8	8	8	8	7	7	7	7	7	6	6	6	6	6	5	5	5	5	5	4	4	4	4	4	3	3	3	3	3	2	2	2	2	2	1	1	1	1	1
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A tone is the distance from one sound to the next above, or below; or, in other words, the space between two adjoining sounds. The semitones are the same, only the space is half as wide where the semitones occur as it is where the whole tones occur. By referring to the diatonic scale you see that the space between three and four is not as wide as between four and five, or five and six, or six and seven, of the major key. The seventh and eighth form another semitone, and this is one reason why some tunes are in the major and others in the minor key. The third, sixth, and seventh sounds of the major key is a half-tone higher than the same sounds of the minor key. But some writers say that minor-keyed tunes are applied to poetry that is solemn, pensive, and melancholy; and major-keyed tunes are applied to poetry that is animating, spirited, and cheerful. But I differ with those writers. If that be true, why is the good old hymn, "O! when shall I see Jesus," &c., applied to tunes in the minor and major keys? and why was the hymn, "Lord, what a thoughtless wretch was I," &c., applied to Huntington in the major key, and also to Greenwich in the minor key? and the hymn called "The Family Bible," applied to four different tunes, two of which are in the major key, and two in the minor? This proves at once that the keys are independent characters. The reason why tunes are in different keys is, there are seven sounds belonging to each key note in music, and each sound is different in strength and quality. The major key is the strongest sound in the diatonic scale, and gives to the minor artificial power to act for itself, and withdraws that power at any time. There are some tunes that no man can tell whether they are major or minor-keyed; e. g., refer to "Ministers' Farewell," "Rhode Island," "Antioch," "Desire for Piety," that the keys are in conflict all the way through. The sounds in the minor key are partially compared to the major all the time, for instance, the seventh sound in the minor key is as good a sound as there is in it; the reason why, is because it is the major fifth, and is partially compared to the major key. The minor third is a good sound, and is the major key; that throws the minor fifth to the major third. If you will refer to the diatonic scale, you will see that from the minor third to the fifth is precisely the same as the interval from the key to the third in the major key. Consequently, my opinion is that the keys are independent characters, especially the major key.

There are seven sounds in music, and each sound differs in quality and

strength. The strength of a sound depends upon the portion of melody there is in it. The stronger the sound the better its quality. Sounds differ in strength and quality in the following order:

EXAMPLE.

The diagram shows a musical staff with a treble clef and a common time signature (C). Eight notes are placed on the staff, each in a different position: 1 (bottom line), 2 (first space), 3 (second space), 4 (third space), 5 (fourth space), 6 (first line), 7 (second line), and 8 (third line). Below each note is a number representing its degree of melody: 8 deg., 5½ deg., 7 deg., 6 deg., 7½ deg., 6½ deg., 5 deg., and 8 deg. respectively.

The figures above show the number of each sound, and the figures below show the degrees of melody in each sound. No. 1 has eight degrees of melody in it. The next sound in strength and quality is the fifth, which has seven and a half degrees of melody, and is at the greatest distance from the key, or No. 1. The third has seven degrees of melody, and is at the greatest distance from the two stronger sounds, and is next in strength and quality. The sixth has six and a half degrees of melody, and is the next in strength and quality. The fourth has six degrees of melody, and is the next in strength and quality. The second has five and a half degrees of melody, and is the next in strength and quality. The seventh is the most inferior sound in the octave, and has about five degrees of melody.

OF INTERVALS.

An interval is the distance from one sound to another in the Diatonic Scale. There are seven intervals ascending from each degree in the Diatonic Scale, and these intervals are denominated by seconds, thirds, fourths, fifths, sixths, sevenths, and eighths. In counting intervals, commence on the lower degree, and count upward. In counting an interval composed of three degrees, i. e., from A to C—A is one, B is two, C is three; or an interval composed of five degrees, i. e., from F to C—F is one, G is two, A is three, B four, C five. See the following Example.

The following scale will show at one view the forty-nine intervals:

EXAMPLE OF SCALE OF INTERVALS.

The image displays a musical score titled "EXAMPLE OF SCALE OF INTERVALS." It consists of seven staves, each containing a pair of notes representing a specific interval. The intervals are numbered 2 through 14. The notes are placed on various lines and spaces of the staves, and some are marked with accidentals (sharps, flats, naturals). The intervals are as follows:

- Interval 2: C4 to D4 (treble clef, one line)
- Interval 3: C4 to E4 (treble clef, two lines)
- Interval 4: C4 to F4 (treble clef, two lines and one space)
- Interval 5: C4 to G4 (treble clef, three lines)
- Interval 6: C4 to A4 (treble clef, three lines and one space)
- Interval 7: C4 to B4 (treble clef, four lines)
- Interval 8: C4 to C5 (treble clef, one line and one space)
- Interval 9: C4 to D5 (treble clef, one line and two spaces)
- Interval 10: C4 to E5 (treble clef, one line and three spaces)
- Interval 11: C4 to F5 (treble clef, one line and four spaces)
- Interval 12: C4 to G5 (treble clef, two lines)
- Interval 13: C4 to A5 (treble clef, two lines and one space)
- Interval 14: C4 to B5 (treble clef, two lines and two spaces)

The foregoing is an example of all the intervals ascending from each sound in the octave. No. 1 is the key note to every correct piece of music, and determines the location and quality of all the sounds in the octave. The first staff shows all the intervals ascending from No. 1; the second from No. 2; the third from No. 3; the fourth from No. 4; the fifth from No. 5; the sixth from No. 6; the seventh from No. 7. You see there are seven intervals on each staff, and seven in each column. The first column contains all seconds, ascending from different sounds; the second the thirds; the third the fourths; the fourth the fifths; the fifth the sixths; the sixth the sevenths; the seventh the eighths. There are seven intervals of each denomination, which make forty-nine to be observed in composition.

HARMONY AND COMPOSITION.

The first thing to be observed in composition is the leading notes of a tune; viz., the key note, or No. 1, and the fifths are the leading notes of every tune. The key is first to be found, then if the tune runs to the key above, and the key is the lowest note, the key should be placed on F; but if the key is the highest note in the tune, and the tune runs to the fifth below, (the lower key,) the tune should be keyed on G. Before you commence writing your tenor, you must find the highest and lowest note, and if there is more than one octave in the tune, you must bring the tune as near within the stave as you can. But if there is less than one octave in a tune, you must place the key so as to let the tune run to the upper part of the stave; e. g., look at the tune called "Ninety-Fifth," you can see it has only five degrees in the tenor; i. e., from the key to the fifth, placing the key on the letter A, throwing the highest note on E. There are some tunes that are only a third above the key, these tunes should be keyed on E, and if a tune runs a fourth above, the key should be placed on D. After you have written your tenor, then commence your bass by placing your notes a proper distance from the tenor, and be careful always not to place any note within one degree of the corresponding note in the other part, or within seven degrees, it being within one degree of the octave. Also avoid ninths, as they have the same effect as seconds and sevenths. Any two notes of the same name will make an agreeable sound, you may place notes in unison if you see proper. The intervals that produce harmony, (when

sounded together,) are thirds, fourths, fifths, sixths, and eighths, or unison. Those that produce a disagreeable sound are seconds, sevenths, and ninths. Any sound may be used in composition, except the sounds on two adjoining letters; viz., a note on A in the tenor, and one on B in the treble, cannot be used at the same time. In writing music, you must keep the measures even in each part, so that you can tell which note you are trying to place one to harmonize with. After having written the bass and tenor, commence the treble by observing both parts already written; be careful not to place any note on the next sound to the notes in either part that is already located. Be careful not to let the treble have the same turn with the bass, for it is very injurious, if not ruinous, to any piece of music. Variety and turn is the chief thing in making good music. If the tenor runs high, let the treble take a medium position; if the tenor runs on a medium line, let the treble run above or below. It is not best to place the treble too high throughout, but let it run high, and low, and on a medium line. No bass should run lower than A, first space of the bass staff, as that is as low as any voice can descend, when the tune is properly keyed. When the tenor runs low, the bass should always run above the tenor. The quality of sounds in composition should be observed. If the note in the tenor is the key, the second, fourth, and seventh sounds should be avoided; but the third, fifth, and sixth sounds will run well with the key. If the note which you are setting, a corresponding one, be a second, then avoid the third, eighth, and tenth; as the ninth is an octave from the second, but the fourth, fifth, sixth, and seventh will run with the second. If the note which you are setting, a corresponding one, be a third, avoid the fourth, ninth, and second; but the fifth, sixth, seventh, and eighth, or first, the first being the same as the eighth, will run well with the third. If the note which you are setting, a corresponding one, be a fourth, avoid the third and fifth sounds; also the tenth and twelfth, as they are an octave to the third and fifth. If the note which you are setting, a corresponding one, be a fifth, avoid the fourth and sixth, as they are the next note to the fifth. You will readily see the sounds next the note you are setting, a corresponding one should be avoided, and they are the only sounds that will make a discord. In composition, be careful when writing bass, not to take all the good ground from the treble, as there are many trebles ruined by the bass taking all the good ground from the treble. Always when writing have an eye to the treble, so you may not be excluded when you come to writing treble.

DICTIONARY OF MUSICAL TERMS.

Adagio, very slow; the first mood in common time.
Allegro, lively, quick; the third mood in common time.
Accent, a stress of the voice on a particular note or syllable.
Air, the tenor part; the inclination of a piece of music.
Alt, high above the stave.
Alto, or *Altus*, high counter.
Appetone, between a tone and a semitone.
Affettuoso, tender; affecting; mournful; plaintive.
Andante, moderate.
Bass, the lowest part of music; grave; solemn.
Bassoon, a kind of wind instrument for bass.
Bass Viol, a large, or bass fiddle.
Breve, an ancient note, **II**, equal to two semibreves.
Canticles, divine or pious poems; songs.
Chant, to sing praises.
Chord, a sound; a concord; proportional vibrations.
Chorus, all the parts together.
Clefs, characters representing particular sounds or degrees.
Comma, a small part, as 1-4th, 1-5th, &c., of a tone.
Compose, to make tunes, or set notes for music.
Concert, many singers or instruments together.
Counter, is high treble performed in a female voice.
Couplet, both accents tied together in the same measure.
Crescendo, increasing in sounds, &c.
Da Capo, or *D. C.*, to return and close with the first strain.
Diagram, the gamut, or rudiments of music.
Diapason, an octave; an eighth degree.
Dissonance, discord; disagreement.
Duet, two parts only moving together.
Diminuendo, diminishing in sound; becoming louder.
Forte, or *For*, full; loud or strong.
Fuge, or *Fugha*, the parts of music following each other in succession.
Gamut, the scale, or rudiments of music.
Grand, full; great; complete; pleasing.
Grave, slow; solemn; mournful; most slow
Guido, a direct.
Harmony, a pleasing union of sounds.

Harmonist, a writer of harmony; a musician.
Hexameter, having six lines to a verse.
Hautboy, or *Hoboy*, a kind of wind instrument.
Inno, a hymn or song.
Intonation, giving the pitch or key of a tune.
Interval, the distance between two degrees or sounds.
Ionic, light and soft.
Keys, the most permanent sounds of the voice or instrument.
Key note, the principal or leading note of each octave.
Largo, one degree quicker than the second mood in common time.
Lima, the difference between major and minor.
Linto, slow.
Major mode, the sharp key; the great third; high; cheerful.
Major chord, an interval having more semitones than a minor chord of the same degrees.
Medius, is low treble performed in a man's voice.
Moods, certain proportions of time, &c.
Modulate, to regulate sounds; to sing in a pleasing manner.
Musica, the art of music; the study or science of music.
Music, a succession of pleasing sounds; one of the liberal sciences.
Necessario, continuing like thorough-bass.
Octave, and eighth degree; five tones and two semitones.
Organ, the largest of all musical instruments.
Pastoral, rural; a shepherd's song; something pertaining to a shepherd.
Piano, or *Pia*, directs the performer to sing soft; a kind of instrument.
Pentameter, five lines to each verse.
Pitchpipe, a small instrument for proving sounds.
Solo, one part alone.
Sonorous, loud and harmonious.
Symphony, a piece of music without words, which the instrument plays while the voices rest.
Syncope, cut off; disjointed; out of the usual order.
Syncopation, notes joined in the same degree in one position.
Trill, or *Tr.*, a tune like a shake or roll.
Transposition, the changing the place of the key note.
Trio, a tune in three parts.
Violincello, a tenor viol, 1-8th above a bass viol.

THE SOCIAL HARP.

PART I.

OLD HUNDRED. L. M.

The musical score is written on four staves. The first two staves are for the vocal melody, and the last two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/2. The melody begins with a treble clef and a key signature of two sharps. The lyrics are: "O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our sal - vation's Rock we praise." The piano accompaniment features a steady bass line with chords and arpeggiated figures.

O come, loud anthems let us sing, Loud thanks to our Al - mighty King; For we our voices high should raise, When our sal - vation's Rock we praise.



Come thou Fount of every blessing, Tune my heart to sing thy grace; } And we'll land on shore, yes, we'll land on shore,
Streams of mercy never ceasing, Call for songs of loudest praise. } And we'll land on shore, and be safe for evermore.



THE CROSS.

A set piece.

JOHN G. McCURRY, 1854.



Behold, behold the Lamb of God, On the cross, On the cross; } Oh, hear his all important cry, Eloi lama sabacthani; Draw near and see your Saviour die, On the cross, On the cross.
He sheds for you his precious blood On the cross, On the cross. }





Lord, what a thoughtless wretch was I, To see the wicked placed on high, To mourn, and murmur, and repine; In pride, and robes of honor shine.

But



But, oh, their end, their



But, oh, their end, their dreadful end; Thy sanctuary taught me so; On slip - pery rocks I see them stand, And fiery billows roll be - low.



oh, their end, their dreadful end; Thy sanctuary taught me so; On slip - pery rocks I see them stand, And fiery billows roll be - low.



dreadful end; Thy sanctu-a - ry taught me so; On slip - pery rocks I see them stand, And fiery billows roll be - low.

Oh may I worthy prove to see, The saints in full pros - po - ri - ty. Go on, go on, we'll soon meet a-gain, On the bright frontiers of glory.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and repeat signs. The piece concludes with a double bar line and a half-measure rest.

HEAVENLY KING.

7s.

A. W. McCURRY.

Children of the heavenly King, When we get to heaven we will part no more. } Friends, fare you well, Friends, fare you well,
As ye journey sweetly sing, When we, &c. } When we get to heaven we will part no more.

The musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and repeat signs. The piece concludes with a double bar line and a half-measure rest.

Je - sus my all to heaven is gone, Happy, O happy, He whom I fix my hopes upon, Happy in the Lord ;
His track I see and I'll pursue, Happy, O happy, The narrow way till him I view, Happy in the Lord. } We'll cross the River of Jordan, Happy, O happy, We'll

cross the River of Jordan, Happy in the Lord.

2 The way the holy prophets went,
The road that leads from banishment ;
The King's highway of holiness,
I'll go, for all his paths are peace.

3 This is the way I long have sought,
And mourn'd because I found it not ;
My grief a burden long had been,
Because I was not saved from sin.

4 The more I strove against its power,
I felt its weight and guilt the more ;
Till late I heard my Saviour say,
" Come hither, soul, I AM THE WAY."

5 Lo! glad I come, and thou, blest Lamb,
Shalt take me to thee, whose I am ;
Nothing but sin have I to give,
Nothing but love shall I receive.

6 Then will I tell to sinners round,
What a dear Saviour I have found,
I'll point to thy redeeming blood,
And say, " Behold the Lamb of God !"

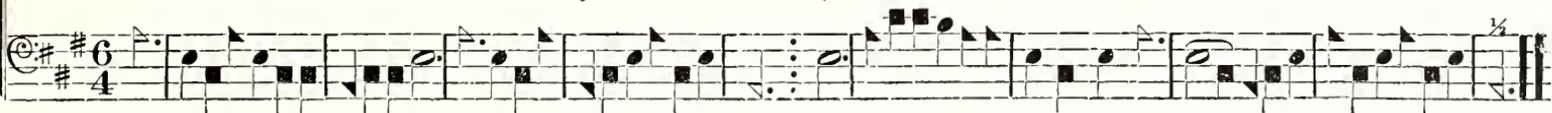
Come, children of Zion, and help me to sing, Loud anthems of praises to Je - sus our King; Whose life was once given our souls to re-

deem, And bring us to heaven to dwell there with him.

- 1 How firm a foundation, ye saints of the Lord,
Is laid for your faith in his excellent word!
What more can he say than to you he hath said,
You who unto Jesus for refuge hath fled!
- 2 In every condition—in sickness, in health,
In poverty's vale, or abounding in wealth;
At home and abroad, on the land, on the sea,
"As thy days may demand, shall thy strength ever be."
- 3 "Fear not, I am with thee, O be not dismayed!
"I, am thy God, and will still give thee aid;
"I'll strengthen thee, help thee, and cause thee to stand,
"Upheld by my righteous, omnipotent hand."



Farewell, my dear brethren, the time is at hand, Our several engagements now call us away, Our parting is needful, and we must obey.
That we must be parted from this social band;



HEAVENLY DOVE.

C. M.

WILLIAM C. DAVIS, 1854.



Come, Holy Spirit, heavenly dove, With all thy quick'ning pow - ers, Come, shed abroad a Saviour's love, And that will kin - dle ours.



I'll bid, &c.

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

to every fear, I'll bid, &c.

I'll bid, &c. I'll bid, &c.

PRIMROSE. C. M.

Hymn 88, B. 2, Watts.

CHAPIN.

1. Sal-va-tion! Oh, the joy-ful sound! 'Tis pleasure to our ears; A sovereign balm for eve-ry wound, A cordial for our fears.

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

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

My breth - ren all, on you I call, A - rise and look a - round you, }
 How ma - ny foes, bound to op - pose, Who're waiting to con - found you! } The gos - pel calls on Zi - on's walls, Shako

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, rhythmic style with various note values and rests.

off your sleep and slum - ber; A - rise and pray, we'll win the day, Tho' we are few in num - ber.

The second system of the musical score also consists of three staves with the same key signature and time signature as the first system. The lyrics are positioned below the staves, with the first line of lyrics aligned with the first two staves and the second line aligned with the bottom staff. The music continues with similar rhythmic patterns and note values.

1. To leave my dear friends, and with neighbours to part, And go from my home, it af - flicts not my heart, Like thoughts of absent - ing my - self for a

2. Dear bower, where the pine and the poplar have spread, And wove with their branches a roof o'er my head; How oft have I knelt on the evergreen

day From that bless'd retreat, where I've chosen to pray, Where I've chosen to pray.

there, and pour'd out my soul to my Saviour in prayer, To my Saviour in prayer.

- 3 The early shrill notes of the loved nightingale,
That dwelt in my bower, I observed as my bell,
To call me to duty, while birds of the air
Sang anthems of praises as I went to prayer,
As I went to prayer.
- 4 How sweet were the zephyrs perfumed by the pine,
The ivy, the balsam, and wild eglantine;
But sweeter, ah! sweeter, superlative were
The joys I have tasted in answer to prayer,
In answer to prayer.
- 5 For Jesus, my Saviour, oft deign'd there to meet,
And bless'd with his presence my humble retreat;
Oft fill'd me with rapture and blessedness there,
Indicting, in heaven's own language, my prayer,
Own language, my prayer.
- 6 Dear bower, I must leave you and bid you adieu,
And pay my devotion in parts that are new;
For Jesus, my Saviour, resides everywhere,
And can in all places give answer to prayer,
Give answer to prayer.

Oh for a breeze of heavenly love, To waft my soul away } Eternal Spirit, deign to be My pilot here below, To steer through life's tempestuous sea,
 To that celestial world above, Where pleasures ne'er decay! } Where stormy winds do blow.

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

Baptist Harmony, p. 483.

1. When the midnight cry began, O what lamentation, } Lo, the bridegroom is at hand, Surely all the waiting band Will now go forth to meet him.
 Thousands sleeping in their sins, Neglecting their salvation, } Who will kindly treat him?

2. Some, indeed, did wait awhile, And shone without a rival, } Many souls who thought they'd light, Now against the bridegroom fight, And so they stand opposed.
 But they spent their seeming oil Long since the last revival. } Oh, when the scene was closed,

Je - sus my all to heaven is gone, I want to go there too; He whom I fix my hopes up - on, And I want to go there too.

The first system of the musical score consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the middle staff.

I want to go, I want to go, I want to go there too, Sub - stan - tial joys shall fill my soul, And I want to go there too.

The second system of the musical score also consists of three staves. The top staff is the vocal line, the middle staff is the treble clef accompaniment, and the bottom staff is the bass clef accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the middle staff. The system concludes with a double bar line and a 1/2 time signature.



We have fathers in the promis'd land, We have mothers in the promis'd land, I hope one day we'll all get there, Way o - ver in the promis'd land; A-



way o - ver in the promis'd land, Away o - ver in the promis'd land, I hope one day we'll all get there, Way o - ver in the promis'd land.



1 How tedious and tasteless the hours,
Sweet prospects, sweet birds, and sweet flow'rs,
When Jesus no longer I see;
Have lost all their sweetness to me. } The midsummer sun shines but dim,
The fields strive in vain to look gay,

But when I am happy in him, De - cember's as pleasant as May.

- 2 His name yields the richest perfume,
And sweeter than music his voice;
His presence disperses my gloom,
And makes all within me rejoice;
I should, were he always thus nigh,
Have nothing to wish or to fear;
No mortal so happy as I,
My summer would last all the year.
- 3 Content with beholding his face,
My all to his pleasure resign'd;
No changes of season or place
Would make any change in my mind;

While bless'd with a sense of his love,
A palace a toy would appear,
And prisons would palaces prove,
If Jesus would dwell with me there.

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



Do not I love thee, oh, my Lord? Be - hold my heart and see; And turn each curs - ed i - dol out, That dares to ri - val thee.



I love, I love, I love I love my Lord, And turn each curs - ed i - dol out, That dares to ri - val thee.



JUBILEE. P. M.

1 Hark! the ju - bi - lee is sounding, O the joy - ful news is come; }
Free sal - va - tion is pro-claimed In and through God's only Son: } Now we have an in - vi - ja - tion To the meek and low - ly Lamb. Glory,

ho - nour, and sal - va - tion; Christ, the Lord, is come to reign.

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

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

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

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

Three staves of music in G major (one sharp) and 2/4 time. The first two staves are treble clef, and the third is bass clef. The piece concludes with a double bar line and a 3/4 time signature.

Show pity, Lord, oh, Lord, forgive, Let a re - pent - ing sinner live; Are not thy mercies large and free, May not a sinner trust in thee.

HAPPY CHILDREN.

7s.

JOHN G. McCURRY, 1853.

Three staves of music in G major (one sharp) and 2/4 time. The first two staves are treble clef, and the third is bass clef. The piece includes first and second endings and concludes with a double bar line and a 3/4 time signature.

Children of the heavenly King, As ye journey let us sing; } I want to get as happy as I well can be, Lord send sal - va - tion down.
Sing your Saviour's worthy praise, Glorious in his works and ways. }

Je - sus my all to heaven is gone, Where there's no more stormy clouds a - ris - ing; } His track I see, and I'll pur-
 He whom I fix my hopes up - on, Where there's no more, &c.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written on the top staff, and the bass line is on the bottom staff. The lyrics are placed between the top two staves.

sue, Where there's no more, &c. The narrow way till him I view, Where there's no more stormy clouds a -

The second system of the musical score consists of three staves, continuing the melody and bass line from the first system. The lyrics are placed between the top two staves.

Musical score for 'TO THE LAND.' consisting of three staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#). The bottom staff is a bass clef with the same key signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The lyrics are printed below the middle staff.

ris - ing To the land, To the land, To the land I am bound, Where there's no more stormy clouds a - ris - ing.

HALLELUJAH THIRD.

8, 7s.

JOHN G. McCURRY, 1849.

Musical score for 'HALLELUJAH THIRD.' consisting of three staves. The top two staves are treble clefs with a key signature of two sharps (F# and C#) and a 2/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The melody is written in a simple, folk-like style with quarter and eighth notes. The lyrics are printed below the middle staff.

Come, thou fount of eve - ry bless - ing, Tune my heart to sing thy grace; } And I hope to
Streams of mer - cy nev - er ceas - ing, Calls for songs of loud - est praise. }

gain the pro - mis'd land, O hal - le, hal - le - lu - jah; And I hope to gain the pro - mis'd land, Yes I

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The music is in a 4/4 time signature. The lyrics are: "gain the pro - mis'd land, O hal - le, hal - le - lu - jah; And I hope to gain the pro - mis'd land, Yes I".

do; Glo - ry, glo - ry, how I love my Sa - viour, Glo - ry, glo - ry, Yes, I do.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef accompaniment. The music is in a 4/4 time signature. The lyrics are: "do; Glo - ry, glo - ry, how I love my Sa - viour, Glo - ry, glo - ry, Yes, I do.". The system ends with a double bar line and a 1/2 time signature.



I'm trav'ling to my grave, I'm trav'ling to my grave, I'm trav'ling to my grave, To lay this body down. My fa - thers died a



shouting, re - joic - ing in the Lord; The last word I heard them say, was about Je - ru - sa - lem, The saints' de - light - ful home.



Three staves of musical notation in G major (one sharp) and 4/4 time. The melody is written on the top staff, with two additional staves below it, likely for accompaniment. The lyrics are: "Come away to the skies, My be - lov-ed a-rise, And rejoice in the day thou wast born; On this festival day, Come exulting away, And with singing to Zion return."

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

HUNTINGTON. L. M.

Four staves of musical notation in G major (one sharp) and 4/4 time. The melody is written on the top staff, with three additional staves below it. The lyrics are: "Lord, what a thoughtless wretch was I, To mourn, and murmur, and re - pine; To see the wicked placed on high, In pride and robes".

Lord, what a thoughtless wretch was I, To mourn, and murmur, and re - pine; To see the wicked placed on high, In pride and robes

But, oh, Thy But—taught me so;
of ho - nour shine. But, oh, their end, their dreadful end! Thy sanc - tu - a - ry taught me so; But—
But, oh, Thy But—taught me so;
But, oh, their end, their dreadful end! Thy sanc-tu - a - ry taught me so; But—taught me so;

taught me so; On slip - pery rocks I see them stand, And fie - ry billows roll be - low.

1 Hither ye faithful, haste with songs of triumph, To Beth-lo-hem haste, the Lord of life to meet; To you this day is born a Prince and

Saviour; O come and let us worship, O come, and let us worship, O come, and let us wor - ship at his feet.

2 O Jesus, for such wondrous condescension,
Our praises and reverence are an offering meet;
Now is the Word made flesh, and dwells among us:
O come, and let us worship at his feet.

3 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.

Slow.

A - way, my un - be - liev - ing fear; Fear shall in me no more have place. } But shall I there - fore let him go.
 My Saviour doth not yet ap - pear; He hides the brightness of his face; }

And base - ly to the tempter yield? No, in the strength of Je - sus, no, I never will give up my shield.

Oh when shall I see Je - sus, And reign with him a - bove. }
 And from the flow - ing foun - tain, Drink e - ver - last - ing love? } Shout glo - ry, hal - le, hal - lo - lu - jah,
 Re - li - gion is a for - tune, And Hea - ven is a home. }

When shall I be de - liv - er'd From this vain world of sin. }
 And with my bless - ed Je - sus Drink end - less plea - sure in? } Shout glo - ry, hal - le, hal - le lu - jah,
 Re - li - gion is a for - tune, And Hea - ven is a home. }

FINE.

When we all get to Hea - ven We will shout a - loud and sing, Shout glo - ry, hal - le, hal - le lu jah.

D. C.

My days, my weeks, my months, my years, Fly rapid as the whirling spheres, Fly rapid, &c. Around the steady pole;

Time, like the tide, its motion keeps, And I must launch thro' endless deeps, And I must, &c. Where endless ages roll.



O! 'tis a glo - rious mys - te - ry, 'Tis a won - der, a won - der, a won - der; } No heart can think, or fully
 That I should ev - er sav - ed be, 'Tis a won - der, &c.



tell, 'Tis a won - der, a won - der, Why God has saved my soul from hell, 'Tis a won - der, a won - der, a won - der.





When I can read my ti - tle clear, To man - sions in the skies; } Oh, walk and talk with Jo - sus,
 I'll bid fare - well to ev' - ry fear, And wipe my weep - ing eyes. }



Hal - le, Hal - le - lu - jah, Oh, there's glo - ry in my soul. Ah, poor sin - ner, you run from the rock, When the



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff contains the lyrics. The bottom staff is a bass clef with the same key signature. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

moon goes down in blood, To hide yourself in the mountain top, For to hide yourself from God. Oh,

The second system of the musical score also consists of three staves, continuing the melody and accompaniment from the first system. The top staff is a treble clef with a key signature of two sharps. The middle staff contains the lyrics. The bottom staff is a bass clef with the same key signature. The music concludes with a double bar line.

walk and talk with Je - sus, Hal - le, Hal - le - lu - jah; Oh, there's glo - ry in my soul.

Je - sus my all to heaven is gone, Oh, glo - ry, hal - le - lu - jah, } There's a
 He whom I fix my hopes up - on. Oh, glory, &c.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff, with a large closing brace under the first line of lyrics.

bet - ter day a com - ing, Hal - le - lu - jah, There's a bet - ter day a com - ing Hal - le - lu jah.

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The top staff is in treble clef with a key signature of two sharps and a 2/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

He comes, he comes, the Judge se - vere, The se - venth trum - pet speaks him near; } Wel - come, wel - come, wel -
 His light'nings flash, and thun - ders roll, How welcome to the faith - ful soul. }

come, wel - come, How welcome to the faith - ful soul.

2 From heaven angelic voices sound;
 See the almighty Jesus crowned!
 Girt with omnipotence and grace,
 And glory decks the Saviour's face.

3 Descending on his azure throne,
 He claims the kingdoms for his own;
 The kingdoms all obey his word,
 And hail him their triumphant Lord!

4 Shout, all the people of the sky,
 And all the saints of the Most High;
 Our Lord, who now his right obtains,
 For ever and for ever reigns.

Come, we that love the Lord, And let our joys be known; Join in a song with sweet ac - cord, Join in a

song with sweet ac - cord, And thus sur - round the throne.

- 2 Let those refuse to sing
That never knew our God,
But favorites of the heavenly King
May speak their joys abroad.
- 3 The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields,
Or walk the golden streets.
- 4 Then let our songs abound,
And every tear be dry;
We're marching through Emanuel's ground,
To fairer worlds on high.
- 5 There we shall see his face,
And never, never sin;
There, from the rivers of his grace,
Drink endless pleasures in.

When I can read my ti - tle clear, To mansions in the skies I'll bid fare - well to eve - ry fear, And wipe my weep - ing eyes.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. The music features a melody with various note values including quarter, eighth, and sixteenth notes, along with rests and ties. The lyrics are printed below the middle staff.

I want to go, I want to go, I want to go to glo - ry, There's so many tri - als here below, They say there's none in glory.

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a 6/4 time signature. The bottom staff is in bass clef with a 6/4 time signature. The music continues the melody from the first system, ending with a double bar line. The lyrics are printed below the middle staff.

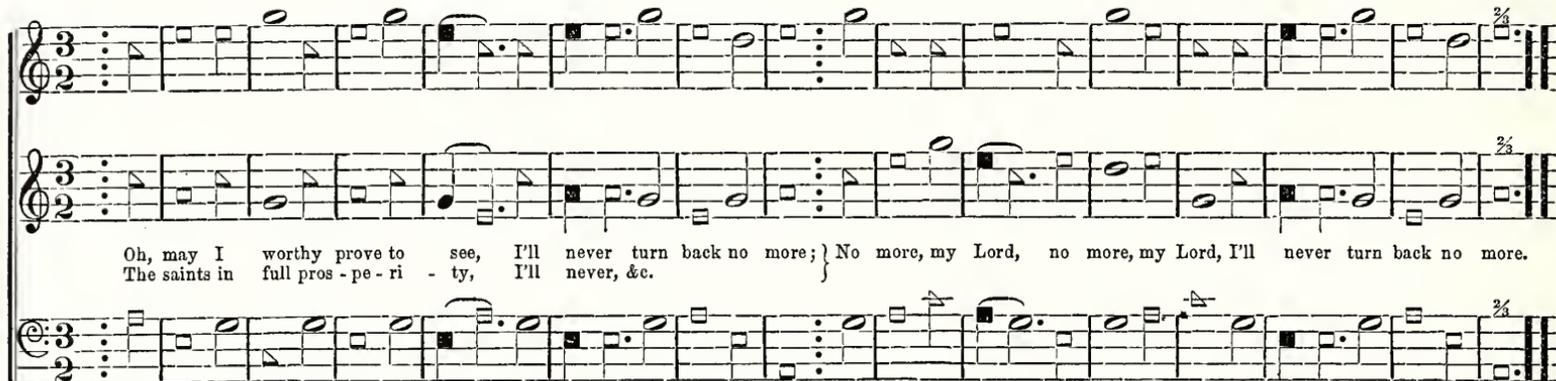


Hail! scenes of fe - li - ci - ty, transport and joy, When hatred and passion shall cease to an - noy; Rich blessings of grace from a - bove shall be



given, And life only serve as a passage to heaven; As a passage to heaven, And life only serve as a passage to heaven.

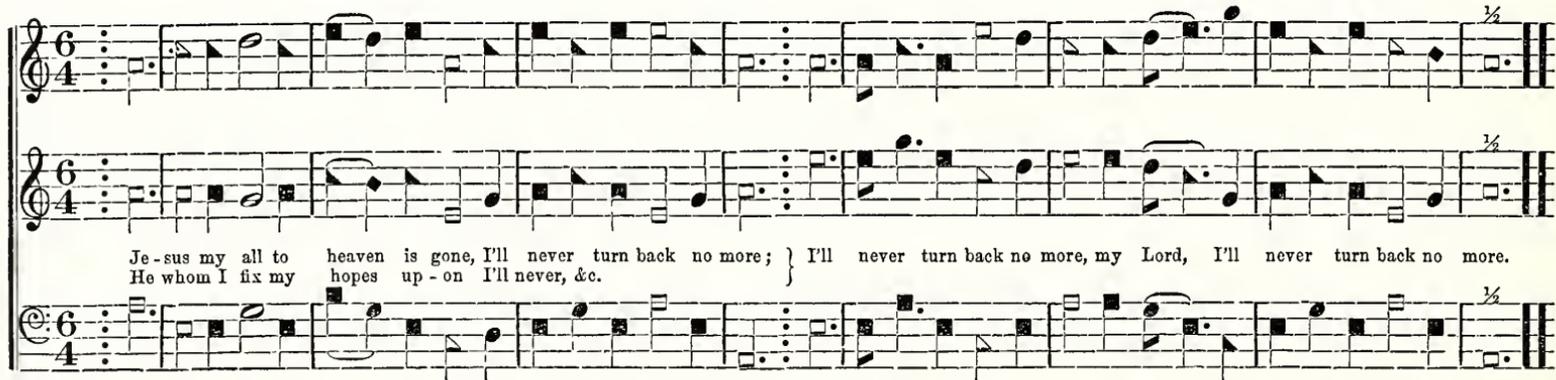




Oh, may I worthy prove to see, I'll never turn back no more; } No more, my Lord, no more, my Lord, I'll never turn back no more.
The saints in full pros - pe - ri - ty, I'll never, &c.

CARTER. L. M.

JOHN G. McCURRY, 1853.



Je - sus my all to heaven is gone, I'll never turn back no more; } I'll never turn back no more, my Lord, I'll never turn back no more.
He whom I fix my hopes up - on I'll never, &c.



Come, thou fount of eve - ry bless - ing, Tune my heart to sing thy grace, } Shout, oh, glo - ry, glo - ry, glo - ry,
Streams of mer - cy nev - er ceas - ing, Call for songs of loud - est praise. }



Palms of vic - to - ry you shall bear, Palms of vic - to - ry, crowns of glo - ry, Palms of vic - to - ry you shall wear.



2

1 2

Come, humble sinner, in whose breast
A thousand thoughts revolve; Come, with your guilt and fear oppress'd,
And make this last resolve; Come, with your guilt and fear oppress'd,
And make this last resolve. And make this last resolve.

1

AMERICA. S. M.

Psalmist, 183d Hymn.

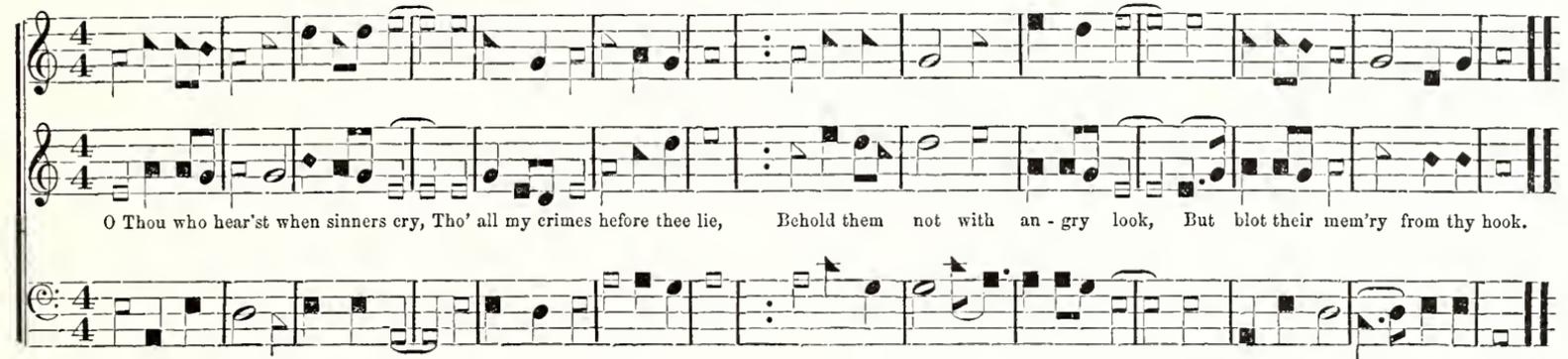
WHITMORE.

Whose anger is, &c.

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

Whose anger is, &c.

Whose anger is, &c. Whose



O Thou who hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with an - gry look, But blot their mem'ry from thy book.



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

1 Je - sus, my all, to heav'n is gone, Ho whom I fix my hopes up - on; }
 His track I see, and I'll pur - sue The narrow way till him I view. }

2 The way the ho - ly prophets went; The road that leads from banishment; }
 The King's highway of ho - li - ness, I'll go, for all his paths are peace. }

I'm on my journey home, to the new Jeru -

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

sa - lem. I'm on my, &c. So fare you well, So fare you well, So fare you well, I am going home.

Glo - rious things of thee are spo - ken, Zi - on, ci - ty of our God! }
 He whose word can ne'er be bro - ken, Form'd thee for his own a - bode. } Ou the Rock of a - ges founded.

Who can shake thy sure re - pose? With sal - va - tion's wall sur - round - ed, Thou mayst smile at all thy foes.

1 How pain-ful-ly pleas-ing the fond re-col-lec-tion Of youth-ful con-vec-tion and in-no-cent joy,
While blest with pa-rent-al ad-vice and af-fec-tion, Sur-rounded with mer-cy and peace from on high. } I still view the chairs of my

2 The Bible, that vo-lume of God's in-spi-ra-tion, At morn-ing and eve-ning could yield us delight;
The prayers of our fa-ther, a sweet in-vo-ca-tion, For mercy by day and for safety by night; } O hymns of thanksgiving with

fa-ther and mo-ther, The seats of their offspring, as ranged on each hand, And the richest of books, which ex-cels ev'ry o-ther, The fa-mi-ly

har-mo-nious sweet-ness, As warm'd by the hearts of the fa-mi-ly hand, Hath raised us from earth to that raptur-ous dwell-ing, Deser-ved in the

Bi - ble that lay on the stand. And th' richest of books, which ex - cels ev'ry o - ther, The fa - mi - ly Bi - ble that lay on the stand.

Bi - ble that lay on the stand. Hath raised us from earth to that rap - tu - rous dwell - ing Described in the Bi - ble that lay on the stand.

The musical score consists of three staves. The first two staves are in treble clef, and the third staff is in bass clef. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

KING OF PEACE. 7s.

Baptist Harmony, p. 329.

B. F. WHITE.

Lord, I can - not let thee go, Till a blessing thou bestow; Do not turn a - way thy face, Mine's an ur - gent, pressing case.

The musical score consists of three staves. The first two staves are in treble clef, and the third staff is in bass clef. The time signature is 6/4. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes. A trill (tr) is indicated above a note in the second staff.



The day is passed and gone, The evening shades appear, Oh, may we all re-mem-ber well, The night of death is near.



Oh, may we meet in



Oh, may we, &c.



Oh, may we meet in heaven, Oh may we meet in heaven; In heaven a - lone, no sorrow is found, And there's no parting there.



heaven, Oh, may we, &c.

I love the Lord for what he's done; 'Tis thro' the merits of his son, I feel my sins are all forgiven, And I've a resting place in heaven.

COMMUNION. C. M.

Long have I tried ter - res - trial joys, But here can find no rest; Far from its van - i - ty and noise, To be with Christ is best.

FAST.



Farewell, vain world, I'm going home, My Saviour smiles, and bids me come, I'm happy, I'm happy, may the Lord con tin - ue with me.
Sweet angels beckon me a - way, To sing God's praise in endless day, I'm happy, &c.



I'm happy now, and I hope to be, Come, all my friends, and go with me, I'm happy, I'm happy, may the Lord con - tin - ue with me.



1 Co - lum-bia! Co - lum - bia! to glo - ry a - rise, The queen of the world, and the child of the skies; Thy ge-nius eom-mands thee, with

2 To eonquest and slaugh - ter let Eu - rope as - pire, Whelm na - tions in blood, or wrap ei - ties in fire; Thy he-roes the rights of man-

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is also a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music is written in a simple, rhythmic style with square notes and stems.

rap - tures behold, While a - ges on a - ges thy splen-dors un - fold: Thy reign is the last and the no - blest of time, Most

kind shall de-fend, And tri - umph pur - sue them and glo - ry at - tend. A world is thy realm, for a world be thy laws, En-

The second system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is also a treble clef with a 2/4 time signature. The bottom staff is a bass clef with a 2/4 time signature. The music continues from the first system with the same rhythmic style.

fruit - ful thy soil, most in - viting thy clime; Let crimes of the east ne'er en - crim-son thy name, Be free - dom, and sci - ence, and vir - tue thy fame.

larged as thy em - pire, and just as thy cause; On freedom's broad ba - sis that em - pire shall rise, Ex - tend with the main, and dis-solve with the skies.

The image shows a musical score for the song 'Star of Columbia'. It consists of three staves of music. The first two staves are in treble clef, and the third staff is in bass clef. The lyrics are written below the first two staves. The music is in a common time signature and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

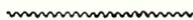
3 Fair science her gate to thy sons shall unbar,
 And the east see thy morn hide the beams of her star;
 New hards and new sages unrivall'd shall soar
 To fame unextinguish'd, when time is no more.
 To the last refuge of virtue design'd,
 Shall fly from all nations, the best of mankind,
 There, grateful to Heaven, with transport shall bring
 Their incense, more fragrant than odours of spring.

4 Nor less shall thy fair ones to glory ascend,
 And genius and beauty in harmony blend;
 Their graces of form shall awake pure desire,
 And the charms of soul still enliven the fire:
 Their sweetness unmingled, their manners refined,
 And virtue's bright image enstamp'd on the mind;
 With peace and sweet rapture shall teach life to glow,
 And light up a smile in the aspect of wo.

5 Thy fleets to all regions thy pow'r shall display;
 The nations admire, and the ocean obey;
 Each shore to thy glory its tribute unfold,
 And the east and the south yield their spices and gold;
 As the day-spring unbounded thy splendors shall flow,
 And earth's little kingdoms before thee shall bow,
 While the ensigns of union in triumph unfurl'd,
 Hush anarchy's sway, and give peace to the world.

6 Thus down a lone valley with cedars o'erspread,
 From the noise of the town I pensively stray'd,
 The bloom from the face of fair heaven retired,
 The wind ceased to murmur, the thunders expired,
 Perfumes, as of Eden, flow'd sweetly along,
 And a voice, as of angels, enchantingly sung,
 Columbia! Columbia! to glory arise,
 The queen of the world, and the child of the skies.

PART II.



THE WEARY SOULS. C. M. Zion Songster, p. 117. J. T. WHITE.



Ye weary, heavy-laden souls, Who are oppress'd and sore, } Tho' chilling winds and beating rains, And enemies surrounding us,
Ye travellers thro' the wilderness To Canaan's peaceful shore } And waters deep and cold, Take courage and be bold.



The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music features a melody with various note values and rests, including a repeat sign in the middle of the first line.

Sweet ri - vers of re - deem - ing love, Lie just be - fore mine eye; }
 Had I the pin - ions of a dove, I'd to those ri - vers fly; } I'd rise su - pe - rior to my pain,

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat and a 4/4 time signature. The bottom staff is in bass clef with a key signature of one flat and a 4/4 time signature. The music continues the melody from the first system, ending with a double bar line and first and second endings marked with '1' and '2'.

With joy out - strip the wind, I'd cross o'er Jor - dan's storm - y waves, And leave the world be - hind.



Our cheerful voices let us raise, And sing a parting song; Although I'm with you now, my friends, I can't be with you long.



For I must go and leave you all, It fills my heart with pain; Although we part, perhaps, in tears, I hope we'll meet a - gain.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

A home in heaven, what a joy - ful thought, As the poor man toils in his world - ly lot; His heart oppress'd, and with

The second system of the musical score continues from the first. It also consists of three staves: treble clef (top), vocal line with lyrics (middle), and bass clef (bottom). The key signature remains one flat and the time signature is 4/4. The music concludes with a double bar line and a final cadence.

anguish driven, From his home be - low to his home in heaven, From his home, &c.

Through ev' - ry age, e - ter - nal God, Thou art our rest, our safe a - bode; High High was thy throne ere

High was thy throne ere heaven was made, Or earth, thy humble footstool, laid, High was thy throne ere heaven was made, Or earth, thy humble foot - stool, made, heaven was made, Or earth, thy hum - ble foot - stool, laid, High was thy throne ere

was thy throne ere heaven was made, Or earth, thy humble footstool, laid.

Or earth, thy humble foot - stool, laid, Or earth, thy humble footstool, laid.

heaven was made, Or earth, &c., Or earth, &c.

DOVE OF PEACE.

4 L. 7s, 4 L. 8s.

JOHN G. McCURRY.

FAST.

Christ, from whom all blessings flow, Per - fect - ing the saints be - low; } Giv - er of peace and u - ni - ty, Send down thy
 Hear us, who thy na - ture share, Who thy mys - tic bo - dy are. }

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat. The music is in a common time signature (C). The lyrics for this system are: "mild pa - ci - fic dove, We all shall then in one a - gree, And breathe the spi - rit of thy love. Still on thee for".

mild pa - ci - fic dove, We all shall then in one a - gree, And breathe the spi - rit of thy love. Still on thee for

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat. The music is in a common time signature (C). The lyrics for this system are: "more we call, Thou who fill - est all in all, Still on thee, &c.". The system concludes with a double bar line.

more we call, Thou who fill - est all in all, Still on thee, &c.

Be - hold

No more beneath th' oppres - sive hand Of ty - ran - ny we groan, Be - hold the smiling, happy land, Be - hold the smiling,

Be - hold the smiling, happy land, Be - hold the smiling, happy land, That

Detailed description: This system contains the first three staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Be - hold", "No more beneath th' oppres - sive hand Of ty - ran - ny we groan, Be - hold the smiling, happy land, Be - hold the smiling,", and "Be - hold the smiling, happy land, Be - hold the smiling, happy land, That".

Be - hold That

hap - py land, That free - dom calls her own. That free - dom calls her own.

Detailed description: This system contains the last three staves of the musical score. The top staff is a treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat (Bb) and a 4/4 time signature. The lyrics are: "Be - hold That", "hap - py land, That free - dom calls her own.", and "That free - dom calls her own.". A long horizontal line is drawn above the bottom staff, spanning from the beginning of the second measure to the end of the fourth measure.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "The news of his mer - cy is spread - ing a - broad, And sin - ners come cry - ing and weep - ing to God. Their mourning and pray - ing is heard ve - ry loud, And ma - ny find fa - vor in Je - sus - 's blood." The system ends with a 3/4 time signature change.

The news of his mer - cy is spread - ing a - broad, And sin - ners come cry - ing and weep - ing to God.
 Their mourning and pray - ing is heard ve - ry loud, And ma - ny find fa - vor in Je - sus - 's blood.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The lyrics are: "In Je - sus - 's blood, In Je - sus - 's blood, And ma - ny find fa - vor in Je - sus - 's blood." The system ends with a 3/4 time signature change.

In Je - sus - 's blood, In Je - sus - 's blood, And ma - ny find fa - vor in Je - sus - 's blood.

1 Young people all, at - ten - tion give, And hear what I shall say; I wish your souls with Christ to live, In ev - er - last - ing day.

2 Re - mem - ber you are hast'ning on To death's dark, gloomy shade; Your joys on earth will soon be gone, Your flesh in dust be laid.

SOFT MUSIC. 7, 6, 7, 7.

B. F. WHITE.

1 Soft, soft music is steal - ing, — Loud, loud now it is peal - ing, Yes, yes, yes, yes; Waking the echoes again!
Sweet, sweet lingers the strain; Waking the echoes again!

2 Join, join, children of sad - ness, Now, now, changing to gladness, Yes, yes, yes, yes; Warble this beautiful lay; Warble this beautiful lay.
Send, send sorrow away; Warble this beautiful lay;

3 Hope, hope, fair and endur - ing, Love, love, heaven in - sur - ing, Yes, yes, yes, yes; Sweetly invites you away; Sweetly invites you away.
Joy, joy, bright as the day; Sweetly invites you away;

Not many years their rounds shall roll, Each moment brings it nigh, }
 Ere all its glo - ries stand re - veal'd, To our ad - mir ing eye. } Ye wheels of na - ture,

The first system of the musical score consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a melody with a repeat sign and first/second endings. The lyrics are printed below the middle staff.

speed your course, Ye mor - tal pow'rs, do - cay; Fast as ye bring the night of death, Ye bring e - ter - nal day.

The second system of the musical score continues the melody from the first system. It consists of three staves (two treble clefs and one bass clef) in the same key and time signature. The lyrics are printed below the middle staff.

1 Shep - herds, re - joi - ce! lift up your eyes, And send your fears a - way;
 News from the re - gions of the skies—"A Sa - viour's horn to - day! }

2 "Je - sus, the God whom an - gels fear, Comes

3 "No gold nor pur - ple swaddling bands, Nor roy - al shin - ing things:
 A man - ger for his cra - dle stands, And holds the King of kings. }

4 "Go, shepherds, where the in - fant lies, And

down to dwell with you; To - day he makes his entrance here, But not as monarchs do.

see his hum - ble throne! With tears of joy in all your eyes, Go, shepherds, kiss the Son!"

Thus Gabriel sang, and straight around
 The heavenly armies throng;
 They tune their harps to lofty sound,
 And thus conclude the song:

- 6 "Glory to God that reigns above!
 Let peace surround the earth;
 Mortals shall know their Maker's love,
 At their Redeemer's birth."
- 7 Lord! and shall angels have their songs,
 And men no tunes to raise?
 O may we lose our useless tongues,
 When they forget to praise!
- 8 Glory to God that reigns above,
 That pitied us forlorn!
 We join to sing our Maker's love,
 For there's a Saviour born.

CHORUS.

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

HAPPY LAND. 6, 4, 7, 4.

LEONARD P. BREEDLOVE.

1 There is a hap - py land, Far, far a - way, } Oh how they sweetly sing, Worthy is our Saviour king, Loud let his praises ring, Praise, praise for aye.
 Where saints in glory stand, Bright, bright as day.

2 Come to the happy land, Come, come a - way, } Oh we shall happy be, When from sin and sorrow free, Lord, we shall live with thee, Blest, hlest for aye.
 Why will you doubting stand, Why yet de - lay.

3 Bright in that hap - py land, Beams every eye, } Then shall his kingdom come, Saints shall share a glorious home,
 Kept by a father's hand, Love cannot die, } And bright above the sun, We reign for aye.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes, and rests. The lyrics are printed below the middle staff.

Pray, brethren, pray, The prayer of faith a - vail - eth; Pray, brethren, pray, On God your spirits stay. A

The second system of the musical score consists of three staves, continuing the melody from the first system. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes, and rests. The lyrics are printed below the middle staff.

few more days of sor - row, And the Lord will call us home, To walk the gold - en streets of the new Je - ru - sa - lem.

And let this fee - ble bo - dy fail, And let it faint or die, My soul shall quit this mournful vale, And soar to worlds on high.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music is written in a simple, hymn-like style with various note values and rests.

Shout, oh, glo - ry! praise the Lord . on high; I hope to die while prais - ing God, Then dwell a - bove the sky.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music continues with similar notation to the first system, ending with a double bar line and repeat signs.

My soul's full of glo - ry, in - spi - ring my tongue, Could I meet with an - gels I'd sing them a song ;
I'd sing of my Je - sus, and tell of his charms, And beg them to bear me to his lov - ing arms.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

To his lov - ing arms, to his lov - ing arms, And beg them to bear me to his lov - ing arms.

The second system of the musical score continues the piece. It also consists of three staves: a treble clef staff with a key signature of one flat, a vocal line with lyrics, and a bass clef staff with a key signature of one flat. The time signature remains 4/4. The music concludes with a double bar line and repeat dots at the end of each staff.

* This Tune is arranged as sung by William Bowers, Eagle Grove, Georgia.



When thou must, quit this house of clay, And



My soul, come, meditate the day, And think how near it stands, When thou must quit this house of clay, And fly to



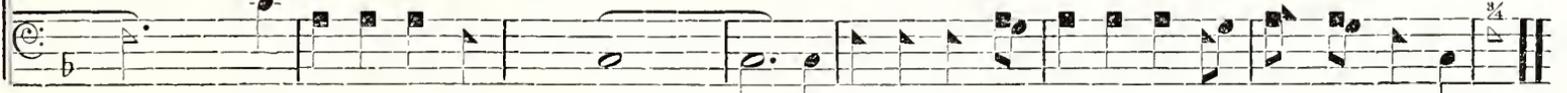
When thou must quit this house of clay, And fly to unknown lands,



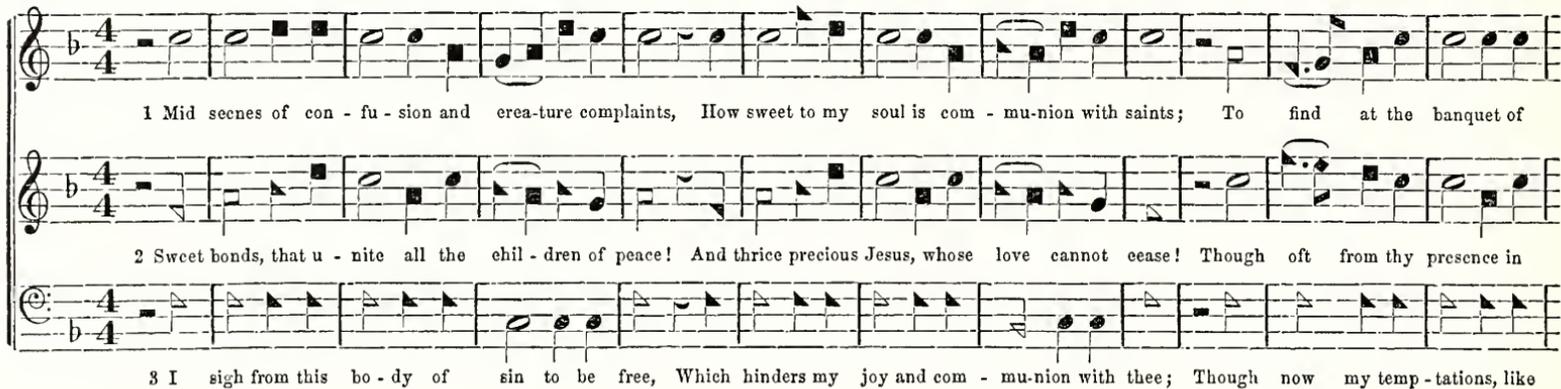
fly to unknown lands. When thou must, &c.



unknown lands, And fly, &c. When thou must, &c.



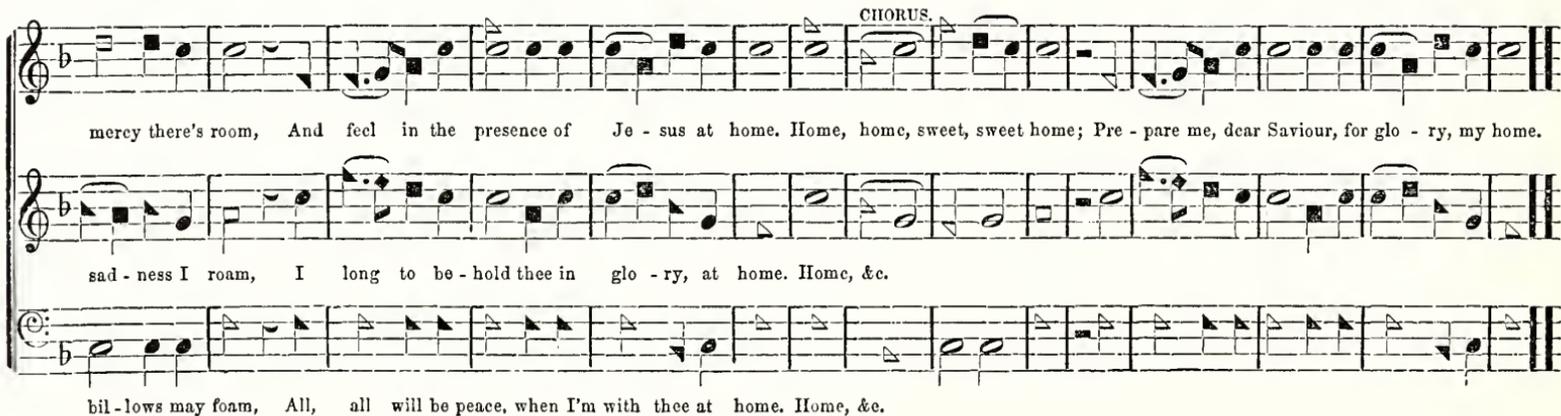
And fly to unknown lands, When thou must, &c.



1 Mid scenes of con - fu - sion and crea-ture complaints, How sweet to my soul is com - mu-nion with saints; To find at the banquet of

2 Sweet bonds, that u - nite all the chil - dren of peace! And thrice precious Jesus, whose love cannot cease! Though oft from thy presence in

3 I sigh from this bo - dy of sin to be free, Which hinders my joy and com - mu-nion with thee; Though now my temp - tations, like



CHORUS.

mercy there's room, And feel in the presence of Je - sus at home. Home, home, sweet, sweet home; Pre - pare me, dear Saviour, for glo - ry, my home.

sad - ness I roam, I long to be - hold thee in glo - ry, at home. Home, &c.

bil - lows may foam, All, all will be peace, when I'm with thee at home. Home, &c.

CHORUS.

Oh! may I wor-ty prove to see The saints in full pros - pe - ri - ty. Then my troubles will be o - ver. }
 To see the bride, the glitt'ring bride, Close seat - ed by her Saviour's side. Then my troubles will be o - ver. }

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

O, tell me young friends, While the morn - ing's fair and cool, } You'll find it under the
O, where, tell me, where Shall I find your sing - ing school. }

tall oak, where the leaves do shake and blow, You'll find a half hun - dred a sing - ing faw, sol, faw.

Oh, Mus - grove, he per - sua - ded me, Per - sua - ded me for to a - gree, Per - suad - ing me,

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and a repeat sign.

he thus did say, Let's join and do some for - ge - ry.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a 4/4 time signature. The music continues with similar notation to the first system, ending with a double bar line and a repeat sign.

My greedy heart deceived me ;
The pride of wealth and property
Led me a captive, now, you see,
All in the bonds of misery.

Oh, now, in jail, where I do lay,
In heavy irons, cold as clay,
I soon the day shall shortly see,
That will land my soul in eternity.

Lord, in the morn - ing thou shalt hear My voice as - cend - ing high;

To thee will I di -

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

To thee, &c.

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

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

To

Great God, at - tend while Zi - on sings The joy that from thy presence springs; To

To Ex-

To spend one day with thee on earth, Exceeds a thousand

thee on earth, Exceeds To To Ex - ceeds

spend one day with thee on earth, Exceeds a thou - sand days of mirth. To spend one day with thee on earth, Exceeds a thousand days of mirth.

ceeds a thousand days of mirth. To To Ex - ceeds

days of mirth. To spend one day with thee on earth. To Ex - ceeds

As down a lone val - ley with ce-dars o'er - spread, From war's dread con - fu - sion I pen-sive-ly stray'd, }
 The gloom from the face of fair hea-ven re - tired, The winds hush'd their mur-murs, the thunders ex - pir'd; } Per - fumes as of

E - den flow'd sweetly a - long, A voice as of an - gels en - chant-ing - ly sung, A voice as of an - gels en-chant-ing-ly

Musical score for 'MURILLO'S LESSON. Concluded.' featuring three staves: two vocal staves and one piano accompaniment staff. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are: sung, Co - lum - bia, Co - lum - bia, to glo - ry a - rise, The queen of the world and the child of the skies.

OCEAN.

SWAN.

Musical score for 'OCEAN. SWAN.' featuring three staves: two vocal staves and one piano accompaniment staff. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: Thy works of glo - ry, mighty - y Lord, That rul'st the hoist'rous sea; The sons of cou - rage shall re - cord,

At And

Who tempt the dang'rous way. At thy com-mand the winds a - rise, And swell the tow'ring waves;

At winds a - rise, And

The And

The men as - to - nish'd mount the skies, And sink in gap - ing graves.

The And

While thee I seek, pro- tect-ing Pow'r, Be my vain wish - es still'd, And may this con - se - crated hour With bet - ter hopes be fill'd.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mer - cy o'er my life has flow'd, that mer - cy I a - dore.

CHORUS.

Je - ru - sa - lem, my hap - py home, O, how I long for thee! }
 When will my sorrows have an end? Thy joys when shall I see? } We're marching through Emmanuel's ground, We soon shall hear the

wel - come trumpet sound. O, there we shall with Je - sus dwell, And ne - ver part a - gain. What, ne - ver part a - gain? No,

For.

Musical score for 'NEVER PART' featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: never part again, No, ne-ver part a-gain, No, ne-ver part a-gain: O, there we shall with Je-sus dwell, And ne-ver part a-gain.

BELLEVUE. H. M.

DARE.

Musical score for 'BELLEVUE' and 'DARE' featuring four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: Ye tribes of A-dam, join With heav'n, and earth, and seas, And of-fer notes di-vine, To your Cre-

Ye ho - ly throng of an - gels bright, In worlds of light be -

a - tor's praise. Ye ho - ly throng of an - gels bright, In

Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song. Ye

1 Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song. Ye

2 gin the song. Ye 1 Ye ho - ly throng of an - gels bright, &c.

2 worlds of light be - gin the song. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.

Ye ho - ly throng, &c.

Ye ho - ly throng, &c.

THE LONESOME DOVE. C. M.



1 Ye wea - ry, hea - vy la - den souls, Who are op - press - ed sore, } Thro' chill - ing winds and beat - ing rains, The
Ye trav - lers through the wil - der - ness To Ca - naan's peace - ful shore. }



2 Tho' storms and hur - ri - canes a - rise, The de - sert all a - round, } Dark nights, and clouds, and gloomy fear—And
And fie - ry ser - pents oft ap - pear Through the en - chant - ed ground— }



wa - ters deep and cold, And en - e - mies sur - round - ing you, Take cou - rage and be bold.



dra - gons oft - en roar— But while the gos - pel trump we hear, We'll press for Ca - naan's shore.



Are there a - ny - bo - dy here like Ma - ry a weep - ing? Call to my Je - sus, and
 Are there a - ny - bo - dy here like Pe - ter a sink - ing? Call, &c.

The first system consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are written below the piano and bass staves.

he'll draw nigh; Glo - ry, glo - ry, glo - ry, glo - ry, Glo - ry be to my God on high.

The second system also consists of three staves. The top staff is the vocal line, the middle is the piano accompaniment, and the bottom is the bass line. The key signature and time signature remain the same as in the first system. The lyrics are written below the piano and bass staves.

Je - sus my all to heaven is gone, Save, mighty Lord, } Oh, save, save, mighty Lord, And
 He whom I fix my hopes up - on, Save, &c.

send con - vert - ing pow - er down, Save, mighty Lord.

2 The way the holy prophets went,
 The road that leads from banishment,
 The King's highway of holiness
 I'll go, for all his paths are peace.

3 This is the way I long have sought,
 And mourn'd because I found it not;
 My grief a burden long has been,
 Because I was not saved from sin.

4 The more I strove against its power,
 I felt its weight and guilt the more;
 Till late I heard my Saviour say,
 "Come hither, soul, I AM THE WAY."

Hail! ye sighing sons of sor - row, Learn with me your cer - tain doom; } See, all na - ture fad - ing, dy - ing;
 Learn with me your fate to - mor - row; Dead, per - haps laid in the tomb. }

Si - lent, all things seem to mourn; Life from ve - ge - ta - tion fly - ing, Calls to mind the mould - 'ring vine.



Farewell, my friends, I'm bound for Ca - naan, I'm trav'ling through the wil - der - ness; } I go a - way, behind to leave you,
Your com - pa - ny has been de - light - ful, You, who doth leave my mind distressed. }



Perhaps never to meet a - gain, But if we never have the pleasure, I hope we'll meet on Canaan's land.



* The Author, when eight years old, learned the air of this tune from Mrs. Catharine Penn.




Je - sus my all to heaven is gone, And he died on the cross for sin - ners, } His track I see, and I'll pur -
 He whom I fix my hopes up - on, And he died, &c.



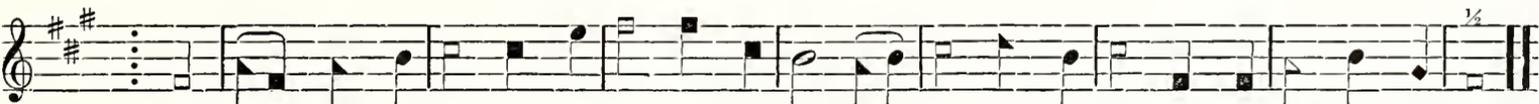


sue The narrow way Till him I view, I love the Lord, for he first loved me, And he died, &c.





Oh, Zi - on, af - flict - ed with wave up - on wave, Whom no man can com - fort, whom no man can save;



With dark - ness surround - ed, by ter - rors dismayed, In toil - ing and row - ing thy strength is decayed.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with the same key signature and time signature. The lyrics for the first system are: "I'm glad that I am born to die; From grief and woe my soul shall fly; Sweet angels beck on me a way, To sing God's praise in end less day."

I'm glad that I am born to die; From grief and woe my soul shall fly;
Sweet an - gels beck - on me a - way, To sing God's praise in end - less day.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with the same key signature and time signature. The lyrics for the second system are: "O, shout for joy, give God the glo - ry, I ex - pect to join the arm - y by and by."

O, shout for joy, give God the glo - ry, I ex - pect to join the arm - y by and by.

Je - sus my all to heaven is gone, He whom I fix my hopes up - on, } glo - ry, glo - ry, the trumpets are a
His track I see, and I'll pur - sue The nar - row way till him I view. }

sound - ing, Sounding; oh, for the year of ju - bi - lee.

2 The way the holy prophets went,
The road that leads from banishment,
The King's highway of holiness
I'll go, for all his paths are peace.

3 This is the way I long have sought,
And mourn'd because I found it not;
My grief a burden long has been,
Because I was not saved from sin.

4 The more I strove against its power,
I felt its weight and guilt the more;
Till late I heard my Saviour say,
"Come hither, soul, I AM THE WAY."

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with the same key signature and time signature. The lyrics for the first system are: "I'm glad that I am born to die, And we'll all shout to - ge - ther in that morn - ing; From grief and woe my soul shall fly, And we'll all, &c."

I'm glad that I am born to die, And we'll all shout to - ge - ther in that morn - ing;
From grief and woe my soul shall fly, And we'll all, &c.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with the same key signature and time signature. The lyrics for the second system are: "In that morn - ing, In that morn - ing, And we'll all, &c."

In that morn - ing, In that morn - ing, And we'll all, &c.



Fare - well, vain world, I'm go - ing home, My Saviour smiles and bids me come; Bright angels beckon me a - way, To sing God's



praise in endless day. Home, home, Sweet, sweet home, Can I leave you, poor broken - hearted, Like the poor pub - li - can boy.



Je - sus my all to heaven is gone, O, hal - le - lu - jah ; } And it won't be long, nor it can't be long, O,
He whom I fix my hopes up - on, O, hal - le - lu - jah ; }

hal - le, hal - le - lu - jah, And it won't be long, till Christ will come, O, hal - le - lu - jah.

Oh, once I had a glorious view Of my re - deem - ing Lord; } But now I have
He said, I'll be a God to you, And I be - lieved his word. }

a deeper stroke Than all my groanings are; My God has me, of late, for - sook, — He's gone, I know not where.



Je - sus, grant us all a bless - ing, Shout - ing, sing - ing, send it down; } Shout, oh,
 Lord a - bove, may we go pray - ing, And re - joice - ing in thy love. }



glo - ry! sing glo - ry, hal - le - lu jah! I'm go - ing where plea - sure nev - er dies.





O, when shall I see Je - sus, And reign with him a - bove, And shall hear the trumpet sound in that morning,
And from the flowing fount - ain, Drink ev - er - last - ing love, And shall hear, &c.



When shall I be de - liv - ered From this vain world of sin, And shall hear, &c.
And with my bless - ed Je - sus, Drink endless pleasures in. And shall hear, &c.



Shout, oh, glo - ry! for I shall mount a - bove the skies, When I hear the trumpet sound in that morn - ing.



Oh, when shall I see Je - sus, And reign with him a - bove? And from the flowing fount - ain, Drink ev - er - last - ing love.

When shall I be de - liv - ered From this vain world of sin? And with my blessed Je - sus, Drink endless pleasures in.

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a vocal line in treble clef with the same key signature and time signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

CHORUS.

Oh! had I wings I would fly a - way and be at rest, And I'd praise God in his bright a - bode.

The second system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is a vocal line in treble clef with the same key signature and time signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The word "CHORUS." is written above the first staff. The lyrics are written below the vocal staves.

Time is wing - ing us a - way To our e - ter - nal home; Life is but a wiu - ter's day, A jour - ney to the tomb. Youth and

Time is wing - ing us a - way To our e - ter - nal home; Life is but a win - ter's day, A jour - ney to the tomb. But the

vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon will be En - closed in death's cold arms.

Christian shall en - joy Health and beau - ty soon a - bove, F - - ar be - yond the world's al - loy, Se - cure in Je - sus's love.

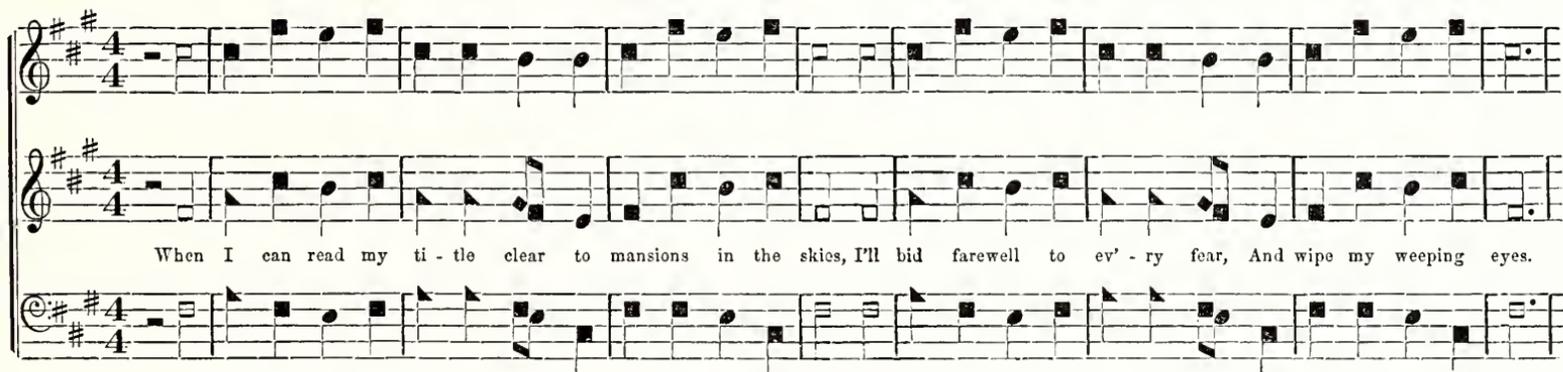
8

On Jordan's stormy banks I stand, And cast a wishful eye To Canaan's fair and happy land, Where my pos - ses - sions lie. I am

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

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

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle staff.



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



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

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

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

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

O, if my soul was form'd for wo, How would I vent my sighs! Repentance should like riv - ers flow From both my streaming

'Twas for my sins my dearest Lord Hung on that cursed tree, And
 eyes. 'Twas for my sins my dearest Lord Hung on that cursed tree, And groan'd a - way his
 'Twas for my sins my dearest Lord - - - - - Hung on that cursed tree, And groan'd away his dy - ing life,

REPENTANCE. Concluded.

groan'd away, &c. For thee, &c.

dying life, For thee, my soul, for thee, For thee, my soul, for thee.

Musical score for 'REPENTANCE. Concluded.' featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The score consists of three staves of music with lyrics underneath.

PILGRIM. 8s, 6s. C. M.

Come all ye mourning pilgrims dear, Who're
Take courage, and fight va - liant - ly, Stand

Musical score for 'PILGRIM. 8s, 6s. C. M.' featuring a treble clef, key signature of two sharps (F# and C#), and a 4/4 time signature. The score consists of three staves of music with lyrics underneath.

bound for Canaan's land, }
fast with sword in hand; } Our Captain's gone be - fore us, Our Father's on - ly Son, Then, pilgrims dear, pray, do not fear, But let us fol - low on.

Musical score for the bottom section of the page, featuring a treble clef, key signature of two sharps (F# and C#), and a common time signature. The score consists of three staves of music with lyrics underneath.

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

The musical score for 'WINDHAM' consists of four staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 4/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

SWEET HEAVEN.

L. M.

E. L. KING.

The Lord, who built the earth and sky, In mercy stoops to hear thy cry; }
His promise all may freely claim, Ask, and receive in Jesus' name. }

Oh, heaven, sweet heaven, when shall I see? Oh, when shall I get there?

The musical score for 'SWEET HEAVEN' consists of three staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a 6/8 time signature. The middle staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the middle and bottom staves.

PART III.



WEBSTER.

S. M.

Psalmist, 767th hymn.

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

2 Let those refuse to sing
Who never knew our God;
But servants of the heavenly King
May speak their joys abroad.

3 The God that rules on high,
That all the earth surveys,
That rides upon the stormy sky,
And calms the roaring seas.

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

Je - sus and shall it ever be—A mortal man ashamed of thee! Ashamed of thee, whom angels praise, Whose glories shine thro' endless days.

ABBEVILLE.

S. M.

Psalmist, 362d hymn.

E. J. KING.

Come, Ho - ly Spi - rit, come, With en - er - gy di - vine, And on this poor ho - nighted soul, With beams of mer - cy shine.



1 When I can read my ti-tle clear to mansions in the skies, I'll bid farewell to ev'-ry fear, And wipe my weep-ing eyes.



2 Should earth a-gainst my soul en-gage, And fie-ry darts be hurl'd, Then I can smile at Satan's rage, And face a frown-ing world.



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



Then I can smile at Sa-tan's rage, Then I can smile at Sa-tan's rage, And face a frown-ing world.



My Christ - ian friends, in bonds of love, Whose hearts in sweetest u - nion join, } Your company's sweet, your
 Your friend - ship's like a draw - ing band, Yet we must take the part - ing hand. }

How sweet the hours have passed a - way, Since we have met to sing and pray; } Oh, could I stay with
 How loath we are to leave the place Where Je - sus shows his smil - ing face. }

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with brackets indicating the phrasing of the vocal lines.

u - nion dear, Your words de - light - ful to my ear, Yet, when I see that we must part, You draw like cords a - round my heart.

friends so kind, How would it cheer my drooping mind! But du - ty makes me un - der - stand, That we must take the part - ing hand.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 6/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with brackets indicating the phrasing of the vocal lines.



Hark! from the tombs a dole - ful sound, Mine ears at - tend the cry; Ye liv - ing men, come, view the ground Where you must shortly lie.



Where you must shortly lie, Where you must shortly lie, Ye liv - ing men, come, view the ground Where you must shortly lie.



Dear friends, farewell! I do you tell, Since you and I must part; } Your love to me has been most free, Your conversation sweet, How can I bear
I go a-way, and here you stay, But still we're join'd in heart. }

to jour - ney where With you I cannot meet!

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

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

4 If I'm call'd home, whilst I am gone,
Indulge no tears for me;
I hope to sing and praise my King,
To all eternity.
Millions of years over the spheres
Shall pass in sweet repose,
While beauty bright unto my sight
Thy sacred sweets disclose.

5 I long to go,—then farewell, wo,
My soul will be at rest;
No more shall I complain or sigh,
But taste the heavenly feast.
O may we meet, and be complete,
And long together dwell,
And serve the Lord with one accord;
And so, dear friends, farewell!



And let this fee - ble ho - dy fail, And let it faint or die, My soul shall quit this mourn - ful vale, And soar to worlds on high.



And soar to worlds on high, And soar to worlds on high, My soul shall quit this mourn - ful vale, And soar to worlds on high.



The glo-rious light of Zi-on Is spreading far and wide; And sin-ners now are com-ing Un-to the gos-pel tide.
 The glo-ry of King Je-sus Tri-umph-ant doth a-rise; And sin-ners crowd a-round it With bit-ter groans and cries.

CHORUS.

To see the saints in glo-ry, And the an-gels stand in-vit-ing, And the an-gels stand in-vit-ing. To wel-come sinners home.

Come, thou fount of ev - 'ry bless - ing, Tune my heart to sing thy grace; } Teach me some me - lo - dious son - net,
Streams of mer - cy nev - er ceas - ing, Call for songs of loud - est praise. }

Sung by flam - ing tongues a - bove; Praise the mount, O, fix me on it, Mount of thy un - chang - ing love.

Wake, all ye soaring throngs, and sing, Ye cheer-ful warblers of the spring, Har-mo-nious

To him who shaped your finer mould, Who tipp'd your glitt'ring wings with gold, To
 an - thems raise, To him who shaped your finer mould, Who tipp'd your glit-t'ring wings with gold, To
 To him who shaped your finer mould, Who tipp'd your glit-t'ring wings with gold

Musical score for 'HARMONY. Concluded.' featuring three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are:

him who shaped your fin - er mould, Who tipp'd your glit - t'ring wings with gold, And tuned your voice to praise.

The score includes first and second endings for the final two measures of each staff.

MEAR.

C. M.

Musical score for 'MEAR. C. M.' featuring three staves: Treble, Soprano, and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are:

Will God for - ev - er cast us off? His wrath for - ev - er smoke Against the people of his love, His lit - tle cho - sen flock.

The score includes first and second endings for the final two measures of each staff.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music features a melody in the upper staves and a bass line in the lower staff. A repeat sign with first and second endings is present in the middle of the system. The lyrics are written below the middle staff.

I've en-list - ed in the ho - ly war, Sing glo - ry, hal - le - lu - jah, } His banner o - ver me is love, Sing
 Con - tent to suf - fer soldiers' fare, Sing, &c.

The second system of the musical score consists of three staves, continuing from the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with the melody and bass line. The lyrics are written below the middle staff.

glo - ry, hal - le - lu - jah, I draw my ra - tions from a - bove, Sing glo - ry, hal - le - lu - jah.

One day, while in a lonesome grove, Sat o'er my head a lit - tle dove; For her lost mate he - gan to coo, Which

made me think of my mate too.

2 Ah! little dove, you're not alone,
For I, like you, can only mourn;
I once, like you, did have a mate,
But now, like you, am desolate.

3 Consumption seized my love severe,
And preyed upon her one long year,
Till death came at the break of day,
And my poor Mary he did slay.

4 Her sparkling eyes, and blooming cheeks
Withered like the rose, and died;
The arms that once embraced me round,
Lie mouldering under the cold ground.

5 But death, grim death, did not stop here;
I had one child, to me most dear;
He, like a vulturo, came again,
And took from me my little Jane.

6 But, bless the Lord, his Word is given,
Declaring habes are heirs of heaven;
Then cease, my heart, to mourn for Jane,
Since my small loss is her great gain.

7 I have a hope that cheers my breast,
To t'ink my love has gone to rest;
For, while her dying tongue could move,
She praised the Lord for pardoning love.

8 Shout on, ye heavenly powers above,
While I this lonesome desert rove;
My master's work will soon be done,
And then I'll join you in your song.

9 O, hasten on that happy day,
When I must leave this clod of clay,
And soar aloft o'er yon hlest plain,
And there meet Mary and my Jane.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for the first system are: "I have my tri-als here be - low, O, glo-ry, hal - le - lu - jah, I have my tri-als here be - low, O, glory, hal-le

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for the second system are: "lu, hal - le - lu, There's a bet - ter day a coming, Hal - le - lu, hal - le - lu, There's a bet - ter day. a coming, Hal - le - lu jah.

1 What's this that in my soul is ris - ing? Is it grace? Is it grace? } This work that's in my soul be - gun, it makes me strive all
Which makes me keep for mer - cy cry - ing, Is it grace? Is it grace? }

2 Great God of love I can but won - der, Mer - cy's free! Mer - cy's free! } Though mer - cy's free, our God is just, And if a soul should
Though I've no price at all to ten - der, Mer - cy's free! Mer - cy's free! }

sin to shun, It plants my soul be - neath the sun, Mer - cy's free! Mer - cy's free!

ere be lost, This will tor - ment the sin - ner most, Mer - cy's free! Mer - cy's free!

- 3 Swell, O swell the heavenly chorus,
Mercy's free! Mercy's free!
The devil's kingdom falls before us,
Mercy's free! Mercy's free!
Sinners, repent, inquire the road
That leads to glory and to God,
Come wash in Christ's atoning blood,
Mercy's free! Mercy's free!
- 4 This truth through all our life shall cheer us,
Mercy's free! Mercy's free!
And through the vale of death shall bear us,
Mercy's free! Mercy's free!
And when to Jordan's banks we come,
And cross the raging billows' foam,
We'll sing, when safely landed home,
Mercy's free! Mercy's free!

This is a field, this world be - low, In which the sow - ers came to sow; Je - sus the wheat, Sa - tan the tares, And

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, folk-like style with various note values and rests.

to the world the truth de - clares: For soon the reaping time will come, And an - gels shout the har - vest home.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues from the first system, ending with a double bar line.



The Prince of sal - va - tion is com - ing, pre - pare A way in the de - sert his bless - ings to



share; He comes to re - lease us from sin and from woes, And bids the rude wil - der - ness bloom like the rose.



Fare - well, vain world, I'm go - ing home, And he's pro - mis'd to be with us to the end.
 My Sa - viour smiles, and bids me come, And he's promis'd, &c.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, hymn-like style.

Je - sus has been with us, and he is still with us, And he's promis'd to be with us to the end.

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues from the first system and ends with a double bar line.



Come, fathers and mothers, Come, sisters and brothers, Come, join us in singing the praises of Jesus; O, fa - thers, don't you feel de-ter-mined,



To meet with - in the walls of Zi - on. We'll shout and go round, We'll shout and go round, We'll shout and go round the walls of Zi - on.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is written in a simple, hymn-like style with many eighth and sixteenth notes.

Farewell, my friends, I must be gone; I have no home nor stay with you; I soon shall shine like the morning star, In the new Je - ru - sa -

The second system of the musical score consists of three staves, continuing from the first system. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music continues with similar notation to the first system.

lem. In the new Je - ru - sa - lem, my Lord, In the new Je - ru - sa - lem, my Lord, My soul shall shine like the morning star, In the new Je - ru - sa - lem.



Je - sus my all to heaven is gone, O, glo - ry, hal - le - lu - jah, He whom I fix my hopes up - on, O,



glo - ry, hal - le - lu - jah; O, for soul con - vert - ing pow - er, Hal - le - lu - jah, And a sanc - ti - fy - ing show - er, Hal - le - lu - jah.



The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, folk-like style with square notes and stems. The lyrics are written below the second staff.

Come a - long and taste with me, Con - so - la - tion running free, Consolation, &c. Will you go with me, I am

The second system of the musical score consists of three staves, continuing the melody and accompaniment from the first system. The notation and key signature remain the same. The lyrics are written below the second staff.

bound for sweet Canaan's land, I am bound for sweet Canaan's land, I am bound for sweet Canaan's land, Pray, will you go with me.



'Tis night, and the landscape is love - ly no more; I mourn, but, ye woodlands, I mourn not for you; For morn is approaching, your



charms to re - store, Per - fumed with fresh fragrance, and glit - t'ring with dew, Per - fumed with fresh, &c.



There is a place where my hopes are stay'd, My heart and my trea - sures are there; Where vir - tue and

bless - ings ne - ver fade, And fields are e - ter - nal - ly fair; By
That blissful place is my father's land, By

faith its de - lights I ex - plore; Come, fa - vor my flight, an - ge - lic band, And wait me in peace to the shore.

BOWMAN.

11's, 8 lines.

JOHN G. McCURRY, 1847.

In sea - sons of grief to my God I'll re - pair, When my heart is o'er - whelm - ed in sor - row and care;
From the ends of the earth un - to Thee will I cry, "Lead me to the rock that is high - er than I!"

When Sa - tan, my foe, will come in like a flood, To drive my poor soul from the fount - ain of good, I'll

pray to the Sa - viour, who kind - ly did die: "Lead me to the Rock that is nigh - er than I!"



He comes! he comes! the Judge se - vere, Roll, Jor - dan, roll;
The seventh trum-pet speaks him near, Roll, &c.

I want to go to heaven, I do, Hal - le - lu - jah, Lord, We'll



praise the Lord in heaven a - bove, Roll, Jor-dan, roll.



His lightnings flash, his thunders roll;
How welcome to the faithful soul!

2 From heaven angelic voices sound;
See the almighty Jesus crown'd!
Girt with omnipotence and grace,
And glory decks the Saviour's face.

3 Descending on his azure throne,
He claims the kingdoms for his own;
The kingdoms all obey his word,
And own him their triumphant Lord!

4 Shout, all the people of the sky,
And all the saints of the Most High;
Our Lord, who now his right obtains,
For ever, and for ever reigns.

When, marshall'd on the night - ly plains, The glit - t'ring hosts be - stud the sky, One star a - lone, of

all the train, Can fix the sin - ner's wan - d'ring eye. 2 Hark! hark! to God the cho - rus breaks From ev' - ry host, from

The musical score consists of four staves. The top three staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves.

ev - ry gem; But one a - lone the Sa - viour speaks, It is the Star of Beth - le - hem.

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

4 Deep horror then my vitals froze;
 Death-struck, I ceased the tide to stem;
 When suddenly a star arose,
 It was the Star of Bethlehem.

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

6 Now safely moor'd, my perils o'er,
 I'll sing, first in night's diadem,
 For ever, and for evermore,
 The Star, the Star of Bethlehem.

SLOW. CHORUS.

Saviour vi - sit thy plan - ta - tion, Grant us, Lord, a gra - cious rain, } Lord re - vive us! Lord, re - vive
 All will come to de - so - la - tion, Un - less thou re - turn a - gain. }

us! All our help must come from thee, Lord, re - vive us! Oh, re - vive us! All our help must come from thee.

Not by the brazen trumpet's voice, But the sweet skylark's early lay, Our schools are summon'd to rejoice In God their Saviour on this day. Then,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is common time (C). The music is a four-part setting of the hymn text. The lyrics are printed below the second and third staves.

in the tem - ple of the Lord, As - sem - bling round the throne of grace, We sing, and pray, and hear the word, And see our glo - rious Maker's face.

The second system of the musical score also consists of four staves (two treble, two bass). It continues the four-part setting of the hymn text. The lyrics are printed below the second and third staves. The music concludes with a double bar line and repeat dots.

1. Our souls by love to - geth - er knit, Ce - mented, mix'd in one — One hope, one heart, one mind, one voice, Tis heaven on earth begun. Our

The first system of the musical score consists of two staves (treble and bass clef) in G major and 6/4 time. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics are placed below the staves.

Soft. Loud. Soft. Loud. CHORUS. *ff*

hearts have burn'd while Jesus spoke, And glow'd with sacred fire, He stopp'd and talk'd, and fed and bless'd, And fill'd th'enlarged de - sire. "A Saviour!"

The second system continues the musical score. It features dynamic markings: *Soft.*, *Loud.*, *Soft.*, *Loud.*, and *CHORUS. ff*. The time signature changes to 2/4 for the chorus. The lyrics are placed below the staves.

let cre - a - tion sing; "A Saviour!" let all heaven ring! He's God with us, we feel him ours; His ful - ness in our souls he pours; 'Tis

almost done, 'tis almost o'er. We're joining those who're gone be - fore, We then shall meet to part no more, We then &c.

The musical score consists of four systems of staves. Each system has a vocal line (treble clef, key signature of one sharp) and a piano accompaniment line (bass clef, key signature of one sharp). The lyrics are placed between the vocal and piano lines. The score concludes with a double bar line and repeat dots at the end of the final system.

Fare - well, vain world, I'm go - ing home, I can tar - ry, I can tar - ry but a night.
 My Sa - viour smiles, and bids me come, I can tar - ry, &c.

I'm a stran - ger, I'm a pil - grim, I can tar - ry, I can tar - ry but a night.

My bre - thren all, on you I call, A - rise and look a - round you; How ma - ny foes bound to op -

pose, Who're wait - ing to con - found you. How ma - ny foes, &c. Who're waiting, &c.

AFFETUOSO

Not a sigh was heard, nor a wail - ing note, As his corse to the grave - yard was hur - ried; } We
Not a tear - drop fell on the lone - ly spot, Where the drunk - ard we so - lemn - ly bu - ried: }

The wind - ing - sheet en - closed his breast, For in a coarse shroud we had bound him, } Ah!
And he lay like a drunk - ard, taking his rest, With his man - tle clos - ed a - round him. }

bu - ried him there at the dead of night, The clods with our sho - vels turn - ing, By the strug - gling moon - beam's
few and short were the prayers we said, From his life no hope could we bor - row; But we stead - fastly gazed on the

DRUNKARD'S BURIAL. Concluded.

WAKE UP. 9s, 8s. JOHN G. MCCURRY, 1852. 155



mist - y light, And our lan - terns dim - ly burn - ing.



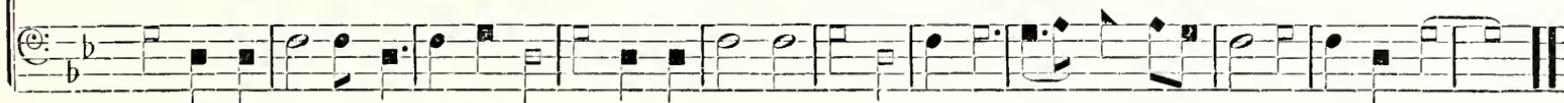
face of the dead, And we thought of a judg - ment with sor - row.



Wake up, wake up, ye drow - sy sleep - ers!



O, wake, O, wake, for it's al-most day; How can you lie and sleep and slum-ber, When your true love is going a - way?



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

this! That caused the Lord of bliss To bear the dreadful curse for my soul, for my soul, To bear the dreadful curse for my soul.

THE INQUIRER.

Psalmist, 552d hymn.

B. F. WHITE.

157

I'm not a - shamed to own my Lord, Or to de - fend his cause, } Je - sus, my God, I
Main-tain the hon - or of his word, The glo - ry of his cross. }

Firm as his throne his pro - mise stands, And he can well se - cure } Then will he own my
What I've com - mit - ted to his hands Till the de - ci - sive hour. }

know his name; His name is all my trust; Nor will he put my soul to shame, Nor let my hope be lost.

worth - less name Be - fore his Fa - ther's face, And in the new Je - ru - sa - lem Ap - point my soul a place.

CHORUS.

I know that my Re - deem - er lives, Glo - ry, hal - le - lu - jah! } Shout on, pray on, we're
 What com - fort this sweet sen - tence gives, Glo - ry, hal - le - lu - jah! }

gain - ing ground, Glo - ry, hal - le - lu - jah! The dead's a - live, and the lost is found, Glo - ry, hal - le - lu - jah!

PART IV.



BUONAPARTE.

6, 7s.

E. R. WHITE, 1855.



Buonaparte is a - far, From his war and his fighting ; } He may list to the winds On the great Mount Diana, While alone he remains On the Isle of Saint Helena.
He has gone to a place He never can delight in ; }



From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be

E - ter - nal are thy
 sung, Thro' ev' - ry land, by ev' - ry tongue. E - ter - nal are thy mer - cies, Lord, E -
 E - ter - nal are thy mer - cies, Lord, E - ter - nal

mer - cies, Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till

ter - nal are thy mer - cies, Lord, E - ter - nal truth at - tends thy word; Thy praise shall sound from

ter - nal truth at - tends thy word; Thy praise shall sound from shore to shore, Till

truth at - tends thy word; Thy praise shall sound from shore to shore, Till suns shall rise and

suns - - - shall rise and set no more, Till suns, &c.

shore to shore, Till suns - - - shall rise and set no more, Till suns, &c.

suns shall rise and set no more, Till suns, &c.

set no more, - - - Till suns, &c.

1 Re - li - gion is the chief con - cern Of mor - tals here be - low; } 2 More need - ful this than glittering
 May I its great im - port - ance learn, Its sove - reign vir - tues know. }

wealth, Or aught the world be - stows; Nor re - pu - ta - tion, food or health, Can give us such re - pose.

3 Religion should our thoughts engage
 Amidst our youthful bloom;
 'Twill fit us for declining age,
 And for the awful tomb.

4 O, may my heart, by grace renew'd,
 Be my Redeemer's throne;
 And be my stubborn will subdued
 His government to own.

5 Let deep repentance, faith, and love,
 Be join'd with godly fear;
 And all my conversation prove
 My heart to be sincere.

6 Preserve me from the snares of sin
 Through my remaining days;
 And in me let each virtue shine
 To my Redeemer's praise.

I came to the place where the lone pilgrim lay, And pen-sive-ly stood by the tomb; When in a low
The tem-pest may howl, and the loud thunders roar, And ga-ther-ing storms may a-rise, Yet calm are his

whis-per, I heard something say, How sweet-ly he sleeps here a-lone.
feelings, at rest is his soul, The tears are all wiped from his eye.

- 3 The cause of his Master propell'd him from home;
He bade his companion farewell;
He bless'd his dear children who for him now mourn;
In far distant regions they dwell,
- 4 He wander'd an exile and stranger from home,
No kindred or relative nigh;
He met the contagion and sank to the tomb,
His soul flew to mansions on high.
- 5 O tell his companion and children most dear,
To weep not for him now he's gone;
The same hand that led him through scenes most
severe,
Has kindly assisted him home.



Farewell, dear friends, time rolls a - long, I'm trav' - ling o - ver Jor - dan, } O, will you come and go, O, will you come and
 Nor waits for mortals, care, or bliss, I'm trav' - ling o - ver Jor - dan; }



go, If not we must be part - ed; Our friendship is true we have for you— We leave you bro - ken heart - ed.

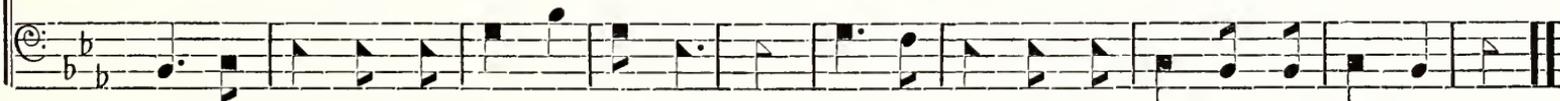




I'll pitch my tent on this campground, To shake old Sa - tan's king - dom down; A - way up

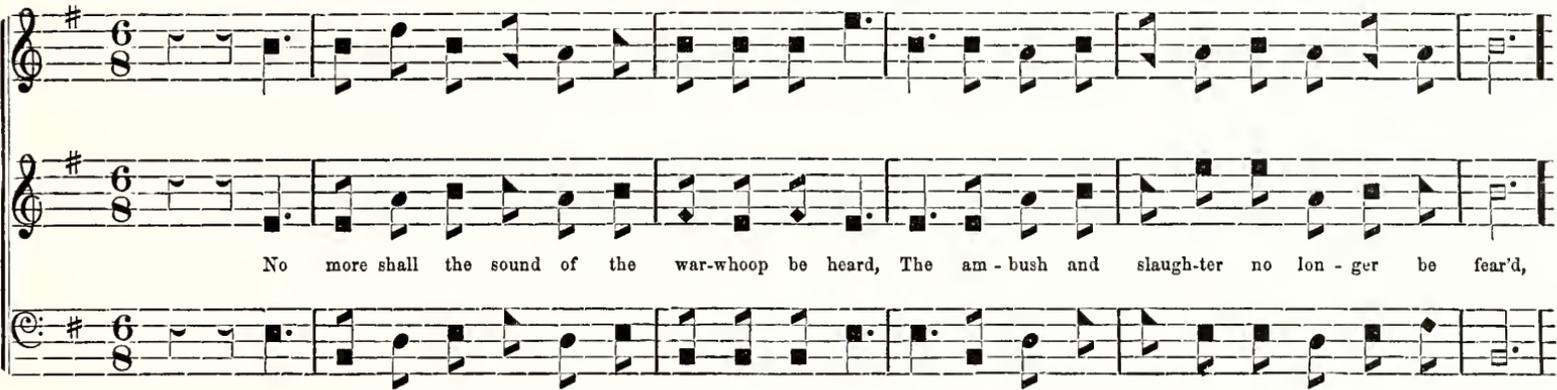


yon - der, Christ - ians, A - way up yon - der; O, yes, my Lord, and I don't care to stay here long.

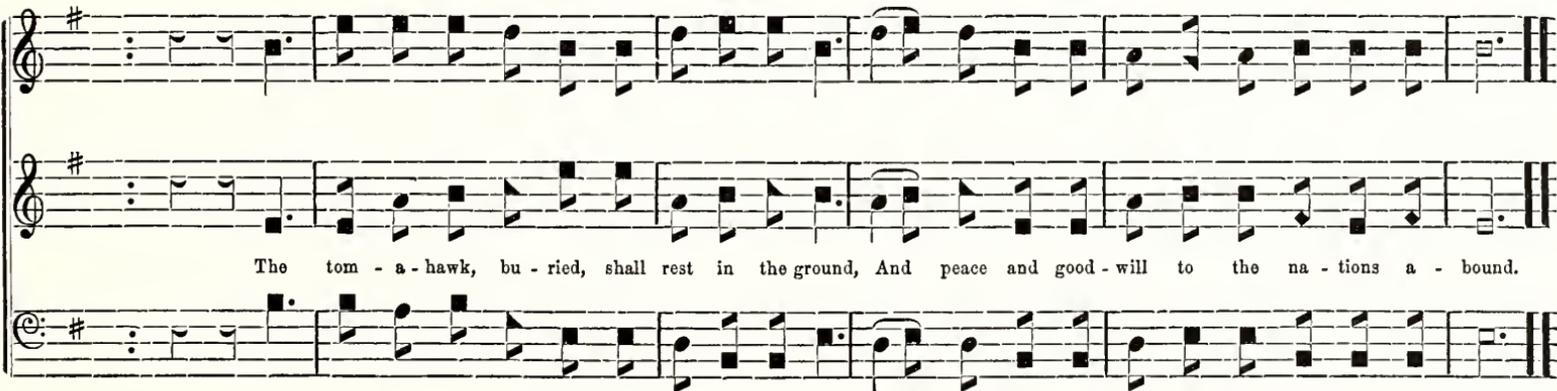


On Jor - dan's storm - y banks I stand, And cast a wish - ful eye, } Oh, the trans - port - ing,
 To Ca - naan's fair and hap - py land, Where my pos - ses - sions lie. }

rapturous scene, That ri - ses to my sight Sweet fields ar - ray'd in liv - ing green, And riv - ers of de - light.



No more shall the sound of the war-whoop be heard, The am-bush and slaugh-ter no lon-ger be fear'd,



The tom-a-hawk, bu-ried, shall rest in the ground, And peace and good-will to the na-tions a-bound.

Say, now, ye love - ly, so - cial band, Who walk the way to Ca - naan's land;}
 Ye who have fled from So - dom's plain, Say, do you wish to turn a - gain?} Oh! have you ven - tured

to the field, Well arm'd, with helmet, sword, and shield? And shall the world, with dread alarms, Com - pel you now to ground your arms?

O may we all re-

The day is past and gone, The evening shades ap - pear ; O may we all re - mem - ber well,

O may we all re - mem - ber well,

mem - ber well, O may we all, &c.

O may we all re - mem - ber well, The night of death is near.

- 2 We lay our garments by,
Upon our beds to rest;
So death will soon disrobe us all
Of what we here possess.
- 3 Lord, keep us safe this night,
Secure from all our fears;
May angels guard us while we sleep,
Till morning light appears.
- 4 And when we early rise,
And view th' unweari'd sun,
May we set out to win the prize,
And after glory run.
- 5 And when our days are past,
And we from time remove,
O may we in thy bosom rest,
The bosom of thy love.

Ye humble souls, complain no more ;
 Let faith survey your future store ;

How happy, how di-vine-ly blest,
 The sa - cred words of truth at-test!

When

When conscious And pours Hope points, &c.

When conscious grief laments sincere,
 And pours the peni-ten-tial tear, Hope points to your dejected eyes, The bright reversion in the skies.

conscious grief la - ments sin cere, And pours Hope points, &c.

Hail! ye sigh - ing sons of sor - row; Learn, with me, your cer - tain doom; } See all na - ture fad - ing,
 Learn, with me, your fate to - mor - row,—Dead, perhaps laid in the tomb! }

dy - ing,— Si - lent, all things seem to mourn; Life from ve - ge - ta - tion fly - ing, Calls to mind the mould' - ring urn.

What sol - emn sound the ear in - vades, What wraps the land in sor - row's shade? From heaven the aw - ful mand - ate flies, The

The first system of the musical score consists of three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

Fa - ther of his coun - try dies. Where shall our coun - try turn its eye, What help re - mains be - neath the

What help re - mains be -

Where shall our coun - try turn its eye, What help re - mains be - neath the sky?

The second system of the musical score continues with three staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a 4/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

MOUNT VERNON. Concluded.

173

neath the sky? Our friend, pro-tee-tor, strength, and trust, Our friend, protector, strength, and trust, Lies low and mould'ring in the dust.

sky?

1 2

1 2

1 2

Detailed description: This is a three-staff musical score for the hymn 'MOUNT VERNON'. The top staff is the vocal line, the middle is the right-hand piano accompaniment, and the bottom is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'neath the sky? Our friend, pro-tee-tor, strength, and trust, Our friend, protector, strength, and trust, Lies low and mould'ring in the dust.' The score concludes with two endings, marked '1' and '2', each ending with a double bar line.

GREENWICH. L. M.

Lord, what a thought - less wretch was I, To mourn, and murmur, and ro - pine, To see the wicked placed on high,

Detailed description: This is a four-staff musical score for the hymn 'GREENWICH'. The top staff is the vocal line, the second and third staves are the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: 'Lord, what a thought - less wretch was I, To mourn, and murmur, and ro - pine, To see the wicked placed on high,'. The score includes various musical notations such as slurs and ties.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "In pride and robes of honour shine. But, oh, their end, their dread-ful end; Thy sanc-tu-a-ry".

In pride and robes of honour shine. But, oh, their end, their dread-ful end; Thy sanc-tu-a-ry

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "taught me so, On slip'-ry rocks I see them stand, And fe-ry bil-lows roll be-low.".

taught me so, On slip'-ry rocks I see them stand, And fe-ry bil-lows roll be-low.



Do not I love thee, O my Lord? Behold my heart and see, And turn each curs - ed i - dol out, That dares to rival thee.



KEDRON.

L. M.

DARE.



Thou Man of grief, remember me; Thou never can'st thy - self for-get Thy last ex - pir-ing ag - o - ny—Thy fainting pangs and bloody sweat.



An - gels in shin - ing or - der stand A - round the Saviour's throne; They bow with rev' - rence at his feet, And make his glo - ries

Those hap - py spi - rits, &c. To all, &c.

known. Those

Those To all

Those hap - py spi - rits sing his praise, To all e - ter - ni - ty; - - - But I can

The image shows a musical score for a hymn. It consists of four staves of music. The first three staves are treble clefs, and the fourth is a bass clef. The key signature is one sharp (F#). The lyrics are written below the staves, with some words appearing on multiple staves. The lyrics are: "But I For To all But I For But I For sing re-deem-ing grace, For Je - sus died for me." The music is a simple, hymn-like melody.

2 The cross of Christ inspires my heart
To sing redeeming grace;
Awake, my soul, and bear a part
In my Redeemer's praise.
Oh! what can be compared to him
Who died upon the tree!
This is my dear delightful theme,
That Jesus died for me.

4 His body broken, nail'd and torn,
And stain'd with streams of blood,
His spotless soul was left forlorn,
Forsaken of his God.
'Twas then his father gave the stroke
That justice did decree;
All nature felt the dreadful stroke,
When Jesus died for me.

6 My guilt on my Surety laid,
And therefore he must die;
His soul a sacrifice was made
For such a warm as I.
Was ever love so great as this?
Was ever grace so free?
This is my glory, joy, and bliss,
That Jesus died for me.

8 Angels in shining order sit
Around my Saviour's throne;
They bow with reverence at his feet,
And make his glories known.
Those happy spirits sing his praise
To all eternity.
But I can sing redeeming grace,
For Jesus died for me.

3 When at the table of the Lord
We humbly take our place;
The death of Jesus we record,
With love and thankfulness.
These emblems bring my Lord to view,
Upon the bloody tree;
My soul believes and feels it's true
That Jesus died for me.

5 Eli lama sabachthani,
My God, my God! he cried,
Why hast thou thus forsaken me?
And thus my Saviour died.
But why did God forsake his son,
When bleeding on the tree?
He died for sins, but not his own,
For Jesus died for me.

7 He took his meritorious blood,
And rose above the skies,
And in the presence of his God,
Presents his sacrifice.
His intercession must prevail
With such a glorious plea;
My cause can never, never fail,
For Jesus died for me.

9 Oh! had I but an angel's voice
To bear my heart along,
My flowing numbers soon would rise
To an immortal song.
I'd charm their harps and golden lyres
In sweetest harmony,
And tell to all the heavenly choirs
That Jesus died for me.

Let sinners take their course, And choose the road to death; But in the wor - ship of my God, I'll spend my dai - ly

breath, But in the wor - ship of my God, I'll spend my dai - ly breath.

spend my dai - ly breath;

Young people all, at - tention give, And hear what I do say; I want your souls with Christ to live, In e - ver - last - ing

Re-member, you are hast'ning on To death's dark, gloomy shade;

day; Re-mem-ber, you are hast'ning on To death's dark, gloomy shade; Your

Remember To

joys on earth will soon be gone, Your flesh in dust be laid. Your joys on earth will soon be gone, Your flesh in dust be laid.

This musical score is for a piece titled "NEW TOPIA. Concluded." It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: "joys on earth will soon be gone, Your flesh in dust be laid. Your joys on earth will soon be gone, Your flesh in dust be laid." The piece concludes with a double bar line.

DELIGHT. P. M.

COAN, Guilford, Ct.

No burn-ing heats by day, Nor blasts of eve-ning air, Shall take my health a - way, If God be with me

This musical score is for a piece titled "DELIGHT. P. M." by Coan, Guilford, Ct. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "No burn-ing heats by day, Nor blasts of eve-ning air, Shall take my health a - way, If God be with me". The piece concludes with a double bar line.

The musical score is written for voice and piano. It consists of four systems of two staves each. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Thou art To guard there. Thou art my sun and thou my shade, To guard my head by night or noon, Thou art my sun and thou my shade, To guard my head by night or noon. night or noon, by night or noon. Thou art my sun and thou my shade, To guard my head by night or noon. Thou".

Thou art To guard

there. Thou art my sun and thou my shade, To guard my head by

Thou art my sun and thou my shade, To guard my head by night or noon,

Thou art my sun and thou my shade, To guard my head by night or noon.

night or noon, by night or noon. Thou art my sun and thou my shade, To guard my head by night or noon.

Thou

Farwell, dear bre-thren of the Lord! And I can not tar-ry here; Yet we be-lieve his gracious word, And I can not tar-ry here;

And I can not tar-ry here, And I can not tar-ry here; The gos-pel sounds the ju-bi-lee, And I can not tar-ry here.



Fare - well, old sol - diers of the cross! And I can not tar - ry here; } And I can - not tar - ry
 You've count - ed all things here but dross, And I can not tar - ry here; }



here, And I can not tar - ry here; The gos - pel sounds the ju - bi - lee, And I can not tar - ry here.



Oh thou, by long ex - pe - ri - ence tried, Ne - ver get tired a serv - ing of the Lord;
Near whom no griefs can long a - bide, Ne - ver, &c.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, rhythmic style.

Come a - long, and shout a - long, Ye heaven born sol - diers; Come a - long, and shout a - long, And pray by the way.

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The music continues with a similar rhythmic pattern.

Teach me the measure of my days, Thou Ma - ker of my frame, I would sur - vey life's nar - row

space, And learn how frail I am.

- 2 A span is all that we can boast,
An inch or two of time ;
Man is but vanity and dust
In all his flower and prime.
- 3 See the vain race of mortals move
Like shadows o'er the plain,
They rage and strive, desire and love,
But all their noise is vain.
- 4 Some walk in honour's gaudy show,
Some dig for golden ore,

They toil for heirs, they know not who,
And straight are seen no more.

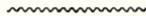
- 5 What should I wait or wish for then,
From creatures, earth and dust ?
They make our expectations vain,
And disappoint our trust.

- 6 Now I forbid my carnal hope,
My fond desires recall ;
I give my mortal interest up,
And make my God my all.

Ho - san - na to Je - sus, my soul's fill'd with praises, Come, O my dear brethren, and help me to sing, }
 No - mu - sic so charming, no look is so warming, It gives life and comfort, and gladness with-in. } Ho - san - na is ringing; O

how I love singing, There's nothing so sweet as the sound of his name, The angels in glory, repeat the glad story, Of love which in Jesus is made known to man.

PART V.



NINETY-THIRD PSALM.

S. M.

Baptist Harmony, p. 121.

CHAPIN.

Grace! 'tis a charming sound! Har - mo - nious to the ear! Heav'n with the e - cho shall re - sound, And all the earth shall hear.

Grace first contrived the way To save re - bel - lious man; And all the steps that grace dis - play, Which drew the wondrous plan.

3 Grace first inscribed my name
In God's eternal book;
'Twas grace that gave me to the Lamb,
Who all my sorrows took.

4 Grace led my roving feet
To tread the heavenly road;
And new supplies each hour I meet,
While pressing on to God.

5 Grace taught my soul to pray,
And made my eyes o'erflow;
'Twas grace that kept me to this day,
And will not let me go.

6 Grace all the work shall crown,
Through everlasting days;
It lays in heaven the topmost stone,
And well deserves the praise.



When A - dam was cre - a - ted, He dwelt in E - don's shade; As Mo - ses has re - la - ted, Be - fore a bride was made;



Ten thousand times ten thousand Things wheel-ed all a - round, Be - fore a bride was form - ed, Or yet a mate was found.



Show pi - ty, Lord, O, Lord, for - give, O, pi - ty me my Sa - viour; } Is there an - y mer - cy here, O, pi - ty me my
 Let a re - pent - ing re - bel live, O, &c.

Are not thy mer - cies large and free? O, &c.
 May not a sin - ner trust in thee? O, &c.

Lord, And I'll sing hal - le, hal - le - lu - jah.

2 My crimes are great, but don't surpass
 The power and glory of thy grace;
 Great God, thy nature hath no bound,
 So let thy pardoning love be found.

Lord, should thy judgment grow severe,
 I am condemned, hut thou art clear.

3 O wash my soul from every sin,
 And make my guilty conscience clean;
 Here on my heart the hurden lies,
 And past offences pain my eyes.

5 Should sudden vengeance seize my breath,
 I must pronounce thee just in death;
 And if my soul were sent to hell,
 Thy righteous law approves it well.

4 My lips with shame my sins confess
 Against thy law, against thy grace:

6 Yet save a trembling sinner, Lord,
 Whose hope, still hovering round thy word,
 Would light on some sweet promise there,
 Some sure support against despair.

How sweet the name of Je-sus sounds In a be-liev - er's ear! It soothes his sorrows, heals his wounds, And drives away his fear, And drives away his fear.

NEW BRITAIN. C. M.

Baptist Harmony, p. 123.

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

2 'Twas grace that taught my heart to fear, And grace my fears re - lieved: How precious did that grace ap-pear, The hour I first be-lieved!

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

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

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

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



1 Brethren, we have met to wor - ship, And a - dore the Lord our God; } All is vain, unless the Spirit Of the Holy
Will you pray with all your pow - er, While we try to preach the word? }



2 Brethren, see poor sin - ners round you, Trembling on the brink of wo; } See our fathers, see our mothers, And our children
Death is coming, hell is mov - ing,— Can you bear to let them go? }



One come down; Brethren, pray, and ho - ly man - na Will be shower'd all a - round.



sink - ing down; Brethren, pray, &c.



3 Sisters, will you join and help us?
Moses' sisters aided him;
Will you help the trembling mourners,
Who are struggling hard with sin?
Tell them all about the Saviour,
Tell them that he will be found;
Sisters, pray, and holy manna
Will be shower'd all around.

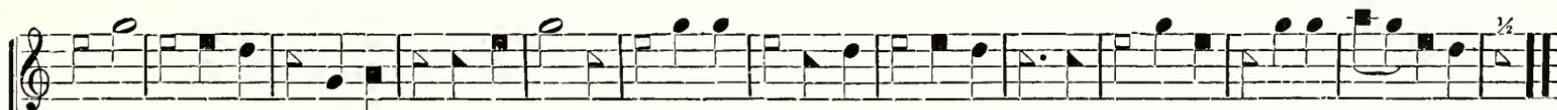
4 Is there here a trembling jailor,
Seeking grace, and fil'd with fears?
Is there here a weeping Mary,
Pouring forth a flood of tears?
Brethren, join your cries to help them;
Sisters, let your prayers abound;
Pray, O pray that holy manna
May be scatter'd all around.

Thou art gone to the grave, but we will not de - plore thee, Tho' sor - rows and dark-ness en - com- pass the tomb; The Sa- viour has

pass'd thro' its por - tals be - fore thee, And the lamp of his love is thy guide thro' the gloom, And the lamp, &c.



O, turn ye, O, turn ye, for why will ye die, When God in great mercy is com - ing so nigh? } How vain the de - lu-sion, that, while you de-
 Now Je-sus in - vites you, the Spi - rit says come! And an-gels are waiting to wel - come you home! }



lay, Your hearts may grow better by staying a - way! Come wretched, come starving, come just as you be, While streams of sal - vation are flow - ing so free.



FAST.

The first system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is in 2/4 time and marked 'FAST'.

I once was a sea - man stout and bold, Oft - times I've ploughed the o - cean; } A - board of man - of - war and mer - chant - man,
I've ploughed it all o'er and o'er a - gain, For hon - or and pro - mo - tion. }

The second system of the musical score consists of three staves. The top staff is a treble clef with a 2/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is in 2/4 time and marked 'FAST'.

Ma - ny be the bat - tles that I've been in; It was all for the hon - or of George Washington, And I'll still be the jol - ly, jol - ly sol - dier.

The spacious firm - a - ment on high, With all the blue e - the - real sky,

The spacious firm - a - ment on high, With all the blue e - the - real sky,

And
And spangled heav'ns, a shin - ing

And spangled heav'ns, a shin - ing frame, Their great O - rig - i - nal pro-

And spangled heav'ns, a shin - ing frame, Their great O - rig - i - nal pro - claim, And

spangled heav'ns, a shin - ing frame, Their great O - rig - i - nal pro - claim, Their great O - rig - i -

frame, Their great O - rig - i - nal pro - claim. And spangled heav'ns, a shin - ing frame, Their

claim, Their great O - rig - i - nal pro-claim, Their great O - rig - i - nal pro - claim.

spangled heav'ns a shin-ing frame, Their great O - rig - i - nal pro-claim, Their great O - rig - i - nal pro - claim.

nal pro - claim, Their great O - rig - i - nal proclaim, Their great O - rig - i - nal pro - claim.

great O - rig - i - nal proclaim, Their great O - rig i - nal proclaim, Their great O - rig - i - nal pro - claim.

DESIRE FOR PIETY.

Baptist Harmony, p. 479.

B. F. WHITE.

CHORUS.

'Tis my de - sire with God to walk, Till the warfare is over, hal - le - lu - jah. }
 And with his children pray and talk, Till the warfare is over, hal - le - lu - jah. } Cry A - men, pray on till the warfare is over, hal - le - lu - jah.

In moderate time.

Rise, crown'd with light, im - pe - rial Sa - lem, rise; Ex - alt thy - tow - 'ring head, and lift thine eyes; See heav'n its spark - ling por - tals wide dis -

play, And break up - on thee in a flood of day.

2 See a long race thy spacious courts adorn;
See future sons and daughters, yet unhorn,
In crowding ranks, on ev'ry side arise,
Demanding life, impatient for the skies.

3 See barbarous nations at thy gates attend,
Walk in thy light, and in thy temple bend;
See thy bright altars throng'd with prostrate kings,
While ev'ry land its joyous tribute brings.

4 The seas shall waste, the skies to smoke decay,
Rocks fall to dust, and mountains melt away;
But, fix'd his word, his saving power remains;
Thy realm shall last, thy own Messiah reigns.

Thou great, mys - te - rious God unknown, Whose love hath gent - ly led me on, E'en from my in - fant days;

My in - most soul ex - pose to view, And tell me if I ev - er knew Thy jus - ti - fy - ing grace.



Shepherds, re-joice, lift up your eyes, And send your fears a-way! - - - News from the re-gions of the sky, Sal-va-tion born to-day.



Je-sus, the God whom an-gels fear, Comes down to dwell with you; To-day he makes his en-trance here, But not as monarchs do.

Poor drunkards, poor drunkards, take warning by me, The fruits of trans-gres-sion behold now I see; My soul is tor-ment-ed, my bo-dy con-fined,

Much in-tox-i-ca-tion my ru-in has been, And my dear com-pa-nion I've barbarously slain; In yon-der cold grave-yard her bo-dy doth lie,

My friends and dear children left weeping be-hind.

And I am con-fin-ed, and must shortly die.

3 A solemn death warning to drunkards I leave,
While my poor body lies cold in the dark grave;
Remember John Adkins, his death and reform,
Lest justice o'ertakes you and sorrow comes on.

4 A whole life of sorrow can never atone,
For that cruel murder that my hands have done;
I am justly condemned, it's right that I should die,
Therefore let all drunkards take warning hereby.

5 Farewell, my dear children, where ever you be,
Though quite young and tender, and dear unto me;
I leave you exposed in nature's wide field,
In which God is able poor orphans to shield.

6 No mother to teach you, no father to guide
Your tender affections from sin's awful tide;
No portion to shun you from hunger or cold,
My poor little orphans are cast on the world.

7 When sorrows oppress you, and sickness comes on,
You'll cry for your mother, but, oh, she is gone;
Your father, in anger, struck her on the head,
She bled, groaned, and languished, and now she is dead.

8 My heart swells with sorrow, my eyes overflow,
Soon, oh, my dear children I'll bid you adieu;
Oh may my kind neighbors your guardians prove,
And heaven, kind heaven, protect you above.

9 My soul to His pleasre I humbly submit,
And with my last burthen fall down at His feet;
To plead for His mercy, that flows from above,
That pardons poor drunkards, and crowns them above.



Dear friends, a word of part-ing, From us you'll see no more, For we are bound a - cross the sea, To Chi - na's dis - tant shore.



Our hearts will oft re - mem - ber, Those much lov'd scenes, now o'er, While we are toil - ing far a - way, On Chi - na's dis - tant shore.



We love our friends, our country, With hearts both true and sure, Yet, gos - pol ban - ners we will raise, On Chi - na's dis - tant shore,



We're off for Chi - na's shore, For Chi - na's dis - tant shore; Yes, soon we'll spread our swell - ing sails, For Chi - na's dis - tant shore.



Je - ru - sa - lem, my hap - py home, O, how I long for thee; When will my sor - rows have an end, Thy joys when shall I

see. Thy joys when shall I see, Thy joys when shall I see; When will my sor - rows have an end, Thy joys when shall I see.

COME, TELL ME OF YOUR SHIP.

WILLIAM C. DAVIS, 1853.

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Come, tell me of your ship, and what is her name, O, tell me, hap - py sail - or; } She's the
 Come, tell me of your captain, and what is his fame, O. &c. ;



old ship of Zi - on, Hal - le - lu, hal - le - lu, And her cap - tain's Ju - dah's li - on, Hal - le - lu - jah.



How firm a found-a-tion, ye saints of the Lord, Is laid for your faith in his ex-cel-lent word, What more can he

The musical score for 'BELLEVUE' consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The lyrics are printed below the staves.

say, than to you he hath said, You who un-to Je-sus for refuge have fled.

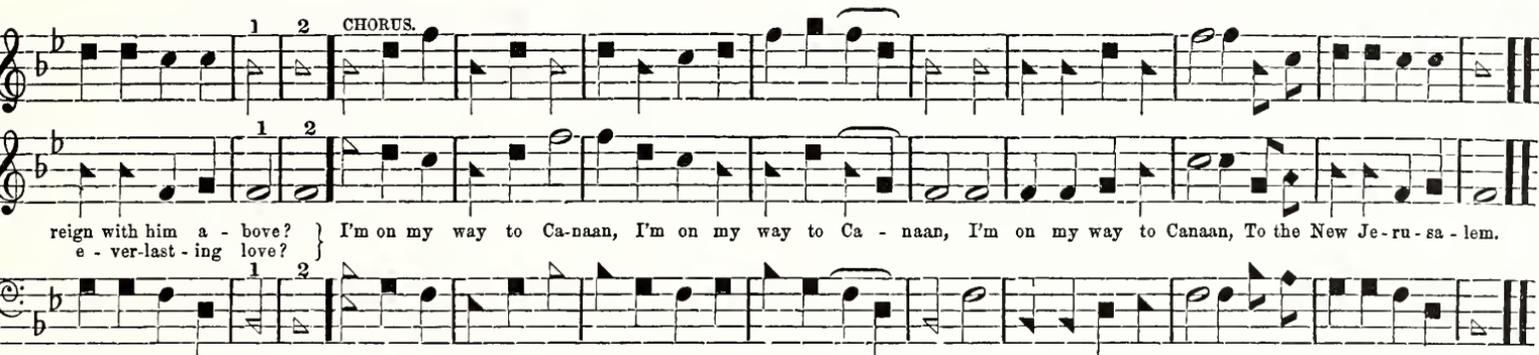
This section continues the musical score for 'BELLEVUE'. It consists of three staves (treble, treble, and bass clefs) in the same key and time signature as the previous section. The lyrics are printed below the staves.

BOUND FOR CANAAN.

O when shall I see Jesus, And
And from the flowing fountain, Drink

The musical score for 'BOUND FOR CANAAN' consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 4/4. The music features a mix of eighth and sixteenth notes, with some rests and repeat signs. The lyrics are printed below the staves.

1 2 CHORUS.



reign with him a - bove?
e - ver - last - ing love? } I'm on my way to Ca-naan, I'm on my way to Ca - naan, I'm on my way to Canaan, To the New Je - ru - sa - lem.

PISGAH. C. M.

Baptist Harmony, p. 250.

LOWRY.



Je - sus, thou art the sin - ner's friend, As such I look to thee; Now

Soft.

in the bowels of thy love, O Lord, re - mem - ber me! O Lord, re - mem - ber me! O

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



And let this fee - ble ho - dy fail, And let it faint and die; } And I'll sing hal - le - lu - jah, And
 My soul shall quit this mourn - ful vale, And soar to worlds on high.



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



ADAGIO.

Why do we mourn de - part - ing friends, Or shake at death's a - larms, 'Tis but the voice that Je - sus sends, To call us to his arms.

Detailed description: This musical score is for the hymn 'Bereavement'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ADAGIO'. The lyrics are: 'Why do we mourn de - part - ing friends, Or shake at death's a - larms, 'Tis but the voice that Je - sus sends, To call us to his arms.'

HEBRON.

L. M.

Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known Some fresh me - mo - rial of his grace.

Detailed description: This musical score is for the hymn 'Hebron'. It consists of four staves. The top three staves are for vocal parts (Soprano, Alto, and Tenor/Bass), and the bottom staff is for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/2. The tempo is marked 'L. M.' (Lento Moderato). The lyrics are: 'Thus far the Lord hath led me on, Thus far his power prolongs my days; And every evening shall make known Some fresh me - mo - rial of his grace.'

The first system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is the piano accompaniment, also in a treble clef with the same key signature and time signature. The bottom staff is the bass line, written in a bass clef with the same key signature and time signature. The lyrics are printed below the middle staff.

I pitch my tent on this camp ground, Few days, few days, And give old Sa - tan another round, And I am go - ing home;

The second system of the musical score consists of three staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is the piano accompaniment, also in a treble clef with the same key signature and time signature. The bottom staff is the bass line, written in a bass clef with the same key signature and time signature. The lyrics are printed below the middle staff.

I can't stay in these dig - gings, Few days, few days, I can't stay in these dig - gings, I am go - ing home.

CON SPIRITO.

12s & 9s. O how hap - py are they, Who their Sa - viour o - bey, And have laid up their trea - sures a - bove; O what tongue can ex - press The sweet

11s & 8s. In songs of sub - lime a - do - ra - tion and praise, Ye pil - grims for Zi - on, who press, Break forth and ex - tol the great

com - fort and peace, Of a soul in its ear - li - est love.

An - cient of Days, His rich and dis - tin - guish - ing grace.

2 That sweet comfort was mine,
When the favor divine
I received through the blood of the Lamb;
When my heart first believed,
What a joy I received,—
What a heaven in Jesus's name.

3 'Twas a heaven below
My Redeemer to know,
And the angels could do nothing more,
Than to fall at His feet,
And the story repeat,
And the Lover of sinners adore.

4 Jesus all the day long
Was my joy and my song;
O that all His salvation might see
He hath loved me, I cried,
He hath suffered and died,
To redeem even rebels like me.

The cha-riot! the-cha-riot! its wheels roll in fire, As the Lord com-eth down in the pomp of his ire! Lo! self-

mov-ing it drives on its pathway of cloud, And the heav'ns with the burden of Godhead are bow'd.

2 The glory! the glory! around him are poured
Mighty hosts of the angels that wait on the
Lord;
And the glorified saints and the martyrs are
there,
And there all who the palm-wreaths of victory
wear.

3 The trumpet! the trumpet! the dead have all
heard,
Lo! the depths of the stone-cover'd charnel are
stirr'd;
From the sea, from the earth, from the south,
from the north,
And the vast generations of man are come
forth.

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics for the first system are: "I'd ra - ther live a beg - gar while here on earth I stay, Than to possess the rich - es of all A - me - ri - ca; And to begging I will

The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics for the second system are: "go, And to begging I will go, will go, will go, And to begging I will go."

- 2 With thoughts of keen emotion,
Our hearts are running,
While parting from the friends we love,
For China's distant shore.
We're off for China's shore, &c.
- 3 We need your prayers, your sympathies,
More now than e'er before;
For few the friends, and hard the task
On China's distant shore.
We're off for China's shore, &c.
- 4 We'll heed our Master's call;
He is with us ever more;
Then farewell, friends, dear friends, adieu,
We're off for China's shore.
We're off for China's shore, &c.

Blest be the tie that binds Our hearts in Chris - tian love, The fel - low - ship of kin - dred minds, Is

like to that a - bove.

2 Before our Father's throne

We pour our ardent prayers ;
Our fears, our hopes, our aims are one,—
Our comforts and our cares.

3 We share our mutual woes ;
Our mutual burdens bear ;
And often for each other flows
The sympathizing tear.

4 When we asunder part,
It gives us inward pain ;
But we shall still be join'd in heart,
And hope to meet again.

5 This glorious hope revives
Our courage by the way ;
While each in expectation lives,
And longs to see the day.

6 From sorrow, toil and pain,
And sin we shall be free ;
And perfect love and friendship reign
Through all eternity.

Musical score for the first system, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of a melody line and a bass line.

Fare - well! vain world! I'm go - ing home! My Sa - viour smiles and bids me come, And I don't care to stay here long! }
 Sweet an - gels beck - on me a - way, To sing God's praise in end - less day, And I don't care to stay here long! }

Musical score for the second system, featuring three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music consists of a melody line and a bass line.

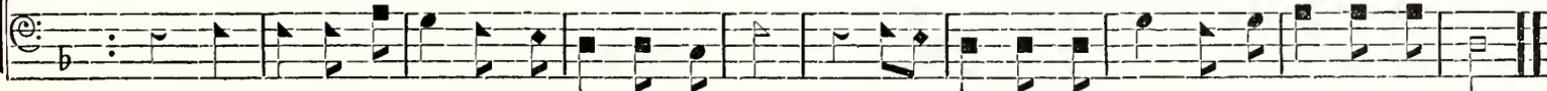
Right up yon - der, Chris - tians, a - way up yon - der; O, yes, my Lord, for I don't care to stay here long.



Oh, Je - sus, my Sa - viour, I know thou art mine; For thee all the plea - sures of earth I re - sign;



Of ob - jects most pleas - ing, I love thee the best; With - out thee I'm wretch - ed, but with thee I'm bless'd.



Good morning, bro - ther pil - grim, What, bound for Ca-naan's coast? March you to - wards Je - ru - sa - lem, To join the heav'n-ly

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music is written in a simple, rhythmic style with many eighth and sixteenth notes.

host? Pray, wherefore are you smil - ing, While tears run down your face? We soon shall cease from toil - ing, And

The second system of the musical score also consists of three staves. The top staff is a treble clef with a key signature of one flat and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The music continues with similar rhythmic patterns as the first system.



reach that heav'n - ly place, And reach that heav'n - ly place; We soon shall cease from toil - ing, And reach that heav'n - ly place.



2 To Canaan's coast we'll hasten,
To join the heavenly throng,
Hark! from the banks of Jordan,
How sweet the pilgrim's song!
Their Jesus they are viewing,
By faith we see him too,
We smile, and weep, and praise him,
And on our way pursue.

3 Though sinners do despise us,
And treat us with disdain,
Our former comrades slight us,

Esteem us low and mean;
No earthly joy shall charm us
While marching on our way,
Our Jesus will defend us
In the distressing day.

4 The frowns of old companions
We're willing to sustain,
And, in divine compassion,
To pray for them again;
For Christ, our loving Saviour,
Our Comforter and Friend,

Will bless us with his favor.
And guide us to the end.

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

O why did I my Sa-voir leave? So soon un-faith-ful prove; O how could I thy Spi-rit grieve, And sin a-against thy love?
I forced thee first to dis-ap-pear—I turned thy face a-side; Ah, Lord! if thou hadst still been here, Thy ser-vant had not died.

The musical score for 'BLACKBURN' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

BANGOR.

C. M.

New arrangement by E. HERITAGE, Philadelphia.

That aw-ful day will sure-ly come, Th' ap-point-ed hour makes haste, When I must stand be-fore my Judge, And pass the so-lemn test.
Thou love-ly chief of all my joys, Thou sov'-reign of my heart, How could I hear to hear thy voice Pro-nounce the sound, De-part?

The musical score for 'BANGOR' consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 2/2 time signature. The middle staff is also a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with hyphens indicating syllables that span across multiple notes.

PART VI.



BAPTISMAL ANTHEM.

Matthew, 3d chapter.

B. F. WHITE.

In those days came John the Bap - tist, preaching in the wil - der - ness of Ju - de - a, And

And say - ing,
219

And say - ing, Re - pent ye;

say - ing Re - pent ye; for the king - dom of hea - ven is at hand, For

this is he that was spo - ken of by the pro - phet E - sa - ias, say - ing, The voice of one cry - ing in the



wil - der - ness, Pre-pare ye the way of the Lord, make his paths straight. And the same John had his rai - ment of

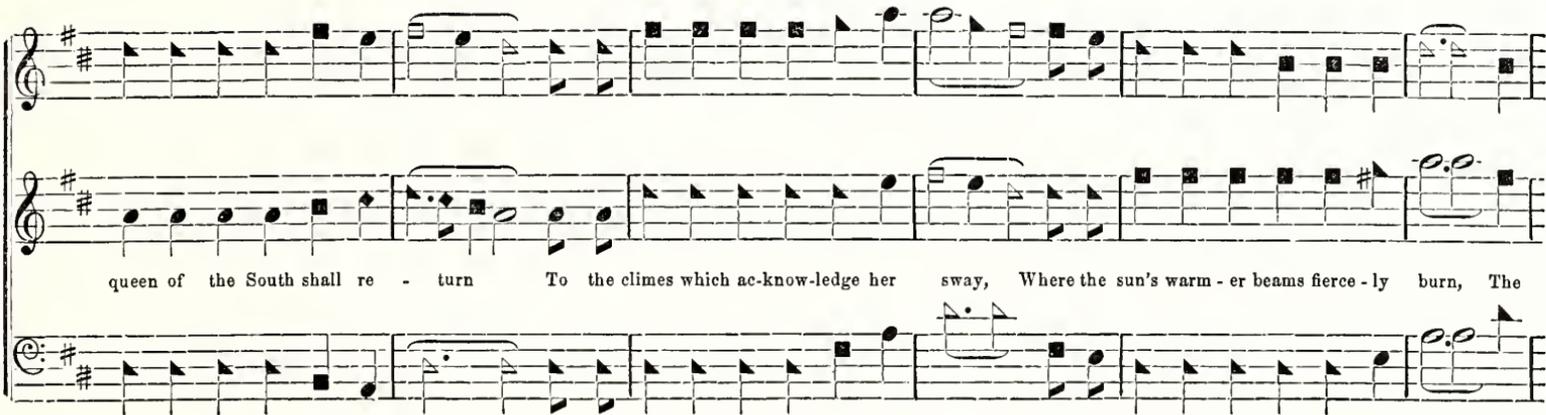


cam - el's hair and bound with a leath - ern gir - dle, and his meat was lo - custs and wild ho - ney.



The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for this system are: "Sa - red to heav'n be - hold the dome ap - pears; Lo! what au - gust so - lem - ni - ty it wears; An - gels themselves have deign'd to

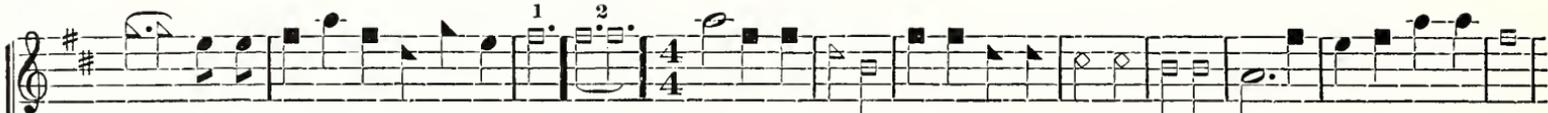
The second system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The middle staff is a vocal line with lyrics underneath. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics for this system are: "deck the frame, And beau - teous She - ba shall re - port its fame. When the



queen of the South shall re - turn To the climes which ac-know-ledge her sway, Where the sun's warm - er beams fierce - ly burn, The



princess, with transport, shall say, Well wor-thy my journey! I've seen A monarch both graceful and wise, de - serv-ing the love of a



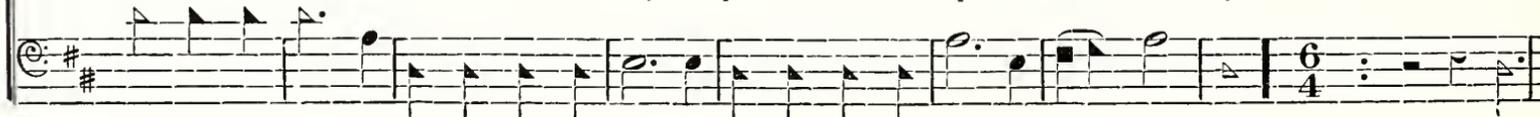
queen, And a tem-ple well wor-thy the skies.

Open, ye gates, re-ceive a queen who shares With equal sense your hap-pi-ness and cares.



Of rich-es much, but more of wis-dom see; Pro-por-tion'd work-man-ship and ma-son-ry.

Oh



charm - ing She - ba, there be - hold What mas - sive stores of burnish'd gold, Yet rich - er is your art, Yet rich - er is your

art. Wisdom and beauty both com - bine Our art to raise, our hearts to join. Wis - dom and beau - ty both com - bine Our

art to raise, our hearts to join. Give to ma-son-ry the prize, Where the fair-est choose the wise. Beau-ty still should wisdom love;

Beauty and or-der reigns a-bove, Beauty and or-der reigns a-bove, Beau-ty and or-der reigns a-bove.

Ho - san - na to Je - sus, I'm fill'd with his prais-es, Come, oh my dear brethren, and help me to sing; } Ho - san - na is ringing, I'm hap-py while
 No theme is so charming, no love is so warm-ing, It gives joy and gladness, and com-fort with-in; }

sing-ing, A shout-ing the prais-es of Je - sus - 's name; The an-gels in glo - ry re-peat tho glad sto-ry, Of Je-sus - 's love which is made known to man.

I have a lov - ing old fa - ther at home, I've cost him ma - ny a tear, And to makè la - ment to him, I'll tra - vel ten thou - sand years;

I have a lov - ing old mo - ther at home, I've cost her ma - ny a tear, And to make la - ment to her, I'll tra - vel ten thou - sand years;

I'll ramble and I'll rove, and I'll call upon my God, They may all say what they will, Resolved as I am, so long as I live, For to be a ro - ver still.

I'll ramble, &c.

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

Hal - le - lu - jah! Now is Christ ris - en from the dead, And be - come the first fruits of them that slept.

Now is Christ ris - en from the dead, And be - come the first fruits of them that slept. Hal - le - lu - jah, hal - le -

lu - jah, hal - le - lu - jah, And did he rise? And did he rise?
And did he rise? And did he rise?

did he rise? hear it, ye na-tions! hear it, O ye dead! He rose, he rose, he rose, he rose, He burst the bars of

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "did he rise? hear it, ye na-tions! hear it, O ye dead! He rose, he rose, he rose, he rose, He burst the bars of".

death, He burst the bars of death, He burst the bars of death, And tri - umph'd o'er the grave. Then, then,

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "death, He burst the bars of death, He burst the bars of death, And tri - umph'd o'er the grave. Then, then,".

then I rose, then I rose, then I rose, then I rose, then first hu - man - i - ty tri - um-phant passed the

cryst - al ports of light, and seized e - ter - nal youth. Man all im - mor - tal hail, hail, Hea - ven, all

la - vish of strange gifts to man, Thine's all the glo-ry, man's the bound-less bliss; Thine's all the glo - ry, man's the bound-less bliss.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 4/4. The lyrics are written below the vocal staves.

THE ROCK.

11s.

Arranged by Wm. HOUSER.

In sea - sons of grief to my God I'll re - pair, When my heart is o'er-whelm - ed in sor - row and care;

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom one is for the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The lyrics are written below the vocal staves.

From the ends of the earth un - to Thee will I cry, "Lead me to the Rock that is high - er than

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of two sharps (F# and C#). The middle staff contains the lyrics. The bottom staff is a bass clef with the same key signature. The music is in a 4/4 time signature and features a melody with various note values and rests.

I!" High - er than I, High - er than I; Lead me to the Rock that is high - er than I!

The second system of the musical score also consists of three staves, continuing the melody and lyrics from the first system. It concludes with a double bar line. The notation includes various musical symbols such as notes, rests, and dynamic markings.

Ho - san - na to Je - sus! I'm filled with his prais - es! Come, O my dear bre - thren, and help me to

sing; No theme is so charm - ing, no love is so warm - ing, It gives joy and glad - ness, and com - fort with - in;

Ho - san - na is ring - ing, I'm hap - py while sing - ing, A shout - ing the prais - es of Je - sus - 's

name; The an - gels in glo - ry re - peat the glad sto - ry, Of Je - sus - 's love which is made known to man.

DAVID'S LAMENTATION.

2 Sam. xviii. 33. BILLINGS. 237

Slow.

Soft

Da - vid the king was griev - ed and mov - ed, He went to his cham - ber, his cham - ber, and wept; And

as he went he wept, and said, O my son! O my son! Would to God I had

died, would to God I had died, would to God I had died For thee, O Ab - sa - lom, my son, my son!

This musical score is for the piece "DAVID'S LAMENTATION" and is concluded. It features four staves of music. The first two staves are vocal lines, with the lyrics "died, would to God I had died, would to God I had died For thee, O Ab - sa - lom, my son, my son!" written below the second staff. The third staff is a vocal line with a triplet of eighth notes. The fourth staff is a piano accompaniment. The music is written in a common time signature (C) and uses a treble clef.

DUNLAP'S CREEK.

C. M.

F. LEWIS.

My God, my por - tion, and my love, My ev - er - last - ing all, I've none but thee in heaven a - bove, Or on this earth - ly ball.

This musical score is for the piece "DUNLAP'S CREEK" by F. Lewis. It is in common measure (C. M.) and consists of three staves. The first two staves are vocal lines, with the lyrics "My God, my por - tion, and my love, My ev - er - last - ing all, I've none but thee in heaven a - bove, Or on this earth - ly ball." written below the second staff. The third staff is a piano accompaniment. The music is written in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature.

Let ev - ry crea - ture join To praise th' e - ter - nal God; Ye heav'n - ly hosts, the song be - gin, And sound his

Thou sun, with gold - en
name, And sound his name a - broad, Thou sun, with gold - en beams, And moon with pa - ler rays, And
Thou sun, with gold - en beams, And moon with pa - ler rays, And moon with pa - ler

rays, And moon, &c. And moon, &c. Ye star - ry lights, ye star - ry lights, ye

moon with pa - ler rays, Ye star - ry lights, ye star - ry lights, ye twink - ling flames, Shine to your Ma-ker's

rays, Ye star - ry, &c. Shine to, &c.

twink - ling flames, Shine to, &c.

praise, Shine to, &c.

praise, Shine to, &c.

- 3 He built those worlds above,
And fixed their wondrous frame;
By his command they stand or move,
And ever speak his name.
- 4 Ye vapours, when ye rise,
Or fall in showers or snow,
Ye thunders murm'ring round the skies,
His power and glory show.
- 5 Wind, hail, and flashing fire,
Agree to praise the Lord,
When ye in dreadful storms conspire
To execute his word.
- 6 By all his works above
His honours be exprest;
But saints that taste his saving love
Should sing his praises best.

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a half rest followed by a series of eighth and quarter notes. The second and third staves are piano accompaniment, both in bass clef with the same key signature and time signature. The second staff contains mostly whole rests, while the third staff provides a harmonic accompaniment with eighth and quarter notes. The lyrics "I am the rose of Sha-ron, and the lil-ly of the val-ley;" are placed below the second staff, and "I am the rose of Sha-ron, and the" is placed below the third staff.

I am the rose of Sha-ron, and the lil-ly of the val-ley; I am the rose of Sha-ron, and the

The second system of the musical score consists of four staves. The top staff is the vocal line, continuing from the first system. The second and third staves are piano accompaniment. The lyrics "lil-ly of the val-ley;" are placed below the second staff, and "As the lil-ly a-mong the thorns, so is my love a-mong the daughters;" is placed below the third staff.

lil-ly of the val-ley; As the lil-ly a-mong the thorns, so is my love a-mong the daughters;

As the ap - ple tree, the ap - ple tree a - mong the trees of the wood, so is my be - lov - ed a -

mong the sons, so is my be - lov - ed a - mong the sons. I sat down un - der his sha - dow

And his fruit was sweet to my taste; And his fruit, and his fruit, &c.

with great de - light.

And his fruit was

And his fruit, and his fruit was sweet to my taste; And his fruit, and his fruit, &c.

sweet to my taste.

He brought me to the ban-quet-ing house, his ban-ner o-ver me was love, He

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The music begins with a treble clef and a key signature of one sharp. The vocal line starts with the lyrics "brought me to the ban-quet-ing house, his ban-ner o-ver me was love." The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex rhythmic pattern in the left hand. The system concludes with a double bar line and a repeat sign.

brought me to the ban-quet-ing house, his ban-ner o-ver me was love. Stay me with fla-gons, com-fort me with

The second system of the musical score continues from the first system. It also consists of four staves. The vocal line begins with the lyrics "ap-ples, For I am sick, for I am sick, for I am sick of love; I charge you,". The piano accompaniment continues with the same rhythmic patterns as in the first system. The system concludes with a double bar line and a repeat sign.

ap-ples, For I am sick, for I am sick, for I am sick of love; I charge you,

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of two sharps (F# and C#). The lower staff is a bass clef with the same key signature. The music is written in a common time signature (C). The melody in the treble staff begins with a quarter note G4, followed by quarter notes A4, B4, C5, B4, A4, G4, F#4, E4, D4, C4. The bass staff provides a harmonic accompaniment with chords and single notes.

O ye daugh-ters of Je - ru - sa - lem, By the roes, and by the hinds of the field, That you stir not up, that you stir not

The second system of music continues the melody from the first system. The treble staff continues with quarter notes D4, C4, B3, A3, G3, F#3, E3, D3, C3. The bass staff continues with a similar accompaniment pattern.

up, that you stir not up, that you stir not up, nor a - wake, a - wake, a - wake, a - wake my love,

The third system of music continues the melody. The treble staff begins with a quarter note B3, followed by quarter notes A3, G3, F#3, E3, D3, C3, B2, A2, G2, F#2, E2, D2, C2. The bass staff continues with a similar accompaniment pattern.

till he please. The voice of my he - lov - ed, Be - hold! he com - eth,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "till he please. The voice of my he - lov - ed, Be - hold! he com - eth,"

leap - ing up - on the mountains, skip - ping, skip - ping, skip - ping, skip - ping, leap - ing up - on the mountains, skip - ping up - on the

The second system of the musical score also consists of four staves. The key signature and time signature remain the same. The lyrics are: "leap - ing up - on the mountains, skip - ping, skip - ping, skip - ping, skip - ping, leap - ing up - on the mountains, skip - ping up - on the"

hills. My be - lov - ed spake, and said un - to me, Rise up, rise up, rise up, rise,

up, my love, my fair one, and come a way. For lo, the win - ter is past, the

rain is o - ver and gone, For lo, the win - ter is past, the rain is o - ver and gone, the rain is o - ver, the

This system contains the first two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.

rain is o - ver, the rain is o - ver and gone, For lo, the win - ter is past, the rain is o - ver and gone.

This system contains the second two staves of music. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are written below the vocal staff.



As on the cross, the Sa - viour hung, And wept, and bled, and died, He pour'd sal - va - tion on a wretch That languish'd at his



"Je - sus, thou Son and heir of heaven! Thou spot-less lamb of God! I see thee bathed in sweat and tears, And welt'ring in thy



side. His crimes, with in - ward grief and shame, The pe - ni - tent con-fessed, And turned his dy - ing eyes to Christ, And thus his pray'r ad-dress'd:



blood; Yet quick-ly from these scenes of woe, In tri-umph thou shalt rise, Burst through the gloomy shades of death, And shine a - bove the skies."




Since man by sin has lost his God, He seeks cre - a - tion through; And vain-ly strives for so - lid bliss, In try - ing some-thing

new, In try-ing something new, And vainly strives for so-lid bliss, In trying something new.

2 The new possessed like fading flowers,
Soon loses its gay hue;
The hubble now no longer stays,
The soul wants something new.

3 Now could we call all Europe ours,
With India and Peru;
The mind would feel an aching void,
And still want something new.

4 But when we feel the power of Christ,
All good in him we view;
The soul forsakes her vain pursuits,
In Christ finds something new.

5 The joy the dear Redeemer gives,
Will bear a strict review;
Nor need we ever change again,
For Christ is always new.

6 Come, sinners, then, and seek the joys
Which Christ bids you pursue;
And keep the glorious theme in view
In Christ seek something new.

7 But soon a change awaits us all,
Before the great review;
And at his feet with rapture fall,
For Heaven brings something new.

FUNERAL ANTHEM.

BILLINGS.

251

I heard a great voice from heav'n, say - ing un - to me, Write, from henceforth, Write, from henceforth, Write, from hence-

forth, Bless - ed are the dead that die in the Lord! Yea, saith the Spi - rit, for they rest, for they

rest, for they rest, for they rest, from their labors, from their labors from their labors, and their

works, which do fol - low, fol - low, fol - low, which do fol - low, fol - low them, Which do fol - low them.

Musical notation for the first system, consisting of three staves (treble, vocal, and bass clef) in 3/4 time. The melody is written on the treble staff, with lyrics underneath. The bass staff provides a simple accompaniment.

Fare - well, fare - well is a lone - ly sound, And al - ways brings a sigh, But give to me that

Musical notation for the second system, continuing the melody and accompaniment from the first system. It includes a repeat sign (three dots) in the middle of the system.

good old word That comes from the heart, good - by A - dieu, a - dieu, may do for the gay, When

The image shows a musical score for the song 'GOOD-BY.' It consists of three staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one flat and a time signature of 2/4. The lyrics are: 'plea - sure's throng is nigh, But give to me when lo - vers part, That lov - ing word, good - by.'

- 1 On Buena Vista's bloody field
A soldier, dying, lay,
His thoughts were of his mansion home,
Some thousand miles away;
He called his comrades to his side,
For much he had to say—
A few brief words to friends he left,
Some thousand miles away.
- 2 My father, comrades, you will tell,
About this bloody fray,
My country's standard, say to him,
Was safe with me this day;
I've made a pillow of it now,
On which to lay my head,
A winding sheet you'll make of it,
When I am with the dead.
- 3 I know 'twill grieve his inmost soul,
To think that never more
I'll sit with him beneath the oak,
That shades his cottage door;

- But tell the time-worn patriot,
That, mindful of his fame,
Upon this bloody battle field,
I sullied not his name.
- 4 My mother's form is with me now,
Her wail is on my ear,
As drop by drop flows from my brow,
So drops from her the tear.
When, oh, when you to her shall tell
The tidings of this day,
Speak softly, comrades, softly speak,
What you may have to say.
- 5 Speak not to her in borrowed words,
The blighting news you hear,
The cords of life will soon be broke,
So, comrades, have a care.
I am her only, cherished child,
And tell her that I died

- Rejoicing in her early charge,
To take my country's side.
- 6 But, comrades, there's one I fain
Once more would look upon;
She lives upon the sloping hill
That overlooks the lawn.
The town where I shall never more,
In spring time's pleasant hours,
Go forth with her in memory's mood,
To gather woodland flowers.
- 7 Tell her, when death was on my brow,
And life reeeding fast,
Her voice, her form, her parting words,
Were with me to the last.
On Buena Vista's bloody field,
Tell her, a soldier lay,
And that I know she thought of me,
Some thousand miles away.