

MY

# LITTLE SINGING BOOK;

DESIGNED

FOR THE USE OF

SABBATH, AND JUVENILE SINGING SCHOOLS.

BY ISAAC DOUGLAS.

BOSTON:

PUBLISHED BY D. S. KENDRICK,

42, Washington Street.

1840.

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BY ASA FITZ.

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\*\*\*\*\*  
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## ADVERTISEMENT.

THE object, in preparing this little work, is not to compete with any thing of the kind now in use, or to present any thing new, to the musical world. Many of the tunes introduced, are already in common use, and are ~~sung~~ sung, both in Church and Sabbath School. Three fourths of the tunes which are generally sung in our churches on the Sabbath, may be found in this book; and by thus introducing them into our Juvenile, and Sabbath Schools, they will become familiar to the children, and thus they will be prepared to join in congregational singing on the Sabbath. Such tunes as are here introduced, and which have been sung in our churches ever since the Reformation, will continue to be sung: and how desirable is it that the children who are now learning to sing, should become familiar with them in early life. If this work should accomplish any thing in improving a taste in our children for the Songs of Zion, we shall receive our reward.

EDITOR.

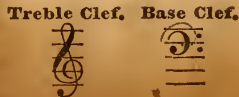
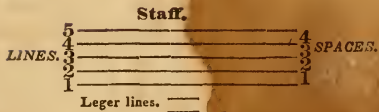
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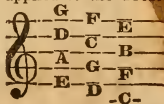
# ELEMENTS OF VOCAL MUSIC.

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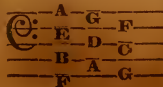
## MUSICAL CHARACTERS.



Letters applied to the Treble Staff.



Letters applied to the Bass Staff.

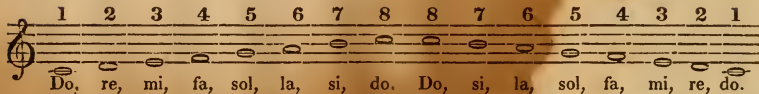


**NOTES.**

Whole. Half. Quarter. 8th. 16th. 32d.

**RESTS.**

Whole. Half. Quarter. 8th. 16th. 32d.

**SCALE.**

Slur or tie.

Mark of dim. Distinction.

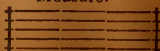
Sharp. Flat. Natural. Hold. Dot of addition.



Bar.



Measure.



Double Bar.



Close.

**QUESTIONS.***Question.* What is a Staff?*Answer.* The Staff is five parallel lines enclosing four intermediate spaces on which notes are placed.*Q.* What do Notes represent? *A.* Musical Sounds.



**Q.** What is a Clef? **A.** A Clef is that character by which we designate the different parts which are written on the staff.

**Q.** How many clefs are there used? **A.** Two. Bass and Treble.

**Q.** How are letters applied on the staff?

**A.** On the treble staff, we commence with C, on the first leger line below; D, on the space below; E, on the first line, and so on up to C again. See Ex.

**Q.** How are letters applied on the bass staff?

**A.** We commence with G, on the first line; A, on the first space, and so on up to A, again, or as far as notes are wanted. See Ex.

**Q.** How many notes are there used in writing music? **A.** Six.

**Q.** What are they? **A.** See Ex.

**Q.** What Rests are used? **A.** See Ex.

**Q.** What is the Scale?

**A.** The Scale consists of eight successive sounds, rising in regular intervals of tones and semitones from 1, up to 8, embracing a series of five whole, and two half tones.

**Q.** What other characters are used in music. **A.** See Ex.

**Q.** What is the use of a Sharp?

**A.** It raises the sound of the note, before which it is placed, a half tone.

**Q.** What is the use of a Flat?

**A.** It lowers the sound of the note, before which it is placed, a half tone.

**Q.** What is the use of a Natural?

**A.** It restores the note made flat or sharp, before which it is placed, to its original sound.

**Q.** What is the use of the Hold?

**A.** It shows that the sound of the note, over which it is placed, may be continued at the pleasure of the performer.

**Q.** What is a Dot of Addition ?

**A.** It increases the duration of sound, on the note after which it is placed, one half its original length.

**Q.** What is a mark of Diminution ?

**A.** The figure 3 placed over any three notes, showing that those notes are to be sung in the time of two of the same kind.

**Q.** What is the mark of Distinction ?

**A.** It shows that the note over which it is placed is to be sung in a short, distinct manner.

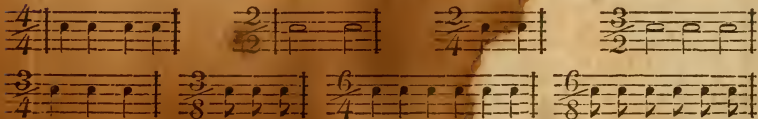
**Q.** What is the use of the Bar ? **A.** It divides the staff into equal portions or measures.

**Q.** What is the use of the Double Bar ? **A.** It shows the end of a line in poetry.

**Q.** What is a Measure ? **A.** A Measure is the distance from one bar to another bar.

**Q.** What is the use of a Close ? **A.** It shows the end of a tune.

#### DIFFERENT KINDS OF MEASURES.



$\frac{4}{4}$  Measure is called Quadruple measure, and has four beats, or motions of the hand. Down, Left, Right, Up.

$\frac{2}{2}$  and  $\frac{2}{4}$  Measure, is called Double measure, and has two beats or motions of the hand.  
Down, Up.

$\frac{3}{2}$ ,  $\frac{3}{4}$  and  $\frac{3}{8}$  Measure, is called Triple measure, and has three beats or motions of the hand in each measure. Down, Left, Up.

$\frac{6}{4}$  and  $\frac{6}{8}$  Measure is called Sextuple measure, and has six beats or motions of the hand, Down, Down, Left, Right, Up, Up. The most common method of beating this time, is to divide the measures into two of triple, and beat down, left, up, twice; or beat only two beats in each measure when the movement is lively.

Q. How many kind of measures are there? A. See Ex.

Q. What notes fill a measure in quadruple measure. See Ex.

Q. What notes fill a measure in double measure. See Ex.

Q. What notes fill a measure in triple measure. See Ex.

Q. What notes fill a measure in sextuple measure? See Ex.

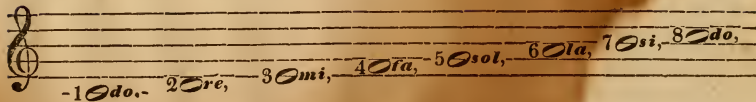
Q. How are the different kind of measures known?

A. By the figures prefixed on the staff, which designate the number and kind of notes that fill a measure.

### TRANSPPOSITION.

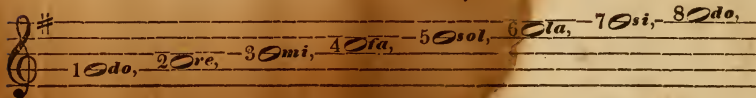
Transposition means change of place. When we speak of transposition in music, we mean the changing of the key note or first note in the scale, from one letter to another letter on the staff.

## THE SCALE IN ITS NATURAL POSITION. DO COMMENCING ON C.

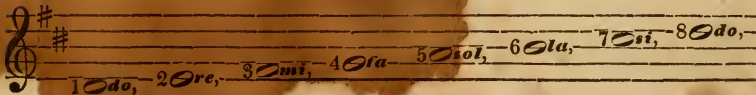


The sharps and flats which are prefixed on the staff, and by which we know the place of the key note, are called the Signature.

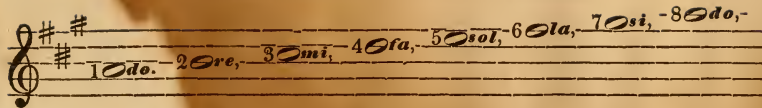
## FIRST TRANSPOSITION TO G, 1 SHARP.



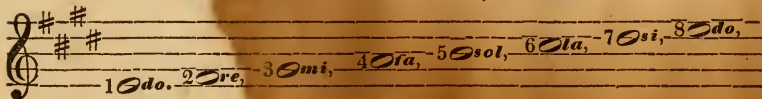
## SECOND TRANSPOSITION TO D, 2 SHARPS.



## THIRD TRANSPOSITION TO A, 3 SHARPS.

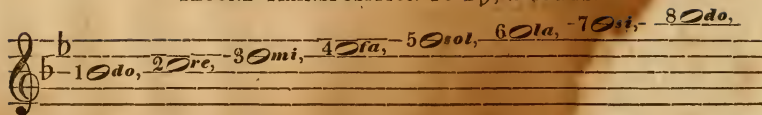
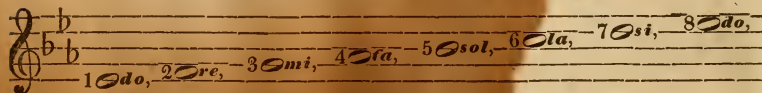
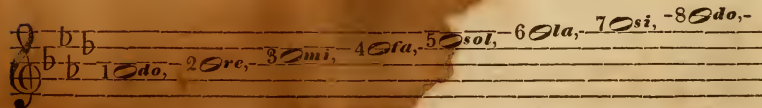


## FOURTH TRANSPOSITION TO E, 4 SHARPS.



## FIRST TRANSPOSITION BY FLATS, TO F, 1 FLAT.



SECOND TRANSPOSITION TO B $\flat$ , 2 FLATS.THIRD TRANSPOSITION TO E $\flat$ , 3 FLATS.FOURTH TRANSPOSITION TO A $\flat$ , 4 FLATS.

- Q. What is Transposition? Q. What is a Signature?
- Q. On what letter is the key note, where there are no sharps or flats?
- Q. On what letter is the key note in the first transposition?
- Q. What is the signature? A. F#
- Q. On what letter is the key note in the second transposition?
- Q. What is the signature?
- Q. On what letter is the key note in the third transposition? Q. Fourth transposition?
- Q. On what letter is the key note in the first transposition by flats?
- Q. On what letter is the key note in the second transposition? Q. Third? Q. Fourth?

## LETTERS AND CHARACTERS, DENOTING MUSICAL EXPRESSION.

*pp* Very Soft.

*p* or *pia.* Soft.

*m* Mezzo, or with the middle voice.

*f* or *for.* Loud.

*ff* Very Loud.

*dim.* Diminish the sound.

*cres.* Increase the sound.

*Unison.* Notes on the same letter.

*Degree.* From a line to a space, and vice versa.

*Octave.* The interval of eight successive sounds, from one letter in the scale, to the same letter in another scale.

*Tone.* Distance from 1 to 2, or 2 to 3 in the scale.

*Semitone.* Half a tone, or the interval from 3 to 4 and 7 to 8 in the scale.


*Vivace.* Quick movement.

*Adagio.* Very slow.

*Solo.* One part and one voice.

*Duet.* Two parts.

*Chorus.* All the parts and all the voices.

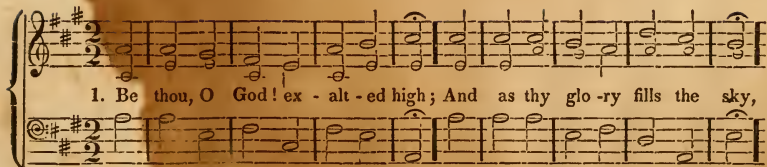
 Crescendo, or Increase of sound.

 Diminuendo, or decrease of sound.

 Swell, both increase and decrease.

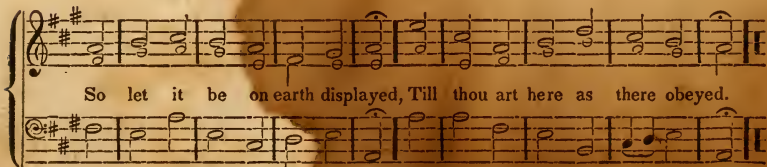
[Questions by the teacher.]





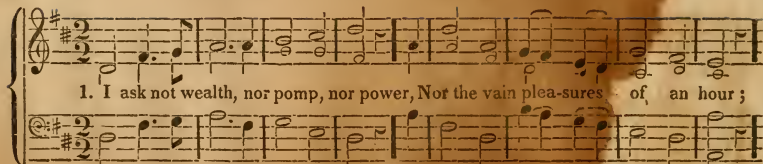
1. Be thou, O God! ex - alt - ed high; And as thy glo - ry fills the sky,

2. O God! my heart is fixed—'tis bent, Its thankful tri - bute to pre - sent;  
3. Thy praises, Lord, I will re sound To all the listening na - tions round:



So let it be on earth displayed, Till thou art here as there obeyed.

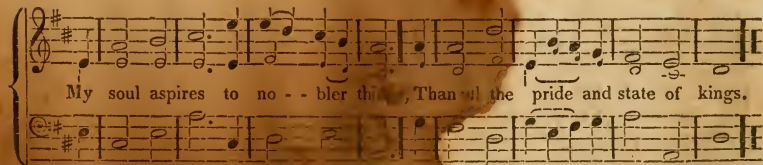
And, with my heart, my voice I'll raise To thee, my God! in songs of praise.  
Thy mer - cy high - est heaven transcends, Thy truth beyond the clouds ex - tends.



1. I ask not wealth, nor pomp, nor power, Nor the vain pleasures of an hour ;

2. I seek for blessings more Divine, Than corn, or oil, or rich - est wine.

3. One thing I ask ; and wilt thou hear, And grant my soul a gift so dear ?



My soul aspires to no - - bler things, Than all the pride and state of kings.

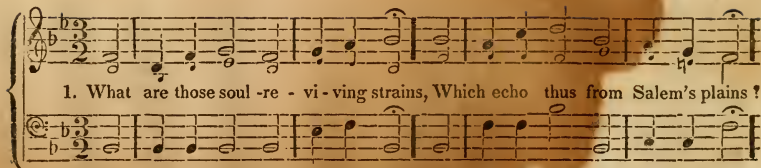
If these are sent, I'll praise my God Withheld, still sound his praise a - broad.  
WISDOM descending from a - bove, The choicest to - ken of thy love.

1. Art thou my Father; Canst thou bear To hear my poor imperfect prayer, Or stoop to listen

2. Art thou my Father? Let me be A meek, obedient child to thee; And try in word, and  
 3. Art thou my Father; Then at last, When all my days on earth are past; Send down and take me

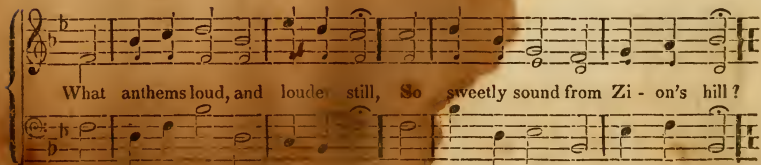
to the praise That such a lit - tle one can raise, That such a lit - tle one can raise.

deed, and thought, To serve and please thee as I ought, To serve and please thee as I ought.  
 in thy love, To be thy better child above, To be thy bet - ter child a - bove.



1. What are those soul - re - vi - ving strains, Which echo thus from Salem's plains ?

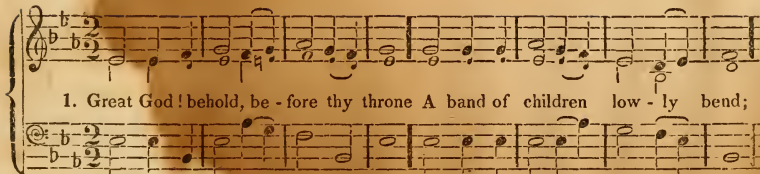
2. Lo! 'tis an in - fant cho - rus sings, Ho - san - na to the King of kings :  
 3. Nor these a - lone their voice shall raise, For we will join this song of praise ;



What anthems loud, and louder still, So sweetly sound from Zi - on's hill ?

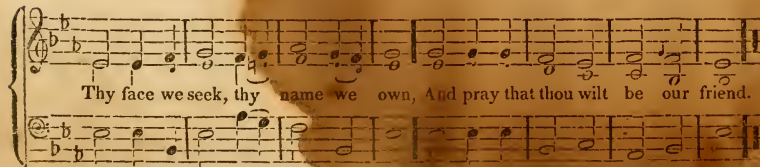
'The Savior comes!—and babes proclaim Sal - va - tion, sent in Je - sus' name.  
 Still Israel's children forward press To hail the Lord their righteousness.

“Great God! behold, before thy throne.” L. M. (HAMBURG.) 19



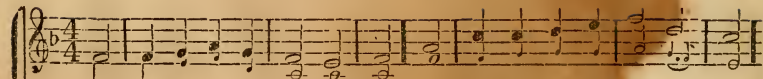
1. Great God! behold, be - fore thy throne A band of children low - ly bend;

2. Thy Ho - ly Spirit's aid im - part, That he may teach us how to pray;  
3. O let thy grace our souls re - new, And seal a sense of par - don there;



Thy face we seek, thy name we own, And pray that thou wilt be our friend.

Make us sincere, and let each heart Delight to tread in wis - dom's way.  
Teach us thy will to know and do, And let us all thy im - age bear.



1. Come, dearest Lord, and bless this day, Come, bear our thoughts from earth a - way :



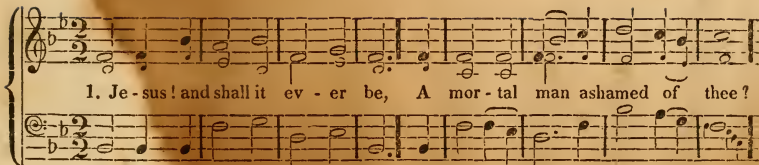
2. Come, Ho - ly Spi - rit, all di - vine, With rays of light up - on us shine,  
3. Then, when our Sabbath's here are o'er And we ar - rive on Canaan's shore;



Now, let our noblest passions rise With ar - dor to their na - tive skies.

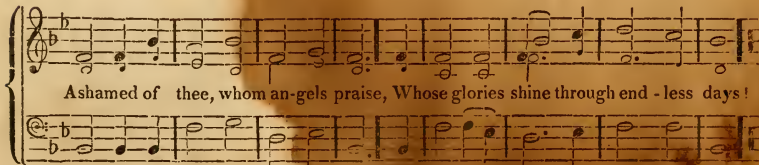


And let our waiting souls be blest, On this sweet day of sa - cred rest.  
With all the ransomed, we shall spend A Sabbath which shall nev - er end.



1. Je - sus! and shall it ev - er be, A mor - tal man ashamed of thee?

2. Ashamed of Je - sus! soon-er far Let eve-ning blush to own her star;  
3. Ashamed of Je - sus; just as soon Let midnight be ashamed of noon.



Ashamed of thee, whom an-gels praise, Whose glories shine through end - less days!

He sheds the beams of light Di - vine, O'er this be - night - ed soul of mine.  
'Tis midnight with my soul till he Bright Morning Star! bid dark - ness flee.

1. On Jordan's stormy banks I stand, And cast a wishful eye, To Canaan's fair and

2. There gen'rous fruits that never fail, On trees immortal grow; There rocks and hills and

happy land, Where my possessions lie. O, the transporting, rapturous scene,

brooks and vale, With milk and honey flow. All o'er those wide ex - tend-ed plains,





That rises to my sight! Sweet fields array'd in living green, And rivers of delight.

Shines one e-ter-nal day; There God the Son forever reigns, And scatters night away.

3. No chilling winds, or poisonous breath  
Can reach that healthful shore;  
Sickness and sorrow, pain and death,  
Are felt and feared no more.  
When shall I reach that happy place,  
And be forever blest?  
When shall I see my Father's face,  
And in his bosom rest?

4. Filled with delight, my raptured soul  
Would here no longer stay;  
Though Jordan's waves around me roll,  
Fearless I'd launch away.  
There on those high and flowery plains,  
Our spirits ne'er shall tire;  
But in perpetual, joyful strains,  
Redeeming love admire.

STENNET.

1. A poor, wayfaring man of grief Hath often cross'd me on my way, Who sued so humbly

2. Once, when my scanty meal was spread, He enter'd, not a word he spake; Just perishing for

3. I spied him where a fountain burst Clear from the rock, his strength was gone, The heedless water

for relief, That I could never answer nay: I had not power to ask his name, Whith-

want of bread, I gave him all, he blessed it, brake, And ate, but gave me part a-gain; Mine

mocked his thirst, He heard it, saw it hurrying on. I ran and raised the sufferer up, Thrice

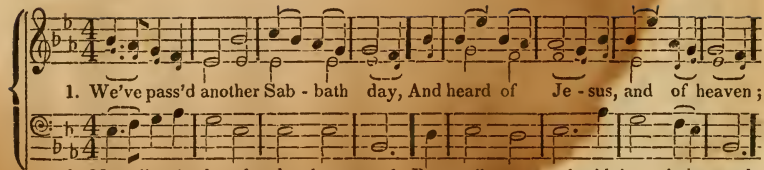
er he went, or whence he came; Yet there was something in his eye That won my love, I knew not why.

was an angel's portion then, And while I fed with ea-ger haste, The crust was manna to my taste.

from the stream he drained my cup, Dipped, and returned it running o'er, I drank, and never thirsted more.

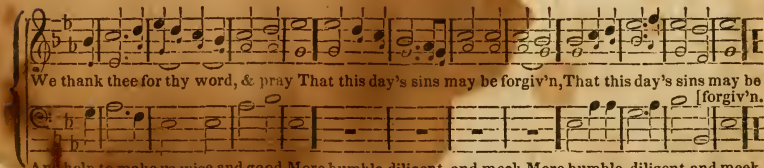
4. 'Twas night. The floods were out ; it blew  
A wintry hurricane aloof.  
I heard his voice abroad, and flew  
To bid him welcome to my roof.  
I warmed, I clothed, I cheered my guest,  
Laid him on mine own couch to rest,  
Then made the earth my bed, and seemed  
In Eden's garden while I dreamed.
5. Stripped, wounded, beaten nigh to death,  
I found him by the highway side ;  
I roused his pulse, brought back his breath,  
Revived his spirit, and supplied  
Wine, oil, refreshment ; he was healed.  
I had myself a wound concealed,  
But from that hour forgot the smart,  
And peace bound up my broken heart.

6. In prison I saw him next, condemned  
To meet a traitor's doom at morn ;  
The tide of lying tongues I stemmed,  
And honored him mid shame and scorn  
My friendship's utmost zeal to try,  
He asked if I for him would die.  
The flesh was weak, my blood ran chill,  
But the free spirit cried, " I will ! "
7. Then, in a moment, to my view  
The stranger started from disguise ;  
The tokens in his hands I knew  
My Savior stood before my eyes !  
He spake, and my poor name he named—  
" Of me thou hast not been ashamed ;  
These deeds shall thy memorial be ;  
Fear not, thou didst it unto me. "



1. We've pass'd another Sab - bath day, And heard of Je - sus, and of heaven ;

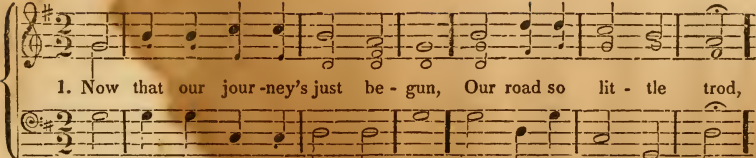
2. May all we've heard and under - stood, Be well re - member'd through the week,  
 3. So when our lives are finished here, And days and Sabbaths shall be o'er,



We thank thee for thy word, & pray That this day's sins may be forgiv'n, That this day's sins may be [forgiv'n.

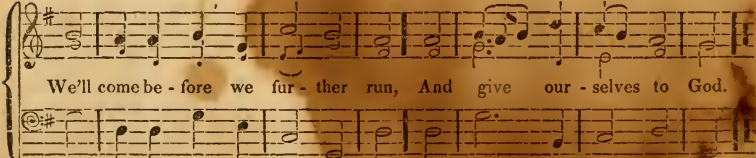
And help to make us wise and good, More humble, diligent, and meek, More humble, diligent, and meek.  
 May we with all the good appear, To serve and love thee evermore, To serve and love thee evermore.

"Now that our journey's just begun." C. M. (PETERBOROUGH.) 27



1. Now that our jour-ney's just be-gun, Our road so lit-tle trod,  
2. And, lest we should be ev-er led Through sin-ful paths to stray,  
3. What sor-rows may our steps at-tend We nev-er can fore-tell;

The first system of the hymn features a treble and bass staff with a key signature of one sharp (F#) and a 3/2 time signature. The melody is primarily in the treble staff, with the bass staff providing harmonic support. The lyrics are written below the staves, with line numbers 1, 2, and 3 corresponding to the three verses.



We'll come be-fore we fur-ther run, And give our-selves to God.  
We would at once be-gin to tread In wis-dom's plea-sant way.  
But if the Lord will be our friend, We know that all is well.

The second system of the hymn continues the melody and harmony from the first system. It includes the concluding lines of the verses. The musical notation and lyrics are consistent with the first system.

“I saw one hanging on the tree.” C. M. (DUNDEE.)

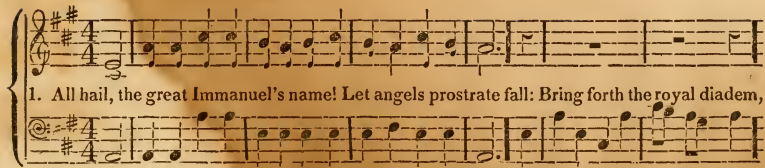
1. I saw one hanging on the tree In a - go - nies and blood.

2. Sure, ne-ver till my la - test breath Can I for - get that look ;  
 3. My conscience felt and own'd the deed, And plunged me in des - pair,

Methought he turn'd his eyes on me, As near his cross I stood.

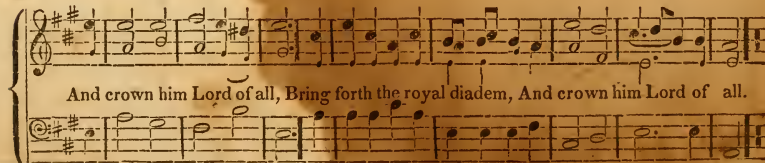
It seem'd to charge me with his death, Though not a word he spoke.  
 I saw my sins his blood had shed, And helped to nail him there.

"All hail the great Immanuel's name." C. M. (CORONATION.) 29



1. All hail, the great Immanuel's name! Let angels prostrate fall: Bring forth the royal diadem,

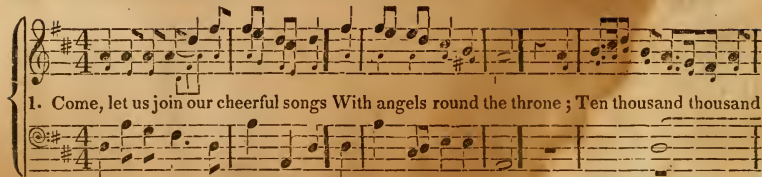
3. Ye chosen seed of Israel's race, A remnant weak & small, Hail him who saves you by his grace,  
5. Let every kindred, every tribe, On this terrestrial ball, To him all ma - jes - ty ascribe,



And crown him Lord of all, Bring forth the royal diadem, And crown him Lord of all.

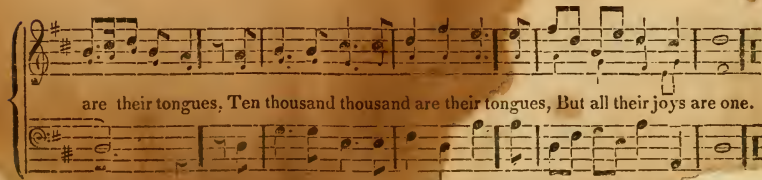
And crown him Lord of all, Hail him who saves you by his grace, And crown him Lord of all.  
And crown him Lord of all, To him all majesty ascribe, And crown him Lord of all.

30 "Come, let us join our cheerful songs." C. M. (CONWAY.)



1. Come, let us join our cheerful songs With angels round the throne ; Ten thousand thousand

2. Worthy the lamb that died, they cry, To be ex-alt-ed thus : Wor-thy the Lamb, our  
 3. Je - sus is wor - thy to re-ceive Honor and power Divine : And bles-sings more than



are their tongues, Ten thousand thousand are their tongues, But all their joys are one.

hearts re - ply, Wor-thy the Lamb, our hearts reply, For he was slain  
 we can give, And blessings more than we can give, Be, Lord



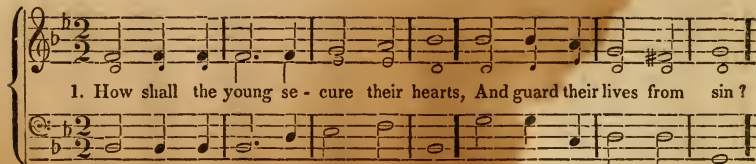
1. Teach us, O Fa-ther, how to pray And then, accept our prayer : Thou hearest

2. Teach us to do the thing that's right, And when we sin, for- give ; And make it  
3. What-ev - er trouble we are in, To Thee, for help we'll call ; But save us

all the words we say, For thou art every where, For thou art every where.

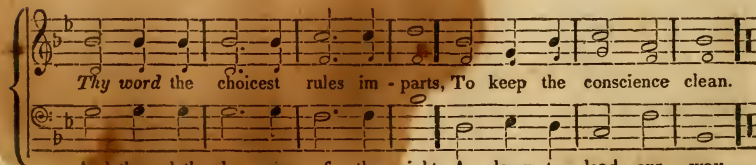
our sin - cere de - light To serve Thee while we live, To serve Thee while we live.  
more than all, from sin, For that's the worst of all, For that's the worst of all.

32 "How shall the young secure their hearts." C. M. (PATMOS.)



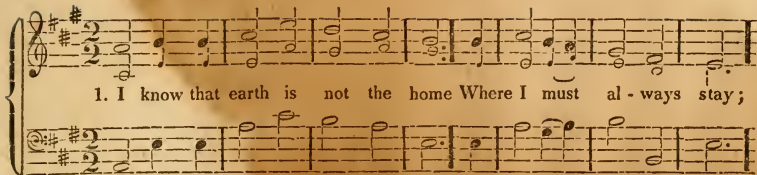
1. How shall the young se - cure their hearts, And guard their lives from sin ?

2. 'Tis like the sun, a heavenly light, That guides us all the day ;  
 3. Thy word is ev - er - last - ing truth ; How pure is ev - ery page !



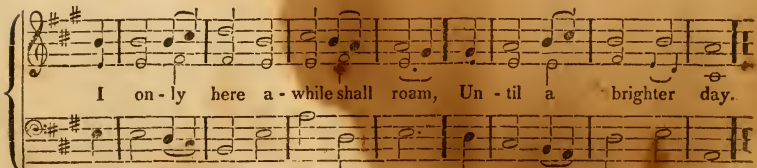
*Thy word* the choicest rules im - parts, To keep the conscience clean.

And through the dan - gers of the night, A lamp to lead our way.  
 That ho - ly book will guide our youth, And well sup - port our age.



1. I know that earth is not the home Where I must al - ways stay ;

2. Earth is the school, where I must learn To do my Fa - ther's will,  
3. That I may pure and ho - ly rise To meet a Father's love.



I on - ly here a - while shall roam, Un - til a brighter day.

That when he calls me to re - turn, I may be with him still.  
Far, far be - yond the star - ry skies, In that bright home a - bove.

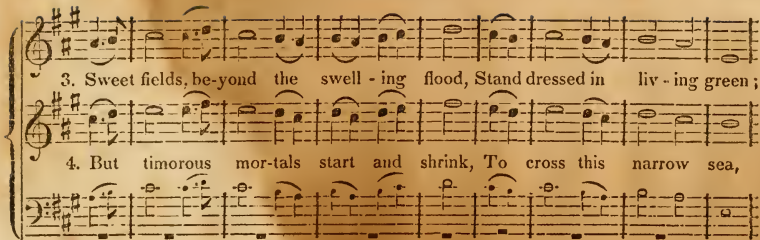
1. There is a land of pure de - light, Where saints im - mor - tal reign;

2. There ev - er - last - ing spring a - - bides, And nev - er - fa - ding flowers;

E - ter - nal day ex - cludes the night, And pleasures ban - ish pain.

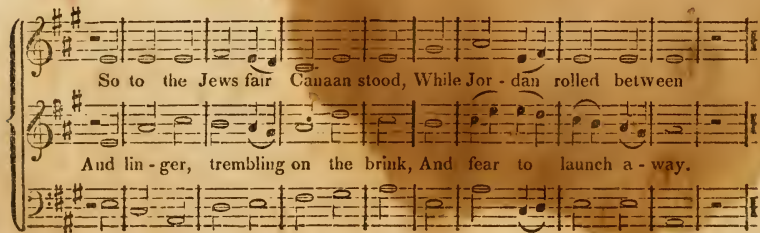
Death, like a nar - row sea, di - vides This heavenly land from ours.

The musical score is written for a three-part setting (Soprano, Alto, and Bass) in G major (one sharp) and 2/2 time. It consists of four systems of music. The first system contains the first two verses. The second system contains the third verse. The third system contains the fourth verse. The fourth system contains the fifth verse. The music is written on three staves per system, with a brace on the left side of each system. The lyrics are written below the staves, with some words hyphenated across measures. The score is in a traditional hymn style with a simple, melodic line.



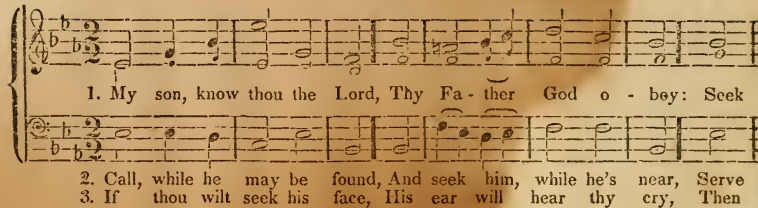
3. Sweet fields, be-yond the swell - ing flood, Stand dressed in liv - ing green ;

4. But timorous mor-tals start and shrink, To cross this narrow sea,



So to the Jews fair Canaan stood, While Jor - dan rolled between

And lin - ger, trembling on the brink, And fear to launch a - way.



1. My son, know thou the Lord, Thy Fa - ther God o - bey: Seek

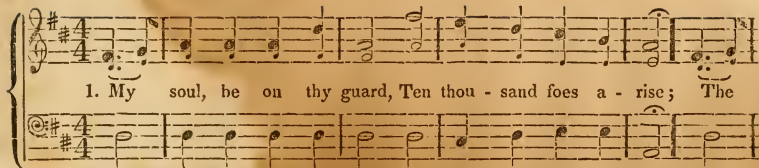
2. Call, while he may be found, And seek him, while he's near, Serve

3. If thou wilt seek his face, His ear will hear thy cry, Then



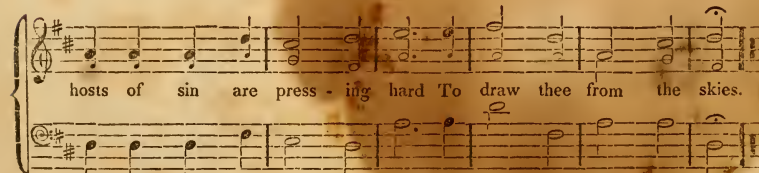
his pro - tect-ing care by night, His gui - ding hand by day.

him with all thy heart and mind, And wor - ship him with fear.  
 shalt thou find his mer - cy sure, His grace for - ev - er nigh



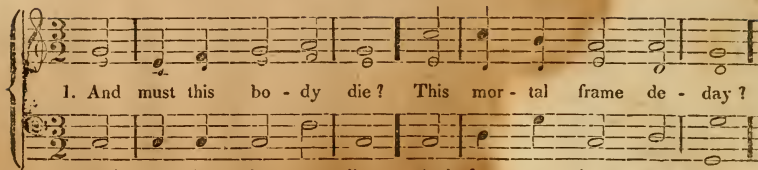
1. My soul, be on thy guard, Ten thou - sand foes a - rise; The

2. Oh watch, and fight, and pray; The bat - tle ne'er give o'er; Re -  
 3. Ne'er think the victory won, Nor lay thine ar - mor down: Thy



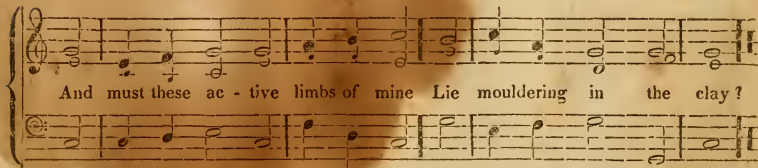
hosts of sin are press - ing hard To draw thee from the skies.

- new it bold - ly ev - ery day, And help di - vine im - plore.  
 ar - duous work will not be done Till thou ob - tain thy crown.



1. And must this bo - dy die? This mor - tal frame de - day?

2. God, my Re - deem - er, lives, And fre - quent from the skies.  
 3. Ar - rayed in glo - rious grace Shall these vile bo - dies shine.



And must these ac - tive limbs of mine Lie mouldering in the clay?

Looks down and watch - es all my dust, Till he shall bid it rise.  
 And ev - ery shape, and ev - ery face Look heavenly and di - vine.

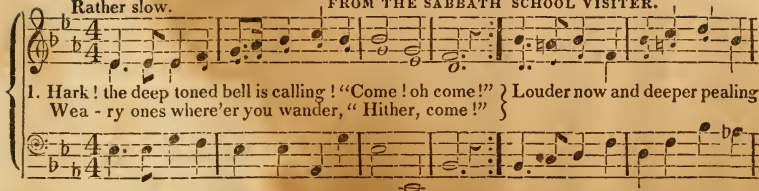


# “Hark! the deep toned bell is calling.”

39

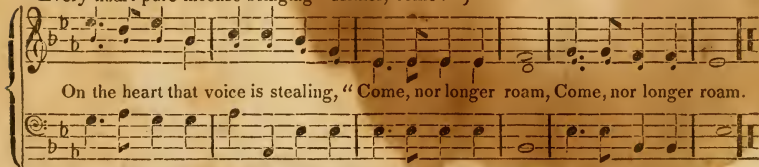
Rather slow.

FROM THE SABBATH SCHOOL VISITER.



1. Hark! the deep toned bell is calling! “Come! oh come!” } Louder now and deeper pealing  
Wea - ry ones where'er you wander, “Hither, come!” }

2. Now again its tones are pealing, “Come! Oh come!” } Come, and round the altar bending,  
In the sacred temple kneeling, “Seek thy home!” }
3. Still the echoed voice is ringing “Come! Oh come!” } Father, round thy footstool bending,  
Every heart pure incense bringing “Hither, come!” }



On the heart that voice is stealing, “Come, nor longer roam, Come, nor longer roam.

Love the place where God, descending, Calls the spirit home, Calls the spi- rit home.  
May our souls, to heaven ascending, Find in thee their home, Find in thee their home.

1. When shall the voice of singing Flow joyfully a-long? When hill and valley

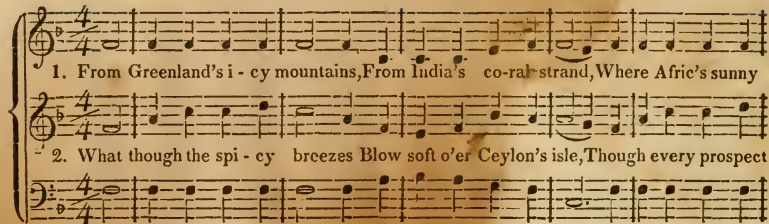
2. Then from the craggy mountains The sacred shout shall fly; And shady vales and

ring-ing With one tri-um-phiant song, Pro-claim the con-test end-ed,

fountains Shall ech-o the re-ply. High tower and low-ly dwelling

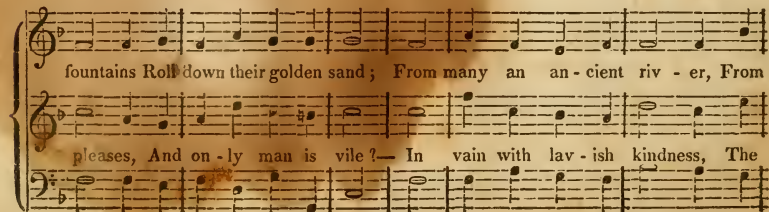
And HIM who once was slain, A-gain to earth descended—Again to earth descended,  
 Shall send the chorus round, All hal-le-lu-jah swelling, All hal-le-lu-jah swelling,

A - gain to earth de - scend - e In righteousness to reign?  
 All hal - le - lu - jah swell - ing, In one e - ter - nal sound!



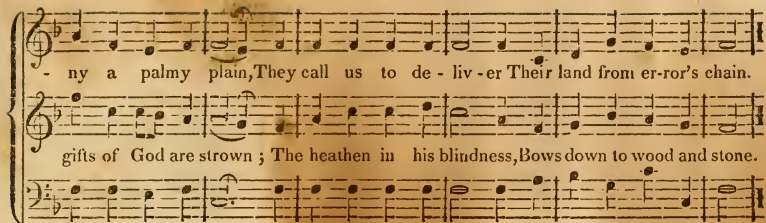
1. From Greenland's i - cy mountains, From India's co-ral strand, Where Afric's sunny

2. What though the spi - cy breezes Blow soft o'er Ceylon's isle, Though every prospect



fountains Roll down their golden sand; From many an an - cient riv - er, From

pleases, And on - ly man is vile?— In vain with lav - ish kindness, The



- ny a palmy plain, They call us to de - liv - er Their land from er-ror's chain.

gifts of God are strown ; The heathen in his blindness, Bows down to wood and stone.

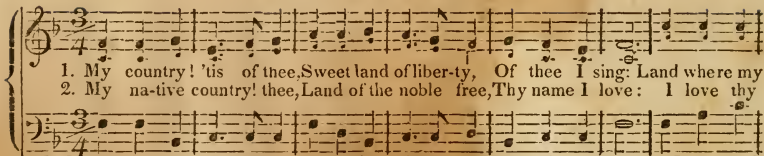
3

Shall we whose souls are lighted  
 By wisdom from on high—  
 Shall we to man benighted  
 The lamp of life deny ?—  
 Salvation !—oh, salvation !  
 The joyful sound proclaim,  
 Till earth's remotest nation  
 Has learnt Messiah's name.

4

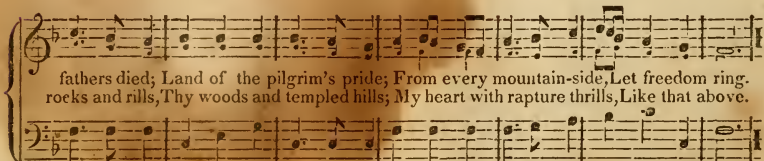
Waft—waft ye winds, his story ;  
 And you, ye waters, roll,  
 Till, like a sea of glory,  
 It spreads from pole to pole ;  
 Till o'er our ransomed nature,  
 The Lamb for sinners slain,  
 Redeemer, King, Creator,  
 Returns in bliss to reign.

WORDS BY S. F. SMITH.



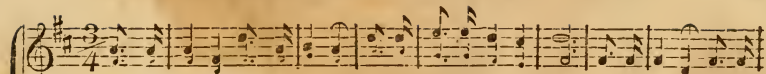
1. My country! 'tis of thee, Sweet land of liber-ty, Of thee I sing: Land where my  
2. My na-tive country! thee, Land of the noble free, Thy name I love: I love thy

3. Let music swell the breeze, And ring from all the trees Sweet freedom's song: Let mortal  
4. Our father's God! to thee, Author of lib-er-ty! To thee we sing; Long may our



fathers died; Land of the pilgrim's pride; From every mountain-side, Let freedom ring.  
rocks and rills, Thy woods and templed hills; My heart with rapture thrills, Like that above.

tongues awake, Let all that breathe partake, Let rocks their silence break, The sound prolong.  
land be bright, With freedom's holy light, Protect us by thy might, Great God our King!



1. On the mountain's top appearing, Lo! the sacred herald stands! } Mourning captive! God him-  
Welcome news to Zion bearing, Zion long in hostile lands; }

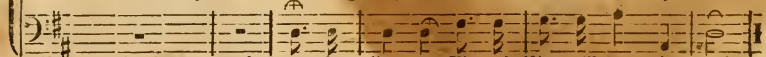


2. Lo! thy sun is risen in glory! God himself appears thy friend; } Great deliverance, Zion's  
All thy foes shall flee before thee; Here their boasted triumphs end: }

3. Enemies no more shall trouble; All thy wrongs shall be redressed; } All thy conflicts End in  
For thy shame thou shalt have double, In thy Maker's favor blest; }



self shall loose thy bands—Mourning captive! God him-self shall loose thy bands.



King vouchsafes to send, Great de - liverance Zi - on's King will sure - ly send.  
an e - ter - nal rest— All thy conflicts End in e - ter - nal rest.

1. Hark, hark! the gospel trumpet sounds, Through earth and heav'n the echo bounds; Pardon and

2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mer-cy and

The first system of the musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of two staves. The first staff contains the melody for the first line of the first verse, and the second staff contains the melody for the second line of the first verse. The lyrics are: "1. Hark, hark! the gospel trumpet sounds, Through earth and heav'n the echo bounds; Pardon and 2. Come, sinners, hear the joyful news, Nor longer dare the grace refuse; Mer-cy and".

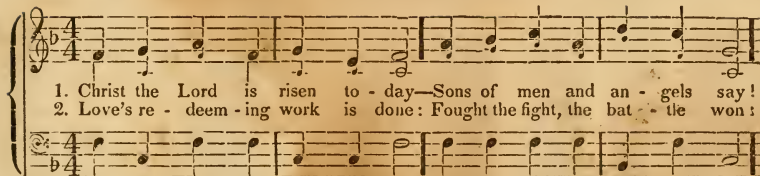
peace by Je-sus' blood! Sinners are rec-onciled to God, By grace di-vine.

jus-tice here combine, Goodness and truth harmonious join, T'in-vite you near.

The second system of the musical score continues the melody from the first system. It also consists of two staves. The lyrics are: "peace by Je-sus' blood! Sinners are rec-onciled to God, By grace di-vine. jus-tice here combine, Goodness and truth harmonious join, T'in-vite you near."

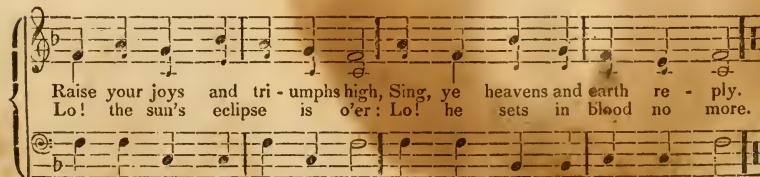


“Christ the Lord is risen to day.” 7s. (EISER.) H. G. BARRUS. 47



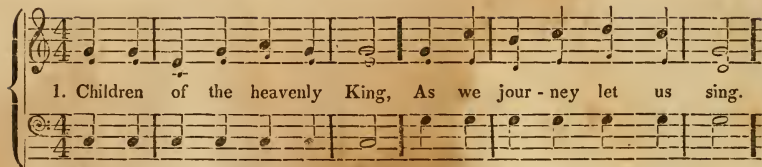
1. Christ the Lord is risen to - day—Sons of men and an - gels say!  
2. Love's re - deem - ing work is done: Fought the fight, the bat - tle won:

3. Vain the stone, the watch, the seal: Christ hath burst the gates of hell:  
4. Lives a - gain our glo - rious King! Where, O death, is now thy sting.



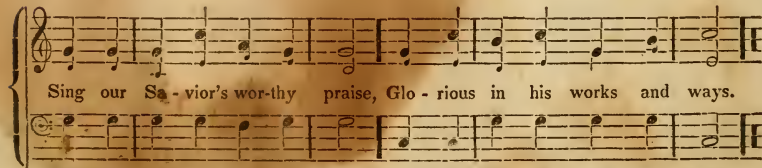
Raise your joys and tri - umphs high, Sing, ye heavens and earth re - ply.  
Lo! the sun's eclipse is o'er: Lo! he sets in blood no more.

Death, in vain, for - bids his rise; Christ hath opened par - a - dise.  
Once he died our souls to save; Where's thy victory, boast - ing grave.



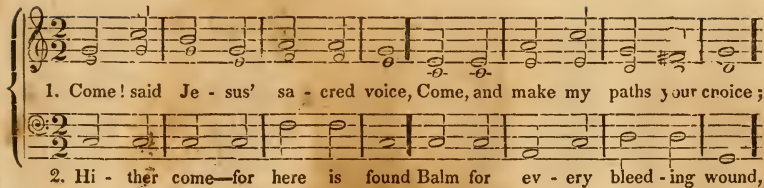
1. Children of the heavenly King, As we jour - ney let us sing.

2. We are travelling home to God, In the way our fath - ers trod;  
 3. O ye banished seed, be glad, Christ our Ad - vo - cate is made:



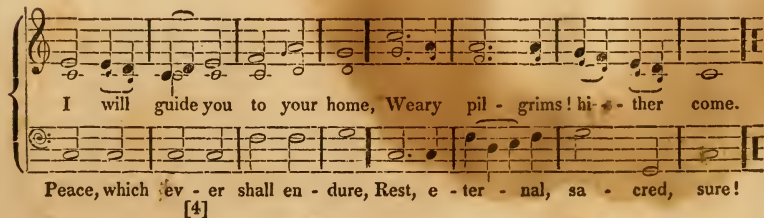
Sing our Sa - vior's wor - thy praise, Glo - rious in his works and ways.

They are hap - py now, and we Soon their hap - pi - ness shall see.  
 Us to save our flesh as - sumes, Bro - ther to our souls be - comes.



1. Come! said Je - sus' sa - cred voice, Come, and make my paths your choice ;

2. Hi - ther come—for here is found Balm for ev - ery bleed - ing wound,



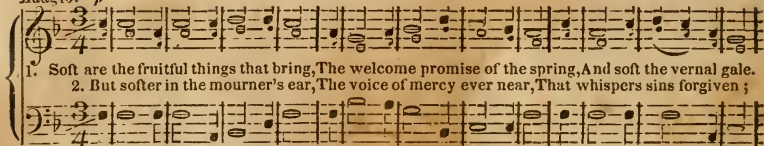
I will guide you to your home, Weary pil - grims! hi - ther come.

Peace, which ev - er shall en - dure, Rest, e - ter - nal, sa - cred, sure!

[4]

FROM THE MUSICAL VISITOR.

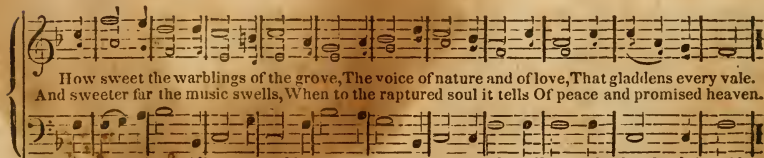
L. R. KIBEY.

*Adagio. p*

1. Soft are the fruitful things that bring, The welcome promise of the spring, And soft the vernal gale.  
 2. But softer in the mourner's ear, The voice of mercy ever near, That whispers sins forgiven ;

The flowers so fair that deck the ground, The groves and gardens blooming round, Unnumbered charms  
 [unfold.

4. But far more fair the pious breast, In richer robes of glory drest, Where heaven's own graces shine;



How sweet the warblings of the grove, The voice of nature and of love, That gladdens every vale.  
 And sweeter far the music swells, When to the raptured soul it tells Of peace and promised heaven.

Bright is the sun's meridian ray, And bright the beams of setting day, Which robe the clouds in gold.  
 And brighter far the prospects rise, That burst on faith's delighted eyes From glories all divine.

“Softly now the light of day.” 7s. (HOLLEY.) GEO. HEWS. 51

1. Soft - ly now the light of day, Fades up - on my sight a - way;

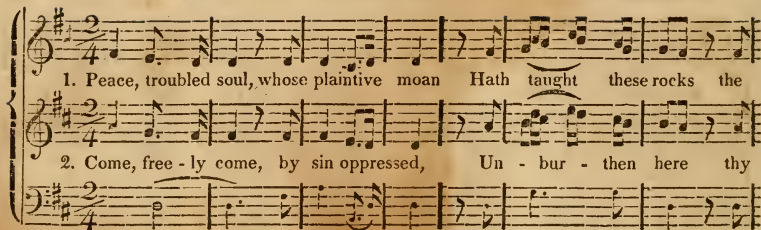
2. Soon, for me, the light of day Shall for - ev - er pass a - way:

Free from care, from la - bor free, Lord, I would commune with thee.

Then, from sin and sor - row free, Take me, Lord, to dwell with thee!

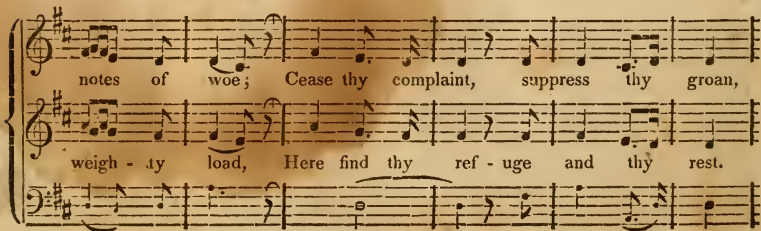
## "Peace, troubled soul."

MAZZINGHI.



1. Peace, troubled soul, whose plaintive moan Hath taught these rocks the

2. Come, free - ly come, by sin oppressed, Un - bur - then here thy



notes of woe; Cease thy complaint, suppress thy groan,

weigh - ty load, Here find thy ref - uge and thy rest.

And let thy tears for - get to flow; Behold the precious  
And trust the mer-cy of thy God; Thy God's thy Sa - vior,

balm is found, To lull . . . thy pain, to heal thy wound.  
glo - rious word! For - - ev - - er love and praise the Lord.

"The chosen place how cheering." (HAPPY SCHOOL.)

FROM THE MUSICAL VISITOR.

T. HAZELTINE.

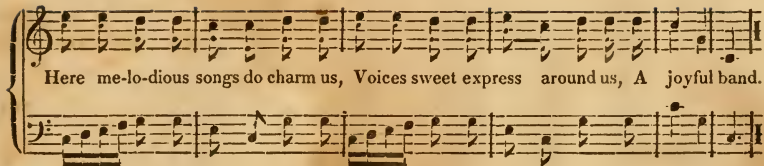
1. *m* The chosen place how cheering, *f* Happy, happy school, *m* To

The first system of the musical score is written for a piano in 4/8 time. It consists of two staves. The melody is in the treble clef, and the bass line is in the bass clef. The first staff begins with a mezzo-forte (*m*) dynamic, followed by a forte (*f*) section, and ends with a mezzo-forte (*m*) section. The lyrics are: "1. The chosen place how cheering, Happy, happy school, To".

which our walks are tending, *f* Happy, happy school, Ah, here our hearts are found,

The second system of the musical score continues the melody and bass line. It begins with the lyrics "which our walks are tending," followed by a forte (*f*) section. The lyrics continue: "Happy, happy school, Ah, here our hearts are found,". The system ends with a final cadence.





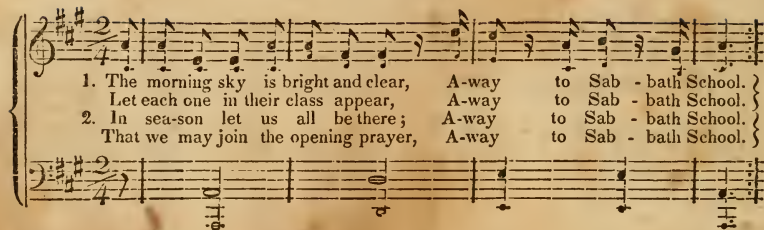
2

No scene of earthly pleasure,  
     Happy School,  
 No hoard of sordid treasure,  
     Happy school,  
 Delight us now so well;  
 Yea, 'tis singing we do prize,  
 Cheerful hearts in accents rise,  
     Bid party farewell!

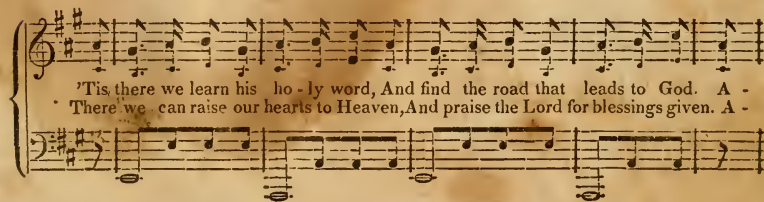
3

O may we all exulting,  
     Happy School,  
 Unite above in praising,  
     Happy School,  
 The God whom we believe;  
 Meeting there his throne surrounding,  
 Joyful hearts forever singing  
     Redeeming love.

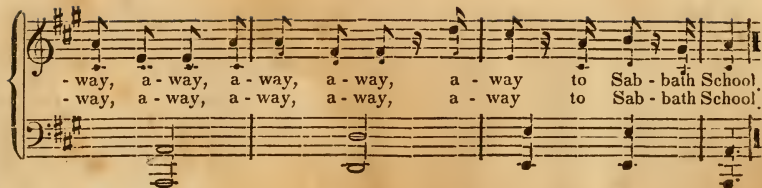
“The morning sky is bright and clear.”



1. The morning sky is bright and clear, A-way to Sab - bath School. }  
 Let each one in their class appear, A-way to Sab - bath School. }  
 2. In sea-son let us all be there; A-way to Sab - bath School. }  
 That we may join the opening prayer, A-way to Sab - bath School. }



'Tis there we learn his ho - ly word, And find the road that leads to God. A -  
 There we can raise our hearts to Heaven, And praise the Lord for blessings given. A -

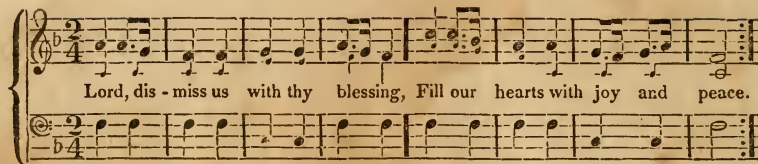


3

Let us remember while at prayer  
 When at the Sabbath School,  
 Our Teachers' kindness and their care,  
 Towards our Sabbath School.  
 We'll be *submissive, good, and kind,*  
 And every *rule and order* mind,  
 When we're at School, at Sabbath School,  
 when we're at Sabbath School.

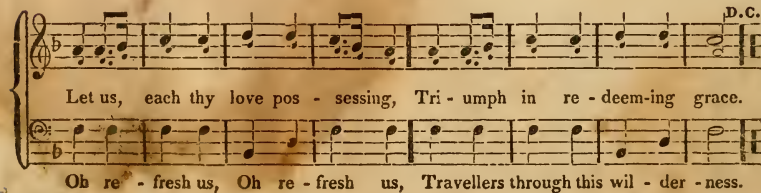
4

*Boys.* When *each* at night shall go to prayer.  
 We'll ask our God above  
*Girls.* T' extend o'er Teachers his kind care,  
 And crown them with his love,  
*Boys and Girls.*  
 And when on earth our time is sped,  
 And we are numbered with the dead,  
*Teachers and Scholars.* [meet above.  
 If faithful we shall meet *above*, we all shall



Lord, dis - miss us with thy blessing, Fill our hearts with joy and peace.

The first system of the musical score is for the hymn "Lord dismiss us." It consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in the treble staff, and the bass staff provides a simple harmonic accompaniment. The lyrics are written below the staves.



Let us, each thy love pos - sessing, Tri - umph in re - deem-ing grace. D.C.

Oh re - fresh us, Oh re - fresh us, Travellers through this wil - der - ness.

The second system of the musical score continues the hymn. It also consists of two staves in the same key and time signature. The melody continues in the treble staff, and the bass staff provides accompaniment. The lyrics are written below the staves. The system ends with a double bar line and the instruction "D.C." (Da Capo) in the upper right corner. Below the system, there is a line of text: "Oh re - fresh us, Oh re - fresh us, Travellers through this wil - der - ness."

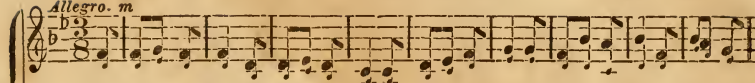
# “This day belongs to God alone.” (THE SABBATH.)

59

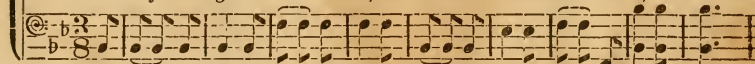
FROM THE MUSICAL VISITOR.

H. W. DAY.

*Allegro. m*



1. This day belongs to God a-lone, He chooses Sabbath for his own, And we must



2. 'Tis well to have one day in seven, That we may learn the way to heaven, Or else we

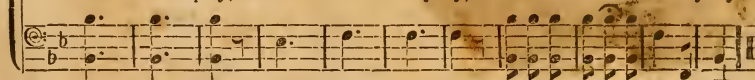
3. Then let us spend it as we should, In praising God, and growing good, And be the

*Soft.*

*Cres.*



neither work nor play, Because it is God's holyday, Because it is God's ho - lyday.

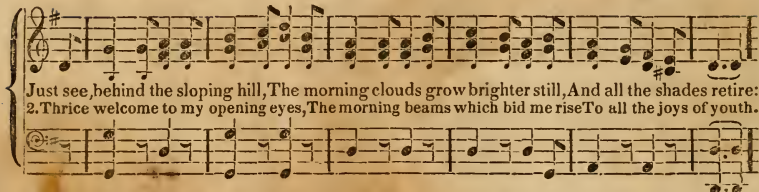


never should have thought, About religion as we ought, About re - li - gion as we ought.  
better every day, For what we heard the preacher say, For what we heard the preacher say.

60 "Just see! behind the sloping hill." (MORNING THANKS.)

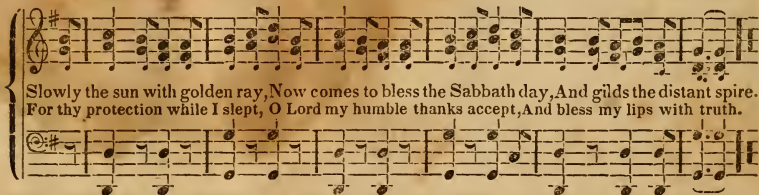
FROM THE MUSICAL VISITOR.

H. W. DAY.



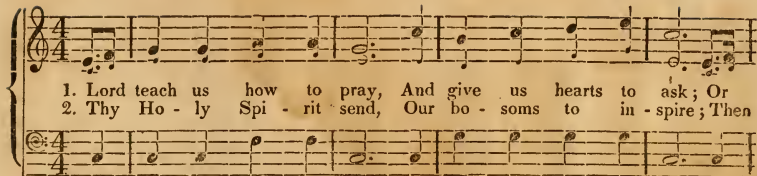
Just see, behind the sloping hill, The morning clouds grow brighter still, And all the shades retire:  
2. Thrice welcome to my opening eyes, The morning beams which bid me rise To all the joys of youth.

3. Like cheerful birds as I begin This day, O keep my soul from sin, And all things shall be well;  
4. And when my days and nights are past, O Lord receive my soul at last, To praise thee in the skies;



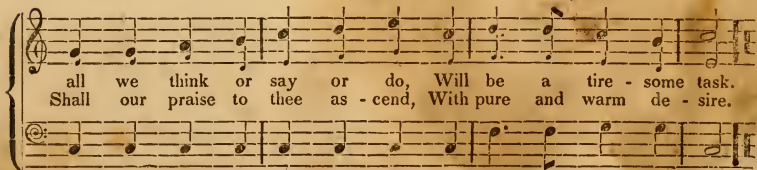
Slowly the sun with golden ray, Now comes to bless the Sabbath day, And gilds the distant spire.  
For thy protection while I slept, O Lord my humble thanks accept, And bless my lips with truth.

Thou gav'st me health, and clothes and food, Preserve me innocent and good, Till evening curfew bell.  
Then, though my sleeping dust remains A while entombed, 'twill live again, When thou shalt bid me rise.



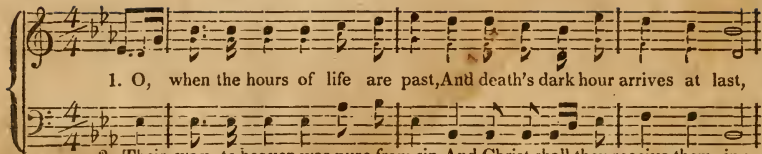
1. Lord teach us how to pray, And give us hearts to ask; Or  
 2. Thy Ho - ly Spi - rit send, Our bo - soms to in - spire; Then

3. Je - sus, our great high priest, Pre - sent our prayers a - bove; And  
 4. Teach us to find our bliss, In ear - nest fer - vent prayer: For

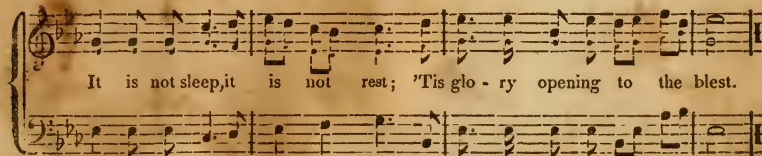


all we think or say or do, Will be a tire - some task.  
 Shall our praise to thee as - cend, With pure and warm de - sire.

spread a - broad o'er all thou sees't, The man - tle of thy love.  
 where we pray our Sa - vior is— And bliss is on - ly there.



1. O, when the hours of life are past, And death's dark hour arrives at last,  
2. Their way to heaven was pure from sin, And Christ shall then receive them in ;



It is not sleep, it is not rest ; 'Tis glo - ry opening to the blest.  
Then each shall wear a robe of light, Like his, di - vine - ly fair and bright.



3

There, parted hearts again shall meet,  
In union holy, calm and sweet :  
There, grief find rest ; and never more  
Shall sorrow call them to deplore.

4

There, angels will unite their prayers  
With spirits light and blest as theirs ;  
And bright shall glance on every crown,  
From suns that never more go down.

5

No storms shall ride the troubled air,  
No voice of passion enter there ;  
But all be peaceful as the sigh  
Of evening gales that breathe and die.

6

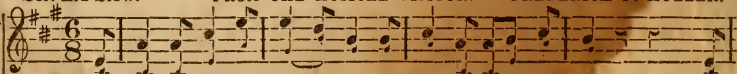
For there the God of mercy shed,  
His purest influence on their heads,  
And gilds the spirit round the throne,  
With glory radiant as his own.

# “Come, soft and lovely evening.”

Soft and Slow.

FROM THE MUSICAL VISITOR.

FREDERICK F. MULLER.



1. Come soft and gentle eve-ning, Spread o'er the gras-sy fields;      • We  
2. See where the clouds are wea-ving, A rich and gold-en chain;      See



3. All na-ture now is si-lent, Ex-cept the pas-sing breeze,      And  
4. Sweet evening thou art with us, So tranquil, mild, and still;—      Thou



- love the peaceful feel-ing, Thy si-lent com-ing yields.  
how the darkened shadow Ex-tends a-long the plain.



- birds their night-song warbling, A-mong the dew-y trees.  
dost, our thank-ful bosoms, With hum-ble prais-es fill.



**SABBATH SCHOOL DEPOSITORY,**

**31 WASHINGTON STREET, BOSTON.**

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