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✓
CHURCH CHORALS

AND

CHOIR STUDIES.

✓
BY R. STORRS WILLIS.



New York:
CLARK, AUSTIN, & SMITH.
205 BROADWAY.

1850.

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PRELUDE.

THE earliest mention that we have of Church Music, is that of the ancient Jews, about one thousand years before Christ, which, designed and appointed by that royal tone-poet, King David, was afterward brought to its greatest perfection in the gorgeous and imposing ceremonies of the temple, under King Solomon. The plan and economy of King David's musical establishment, is thus historically recorded.

The tribe of the Levites, to whom, by Divine command, the conduct of all public religious services was intrusted, superintended also the musical part of the Jewish worship. Of this tribe, from the thirty-eight thousand available souls, twenty-four thousand were in constant, though alternating service. While some of these served as guards of the doors, some as officials to preserve order, and some as judges, four thousand were appointed to constitute a musical Chapel. This Chapel of four thousand performers was subdivided into twenty-four choirs, fourteen of which were under the leadership of Zantan, six under Jeduthun, and four under Asaph: who were the three general Chapel-masters, or directors. Under these were also appointed twenty-four chorus, or vocal leaders, two hundred and eighty instrumental leaders, and a corps of twelve sub-chapel-masters, as well, whose peculiar duty it was to instruct the young Levites in musical theory and performance. Among these musical performers, it may be remarked, *Chenania* is mentioned as being the best vocalist, and *Ethan Errachi*, the son of *Assaia*, as the best instrumentalist. The head, however, of this musical establishment, the chapel-master general, who, as a musician, surpassed all others, particularly on his peculiar instrument, the harp,—was King David himself.

After the completion of the temple, King Solomon greatly increased this number of performers: the Chapel consisting, subsequently, of several additional thousands.

Respecting King Solomon's musical acquirements, it is recorded, that, as his father David was accounted a very accomplished harpist, so his son rejoiced in the reputation of being the best singer of his times. That this distinguished reputation of the two royal performers may have been borrowed in any degree from their distinguished position, the similar presumption touching the higher accomplishments of the royalty of the present day, would hardly justify us in supposing.

It may not be uninteresting to state, farther, that, in accordance with the custom among every people of those times, the priests and the musicians had a peculiar costume: their garments consisting of fine linen: with this distinction, however, that the priests' robes were dyed red, or blue, while those of the musicians remained a spotless white. White was esteemed the color of innocence. Holy writ presents angels to us clothed in white. At the religious services of Juno and Ceres among the Romans, the Vestals performed their holy offices in white. Ovid says:

"More patrum Sanctae, velatae vestibus albis,
Tradita, supposito vertice, sacra ferunt."

The Jewish official costume consisted of three articles. An external garment, encircled by a girdle; a closer fitting garment below, extending to the feet; and loose linen drawers. The feet, (unlike those of the Egyptian priests) were naked when pressing upon holy ground. In accordance, also, with the universal custom of the Orient, the heads of those who officiated were covered with white linen turbans, the form of which was unprescribed, and voluntary.

The position of the singers in the temple, was upon a platform, near the steps which led from the court of the Priests, into the court of Israel (so called,) where the whole people could see and hear them. The music began after the effusion of wine at the offering; and, as the singers could not well see this ceremony, a signal was given them by the priest, with the wave of a white cloth. The trumpeters, who were all priests, had not the same place with the singers, but stood upon the steps of the altar. As every psalm was divided into three parts, between each division the trumpets sounded, (a signal given subsequently by the bell) and, at that instant, the whole people fell to the earth upon their faces before God. Neither the horns or trumpets were ever combined with the voices of the singers, in order not to drown them. A hint for the leaders of our time, in the organ accompaniments of choirs.

Such was the music of the Jewish church, which continued till after the destruction of the temple: the same musical arrangement being afterward substantially retained.

We turn now to the Christian era, and the music of the Christian church. Mr. Coleman, in his admirable work on the "Primitive Church," thus writes:—"The singing of spiritual songs constituted, from the beginning, an interesting part of religious worship in the primitive church. The first three hundred years of this church, there existed no choir, the singing of the early Christians being congregational, all taking part in it. In the middle of the fourth century, the first innovation took place, that of responsive singing. This mode of singing was first practised in the Syrian churches, and was introduced into the Eastern churches by Flavian and Diodorus, in the middle of the fourth century. From thence it was transferred by

Ambrose, A. D. 370, to the churches of the West, and soon came into general use under the name of the Ambrosian style of music.

“The next innovation was the appointment of singers, as a distinct class of officers in the church, for the performance of this part of religious worship. These were also first appointed in the fourth century. But the people continued for a century or more to enjoy to some extent their ancient privilege of singing all together, they uniting in the chorus, and singing the responses.

“The third innovation was the introduction of instrumental music. This can hardly be assigned to a period earlier than the fifth and sixth centuries. But, from this time, an artificial, theatrical style of music, having no affinity with the worship of God, began to take the place of those solemn airs which had before inspired the devotions of his people. The music of the theatre was transferred to the church, which accordingly became the scene of theatrical pomp and display, rather than the house of prayer and of praise, to inspire, by its appropriate and solemn rites, the spiritual worship of God. The assembly may have continued, however, to bear some part in the psalmody of the church, after the music had thus become a cultivated, theatrical art, for the practice of which singers were appointed, and trained, as a distinct order in the church; all joining, occasionally, in a chorus or a response. But is it conceivable that a promiscuous assembly could unite in such theatrical music as at that time prevailed, and which was so much censured by the Abbot Pambo of Egypt, and Jerome? Was not this style of music simply an *art*, requiring skill altogether beyond the *rude simplicity*, which that sacred music must of necessity have, in which all bear a part?

“Eventually, however, and as a last innovation, the clergy claimed the right of performing the sacred music as a privilege exclusively their own. And, as a final expedient the more effectually to exclude the people, the singing was in Latin.”

This style of church music, it may now be added, afterward obtained till the era of the reformation, when Luther restored, as the cup to the mouth, so congregational music to the lips of the people. In Germany, since that time, three styles of music have existed in the church: first, and as the basis of all, the congregational style. Second, the music of the clergy. Third, the music of the choir. As regards the first, both in the Catholic and Protestant churches, the hymns are sung by the whole congregation in unison, to a choral tune, with simply the accompaniment of an organ. Concerning the second, the music of the clergy is heard always in the Catholic service, the priest chanting that part of the service prescribed for him, (here as elsewhere) and in the Lutheran church, also, the clergyman occasionally chants, at the altar, the Lord's prayer, or impressively sings the benediction. Respecting the third style, in the Catholic as in the Protestant church, a superior, choir style of music, (that prescribed in

the Catholic, or unprescribed in the Protestant service,) is introduced, when their musical materials justify them in attempting it. A case, it may be observed, never occurring, perhaps, in the country, and but in individual instances in large cities. So that the universally prevailing music of the German church, is the simple congregational style, with organ accompaniment.

In reviewing thus the history of church music, we find, that, during the various ages of the church, three distinct styles of music have been developed:—that participated in by, and peculiar to, the *people*;—that peculiar to the *clergy*:—that peculiar to the *choir*. Each of these styles, in itself considered, has been sanctioned, in our estimation, by long church usage, and by Divine tolerance: though the same remark we do not conceive to be true of any *one* style, to the absolute and forcible exclusion of another.

We consider, then, these three styles, as the three grand divisions of all music pertaining to the church. Let us now more nearly consider their peculiar nature and office, as connected with the worship of God.

With the music of the clergy, we are, in this country, but little acquainted. A feature peculiar to the Catholic service, among Protestants it is heard, as has been mentioned, only occasionally in the Lutheran church, and, it may be added, in that part of the English cathedral service, which is chanted, or *intoned* by the clergyman. Confining ourselves to the two more familiar styles, the congregational, and the choir, we would here express the view of a distinct *character* as pertaining to each: the congregational, we regard as the *devotional* style, the choir, as the *ornamental* or *impressive* style. And this distinction, as expressing the peculiar and legitimate character of each, we do not esteem an arbitrary one, but as based in the nature of what we term—*worship*. To a proper understanding of our subject, the signification of this term must, necessarily, be nearer defined. Soliciting all indulgence for here venturing upon what is more properly theological, than musical ground, the writer begs leave to express his own personal views of this subject.

OF WORSHIP.

Worship consists, it is conceived, neither in listening to music, or being impressed, or entertained by musical sounds. Music is not worship. Worship is an intelligent act of the soul, and cannot consist in indulging in, or resigning oneself to, any class of pleasing emotions. We must be, in worship, active participators, and not *passive recipients of impression*. Worship is something to be *done*, and not to be *felt*: felt *alone*, we would say: it is something to be done *and* felt: a positive act of the will,

accompanied by a corresponding warm, and appropriate emotion. Not that we would convey the idea, in saying that worship is something to be done, that worship must necessarily be accompanied by an outward sign: that an act of worship must be audible to the ear, or visible to the eye. These are but the appropriate, or desirable *outward conformings* to the act, which must necessarily be of a spiritual nature.

The peculiar element of all worship, we conceive to be *homage*. This homage is rendered in any mental recognition of God, in his works, in his character, or in his acts; whether the intelligent act of the soul be accompanied by an outward sign, or not. In praise, this homage of course is rendered. In petition and confession, it is also rendered, as to a Being to whom both are due, and both to be addressed. We conceive this homage also to be rendered in sacred *meditation*; either upon the works, the acts, or the attributes of God; for here is also a recognition of God, which is homage; and divine homage is necessarily of that quality involving worship. Of this reflective, meditative character of worship, it may be remarked, is a large class of our church hymns; in which no direct address to the Supreme Being is made.

In conformity, then, with this idea of worship, we regard those outward observances which are accompanied by this spiritual act, as of a devotional nature, and *only such*. Further, such outward effects we conceive only to be devotional to those minds *in which* they induce, or accompany this spiritual act; and to all others, they are merely impressive effects, if they prove, perhaps, even this.

A person, for instance, has entered a cathedral. He is awed and solemnized by architectural grandeur, and the impressive hush of the place. But awe, and solemnity, in other words a *solemn* feeling, are not worship. We may entertain this feeling on other occasions, and in other places than a temple of worship. There is another earthly temple of diviner workmanship, the abode of intelligence, which, in its silence, its solitude, when deserted by the soul, is always impressive—Death. We are solemn in the presence of the dead. But this is not *worship*. Nature, in her combined influences, her *aggregate* impression, is solemn; and we are solemn alone with her; but this is not worship.

But suppose this mere feeling of solemnity to go further. The person in the cathedral is indulging in what might be termed, perhaps, *architectural awe*. He marvels at the creative might and majesty of man. But, if a reflective and naturally devotional mind, he might not stop here, as unreflective, and most minds probably do, indulging in the luxury of architectural emotions or in that architectural reverie, so attractive to all minds, but on, and *from* this feeling of awe, his soul takes flight, and he marvels at, and meditates upon the Power that created that might. The original creative power, takes the place in his mind of the imparted creative power. God is in his thoughts; he is silently, perhaps almost unconsciously, doing him homage. That

mind has attained to the point of worship: worship, as we might perhaps say, in the first degree:—*meditative* worship. And one step further. The soul of the person has already passed through awe; this awe was heightened into adoration; adoration, accompanied by a gathering strength of emotion, longs for, and almost compels expression; the spirit is hurried forward more directly to the feet of its Maker, and fervently exclaims, "Father, I adore thee!" Here was, in the highest degree, worship. Though it went no further, brief, sincere, comprehensive; though the lips moved not, though no sound broke the silence, peculiarly an *act* of devotion.

A similar illustration might be furnished by a person standing amid the works of nature; in God's open and glorious cathedral; surrounded by that far more elevating and impressive architecture. Pleasurable sensation, awe and solemnity under the effects, are not yet worship for the *Cause*. The soul must first mount up to that Cause, on the wing of intelligent homage, before it worship. We must press through Nature, and the indefinite emotions produced by Nature, up to Nature's God, before we arrive at the *place*, or *moment*, or *Object* of worship.

Thus would we say, then, of music. That subdued and solemn feeling, that awe and solemnity produced by musical tones, are not worship; though they may well, and appropriately, of course, precede worship. And this is the peculiar and legitimate use of this style of cathedral music. Its use is, to *impress*; to infuse into the soul solemnity, reverence, awe. Hence, we call it *impressive* music.

But may not this impressive music *become* devotional? We can conceive in some cases that it may. Though, like the influence of a lofty and imposing architecture upon the mind, just considered, we consider this more a *possible*, than a *probable* effect. But such a case may be conceived. If, during a choir performance, for instance, of a motett or anthem, or so-called occasional piece, we catch certain devotional expressions, (which we may do) and make those expressions our own, acquiescing in, and making individual application of them, then have we worshipped. Or again, if in listening to a vocal or *instrumental* performance, as upon an organ, pleasurable sensation become *emotion*, (which it not always does) and be accompanied by a corresponding intellectual action, or if, without any great degree of emotion, music exert upon us that merely *suggestive* power, so mysteriously felt in tones, and induce definite thought or meditation, then has music become to us, in *any* case, instead of a merely sensuous effect, an *intellectual* effect; and is that thought and emotion of the elevated character described, then has impressive music become to us *devotional* music—but not otherwise.

To sum up briefly, then, what has been said, neither architectural awe, nor thoughtfulness and dreamy reverie, induced either by nature or art, can we consider as worship. They are, or may be, the natural *precursors*, or *promoters* of worship. Those

artistic effects, then, which have been used in the church to induce this state of the mind, and which ordinarily press the mind no further, we consider simply impressive effects, not devotional. Such we consider to be a cathedral style of architecture, such painting, and such a cathedral, or choir style of music. For music, (of this character) though directer, and warmer in its effect upon the soul than architecture, or the other artistic influences mentioned, belongs still, in our estimation, to the same class of impressive effects. But in any religious service with which music is connected, in which the individual soul appears before its Maker, and there intelligently and consecutively begins and ends an act of worship, however short or long that act, then was the music devotional; and such we conceive to be the peculiar and legitimate effect, and *use*, of the congregational style.

AMERICAN CHURCH MUSIC.

With this analysis of the subject, and this view of the distinctive departments of church music, let us inquire, then, how is it with us in our general American church. We have seen that in the German church, the congregational or devotional style is the basis, and the choir, or ornamental and impressive style, the occasional superstructure of the musical edifice. With us, the reverse is the case. With us, but *one* department is represented, the choir style. We have, universally, in the country as in the city, the institution which *represents* the ornamental or impressive department of church music. The choir *represents*, we say, this style. But, is the aim and the design of our choirs solely and exclusively an artistic one? No. According to the general understanding of church worshippers, the performances of the choir represent a *devotional* part of the service. We have, then, virtually, as far as we can understand, attempted to combine both styles in one. We have attempted to unite both an ornamental or impressive style of music, and a devotional. And with what success? Let us look fairly at the subject. Go into our churches on Sunday throughout the land. The music is going on. Observe the attitude and appearance of the congregations assembled. Do they appear like persons engaged in a solemn act of devotion? In some individual cases, perhaps; but applied to the great mass of worshippers? For, let us ask again, is listening to music, devotion? Is hearing a choir sing, worship? Is a *passive* state of *any* kind, worship?

And then, again, have these assemblies the appearance of persons musically *impressed* by the choir performances? In rare, individual cases, perhaps; but considering the whole church field—the country as well as the city?—Do we complain, then,

of all this, or are we surprised at the result? Certainly not, for it is, as we conceive, the *natural effect of the system*. Neither congregations or choirs are here in any degree blameworthy. And why? For this reason, then, we would say:—it is *difficult* for a congregation in the sitting posture, with the open eye, the open book, and the undevotional attitude, *difficult*, thus, to listen to music, with the thoughts on the performers, and to be devotional at the same time. It is *difficult* to be, what congregations naturally wish, and expect to be, artistically impressed, or musically gratified, and to be worshipping God at the same moment. It is *difficult* for the *mind* to follow consecutively the devotional thought of the hymn, with the unwandering attention of heart-worship, at the *slow pace* with which musical articulation must necessarily proceed, unless the tongue *be itself uttering the words of devotion*, and thereby *nailing the mind* to the devotional thought. It is difficult for the mind, after that single rapid glance of the *eye* which masters a line or a whole verse in a short moment, to keep itself free from other occupation, with the singers, the surrounding persons or objects, and with its own thoughts. In these respects arises the essential difference, between listening to choir singing, and the prayer of the clergyman, to which this religious service has frequently been compared. We cannot, however, let us add, but allow, in respect of this one feature, the superiority of that form of prayer, which—whatever may be urged against a prescribed form from other considerations, yet—participated in orally by the congregation, rivets the attention of the worshipper, or recalls it when wandering, makes, by personal expression, that prayer specific and *individual*, which is too often general, vague, and of un-individual adoption, or application.

But again; it is difficult for a *choir* to be artistically impressive, and devotional, at the same moment; either to themselves or the audience. It is difficult to be hampered by the simplest Psalm-tune-ody, to which they are necessarily confined by the controlling idea of their *performing an act of worship*, (let us reflect a passing instant upon the ideas suggested by this extraordinary, yet unavoidable association of words)—and, to be musically effective. It is difficult, with the limited means of improvement, and small opportunity of showing it in the church services, and the lack of a church music, the strength, and significance, and impressiveness of which lies *in*, and *behind* the tones, and not in the light and shade, the piano and forte that are put *on* to the tones—it is difficult, under such circumstances, for a choir to do itself, or its high calling in the Divine service, justice.

What we would have, then, is *purity of style*. Let us first dis-associate the duplicate idea so strangely, and perhaps unconsciously to ourselves, wedded in our minds, the idea of compassing in one, the ornamental and the devotional; and let us then cease to attempt, practically, in our music, this impossible combination of two dissimilar styles. Let the mind of the worshipper be relieved from the difficult task of

considering *that* an act of worship, which *is* not, and does not, in the vast majority of cases, *prove* itself an act of worship. But let us regard it what it is, and may prove still *more* to be, delightfully preparatory to and promotive of worship.

APPLICATION OF THE TWO STYLES.

A word or two as to the application of these two different styles, in their purity, to the service in our American church, of various denominations.

The higher style of church music, the impressive and ornamental style, was introduced as has been seen, in the later, and more outwardly-impressive Christian church. Music of this character, we consider to have been one of a *system* of outward effects, in combination with which, it was, and always will be doubly effective. These effects are, the lofty architecture, the resounding vault, the dim religious light, the obscurity, and graceful concealment of musical personality and machinery, the dignity and hush of architectural repose, the distant, half-audible echoes of the officiating clergyman at the altar.

Peculiarly adapted to the church in this phase of its history, we conceive an impressive style of music still best adapted to any denomination which yet retains, to a greater or less extent, in its internal structure and external ceremonial, the form and character of its earlier prototype. Such, with us, is the church of England, or the American Episcopal church. The whole church service of this denomination is a prescribed one: it is, therefore, taken together, a complete and systematical whole, with a certain bearing of one part upon another, a certain order, a certain relation, a certain *oneness* of spiritual connection, and external effect. Music forms a part of this elaborate system, both the ornamental or impressive, and, what we presume is intended to be peculiarly the *devotional* style, the psalms and hymns. The higher style of music, thus forming a part of a symmetrical whole, appears, necessarily, when introduced in the service, under very favorable circumstances: those of intelligent connection with, and bearing upon, the other parts of the service. If the choir sing the Te Deum, or the Benedictus, or the Magnificat, the worshipper knows the meaning of it, its connection with what has just preceded, and what is to follow. There is, therefore, propriety, and adaptedness, and evident connection of this music with the service; and this, combined with the impressive ceremonial, and the other sister effects of architecture and ornamental appendage, renders this cathedral style of music peculiarly *effective*.

In all other branches of the American church, an impressive style of music is *less* applicable, no doubt, because it is somewhat opposed to what seems to be the spirit of these far simpler church establishments. There is no provision made in these churches for external effects of any kind. The whole spirit of our unceremonial establishments expresses (in its primitive purity, we perhaps must add,) if we understand it rightly—*severity of style*. There is everywhere the silent pressure felt, to disconnect from the *external*, and concentrate upon the *spiritual*. Hence, in our view that style of architecture is truest to this spiritual idea of these churches, which produces that repose of effect, induced by perfect proportion and symmetry, rather than the *entertaining* effect of ornament and coloring: a—so to speak—*thought-evading* style of architecture, which glances the mind off from all external encasement, and turns it in upon itself. Similarly thus, in the offices of the clergy we should expect a correspondingly pure, and severe simplicity. A pulpit style, in which, and by which, the mind of the hearer is fastened to the *thought*, and not attracted—by any less perfect oratory or rhetoric—to the manner, or word-selection of the preacher.

For the same reason, that style of instrumental music, like that of the organ, were best suited, we should say, to the spirit of this church, which, not addressed so much to the ear, as to the mind *behind* the ear, by its thoughtful and quiet harmonies, harmonizes and tempers the soul, rather than entertaining and diverting the ear, by melodious ornament, and registral variety.

These churches, then, like their service, when true to this original idea, are severely simple and unadorned in their character. And in such churches any, strictly speaking, cathedral effect, must appear, if applied, under peculiarly unfavorable circumstances. But though *less* applicable, we would not imply that an impressive style of music were here wholly out of place, or might not be used with much, and good effect. For music, from its more spiritual, and more malleable nature, may with *better* success be applied, no doubt, than any other external impressive effect; particularly if brought into intelligent connection with the service, if made to appear *less* like something extraneous, disconnected with the rest, a performance, an unusual incident in worship, appealing (like the occasional choir performances heard,) to our astonishment, our, perhaps, gaping curiosity, rather than moving us unobtrusively, silently, spiritually.

Such, then, being the nature of the choir and congregational styles, and such the applicability of both, the adoption or cultivation of one or both these styles, is a question only to be decided by the church itself. Such a decision falls not, of course, within the province of any musical, or mere personal authority. The individual bias of the writer would decide him strongly for *both* styles, in their purity, as effectually promoting the best interests of divine worship, and sacred art.

I D E A L O F C H U R C H M U S I C .

Our ideal, then, of church music in this country would be, in the Episcopal service, a well-trained choir, capable of performing the more impressive style of music and the chants, prescribed by that service, the hymns, or more devotional part of the service being sung congregationally, supported by the rich and uncurtailed harmonies of the organ and choir. The congregational element would seem the more in place in the Episcopal service, from the precedent it has in the other part of the worship, in which the congregation participates: there existing thus, already, the congregational style of *prayer*.

But here, in extension of our idea, let us express an additional thought. Will the time ever come, when in every theological institution in our land, there shall provision be made for the completion (as we might express it) of a perfect clerical education? a provision for the instruction of those preparing for the sacred office, in what constitutes *one half* of the public worship which it devolves upon them to conduct: *one half* of their most sacred functions? Will the time ever come when our clergymen, as a part of their necessary sacred education, shall be taught to sing, and shall be musically *informed* as to what pertains to sacred music, that department of art included within their peculiar jurisdiction? when the clergyman who leads in one act of public worship, may, if necessary, (as in less formal and social worship) lead in the other? Shall, on this point, the healthy sentiment of Luther ever prevail, who said:—„Ein Pfarrer muß singen können, und faunt er es nicht, so sehe ich ihn nicht an.“ “Your clergyman must know how to sing, or I'll not look at him.”

Should this ever become, on the part of the friends of sacred music, anything more than a “*pium desiderium*,” then, to our ideal conception of the music of the Episcopal service, we would add that of the altar: the minister chanting what is ordinarily chanted, (as mentioned,) in the English cathedrals. Thus should we have, in this service, the whole musical system represented:—the music of the *clergy*—that of the *choir*—that of the *people*.

In our other churches, the basis would well be, the congregational, devotional style, supported, as in the other case by organ and well-trained choir, or perhaps, simpler still, by organ alone. Did any church wish to stop here, then, as the simplest possible arrangement, the extent of their church furniture, spiritual and mechanical, would be—a pulpit, and a pastor—an organ, and an organist. But, when a choir is added to this, then we would say, also, a choir style of motett singing and chanting. The

motett and chant might well be introduced as a musical sequitur to the voluntary, at the commencement of service, performed in unostentatious and simple manner, with all practicable concealment of musical machinery, and personality.

Besides this, we would strongly urge a distinction to be made in the hymns. Let those which do not express the idea of *worship*, be considered as belonging to the other department, and performed by choir, impressively, and skilfully. Those, on the contrary, addressed directly to the Divine Being, which are in fact *prayer*, to be considered, and *consistently used* as such. To the former class would belong, hymns of a hortative character, and those animative to worship, hymns of a descriptive character, and those addressed to particular classes of minds. To the latter class would belong all hymns addressed directly to the Supreme Being, and such, also, as beginning in a meditative, devotional manner (which we have already termed, worship in the first degree) rise at the close into direct appeal, and prayer. Such are very many of our church hymns.

C O N G R E G A T I O N A L S I N G I N G .

An instance which realized the author's ideal of this style of music, fell under his observation in one of the cities of central Germany. In this city the leading Protestant church being closed for some months while undergoing repairs, the Catholics, with a liberality of sentiment sometimes met with in that country, threw open their magnificent edifice to the worship of their Protestant brethren, their own service being at an earlier hour. The only change which was made in the interior, was the concealment of the altar by a curtain falling from the lofty ceiling to the floor. In front of this was a temporary pulpit for the clergyman.

Entering, on a Sabbath morning, this cathedral, upon the front of which stood, solitarily, in imposing capitals, the solemn word—*DEO*—the immense space was already crowded with worshippers. On the sides of the altar was the costly apartment, or curtained tribune for the reigning family, a Protestant House, the Duke and his court being present. The broad area below was filled, partly with garrison troops, partly with citizens, and partly with peasantry from the country, in their picturesque Sabbath costumes. The introductory voluntary had just commenced, and the powerful organ, which was concealed behind the curtain, and seemed to have its place near the altar, was filling and crowding every arch and corner of the immense pile with its massive harmonies. The air around us was a sea of music, the rich surgings

of which broke majestically and solemnly on the vaulted roof, the lofty pillar, and—the silent heart.

While this was proceeding, the devotional multitude were finding from the book in the hand of each, the first hymn, indicated, as is usual in the German churches, upon tablets placed at convenient points upon the sides of the church. Gradually the tide of organ tones flowed into the familiar strain of a solemn church choral. At that signal the assembled multitude, from the monarch to the peasant, arose, as by a common impulse, to their feet; and, as the introductory strain ceased, and a clear trumpet, (concealed also from the eye,) led off, with the organ, the choral melody, then from every voice and heart of the vast multitude, arose a mighty song of praise to God. A song which the massive roof seemed scarce capable of repressing—lofty—sublime—soul-thrilling.

As the last echoes of this choral hallelujah died upon the ear, the clergyman for the first time made his appearance, and pronounced, in a deep-toned and solemn voice, the opening prayer. He retired, and again the unseen organ renewed the choral strain, and once more the thousand-voiced chorus swelled to the skies. The sermon succeeded, followed by the closing choral.

Here, then, unpremeditatedly and unconsciously to these worshippers, (for each was engaged in his own devotions,) here was an effect, devotional and musical, unsurpassed, we thought, by the conscious and premeditated effects of any church in the world. And to what shall we ascribe it? To circumstances, from which, (though partly accidental,) we may yet, perhaps, glean some instruction:—the exclusion of all artistic machinery from the eye and sense of the worshipper:—the absence of any unrequired *personal* intervention between the soul and its Maker:—the simultaneousness and apparent *spontaneousness* of the first universal act of worship: (unannounced, and unrecited preparatorily, before engaged in actually:)—the common level of devotion, from which each soul bore its humble, individual part, in the common worship: the deep reverence and earnestness everywhere evinced; (a feature so unusual, strange to say, in our churches at home, and yet so common abroad)—and last, but most worthy of mark, the utter unconsciousness of each worshipper, both of *himself*, and the observing eye of others, as well as the *effect* produced by the music and the act of devotion, either individual, or general: a circumstance to be ascribed, no doubt, to the common devotional occupation of all. And yet this very effect, alluded to, though unnoted by any special thought, was undoubtedly *felt*, sympathetically, in the inmost soul of every worshipper; the very essence and perfection, we conceive, of all church effects.

While standing amid this solemn and instructive scene, and still under its influence, the thought pressed itself upon our mind—were there here assembled an equal num-

ber of my own countrymen, were this noble edifice filled with Americans, instead of these Germans; here, thus musically led, would Old Hundred rise just as universally, just as loftily, just as effectively to the throne of the Eternal! And if Old Hundred, thus might, similarly, a hundred tunes like it, enough for *all* congregational purposes, learnt, like Old Hundred in childhood, and sung through life. Would we then have congregational singing, let us have but *uniformity* in the tunes of our devotional style, and our musical *variety*, in the choir and impressive style. Thus were congregational singing *practical*: thus were it, with a generation, universally introduced.

Of other peculiar characteristics of these two styles, the choir and congregational, (concerning which so much remains to be said) our limits do not permit us minuter consideration. As regards the latter style, the first step must be taken by others—by the church itself, they deciding upon its *introduction*. For we, who treat of these matters, can but endeavor to throw light upon the subject, the decision, of course, resting with others. Till this step be taken, nothing in this department can be done. Should any church or society, however, contemplate combining with their choir the congregational style, there are those who are able and ready to advise them on this point.

PLAN OF THE BOOK.

The idea of our book is expressed in its title—Church Chorals, and Choir Studies. The first are a collection of the choicest ancient and modern church melodies, of the Choral style, such as we consider most suitable for devotional purposes. These melodies have now been harmonized in a way to make them grateful in *choir* performance, either as accompanying a congregation, or sung alone. The style of arrangement is somewhat new in this country—that of the figural choral. By this style, through a peculiar management of harmony, all the motion and animation so agreeable in performance to choir and congregation, and so necessary a quality (as it has become!) to the impatient throb of the American pulse, all this is secured, without *loss of dignity* in the whole: a sacrifice more or less consequent, we think, upon other styles of arrangement.

These chorals are to be sung in a smooth, flowing manner: their *time* of performance, must, of course, be regulated by the character of the words, by the size of the place, and the number of performers. *Time* is, in any case, only a relative feature of performance, determined, of course, by the above-named conditions. But a drag-

ging, heavy style of execution, should always carefully be guarded against. We have thrown the chorals into 4-4 time, as a safeguard here. When sung congregationally, a transposition to lower keys will, in some instances, suggest itself to the judicious church precentor. And the author would here observe, that, regardless of any choicer or purer harmonies, which he may think to have been secured in this collection, should any of the old familiar tunes, here found, be sung congregationally by any devotional band of Christians, let those arrangements be used *to which they are accustomed*: if there be such definite arrangements; and the oldest and most familiar arrangements, in one section of our country, will be found the newest and least familiar, doubtless, in another. This remark is made from the conviction, that art must ever be made subordinate to religion, and that anything which does violence to even a single act of heartfelt devotion, is a positive misfortune, and a gain in no possible particular. The newer arrangements found in this book, are intended rather for choir use, and as a means of securing, if possible, the continued performance of some of our best old church melodies, so fast falling into disuse.

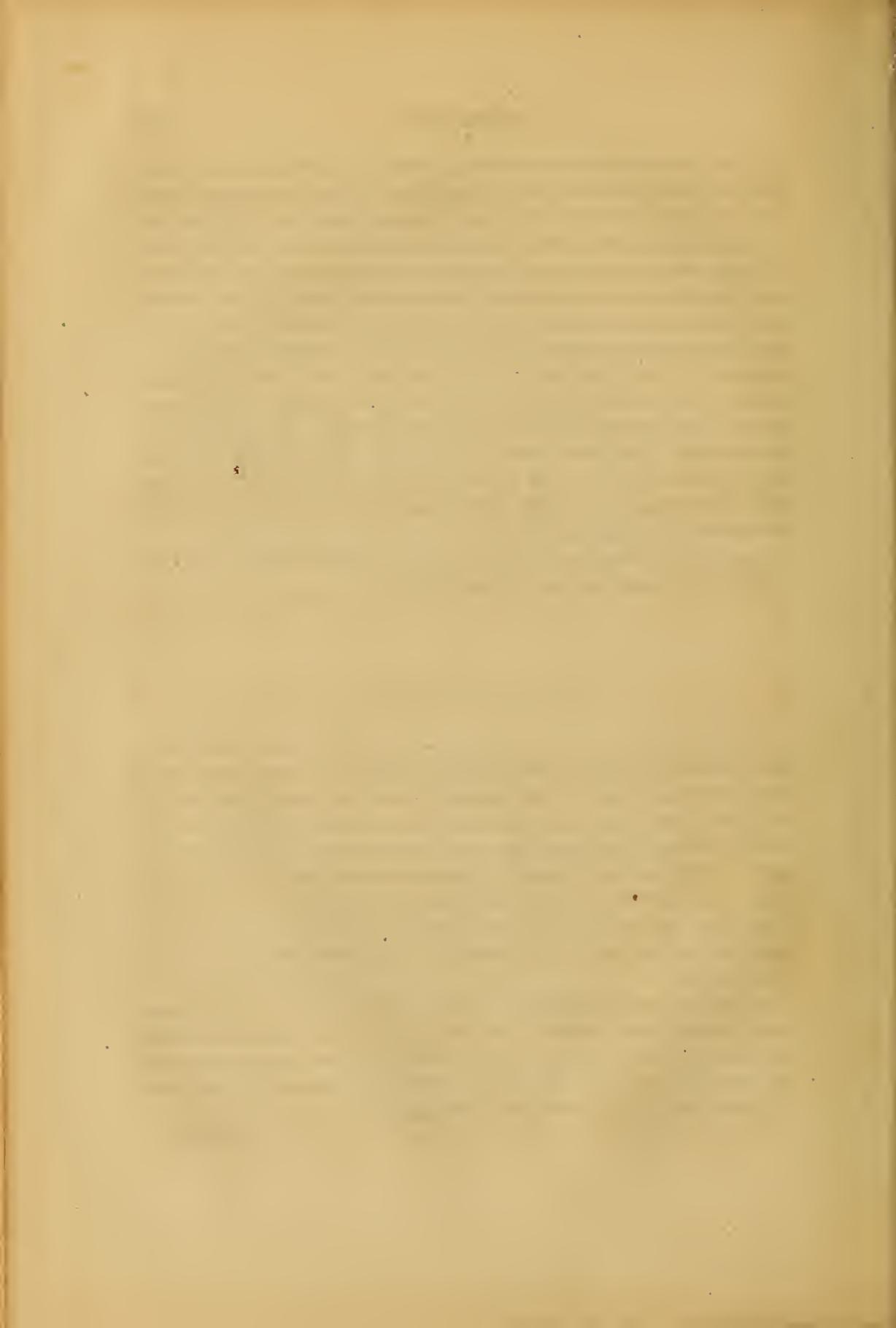
Succeeding the chorals, in each metre, are a few of the better tunes of a lighter character, harmonized in a fluent, melodical manner.

CHOIR STUDIES.

The author has here prepared a class of tunes of a more artistic and pleasing character, intended for choir practice, for judicious church use, also, as well as for all lovers of sacred song, in their occasional gatherings, either in the social, or home circle. And particular attention would here be called to the separate index of this department, in which a *progressive arrangement* has been made, from the simplest of these studies, to those of the most elaborate character. The *words*, it may be added, of the Studies as of the Chorals have been selected with great care, and comprise the very choicest of our church hymns. The whole hymn, in most cases, has been given, and in every case as much of unusually long hymns as the space permitted.

Soliciting for this new department in his work all kindly consideration, it being a garden in which he has ventured to plant some of his own music-thoughts, the author trusts that in the flowering, they may yield a hallowed fragrance to the heart of every performer, and that a kind Angel may reveal the hidden soul of this *entire* work—the love of the Eternal, to every spirit breathing over it.

R. S. W.



CHURCH CHORALS AND CHOIR STUDIES.

TRENTON. L. M.

SHIELD.

1. Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on:

2. Hell and thy sins re - sist thy course; But hell and sin are van-quist-ed foes;

The first system of the musical score for 'Trenton' consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (one sharp) and 4/4 time. The piano accompaniment is in the same key and time, with the right hand playing chords and the left hand playing a steady bass line. The lyrics are: '1. Stand up my soul, shake off thy fears, And gird the gos - pel ar - mor on: 2. Hell and thy sins re - sist thy course; But hell and sin are van-quist-ed foes;'

March to the gates of end - less joy, Where Je - sus thy great Cap - tain's gone.

Thy Sa - viour nailed them to the cross, And sung the tri - umph when he rose.

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'March to the gates of end - less joy, Where Je - sus thy great Cap - tain's gone. Thy Sa - viour nailed them to the cross, And sung the tri - umph when he rose.'

CONTRITION. L. M.

AFTER TANSUR.

1. Show pit - ty Lord O Lord for - give: Let a re - pent - ing reb - el live:

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: "1. Show pit - ty Lord O Lord for - give: Let a re - pent - ing reb - el live:"

Are not thy mer - cies large and free? May not a sin - ner trust in thee?

The second system of the musical score continues the melody and accompaniment. The lyrics are: "Are not thy mer - cies large and free? May not a sin - ner trust in thee?"

2.

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

3.

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

4.

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.

5.

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.

WATTS.

ASHTON.

1. The bil - lows swell, the winds are high, Clouds o - ver - cast my win - try sky :

Out of the depths to Thee I call, My fears are great, my strength is small.

2.
O Lord, the pilot's part perform,
And guide and guard me through the storm ;
Defend me from each threatening ill,
Control the waves ; say,—' Peace, be still !'

3.
Amid the roaring of the sea,
My soul still hangs her hope on thee :
Thy constant love, thy faithful care,
Is all that saves me from despair.

4.
Though tempest-tossed, and half a wreck,
My Saviour through the floods I seek ;
Let neither winds nor stormy main
Force back my shattered bark again. COWPER.

AFTER PRELLEUR.

1. While life pro-longs its pre-cious light, Mer-cy is found and peace is given ;

But soon, ah soon! ap-proaching night Shall blot out ev - ery hope of heaven.

2.

While God invites how blessed the day !
How sweet the gospel's charming sound !
Come, sinners, haste, O haste away,
While yet a pardoning God he's found.

3.

Soon, borne on time's most rapid wing,
Shall death command you to the grave ;
Before his bar your spirits bring,
And none be found to hear or save.

4.

In that lone land of deep despair,
No Sabbath's heavenly light shall rise ;
No God regard your bitter prayer,
Nor Saviour call you to the skies.

5.

Silence, and solitude, and gloom,
In those forgetful realms appear ;
Deep sorrows fill the dismal tomb,
And hope shall never enter there.

DWIGHT.

1. O deem not they are blest alone Whose lives a peaceful ten - or keep;

For God, who pit - ies man, has shown A bles - sing for the eyes that weep.

2.

The light of smiles shall fill again
The lids that overflow with tears;
And weary hours of woe and pain,
Are promises of happier years.

3.

There is a day of sunny rest.
For every dark and troubled night;
And grief may bide an evening guest,
But joy shall come with early light.

4.

Nor let the good man's trust depart,
Though life its common gifts deny,
Though with a pierced and broken heart,
And spurned of men, he goes to die.

5.

For God has marked each sorrowing day,
And numbered every secret tear,
And heaven's long age of bliss shall pay,
For all his children suffer here.

BRYANT.

SABBATH. L. M.

1. An - oth - er six days' work is done : An - oth - er sab - bath is be - gun :

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the first vocal staff.

Re - turn, my soul, en - joy thy rest ; Im - prove the day thy God hath blessed.

The second system of the musical score continues the melody and accompaniment. It features two vocal staves and a piano accompaniment in the same key signature and time signature as the first system. The lyrics are written below the first vocal staff.

2.
O that our thoughts and thanks may rise,
As grateful incense to the skies ;
And draw from heaven that sweet repose,
Which none but he that feels it knows !

3.
This heavenly calm within the breast,
Is the dear pledge of glorious rest,
Which for the church of God remains ;
The end of cares, the end of pains.

4.
In holy duties let the day,
In holy pleasures pass away ;
How sweet a sabbath thus to spend,
In hope of one that ne'er shall end ! STENNETT.

1. How pleas-ant, how di - vine - ly fair O Lord of Hosts, thy dwell - ings are!

With long de-sire my spir - it faints To meet th' assem-blies of thy saints.

2.

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

3.

Blest are the souls that find a place
Within the temple of thy grace;
There they behold thy gentler rays,
And seek thy face, and learn thy praise.

4.

Blest are the men whose hearts are set
To find the way to Zion's gate:
God is their strength; and through the road
They lean upon their helper, God.

5.

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

AFTER JOACHIM A BURCK. 1560.

1. In sleep's se - rene ob - liv - ion laid, I safe - ly passed the si - lent night;

The first system of the musical score consists of two vocal staves (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "1. In sleep's se - rene ob - liv - ion laid, I safe - ly passed the si - lent night;"

A - gain I see the break - ing shade, I drink a - gain the morn - ing light.

The second system of the musical score continues with two vocal staves and piano accompaniment. The lyrics are: "A - gain I see the break - ing shade, I drink a - gain the morn - ing light."

2.
New-born, I bless the waking hour,
Once more, with awe, rejoice to be;
My conscious soul resumes her power,
And springs, my guardian God, to thee.

3.
O guide me through the various maze,
My doubtful feet are doomed to tread;
And spread thy shield's protecting blaze
When dangers press around my head.

4.
A deeper shade will soon impend,
A deeper sleep mine eyes oppress;
Yet then thy strength shall still defend,
Thy goodness still delight to bless.

5.
That deeper shade shall break away,
That deeper sleep shall leave mine eyes;
Thy light shall give eternal day—
Thy love, the rapture of the skies!

HAWKESWORTH.

1. My God, permit me not to be A stranger to my - self and thee :

Amid a thousand thoughts I rove, For - get - ful of my highest love.

2.
 Why should my passions mix with earth,
 And thus debase my heavenly birth?
 Why should I cleave to things below,
 And let my God, my Saviour, go?

3.
 Call me away from flesh and sense;
 One sovereign word can draw me thence:
 I would obey the voice divine,
 And all inferior joys resign.

4.
 Be earth, with all her scenes, withdrawn;
 Let noise and vanity be gone;
 In secret silence of the mind
 My heaven, and there my God, I find. WATTS.

DRESDEN. L. M. 6 lines.

2. When in the sul - try glebe I faint, Or on the thirst - y moun - tains pant,

1. The Lord my pas - ture shall pre - pare, And feed me with a shep - herd's care,

To fer - tile vales and dew - y meads My wea - ry, wan - dering steps he leads,

His pres - ence shall my wants sup - ply, And guard me with a watch - ful eye:

Where peace - ful riv - ers, soft and slow, A - mid the ver - dant land - scape flow.

My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

1. Lord, how de - light - ful 'tis to see A whole as - sem - bly wor - ship thee!

At once they sing, at once they pray, They hear of heaven, and learn the way,

They hear of heaven, and learn the way.

2.

I have been there, and still would go,
'Tis like a little heaven below;
Not all that careless sinners say,
Shall tempt me to forget this day.

3.

O write upon my memory, Lord,
The texts and doctrines of thy word!
That I may break thy laws no more,
But love thee better than before;

4.

With thoughts of Christ, and things divine,
Fill up this foolish heart of mine;
That, finding pardon through his blood,
I may lie down, and wake with God.

WATTS.

1. He reigns : the Lord, the Saviour reigns ! Praise him in ev - an - gel - ic strains ;

Let the whole earth in songs re - joice ; And dis - tant is - lands join their voice.

And dis - tant isl - ands join their voice.

2.

Deep are his counsels and unknown,
But grace and truth support his throne ;
Though gloomy clouds his way surround,
Justice is their eternal ground.

3.

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

4.

His enemies, with sore dismay,
Fly from the sight, and shun the day ;
Then lift your heads, ye saints, on high,
And sing, for your redemption 's nigh.

WATTS.

After a choral found in an ancient missal, of the year 1558.

1. Come hith - er all ye wea - ry souls, Ye hea - vy la - den sin - ners come:

I'll give you rest from all your toils, and raise you to my heavenly home.

And raise you to my heavenly home.

2.

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

3.

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

4.

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

PASSING BELL. L. M.

Study.

ARNOLD DE BRUCK, 1400. HARMONISED BY BACH.

1. Oft as the bell, with sol-ern toll, An-noun-ces a de-part-ed soul,

Let each from ev-ery tri-fle fly, And ask, "Am I pre-pared to die?"

And ask, "Am I pre-pared to die?"

Soon, leaving all I love below,
To God's tribunal I must go:
Must hear the judge pronounce my fate,
And fix my everlasting state.

3.

Saviour! O help me now to see,
And place my hope alone in thee:
Thy cleansing blood, thy spirit give;
Subdue my sins, and bid me live!

4.

Then, when the solemn bell I hear,
If saved from guilt, I need not fear:
Nor would the thought alarming be,
"Perhaps it next may toll for me!"

NEWTON.

1. Be - fore Je - ho - vah's aw - ful throne, Ye na - tions, bow with sa - cred joy;

Know that the Lord is God a - lone, He can cre - ate, and he de - stroy.

2.
His sovereign power, without our aid,
Made us of clay, and formed us men;
And when, like wandering sheep, we strayed,
He brought us to his fold again.

3.
We are his people, we his care,
Our souls, and all our mortal frame:
What lasting honors shall we rear,
Almighty Maker, to thy name!

4.
We'll crowd thy gates with thankful songs;
High as the heavens our voices raise;
And earth with her ten thousand tongues,
Shall fill thy courts with sounding praise.

5.
Wide as the world is thy command,
Vast as eternity thy love;
Firm as a rock thy truth must stand,
When rolling years shall cease to move.

* Restored to very nearly the arrangement as found in the oldest books. The bass of the last line has a simple dignity, atoning for its quaintness.

ADVERSITY. L. M. 6 lines.

1. When gath - ering clouds a - round I view, And days are

The first system of the musical score is in 4/4 time. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a 4/4 time signature. The piano accompaniment is written for both the right and left hands, with a 4/4 time signature. The lyrics '1. When gath - ering clouds a - round I view, And days are' are written below the vocal line.

dark, and friends are few, On him I lean, who not in vain,

The second system of the musical score continues the melody and accompaniment. The lyrics 'dark, and friends are few, On him I lean, who not in vain,' are written below the vocal line.

Ex - pe - rienced ev - ery hu - man pain. He sees my wants, al-

The third system of the musical score concludes the piece. The lyrics 'Ex - pe - rienced ev - ery hu - man pain. He sees my wants, al-' are written below the vocal line.

lays my fears, And counts and treasures up my tears.

2.

If aught should tempt my soul to stray
From heavenly wisdom's narrow way,
To fly the good I would pursue,
Or do the ill I would not do:
Still he who felt temptation's power,
Will guard me in that dangerous hour

3.

When, mourning, o'er some stone I bend,
Which covers all that was a friend;
And from his hand, his voice, his smile,
Divides me for a little while,—
My Saviour marks the tears I shed,
For 'Jesus wept' o'er Lazarus dead.

4.

And, O, when I have safely passed
Through every conflict but the last,
Still, Lord, unchanging, watch beside
My dying bed, for thou hast died:
Then point to realms of cloudless day,
And wipe the latest tear away. SIR R. GRANT.

1. Say, how may heaven and earth u - nite? And how shall

2. Loud swell the peal - ing or - gan's notes! Breathe forth your

men with an - gels join? What link har - mo - nious

souls in rap - tures high! In prais - es men with

may be found, Dis - cor - dant na - tures to com - bine?

an - gels join; Mu - sic's the lan guage of the sky!

At an - chor laid, re - mote from home, Toil - ing I

The first system of the musical score for 'Effingham' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are: 'At an - chor laid, re - mote from home, Toil - ing I'.

cry, Sweet Spi - rit, come; Ce - les - tial breeze, no

The second system of the musical score continues the vocal and piano parts. The lyrics are: 'cry, Sweet Spi - rit, come; Ce - les - tial breeze, no'.

lon - ger stay, But swell my sails, and speed my way.

The third system of the musical score concludes the piece. The lyrics are: 'lon - ger stay, But swell my sails, and speed my way.'

REPOSE. L. M.

Musical score for the first system of the hymn "REPOSE. L. M.". It features a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The vocal line begins with the lyrics "Sleep, down - y sleep, come close my eyes, Tired with be-". The piano accompaniment consists of a right-hand part with a melody and a left-hand part with a bass line.

Sleep, down - y sleep, come close my eyes, Tired with be-

Musical score for the second system of the hymn. The vocal line continues with the lyrics "hold - ing van - i - ties; Wel - come, sweet sleep, that". The piano accompaniment continues with the same melodic and harmonic structure as the first system.

hold - ing van - i - ties; Wel - come, sweet sleep, that

Musical score for the third system of the hymn. The vocal line concludes with the lyrics "driv'st a - way The toils and fol - lies of - - the day." The piano accompaniment concludes with a final cadence.

driv'st a - way The toils and fol - lies of - - the day.

Glo - ry to thee, my God, this night, For all the bless - ings of the light :

Keep me, O keep me, King of kings! Be - neath thine own al - mighty wings.

2.

Forgive me, Lord, for thy dear Son,
The ill which I this day have done ;
That with the world, myself, and thee,
I, ere I sleep, at peace may be.

3.

Teach me to live, that I may dread
The grave as little as my bed :
Teach me to die, that so I may
Rise glorious at the judgment-day.

4.

O let my soul on thee repose,
And may sweet sleep mine eyelids close !
Sleep, which shall me more vigorous make,
To serve my God when I awake.

5.

Lord, let my soul forever share,
The bliss of thy paternal care :
'Tis heaven on earth, 't is heaven above,
To see thy face, and sing thy love !

Death, like an o - ver - flow - ing stream, Sweeps us a -

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics 'Death, like an o - ver - flow - ing stream, Sweeps us a -' are written below the vocal staves.

way. Our life's a dream, An emp - ty tale, a morn - ing

The second system continues the musical score. The lyrics 'way. Our life's a dream, An emp - ty tale, a morn - ing' are written below the vocal staves. The piano accompaniment continues with chords and moving lines.

flower, Cut down and with - ered in an hour.

The third system concludes the musical score. The lyrics 'flower, Cut down and with - ered in an hour.' are written below the vocal staves. The piano accompaniment ends with a final chord and a double bar line.

THORLEY.

1. Great God, to thee my eve-ning song With hum-ble grat-i-tude I'll raise;

O let thy mer-cy tune my tongue, And fill my heart with live-ly praise.

2.
My days unclouded as they pass,
And every gentle, rolling hour,
Are monuments of wondrous grace,
And witness to thy love and power.

3.
And yet this thoughtless, wretched heart,
Too oft regardless of thy love,
Ungrateful, can from thee depart,
And, fond of trifles, vainly rove.

4.
Seal my forgiveness in the blood
Of Jesus; his dear name alone
I plead for pardon, gracious God!
And kind acceptance at thy throne.

5.
Let this blest hope mine eyelids close,
With sleep refresh my feeble frame;
Safe in thy care may I repose,
And wake with praises to thy name.

STEELE.

"Return, my roving heart."

STUDY. No. 1.

L. M.

1. Re - turn, my ro - ving heart, re - turn, And chase these shad - owy

forms no more; - Seek out some sol - i - tude to mourn, And thy for-

sa - ken God im - plore.

2.

O thou great God! whose piercing eye
Distinctly marks each deep recess;
In these sequestered hours draw nigh,
And with thy presence fill the place.

3.

Through all the windings of my heart,
My search let heavenly wisdom guide,
And still its radiant beams impart,
Till all be searched and purified.

4.

Then, with the visits of thy love,
Vouchsafe my inmost soul to cheer;
Till every grace shall join to prove
That God has fixed his dwelling there.

DODDRIDGE.

“Saviour, when night involves the skies.”

STUDY. No. 2.

L. M.

1. Sa - viour! when night in - volves the skies My soul a - dor - ing

turns - to Thee: Thee, self - a - based in mor - tal guise, And wrapt in

shades of death for me.

2.

On thee my waking raptures dwell,
When crimson gleams the east adorn;
Thee, victor of the grave and hell,
Thee, source of life's eternal morn.

3.

When noon her throne in light arrays,
To thee my soul triumphant springs:
Thee, throned in glory's endless blaze,
Thee, Lord of lords, and King of kings!

4.

O'er earth when shades of evening steal,
To death and thee my thoughts I give;
To death, whose power I soon must feel,
To thee, with whom I trust to live.

GIBBORNE.

"Thine earthly Sabbaths."

STUDY. No. 3.

L. M.

1. Thine earth-ly Sab-baths, Lord, we love, But there's a no - ble

rest a - bove; To that our wea - ry souls as - pire, With

ar - dent pang's of strong de - sire.

2.

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

3.

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

4.

O, long expected day, begin!
Dawn on these realms of wo and sin:
Fain would we leave this weary road,
And sleep in death to rest with God.

DODDRIDGE.

"Praise ye the Lord."

STUDY. No. 4.

L. M.

Praise ye the Lord—let praise em - ploy, In his own courts, your

songs of joy; The spa - cious fir - ma - ment a - round Shall e - cho

back the joy - ful sound.

2.

Recount his works in strains divine,
His wondrous works—how bright they shine!
Praise him for his almighty deeds,
Whose greatness all your praise exceeds.

3.

Awake the trumpet's piercing sound,
To spread your sacred pleasures round;
In praise awake each tuneful string,
And to the solemn organ sing.

4.

Let all, whom life and breath inspire,
Attend, and join the blissful choir:
But chiefly ye, who know his word,
Adore, and love, and praise the Lord!

STEELE.

“Thou framer of the light and dark.”

STUDY. No. 5.

L. M.

Thou fra - mer of the light and dark, Guide through the tem - pest

thine own ark, A - mid the howl - ing, win - - try sea,

We are in port, if we have thee! We are in port, if we have thee!

Cres.....

Cres.....

“Now to the Lord a noble song!”

STUDY. No. 6.

L. M.

1. Now to the Lord a no-ble song! A-wake, my soul; a - wake, my tongue;

Ho - san - na to th' eter-nal name, And all his bound-less love pro-claim.

2.
See where it shines in Jesus' face,
The brightest image of his grace;
God, in the person of his Son,
Has all his mightiest works outdone.

3.
The spacious earth and spreading flood
Proclaim the wise and powerful God;
And thy rich glories, from afar,
Sparkle in every rolling star.

4.
Grace! 't is a sweet, a charming theme;
My thoughts rejoice at Jesus' name!
Ye angels, dwell upon the sound;
Ye heavens, reflect it to the ground!

5.
O may I live to reach the place
Where he unveils his lovely face!
Where all his beauties you behold,
And sing his name to harps of gold!

WATTS.

"No more, my God."

STUDY. No. 7.

L. M.

1. No more, my God, I boast no more, Of all the du - ties

I have done. I quit the hopes I held be - fore, To

trust the mer - its of thy Son.

2.

Now, for the love I bear his name,
 What was my gain, I count my loss;
 My former pride I call my shame,
 And nail my glory to his cross.

3.

Yes,—and I must, and will, esteem
 All things but loss for Jesus' sake;
 O may my soul be found in him,
 And of his righteousness partake.

4.

The best obedience of my hands
 Dares not appear before thy throne;
 But faith can answer thy demands,
 By pleading what my Lord has done.

WATTS.

"Asleep in Jesus! blessed sleep."

STUDY. No. 8.

L. M.

A - sleep in Je - sus! bles - sed sleep! From which none ev - er

wake to weep: A calm and un - dis - turbed re - pose, Un - bro - ken

by the last of foes.

2.

Asleep in Jesus! Oh! how sweet,
To be for such a slumber meet;
With holy confidence to sing,
That death has lost his venom'd sting!

3.

Asleep in Jesus! far from thee
Thy kindred and their graves may be:
But thine is still a blessed sleep,
From which none ever wake to weep.

Mrs. MACKAY

"Awake, my soul."

STUDY. No. 9.

L. M.

1. A - wake my soul, and with the sun Thy dai - ly stage of du - ty

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 flat (B-flat) and the time signature is 3/4. The vocal line begins with a treble clef and a B-flat. The piano accompaniment begins with a bass clef and a B-flat. The lyrics are written below the vocal line.

run; Shake off dull sloth, and joy - ful rise, To pay thy morn - ing

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 flat (B-flat) and the time signature is 3/4. The vocal line continues from the first system. The piano accompaniment continues with the same accompaniment pattern.

sac - - ri - fice, To pay thy morn - ing sac - ri - fice.

The third 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 flat (B-flat) and the time signature is 3/4. The vocal line concludes with a double bar line. The piano accompaniment concludes with a double bar line.

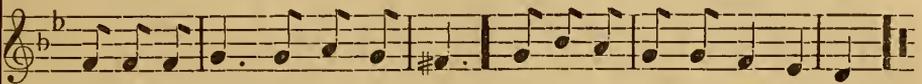
"I send the joys of earth away."

STUDY. No. 10.

L. M.



1. I send the joys of earth a - way: A - way, ye tempt-ers of the mind,



False as the smooth, de - ceit - ful sea, And emp - ty as the whis - tling wind.



2.

Your streams were floating me along
Down to the gulph of dark despair;
And while I listened to your song,
Your streams had e'en conveyed me there.

3.

Lord, I adore thy matchless grace,
Which warned me of that dark abyss,
Which drew me from those treacherous seas,
And bade me seek superior bliss.

4.

Now to the shining realms above,
I stretch my hands and glance my eyes;
O for the pinions of a dove,
To bear me to the upper skies!

5.

There, from the bosom of my Ood,
Oceans of endless pleasure roll;
There would I fix my last abode,
And drown the sorrows of my soul. WATTS.

"With all my powers of heart and tongue."

STUDY. No. 11.

L. M.



1. With all my powers of heart and tongue, I'll praise my Ma - ker in my song ;



An - gels shall hear the notes I raise, Ap - prove the song, and join the praise.

2.

Angels, that make thy church their care,
Shall witness my devotion there;
While holy zeal directs mine eyes
To thy fair temple in the skies.

3.

I'll sing thy truth and mercy, Lord,
I'll sing the wonders of thy word;
Not all thy works and names below,
So much thy power and glory show.

WATTS.

STUDY. No. 12.

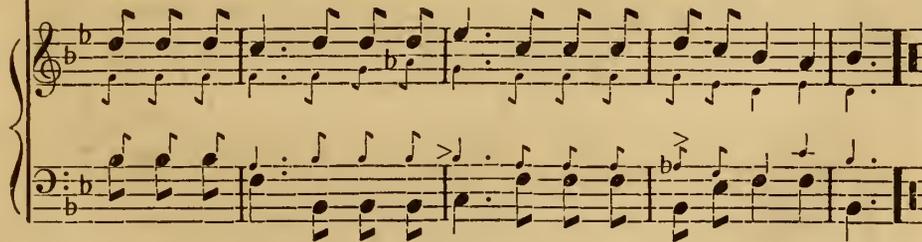
L. M.



1. Why should we start and fear to die? What tim-orous worms we mor - tals are!



Death is the gate of end-less joy, And yet we dread to en - ter there.



2.

The pains, the groans, the dying strife,
Fright our approaching souls away;
We still shrink back again to life,
Fond of our prison and our clay.

3.

O, if my Lord would come and meet,
My soul should stretch her wings in haste,
Fly, fearless, through death's iron gate,
Nor feel the terrors as she passed.

4.

Jesus can make a dying bed,
Feel soft as downy pillows are;
While on his breast I lean my head,
And breathe my life out sweetly there. WARRS.

"He lives, the great Redeemer lives."

STUDY. No. 13.

L. M.

The musical score is written for voice and piano. It consists of two systems of music. The first system includes a vocal line and a piano accompaniment. The second system also includes a vocal line and a piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'L. M.' (Lento Moderato). The score includes lyrics for both systems. The first system ends with a double bar line. The second system ends with a double bar line and a 'Ritard.' (Ritardando) marking.

He lives, the great Re-deem-er lives: What joy the blest as - su - rance gives:

And now be - fore his Fa - ther, God, Pleads the full mer - it of his blood.

Ritard.

2.

Repeated crimes awake our fears,
And justice, armed with frowns, appears;
But in the Saviour's lovely face,
Sweet mercy smiles, and all is peacc,

3.

Hence, then, ye black, despairing thoughts:
Above our fears, above our faults,
His powerful intercessions rise,
And guilt recedes, and terror dies,

4.

In every dark, distressful hour,
When sin and Satan join their power,
Let this dear hope repel the dart.
That Jesus bears us on his heart.

5.

Great Advocate, almighty Friend!
On him our humble hopes depend:
Our cause can never, never fail,
For Jesus pleads, and must prevail.

STEELE.

"My God, in whom are all the springs."

STUDY. No. 14.

L. M.

1. My God, in whom are all the springs Of bound-less love and

grace unknown, Hide me be - - neath thy spread - ing wings, 'Till the dark

cloud is o - - - ver - blown.

2. Up to the heavens I send my cry,
The Lord will my desires perform:
He sends his angels from the sky,
And saves me from the threatening storm.
3. My heart is fixed: my song shall raise
Immortal honors to thy name;
Awake, my tongue, to sound his praise,
My tongue, the glory of my frame.
4. High o'er the earth his mercy reigns,
And reaches to the utmost sky;
His truth to endless years remains,
When lower worlds dissolve and die.
5. Be thou exalted, O my God!
Above the heavens where angels dwell;
Thy power on earth be known abroad,
And land to land thy wonders tell.

WARRS.

"Stay, thou insulted Spirit, stay!"

STUDY. No. 15.

L. M.

SUGGESTED BY HARLEIGH.

1. Stay, thou in - sult - ed Spir - it, stay! Tho' I have done thee such des - pite;

Cast not a sin - ner quite a - way, Nor take thine ev - er - last - ing flight,

Nor take thine ev - er - last - ing flight.

2.

Though I have most unfaithful been
Of all who'er thy grace received;
Ten thousand times thy goodness seen,
Ten thousand times thy goodness grieved:

3.

Yet O! the chief of sinners spare,
In honor of my great High Priest;
Nor, in thy righteous anger, swear
I shall not see thy people's rest.

4.

O Lord, my weary soul release,
And raise me by thy gracious hand;
Guide me into thy perfect peace,
And bring me to the promised land.

WESLEY.

"Thine earthly Sabbaths, Lord."

STUDY. No. 16.

L. M.

CHORALLY.

1. Thine earth-ly Sab-baths, Lord, we love, But there's a no-bler rest a - bove ;

To that our wea - - ry souls as - pire, With ar - dent pang's of strong de - sire,

With ar - dent pang's of strong de - sire.

2.

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

3.

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

4.

O, long expected day, begin !
Dawn on these realms of wo and sin ;
Fain would we leave this weary road,
And sleep in death to rest with God.

DODDRIDGE.

“Why will ye waste on trifling cares?”

STUDY. No. 17.

L. M.

1. Why will ye waste on tri - fling cares That life which God's com-

pas - sion spares, While, in the va - rious range of thought, The one thing

need - ful is for - got?

2.
 Shall God invite you from above?
 Shall Jesus urge his dying love?
 Shall troubled conscience give you pain?
 And all these pleas unite in vain?

3.
 Not so your eyes will always view
 Those objects which you now pursue;
 Not so will heaven and hell appear,
 When death's decisive hour is near.

4.
 Almighty God, thy grace impart;
 And fix conviction on each heart;
 Then we no more on trifling cares
 Shall waste that life thy mercy spares.

DODDRIDGE.

“When marshalled on the nightly plain.”

STUDY. No. 18.

L. M.



1. When, marshalled on the night - ly plain, The glit - tering host be - stud the sky,



One star a - lone, of all the train, Can fix the sin - ner's wan - dering eye.



2.

Hark! hark!—to God the chorus breaks,
From every host, from every gem;
But one alone the Saviour speaks,—
It is the Star of Bethlehem.

3.

Once on the raging seas I rode,
The storm was loud, the night was dark,—
The ocean yawned—and rudely blowed
The wind that tossed my foundering 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.

Now safely moored—my perils o'er,
I'll sing, first in night's diadem,
Forever and for evermore,
The Star—the Star of Bethlehem! WHITE.

“When streaming from the eastern skies.”

STUDY. No. 19.

L. M. 6 lines, or Double.

STEADILY.

When streaming from the east - ern skies, The morn - ing light sa - lutes my eyes,

O sun of right - eous - ness di - vine, On me with beams of mer - cy shine ;

SOLO. Alto or Soprano. **Ritard.**

O chase the clouds of guilt a - way, And turn my dark - ness in - to day.

Instrument. **Ritard.**

TUTTI.

TUTTI.

O chase the clouds of guilt a - way, And turn my dark-ness in - to day.

TUTTI.

TUTTI.

2.

When to heaven's great and glorious King,
My morning sacrifice I bring,
And, mourning o'er my guilt and shame,
Ask mercy, in my Saviour's name;
Then, Jesus, sprinkle with thy blood,
And be my advocate with God.

3.

When each day's scenes and labors close,
And wearied nature seeks repose,
With pardoning mercy, richly blest,
Guard me, my Saviour, while I rest:
And as each morning sun shall rise,
O lead me onward to the skies!

4.

And at my life's last setting sun,
My conflicts o'er, my labors done,
Jesus, thy heavenly radiance shed,
To cheer and bless my dying bed—
And from death's gloom my spirit raise,
To see thy face, and sing thy praise.

SIR R. GRANT.

1. O God, our help in a - ges past, Our hope for years to come,

Our shel - ter from the stor - my blast, And our e - ter - nal home!

2.
Under the shadow of thy throne
Thy saints have dwelt secure;
Sufficient is thine arm alone,
And our defence is sure.

3.
Before the hills in order stood,
Or earth received her frame,
From everlasting thou art God,
To endless years the same.

4.
Thy word commands our flesh to dust—
'Return, ye sons of men.'
All nations rose from earth at first,
And turn to earth again.

5.
Our God, our help in ages past,
Our hope for years to come,
Be thou our guard while troubles last,
And our eternal home. WARRS.

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a 4/4 time signature. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics for this system are: "Let not des-pair nor fell re-venge Be to my bo-som known;"

The second system of the musical score continues the vocal and piano parts. The lyrics for this system are: "O give me tears for oth-ers' woes, And pa-tience for my own."

2.

Feed me, O Lord, with needful food :
 I ask not wealth, or fame :
 But give me eyes to view thy works,
 A heart to praise thy name.

1. O thou, from whom all good - ness flows, I lift my soul to thee ;

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

In all my sor-rows, con - flicts, woes, Dear Lord, re - mem - ber me.

The second system of the musical score continues the vocal and piano parts. The lyrics are written below the first vocal staff.

2.
If, for thy sake, upon my name
Reproach and shame shall be,
I'll hail reproach and welcome shame :
O Lord, remember me.

3.
When worn with pain, disease, and grief,
This feeble body see ;
Grant patience, rest, and kind relief ;
O Lord, remember me.

4.
When in the solemn hour of death,
I wait thy just decree,
Be this the prayer of my last breath,—
O Lord, remember me.

5.
And when before thy throne I stand,
And lift my soul to thee,
Then, with the saints at thy right hand,
O Lord, remember me.

HUMPHRIES.

1. O 't was a joy - ful sound to hear Our tribes de - vout - ly say,

"Up, Is - rael, to the tem - ple haste, And keep your fes - tal day."

2.
 At Salem's courts we must appear,
 With our assembled powers,
 In strong and beauteous order ranged,
 Like her united towers.

3.
 O pray we then for Salem's peace—
 For they shall prosperous be,
 Thou holy city of our God,
 Who bear true love to thee.

TATE & BRADY.

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

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

2.
Up to the hills where Christ is gone,
To plead for all his saints,
Presenting at his Father's throne
Our songs and our complaints.

3.
Thou art a God, before whose sight
The wicked shall not stand;
Sinners shall ne'er be thy delight,
Nor dwell at thy right hand.

4.
But to thy house will I resort,
To taste thy mercies there;
I will frequent thy holy court,
And worship in thy fear.

6.
O may thy Spirit guide my feet
In ways of righteousness!
Make every path of duty straight,
And plain before my face. WATTS.

JONES.

1. When all thy mer - cies, O my God, My ri - sing soul sur - veys,

Trans - port - ed with the view, I'm lost In won - der, love, and praise.

2.

Unnumbered comforts on my soul
Thy tender care bestowed,
Before my infant heart conceived
From whom those comforts flowed.

3.

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

4.

Ten thousand thousand precious gifts
My daily thanks employ ;
Nor is the least a cheerful heart,
That tastes those gifts with joy.

5.

Through all eternity, to thee
A joyful song I'll raise :
But oh ! eternity 's too short
To utter all thy praise !

ADDISON.

1. God of my life, look gent - ly down, Be-hold the pains I feel:

But I am dumb be - fore thy throne, Nor dare dis - pute thy will.

2.

Diseases are thy servants, Lord,—
They come at thy command;
I'll not attempt a murmuring word,
Against thy chastening hand.

3.

Yet I may plead with humble cries,
Remove my sharp rebukes:
My strength consumes, my spirit dies,
Through thy repeated strokes.

4.

I'm but a stranger here below,
As all my fathers were:
May I be well prepared to go,
When I the summons hear.

5.

But if my life be spared awhile,
Before my last remove,
Thy praise shall be my business still,
And I'll declare thy love. WATTS

1. A - gain the lord of light and life A - wakes the kind - ling ray,

Un - seals the eye - lids of the morn, And pours in - creas - ing day.

2.
O what a night was that which wrapt
A guilty world in gloom!
O what a sun, which broke this day
Triumphant from the tomb!

3.
The powers of darkness leagued in vain,
To bind our Lord in death;
He shook their kingdom when he fell,
By his expiring breath.

4.
And now his conquering chariot wheels
Ascend the lofty skies;
Broken beneath his powerful cross,
Death's iron sceptre lies.

5.
Ten thousand, thousand voices join
To hail this happy morn;
Which scatters blessings from its wings,
On nations yet unborn.

MRS. BARBAULD.

1. Be - hold thy wait - ing ser - vant, Lord, De - vo - ted to thy fear;

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in G major (two flats) and 4/4 time. The piano accompaniment is in the same key and time, with a bass line that includes some grace notes. The lyrics are: "1. Be - hold thy wait - ing ser - vant, Lord, De - vo - ted to thy fear;"

Re - mem - ber and con - firm thy word, For all my hopes are there.

The second system of the musical score continues the vocal and piano parts. The lyrics are: "Re - mem - ber and con - firm thy word, For all my hopes are there."

2.
Hast thou not sent salvation down,
And promised quickening grace?
Doth not my heart address thy throne?
And yet thy love delays.

3.
Mine eyes for thy salvation fail:
O bear thy servant up!
Nor let the scoffing lips prevail,
Who dare reproach my hope.

4.
Didst thou not raise my faith, O Lord?
Then let thy truth appear:
Saints shall rejoice in my reward.
And trust as well as fear. WARRS.

1. In all my vast con - cerns with thee, In vain my soul would try

To shun thy pres - ence, Lord, or flee The no - tice of thine eye.

2.

Thine all-surrounding sight surveys
My rising and my rest,
My public walks, my private ways,
And secrets of my breast.

3.

My thoughts lie open to the Lord,
Before they're formed within;
And ere my lips pronounce the word,
He knows the sense I mean.

4.

O wondrous knowledge, deep and high!
Where can a creature hide?
Within thy circling arms I lie,
Beset on every side.

5.

So let thy grace surround me still,
And like a bulwark prove,
To guard my soul from every ill,
Secured by sovereign love.

WATTS.

RELIANCE. C. M.

1. My shep-herd will sup-ply my need, Je-ho-vah is his name;

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 flat (B-flat) and the time signature is 4/4. The lyrics are written below the vocal staves.

In pas-tures fresh he makes me feed Be-side the liv-ing stream.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

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

3.
When I walk through the shades of death
Thy presence is my stay;
A word of thy supporting breath
Drives all my fears away.

4.
The sure provisions of my God
Attend me all my days;
O may thy house be mine abode,
And all my work be praise!

5.
There would I find a settled rest,
While others go and come,—
No more a stranger, or a guest,
But, like a child, at home.

WATTS.

1. What though no flowers the fig - tree clothe, Though vines their fruit de - ny,

The la - bor of the ol - ive fail, And fields no food sup - ply;—

2.
 Though from the fold with sad surprise,
 My flock cut off I see;
 Though famine pine in empty stalls,
 Where herds were wont to be;—

3.
 Yet in the Lord will I be glad,
 And glory in his love;
 In him rejoice, who will the God
 Of my salvation prove.

4.
 God is the treasure of my soul,
 The source of lasting joy;
 A joy, which want shall not impair,
 Nor death itself destroy. LOGAN.

ELGIN. C. M.

1. That aw - ful day will sure - ly come; Th' ap - point - ed hour makes haste,

The first system of the musical score consists of two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The time signature is 4/4. The key signature has one sharp (F#). The lyrics are written below the first vocal staff.

When I must stand be - fore my Judge, And pass the sol - emn test.

The second system of the musical score continues with two vocal staves and two piano accompaniment staves. The lyrics are written below the first vocal staff.

2.
 Thou glorious Source of all my joys,
 Thou sovereign of my heart,
 How could I bear to hear thy voice
 Pronounce the sound—depart!

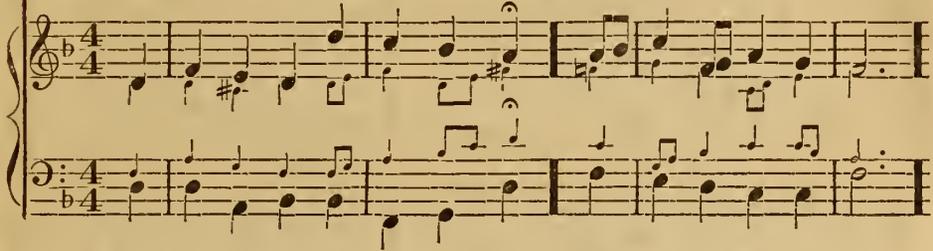
3.
 Oh, wretched state of deep despair—
 To see my God remove,
 And fix my doleful station where
 I must not taste his love!

4.
 O tell me that my worthless name
 Is graven on thy hands;
 Show me some promise in thy book,
 Where my salvation stands. WATTS.

RATHIEL.



1. When ri - sing from the bed of death, O'er-whelmed with guilt and fear,



I see my Ma-ker face to face— O how shall I ap - pear!



2.

E'en now, while pardon may be found,
And mercy may be sought,
My heart with inward horror shrinks,
And trembles at the thought.

3.

When thou, O Lord! shalt stand disclosed
In majesty severe,
And sit in judgment on my soul,
O how shall I appear!

ADDISON.

Meditation at the Cross of Christ.

C. M.

HARMONIZED BY BACH.

1. O Head! with bruise and blood pro-faned! O'er-whelmed with pain and scorn!
 O Head! by im-pious hands be-girt With crown of pier-cing thorn:

O sa-cred Head! so hon-ored once With choi-cest hom-age free,

But O! so deep dis-hon-ored now,— I greet, with rev-erence, thee.

MEDITATION AT THE CROSS OF CHRIST.

BY PAUL GERHARDT. 1606.

1.

O Head! with bruise and blood profaned!
 O'erwhelm'd with pain and scorn!
 O Head! by impious hands begirt
 With crown of piercing thorn:
 O sacred Head! so honor'd once
 With choicest homage free,
 But O! so deep dishonored now,—
 I greet, with reverence, thee!

2.

Thou noble face, of mould divine,
 Thou calm, majestic brow,
 That awed the great and mighty once,—
 They've spit upon thee now!
 O whence the mortal paleness there!
 And who hath dimmed the light
 That o'er thee played, in glory strange,
 And quenched that eye in night?

3.

My God, whence all thy anguish came,
 Must tell this heart of mine!
 Myself have caused these bitter pangs,
 And that deep woe of thine!
 Behold a wretch! O gaze on me!
 Turn here, averted face!
 Vouchsafe but one assuring glance
 Of thy forgiving grace!

4.

O from my heart, I thank thee, Lord,
 That thou, in mercy, sent,
 Hast freely borne such bitter pangs,
 For us so kindly meant!
 O grant that true and faithful still,
 This heart to thee remain,
 That when I chill in Death's embrace,
 Thy love my soul sustain.

5.

When thus from earth I sever must,
 O sever not from me!
 When thus the death-pang I must feel,
 O, Saviour! near me be!
 When final terrors, dark and strange,
 Steal round this heart of mine,
 O pity and sustain me then,
 By those own fears of thine!

6.

When earth and friends recede, draw near!
 Give faith the clearer power,
 A Saviour and a cross to see,
 In that most solemn hour!
 There will I fix my steadfast gaze,
 And when Death breaks the spell,
 Press closely to my Saviour's side!—
 Who thus can die, dies well!

The music of this most touching and exquisite choral, is given as arranged by Bach. The words in the original German, which seem to have inspired the music, are equally beautiful. The author has here endeavored to give a translation of six out of the *ten* verses, constituting the entire hymn, regretting, however, that *any* substitution must be made for the original. The translation is metrical, with the exception of the first, and its corresponding lines in each verse; to which one syllable has been added, in order to bring it within the range of one of our church metres.

This hymn is most frequently heard at the public funeral solemnities of Germany, and is a great favorite in the ordinary religious services of the church. It is obviously Germanic in its character, and gives a fair idea of the general spirit of the German church hymns.

The selection of verses to be sung, from those given in the hymn, is left to the judgment of those appointing its use.

R. S. W.

1. O for a clo - ser walk with God! A calm and heaven - ly frame!

A light to shine up - on the road That leads me to the Lamb.

2.

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

3.

Return, O holy Dove, return,
Sweet messenger of rest;
I hate the sins that made thee mourn,
And drove thee from my breast,

4.

The dearest idol I have known,
What'er that idol be,
Help me to tear it from thy throne,
And worship only thee.

5.

So shall my walk be close with God,
Calm and serene my frame;
So purer light shall mark the road
That leads me to the Lamb. COWPER.

WILLIAMS.

1. Once more, my soul, the ri - sing day Sa - lutes thy wa - king eyes,

Once more, my voice, thy trib - ute pay, To him who rules the skies.

2.

Night unto night his name repeats,
The day renews the sound,
Wide as the heaven on which he sits,
To turn the seasons round.

3.

'Tis he supports my mortal frame;
My tongue shall speak his praise:
My sins would rouse his wrath to flame,
And yet his wrath delays.

4.

A thousand wretched souls are fled
Since the last setting sun;
And yet thou lengthenest out my thread,
And yet my moments run.

5.

Great God, let all my hours be thine,
While I enjoy the light;
Then shall my sun in smiles decline,
And bring a pleasant night. WATTS.

1. The Sa - viour, hang - ing on the tree, In ag - o - ny and blood,

Methought once fixed his eyes on me, As near the cross I stood.

2.

Sure, never to my latest breath
Can I forget that look;
It seemed to charge me with his death,
Though not a word he spoke.

3.

Alas, I knew not what I did,
But all my tears were vain;
Where could my trembling soul be hid,
For I the Lord had slain.

4.

A second look he gave, which said,
'I freely all forgive;
This blood is for thy ransom paid;
I die, that thou may'st live.'

5.

Thus while his death my sin displays
In all its blackest hue,
Such is the mystery of grace,
It seals my pardon too!

NEWTON.

AFTER SEMLY.

1. On thee, each morn - ing, O my God, My wa - king thoughts at - tend:

In thee are found - ed all my hopes, In thee my wish - es end.

2.
My soul, in pleasing wonder lost,
Thy boundless love surveys;
And, fired with grateful zeal, prepares
The sacrifice of praise.

3.
When evening slumbers press my eyes,
With thy protection blessed,
In peace and safety I commit
My weary limbs to rest.

4.
My spirit, in thy hands secure,
Fears no approaching ill;
For whether waking or asleep,
Thou, Lord, art with me still.

KIPPIS.

1. The Lord, our God, is full of might, The winds o - bey his will,

He speaks, and in his heaven-ly height, The roll - ing sun stands still,

The roll - ing sun stands still,

2.
 Rebel, ye waves, and o'er the land
 With threatening aspect roar ;
 The Lord uplifts his awful hand,
 And chains you to the shore.

3.
 Howl, winds of night, your force combine ;
 Without his high behest,
 Ye shall not, in the mountain-pine,
 Disturb the sparrow's nest.

4.
 His voice sublime is heard afar,
 In distant peals it dies ;
 He yokes the whirlwind to his car,
 And sweeps the howling skies.

5.
 Ye nations, bend—in reverence bend ;
 Ye monarchs, wait his nod,
 And bid the choral song ascend
 To celebrate your God. WHITE.

1. As pants the hart for cool - ing streams, When heat - ed in the chase,

So longs my soul, O God, for thee, And thy re - fresh - ing grace.

2.
For thee, my God—the living God,
My thirsty soul doth pine;
O when shall I behold thy face,
Thou Majesty divine!

3.
I sigh, as oft my musing thoughts
Those happy days present,
When I, with crowds of pious friends,
Thy temple did frequent.

4.
Why restless—why cast down, my soul?
Hope still—and thou shalt sing
The praise of him, who is thy God,
Thy health's eternal spring. TATE.

1. My Shep - herd will sup - ply my need, Je - ho vah is his name;

In past - ures fresh he makes me feed, Be - side the liv - ing stream.

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

3.
When I walk through the shades of death,
Thy presence is my stay;
A word of thy supporting breath
Drives all my fears away.

4.
The sure provisions of my God
Attend me all my days;
O may thy house be mine abode,
And all my work be praise!

5.
There would I find a settled rest,
While others go and come,—
No more a stranger or a guest,
But, like a child, at home.

WATTS.

SWAN.

1. Why should we mourn de - part - ing friends, Or shake at death's a - larms!

'Tis but the voice that Je - sus sends, To call them to his arms.

2.
Are we not tending upward, too,
As fast as time can move?
Nor would we wish the hours more slow,
To keep us from our love.

3.
Why should we tremble to convey
Their bodies to the tomb?
There once the flesh of Jesus lay,
And scattered all the gloom.

4.
The graves of all his saints he blessed,
And softened every bed;
Where should the dying members rest,
But with the dying head?

5.
Thence he arose, ascending high,
And showed our feet the way;
Up to the Lord we too shall fly,
At the great rising day.

5.
Then let the last loud trumpet sound,
And bid our kindred rise:
Awake, ye nations under ground;
Ye saints, ascend the skies. WATTS.

TUNBRIDGE.* C. M. Double.

KIMBALL.

1. Our sins, a - las! how strong they be! And,

like a ra - ging sea, They break our du - ty,

Lord, to thee, And hur - ry us a - way.

* There is a moving pathos in this tune, which, like that of "China," "Mortality," and others, gives a peculiar individuality, and an enduring merit to this class of primitive New England tunes.

The waves of trou - ble, how they rise! How

loud the tem - pests roar, But death shall land our

wea - ry souls, Safe on the heav'n - ly shore.

"I'm not ashamed to own my God."

C. M. (Double.)

MORAVIAN.

1. I'm not a - shamed to own my God, Or to es - pouse his cause;

Main - tain the hon - or of his word, The glo - ry of his cross.

2. Je - sus, my God! I know his name: His name is all my trust;

Nor will he put my soul to shame, Nor let my hope be lost.

3.

Firm as his throne, his promise stands,
And he can well secure
What I've committed to his hands,
Till the decisive hour.

4.

Then will he own my worthless name,
Before his Father's face,
And in the new Jerusalem,
Appoint my soul a place. WATTS.

"There is a land of pure delight."

STUDY. No. 20.

C. M.

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

In - fi - nite day ex - cludes the night, And pleas - ures ban - ish pain.

2.
There everlasting spring abides,
And never-withering flowers:
Death, like a narrow sea, divides
This heavenly land from ours.

3.
Sweet fields beyond the swelling flood,
Stand dressed in living green;
So to the Jews old Canaan stood,
While Jordan rolled between.

4.
But timorous mortals start and shrink
To cross this narrow sea,
And linger, shivering on the brink,
And fear to launch away.

5.
Oh, could we make our doubts remove,
These gloomy doubts that rise,
And see the Canaan that we love,
With unbeckoned eyes:—

6.
Could we but climb where Moses stood,
And view the landscape o'er,—
Not Jordan's stream, nor death's cold flood,
Should fright us from the shore. WATTS.

“Awake, my soul, stretch every nerve.”

STUDY. No. 21.

C. M.

1. A - wake, my soul, stretch ev - ery nerve, And press with vig - or on;

A heav - en - ly race de - mands thy zeal, And an im - mor - tal crown.

Ritard.

2.
A cloud of witnesses around
Hold thee in full survey;
Forget the steps already trod,
And onward urge thy way.

3.
'T is God's all-animating voice,
That calls thee from on high:
'T is his own hand presents the prize
To thine aspiring eye.

4.
Blest Saviour, introduced by thee,
Have I my race begun;
And, crowned with victory, at thy feet
I'll lay my honors down. DODDRIDGE.

“By cool Siloam’s shady rill.”

STUDY. No. 22.

C. M.

1. By cool Silo - am's sha - dy rill, How sweet the li - ly grows:

How sweet the breath be - neath the hill, Of Shar - on's dew - y rose!

Of Shar - on's dew - y rose!

- 2. Lo! such the child whose early feet
The paths of peace have trod,
Whose secret heart, with influence sweet,
Is upward drawn to God.
- 3. By cool Siloam's shady rill
The lily must decay;
The rose, that blooms beneath the hill,
Must shortly fade away.
- 4. And soon, too soon, the wintry hour
Of man's maturer age
Will shake the soul with sorrow's power,
And stormy passions rage.
- 5. O thou who givest life and breath,
We seek thy grace alone,
In childhood, manhood, age, and death,
To keep us still thine own. HEBER.

"See Israel's gentle shepherd stand."

STUDY. No. 23.

C. M.

1. See Is - rael's gen - tle shep - herd stand, With all en - ga - ging charms ;

Hark ! how he calls the ten - der lambs, And folds them in his arms : And

And folds them in his arms.

folds them in his arms.

And folds them in his arms.

2.
 'Permit them to approach,' he cries,
 'Nor scorn their humble name ;
 It was to bless such souls as these
 The Lord of angels came.'

3.
 We bring them, Lord, with fervent prayer,
 And yield them up to thee ;
 Joyful that we ourselves are thine,
 Thine let our offspring be !

4.
 If orphans they are left behind,
 Thy guardian care we trust ;
 That care shall heal our bleeding hearts,
 If weeping o'er their dust. DODD BRIDGE.

"Stern winter throws his icy chains."

STUDY. No. 24.

C. M.

1. Stern win - ter throws his i - cy chains, En - cir - cling na - ture round;

How bleak, how com - fort - less the plains, Of late with ver - dure crowned!

2.
The sun withdraws his vital beams,
And light and warmth depart;
And drooping, lifeless nature seems
An emblem of my heart,—

3.
My heart, where mental winter reigns,
In night's dark mantle clad,
Confined in cold, inactive chains;
How desolate and sad!

4.
Return, O blissful sun, and bring
Thy soul-reviving ray;
This mental winter shall be spring,
This darkness cheerful day.

5.
O happy state, divine abode!
Where spring eternal reigns,
And perfect day, the smile of God,
Fills all the heavenly plains.

6.
Great Source of light! thy beams display,
My drooping joys restore,
And guide me to the seats of day,
Where winter frowns no more. STEELE.

“Come, humble sinner.”

STUDY. No. 25

C. M.

1. Come, hum-ble sin - ner, in whose breast A thou-sand thoughts re - volve,

Come, with your guilt and fear op-pressed, And make this last re - solve:—

2

‘I’ll go to Jesus, though my sin
Like mountains round me close;
I know his courts, I’ll enter in,
Whatever may oppose.

3.

‘Prostrate I’ll lie before his throne,
And there my guilt confess;
I’ll tell him I’m a wretch undone
Without his sovereign grace.

4.

‘Perhaps he will admit my plea,
Perhaps will hear my prayer;
But if I perish, I will pray,
And perish only there.

5.

‘I can but perish, if I go—
I am resolved to try;
For, if I stay away, I know
I must forever die.’ JONES.

"When verdure clothes the fertile vale."

STUDY. No. 26.

C. M. Double.

MODERATELY.

1. When ver - dure clothes the fer - tile vale, And blos - soms deck the spray;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (Bb) and a 4/4 time signature. The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat and a 4/4 time signature. The tempo marking "MODERATELY." is placed above the vocal line.

And fra - grance breathes in ev - 'ry gale, How sweet the ver - nal day!

The second system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment also includes a fermata over the final chord. The lyrics are: "And fra - grance breathes in ev - 'ry gale, How sweet the ver - nal day!"

2. Hark! how the feath - ered war - blers sing! 'Tis na - ture's cheer - ful voice;

The third system continues the musical score. It features a vocal line and a piano accompaniment. The vocal line has a fermata over the final note. The piano accompaniment also includes a fermata over the final chord. The lyrics are: "2. Hark! how the feath - ered war - blers sing! 'Tis na - ture's cheer - ful voice;"

Soft mu - sic hails the love - ly spring, And woods and fields re - joice!

3.

How kind the influence of the skies!
The showers, with blessings fraught,
Bid virtue, beauty, fragrance rise,
And fix the roving thought.

4.

Then let my wondering heart confess,
With gratitude and love,
The bounteous Hand that deigns to bless
The garden, field, and grove.

5.

O God of nature and of grace,
Thy heavenly gifts impart:
Then shall my meditation trace
Spring, blooming in my heart.

6.

Inspired to praise, I then shall join
Glad nature's cheerful song:
And love, and gratitude divine
Attune my joyful tongue. STEELE.

"Jesus, I love thy charming name!"

STUDY. No. 27.

C. M.

1. Je - sus, I love thy charm-ing name! 'Tis mu - sic to my ear:

Fain would I sound it out so loud, That heaven and earth might hear,

That heaven and earth might hear.

2.

Yes, thou art precious to my soul,
My treasure and my trust:
The world compared with thee is naught,
And all its treasure dust.

3.

All that my loftiest thoughts can wish,
In thee doth richly meet:
Nor to my eyes is light so dear,
Nor friendship half so sweet.

4.

Thy grace still dwells upon my heart,
And sheds its fragrance there,—
The noblest balm of all my wounds,
The cordial of my care. DODDRIDGE

"When I can read my title clear."

STUDY. No. 28.

C. M.

1. When I can read my ti - tle clear To man - sions in the skies,

I bid fare - well to ev - ery fear, And wipe my weep - ing eyes.

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

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

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

"All hail the great Immanuel's name."

STUDY. No. 29.

C. M. (Double.)

1. All hail the great Im - man - uel's name, Let an - gels pros - trate fall;

Bring forth the roy - al di - a - dem, And crown him Lord of all.

2. Crown him, ye mar - tyrs of our God, Who from his al - tar call;
DUO.

The musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the second vocal staff.

Hail him who saves you by his blood, And crown him Lord of all.

3.

Sinners, whose love can ne'er forget
The wormwood and the gall,—
Go, spread your trophies at his feet,
And crown him Lord of all.

4.

Let every kindred, every tribe
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all. DUNCAN.

"Jesu dulcis Memoria."*

STUDY. No. 30.

C. M.

1. Je - sus! the on - ly thought of Thee, With sweet - ness

fills my breast. But sweet - er far it were to see, And

on thy beau - ty feast.

2.
No sound, no harmony so gay,
Can art or music frame:
No thoughts can reach, no words can say
The sweets of thy blest name.

3.
Jesus! our hope when we repent,
Sweet source of all our grace,
Sole comfort in our bani-hment,
Oh! what when face to face!

4.
Come then, dear Lord, possess my heart,
Chase thence the shades of night;
Come, pierce it with thy flaming dart,
And ever-shining light. Sr. BERNARD.

* The author would call attention to the uncommon beauty of this hymn.

1. Ex - alt the Lord our God, And wor - ship at his feet:

For he's a God of ho - li - ness, And mer - cy is his seat.

2.
When Israel was his church,
When Aaron was his priest,
When Moses cried, when Samuel prayed,
He gave his people rest.

3.
Oft he forgave their sins,
Nor would destroy their race;
And oft he made his vengeance known
When they abused his grace.

4.
Exalt the Lord our God;
His grace is still the same;
Still he's a God of holiness,
And jealous for his name. WATTS.

1. The Lord my shep-herd is, I shall be well sup-plied;

Since he is mine, and I am his, What can I want be-side?

2.
He leads me to the place
Where heavenly pasture grows,
Where living waters gently pass,
And full salvation flows.

3.
If e'er I go astray,
He doth my soul reclaim,
And guides me in his own right way,
For his most holy name.

4.
While he affords his aid
I cannot yield to fear;
Though I should walk through death's dark shade
My shepherd's with me there.

5.
In spite of all my foes,
Thou dost my table spread;
My cup with blessings overflows,
And joy exalts my head. WATTS.

1. Did Christ o'er sin - ners weep, And shall our cheeks be dry?

Let floods of pen - i - ten - tial grief Burst forth from ev - ery eye.

2.
The Son of God in tears,
Angels with wonder see!
Be thou astonished, O my soul,
He shed those tears for thee.

3.
He wept that we might weep;
Each sin demands a tear;
In heaven alone no sin is found,
And there's no weeping there.

BEDDOMR.

1. How beau - teous are their feet, Who stand on Zi - on's hill;

Who bring sal - va - tion on their tongues, And words of peace re - veal.

2.
How charming is their voice!
How sweet the tidings are!—
'Zion, behold thy Saviour, King;
He reigns and triumphs here.'

3.
How happy are our ears,
That hear this joyful sound,
Which kings and prophets waited for,
And sought, but never found!

4.
How blessed are our eyes,
That see this heavenly light!
Prophets and kings desired it long,
But died without the sight.

5.
The watchmen join their voice,
And tuneful notes employ;
Jerusalem breaks forth in songs,
And deserts learn the joy. WATTS.

1. Like sheep we went a - stray, And broke the fold of God:

Each wan-dering in a dif-ferent way, But all the down-ward road.

2.
How dreadful was the hour
When God our wanderings laid
And did at once his vengeance pour
Upon the shepherd's head!

3.
How glorious was the grace,
When Christ sustained the stroke!
His life and blood the shepherd pays,
A ransom for the flock.

4.
But God shall raise his head,
O'er all the sons of men,
And make him see a numerous seed
To recompense his pain.

5.
'I'll give him,' saith the Lord,
'A portion with the strong;
He shall possess a large reward,
And hold his honors long.' WATTS.

1. Is this the kind re - turn, Are these the thanks we owe,

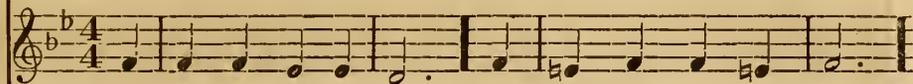
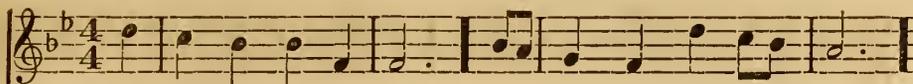
Thus to a - buse e - ter - nal love, Whence all our bles - sings flow?

2.
To what a stubborn frame,
Has sin reduced our mind!
What strange rebellious wretches we,
And God as strangely kind!

3.
On us he bids the sun
Shed his reviving rays;
For us the skies their circles run,
To lengthen out our days.

4.
Turn, turn us, mighty God,
And mould our souls afresh;
Break, sovereign grace, these hearts of stone,
And give us hearts of flesh.

5.
Let past ingratitude
Provoke our weeping eyes,
And hourly, as new mercies fall,
Let hourly thanks arise. WARRS.



1. Come, ye that love the Lord, And let your joys be known:



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 men of grace have found
Glory begun below:
Celestial fruits on earthly ground
From faith and hope may grow.

4.

The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields,
Or walk the golden streets.

5.

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

WATTS.

AFTER CORRELLI

1. When over-whelm-ed with grief, My heart with-in me dies,

Help-less, and far from all re-lief, To heaven I lift mine eyes.

2.
O lead me to the Rock
That's high above my head;
And make the covert of thy wings
My shelter and my shade.

3.
Within thy presence, Lord,
Forever I'll abide;
Thou art the tower of my defence,
The refuge where I hide.

4.
Thou givest me the lot
Of those that fear thy name;
If endless life be their reward,
I shall possess the same. WATTS.

1. Thy name, al - migh - ty Lord, Shall sound through dis - tant lands:

Great is thy grace, and sure thy word, Thy truth for - ev - er stands.

2.

Far be thine honor spread,
 And long thy praise endure,
 Till morning light, and evening shade,
 Shall be exchanged no more. WATTS.

1. O where shall rest be found— Rest for the wea - ry soul!

'T were vain the o - cean's depths to sound, Or pierce to eith - er pole.

2.
The world can never give
The bliss for which we sigh:
'T is not the whole of life to live,
Nor all of death to die.

3.
Beyond this vale of tears,
There is a life above,
Unmeasured by the flight of years;
And all that life is love.

4.
There is a death whose pang
Outlasts the fleeting breath:
O what eternal horrors hang
Around the second death.

5.
Lord God of truth and grace,
Teach us that death to shun,
Lest we be banished from thy face,
And evermore undone. MONTGOMERY.

"How gentle God's commands."

STUDY. No. 31.

S. M.

1. How gen - tle God's com - mands! How kind his pre - cepts are!

'Come, cast your bur - dens on the Lord, And trust his con - stant care: And

trust his con - stant care.'

2.

Beneath his watchful eye
His saints securely dwell;
That hand which bears all nature up,
Shall guard his children well.

3.

Why should this anxious load
Press down your weary mind?
Haste to your heavenly Father's throne,
And sweet refreshment find.

4.

His goodness stands approved,
Through each succeeding day:
I'll drop my burden at his feet,
And bear a song away. DODDRIDGE.

"If through unruffled seas."

STUDY. No. 32.

S. M.

1. If through un - ruf - fled seas Toward heav'n we calm - ly sail,

With grate - ful hearts, O God, to thee, We'll own the favor - ing gale,

We'll own the fa - voring gale.

2.

But should the surges rise,
And rest delay to come,
Blest be the sorrow—kind the storm,
Which drives us nearer home.

3.

Soon shall our doubts and fears
All yield to thy control:
Thy tender mercies shall illumine
The midnight of the soul.

4.

Teach us, in every state,
To make thy will our own:
And when the joys of sense depart,
To live by faith alone.

"Sweet is the work, O Lord."

STUDY. No. 33.

S. M.

1. Sweet is the work, O Lord, Thy glo - rious name to sing ;

To praise and pray, to hear thy word. And grate - ful of - ferings

bring, And grate - ful of-ferings bring.

2.
Sweet, at the dawning light,
Thy boundless love to tell ;
And when approach the shades of night,
Still on the theme to dwell.

3.
Sweet, on this day of rest,
To join in heart and voice,
With those, who love and serve thee best,
And in thy name rejoice.

4.
To songs of praise and joy
Be every Sabbath given,
That such may be our blest employ
Eternally in heaven.

"Ah, how shall fallen man."

STUDY. No. 34.

S. M.

1. Ah, how shall fall - en man Be just be - fore his God!

If he con - tend with right - eous - ness, We sink be - neath his rod,

2.
If he our ways should mark
With strict inquiring eyes,
Could we for one of thousand faults
A just excuse devise?

3.
All-seeing, powerful God!
Who can with thee contend;
Or who that tries th' unequal strife,
Shall prosper in the end?

4.
The mountains, in thy wrath,
Their ancient seats forsake!
The trembling earth deserts her place,
Her rooted pillars shake!

5.
Ah, how shall guilty man
Contend with such a God!
None—none can meet him and escape,
But through the Saviour's blood.

"The Spirit in our hearts."

STUDY. No. 35.

S. M.

1. The Spir - it in our hearts Is whis - pering, 'Sin - ner, 'come;'

The bride, the church of Christ, pro-claims To all his chil - dren, 'Come!'

2.
Let him that heareth say
To all about him, 'Come!
Let him that thirsts for righteousness,
To Christ, the fountain, come!

3.
Yes, whosoever will,
O let him freely come,
And freely drink the stream of life;
'Tis Jesus bids him come.

4.
Lo! Jesus, who invites,
Declares, 'I quickly come.'
Lord, even so! we wait thine hour;
O blest Redeemer, come!

"My soul, repeat his praise."

STUDY. No. 36.

S. M.

1. My soul re - peat his praise, Whose mer - cies are so great,

Whose an - ger is so slow to rise, So rea - dy to a - bate,

So rea - dy to a - bate.

2.
God will not always chide;
And when his strokes are felt,
His strokes are fewer than our crimes,
And lighter than our guilt.

3.
High as the heavens are raised
Above the ground we tread,
So far the riches of his grace
Our highest thoughts exceed.

4.
Our days are as the grass,
Or like the morning flower:
If one sharp blast sweep o'er the field,
It withers in an hour.

5.
But thy compassions, Lord,
To endless years endure;
And children's children ever find
Thy words of promise sure. WATTS.

"O cease, my wandering soul."

STUDY. No. 37.

S. M.

1. O cease, my wander-ing soul, On rest - less wing to roam:

The wide, wide world to ei - ther pole, Has not for thee a home, Has

not for thee a home.

2.

Behold the ark of God;
Behold the open door;
O haste to gain that dear abode,
And rove, my soul, no more.

3.

There safe thou shalt abide,
There sweet shall be thy rest,
And every longing satisfied,
With full salvation blest.

"A charge to keep I have."

STUDY. No. 38.

S. M.

1. A charge to keep I have; A God to glo - ri - fy;

The first system of the musical score consists of four staves. The top two staves are vocal parts (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The key signature is two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are: "1. A charge to keep I have; A God to glo - ri - fy;"

A nev - er dy - ing soul to save, And fit it for the sky,

The second system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature and time signature remain the same. The lyrics are: "A nev - er dy - ing soul to save, And fit it for the sky,"

And fit it for the sky.

The third system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature and time signature remain the same. The lyrics are: "And fit it for the sky."

2.

To serve the present age,
My calling to fulfil:
O may it all my powers engage
To do my Master's will.

3.

Arm me with jealous care,
As in thy sight to live;
And O thy servant, Lord, prepare
A strict account to give.

4.

Help me to watch and pray,
And on thyself rely;
Assured if I my trust betray,
I shall forever die.

WESLEY.

“Come, sound his praise abroad.”

STUDY. No. 39.

S. M.

1. Come, sound his praise a - broad, And hymns of glo - ry sing;

Je - ho - vah is the sov - ereign God, The u - ni - ver - sal King,

The u - ni - ver - sal King.

2.
He formed the deeps unknown;
He gave the seas their bound;
The watery worlds are all his own,
And all the solid ground.

3.
Come, worship at his throne,
Come, bow before the Lord:
We are his works, and not our own,
He formed us by his word.

4.
To-day attend his voice,
Nor dare provoke his rod;
Come, like the people of his choice,
And own your gracious God.

WATTS.

"The swift declining day."

STUDY. No. 40.

S. M.

1. The swift de - cli - ning day, How fast its mo - ments fly!

While eve - ning's broad and gloo - my shade Gains on the wes - tern sky,

Gains on the wes - tern sky.

2.
Ye mortals, mark its pace,
And use the hours of light;
And know, its Maker can command
At once eternal night.

3.
Give glory to the Lord,
Who rules the whirling sphere:
Submissive at his footstool bow,
And seek salvation there.

4.
Then shall new lustre break
Through death's impending gloom,
And lead you to unchanging light,
In your celestial home. DODDRIDGE.

"How heavy is the night."

STUDY. No. 41.

S. M.

1. How heav - y is the night That hangs up - on our eyes,

Till Christ with his re - vi - ving light, Up - on our souls a - rise!

2.
Our guilty spirits dread
To meet the wrath of heaven;
But, in his righteousness arrayed,
We see our sins forgiven.

3.
Unholy and impure
Are all our thoughts and ways:
His hands infected nature cure
With sanctifying grace.

4.
The powers of hell agree
To hold our souls in vain;
He sets the sons of bondage free,
And breaks the cursed chain.

5.
Lord, we adore thy ways
To bring us near to God,
Thy sovereign power, thy healing grace,
And thine atoning blood. WATTS.

"My soul, be on thy guard."

STUDY. No. 42.

S. M.

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

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

2.
O watch, and fight, and pray;
The battle ne'er give o'er;
Renew it boldly every day,
And help divine implore.

3.
Ne'er think the victory won,
Nor lay thine armor down;
Thy arduous work will not be done,
Till thou obtain thy crown.

4.
Fight on, my soul, till death
Shall bring thee to thy God;
He'll take thee, at thy parting breath,
To his divine abode. HEATH.

“Your harps, ye trembling saints.”

STUDY. No. 43.

S. M.

1. Your harps, ye trem - bling saints, Down from the wil - lows take:

Loud to the praise of love di - vine, Bid ev - ery string a - wake.

2.
 Though in a foreign land,
 We are not far from home,
 And nearer to our house above,
 We every moment come.

3.
 When we in darkness walk,
 Nor feel the heavenly flame,
 Then is the time to trust our God,
 And rest upon his name.

4.
 Soon shall our doubts and fears
 Subside at his control;
 His loving kindness shall break through
 The midnight of the soul.

5.
 Blest is the man, O God,
 That stays himself on thee!
 Who waits for thy salvation, Lord,
 Shall thy salvation see. TOPLADY.

"The harvest dawn is near."

STUDY. No. 44.

S. M. Double.

The har - vest dawn is near, The year de - lays not long!

This system contains the first two staves of the musical score. The top staff is a vocal line in 4/4 time, and the bottom staff is a piano accompaniment. The lyrics are written below the vocal line.

And he who sows with many a tear, Shall reap with many a song.

This system contains the next two staves of the musical score. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The lyrics are written below the vocal line.

Sad to his toil he goes, His seed with weep - ing

This system contains the final two staves of the musical score. The top staff is a vocal line, and the bottom staff is a piano accompaniment. The lyrics are written below the vocal line.

“The harvest dawn is near.” Concluded.

leaves: But he shall come at twi - light's close, And

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef staff with a key signature of one flat (B-flat). The piano accompaniment is written in two staves: the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The vocal line begins with a half rest, followed by a series of quarter notes: G4, A4, Bb4, C5, Bb4, A4, G4, F4, E4, D4. The piano accompaniment features a steady bass line in the left hand and a more active right hand with eighth and sixteenth notes.

bring his gold - en sheaves, And bring his gold - en sheaves!

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line continues with quarter notes: C5, Bb4, A4, G4, F4, E4, D4, C4. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat dots at the end of the vocal line.

"The day is past and gone."

STUDY. No. 45.

S. M.

1. The day is past and gone, The eve - ning shades ap - pear: O

may I ev - er bear in mind, The night of death draws near.

2.
I lay my garments by,
Upon my bed to rest;
So death will soon disrobe us all,
And leave my soul undressed.

3.
Lord, keep me safe this night,
Secure from all my fears;
May angels guard me while I sleep,
Till morning light appears.

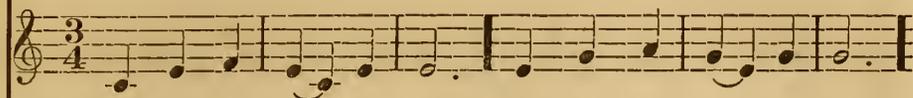
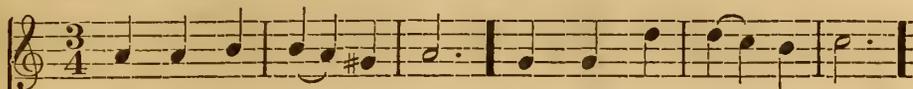
4.
And when I early rise,
To view th' unwearied sun,
May I set out to win the prize,
And after glory run:—

5.
That when my days are past,
And I from time remove,
I then may in thy bosom rest,
The bosom of thy love.

“Did Christ o'er sinners weep !”

STUDY. No. 46.

S. M.



1. Did Christ o'er sin - ners weep, And shall our cheeks be dry!



Ritard.



Let floods of pen - i - ten - tial grief Burst forth from ev - ery eye.



Ritard.

2.

The Son of God in tears,
Angels with wonder see!
Be thou astonished, O my soul,
He shed those tears for thee.

3.

He wept that we might weep;
Each sin demands a tear;
In heaven alone no sin is found,
And there's no weeping there.

BEDDOME.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow;

O do not our suit dis - dain; Shall we seek, thee, Lord, in vain?

2.
 Lord, on thee our souls depend,
 In compassion now descend;
 Fill our hearts with thy rich grace,
 Tune our lips to sing thy praise.

3.
 In thine own appointed way,
 Here we seek thee, here we stay;
 Lord we cannot let thee go,
 Till a blessing thou bestow.

4.
 Send some message from thy word,
 That may joy and peace afford;
 Let thy Spirit now impart
 Full salvation to each heart. HAMMOND.

1. Ho - ly, ho - ly, ho - ly Lord! Be thy glo - rious name a - dored:

Lord, thy mer - cies nev - er fail; Hail, ce - les - tial good - ness, hail!

2.
 Though unworthy of thine ear,
 Yet our hallelujahs hear;
 Purer praise we hope to bring,
 When around thy throne we sing.

3.
 While on earth ordained to stay,
 Guide our footsteps in thy way;
 Then on high we'll joyful raise
 Songs of everlasting praise.

4.
 Lord, thy mercies never fail;
 Hail, celestial goodness, hail!
 Holy, holy, holy Lord!
 Be thy glorious name adored.

1. Praise to God, im - mor - tal praise, For the love that crowns our days;

The first system of the musical score consists of four staves. The top two staves are vocal parts in treble clef, and the bottom two are piano accompaniment in treble and bass clefs. The key signature has two sharps (F# and C#), and the time signature is 4/4. The lyrics are: "1. Praise to God, im - mor - tal praise, For the love that crowns our days;"

Boun-teous Source of ev - ery joy! Let thy praise our tongues em - ploy.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are: "Boun-teous Source of ev - ery joy! Let thy praise our tongues em - ploy."

2.
Flocks that whiten all the plain,
Yellow sheaves of ripened grain;
Clouds that drop their fattening dews,
Suns that temperate warmth diffuse;—

3.
All that spring with bounteous hand
Scatters o'er the smiling land;
All that liberal autumn pours
From her rich o'erflowing stores;—

4.
Lord, for these our souls shall raise
Grateful vows, and solemn praise:
And when every blessing's flown,
Love thee for thyself alone. BARBAULD.

1. They that toil up - on the deep, And in ves - sels light and frail

O'er the migh - ty wa - ters sweep, With the bil - low and the gale :

2.
Mark what wonders God performs,
When he speaks, and unconfined,
Rush to battle all his storms,
In the chariots of the wind.

3.
Up to heaven their bark is whirled,
On the mountain of the wave;
Down as suddenly 't is hurled
To th' abysses of the grave.

4.
Then unto the Lord they cry;
He inclines a gracious ear,
Sends deliverance from on high,
Rescues them from all their fear.

5.
O that men would praise the Lord,
For his goodness to their race;
For the wonders of his word,
And the riches of his grace.

MONTGOMERY.

"Rock of ages," 7s. 6 lines.

1. Rock of a - ges! cleft for me, Let me hide my - self in thee ;

Let the wa - ter and the blood, From thy wound-ed side that flowed,

Be of sin the per - fect cure ; Save me, Lord, and make me pure.

The musical score is written in 4/4 time with a key signature of one flat (B-flat). It consists of three systems, each with a vocal line and a piano accompaniment. The piano part is written in grand staff notation (treble and bass clefs). The lyrics are printed below the vocal line of each system.

1. Go to dark Geth-sem - a - ne, Ye that feel the temp - ter's power.

This system contains the first two lines of the musical score. It features a vocal line in the upper treble clef and a piano accompaniment in the lower grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "1. Go to dark Geth-sem - a - ne, Ye that feel the temp - ter's power."

Your Re - deem - er's con - flict see, Watch with him one bit - ter hour:

This system contains the second two lines of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "Your Re - deem - er's con - flict see, Watch with him one bit - ter hour:"

Turn not from his griefs a - way, Learn of Je - sus Christ to pray.

This system contains the final two lines of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "Turn not from his griefs a - way, Learn of Je - sus Christ to pray."

DAVID RIZZIO.

1. Let us with a joy - ful mind, Praise the Lord, for he is kind:

For his mer - cy shall en - dure, Ev - er faith - ful, ev - er sure,

Ev - er faith - ful, ev - er sure.

2.

All things living he doth feed,
His full hand supplies their need:
For his mercy shall endure,
Ever faithful, ever sure.

3.

He hath with a piteous eye,
Looked upon our misery:
For his mercy shall endure,
Ever faithful, ever sure.

4.

Let us then, with gladsome mind,
Praise the Lord, for he is kind:
For his mercy shall endure,
Ever faithful, ever sure. MILTON.

* F might prove a better key for most choirs, than the original G of this tune.

APPEAL. 7s. 6 lines.

WINTER.

1. Wea - ry souls that wan - der wide, From the on - ly fount of bliss,

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature is one sharp (F#) and the time signature is 4/4. The lyrics are: "1. Wea - ry souls that wan - der wide, From the on - ly fount of bliss,"

Turn to Je - sus cru - ci - fied, Fly to those dear wounds of his;

The second system continues the musical piece. The vocal line and piano accompaniment are shown. The lyrics are: "Turn to Je - sus cru - ci - fied, Fly to those dear wounds of his;"

Sink in - to the pur - ple flood; Rise in - to the life of God!

The third system concludes the piece. The vocal line and piano accompaniment are shown. The lyrics are: "Sink in - to the pur - ple flood; Rise in - to the life of God!"

BENEVENTO. 7s. Double.

WEBBE.

1. While, with cease - less course, the sun Hast - ed through the

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "1. While, with cease - less course, the sun Hast - ed through the".

for - - mer year, Man - y souls their race have run, Nev - er

The second system continues the musical score. The vocal staves and piano accompaniment are in the same key signature and time signature. The lyrics are: "for - - mer year, Man - y souls their race have run, Nev - er".

more to meet us here: Fixed in an e - -

The third system concludes the musical score on this page. The vocal staves and piano accompaniment are in the same key signature and time signature. The lyrics are: "more to meet us here: Fixed in an e - -".

ter - - nal state, They have done with all be-low: We a lit - tle

lon - ger wait, But how lit - tle— none can know. . . .

2.
 As the winged arrow flies
 Speedily the mark to find;
 As the lightning from the skies
 Darts, and leaves no trace behind,—
 Swiftly thus our fleeting days
 Bear us down life's rapid stream;
 Upward, Lord, our spirits raise,
 All below is but a dream.

3.
 Thanks for mercies past receive;
 Pardon of our sins renew;
 Teach us henceforth how to live
 With eternity in view:
 Bless thy word to young and old;
 Fill us with a Saviour's love;
 And when life's short tale is told,
 May we dwell with thee above.

"Lord, we come before thee now."

STUDY. No. 47.

7s.

1. Lord, we come be - fore thee now, At thy feet we hum - bly bow ;

Two Altos.

O do not our suit dis - dain ; Shall we seek thee, Lord, in vain ?

2.
 Lord, on thee our souls depend,
 In compassion now descend ;
 Fill our hearts with thy rich grace,
 Tune our lips to sing thy praise.

3.
 In thine own appointed way,
 Here we seek thee, here we stay ;
 Lord, we cannot let thee go,
 Till a blessing thou bestow.

4.
 Send some message from thy word,
 That may joy and peace afford ;
 Let thy Spirit now impart
 Full salvation to each heart.

HAMMOND.

“Gently, gently lay thy rod.”

STUDY. No. 48.

7s.

1. Gen - tly, gen - tly lay thy rod, On my sin - ful head, O God!

Stay thy wrath, in mer - cy stay, Lest I sink be - neath its sway.

2.
Heal me, for my flesh is weak;
Heal me, for thy grace I seek;
This my only plea I make,—
Heal me for thy mercy's sake.

3.
Who within the silent grave,
Shall proclaim thy power to save?
Lord, my sinking soul reprieve,
Speak, and I shall rise and live.

4.
Lo! he comes—he heeds my plea!
Lo! he comes—the shadows flee!
Glory round me dawns once more;
Rise, my spirit, and adore. *LUTE.*

“Softly fades the twilight ray.”

STUDY. No. 49.

7s.

1. Soft - ly fades the twi - light ray Of the ho - ly Sab - bath day;

Gent - ly as life's set - ting sun, When the Chris - tian's course is run.

2.
Peace is on the world abroad -
'T is the holy peace of God,—
Symbol of the peace within,
When his people rest from sin.

3.
Still the Spirit lingers near,
Where the evening worshipper
Seeks communion with the skies,
Pressing onward to the prize.

4.
Saviour, may our Sabbaths be
Days of peace and joy in thee,
Till in heaven our souls repose,
Where the Sabbath ne'er shall close. SMITH.

“Interval of grateful shade.”

STUDY. No. 50.

7s.

1. In - ter - val of grate - ful shade, Wel - come to this wea - ried head ;

Wel - come, slum - bers, to my eyes, Tired with glar - ing van - i - ties,

Tired with glar - ing van - i - ties.

2.

That kind eye which cannot sleep,
These defenceless hours shall keep :
By my heavenly Father blest,
Thus I give my powers to rest.

3.

What if death my sleep invade,
Should I be of death afraid ?
While encircled by thine arm,
Death may strike, but cannot harm.

4.

With thy heavenly presence blest,
Death is life and labor rest ;
Welcome, sleep or death, to me,—
Still secure, for still with thee. DODDRIDGE.

"To thy pastures fair and large."

STUDY. No. 51.

7s.

1. To thy pas - tures fair and large, Heavenly Shep - herd, lead thy charge,

And my couch with ten - derest care, Midst the spring - ing grass pre - pare.

2.
When I faint with summer's heat,
Thou shalt guide my weary feet
To the streams that, still and slow,
Through the verdant meadows flow.

3.
Safe the dreary vale I tread,
By the shades of death o'erspread,
With thy rod and staff supplied,
This my guard,—and that my guide

4.
Constant to my latest end,
Thou my footsteps shall attend;
And shall bid thy hallowed dome
Yield me an eternal home. MERRICK.

“Come, said Jesus’ sacred voice.”

STUDY. No. 52.

7s.



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



Ritard.



I will guide you to your home, Wea - ry wan - derer, hith - er come.



Ritard.

2.

Thou, who homeless, and forlorn,
Long hast borne the proud world's scorn,
Long hast roamed the barren waste,
Weary wanderer, hither haste.

3.

Ye, who tossed on beds of pain
Seek for ease, but seek in vain;
Ye, by fiercer anguish torn,
In remorse for guilt who mourn;—

4.

Hither come, for here is found
Balm that flows for every wound !
Peace that ever shall endure,
Rest eternal, sacred, sure. BARBAULD.

"Now begin the heavenly theme."

STUDY. No. 53.

7s.

1. Now be - gin the heavenly theme, Sing a - loud in Je - sus' name!

Ye, who his sal - va - tion prove, Tri - umph in re - deem - ing love,

Tri - umph in re - deem - ing love.

2.

Ye, who see the Father's grace,
Beaming in the Saviour's face,
As to Canaan on ye move,
Praise and bless redeeming love.

3.

Mourning souls! dry up your tears:
Banish all your guilty fears:
See your guilt and curse remove,
Cancelled by redeeming love.

4.

Hither, then, your tribute bring,
Strike aloud each joyful string:
Saints below, and saints above,
Join to praise redeeming love!

LANGFORD.

“From the cross uplifted high.”

STUDY. No. 54.

7s. 6 lines.

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

The first system of the musical score. It features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "1. From the cross up - lift - ed high, Where the Sa - viour deigns to die,"

What me - lo - dious sounds we hear, Burst - ing on the rav - ished ear!

The second system of the musical score. It continues the vocal line and piano accompaniment. The lyrics are: "What me - lo - dious sounds we hear, Burst - ing on the rav - ished ear!"

Love's re - deem - ing work is done, Come and wel - come, sin - ner, come!

The third system of the musical score. It concludes the vocal line and piano accompaniment. The lyrics are: "Love's re - deem - ing work is done, Come and wel - come, sin - ner, come!"

"Softly now the light of day."

STUDY. No. 55.

7s. Double.

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

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a 6/8 time signature. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "1. Soft - ly now the light of day Fades up - on my sight a - way :

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

The second system continues the musical score. The vocal line and piano accompaniment are in the same key signature and time signature. The lyrics are: "Free from care, from la - bor free, Lord, I would com - mune with thee."

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

The third system concludes the musical score. The vocal line and piano accompaniment are in the same key signature and time signature. The lyrics are: "2. Soon for me the light of day Shall for - ev - er pass a - way ;"

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

Ad libitum.

Ad libitum.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single treble clef with a key signature of one flat (B-flat). The piano accompaniment is written in grand staff notation, with the right hand in a treble clef and the left hand in a bass clef, both with a key signature of one flat. The lyrics are: "Then from sin and sor - row free, Take me, Lord, to dwell with thee. - -". The tempo marking "Ad libitum." appears twice, once above the vocal line and once above the piano accompaniment.

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

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is in a single treble clef with a key signature of one flat. The piano accompaniment is in grand staff notation with a key signature of one flat. The lyrics are: "Then from sin and sor - row free, Take me, Lord, to dwell with thee." The system concludes with a double bar line.

1. Hark, what mean those ho - ly voi - ces, Sweet-ly sound-ing through the skies!

Lo! th' an - gel - ic host re - joi - ces, Heaven - ly hal - le - lu - jahs rise.

2.
Listen to the wondrous story,
Which they chant in hymns of joy;—
'Glory in the highest, glory!'
Glory be to God most high!

3.
'Peace on earth, good-will from heaven,
Reaching far as man is found;
Souls redeemed and sins forgiven;
Loud our golden harps shall sound.

4.
'Christ is born, the great Anointed;
• Heaven and earth his praises sing!
O receive whom God appointed,
For your Prophet, Priest, and King.

5.
'Hasten, mortals, to adore him;
Learn his name and taste his joy,
Till in heaven ye sing before him,—
Glory be to God most high!' Cawood.

ANDANTE.

1. Saviour, breathe an eve-ning bless - ing, Ere re - pose our eye - lids seal :

Sin and want we come con - fess - - ing : Thou canst save, and thou canst heal.

2.
 Though destruction walk around us,
 Though the arrows past us fly,
 Angel-guards from thee surround us,
 We are safe, if thou art nigh.

3.
 Though the night be dark and dreary,
 Darkness cannot hide from thee :
 Thou art he who, never weary,
 Watcheth where thy people be.

4.
 Should swift death this night o'ertake us,
 And our couch become our tomb,
 May the morn in heaven awake us,
 Clad in bright and deathless bloom. EDMESTON.

AFFLICTION. 8s & 7s.

The first system of the musical score consists of four staves. The top staff is a single treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The second staff is a single treble clef with the same key signature and time signature, containing the lyrics: "O my God, by thee for - sa - ken, Pros - trate in the". The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature, providing the piano accompaniment.

The second system of the musical score consists of four staves. The top staff is a single treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The second staff is a single treble clef with the same key signature and time signature, containing the lyrics: "dust I lie: Faith by gloo - my ter - rors sha - ken,". The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature, providing the piano accompaniment.

The third system of the musical score consists of four staves. The top staff is a single treble clef with a key signature of one flat (Bb) and a time signature of 4/4. The second staff is a single treble clef with the same key signature and time signature, containing the lyrics: "All my hopes with - in me die, All my hopes with - in me die." The third and fourth staves are a grand staff (treble and bass clefs) with the same key signature and time signature, providing the piano accompaniment.

1. Praise the Lord, ye heavens, a - dore him : Praise him, an - gels in the height :

Sun and moon, re - joice be - fore him : Praise him, all ye stars of light!

2.

Praise the Lord—for he hath spoken;
 Worlds his mighty voice obeyed;
 Laws which never shall be broken,
 For their guidance he hath made.

3.

Praise the Lord—for he is glorious;
 Never shall his promise fail;
 God hath made his saints victorious,
 Sin and death shall not prevail.

4.

Praise the God of our salvation,
 Hosts on high his power proclaim;
 Heaven and earth, and all creation,
 Laud and magnify his name!

4/4

ANDANTE.

Come to Cal - vary's ho - ly mountain, Sin - ners, ru - ined by the fall!

Here a pure and heal - ing foun - tain Flows to you, to me, to all,—

In a full, per - pet - ual tide, O - pened when our Sa - viour died.

ARRANGED FROM ANDRÉ.

1. Hark! ten thousand harps and voi - ces Sound the note of praise a - bove;

The first system consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of three sharps (F#, C#, G#) and a 4/4 time signature. The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "1. Hark! ten thousand harps and voi - ces Sound the note of praise a - bove;"

Je - sus reigns, and heaven re - joi - ces, Je - sus reigns, the God of love;

The second system continues the vocal and piano parts. The lyrics are: "Je - sus reigns, and heaven re - joi - ces, Je - sus reigns, the God of love;"

See, he sits on yon - der throne, Je - sus rules the world a - lone.

The third system concludes the vocal and piano parts. The lyrics are: "See, he sits on yon - der throne, Je - sus rules the world a - lone."

"Vainly through night's weary hours."

STUDY. No. 56.

8s & 7s.

1. Vain - ly through night's weary hours, Keep we watch, lest foes a - larm;

Vain our bulwarks and our tow - ers, But for God's pro - tec - ting arm.

2.
Vain were all our toil and labor,
Did not God that labor bless;
Vain, without his grace and favor,
Every talent we possess.

3.
Vainer still the hope of heaven
That on human strength relies;
But to him shall help be given,
Who in humble faith applies.

4.
Seek we, then, the Lord's Anointed;
He will grant us peace and rest;
Ne'er was suppliant disappointed,
Who through Christ his prayer addressed.

“ See the leaves around us falling.”

STUDY. No. 57.

8s & 7s.

ANDANTE.

1. See the leaves a - round us fall - ing, Dry and with - ered to the ground ;

Pedal.....

Thus to thought-less mor - tals call - ing, In a sad and sol - emn sound, In a

sad and sol - emn sound :

2.
 ‘ Youth, on length of days presuming,
 Who the paths of pleasure tread,
 View us, late in beauty blooming,
 Numbered now among the dead.

3.
 ‘ Though as yet no losses grieve you,
 Gay with health and many a grace,
 Let no cloudless skies deceive you ;
 Summer gives to autumn place.

4.
 ‘ Yearly in our course appearing,
 Messenger of shortest stay,
 Thus we preach, in mortal hearing,—
 Ye, like us, shall pass away.’

5.
 On the tree of life eternal,
 O let all our hopes be laid !
 This alone, forever vernal,
 Bears a leaf that shall not fade. HORNE.

"Hail, thou long-expected Jesus."

STUDY. No. 58.

8s & 7s.

1. Hail, thou long-ex - pect-ed Je - sus, Born to set thy peo - ple free!

From our sins and foes re - lieve us, Let us find our rest in thee!

2.

Israel's strength and consolation,
 Hope of all the saints thou art,
 Long desired of every nation,
 Joy of every waiting heart;—

3.

Born thy people to deliver,
 Born a child—yet God our King,
 Born to reign in us forever,
 Now thy gracious kingdom bring.

4.

By thine own Eternal Spirit,
 Rule in all our hearts alone;
 By thine all-sufficient merit,
 Raise us to thy glorious throne.

“Hark! what mean those lamentations.”

STUDY. No. 59.

8s & 7s.

Hark! what mean those lam - en - ta - tions, Roll - ing sad - ly through the

sky? 'Tis the cry of hea - then na - tions,

“Come, and help us, or we die!” “Come, and help us, or we die!”

"Love divine, all love excelling."

STUDY. No. 60.

8s & 7s.

1. Love di - vine, all love ex - cel - ling, Joy of hea - ven to earth come down;

Rallentando.

Fix in us thy hum - ble dwell - ing, All thy faith - ful mer - cies crown.

Rallentando.

2.
 Jesus! thou art all compassion,
 Pure, unbounded love, thou art;
 Visit us with thy salvation,
 Enter every trembling heart!

3.
 Come! almighty to deliver,
 Let us all thy life receive!
 Suddenly return—and never,
 Never more thy temples leave!

4.
 Thee we would be always blessing,
 Serve thee as thy hosts above;
 Pray, and praise thee without ceasing,
 Glory in thy precious love. C. WESLEY.

“Praise to Thee, thou great Creator!”

STUDY. No. 62.

8s & 7s.

1. Praise to Thee, thou great Cre - a - tor! Praise to

Thee from ev - ry tongue: Join, my soul, with ev - ery

crea - ture, Join the u - ni - ver sal song.

“Holy Ghost, dispel our sadness.”

STUDY. No. 63.

8s & 7s.

1. Ho - ly Ghost, dis - pel our sad - ness, Pierce the clouds of na - ture's night ;

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats (B-flat and E-flat) and a time signature of 6/4. The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: "1. Ho - ly Ghost, dis - pel our sad - ness, Pierce the clouds of na - ture's night ;"

Come, thou source of joy and glad - ness, Breathe thy life, and spread thy light.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written in a treble clef with a key signature of two flats and a time signature of 6/4. The piano accompaniment is written in a grand staff with the same key signature and time signature. The lyrics are: "Come, thou source of joy and glad - ness, Breathe thy life, and spread thy light."

2.

Author of our new creation,
Bid us all thine influence prove ;
Make our souls thy habitation ;
Shed abroad the Saviour's love.

"Jesus comes, his conflict over."

STUDY. No. 64.

8s & 7s.

1. Je - sus comes, his con - flict o - ver, Comes to claim his great re - ward:

An - gels round the vic - tor hov - er, Crowding to be - hold their Lord.

2.
Yonder throne for him erected,
Now becomes the victor's seat;
Lo, the man on earth rejected!
Angels worship at his feet.

3.
Day and night they cry before him,—
"Holy, holy, holy Lord!"
All the powers of heaven adore him;
All obey his sovereign word. **KELLY.**

"Hear, O sinner, mercy hails you."

STUDY. No. 65.

8s, 7s, & 4.

ANDANTE.

Hear, O sin - ner, mer - cy hails you, Now with sweet - est voice she calls;

The first system of the musical score. It features a piano accompaniment on the left and a vocal line on the right. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE.' The lyrics are: 'Hear, O sin - ner, mer - cy hails you, Now with sweet - est voice she calls;'

Bids you haste to seek the Sa - viour, Ere the hand of jus - tice falls;

The second system of the musical score. It continues the piano accompaniment and vocal line. The lyrics are: 'Bids you haste to seek the Sa - viour, Ere the hand of jus - tice falls;'

Hear, O sin - ner! hear, O sin - ner! 'Tis the voice of mer - cy calls.

Ten.

The third system of the musical score. It concludes the piano accompaniment and vocal line. The lyrics are: 'Hear, O sin - ner! hear, O sin - ner! 'Tis the voice of mer - cy calls.' The word 'Ten.' is written below the vocal line.



On the rock of a - ges founded, What can shake thy sure re - pose!



Who can faint while such a riv - er Ev - er flows thy thirst 'as - suage!



He who gives them dai - ly man - na, He who lis - tens when they cry,—



With sal - va - tion's wall sur - rounded, Thou may'st smile at all thy foes.



Grace, which, like the Lord, the giv - er, Nev - er fails from age to age.



Let him hear the loud ho - san - na, Ri - sing to his throne on high.

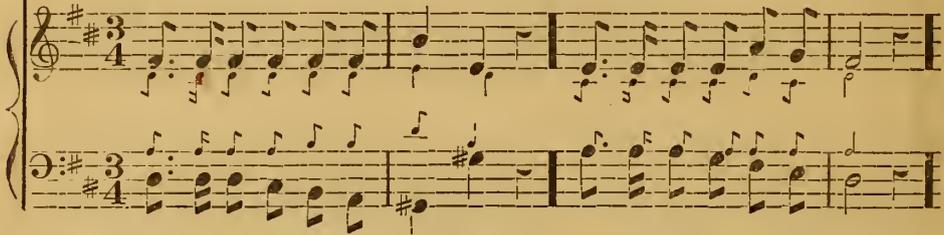
"Child of heaven, canst thou repine?"

STUDY. No. 67.

8s & 7s. Double.



1. Know my soul, thy full sal - va - tion ; Rise o'er sin, and fear, and care :



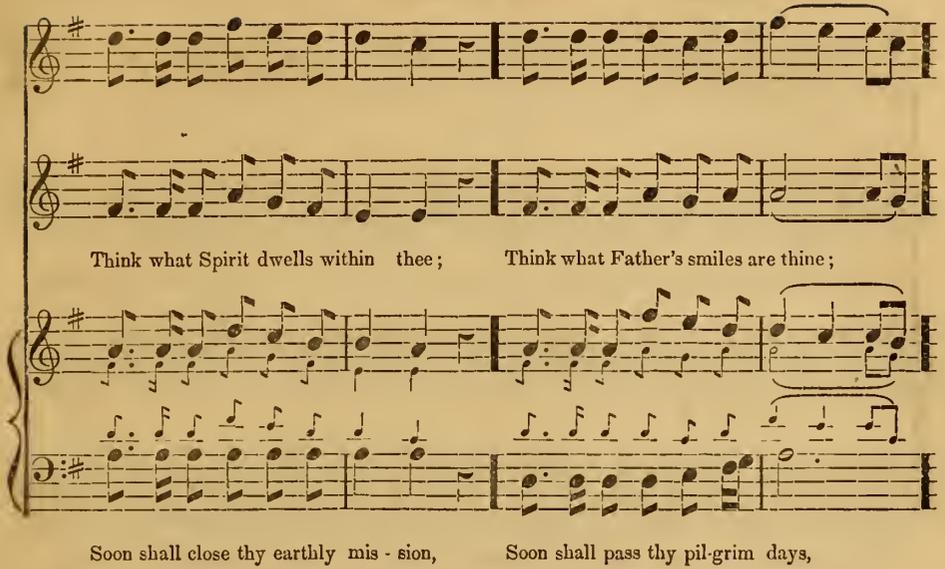
2. Haste thee on from grace to glo - ry, Armed by faith and winged by prayer ;



Joy to find in ev - ry sta - tion, Some-thing still to do or bear.

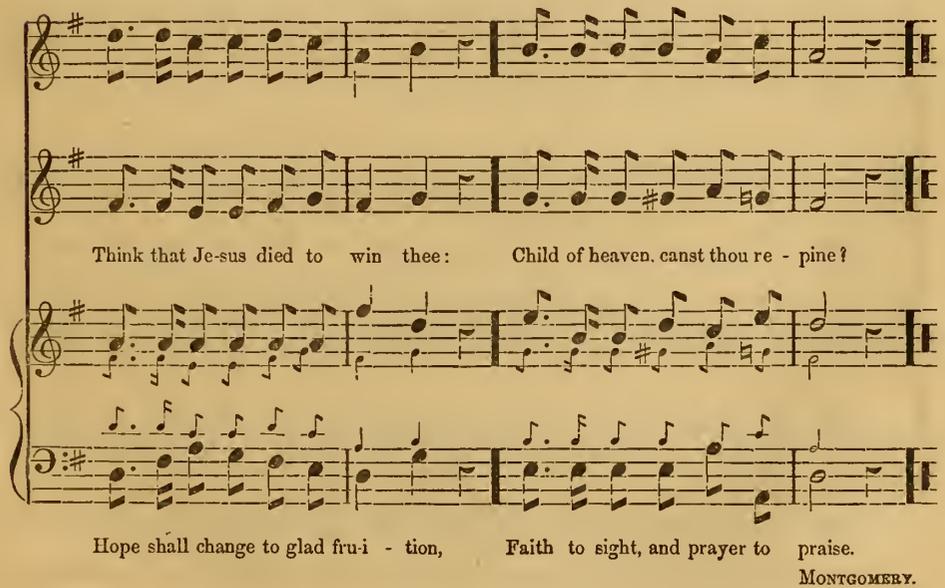


Heaven's e - ter - nal day's be - fore thee, God's own hand shall guide thee there.



Think what Spirit dwells within thee; Think what Father's smiles are thine;

Soon shall close thy earthly mis - sion, Soon shall pass thy pil-grim days,



Think that Je-sus died to win thee: Child of heaven, canst thou re - pine?

Hope shall change to glad fru-i - tion, Faith to sight, and prayer to praise.

MONTGOMERY.

LAMENT.*

STUDY. No. 68.

8s & 7s.

WORDS BY LOWELL MASON, ESQ.

1. Sis - ter, thou wast mild and love - ly, Gen - tle as the sum - mer breeze,
2. Dear - est sis - ter, thou hast left us, *Here* thy loss we deep - ly feel,

Pleas - ant as the air of eve - ning, When it floats a - mong the trees.
But 'tis God that hath be - reft us, He can all our sor row heal.

* Inscribed to the memory of M. J. C.—a former member of the Mount Vernon School, Boston: upon the occasion of whose death these beautiful lines were written.

L A M E N T . Concluded.

Peace - ful be thy si - lent slum - ber, Peace - ful, in the grave so low.

Yet a - gain we hope to meet thee, When the day of life is fled,

Detailed description: This system contains the first two lines of the musical score. The first line consists of two vocal staves (treble clef) with lyrics. The second line consists of two piano staves (treble and bass clef) with accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Peace - ful be thy si - lent slum - ber, Peace - ful, in the grave so low." and "Yet a - gain we hope to meet thee, When the day of life is fled,".

Thou no more wilt join our num - ber, Thou no more our songs shalt know.

Then, in heaven, with joy to greet thee, Where no fare - well tear is shed.

Detailed description: This system contains the second two lines of the musical score. The first line consists of two vocal staves (treble clef) with lyrics. The second line consists of two piano staves (treble and bass clef) with accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: "Thou no more wilt join our num - ber, Thou no more our songs shalt know." and "Then, in heaven, with joy to greet thee, Where no fare - well tear is shed.".

"Cease, ye mourners."

STUDY. No. 69.

8s & 7s.



1. Cease, ye mourn-ers, cease to lan-guish O'er the grave of those you love;



3. Light and peace at once de-ri-ving From the hand of God most high,



Pain, and death, and night and an-guish, En-ter not the world a-bove.



In his glo-rious pres-ence liv-ing, They shall nev-er—nev-er die!

2. While our si - lent steps are stray - ing, Lone - ly through night's deep ening shade,

4. Cease, ye mourn-ers, cease to lan-guish, O'er the grave of those you love;

4. Pain and death -----

Glo - ry's bright-est beams are play - ing Round th' im - mor - tal Spir - it's head.

Pain, and death, and night, and an - guish, En - ter not the world a - bove.

COLLYER.

"Saviour, source of every blessing."

STUDY. No. 70.

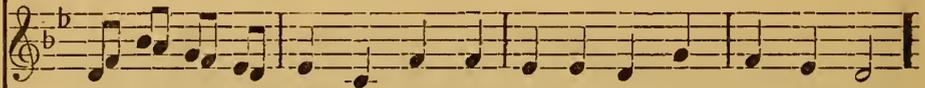
8s & 7s. Double.



1. Sa - viour, source of ev - ery bless - ing, Tune my heart to grate - ful lays;



3. Thou didst seek me when a stran - ger, Wan - dering from the fold of God;



Streams of mer - cy, nev - er ceas - ing, Call for cease - less songs of praise.



Thou, to save my soul from dan - ger, Didst re - deem me with thy blood.



2. Teach me some me - - lo - dious meas-ure, Sung by rap-tured saints a - bove;



4. By thy hand re - stored, de - fend - ed, Safe through life, thus far, I'm come;



Fill my soul with sa - cred pleas-ure, While I sing re - deem - ing love.



And, O Lord, when life is end - ed, Bring me to thy heavenly home.

ROBINSON.

DISMISSION. 8s, 7s, & 4.

1. Lord, dis - miss us with thy bless - ing, Fill our hearts with joy and peace:

Let us each thy love pos - sess - ing, Tri - umph in re - deem - ing grace;

O re - fresh us, O re - fresh us, Travelling through this wil - der - ness.

MAESTOSO.

1. Day of judg - ment, day of won - ders! Hark! the trum - pet's aw - ful sound,

Loud - er than a thou - sand thun - ders, Shakes the vast cre - a - tion round:

Diminuendo.

How the sum - mons, How the sum - mons Will the sin - ner's heart con - found.

Diminuendo.

EDENTON. H. M.

1. Re - joice! the Lord is King: Your God and king a dore:

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 4/4. The lyrics are: "1. Re - joice! the Lord is King: Your God and king a dore:"

Mor - tals, give thanks and sing, And tri - umph ev - er - more;

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 4/4. The lyrics are: "Mor - tals, give thanks and sing, And tri - umph ev - er - more;"

Lift up the heart, lift up the voice: Re - joice a - loud, ye saints, re - joice.

The third 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 4/4. The lyrics are: "Lift up the heart, lift up the voice: Re - joice a - loud, ye saints, re - joice."

BETHESDA. H. M.

GREEN.

1. Lord of the worlds a - bove, How pleas - ant and how fair

The first system of music features a vocal line in the upper treble clef and a piano accompaniment in the lower grand staff. The key signature is one sharp (F#) and the time signature is 4/4. The vocal line begins with a quarter rest followed by a series of quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment consists of a steady eighth-note pattern in the right hand and a bass line in the left hand.

The dwell - ings of thy love, Thine earth - ly tem - ples are!

The second system continues the vocal line and piano accompaniment. The vocal line has a quarter rest followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment maintains the same rhythmic pattern.

To thine a - bode My heart as - pires, With warm de - sires To see my God.

The third system concludes the piece. The vocal line has a quarter rest followed by quarter notes: G4, A4, B4, C5, B4, A4, G4. The piano accompaniment continues with the same rhythmic pattern until the final measure, which ends with a double bar line.

"O God, my gracious God."

STUDY. No. 71.

L. P. M.

1. O God, my gra - cious God, to thee My morn - ing prayers shall

The first system of the musical score consists of three staves. The top staff is the vocal line in G major, 3/4 time, with lyrics: "1. O God, my gra - cious God, to thee My morn - ing prayers shall". The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piano part features a steady eighth-note accompaniment in the left hand and a more melodic line in the right hand.

of - fered be: For thee my thirs - ty soul doth pant!

The second system continues the vocal line with lyrics: "of - fered be: For thee my thirs - ty soul doth pant!". The piano accompaniment continues with the same rhythmic pattern.

My faint - ing flesh im - plores thy grace, With - in this dry and

The third system continues the vocal line with lyrics: "My faint - ing flesh im - plores thy grace, With - in this dry and". The piano accompaniment concludes the piece.

The musical score consists of four staves. The top two staves are vocal lines in G major (one sharp). The bottom two staves are piano accompaniment in G major. The lyrics are: bar - ren place, Where I re - fresh - ing wa - ters want.

2.

O to my longing eyes once more
That view of glorious power restore,
Which thy majestic house displays!
Because to me thy wondrous love
Than life itself does dearer prove,
My lips shall always speak thy praise.

"The festal morn."

STUDY. No. 72.

C. P. M.

1. The fes - tal morn, my God, is come, That calls me to thy hal - lowed dome, Thy

The first system of the musical score consists of three staves. The top staff is a vocal line in G major (one flat) and 4/4 time. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The lyrics are: "1. The fes - tal morn, my God, is come, That calls me to thy hal - lowed dome, Thy".

pres - ence to a - dore. My feet the sum - mons shall at - tend, With

The second system continues the musical score with three staves. The lyrics are: "pres - ence to a - dore. My feet the sum - mons shall at - tend, With".

wil - ling steps thy courts as - cend, And tread the sa - cred floor.

The third system concludes the musical score with three staves. The lyrics are: "wil - ling steps thy courts as - cend, And tread the sa - cred floor." The system ends with double bar lines and repeat signs.

"If death my friend and me divide."

STUDY. No. 73.

C. P. M.

1. If death my friend and me di - vide, Thou dost not, Lord, my sor - row chide, Or

frown my tears to see. Re - strained from pas - sion - ate ex - cess, Thou

bidst me mourn in calm dis - tress, For them that rest in thee.

PENITENCE. C. P. M.

O thou that hear'st the prayer of faith, Wilt thou not save a soul from death,

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The vocal line begins with a fermata over the first measure. The lyrics are: "O thou that hear'st the prayer of faith, Wilt thou not save a soul from death,". The piano accompaniment consists of a right-hand melody and a left-hand bass line.

That casts it - self on thee? I have no re - fuge of my own,

The second system continues the musical score. The vocal line has a fermata over the first measure. The lyrics are: "That casts it - self on thee? I have no re - fuge of my own,". The piano accompaniment continues with the same melodic and harmonic structure.

But fly to what my Lord hath done, And suf - fered once for me.

The third system concludes the musical score. The vocal line has a fermata over the first measure. The lyrics are: "But fly to what my Lord hath done, And suf - fered once for me." The piano accompaniment ends with a final chord.

I did in heart re - jice, To hear the peo - ple's voice,

In of - fer - ing so wil - ling - ly. For, let us up, say they,

And in the Lord's house pray. Thus spake they forth in a - - mi - ty.

“Why that look of sadness.”

STUDY. No. 74.

6s & 5s.

Why that look of sad-ness? Why that downcast eye? Can no thought of

glad-ness Lift thy soul on high? O thou heir of heav-en. Think of Je - sus

love, While to thee is giv - en All his grace to prove.

Rise, my soul, and stretch thy wings, Thy better por - tion trace; Rise from tran - si -

to - ry things, Toward heaven, thy na - tive place: Sun, and moon, and stars de - cay,

Time shall soon this earth remove; Rise, my soul, and haste away, To seats prepared a - bove.

"Roll on, thou mighty ocean."

STUDY. No. 75.

7s & 6s.

Roll on, thou mighty o - cean! And, as thy bil - lows flow, Bear mes - sen - gers of

The first system of the musical score is in 4/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part consists of a right-hand melody and a left-hand bass line. The lyrics are: "Roll on, thou mighty o - cean! And, as thy bil - lows flow, Bear mes - sen - gers of".

mer - cy, To ev - ery land be - low. A - rise, ye gales, and waft them Safe

The second system continues the musical score. The lyrics are: "mer - cy, To ev - ery land be - low. A - rise, ye gales, and waft them Safe".

to the des - tined shore; That man may sit in darkness, And death's deep shade no more.

The third system concludes the musical score. The lyrics are: "to the des - tined shore; That man may sit in darkness, And death's deep shade no more." The piece ends with a double bar line.

"The winter is over and gone."

STUDY. No. 76.

8s.

1. The win-ter is o - ver and gone, The thrush whis-tles sweet on the spray ;

The turtle breathes forth her soft moan, The lark mounts and war-bles a - way,

The lark mounts and war-bles a - way.

2.
 Shall every creature around
 Their voices in concert unite,
 And I, the most favored, be found,
 In praising, to take less delight?

3.
 Awake, then, my harp, and my lute!
 Sweet organs, your notes softly swell!
 No longer my lips shall be mute,
 The Saviour's high praises to tell!

4.
 His love in my heart shed abroad,
 My graces shall bloom as the spring;
 This temple, (his Spirit's abode),
 My joy, as my duty, to sing. *Нравя.*

"Through thy protecting care."

STUDY. No. 77.

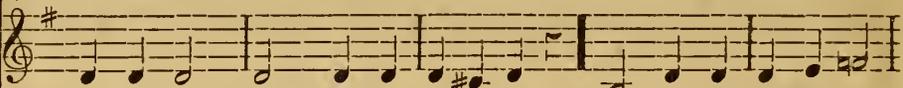
6s & 5s.



1. Through thy pro - tect - ing care, Kept till the dawn - ing; Taught to draw



2. God of our sleep - ing hours, Watch o'er us wa - king, All our im - -



near in prayer, Heed we the warn - ing; O thou great One in three,



- - per - fect powers In thine hands ta - - king: In us thy work ful - fil,

Glad - ly our souls would be Ev - er - more prais - ing Thee,
Be with thy chil - dren still, Those who o - - bey thy will

God of the morn - ing, God of the morn - - - ing.
Nev - er for - sa - king, Nev - - er for - - sa - - - king.

The day is far spent, the eve - ning is nigh, When we must lay

down the bod - y and die. Great God, we sur - ren - der our

dust to thy care, But O! for the sum - mons our spir - its pre - pare.

MELODY OF THE TWELFTH CENTURY.

1. Fair - est Lord Je - sus! Ru - ler of all na - ture! O Thou of
 1. Schön - ster Herr Je - sul Herr - scher al - ler En - den! Got - - - tes

God and man the Son! Thee will I cher - ish,
 und Ma - - ri - - ä Sohn! Dich will ich lie - ben,

Thee will I hon - or, Thou! my soul's glo - ry, joy, and crown!
 Dich will ich eh - ren, Du mein - er See - len Freud, und Kron!

2.
 Fair are the meadows,
 Fairer still the woodlands,
 Robed in the blooming garb of spring;
 Jesus is fairer,
 Jesus is purer,
 Who makes the woful heart to sing.

3.
 Fair is the sunshine,
 Fairer still the moonlight,
 And the twinkling starry host;
 Jesus shines brighter,
 Jesus shines purer,
 Than all the angels heaven can boast.

2.
 Schön sind die Felder,
 Noch schöner sind die Wälder,
 In der schönen Frühlingszeit:
 Jesus ist schöner,
 Jesus ist reiner,
 Der unser traurig Herz erfreut.

3.
 Schön leucht' die Sonne,
 Noch schöner leucht' der Monde,
 Und die Sternlein allzumal;
 Jesus leucht' schöner,
 Jesus leucht' reiner,
 Als all die Engel in Himmelsaal.

* This hymn, to which the harmony has been added, was lately discovered in Westphalia. According to the traditional text by which it is accompanied, it was wont to be sung by the German knights on their way to Jerusalem. The only hymn of the same century which, in point of style, resembles this, is one quoted in Hurney from the Chateleine de Coucy, set about the year 1190, very far inferior, however, to this. At a missionary meeting held lately in the principality of Lippe Detmold this hymn was commenced by three voices, but ere the third verse was reached, hundreds joined in the heart-stirring song of praise.

"The Lord is my Shepherd."

STUDY. No. 78.

11s.

ANDANTE.

1. The Lord is my shep-herd, no want shall I know, I feed in green

pas-tures, safe fold-ed I rest; He lead-eth my soul where the

still wa-ters flow, Re-stores me when wandering, re-deems when op-

- pressed: He lead - eth my soul where the still wa - ters

flow, Re - stores me when wan - dering, re - deems when op - pressed.

2.

Through the valley and shadow of death though I stray,
 Since thou art my guardian, no evil I fear;
 Thy rod shall defend me, thy staff be my stay;
 No harm can befall, with my Comforter near.

3.

In the midst of affliction my table is spread;
 With blessings unmeasured my cup runneth o'er;
 With perfume and oil thou anointest my head,
 Oh! what shall I ask of thy Providence more.

4.

Let goodness and mercy, my bountiful God,
 Still follow my steps till I meet thee above;
 I seek—by the path which my forefathers trod,
 Through the land of their sojourn—thy kingdom of love.

MONTGOMERY.

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