THE

NEW HARP OF ZION:
A BOOK OF CHURCH MUSIC.
CONTAINING ALSO
A CONCISE COURSE OF INSTRUCTION FOR SCHOOLS AND PRIVATE LEARNERS,
ON A
MATHEMATICALLY CONSTRUCTED PLAN OF NOTATION.

BY
A. H. Fillmore and J. R. Fillmore.

CINCINNATI:
PUBLISHED BY W. CARROLL & CO., 115 AND 117 WEST FOURTH STREET.
INTRODUCTION.

In presenting another new Hymn Book to the people, I have concluded to forego the infliction of a Preface, and simply put upon this page some hints which may be valuable to those who may be interested in music.

1. Fashionable singing is, for the most part, a hurly-burly. This originates generally with those who sing with instrumental accompaniments. I do not know why it should be so, but it is so, nevertheless. Most of the fashionable singing now-a-days, instead of expressing the sentiment of what is sung, is mere empty sound, noisy disorganizations of the voice, seemingly trying to imitate the midnight concerts of the fallen tribes.

2. Men and women who have a just idea of what is common-sense, are always quiet in their proper place, if not taking part in the singing; join, in silence and unobtrusively, the chorus, or, if desirous of being visible and audible, let their voice be such as to be heard without being a disturbance.

3. If singers cannot learn to sing with the understanding, better not sing at all. Teachers must give heed. Let all study to be carefully observed.

4. The great majority of Church members are wretchedly ignorant of duties, regard to singing the praise of God. Preacher must give heed. Let us all study to know our whole duty.

A. D. FILLMORE.

PREFACE TO NEW EDITION.

For five years past the Harp of Zion has been selling rapidly; and present indications are, that it is going to be a popular book for years to come. A great many tunes have proved popular since the first edition, were not in it, and it would now seem incomplete without them. We have, therefore, with some expense and labor, prepared a New Edition, and, in addition to the 1,127 tunes, the "Trib and Ten," a number of pieces never before printed, we hope will find a place in the hearts of the people.

It is but just that we here return our thanks to our friends who so generously given us permission to use their tunes. Among these are: The Cincinnati Hymn-Book Committee, Robert Lowry, T. C. O'Kane, Philip Phillips, Wm. Knowles, and J. S. Hayden.

We believe we are giving to the public a superior collection of music; and finally, in the most comprehensive form—the notation being used being every reader, we believe, the most simple and scientific system for vocal music ever invented.

We indulge the fond hope that The New Harp of Zion may have the same success, and, if possible, totally eclipse the old edition in width, by bringing joy to many new homes, and happy to the old ones that have "sang it through and through."

A. H. FILLMORE.

CINCINNATI, July 1, 1872.
PRINCIPLES OF VOCAL MUSIC.

CHAPTER I.

GENERAL VIEW.

1. The Science of Music consists of the rules or principles by which we are governed in the use of Musical Tones.

2. These rules are divided into four departments.

3. The First department has reference to the measurement of the time of sounds, as long or short, and is called Time, or Rhythm.

4. The Second embraces the Rules in regard to the pitch or altitude of sounds, as high or low, and is called Melody.

5. The Third has reference to the combination of sounds, and is called Harmony.

6. The Fourth has reference to the manner or style of uttering sounds, as loud or soft, and is called Style, or Dynamics.

7. Sounds may be

1. Long or Short, hence the department called Time.

2. High or Low, hence the department called Melody.

3. Simple or Combined, hence the department called Harmony.

4. Loud or Soft, hence the department called Style.

8. Every piece of music is divided into sections called Measures.

9. The character used to divide the music into measures is a perpendicular line called a Bar, and at the end of a line of poetry or strain of music, a Double Bar, thus:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>Time</td>
<td>Time</td>
<td>Time</td>
<td>Time</td>
</tr>
</tbody>
</table>

10. Measures are divided into smaller portions called parts of measures, and each part is indicated by a motion of the hand called a Beat.

11. When a measure is divided into two parts, it is called Double Measure, and has two beats to each measure—down and up.

12. When the measure is divided into three parts, it is called Triple, and has three beats—down, left, and up.

13. A measure divided into four parts is called Quadruple, and has four beats—down and up, twice for each measure.

14. A measure divided into six parts is called Sextuple, and has six beats—down, left, and up, twice for each measure.

CHAPTER II.

TIME.

15. Sounds of different lengths are represented by different characters called Notes, as follows:

<table>
<thead>
<tr>
<th>Whole Note</th>
<th>Half Note</th>
<th>Quarter</th>
<th>Eighth</th>
<th>Sixteenth</th>
<th>Thirty-second</th>
</tr>
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16. 1/16
16. The relative value of notes, as to their duration of time, is as follows:

One Whole Note is equal to

Two Half Notes.

Or Four Quarter Notes.

Or Eight Eighth Notes.

Or Sixteen Sixteenth Notes.

Or Thirty-two Thirty-second Notes.

17. When a Dot is placed after a note, then, \( \ddot{\text{C}} \), or \( \dddot{\text{C}} \), it adds one-half to the original value of the note; and two dots after a note add three-fourths to its length.

18. When a small figure 2, or 3, is placed over or under any three notes it reduces their value to two or three of the same denomination; then,

19. The length of a note may sometimes be prolonged at pleasure; without beating the time; it is then marked with a Slur, or Forte, thus,

20. In passages of music where silence is required, certain characters called Rests, indicate the time.

21. Each rest corresponds in length with the several notes after which they are named.

<table>
<thead>
<tr>
<th>Whole Rest</th>
<th>Half Rest</th>
<th>Quarter Rest</th>
<th>Eighth Rest</th>
<th>Sixteenth Rest</th>
<th>Thirty-second Rest</th>
</tr>
</thead>
<tbody>
<tr>
<td>( \text{R} )</td>
<td>( \dddot{\text{R}} )</td>
<td>( \dddot{\text{R}} )</td>
<td>( \dddot{\text{R}} )</td>
<td>( \dddot{\text{R}} )</td>
<td>( \dddot{\text{R}} )</td>
</tr>
</tbody>
</table>

22. A dot after a Rest increases its length in the same manner that dot adds to the length of a note.

23. At the beginning of a piece of music, two large figures, one above the other, indicate the kind of measure; the upper figure shows how many parts or beats for each measure, and the lower, what kind of a note makes the time of a beat.

Example 1. DOUBLE MEASURE.

Example 2.

Example 3. TRIPLET MEASURE.

Example 4. QUADRUPLE MEASURE.

Example 5. SIXTEUPLE MEASURE.
CHAPTER III.

MELODY.

24. At the beginning of the study of melody, we find a series of eight musical tones, which may be represented as follows:

\[
\begin{array}{cccccccc}
1 & 2 & 3 & 4 & 5 & 6 & 7 & 8 \\
\text{Do} & \text{Re} & \text{Mi} & \text{Fa} & \text{So} & \text{La} & \text{Si} & \text{Do}
\end{array}
\]

This is called the Natural Scale, or Octave, and should be sung carefully both by numbers and syllables, until all the steps can be given with ease and accuracy. Every pupil should be required to step from one tone to another, and not slide.

25. The step from one sound to another, or difference between two sounds, is called an interval.

26. The interval between 3 and 4, and between 7 and 8, is only half as great as the other steps of the scale.

27. The pitch of the tones of the scale is represented by placing notes on a staff, which consists of five lines and four spaces. Each line and space is called a degree.

28. Where more degrees than the staff contains are wanted, short lines are added, above or below, called Ledger lines.

29. The degrees of the staff are named from the first seven letters of the alphabet.

30. The location of the letters is determined by a Clef, of which there are two, viz.: the G, or Treble Clef, which fixes G on the second line, and F, or Base Clef, fixing the name F on the fourth line.

31. The half intervals are fixed between E and F, and B and C.

CHAPTER IV.

STYLE, PRACTICAL EXERCISES, ETC.

32. In the fourth department of principles, called Style, we learn accent and proper manner of expression.

33. Accent is laying greater stress upon some tones than on others.

34. In Double Measure the accent is on the first part.
35. In Triple Measure the accent is on the first; and if there are two notes for the downward beat, the second part of the measure is accented also.

36. In Quadruple Measure the first and third parts are accented; but if one tone continues from the first to the third part of the measure, the note has but one accent.

37. In Sextuple Measure the accent is on the first and fourth parts.

38. When a tune is written in Sextuple Measure, with an eighth note for each part, we may beat the time with but two beats, down and up, for each measure.

39. This is peculiarly appropriate in lively songs. In such case it is called Bourre-Quatre Measure.

40. When a measure contains nine eighth notes, it is called Tal-Triple Measure, and the beating is the same as in Triple Measure.

**SCALE OF LETTERS WITH BOTH CLEFS.**

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

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

Exercise 4.

Exercise 5.

**CHAPTER V.**

**PRACTICAL EXERCISES, ETC.**
41. The scale consists of a series of octaves, so that when we ascend beyond seven, eight becomes one of a higher octave, and when we descend below one, it is really eight of a lower octave.

42. The distance from 1 to 3, including both notes, is called a Third; from 1 to 4, is called a Fourth; from 1 to 5, a Fifth, etc.
CHAPTER VI.

MELODY AND HARMONY.

33. Voices are divided into four classes, as follows: Bass, low male voices; Tenor, high male voices; Alto, low female voices; Soprano, or Ae, high female voices.

34. The compass of Bass voices is from E below to C above.

COMPASS OF BASS VOICES.

COMPASS OF TENOR VOICES.

COMPASS OF ALTO VOICES.

G A B C D E F G A B C

C D E F G A B C

The Tenor is correctly written on the Bass clef, as follows:
45. Female voices are really an octave higher than male voices, when they seemingly give the same sound.

46. Church music is usually written in four parts, adapted to the four classes of voices named.

47. The proper altitude of the different parts, from the lowest to the highest, is: 1. Bass; 2. Tenor; 3. Alto; 4. Soprano.

48. When two parts are written on the Bass clef, the lower notes are Bass, and the upper notes Tenor; and when two parts are written on the Treble clef, the lower notes are Alto, and the upper notes Soprano.

49. When each part is written on a separate staff, the parts are usually in the following order, counting up from the lowest: Bass, Soprano, Alto, Tenor.

50. Harmony consists of a correct succession of properly constructed chords.

51. Any combination of two or more tones makes a chord, and chords are divided into two classes—Concord and Discord.

52. The Concord is agreeable to the ear, and is formed by the union of any two or more tones which are an interval and a half or more than an interval and a half apart.

53. The Discord is disagreeable to the ear, and is formed by combining sounds which are less than an interval and a half apart.

54. The Common Concord consists of 1, 3, 5, to which 8 may be added. Any other sounds of the scale, which bear the same relation to each other, constitute the same chord.

55. The tones 5, 7, 2, and 4, combined, constitute the Common Discord.

56. Between the tones of the scale whenever a whole interval occurs, an intermediate tone may be introduced. Thus, in ascending from C to D, we may make a sound half an interval higher than C, which will be designated by a sharp, thus, CB; and in descending from D to C, we may introduce a tone half an interval below D, which will be marked with a flat, thus, Bb.

57. In this way we make a scale, ascending and descending, consisting wholly of half interval steps, which is called the Chromatic Scale.

**CHROMATIC SCALE**

<table>
<thead>
<tr>
<th>Chromatic Scale</th>
<th>Chromatic Scale</th>
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</thead>
<tbody>
<tr>
<td>1</td>
<td>2</td>
</tr>
<tr>
<td>G</td>
<td>C</td>
</tr>
<tr>
<td>Do</td>
<td>Re</td>
</tr>
</tbody>
</table>

CONCORD DISCORD

58. It will be seen from the above that the names of the syllables are changed when applied to notes sharpened or flattened in the Chromatic Scale. This, however, does not apply to flat and sharp used as the signature of the key, as will be seen hereafter.
39. The Chromatic Scale consists of thirteen tones; the intermediate notes are named from those which precede, with the additional word sharp or flat.

60. In chromatic passages, when a note is once sharpened or flattened, all the notes following in the same manner upon the same degree are sharpened or flattened also, unless canceled by a natural, marked thus, $\natural$.

EXERCISE 7.

61. The first scale presented in these lessons was the Natural Scale, with half-intervals between 3 and 4, and 7 and 8. It is called Major in contradistinction to another form, with half-intervals between 5 and 6, called Minor.

62. The first one is called Major, because the distance from 1 to 3 is an even whole interval; and the other is called Minor, because the distance from 1 to 3 is only one interval and a half—Major implying greater (3d), and Minor, smaller.

63. No. 7 in the above illustration represents the Minor scale, with half-intervals between 3 and 5, and 5 and 6, with the syllables as here applied in singing by note.

64. No. 11 represents the Minor scale as consisting of part of two tones of the Major, from the sixth below to the sixth above the key.

65. No. 11 represents the Minor as generally used according to No. 14 the usual form descending.

66. No. 13 represents a form sometimes used ascending, and No. 15 descending, with half-intervals between 7 and 6, and 5 and 4, from 6 to 7 an interval and a half.

67. In the study of Melody and Harmony, the following names of scales have been adopted: 1. Major Second, as from 1 to 2; Minor Second, as from 3 to 4, 2 Major Third, as from 1 to 3; Minor Third, as from 2 to 4. 3 Perfect Fourth, as from 1 to 4; Sharp Fourth, as from 3 to 4. 4 Perfect Fifth, as from 1 to 5; Flat Fifth, as from 7 to 4. 5 Major Sixth, as from 1 to 6; Minor Sixth, as from 5 to 8. 6 Major Seventh, as from 1 to 7; Minor Seventh, as from 2 to 6. The pupil will do well to become some time in writing the illustrations of the said intervals.

EXERCISE 17.

EXERCISE 18.

EXERCISE 19.
CHAPTER VIII.

PRACTICAL EXERCISES.

Exercise 30.

Exercise 31.

Exercise 32.

Exercise 33.

Exercise 34.

Exercise 35.

Exercise 36.
CHAPTER IX.
TRANPOSITION OF THE SCALE.

68. Pupils should give careful attention, so as to understand clearly the difference between the Natural Scale, which we always sing, and the Written Scale of Letters, represented by the Staff, according to which the keys of instruments are made.

69. When 1 of the Natural Scale is written on the letter C, it is called the Key of C, or first Altitude.

70. The pitch of the first sound of the scale in the Key of C is low and easily given, being about the same pitch as in common conversation, when a person speaks quietly to a single individual.

71. The first sound of the scale is called the Tonic, or Governing sound, because if the pitch of 1 be low, the whole scale will be low, and if we change the pitch of 1, and make it a given altitude higher, each other sound of the whole scale will be just as much higher.

72. The Key of C is called the 1st Altitude; D, the 2d; E, the 3d; F, the 4th; G, the 5th; A, the 6th; and B, the 7th.

73. There may be five other Altitudes, based upon a flat or sharp, wherever a whole interval occurs in the scale of letters; e.g., a note may be in the Key of G flats or G sharps; in D flats or D sharps; in F flats or F sharps; in A flats or A sharps.

74. In the written scale the half intervals are placed between E and F, and B and C, therefore, when 1 of the natural scale is placed on C, the order of the whole and half intervals agree.

75. When we raise the altitude from C to G, that is a fifth, as in the following exercise, the letter F in the written scale does not agree with the seventh sound of the natural scale; it must be sharpened so as to make half an interval as we sing it between 7 and 8. A Fifth is three intervals and a half.

76. The letter F thus necessarily sharpened on an instrument when playing in the Key of G, is marked at the beginning of the tune; and this Fs is the signature of the Key of G. See Diagram II.

77. If we change the altitude another fifth from G, it brings us to D, in which key we find it necessary to use another sharp (C) besides F. Therefore, when 1 of the natural scale is on D, two sharps F and G are placed at the beginning, as the signature of the key. See Diagram III.
PRINCIPLES OF VOCAL MUSIC.

Ex. 43.

KEY OF D, SECOND ALTITUDE.

Ex. 44.

KEY OF A, SIXTH ALTITUDE.

Ex. 45.

KEY OF E, THIRD ALTITUDE.

80. It will be observed, that every time we change the key around a fifth, a sharp is added, to agree with the seventh sound of the new key.

81. By comparing the position and intervals of the figures (as they represent the natural scale) with those of the letters, in the above diagrams, the reason why certain sharps are placed at the beginning of music, as the signature of the key, will be readily understood.

It is well to observe that a Fifth above is the same as a Fourth below; and a Fifth below, the same as a Fifth below. In transposing, therefore, if we go a Fifth above, we go a Fifth below, and vice versa; or, vice versa, we go a Fourth; or the letter a Fourth above, is the same as that which is a Fifth below.
CHAPTER X.

TRANPOSITION CONTINUED.

S2. If we raise the altitude of the scale a fourth from C, it brings us to F; then, comparing the intervals of the natural scale with the letters, we find that B must be flatted to agree with the sound of 4 of the new altitude; and, therefore, one flat at the beginning of the piece, on B, is the signature of the Key of F. See Diagram VII.

S3. Raising the key note a fourth from F, (a fourth is two intervals and a half,) brings it to Bb; and taking Bb as the key note, we find that E must be flatted to agree with the sound of 4. See Diagram VIII.

S4. Changing the altitude another fourth brings us to Eb; the signature of the key will be B, E, and A flat. See Diagram X.

S5. Changing the altitude a fourth higher, brings us to Ab, which requires four flats as the signature of the key; viz., B, E, A, and D, which are placed at the beginning of Exercise 61. See Diagram X.

S6. All the above mentioned keys are called Major; and, corresponding with each, there may be one called its Relative Minor, based upon the letter a third below the Major, and having the same signature of the key.

Let it be borne in mind, that in Minor modes, within four-stave notation, 1 is the keynote, and therefore, the half intervals come between the instances and accidentals, just as in Major modes, the keynote is an unison and accidentals come between the instances. The Minor scale in natural or artificial, is — whether it is an unison or an octave, it is the same, as the keynote is the same. It is merely a part of two octaves of the Major scale, at an unison apart. See Diagram III, page 60. The altitude of a Minor is numbered the same as its relative Major.
Principles of Vocal Music.

Chapter XI.style, etc.

90. Success may be uttered with due degree of force, and the principle may be applied to a whole strain.

91. When a tone, or a strain, is to be sung with an ordinary or my degree of force, it is marked Moderato, or so. If loud, it is marked or f. If very loud, Forte, or ff.

92. When a tone, or a strain, is to be sung softly, it is marked p or ff. When very soft, it is marked pianissimo, or pp.

93. Sometimes a strain is marked ♪, mezzo piano, moderately; ♫, mezzo forte, moderately loud.

94. The Explosive, or Sforzando, marked ♩, ♪ or ♫, implies the tone over which it is written should be given with strong emphasis.

95. Syncopation is the accent is inverted or transformed, the strong to the weak part of the measure. It is indicated by the mark, or sometimes by the use of the tie, ♫

96. In the above exercise is an illustration of s e, and syncopation also the last note is marked with a ♩.

97. The tie, or slur, generally indicates that the notes thus connected are to be sung to a single syllable of words, but sometimes shows that the notes are to be sung in a smooth, flowing manner, or Legato. When the hands on the staves of the notes connect them together, they are sung just as if the slur were used.

98. Notes marked ♩ & ♩, dotted, are to be sung in detached, disyllable; dots over the ♩ ♩ notes indicate distinctness of utterance, and so much as staccato, called Marcato.
PRINCIPLES OF VOCAL MUSIC

99. A row of dots across the staff shows a repeat; D. C. means that the first strain is to be sung; and Dal Seg., or D. S., signifies, repeat from the sign 8.

100. The word Ritem, or Rit., signifies gradually slower; it is sometimes marked Rallentando, Lento, or Slowly, or their abbreviations.

101. When a tone commences, continues, and ends, with an equal degree of force, it is called an Average tone.

102. When a tone commences softly, and increases in force to the end, it is called an Increasing tone.

103. When a tone commences loud, and decreases in force to the end, it is called a Decreasing tone.

104. The union of the Increasing and Decreasing, makes what is called a Swell.

105. When a strain is to be sung with increasing force, it is marked Cresc., or Crescendo; and when it is to be sung with decreasing force, it is marked Dim., or Diminuendo.

106. Small notes are sometimes immediately before or after the large ones, which are called Passing Notes, or Appoggiaturas. They are to be sung lightly, taking a little time from the essential notes, giving opportunity for the gliding style.

107. A rapid alteration of a tone with the next above it is called a Staccato, or Trill.

108. A rapid alteration of a tone with the one both above and below it is called a Turn.

109. Where commas and other marks for pauses occur, they should be observed by taking a small amount of time from the notes. In chanting, pauses claim special attention.

110. Accents and emphasis should be carefully observed in singing, just as in reading or speaking.

111. In ending a line of poetry, and especially at the end of a verse, or chorus, the last word should be well spoken.

112. The last to the last word, or syllable, like all words without emphasis or accent, should be short and soft.

115. The Vowel sounds should be uttered in open, clear style, and occupy the whole time of the tone, except what is necessary to speak the consonants distinctly.

116. Never try to sing the Consonants, or Atomic sounds in a word; they are to be spoken, and the Vocal, or Tone sounds are to be sung.

117. Cultivation of the voice demands an exercise of Speaking and Singing, so as to know definitely how to articulate and enunciate each element, syllable, and word, and with a clear and easy style of utterance exhibit to the hearer the sensibility and intention of the piece, as understood by the singer.

118. The following tables exhibit the elementary sounds of our language: 1. The Musical; 2. The Semi-musical; 3. The Un-musical.

I. TONE ELEMENTS.

1. A.-Alto.
   2. A.-Alti.
   5. E.-Bassi.

II. SUBTONIC ELEMENTS.

1. L.-Bass.
   2. M.-Tenor.
   3. N.-Soprano.
   4. O.-Sopr.
   5. O.-Sopr.

III. ATOMIC ELEMENTS.

1. L.-Bass.
   2. M.-Tenor.
   3. N.-Soprano.
   4. O.-Sopr.
   5. O.-Sopr.
EXPLANATION OF MUSICAL TERMS.

- Alla breve—a slow movement.
- Allegro—very quick.
- Allegretto—very quick.
- Allegro—slow.
- Andante—half the rate of Vivace.
- Vivace—half the rate of Allegro.
- Allegretto—half the rate of Vivace.
- Largo—half the rate of Adagio.
- Adagio—very slow.
- Presto—very quick.
- Presto—half the rate of Vivace.
- Vivace—half the rate of Allegro.
- Adagio—half the rate of Allegro.
- Vivace—half the rate of Allegro.
- Allegro—half the rate of Vivace.
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COME ALONG.
Words and Music by A. D. F. 19.

COME ALONG.

1. Come, come a long, a ride In our song, With cheerful voices ringing; On this happy day We're joy - ful and gay, Like birds in spring-time singing.

2. All keeping Time while chanting the rhyme, And not - to re - hearing; With Han - mo - ry sweet, and dairy so complete, All glory ears dispersing.

3. Each happy heart way, so here there a part In rich and lasting memory; Then come, come a song, a time in our way. There's joy in every measure.

4. Better than wealth, so good for your health, This merry song - since; Then do not be - lie, nor let so play, Custer lead the in - vit - ta - tion.

NEVER LOOK SAD.
A. D. FILLMORE.

NEVER LOOK SAD.

1. Never look sad; there's nothing so bad As getting familiar with sorrow; Trust him to-day in a cavalier way, He'll seek other quarters to-morrow.

2. Do not then sigh, but see turn your eye To the bright side of every trial; Fortune, you'll find, is often most kind, When chilling your hopes with detail.

3. Let the sad day throw every way its own little blanket of cheer, Or you may win half of the love Which comes in the lap of to-morrow.
WASHINGTON'S GRAVE.

A. D. Fillmore

2. His tomb not his slum—hey, hi! Washington along! With the echoes of the war—low that a story from westward:

His arm is unsanned, but his deeds are still bright As the stars in the dark-vacant heaven at night;

O, wake not the hero! his battle

3. A ■ wake him his slumber, tread lightly a round, 'Tis the grave of a freeman—'tis liberty's mound;

'Th' ages he is near; our freedom is won. Bows to his own Washington. O, wake not the hero! his battle

4. Let him rest undisturbed on Po— Po—

Bows to his rest; on the rivers' green border, so

Ever—Ever—while. With the hearts he loved so fondly. Let Washington

5. Let him rest, calmly rest, on his

Home—Heaven above; While”—the city and through the port of Virginia, the

Ever—Ever—while. With the hearts he loved so fondly. Let Washington
W.C. FILLMORE

OLD COLLEGE YEAR.

J. H. VYSEBROOK

Words by G. SEXTUS.

W.C. FILLMORE

OLD COLLEGE YEAR.

J. H. VYSEBROOK

Words by GEO. D. PRENTICE.

A. D. FILLMORE

O. GIVE ME MUSIC!

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O. GIVE ME MUSIC!
1. "Bel-sha-zar is King! Bel-sha-zar is dead!" And a thousand dark noises all through the land! Prizes glitter, flowers blossom, music swells, and up of the wine that man loves, rose redder than blood.

2. "Bring forth," cries the monarch, "the vessels of gold. Whose my father are down from the temple of old? Bring forth, and let us drink, while the trumpet is blown.

And the crowd all shout, till the vast rock ring. All praise to Bel-sha-zar, Bel-sha-zar the king. Bel-sha-zar the king, Bel-sha-zar our king.

3. Now what counsel? look, it looks without measure or skill. Who wrote with the lightning's bright hand on the wall? What giveth the king, like the point of a man's hand, or like the red thread of a worm? What drives the bold blood from his cheek to his heart? "Chaldee, mar glories, the letters appeared. They are read, and Belshazzar is dead on the bed.

Belshazzar's Feast.
Words by A. D. P.

MUSIC OF THE MORN.

1. Behold the beauties of the morn, When day begins to rise; The dew-drops sparkle in the light, Like myriads of golden eyes.

2. The clouds in floating in the sky, The mountains lift their head; With peace on hosts of broken shoes, Flowing to our morning bed.

3. Let men, with heavenly powers on earth, Re-verse the “God is love” And fill the voice of gladness, Till those who reign in God’s city shall hear the song of joyous ones.

4. When noon and morn and stars give sin, And clear or light appear, And those who walk in God’s city shall hear the song of joyous ones.

Rippling stream, the water falls, The purest breath is lay, All sing and shine with life and joy, To fill the new-born days.

So clear, so sweet, so plain, From out the lovely wood, The clear, and happy voice ensing, “The Lord is ever good.”

Dusk and new joy a-rise With every opening day; A wake, and so with joyful tone, It makes us upward to the skies, Where shines a eternal day.
HARP OF ZION.

HALLOWED BE THY NAME.

A. D. Fillmore.

1. Liss the dreamy tone that dwells In rippling wave, or sighing tree; So keene to the old church bells, The whistling wind, the whining bee: Invert the sighs, and

2. The pilgrim journey to the land To gain the o'er of his sins; The river rose above his hands With seal that never came to thee. But belated, or

3. Or sorrow, or the white road, These pretty words you'll find there still; We neath them in the flowering mead. We bear them in the flowing still. One shore or the

4. The secret prayer that art can yield or wisdom frame: What hidden impress we shall hear from The whistling wind, the whining bee: Invert the sighs, and

5. The secret prayer that art can yield or wisdom frame: What hidden impress we shall hear from The whistling wind, the whining bee: Invert the sighs, and
WINCHESTER. L. M.

1. Though, like the spring, will soon be gone, By fleeting time, or outgoing death, Your morning may not set as soon, And ever so near your mortal breath. 
2. Your sparkling eyes and burning cheek Must wane like the East - at once; The coffin, earth, and winding sheet Will seem your native home beneath.
3. And now with trembling sense I see, Huge billows roll their boundless sea, The feet of God are girded with a robe; Who slight the fear of Gospel truth.
4. Come, lay your cornual weapons—fly; No longer fight a - great your Lord; But with my tongue now come, pray, And heaven shall be your goal to-day.

RIVES. L. M.

1. Now let our souls, so wings shall rise, Rise from the vanities of time; Drive back the parting veil, and see The glories of a - born.
2. Here by a new celestial birth, Why should we groan here on earth? Why gape at ease so near to heaven's star? To dwell with God, to feel his love.
3. Should our thoughts range on the dead, Why are we wandering back to God? For pilgrims through the world we are, And tire of gazing in the land.
4. And the last on - yer orders now Is the head of heaven enjoyed a - here, And the feet of God are boundless sea; Who slight the fear of Gospel truth.
OLD HUNDRED. L. M.

1. Be firm, Je-hovah's faithful servant, Ye nations, bow with sacred joy; Know that the Lord is God alone. He can create, and He can destroy.
2. His sovereign power, without our aid, Made us as clay, and formed us into men. And when like wandering sheep we strayed, He brought us to His fold again.

3. We are his people—on his name Our souls, and all our mortal fames; What lasting honors shall we rear, Almighty Maker, to thy name?

4. No, we'll pour thy praise with thankful songs, High as the heavens our voices raise; And teach with love the boundless store, Shall fill the world with sounding praise;

5. Wide o'er the world is thy dominion, Ye all, to serve thy love is not in vain; From a soul thy truth shall not grow; When ruffling years shall come to man.

GREEN'S HUNDREDTH. L. M.

1. Jesus, troubled soul, thou need'st not fear; Thy great Provider is near; Who fed thou hast, will feed thee still; Be calm, and sink in to his will

2. The Lord, who built the earth and sky, In mercy stoops to hear thy cry; This promise all may true—ly claim: "To him, and receive in Je-sus' name.

3. The earth is full of his riches, The earth is full of his riches, The earth is full of his riches, The earth is full of his riches.

4. In every place, in every place, In every place, in every place, In every place, in every place.

5. By thee, and in thy hand, We'll seek what we are by upright grace; We are the bread of life for you, With all things else which be use good.

6. Without reserve, give Christ your heart, Let him be righteous—save the part; Then all things else he'll freely give, With him you all things shall be more.