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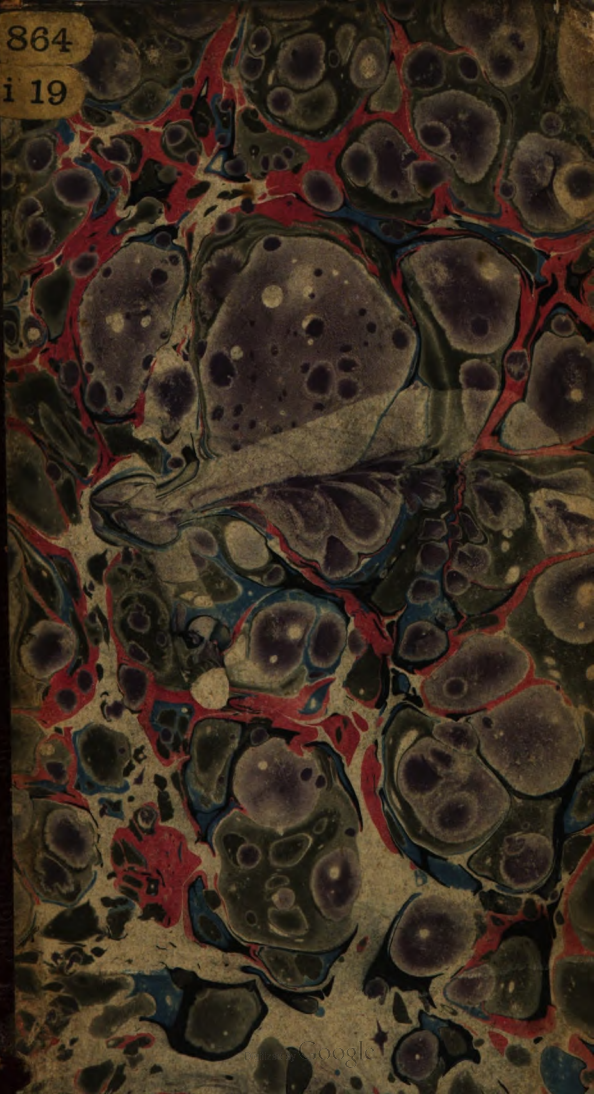
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THE
UNION MINSTREL.

FOR THE USE OF
SABBATH-SCHOOLS AND JUVENILE CLASSES.

BY THOMAS HASTINGS,

Author of "Dissertation on Musical Taste," One of the Compilers of "Musica Sacra," "Spiritual Songs," &c.

PREPARED FOR THE AMERICAN SUNDAY-SCHOOL UNION.

PHILADELPHIA:
AMERICAN SUNDAY-SCHOOL UNION.
NO. 146 CHESTNUT STREET.

ENTERED according to Act of Congress, in the year 1834,
By **PAUL BECK, Jr., Treasurer,**
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of Pennsylvania.

**STEREOTYPED BY L. JOHNSON,
PHILADELPHIA.**

P R E F A C E.

THIS little work is not designed to embrace every important thing that belongs to the vocal art; but to contain such portions of the rudiments of music, and such hymns and tunes as may be adapted to the present condition and the rising wants of Sunday-schools.

The rudiments are very simple, and arranged in the *inductive* order, such as may be conveniently pursued, in connexion with the black-board and with monitorial classes. This, like other similar methods, has long been practised with gratifying success. As some, however, may still adhere to former methods, it may not be improper to say, that in doing so, they have only to omit the exercises, and confine their attention to the questions and answers in the order here presented.

Of the hymns and of the music, little need be said. The work, in this respect, may be

allowed to speak for itself. Great simplicity has been thought indispensable. Lyrical character, pureness of sentiment, chasteness of adaptation, have been deemed equally important to the general utility of such a publication. How far the work possesses these requisites will be best ascertained by an attentive examination of its pages. That it may prove beneficial to the cause of Sunday-schools, and contribute to the increase of juvenile piety, is the sincere prayer of the

COMPILER.

PART I.

RUDIMENTS.

LESSON I.

1. WHAT are the first sounds to be learned in vocal music?

The eight notes, ascending and descending, called the *octave*.

2. In what syllables do you sing them?

While ascending, we sing—*faw, sol, law, faw, sol, law, mi, faw*, and in descending—*faw, mi, law, sol, faw, law, sol, faw*.

[1.] Those teachers who prefer other music syllables can easily substitute them, by giving explanations upon the black-board. There would be some advantage in using seven syllables, yet this work is not the proper place to introduce innovations upon the prevailing practice, especially as some serious objections exist in the minds of many against every series of seven syllables that has yet been proposed. As circumstances are, the four ordinary syllables have been retained.

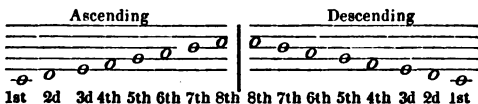
We will here practise them a little while, that you may learn to sing them with ease and correctness.

This will do.

[2.] The octave must be sufficiently practised to be understood familiarly. A part of the class may require simpler exercises, in which case they should, for a while, reserve separate attention. All might learn to sing if there was sufficient time, and sufficient talent in the teachers. This will not always happen in Sunday-schools.

Now you shall see how the octave can be written upon lines and spaces.

[3.] The pitch may be given higher than it is here written. The same remark applies to the next example.



3. What is the first or lowest sound in the octave called? Faw.

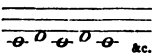
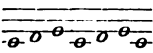
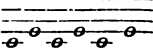
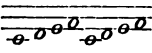
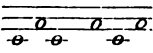
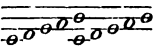
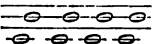
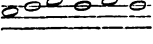
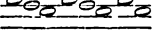
4. What is the second called?

5. Can you name all of them as they here stand, and sing them correctly? You may try.

Well, if you can sing all of them correctly, it will be easy to sing any part of them, omitting the remainder. Here are some examples.

First speak the music syllables that belong to them, and then try to sing them.

[4.] Other examples can here be added by the teacher to much advantage.

The 1st two notes.	The 1st three notes.	The 1st & 3d notes.
		
1st 2d &c.	1st 2d 3d	1st 3d
The 1st four notes.	First and fourth.	First five notes.
		
1st 2d 3d 4th	1st 4th	1st 2d 3d 4th 5th
1st and 5th notes.	6th 7th & 8th notes.	8th 7th & 6th notes.
		
1st 5th	6th 7th 8th	8th 7th 6th

6. When different portions of the octave are put together in a musical way, what do they form?

A tune.

7. Are tunes formed by such portions of the octave as you have been singing ?

They are.

Here then is a tune. If you consider well what portions or fragments of the octave it contains, you can soon learn to sing it yourself. It is called *Preparation*.



This tune begins and ends with the first note in the octave. When you can sing it correctly with the syllables, then you may sing it in these words :

Children, listen to the Lord
 And obey his gracious word ;
 Seek his love with heart and mind,
 Early seek and you shall find.

LESSON II.

8. Does the octave *always* begin where we find it in the examples above ?

It does not. It may begin in any line or space.

9. How then can its place be known ?

We must learn the names of the lines and spaces, and understand what is meant by the table of flats and sharps.

10. What is a staff ?

Five lines with their spaces.

11. What is its use ?

To contain the musical characters.

12. What is a leger line ?

A short line added above or under the staff, where notes run very high or low.

13. How are the lines and spaces of the staff named ?

By the first seven letters of the alphabet, A, B, C, D, E, F, G.

14. Is there more than one way of naming the staff ?

There are two ways of naming it in this book, one for the bass or low voices, and the other for the treble or high voices.

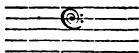
15. How shall we know the difference ?

By the clefs. The G clef on the second line is used for the treble, and the F clef on the fourth line is used for the bass.

The G clef.



The F clef.



16. How do you name the lines and spaces of the treble staff ?

The low leger line is called C ; the space below the staff is called D ; the first line is called E ; the first space F, the second line G, the second space A, the third line B, the third space C, the fourth line D, the fourth space E, the fifth line F, the space above G, and the high leger line A.

17. How do you name the lines and spaces of the bass staff ?

They are named as in the following page : but those who do not sing the bass need not recite them.

Example.—Treble.

Names according
to the G clef.

High leger line.	A.	—
Space above.	G.	—
Fifth line.	F.	—
Fourth space.	E.	—
Fourth line.	D.	—
Third space.	C.	—
Third line.	B.	—
Second space.	A.	—
Second line.	G.	—
First space.	F.	—
First line.	E.	—
Space below.	D.	—
Low leger line.	C.	—

Example.—Base.

Names according
to the F clef.

High leger line.	C.	—
Space above.	B.	—
Fifth line.	A.	—
Fourth space.	G.	—
Fourth line.	F.	—
Third space.	E.	—
Third line.	D.	—
Second space.	C.	—
Second line.	B.	—
First space.	A.	—
First line.	G.	—
Space below.	F.	—
Low leger line.	E.	—

LESSON III.

18. WHAT is a flat? A small b.
19. What is a sharp? A kind of star, #.
20. Can you recite the table of flats and sharps?

TABLE.

The natural place of *mi* is in B; but,
If B be flat, *mi* is removed to E.
If B and E be flat, *mi* is removed to A.

If B, E, and A be flat, *mi* is removed to D.

If B, E, A, and D be flat, *mi* is removed to G.

If F be sharp, *mi* is removed to F.

If F and C be sharp, *mi* is removed to C.

If F, C, and G be sharp, *mi* is removed to G.

If F, C, G, and D be sharp, *mi* is removed to D.

21. What is meant by this table ?

It teaches how the *mi* of the eight notes is removed to the different lines and spaces, by the use of flats and sharps.

22. When there are no flats or sharps set at the beginning of a tune, where is the *mi* ?

It is on the B line, which is called its natural place. So the table says the natural place of *mi* is in B.

23. But when a flat is placed on the B line, where is the *mi* ?

It is removed to the line and space that are called E. So the table says, if B be flat, *mi* is removed to E.

24. If two flats are placed, the one on the B line, and the other on the E space, where is the *mi* ?

It is removed to the second space called A. So the table says, if B and E be flat, *mi* is removed to A.

25. Has the rest of the table a similar meaning ?
It has.

26. When the *mi* note is thus removed to the different lines and spaces, do the other syllables of the octave remain where they were before ?

By no means ; the places of the other syllables are governed by the *mi*. When the *mi* is found in any line or space, the next higher sound is *faw*, the next *sol*, the next *law*, &c., the same as when we are singing the eight notes.

27. What are these changes of the octave called?

Transpositions.

The following examples explain what has just been recited. They are given in the bass and treble.

Mi in B.—Natural place.

Mi f. a. l. f. a. l. m. f. m. l. a. f. l. a. f.

Removal of Mi by flats.
B flat—Mi in E.

Mi f. a. l. f. a. l.

B and E flat—Mi in A.

Mi f. a. l. f. a.

B, E, and B flat—Mi in D.

Mi f. a. l. f.

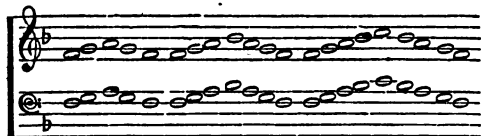
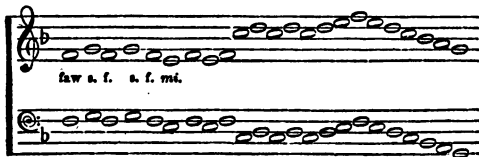
Removal by sharps.
F #.—Mi in F.

Mi f. a. l. f. a.

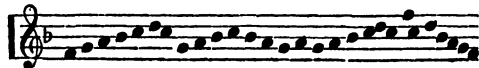
F and C sharp—M₁ in C.F, C, and G sharp—M₁ in G.

Before answering any more questions you may try to sing the following passages, remembering that the *mi* is here in E.

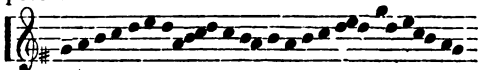
[5.] Here again exercises may be multiplied by means of the blackboard.



Here is *Preparation*, the same tune you saw in the first lesson, where it is written lower down the staff.



Now we will write it with the *mi* in F. It will still be the same tune, though it stands one note higher than before, and is said to be transposed.



The following is a part of *Old Hundred*, which you may also try to sing. The *mi* is in G; and *faw*, the first note of the octave, is found in A.

28. What other use is there for flats and sharps ?
They are sometimes used in the midst of tunes to alter the sound of notes.

29. When *mi* has a flat before it, how do you sing it ?

We sing it half a tone lower, and call it *faw*.

30. When a sharp is placed before *faw*, *sol*, or *law*, how do you sing such a note ?

Half a tone higher, and call it *fi*, *si*, or *li*, in imitation of the sound *mi*, and nearly as broad as *may*, *fay*, *say*, *lay*.

31. What is the use of a natural ?

It is used to stop the effect of a flat or sharp.

[6.] The judicious teacher will here feel the indispensable necessity of oral illustrations, as well as the advantage of written exercises.

32. Can you describe it ?

Not exactly. It is a small square with two points, ♯.

B

LESSON IV.

33. WHAT are notes ?

Marks of sound.

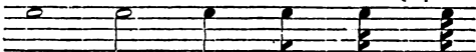
34. How many kinds are in use ?

Six. Semibreves, minims, crotchets, quavers, semiquavers, and demisemiquavers.

35. Can you describe them ?

The semibreve is a round white note ; the minim is like a semibreve, with a stem ; the crotchet is like a black minim ; the quaver is like a crotchet with one hook ; the semiquaver is like a crotchet with two hooks, and the demisemiquaver is like a crotchet with three hooks.

Semibreve. Minim. Crotchet. Quaver. Semiquaver. } Demisemi-
 { quaver.



36. How long should the notes be sounded ?

The semibreve should be sounded as long as two minims ; the minim as long as two crotchets ; the crotchet as long as two quavers ; the quaver as long as two semiquavers, and the semiquaver as long as two demisemiquavers.

37. Can you calculate the lengths in some other way ?

The minim has half the time of a semibreve ; the crotchet half that of the minim, and one fourth that of the semibreve. The quaver has half the time of the crotchet, one fourth that of the minim, and one eighth that of the semibreve.

[7.] Here recur to the blackboard, to facilitate the work of calculation.

38. What is the use of a dot at the right hand of a note ?

It makes it longer by one half; so that a dotted semibreve equals three minims; a dotted minim three crotchets, a dotted crotchet three quavers, &c.

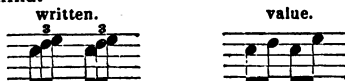
[8.] The best time for further illustrations will perhaps be when the children are learning tunes that embrace pointed notes.

Example.



39. What is the use of the figure 3 set over or under any three notes ?

It reduces them to the time of two notes of the same kind.



40. What are rests ?

Marks of silence of the same name as the notes.

41. How long do you stop sounding at a rest ?

As long as I should sound a note of the same name.

42. Can you describe the rests ?

The semibreve rest is a large square dot under a line; the minim rest is such a dot above a line; the crotchet rest is like a figure 7 turned backward; the quaver rest is like a figure 7; the semi-quaver rest is a stem with two hooks, and the demisemiquaver rest is a stem with three hooks.

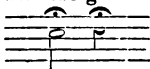
[9.] Exercises in notes and rests may here be inserted at pleasure.

Example.



43. Can you describe the pause, and the use of it?

The pause is part of a small circle with a dot in it, placed over such notes or rests as may have more than their own time given to them.



You may now sing the following tune in minims and crotchets, with the *mi* on E, the first line and fourth space. First get the names of the syllables, then the sounds, and then remember to dwell on each minim, as long as you would on two crotchets.

[10.] Simpler exercises may here intervene.

FROM GREENLAND'S ICY MOUNTAINS.

faw. mi.

sol fi sol. mi.

You may here try your skill with some of the easiest tunes in the following pages.

[11.] Let the teacher name them?

LESSON V.

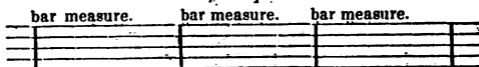
44. WHAT is a single bar ?

A straight mark drawn across the staff.

45. What is the distance between two single bars called ?

A measure.

Example.



46. What is the use of measures ?

To divide the time of a tune into equal portions, and to regulate the accent.

47. How many kinds of time are there ?

Three. Common, triple, and compound.

48. How many sorts of common time are there ?

Three. The first sort is marked with C, the second sort is marked with a C which has a single bar drawn through it; the third sort is marked by the figures $\frac{2}{4}$.

[12.] The C represents the semibreve's value, and figures express fractional portions of it. Originally a large semibreve was used instead of the C. The former should seem to be preferable.

49. What other differences are there in these sorts of common time ?

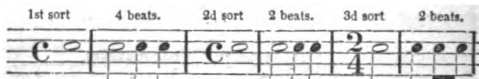
The first and second sorts have the value of one semibreve, equal to two minims, four crotchets, &c. in a measure; and the third sort has only half of this value.

50. Is this all ?

The first sort has four beats or motions of the hand; but the second and third sorts have only two beats.

[13.] Beating may here be introduced as a mere mechanical exercise. When a little skill shall have been thus acquired, let exercises be given at discretion upon the blackboard, illustrative of time in its various kinds. Let the children be questioned upon them, after which they may be sung in connexion with beating.

Examples in Common Time.



51. How many sorts of triple time are there?

Three. Marked by the figures $\frac{3}{2}$, $\frac{3}{4}$ and $\frac{3}{8}$.

52. What is the difference between them?

The first sort has the value of three minims, the second has the value of three crotchets, and the third has the value of three quavers, but they all require three beats to a measure.

Examples in Triple Time.



53. How many sorts of compound time are there in devotional music?

Two; marked by the figures $\frac{6}{4}$ and $\frac{6}{8}$.

54. What is the difference between them?

The first sort has the value of six crotchets, and the second has the value of six quavers.

55. What number of beats is required to a measure of compound time?

Six, when the tune is to be sung slow, and two when it is to be sung with rapidity.

Examples in Compound Time.

Beats. Beats.

Slow. 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6 1 2 3 4 5 6

Fast. 1 . . 2 . . 1 . . 2 . . 1 . . . 2 . . 1 . . 2 . .

56. On what note does the hand always fall in beating ?

On the first note of every measure.

57. When does the hand rise in beating ?

It always rises while leaving a measure ; in some tunes it falls and rises twice in the measure.

58. What is accent ?

The loudness of a sound when the hand falls in beating.

59. Are these accented notes ever to be sung in a soft tone of voice ?

They are, as often as the sense of the words of a psalm or hymn requires.

60. Do the words ever require other changes in the manner of singing ?

They require loudness or softness, slowness or rapidity—tenderness, gentleness, boldness, &c.

61. What are marks of distinction ?

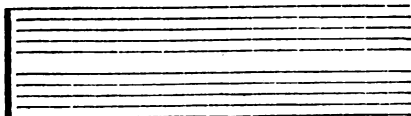
They are small points placed over notes that are to be sung shorter than usual, as if little rests were put between them.

Example.

written thus: sung thus:

62. What is the use of a brace ?

It shows when two or more parts are to be sung together, as treble and bass, &c.

Example.—Brace.

63. What is the use of the double bar?

It marks some particular place in a tune, or shows the end of it.

64. What is the use of a repeat?

It marks a part of a tune that must be sung twice.

65. What is the use of a slur?

It marks such different notes as belong to one syllable in singing a psalm or hymn.

66. What are choosing notes?

Two or more notes so standing, that we can sing which of them we choose.

[14.] In this work two distinct parts are often written together on the treble staff. The highest of these may be sung either by treble voices, or if necessary by tenor; but the lowest of the notes is always for second treble, alto, &c., but never for tenor.

Examples.

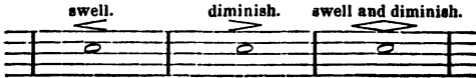
67. When very small notes are mingled with those of the common size, what do you call them?

Appoggiatures and After-notes. In singing them we borrow the time from the other notes in various ways. They are not used in this book.

[15.] The teacher may illustrate this subject, or leave it, as he chooses.

68. What is the use of a swell and a diminish?

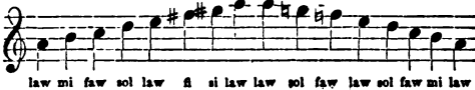
They require the increasing or diminishing of sound as to loudness.



LESSON VI.

THE octave you have thus far practised is what is called the major scale. When you have sufficiently studied and practised the first five lessons, and learned a few tunes, the instructor may teach you the octave in the minor scale, and tell you the difference between the two.

Example.



69. What is a key?

The first note of an octave, ascending or descending.

70. How many kinds of keys are there?

Two. Major and minor.

Now you shall see how the octave can be written upon lines and spaces.

[3.] The pitch may be given higher than it is here written. The same remark applies to the next example.

Ascending								Descending							
1st	2d	3d	4th	5th	6th	7th	8th	8th	7th	6th	5th	4th	3d	2d	1st

3. What is the first or lowest sound in the octave called? *Faw.*

4. What is the second called?

5. Can you name all of them as they here stand, and sing them correctly? You may try.

Well, if you can sing all of them correctly, it will be easy to sing any part of them, omitting the remainder. Here are some examples.

First speak the music syllables that belong to them, and then try to sing them.

[4.] Other examples can here be added by the teacher to much advantage.

The 1st two notes.	The 1st three notes.	The 1st & 3d notes.
The 1st four notes.	First and fourth.	First five notes.
1st and 5th notes.	6th 7th & 8th notes.	8th 7th & 6th notes.

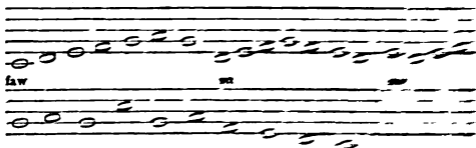
6. When different portions of the octave are put together in a musical way, what do they form?

A tune.

7. Are tunes formed by such portions of the octave as you have been singing?

They are.

Here then is a tune. If you consider well such portions or fragments of the octave I indicate, you can soon learn to sing a tune which is a *Preparation*.



This tune begins and ends with the first line of the octave. When you can sing it correctly with the syllables, then you may sing it in these words:

Children, listen to the Lord
 And obey his gracious word:
 Seek his love with love and trust,
 Early seek and you shall find.

LESSON II

8. Does the octave always begin where we find it in the examples above?

It does not. It may begin in any line or space.

9. How then can its place be known?

We must learn the names of the lines and spaces, and understand what is meant by the name of flats and sharps.

10. What is a staff?

Five lines with their spaces.

PREPARATION.

SEVENS.

H.

Children, listen to the Lord, And o-

bey his gracious word; Seek his love with

heart and mind; Early seek and you shall find.

2. Sorrowful your sins confess,
Plead his perfect righteousness;
See the Savior's bleeding side!
Come; you will not be denied.
3. For his worship now prepare,
Kneel to him in fervent prayer;
Serve him with a perfect heart,
Never from his ways depart.

TEACHER'S SONG.

Spiritual Songs.

Shepherd, while thy flock is feeding, Take these lambs

In thine arms, Now for shel - ter plead - ing.

2. While the storm of life is low'ring,
 Night and day
 Beasts of prey
 Are lurking and devouring.

3. Shepherd, every grace combining,
 Keep these lambs
 In thine arms,
 On thy breast reclining.

GRENVILLE. 8's 7's and 4's. J. J. ROSSEAU.

Lord, dis - miss us with thy bless - ing,
 O re - fresh us with thy bless - ing.

D. C.



Fill our hearts with love and peace ; Let us each thy
Trav'ling through this wil - der - ness.



love pos-sess-ing, Tri - umph in re - deem - ing grace.
D. C.

2. Thanks we give, and adoration
For the gospel's joyful sound ;
May the fruits of thy salvation
In our hearts and lives abound ;
May thy presence
With us evermore be found.
3. So, whene'er the signal's given,
Us from earth to call away ;
Borne on angels' wings to heaven,
Glad to leave our cumb'rous clay ;
May we, ready,
Rise and reign in endless day.

TO THEE IN YOUTH'S BRIGHT MORNING.

1st and 2d Treble.*

L. MASON.

To thee in youth's bright morning, Father of all, we

pray; While thought and fancy dawning, Lead on the rising day.

To thee in life's last even, We'll tune our feebl' breath, Feel

all our sins for - giv - en, And softly sleep in death.

* See rudiments, article choosing notes.

PHILADELPHIA. 8's and 7's. *Spiritual Songs.*

One there is, a - - bove all o - - thers,

Well deserves the name of Friend, His is love be-

yond a brother's, Cost - ly, free, and knows no end.

2. Which, of all our friends, to save us,
 Could or would have shed his blood ?
 But this Savior died to have us
 Reconciled in him to God.
3. When he lived on earth abased,
 Friend of sinners was his name ;
 Now above all glory raised,
 He rejoices in the same.
4. Oh ! for grace our hearts to soften !
 Teach us, Lord, at length to love ;
 We, alas ! forget too often,
 What a friend we have above.

REMEMBRANCE.

C. M.

MATHER.

When children give their hearts to God, 'Tis

pleas - ing in his eyes; A flow - er

when of - fer'd in the bud, Is no vain sac - ri - fice.

2. 'Tis better far if we begin
To fear the Lord betimes;
For sinners who grow old in sin
Are harden'd by their crimes.
3. It saves us from a thousand snares
To mind religion young;
Grace will preserve our following years,
And make our virtues strong.
4. To thee, Almighty God, to thee
May we our hearts resign;
'Twill please us to look back and see
That our best days were thine.

REQUEST.

C. M.

Lord, teach a lit - tle child to pray, Thy grace betimes impart ;

And grant thy Ho - ly Spir it may Re - new my in - fant heart.

2. A sinful creature I was born,
And from the birth I strayed ;
I must be wretched and forlorn,
Without thy mercy's aid.
3. But Christ can all my sins forgive,
And wash away their stain ;
And fit my soul with him to live,
Where he shall ever reign.
4. To him let youth and children come,
For he hath said they may ;
His bosom then shall be their home,
Their tears he'll wipe away.
5. For those who early seek his face,
Shall taste his wondrous love ;
And he will guide them by his grace,
To dwell with him above.

WATCHMAN.

S. M.

The praises of my tongue, I of - - fer
to the Lord; That I am taught so
ve - - ry young, To read his ho - ly word.

2. Dear Lord, this word of thine
Informs me where to go
For grace, to pardon every sin,
And make me holy too.
3. O may thy Spirit teach,
And make my heart receive
Those truths which all thy servants preach,
And all thy saints believe.
4. Then shall I praise the Lord
In a more cheerful strain,
That I was taught to read his word,
And have not learnt in vain.

ZION. 8's, 7's, & 4's. *Spiritual Songs.*

God our Father, great Cre . a . tor, At thy feet we humbly
Gratitude for boundless favor, Should in praise for ever

bow, Great Je . ho . vah ! Praise to thee is ever due.
flow.

2. Gracious Jesus, mighty Savior !
Hear our lisplings to thy praise ;
Thou didst bless such little children,
And invite them near thy face :
Son of David,
Loud hosannahs to thy name.

TELL ME, SHEPHERD ! SEVENS. H.

Tell me, Shepherd from a - bove, Dearest ob - ject

of my love; Where thy hap - py flocks a - bide, Shelter'd by thy

bleeding side; Shelter'd by thy bleeding side.

2. Tell me, Savior all divine,
Where I may my soul recline;
Where I shall for refuge fly,
When the burning sun is high.
3. Claim me, Shepherd, as thine own,
O protect me, thou alone!
Let me hear thy gracious voice,
Make my fainting heart rejoice.

DUKE STREET. L. M.

Glo - ry to thee, my God, this night, For all the

bless - ings of the light; Keep me, O keep me

King of Kings, Un - der the shadow of thy wings.

2. Forgive me, Lord, through thy dear Son,
The ills which I this day have done;
And with the world, myself, and thee,
May I at peace for ever 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
With joy behold the judgment day.
4. Be thou my guardian while I sleep,
Thy watchful station near me keep;
And when the sun again doth shine,
O! fill my soul with light divine.

(DOXOLOGY, 21.)

Praise God, from whom all blessings flow,
Praise him, all creatures here below;
Praise him above, ye heavenly host,
Praise Father, Son, and Holy Ghost.

LORD'S PRAYER.

H.

Our Fa - ther, our Father in heav'n, Be

hallow'd thy glo - - ri - ous name; To thee let the


kingdom be giv'n, Thy will we acknowledge supreme.

2. We would by thy bounty be fed,
By infinite mercy forgiv'n;
Nor into temptations be led,
Or into sad evils be driv'n.
3. For thine is the kingdom, O Lord,
The pow'r and the glory are thine;
Be for ever and ever ador'd,
On earth, as in heaven divine.


BIRMINGHAM.



O Je - sus, de - light of my soul, My
I yield to thy bless - ed con - troul, My

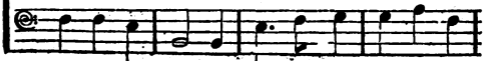
Sa - vior, my Shep - herd di - vine. Thy
bo - dy and spir - it are thine.

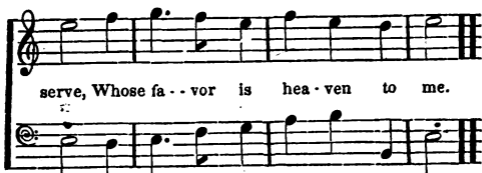



love I can ne - ver de - serve, That bids me be




hap - py in thee; My God and my King I will



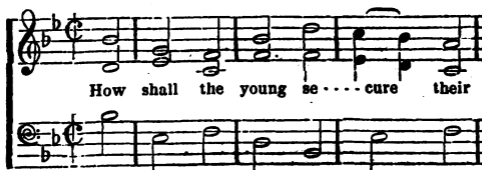


serve, Whose fa - - vor is hea - ven to me.

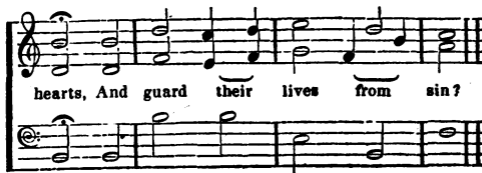
2. How can I thy goodness repay,
 By nature so weak and defil'd ;
 Myself I have given away,
 O call me thy own little child.
 And art thou my Father above ?
 Will Jesus abide in my heart ?
 O bind me so fast with thy love,
 That I never from thee shall depart.

DUNCHURCH. C. M. SCOTTISH AIR.

First and Second Treble.



How shall the young se - - - - cure their



hearts, And guard their lives from sin ?

Thy word the choic - - est rules im-

parts To keep the con - science clean.

2. Thy word is everlasting truth :
 How pure is every page !
 O may its precepts guide our youth,
 And well support our age.
3. 'Tis like the sun, a heav'nly light,
 That guides us all the day ;
 And, through the dangers of the night,
 A lamp to lead our way.
4. Lord, send thy word to every heart,
 By thine Almighty voice :
 Early from sin may we depart,
 And make thy love our choice.

THE END.

