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PRESBYTERIAN HISTORICAL SOCIETY

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UNION HARMONY;

OR,

MUSIC MADE EASY:

A NEW AND PLEASING

SELECTION OF PSALM AND HYMN TUNES,

A GREAT PART OF WHICH ARE ENTIRELY NEW;

ADAPTED TO NEARLY ALL THE VARIETY OF METRES TO BE FOUND IN DR. WATTS' PSALMS AND HYMNS, DR. DWIGHT'S, DR. RIPPON'S, AND REV. MR. DOBELL'S SELECTIONS; THE VILLAGE HYMNS, THE METHODIST HYMN BOOKS, AND THE NEW HYMNS OF THE PROTESTANT EPISCOPAL CHURCH.

THE WHOLE

ARRANGED IN THREE AND FOUR PARTS.

TO WHICH IS PREFIXED, A NEW AND COMPLETE

INTRODUCTION TO THE PRACTICAL KNOWLEDGE OF MUSIC,

AND A SERIES OF PROGRESSIVE LESSONS,

Calculated to lead the Student on by regular steps, until the desirable object of singing at sight is fully attained.

Intended for the use of such Teachers as are in the habit of using what are called the Patent Notes; and to remove the prejudices of those who have never fairly examined the System.

BY JOHN COLE.

Baltimore:

PUBLISHED AND SOLD BY WILLIAM & JOSEPH NEAL, AND JOHN COLE.

J. Robinson, printer.

DISTRICT OF MARYLAND, ss.

SEAL

BE IT REMEMBERED, That on this Twentieth day of April, in the fifty-third year of the Independence of the United States of America, William and Joseph Neal deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words and figures following, to wit:

“ Union Harmony ; or, Music Made Easy : a new and pleasing selection of Psalm and Hymn Tunes, a great part of which are entirely new ; adapted to nearly all the variety of metres to be found in Dr. Watts’ Psalms and Hymns, Dr. Dwight’s, Dr. Rippon’s, and Rev. Mr. Dobell’s Selections, the Village Hymns, the Methodist Hymn Books, and the New Hymns of the Protestant Episcopal Church. The whole arranged in three and four parts. To which is prefixed, a new and complete Introduction to the practical knowledge of Music, and a series of progressive lessons, calculated to lead the student on by regular steps, until the desirable object of singing at sight is fully attained. Intended for the use of such teachers as are in the habit of using what are called the patent notes ; and to remove the prejudices of those who have never fairly examined the system. By John Cole.”

In conformity to an Act of the Congress of the United States, entitled, “ An Act for the encouragement of learning, by securing the copies of MAPS, CHARTS, and BOOKS, to the authors and proprietors of such copies during the times therein mentioned ”—and also to the Act, entitled, “ An Act supplementary to the Act, entitled ‘ An Act for the encouragement of learning, by securing the copies of MAPS, CHARTS, and BOOKS, to the authors and proprietors of such copies during the times therein mentioned,’ and extending the benefits thereof to the arts of designing, engraving, and etching historical and other prints.”

PHILIP MOORE,
Clerk of the District of Maryland.

P R E F A C E.

The Compiler of this work has been frequently solicited within the last few years, by persons in the habit of using this system of notation, to publish such a work as is now presented. Prejudice against the system has hitherto prevented the undertaking; but having heard from various quarters, of the rapid progress made in schools taught after this manner, and having experienced the difficulties attending the old mode—he was induced to re-examine the subject. This has led to the conviction, that the labour of both teacher and scholar is greatly reduced by this mode of teaching; especially as it may be, and is in this work, applied to every change or modulation of the key—the mode of doing which, it will be readily admitted, is not easily comprehended, and with difficulty practised, under the old system.

It must not however be supposed that this invention can ever supercede the old notes; they will continue to be used, perhaps, to the end of time, both in instrumental and vocal music—it is only in books of instruction and in collections of Psalmody that the new notes are likely to be found. Such persons therefore as wish to make further advances in the science, must not rest satisfied with the knowledge to be acquired under this system, but must continue their progress, by applying to the old system of notation, the rules here laid down for solfaing—this, after he is well grounded in them, the student will find no difficulty in doing.

With respect to the tunes, the editor would remark, that a number of them have been chosen, with the view of gratifying, and thereby facilitating the progress of a singing school; hence some of them may be thought of too light a character to be introduced into the service of the Church. Many others, it is presumed, are worthy of this honour—they have been composed and selected with this view, and are adapted to all the variety of metres in general use; and as the greater part of them have never before been made public, the work may, with propriety, be introduced as a supplement to any other collection.

It being understood that in many places, it is the custom to assign the upper Staff in all cases to the Treble voices, and that they claim this as their right; I have in this work throughout, placed the Air or principal Melody on the top—this should be sung exclusively by Ladies and young children—The teacher or leader of course will have to accompany them until they acquire sufficient confidence to sing alone. The Alto and Second Treble follows next—this part is proper for Boys who cannot reach the full extent of the Staff. The next part is the Tenor, and is the proper part for such Men as can extend their natural voices as high as F—all those who cannot reach that compass, should sing Base.

Where the Music is in three parts, the second line is intended as well as the first, for Treble voices, except where it is marked for the Tenor: but should the Treble voices not be sufficiently numerous to divide, it may be sung by the Tenors—this remark will apply to all such tunes as Felicity, Heavenly Joy, Sabbath, &c where the part marked *2^{da}*, frequently runs too high for the Boys, and is intended for a Second Treble. This class of tunes is generally much admired; and in order to give such passages their intended effect, no Tenor voice, not even the Leader or Teacher should be heard in conjunction with the Trebles.

By arranging a School or Choir according to the above plan, the effect of the Music will be far superior to that produced by the almost exploded mode of putting the Tenor voices on the Air—a practice that cannot be defended by any rule of analogy or reason.

It is intended that the succeeding editions of this work shall correspond exactly with this; should any addition be made to the number of tunes, an appendix will be added: and as it is the wish of the publishers to make it a useful and popular work, any hints from Teachers or others for its future improvement, will meet with all the attention they may deserve.

NAMES OF TUNES ALPHABETICALLY ARRANGED.

The names of some of the Tunes have been changed, to prevent their clashing with other Books.

Annapolis,	Cole.	27	*Corinth,	115	Inspiration,	White.	41	Peru,	Leach.	62	
Advent,	Meineke.	44	*Carmel,	Welsh Air.	119	Inglis,	Cole.	68	Providence,	Cole.	84
Alabama,	Cole.	45	Christmas,	Madan.	121	Iconium,	do.	76	Pilgrims,	do.	92
Augusta,	Martin.	52	*Coronation,	Mazzinghi.	124	Judea,	do.	38	Quebec,	White.	71
Alexandria,	Cole.	57	*Charity Hymn,		138	Johns,	do.	118	Ross Chapel,	Cole.	33
All Saints,	A. Reed.	60	Davenport,	White.	58	Jubilee,	do.	12	Rockland,	Goodlad.	63
Alfreton,	Beattall.	63	Derby,	Harwood.	67	Kingston,	do.	18	Radeliffe,	Cole.	87
Allerton,	A. Reed.	71	Edenton,	White.	24	Kemp,	Cole.	33	Reading,		101
Aurora,	Cole.	72	Ebenezer,	Cole.	56	Ken, on College,	do.	55	Sabbath,	Cole.	28
Addison,	do.	77	Emmanuel,	do.	61	*Kershaw,		107	St. Sebastian's,		42
Atterbury,	Atterbury.	93	Felicity,		25	Louisville,	Cole.	68	Salem,		49
Asia,	White.	94	Friendship,	Dixon.	120	Langdon,	do.	77	Sunday,	Cole.	57
Anna's Lute,	Cole.	96	Felton,	Handel.	132	*Latour,	Latour.	102	Seabury,	do.	66
Allendale,	do.	110	Greencastle,	Cole.	20	Lancaster,	Cole.	108	Supplication,	do.	ib.
Athens,	do.	114	Gabriel,	do.	21	Medfield,	Mather.	19	Switzerland,	White.	69
*Autumn,		126	Geneva,	do.	48	Missionary,		35	Shelburn,	Cole.	82
Bellfield,	Tucker.	19	Gethsemane,		51	Millennium,	Clarke.	36	Sunday School Hymn,	Webbe.	93
Bath Chapel,	Milgrove.	31	Gambier,	do.	72	Maysville,	Cole.	43	Songs of Praise,	do.	95
Bromsgrove,		32	Grace,	do.	73	Mount Carmel,	do.	46	Staunton,	do.	122
Broadland,	Martin.	58	Gratitude,	do.	98	Maricetta,	do.	47	Salisbury,	Felton.	134
Baltimore,	Cole.	75	Goshen,		111	Morning,	Gildon.	59	*Star in the East,	Kjalmark.	141
Bath,	do.	80	Grenada,	Spanish Air	133	Medina,	Cole.	83	Tewkesbury,	Cole.	56
Burlington,	do.	85	Harmony,	Cole.	17	Malmsbury,		99	Triumph,	do.	64
Berkley.	do.	86	Hungerford,		18	Morley,	Martin.	100	Trinity,	Guardani.	117
Bozra,	do.	103	Heavenly Joy,	Cole.	26	Mariners,	Webbe.	101	*Voice of Peace,		129
Bloomfield,	Stevens.	109	Halvergate,	Guest.	29	Majesty,	Cole.	113	Voice of Free Grace,	Dr. Clarke.	142
*Bannockburn,	Scotch Air.	137	Hibernia,	Weyman.	37	*Malta,		127	Warwick,	Stanley.	20
Canterbury,	Clarke.	30	Hinton,	P. Taylor.	65	New Jordan,	Cole.	50	Wheeling,	Cole.	22
Cambridge,	Dr. Randal.	31	Harford,	Cole.	79	Overbury,	Cole.	55	Warren,	do.	23
Clifford,		34	Hotham,		97	Oporto,	Webbe.	88	Whitfield,	do.	70
Calvary,	Meineke	54	*Hanbury,		106	Palestine,	Clarke.	32	Washington,	do.	74
Chester,	Cole.	76	Heber,	Cole.	112	Paradise,	Cole.	39	Williamsburg,	do.	78
Columbia,	Meineke.	81	Hagerstown,	do.	117	Pentecost,	do.	40	Walworth,	Wainwright.	89
Cecil,	Cole.	90	*Home,	Sicilian Air	128	Penitence,	do.	52	Wilmer,	Cole.	92
Calcutta,	Haydn.	91	Highgate,		135	Pilmore,	do.	53	Westborough,	Haydn.	105
Covington,	Goodlad.	104	*Heavenly Wisdom,		136	Plymouth,	do.	59			

☞ For Metrical Index see last page.

* Those with this mark have been adapted, or harmonized for this Work.

THE RUDIMENTS OF MUSIC.

THE GENERAL SCALE OF MUSIC AND ITS DIVISIONS.

The diagram illustrates the general scale of music across three staves: Treble, Tenor, and Bass. The Treble staff (lines 17-22) contains notes D, E, F, G, A, B, C, D, E, F, G. The Tenor staff (lines 9-13) contains notes E, F, G, A, B, C, D, E, F, G. The Bass staff (lines 1-8) contains notes G, A, B, C, D, E, F, G, A, B. The diagram also shows the clefs and line numbers for each staff.

The above Scale of eleven lines and their intermediate spaces, exhibits to the eye a series of twenty two Notes or degrees of sound, constituting three Octaves. No species of human voice extends from one extreme of the Scale to the other; but by uniting in harmony all the variety of voices, we obtain the whole compass of the scale. As it would be difficult to read music written on all the eleven lines, it was found necessary to divide them into small portions, first into four, but now into five lines, which are called a Staff.

The lowest four lines constitute the Base Staff; known by the character placed at the beginning, called the F, or Base Clef: this Staff is assigned to the lowest voices of men—the Clef line has the seventh sound of the General Scale.

The highest five lines constitute the Treble, Canto or Soprano Staff; known by the character placed at the beginning, called the G, or Treble Clef: this Staff is assigned to the highest voices of women—the Clef Note has the fifteenth sound of the General Scale.

An intermediate Staff is formed by taking the middle line and borrowing from each of the others to make up the five. On this Staff is written what are called the inner parts of harmony—the Alto, Tenor, &c. It has become a common practice to transpose these parts into the Treble Staff—this mode simplifies the study, but it presents the sound an Octave higher to the eye than it is to the ear. The Clef, which may be used on either of the lowest four lines of this Staff, is called the C Clef; the middle line of the Scale, or C, always passing between its horizontal lines, and having the eleventh sound of the General Scale.

COMPASS OF THE DIFFERENT VOICES,

Shewing the connexion of the several parts as arranged in this Work.

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

Highest voices of women, called *Treble. Canto, or Soprano.*

Boys' voices, and lowest voices of women, *Second Treble. Alto. Mezzo Soprano.*

Highest voices of men, transposed to the Treble Clef, *Tenor. Alto. Counter Tenor.*

Lowest voices of men, *Base.*

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

The names of the lines and spaces may be readily learned by the fingers—as follows :

TREBLE.

G
F
E
D
C
B
A
G
F
E
D

Above the Staff.
Fifth line.
Fourth space.
Fourth line.
Third space.
Third line.
Second space.
Second line.
First space.
First line.
Below the Staff.

BASE.

B
A
G
F
E
D
C
B
A
G
F

Above the Staff.
Fifth line.
Fourth space.
Fourth line.
Third space.
Third line.
Second space.
Second line.
First space.
First line.
Below the Staff.

The lines added to the Staff are called Leger lines, and are only used when the Music extends beyond the compass of the Staff.

OF THE NOTES AND RESTS.

There are six different sorts of Notes now in use, with their corresponding Rests, or marks of silence, as follows:

NOTES.	
RESTS.	

The proportions which the above Notes and Rests bear to each other are shown in the following Table:—

<p>A SEMIBREVE,</p>	RESTS.
<p>is as long as Two MINIMS,</p>	
<p>or Four CROTCHETS,</p>	
<p>or Eight QUAVERS,</p>	
<p>or Sixteen SEMI-QUAVERS.</p>	
<p>or Thirty two DEMI-SEMI-QUAVERS,</p>	

MUSICAL CHARACTERS EXPLAINED.

<p>A Brace shews how many parts are sung together.</p>	<p>A Sharp set before a Note raises it one semitone.</p>
<p>A Flat set before a Note sinks it one semitone.</p>	<p>A Natural restores a Note, made Flat or Sharp, to its primitive sound.</p>
<p>A Repeat shows what part of a tune is to be sung over again—the part preceding, or between the dots.</p>	<p>Figures 1, 2, signify that the note under figure 1 is to be sung before repeating, and the note under figure 2 at repeating.</p>
<p>A Slur or Tie shows what Notes are sung to one syllable: but when the Notes are tied at the bottom, the Slur is unnecessary.</p>	<p>Notes with Staccato marks over them should be performed distinctly.</p>

A Dot, or Point of Addition adds to a Note one half its original length. When set after a Semibreve, it makes it equal to three Minims; when set after a Minim, it makes it equal to three Crotchets, &c.

A Hold signifies that the Note, over which it is set, may be continued at the pleasure of the performer.

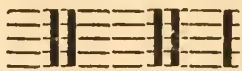
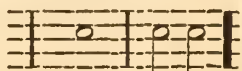
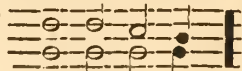
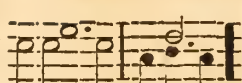
A Figure 3, placed over or under any three Notes, reduces them to the time of two of the same kind.

Choosing Notes are placed in a direct line, one above another, either of which, or both may be sung.

A Single Bar divides the time according to the Measure Note.

A Double Bar shews the end of a strain.

A Close shews the end of a tune.






OF TIME, AND ITS DIVISIONS.




All Music is divided by Bars into equal portions called Measures.—Each Measure contains a certain quantity of Notes or Rests, the amount of which is specified by a Sign, or Mark of Time, placed after the Clef.

Time is of three kinds—Common, Triple, and Compound.



COMMON TIME has three Marks :

- The first,  Contains one Semibreve in a measure, usually performed in about four seconds, and requires four motions in beating or marking the Time.*
- The second,  Contains the same quantity in a measure, but is performed quicker, and in general requires but two motions in beating the Time.
- The third,  Is called Half Time—contains one Minim in a measure, and requires but two motions in beating the Time, unless the Music be very slow.

TRIPLE TIME has three Marks :

- The first,  Contains three Minims in each measure, is performed in about three seconds, and requires three motions in beating the Time.
- The second,  Contains three Crotchets in each Measure, is performed quicker, and beat in the same manner.
- The third,  Contains three Quavers in each Measure, and beat in the same manner—it frequently occurs that slow movements are written in this Time.

COMPOUND TIME has two Marks :

- The first,  Contains six Crotchets in each Measure—has a slow, graceful movement, and may be beat with two motions; taking care to count three Crotchets to each beat.
- The second,  Contains six Quavers in each Measure, and beat in the same manner.

* The mode of marking or beating Time will be explained when we come to the practical lessons.

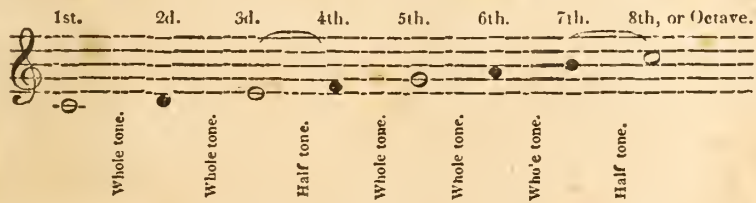
OF THE NATURAL, OR MODERN MAJOR SCALE.

The modern Major Scale of Music is founded in nature, and therefore called the Natural Scale. Take, for example, a piece of wire and draw it to a proper tension; touch it smartly with the finger-nail, and you produce a principal sound, which we will call the Key Note; let there be perfect stillness, and listen attentively to the vibrations, and you will perceive other sounds called the Harmonics, or Natural Accord. We will suppose the sound to be C—it will produce a Sharp or Major Third above, a perfect Fifth, and an Octave.

EXAMPLE.

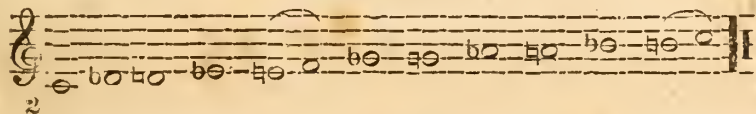


By filling up the intervals, the Natural Scale is formed—thus,

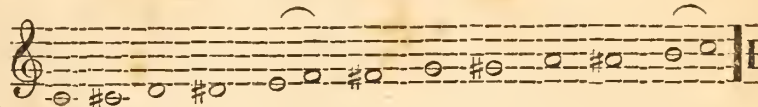


These whole tones may be divided into half tones, by means of Flats and Sharps, and when so divided form what is called the Chromatic Scale.

EXAMPLE BY FLATS



EXAMPLE BY SHARPS.



The Notes under the Tye are the natural half tones of the Scale.—they always come between the fourth and fifth, and the seventh and eighth

These divisions of the Octave are called Intervals, and any one of them may be made a Key Note; but in order to bring the Semitones into their proper places in the Scale, Flats or Sharps are required; and the requisite number of either, are placed immediately after the Clef, and called the Signature of the Key.

OF THE KEY NOTE.

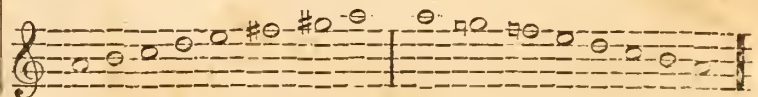
The Key Note is the predominant sound, to which all others in the Scale have a particular reference.

Every Major Scale has its relative Minor, which commences on the Third below the Major—thus the relative Minor of C Major is A—of F Major is D, &c. It has the same number of Tones and Semitones in the Octave, but they are differently disposed; it also has the same Signature

This Scale differs from the Major, in that its first third from the Key contains but *four* Semitones, whereas the Major contains *five*.

This Minor Third gives to this Scale a peculiar character, which renders it expressive of the mournful and pathetic passions. It is peculiar in another respect—its ascending Scale differs from the descending Scale—for in ascending it is necessary to make the sixth and seventh Sharp, and in descending, to restore them to their Natural tones.

EXAMPLE.



OF SOLFAING.

In practising Musical Lessons it is customary to apply certain syllables to the Intervals. The end proposed is, that the same name invariably applied to the same Interval, may naturally suggest its true relation and proper sound.

The syllables formerly used for this purpose were, UT, RE, MI, FA, SOL, LA, SI, and were applied in this order to the ascending Major Scale, SI being the Leading Note. The English have retained only *four* of the syllables; and as these answer all the purposes desired, I shall therefore confine myself to the English system in the following lessons, more especially as it is that which is generally adopted in this country by Teachers of Psalmody.

The syllables applied to the Octave are,

1 2 3 4 5 6 7 8
Fa, sol, la, fa, sol, la, mi, fa.

pronounced Faw, sole, law, faw, sole, law, me, faw.

MI, which occurs but once in an Octave, is called the Leading Note, as it determines the situation of the other syllables in the following order:

Above Mi—Fa, sol, la, fa, sol, la.
Below Mi—La, sol, fa, la, sol, fa.

If there is neither Flat or Sharp at the Clef, Mi is in B.

If B be flat, - - - - -	Mi is in E.	If F be sharp, - - - - -	Mi is in F.
If B and E be flat, - - -	Mi is in A.	If F and C be sharp, - - -	Mi is in G.
If B, E, and A be flat, - -	Mi is in D.	If F, C, and G be sharp, - - -	Mi is in C.
If B, E, A, and D be flat, -	Mi is in G.	If F, C, G, and D be sharp, - - -	Mi is in D.
If B, E, A, B, and G be flat, -	Mi is in C.	If F, C, G, D, & A be sharp, - - -	Mi is in A.

The last Note of the Base, and generally that of the Air, is the Key Note: if it is the Note above Mi, the Scale is Major—if below Mi, it is Minor.

It has been previously observed that the Semitones lie between the third and fourth, and seventh and eighth—consequently they will always be found between the syllables la, fa, and mi, fa.

It will be perceived by a reference to the above, that the governing Note Mi may have seven different positions on the Staff. To recollect these positions, and consequently the changeable names of all the other lines and spaces, is a task of considerable difficulty to the young student under the old system. This difficulty is removed by the new mode, for the shape of the Note determines its name, which *naturally suggests its true relation to the Key Note, and its proper sound in the Scale.*

The name and shape of the Notes will be seen in the following Example:

(Faw—triangular. Sole—round. Law—square. Mc—lozenge.

EXPLANATION OF MUSICAL TERMS.

Pianissimo, or pp - - soft as possible	Grazioso—gracefully.
Pieno, or Pia.—soft.	Pastorale—in a Pastoral style.
For.te or For.—loud	Pomposo—in a bold style.
Mezzo Pia.—rather soft.	Dolce—sweet, tastily
Mezzo For.—rather loud.	Solo—one voice
Affettuoso—tenderly.	Chorus or Tutti—all the voices.

PRACTICAL LESSONS IN SINGING.

A good intonation is the first requisite in a singer; in vain is he perfect in every other point, if deficient in this. By a good intonation is understood, not only singing the notes in perfect tune but giving that occasional swell and decrease to the sounds, on which greatly depend expression and effect. Not to divert the attention from the intonation, the first lessons are not given in any sort of time.

LESSON I—ON THE GAMUT.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1

faw sole law faw sole law me faw faw me law sole faw law sole faw

N B Each Note of this Scale is to be sung very slow, and in one breath; the sound is to begin as soft as possible, to be gradually increased to the middle of the Note, which must be sung very loud, and then gradually decreased to the softest degree.

When the pupil is perfect in this exercise, he should sing two notes in one breath; swelling on the first till he comes to the beginning of the second, which is to be sung loud, and then decreasing the sound to the end.

LESSON II—PROGRESSION OF INTERVALS, Commencing with the Fifth, to avoid the Major Seventh.

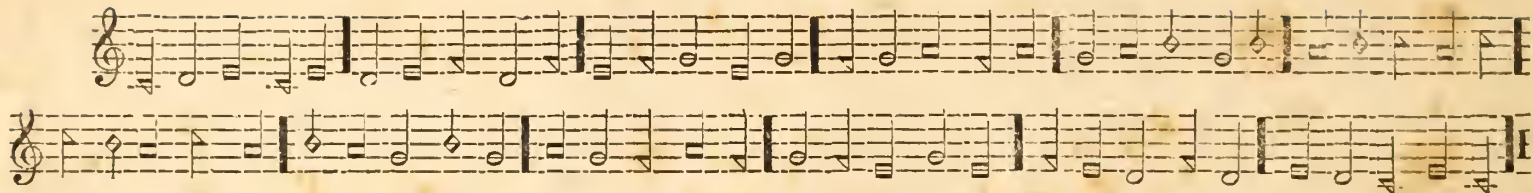
Key. 3rd. 5th. 2nd 3rd 4th. 5th. 6th.

7th. Octave. 2nd. 3rd. 4th.

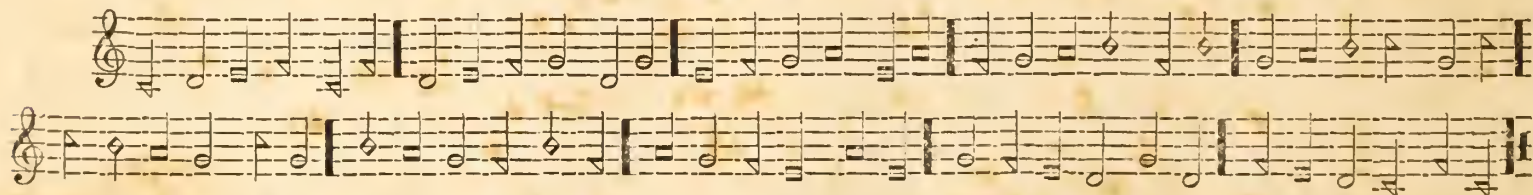
5th. 6th. 7th. Octave.

LESSON III.—PROGRESSION OF SECONDS, Ascending and Descending.

LESSON IV.—PROGRESSION OF THIRDS, Ascending and Descending.



LESSON V — PROGRESSION OF FOURTHS, Ascending and Descending.



LESSON VI.—PROGRESSION OF FIFTHS, Ascending and Descending.



LESSON VII—PROGRESSION OF SIXTHS, Ascending and Descending.

Three staves of musical notation in treble clef, 4/4 time. The first staff shows an ascending sequence of sixths: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5. The second staff shows a descending sequence: E5-A4, D5-G4, C5-F4, B4-E4, F4-C4, G3-D3. The third staff shows a further descending sequence: E4-A3, D4-G3, C4-F3, B3-E3, F3-C3, G2-D2. The notation includes stems, beams, and various note values (quarter, eighth, and sixteenth notes).

LESSON VIII—PROGRESSION OF SEVENTHS, Ascending and Descending.

Three staves of musical notation in treble clef, 4/4 time. The first staff shows an ascending sequence of sevenths: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5. The second staff shows a descending sequence: B4-F5, E5-A4, D5-G4, C5-F4, B4-E4, F4-C4, G3-D3. The third staff shows a further descending sequence: E4-A3, D4-G3, C4-F3, B3-E3, F3-C3, G2-D2. The notation includes stems, beams, and various note values (quarter, eighth, and sixteenth notes).

LESSON IX.—PROGRESSION OF OCTAVES, Ascending and Descending.

Two staves of musical notation in treble clef, 4/4 time. The first staff shows an ascending sequence of octaves: C4-G4, D4-A4, E4-B4, F4-C5, G4-D5, A4-E5, B4-F5, C5-G5. The second staff shows a descending sequence: C5-G5, F5-C5, E5-B4, D5-A4, C5-F4, B4-E4, F4-C4, G3-D3. The notation includes stems, beams, and various note values (quarter, eighth, and sixteenth notes).

LESSON X.—PROGRESSION OF THIRDS, ASCENDING AND DESCENDING,
with the Time marked; intended as a first lesson in beating Time*

1 2 3 4 1 2 3 4

D L R U D L R U D L R U

LESSON XI—ON HARMONICS

NOTE.—The figures in this lesson refer to the Chords—as 3d, 5th, 8th or Octave, from the Key Note C.

Key. 3 5 3 5 8 5 8 3 8 3 5 5 3 8 3 8 5 8 5 3 5 3 8

D L R D L R D L R

1 3 5 8 3 5 8 3 5 8 3 5 5 3 8 5 3 8 5 3 8 5 3 1 1 5 3 8

D L R U D L R U

5 3 8 5 5 8 3 5 8 3 5 1 1 3 5 8 3 5 3 8 5 3 1

* There are various ways of beating Time; the most approved method for Common Time is as follows.—*First*: Let the fingers of the right hand fall on the desk or table. *Second*: Raise the fingers and bring them about three inches to the left. *Third*: Move them as much farther to the right. *Fourth*: Bring them to the first position. In beating Triple Time, omit the third motion. A very little practice will overcome what at first may appear difficult, but in the end will be of immense value to the student, for without just Time there can be no good Music.

LESSON XII.—THE MUSICAL CIRCLE, Commencing with Flats.

Key C - Key F Key B flat. Key F flat.

Key A flat. Key D flat. Key G flat. *

Key E Key A Key D Key G Key C

* By the natural progression of Flats, we here arrive at C flat, which is the same Tone on the Organ or Piano Forte as B natural, the Fifth of the Key of E natural with four Sharps, which follows; and in order to return to the starting point, we take the sharps off one after another in regular order.

LESSON XIII.—ANOTHER CIRCLE, Commencing with Sharps.

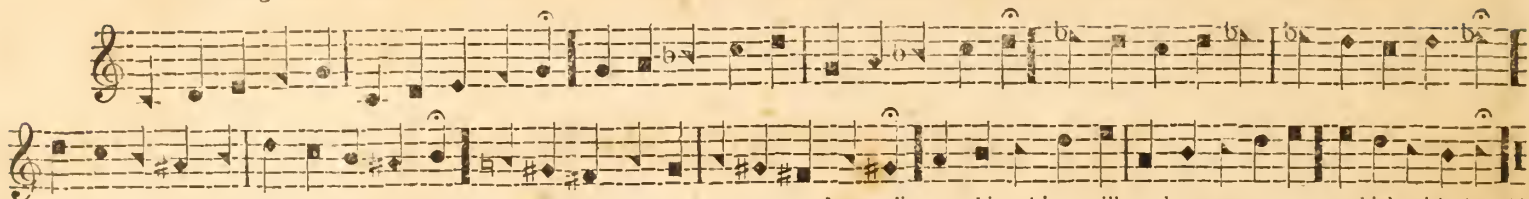
Key C Key G Key D Key A

Key B Key F sharp * Key A flat. Key E flat.

Key B flat. Key F natural. Key C.

* C sharp is the same tone as D flat, which is the Fourth of the Key of A flat; in order to return to the starting point, we take the Flats off in regular order. The above two lessons are intended for individual practice, and to explain the nature and extent of the art of Transposition.

The following Lesson will shew that the same Intervals and passages may be expressed by naming the Notes differently.



Changes similar to the above will frequently be found in the Tunes—a proper understanding on this subject will render passages easy, which with the old mode would be extremely difficult.

EXERCISE FOR BASE VOICES.

It is to be presumed that those who sing Base, have, before their voices changed, been accustomed to sing in the G Clef, and are familiar with such lessons as the preceding; but as there may be in a school, some who have never studied music, and whose voices are only calculated for that part, the following Exercises will be found useful. Lessons 10 and 11 may also be used in such cases, as Lessons in Time—the Teacher may give the pitch a Third lower.

EXERCISE IN THE MINOR KEY—With a proposed method of singing the Ascending Scale.

N B. The Sharp Seventh occurs very often in Minor Tunes, and it is customary to call it *sele* instead of *sole*; but the change of name will not change the sound; the pupil should bear in mind, that it has the same relation to the Note above it, that Mi has to Fa.

MUSIC MADE EASY.

HARMONY. C. M.

Key, G Major.

Great is the Lord, his works of might, De-maund our noblest songs; Let his as-sem-bled saints u-nite, Their har-mo-ny of tongues.

Great is the Lord, his works of might. De-maund our noblest songs; Let his as-sem-bled saints u-nite, Their har-mo-ny of tongues.

HUNGERFORD. C. M.

Come ye that know and fear the Lord, And lift your souls a - bove; Let eve - ry heart and voice ae - cord, To sing that God is love.

Come ye that know and fear the Lord, And lift your souls a - bove; Let eve - ry heart and voice ae - cord, To sing that God is love.

KINGSTON. C. M.

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea, And rides up - on the storm.

God moves in a mys - te - rious way, His won - ders to per - form; He plants his foot - steps in the sea, And rides up - on the storm.

In - dul - gent Fa - ther, how di - vine, How bright thy beau - ties are! Thro' na - ture's am - ple round they shine, Thy good - ness to de - clare.

In - dul - gent Fa - ther, how di - vine, How bright thy beau - ties are Thro' na - ture's am - ple round they shine, Thy good - ness to de - clare..

Fa - ther, how wide thy glo - ry shines! How high thy won - ders rise! Known thro' the earth by thou - sand signs, By thou - sands thro' the skies.

Fa - ther, how wide thy glo - ry shines How high thy won - ders rise! Known thro' the earth by thou - sand signs, By thou - sands thro' the skies.

Key, E Major,

WARWICK. C. M.

How pre-cious is the book di-vine! By in-spi-ra-tion given! Bright as a lamp its doc-trines shine To guide our souls to heaven.

How pre-cious is the book di-vine, By in-spi-ra-tion given! Bright as a lamp its doc-trines shine, To guide our souls to heaven.

Key, G Major.

GREENCASTLE. C. M.

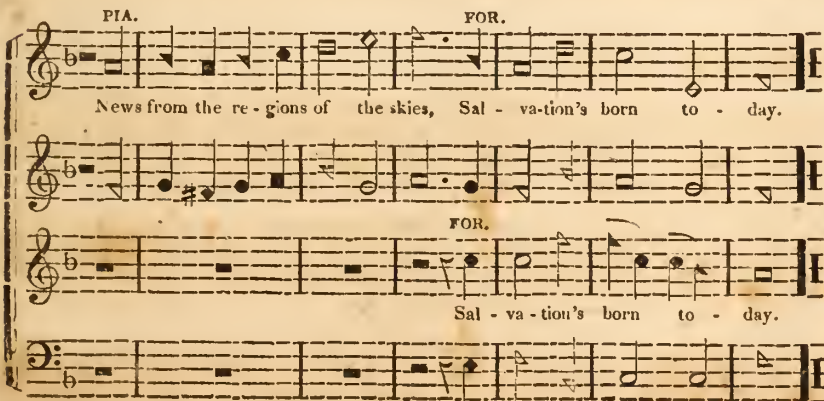
In-dul-gent Fa-ther, how di-vine, How bright thy beau-ties are! Thro' na-ture's am-ple round they shine, Thy good-ness to de-clare.

In-dul-gent Fa-ther, how di-vine! How bright thy beau-ties are! Thro' na-ture's am-ple round they shine, Thy good-ness to de-clare.



Shep-herds re-joice; lift up your eyes. And send your fears a-way; News from the re-gions of the skies, Sal-va-tion's born to-day.

Shep-herds re-joice; lift up your eyes, And send your fears a-way; News from the re-gions of the skies, Sal-va-tion's born to-day.



PIA. FOR.

News from the re-gions of the skies, Sal-va-tion's born to-day.

FOR.

Sal-va-tion's born to-day.

Jesus, the God, whom angels fear,
Comes down to dwell with you;
To-day he makes his entrance here,
But not as monarchs do.

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

Glory to God, who reigns above,
Let peace surround the earth;
Mortals shall know their Maker's lovè,
At their Redeemer's birth.

WHEELING. C. M.

PIA.

Fa-ther of mer - cies, in thy word, What end - less glo - ry shines! For-ev - er be thy name a - dor'd, For these ce - les - tial lines.

PIA.

Fa-ther of mer - cies, in thy word, What end - less glo - ry shines! For-ev - er be thy name a - dor'd, For these ce - les - tial lines.

FOR.

For-ev - er be thy name a - dor'd, For these ce - les - tial lines,

FOR.

For-ev - er be thy name a - dor'd, For these ce - les - tial lines.

Here the Redeemer's welcome voice
Spreads heavenly peace around
And life, and everlasting joys
Attend the blissful sound.

Oh, may these heavenly pages be
My ever dear delight;
And still new beauties may I see,
And still increasing light!

Divine instructor, gracious Lord,
Be thou for ever near,
Teach me to love thy sacred word,
And view my Saviour there.

Ear - ly my God with - out de - lay, I haste to seek thy face, I haste to seek thy face;

Ear - ly my God with - out de - lay, I haste to seek thy face; I haste to seek thy face.

PIA. FOR.

My thirs - ty spi - rit faints a - way, With - out thy cheer - ing grace, With - out thy cheer - ing grace, With - out thy cheer - ing grace.

My thirs - ty spi - rit faints a - way, With - out thy cheer - ing grace, With - out thy cheer - ing grace

PIA. FOR.

EDENTON. C. M.

When a - ny turn from Zi - on's way, A - las! what num - bers do! Me-thinks I hear my Sa - viour say, Wilt

When a - ny turn from Zi - on's way, A - las! what num - bers do! Me - thinks I hear my Sa - viour say,

PIA

The first system of the musical score consists of four staves. The top staff is a vocal line in G major, C major time signature, with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is marked 'PIA' at the end.

FOR.

thou for-sake me too? Wilt thou for-sake me too? Wilt thou for - sake me too?

FOR.

Wilt thou for - sake me too? Wilt thou for - sake me too?

The second system of the musical score consists of four staves. The top staff is a vocal line with lyrics. The second staff is a vocal line. The third staff is a vocal line with lyrics. The fourth staff is a bass line. The music is marked 'FOR.' at the beginning and end of the system.

Ah, Lord! with such a heart as mine,
Unless thou hold me fast,
My faith will fail, I shall decline,
And prove like them at last.

'Tis thou alone hast power and grace,
To save a wretch like me;
To whom then shall I turn my face,
If I depart from thee.

PIA.

O hap - py is the man who hears Re - li - gion's warn - ing voice, Re - li - gion's warn - ing voice. And who ce - les - tial

FOR.

wis - dom makes His ear - ly on - ly choice. And who ce - les - tial wis - dom makes His ear - ly on - ly choice.

FOR.

wis - dom makes His ear - ly on - ly choice. And who ce - les - tial wis - dom makes His ear - ly on - ly choice.

HEAVENLY JOY. C. M.

PIA.

Come Lord, and warm each lan - guid heart, In - spire each life-less tongue; And let the joys of heav'n im - part Their in - fluence to our song.

Come Lord, and warm each lan - guid heart, In - spire each life-less tongue; And let the joys of heav'n im - part Their in - fluence to our song.

FOR.

And let the joys of heav'n im - part Their in - fluence to our song.

And let the joys of heav'n im - part Their in - fluence to our song.

Sorrow, and pain, and ev'ry care,
And discord there shall cease;
And perfect joy, and love sincere,
Adorn the realms of peace.

There shall the followers of the Lamb
Join in immortal songs;
And endless honours to his name
Employ their tuneful tongues.

Lord, tune our hearts to praise and love,
Our feeble notes inspire;
Till in thy blissful courts above
We join th' angelic choir.

When I can read my ti-tle clear, To man-sions in the skies, To man-sions in the skies, I'll bid fare - well to ev' - ry

When I can read my ti-tle clear, To man-sions in the skies, To man-sions in the skies, I'll bid fare - well to ev' - ry

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (F Major), and the time signature is common time (C). The lyrics are written below the staves, with some words hyphenated across lines.

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

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

Detailed description: This block contains the second system of the musical score, continuing from the first. It also consists of four staves (two treble, two bass). The lyrics continue across the staves, ending with a double bar line.

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

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

There, anchor'd safe, my weary soul
Shall find eternal rest;
Nor storms shall best, nor billows roll
Across my peaceful breast.

SABBATH. C. M.

PIA. FOR. PIA.

This is the day the Lord hath made, Let young and old re-joice, Let young and old re-joyce; To him be vows and

FOR.

hom-age paid, Whose ser-vice is our choice. To him be vows and hom-age paid, Whose ser-vice is our choice.

FOR.

hom-age paid, Whose ser-vice is our choice. To him be vows and hom-age paid, Whose ser-vice is our choice.

Great God, to thee our grate-ful tongues, U - nit - ed thanks shall raise U - nit - ed thanks shall raise; In-spire our hearts to tune the

songs In-spire our hearts to tune the songs which ce - le - brate thy praise, which ce-le-brate thy praise.

songs which ce - le - brate thy praise.

songs In-spire our hearts to tune the songs which ce - le - brate thy praise.

songs Inspire our hearts to tune the songs Which ce - le - brate thy praise, Which ce-le-brate thy praise,

From thine almighty forming hand,
We drew our vital pow'rs;
Our time revolves at thy command,
In all its circling hours.

Beneath the shadow of thy wings
How sweet is our repose;
The morning light renews the springs,
From whence our comfort flows.

In celebration of thy praise,
We will employ our breath,
And walking steadfast in thy ways
We'll triumph over death,

CANTERBURY. C. M.

PIA.

O God my heart is ful - ly bent To mag - ni - fy thy name, To mag - ni - fy thy name; My tongue with cheer - ful
To mag - ni - fy thy name, To mag - ni - fy thy name.

O God my heart is ful - ly bent To mag - ni - fy thy name, To mag - ni - fy thy name;
To mag - ni - fy thy name, To mag - ni - fy thy name.

FOR.

songs of praise shall ce - le - brate thy fame. My tongue with cheer - ful songs of praise shall ce - le - brate thy fame.

FOR.

My tongue with cheer - ful song - of praise shall ce - le - brate thy fame.

shall ce - le - brate thy fame,

BATH CHAPEL. C. M.

PIA. FOR.

O 'twas a joy-ful sound to hear, Our tribes de-vout-ly say, ' Up Is-ra-el to the tem-ple haste, Up Is-ra-el to the tem-ple haste, And keep your es-tal day.

FOR.

O 'twas a joy-ful sound to hear, Our tribes de-vout-ly say, ' Up Is-ra-el to the tem-ple haste, Up Is-ra-el to the tem-ple haste, And keep your es-tal day.

CAMBRIDGE. C. M.

PIA. FOR.

How vast must their ad-van-tage be, Who live like brethren and a-gree, In of-fi-ces of love, In of-fi-ces of love.

FOR.

How vast must their ad-van-tage be, Who live like brethren and a-gree, In of-fi-ces of love, In of-fi-ces of love.

Key, C Major.

BROMSGROVE. C. M.

PIA. FOR.

What shall I ren - der to my God For all his kindness shown? My feet shall visit his a - bode, My songs ad - dress his throne, My songs ad - dress his throne.

What shall I ren - der to my God For all his kindness shown? My feet shall visit his a - bode, My songs ad - dress his throne, My songs ad - dress his throne.

Key, C Major.

PALESTINE. C. M.

PIA. FOR.

O 'twas the dawn of heav'n-ly day, When Christ the Lord appear'd; He chas'd the form-er night away, And all the shadows clear'd, And all the shadows clear'd.

O 'twas the dawn of heav'n-ly day, When Christ the Lord appear'd; He chas'd the form-er night away, And all the shadows clear'd, And all the shadows clear'd.



God of our fathers! by whose hand Thy peo - ple still are blest, Be with us through our pil - grim-age, Con-duct us to our rest.

God of our fathers! by whose hand Thy peo - ple still are blest, Be with us through our pil - grim-age, Con-duct us to our rest.

KEMP. C. M.

Key, B flat Major.



A - wake, my soul, stretch eve-ry nerve, And press with vi - gour on, A heaven-ly race de-mands thy zeal, And an im - mor - tal crown.

A - wake, my soul, stretch eve-ry nerve, And press with vi - gour on A heaven ly race de-mands thy zeal, And an im - mor - tal crown.

CLIFFORD. C. M.

PIA.

To Zi-on's hill I lift my eyes, From thence ex-pect-ing aid; From Zi-on's hill and Zi-on's God, From

FOR.

Zi-on's hill and Zi-on's God, Who heav'n and earth hath made, Who heav'n and earth hath made.

FOR.

Zi-on's hill and Zi-on's God, Who heav'n and earth hath made, Who heav'n and earth hath made.

DUO.

Great God, the na-tions of the earth Are by ere-a-tion thine; And in thy works by

Great God, the na-tions of the earth Are by ere-a-tion thine;

SOLO.

And in thy works by all be held

FOR.

all be-held, And in thy works by all be-held Thy au-cient glo-ries shine

FOR

And in thy works by all be-held Thy au-cient glo-ries shine.

But, Lord, thy richer love has sent
Thy gospel to mankind,
Unveiling what rich stores of grace
Are treasured in thy mind.

Lord, when shall these glad tidings spread
The spacious earth around,
Till ev'ry tribe and ev'ry soul
Shall hear the joyful sound.

Smile, Lord, on each divine attempt
To spread the gospel rays;
And build, on sin's demolish'd throne,
The temples of thy praise.

MILLENNIUM. C M.

O'er moun-tain tops the mount of God In lat - ter days shall rise, In lat - ter days shall rise, A - bove the sum - mits of the

O'er moun-tain tops the mount of God In lat - ter days shall rise, In lat - ter days shall rise, A - bove the sum - mits of the

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music consists of quarter and eighth notes.

PIA. FOR.

hills, A - bove the sum - mits of the hills, And draw the wond'ring eyes, And draw the wond - 'ring eyes, And draw the wond'ring eyes.

And draw the wond'ring eyes And draw the wond'ring eyes.

And draw the wond'ring eyes And draw the wond'ring eyes.

hills, A - bove the sum - mits of the hills, And draw the wond'ring eyes And draw the wond'ring eyes And draw the wond'ring eyes.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with quarter and eighth notes. The lyrics are repeated across the staves.

Let all the earth with shouts of joy, To God their voi - ces raise; To God their voi - ces raise; Sing psalms in

Let all the earth with shouts of joy, To God their voi - ces raise; To God their voi - ces raise;

Sing psalms in

ho-nour of his name, Sing psalms in ho-nour of his name, And sound his glo - rious praise, And sound his glo - rious glo - rious praise.

And sound his glo - rious praise, And sound his glo - rious praise.

Sing psalms in ho-nour of his name, And sound his glo - rious glo - rious praise.

ho-nour of his name,

JUDEA. C. M.

PIA.

While shep-herds watch'd their flocks by night, All seat-ed on the ground; The an-gel of the Lord came

FOR.

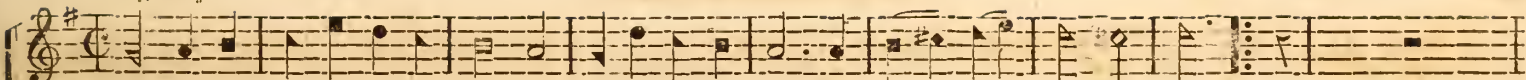
down, And glo-ry shone a-round. The an-gel of the Lord came down, And glo-ry shone a-round.

And glo-ry shone a-round

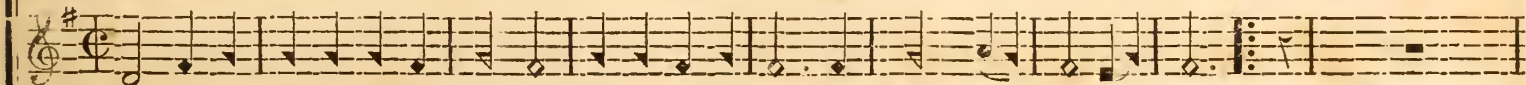
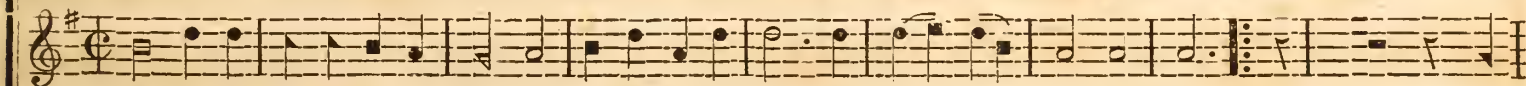
FOR.

down, And glo-ry shone a-round. The an-gel of the Lord came down, And glo-ry shone a-round.

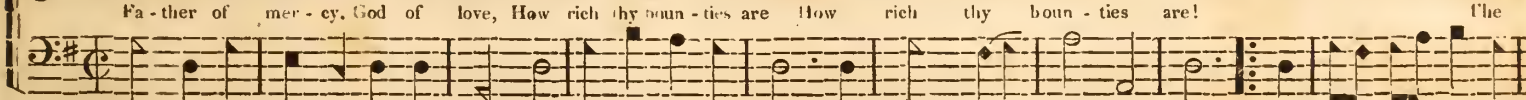
The an-gel of the Lord came down And glo-ry shone a-round.



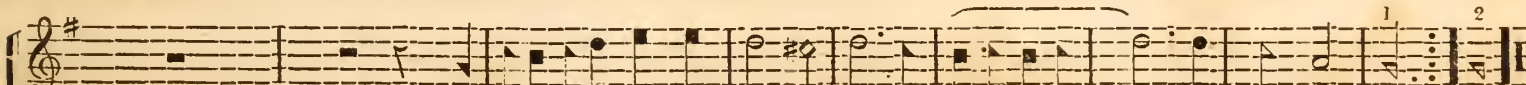
Fa - ther of mer - cy, God of love, How rich thy boun - ties are! How rich thy boun - ties are!

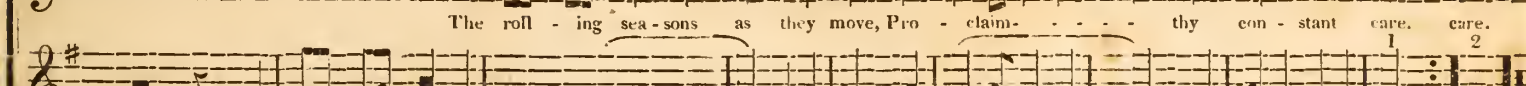
Fa - ther of mer - cy, God of love, How rich thy boun - ties are! How rich thy boun - ties are!



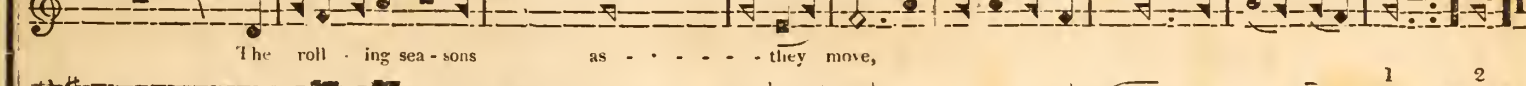
The The roll - ing sea - sons



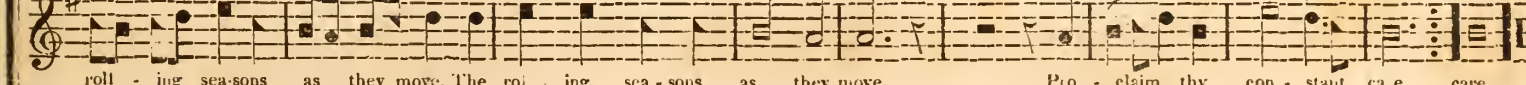
The roll - ing sea - sons as they move, Pro - claim - - - thy con - stant care. care.



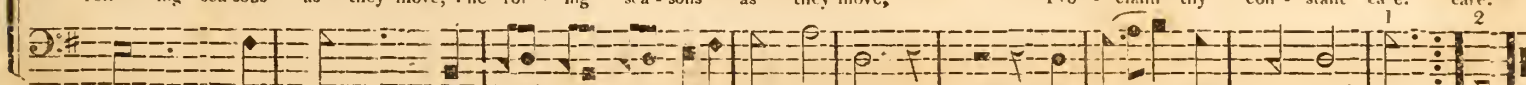
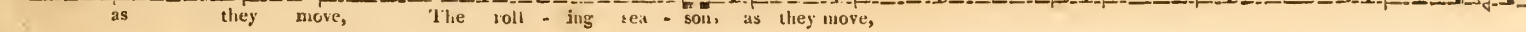
The roll - ing sea - sons as - - - they move,



roll - ing sea - sons as they move, The roll - ing sea - sons as they move, Pro - claim thy con - stant ca e. care.



as they move, The roll - ing sea - son, as they move,

PENTECOST. C. M.

PIA.

He's come! let eve - ry knee be bent, All hearts new joy re - sume; Sing, ye re - deem'd, with one em - sent. "The

He's come! let eve - ry knee be bent, All hearts new joy re - sume; Sing, ye re - deem'd, with one con - sent, "The

Detailed description: This block contains the first system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The music is in A major and 3/8 time. The tempo/mood is marked 'PIA.' (Piano). The lyrics are: 'He's come! let eve - ry knee be bent, All hearts new joy re - sume; Sing, ye re - deem'd, with one em - sent. "The' on the first line, and 'He's come! let eve - ry knee be bent, All hearts new joy re - sume; Sing, ye re - deem'd, with one con - sent, "The' on the second line.

CRES. FOR.

Com - for - ter is come, The Com - for - ter is come."

CRES. FOR.

Com - for - ter is come, The Com - for - ter is come.

Detailed description: This block contains the second system of the musical score. It features four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a vocal line (treble clef), and a bass line (bass clef). The music is in A major and 3/8 time. The tempo/mood is marked 'CRES.' (Crescendo) and 'FOR.' (For). The lyrics are: 'Com - for - ter is come, The Com - for - ter is come."' on the first line, and 'Com - for - ter is come, The Com - for - ter is come.' on the second line.

What greater gift, what greater love,
 Could God on man bestow?
 Angels for this rejoice above,
 Let man rejoice below!

Hail, blessed Spirit! may each soul
 Thy sacred influence feel;
 Do thou each sinful thought control,
 And fix our wavering zeal!

Thou to the conscience dost convey
 'T hose cheeks which we should know;
 Thy motions point to us the way;
 'T hou giv'st us strength to go.

PIA. FOR. PIA.

Now shall my in - ward joys a - rise, And burst in - to a song; And burst in - to a song; Al - migh - ty love in -

PIA. FOR. PIA.

Now shall my in - ward joys a - rise, And burst in - to a song; And burst in - to a song; Al - migh - ty love in -

CRFS. FOR.

spires my heart, And plea - sure tunes my tongue. And plea - sure tunes my tongue, And plea - sure tunes my tongue.

FOR.

And plea - sure tunes my tongue, And plea - sure tunes my tongue.

spires my heart, And plea - sure tunes my tongue, And plea - sure tunes my tongue.

6 And plea - sure tunes my tongue, And plea - sure tunes my tongue, And plea - sure tunes my tongue.

ST. SEBASTIAN. C. M.

PIA.

Hark! 'tis the Pro-phét of the skies Pro-clas-re - demp-tion near; The night of death and bond-age

PIA.

Hark! 'tis the Pro-phét of the skies Pro-clas- Re-demp-tion new; The night of death and bond-age flies,

FOR.

flies The night of death and bond ag flies, Th dawn-ing tints ap - pear.

FOR.

flies, The night of death and bond-age flies, The dawn ing tints ap - pear.

Zion, from deepest shades of gloom,
Awakes to glorious day;
Her desert wastes with verdure bloom,
Her shadows flee away.

The gl'd'ning news, convey'd afar,
Remotest nations bear;
To welcome Judah's rising Star,
The ransom'd tribes appear.

Fair Lebanon shall hear his voice,
And lands where Jordan flows,
With Sharon's desert shall rejoice,
And blossom as the rose.

PIA.

While thee I seek, pro - tect - ing Power, Be my vain wish - es still'd: And may this con - se - era - ted hour, with bet - ter hopes be

While thee I seek, pro - tect - ing Power, Be my vain wish - es still'd: And may this con - se - era - ted hour, with bet - ter hopes be

FOR.

fill'd. And may this con - se - era - ted hour, With bet - ter hopes be fill'd.

FOR.

fill'd. And may this con - se - era - ted hour, With bet - ter hopes be fill'd.

Thy love the pow'r of thought bestow'd,
To thee my thoughts would soar;
Thy mercy o'er my soul has flow'd,
That mercy I adore.

In each event of life, how clear
Thy ruling hand I see!
Each blessing to my soul more dear,
Because conferr'd by thee.

In ev'ry joy that crowns my days,
In ev'ry pain I bear,
My heart shall find delight in praise,
Or seek relief in prayer.

ADVENT. C. M.

Key, D Major

TRIO.—With Spirit.

CHORUS.

The Lord has thro' th' as - ton - ish'd world, Display'd his sav - ing might; And made his right - eous acts ap - pear, In all the hea - then's sight. And

CHORUS.

The Lord has thro' th' as - ton - ish'd world, Display'd his sav - ing might; And made his right - eous acts ap - pear, In all the hea - then's sight. And

made his right - eous acts ap - pear, In all the hea - then's sight.

made his right - eous acts ap - pear, In all the hea - then's sight.

Let therefore earth's inhabitants,
 Their cheerful voices raise;
 And all with universal joy
 Resound their Maker's praise.

With harp and hymn's soft melody
 Into the concert bring;
 The trumpet and shrill cornet's sound,
 Before th' Almighty King.

Let the loud ocean roar her joy,
 With all the seas contain;
 The earth and her inhabitants,
 Join concert with the main.

PIA. FOR.

With cheer - ful notes let all the earth, To God their voi - ces raise; Let all in-spir'd with god - ly mirth, Sing so - lemn hymns of praise;

PIA. FOR.

With cheer - ful notes let all the earth, To God their voi - ces raise; Let all in-spir'd with god - ly mirth, Sing so - lemn hymns of praise;

PIA. FOR.

God's ten - der mer - cy knows no bound, His truth shall ne'er de - cay, Then let the wil - ling na - tions round, Their grate - ful tri - bute pay.

PIA. FOR.

God's ten - der mer - cy knows no bound, His truth shall ne'er de - cay, Then let the wil - ling na - tions round, Their grate - ful tri - bute pay.

MOUNT CARMEL. C. M.

PIA.

A-wake my soul, stretch ev'-ry nerve, And press with vi-gour on; A heav'n - ly race de-mands thy zeal, And an im - mor - tal

A-wake my soul, stretch ev'-ry nerve, And press with vi-gour on; A heav'n - ly race de-mands thy zeal, And an im - mor - tal

Detailed description: This block contains the first system of the musical score. It consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The music is in B-flat major and common time. The lyrics are printed below the vocal staves.

FOR.

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

FOR.

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

Detailed description: This block contains the second and third systems of the musical score. Each system consists of four staves (vocal, piano, vocal, bass). The lyrics are printed below the vocal staves. The word 'FOR.' is centered above the first staff of each system.

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

'Tis God's all-animating voice
That calls thee from on high;
'Tis his own hand presents the prize
To thine uplifted eye.

Then wake, my soul, stretch every nerve,
And press with vigour on,
A heavenly race demands thy zeal,
And an immortal crown.

The Lord him-self, the migh - ty Lord, Vouch - safes to be my guide; The shep-herd, by whose con-stant care my wants are all sup - ply'd.

The Lord him self, the migh - ty Lord, Vouch - safes to be my guide; The shep-herd, by whose con-stant care my wants are all sup - ply'd.

Detailed description: This block contains the first two verses of the song. Each verse is written on four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line of each system.

In - ten - der grass he makes me feed, And gent - ly there re - pose; Then leads me to cool shades and where, Re - fresh - ing wa - ter flows.

In - ten - der grass he makes me feed, And gent - ly there re - pose; Then leads me to cool shades and where, Re - fresh - ing wa - ter flows.

Detailed description: This block contains the second two verses of the song. Each verse is written on four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are printed below the vocal line of each system. The first two staves of each system are marked with 'PIA.' and the last two staves are marked with 'FOR.'.

GENEVA. C. M.

PIA.

When all thy mer - cies, O my God, my ris - ing soul sur - veys, Trans - port - ed with the

When all thy mer - cies, O my God,

PIA.

When all thy mer - cies, O my God, My ri - sing soul sur - veys, Trans - port - ed with the

When all thy mer - cies, O my God, my ri - sing soul sur - veys, Trans - port - ed with the

FOR.

view I'm lost, In won - der love and praise.

FOR.

view I'm lost, In won - der love and praise.

O how shall words with equal warmth
The gratitude declare,
That glows within my ravish'd heart!
But thou canst read it there.

Through every period of my life
Thy goodness I'll pursue;
And after death, in distant worlds,
The glorious theme renew.

When nature fails, and day and night
Divide thy works no more,
My ever grateful heart, O Lord,
Thy mercy shall adore.

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

PIA.

Ye hum - ble souls, ap - proach your God, With songs of sa - cred praise, For he is good, su - preme - ly

PIA.

Ye hum - ble souls, ap - proach your God, With songs of sa - cred praise, For he is good, su - preme - ly

CRE5.

good, For he is good, su - preme - ly good, And kind are all his ways.

FOR.

good, su - preme - ly good, And kind are all his ways.

FOR.

good, su - preme - ly good, And kind are all his ways.

All nature owns his guardian care,
 In him we live and move;
 But nobler benefits declare
 The wonders of his love.

He gave his Son, his only Son,
 To ransom rebel worms;
 'Tis here he makes his goodness known
 In its diviner forms.

To this dear refuge, Lord, we come,
 'Tis here our hopes relies;
 A safe defence, a peaceful home,
 When storms or trouble rise.

NEW JORDAN. C. M. Two verses.

PIA. FOR.

There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And plea-sures ban-ish pain.

PIA. FOR.

There is a land of pure de-light, Where saints im-mor-tal reign; In-fi-nite day ex-cludes the night, And plea-sures ban-ish pain.

PIA. FOR.

Sweet fields be-yond the swell-ing flood Stand drest in liv-ing green, Stand drest in liv-ing green;

Sweet (fields) be-yond the swell-ing flood,

FOR.

Sweet fields be-yond the swell-ing flood Stand drest in liv-ing green; Stand drest in liv-ing green;

Sweet fields be-yond the swell-ing flood

PIA. FOR.

So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween. So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.

PIA. FOR.

So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween. So to the Jews old Ca - naan stood, While Jor - dan roll'd be - tween.

Musical score for 'NEW JORDAN' featuring four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The tempo is marked 'PIA.' and 'FOR.'.

Key, F Minor.

GETHSEMANE. C. M.

Be - hold the Sa - viour of man - kind, Nail'd to the shame - ful tree; How vast the love that him in - clin'd To bleed and die for me.

Be - hold the Sa - viour of man - kind, Nail'd to the shame - ful tree; How vast the love that him in - clin'd To bleed and die for me.

Musical score for 'GETHSEMANE' featuring four staves. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The key signature is F Minor and the time signature is Common Time (C.M.).

AUGUSTA. C. M.

PIA.

Joy is a fruit that will not grow In na-ture's bar-ren soil; In na-ture's bar-ren soil; All we can boast, till Christ we

Joy is a fruit that will not grow In na-ture's bar-ren soil; In na-ture's bar-ren soil; All we can boast, till Christ we

FOR.

know, All we can boast till Christ we know Is van-i-ty and toil.

know, All we can boast till Christ we know Is van-i-ty and toil.

Key, A Minor.

PENITENCE. C. M.

How oft, a-las! this wretched heart, Has wan-der'd from the Lord;

How oft, a-las! this wretched heart, Has wan-der'd from the Lord;

PENITENCE.—Continued.

PIA. FOR.

How oft my rov - ing thoughts de - part, For - get - ful of his word. How oft my rov - ing thoughts de - part, For - get - ful of his word.

FOR.

How oft my rov - ing thoughts de - part, For - get - ful of his word. How oft my rov - ing thoughts de - part, For - get - ful of his word.

Key, A Minor.

PILMORE. C. M.

A - las, what hour - ly dan - gers rise! What storms be - set my way; To heav'n O let me lift my eyes, And hour - ly watch and pray.

A - las, what hour - ly dan - gers rise! What storms be - set 'my way; To heav'n O let me lift my eyes, And hour - ly watch and pray.

CALVARY. C. M.

SLOW AND SOLEMN.

PIA.

From whence these dire - ful o - mens round, Which heav'n and earth a - maze? Where - fore do earth-quakes cleave the ground? Why

From whence these dire - ful o - mens round, Which heav'n and earth a - maze?

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lyrics are written below the notes. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The music is marked 'SLOW AND SOLEMN' and 'PIA'.

FOR.

hides the sun his rays? Where - fore do earth - quakes cleave the ground, Why hides the sun his rays.

FOR.

Where - fore do earth - quakes cleave the ground, Why hides the sun his rays.

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line from the first system, with lyrics written below. The bottom staff continues the piano accompaniment. The music is marked 'FOR.' (Forcello). The key signature remains one flat and the time signature common.

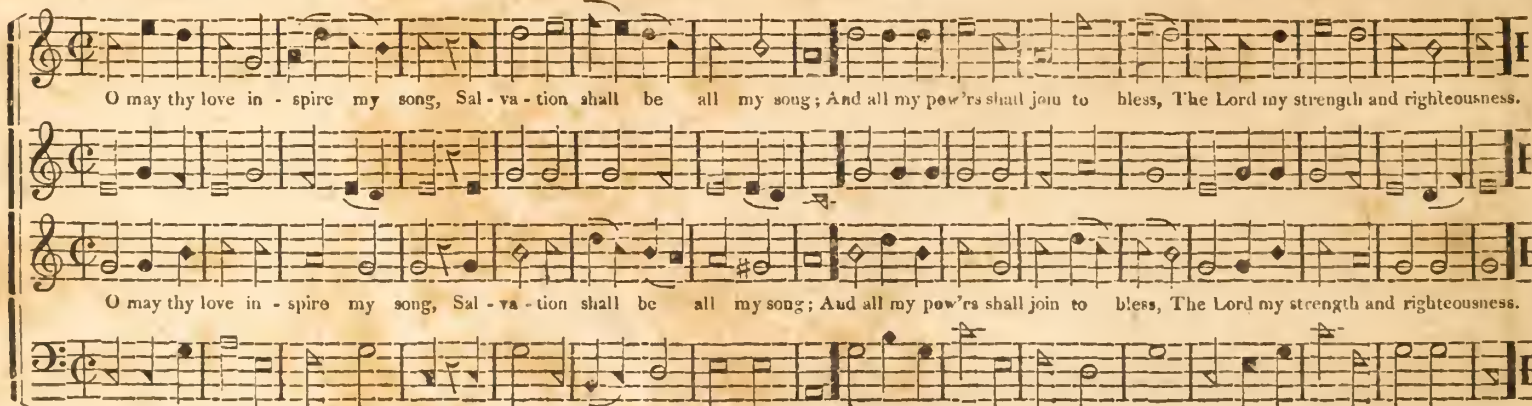
From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung, Thro' ev - ry land by ev - ry tongue.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung, Thro' ev - ry land by ev - ry tongue.

My soul in-spir'd with sa-cred love, God's ho-ly name for - e - ver bless; Of all his fa-vours mind-ful prove, And still thy grate-ful thanks ex-press.

My soul in-spir'd with sa-cred love, God's ho-ly name for - e - ver bless; Of all his fa-vours mind-ful prove, And still thy grate-ful thanks ex-press.

EBENEZER. L. M.



O may thy love in - spire my song, Sal - va - tion shall be all my song; And all my pow'rs shall join to bless, The Lord my strength and righteousness.

O may thy love in - spire my song, Sal - va - tion shall be all my song; And all my pow'rs shall join to bless, The Lord my strength and righteousness.

Key, B flat Major.

TEWKESBURY. L. M.



Come gra-cious Spi-rit heav'n-ly dove, With light and com-fort from a - bove; Be thou our guar - dian, thou our guide, O'er ev' - ry thought and step pre - side.

Come gra-cious Spi-rit heav'n-ly dove, With light and com-fort from a - bove; Be thou our guar - dian, thou our guide, O'er ev' - ry thought and step pre - side.

SUNDAY. L. M.

Key, C Major.

Lord, how de-light-ful 'tis to see A whole as-sembly wor-ship thee; At once they sing, at once they pray, They hear of heav'n and learn the way.

Lord, how de-light-ful 'tis to see A whole as-sembly wor-ship thee; At once they sing, at once they pray, They hear of heav'n and learn the way.

ALEXANDRIA. L. M.

Key, A Major.

Glo-ry to thee my God this night, For all the bless-ing of the light; Keep me, O keep me, King of Kings, Be-neth the sha-dow of thy wings.

Glo-ry to thee my God this night, For all the blessings of the light; Keep me, O keep me, King of Kings, Be-neth the sha-dow of thy wings.

Key, F Major.

BROADLAND. L. M.

PIA. FOR.

Thine earth-ly sab-baths, Lord we love, But there's a no - bler rest a - bove; To that our long - ing souls as - pire, With ar-de t pangs of strong de-sire.

Thine earth-ly sab-baths, Lord we love, But there's a no - bler rest a - bove; To that our long - ing souls as - pire, With ar-dent pangs of strong de-sire.

Key, A Major.

DAVENPORT. L. M.

PIA. FOR.

Thou on - ly sov'-reign of my heart, My re-fuge, my Al-migh - ty friend; And can my soul from thee de - part, On whom a - lone my hopes de-pend?

Thou on - ly sov'-reign of my heart, My re-fuge, my Al-migh - ty friend; And can my soul from thee de - part, On whom a - lone my hopes de-pend;

All glo-rious God what hymns of praise, Shall our trans - port - ed voi - ces raise; What ar-dent love and zeal are due, While heav'n stands o - pen to our view.

All glo-rious God what hymns of praise, Shall our trans - port - ed voi - ces raise: What ar-dent love and zeal are due, While heav'n stands o - pen to our view.

MORNING. L. M.

God of the morn-ing at whose voice, The cheer-ful sun makes haste to rise; And like a gi - ant doth re-joice, To run his jour-ney thro' the skies.

God of the morn-ing at whose voice, The cheer-ful sun makes haste to rise; And like a gi - ant doth re-joice, To run his jour-ney thro' the skies.

ALL SAINTS. L. M.

Je - sus shall reign where - e'er the sun Does his suc - ces - sive jour - ney run; His king - dom stretch from shore to shore, Till

Je - sus shall reign where - e'er the sun Does his suc - ces - sive jour - ney run; Till

FOR. PIA.

moons shall wax and wane no more, Till moons shall wax and wane no more, Till moons shall wax and wane no more.

Till moons shall wax and wane no more.

moons shall wax and wane no more, Till moons shall wax and wane no more, Till moons shall wax and wane no more.

PIA. FOR.

PIA.

God, in the gos - pel of his Son, Makes his e - ter - nal coun - sels known; 'Tis here his rich - est mer - cy shines,

God, in the gos - pel of his Son, Makes his e - ter - nal coun - sels known; 'Tis here his rich - est mer - cy shines, And

FOR.

And truth is drawn in fair - er lines, And truth is drawn in fair - er lines.

truth is drawn in fair - er lines, And truth is drawn in fair - er lines.

FOR.

Here sinners of an humble frame
May taste his grace and learn his name;
'Tis writ in characters of blood,
Severely just, immensely good.

Here Jesus, in ten thousand ways,
His soul-attracting charms displays,
Recounts his poverty and pains,
And tells his love in melting strains.

Wisdom its dictates here imparts,
'To form our minds, to cheer our hearts;
Its influence makes the sinner live,
It bids the drooping saint revive.

PERU. L. M.

How blest the sa - cred tie that binds, In u-nion sweet, ac - cord - ing minds; How swift the heav'n - ly course they

How blest the sa - cred tie that binds, In u-nion sweet, ac - cord - ing minds; How swift the heav'n - ly course they

PIA. FOR.

run, Whose hearts and faith and hopes are one, Whose hearts and faith and hopes are one.

PIA. FOR.

run, Whose hearts and faith and hopes are one, Whose hearts and faith and hopes are one.

To each, the soul of each how dear!
 What jealous love, what holy fear!
 How doth the gen'rs flame within
 Refine from earth, and cleanse from sin!

Their streaming eyes together flow,
 For human guilt and mortal wo;
 Their ardent pray'rs together rise,
 Like mingling flames in sacrifice.

Together oft they seek the place,
 Where God reveals his awful face;—
 At length they meet in realms above,
 A heav'n of joy—because of love.

PIA. FOR.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung, Thro' ev' - ry land by ev' - ry tongue.

FOR.

From all that dwell be - low the skies, Let the Cre - a - tor's praise a - rise; Let the Re - deem - er's name be sung, Thro' ev' - ry land by ev' - ry tongue.

O ren - der thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm thro' a - ges past, Hath stood & shall for - e - ver last.

O ren - der thanks to God a - bove, The fountain of e - ter - nal love; Whose mercy firm thro' a - ges past, Hath stood & shall for - e - ver last.

TRIUMPH. L. M.

PIA.

Tri - um - phant Zi - on lift thy head, From dust and dark - ness and the dead; Tho' hum-bled long, a - wake at

Tri - um - phant Zi - on lift thy head, From dust and dark - ness and the dead;

Tho' humbled long a -

FOR

length, And gird thee with thy Sa-viour's strength, And gird thee with thy Sa - viour's strength.

FOR.

And gird thee with thy Sa-viour's strength, And gird thee with thy Sa-viour's strength.

wake at length,

Put all thy beauteous garments on,
And let thy excellence be known;
Deck'd in the robes of righteousness,
The world thy glories shall confess.

No more shall foes unclean invade,
And fill thy hallow'd walls with dread;
No more shall h-ll's insulting host,
Their vict'ry and thy sorrows boast.

God from on high has heard thy prayer,
His hand thy ruins shall repair:
Nor will thy watchful Monarch cease
To guard thee in eternal peace.

All glo-rious God what hymns of praise, Shall our trans - port - ed voi - ces raise; What ar - dent love and zeal are due, While

FOR.

heav'n stands o - pen to our view, While heav'n stands o - - - pen to our view.

FOR.

heav'n stands o - pen to our view, While heav'n - - - stands o - pen to our view.

Once we were fall'n, and O how low!
 Just on the brink of endless wo;
 When Jesus, from the realms above,
 Borue on the wings of bound'less love,

Scatter'd the shades of death and night,
 And spread around his heavenly light!
 By him what wond'rous grace is shown
 To souls impoverish'd and undone!

He shows, beyond these mortal shores,
 A bright inheritance as ours;
 Where saints in light our coming wait.
 To share their holy, happy state.

Key, A Minor.

SEABURY. L. M.

Shew pi - ty Lord, O Lord for - give, Let a re - pent - ing re - bel live; Are not thy mer - cies large and free, May

Shew pi - ty Lord, O Lord for - give, Let a re - pent - ing re - bel live; Are not thy mer - cies large and free, May

Key, E Minor.

SUPPLICATION. L. M.

not a sin - ner trust in thee. O thou that hear'st when sin - ners cry, Tho' all my crimes be -

not a sin - ner trust in thee. O thou that hear'st when sin - ners cry, Tho' all my crimes be -

fore thee lie, Be - hold them not with an - gry look, But blot their mem' - ry from thy book.

fore thee lie, Be - hold them not with an - gry look, But blot their mem' - ry from thy book.

Detailed description: This block contains the musical notation for the second part of the hymn. It 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 one sharp (F#), and the time signature is common time (C). The lyrics are: "fore thee lie, Be - hold them not with an - gry look, But blot their mem' - ry from thy book." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Key, A Minor.

DERBY. L. M.

O that my load of sin were gone, O that I could at last sub - mit, At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet.

O that my load of sin were gone, O that I could at last sub - mit, At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet.

Detailed description: This block contains the musical notation for the hymn 'Derby'. It 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 no sharps or flats (C), and the time signature is common time (C). The lyrics are: "O that my load of sin were gone, O that I could at last sub - mit, At Je - sus' feet to lay it down, To lay my soul at Je - sus' feet." The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

Key, F Major.

INGLIS. S. M.

PIA. FOR.

I love thy King-dom, Lord, The house of thine a - bode, The Church, our blest Re - deem - er sav'd With his own pre - cious blood

I love thy King-dom, Lord, The house of thine a - bode, The Church, our blest Re - deem - er sav'd With his own pre - cious blood

Key, A Major.

LOUISVILLE S. M.

PIA. FOR.

Blest is the tie that binds Our hearts in Chris-tian love: The fel - low - ship of kin - dred minds Is like to that a - bove.

Blest is the tie that binds Our hearts in Chris-tian love: The fel - low - ship of kin - dred minds like to that a - bove.

PIA.

Now let our voi - ces join, To form a sa - cred song; Ye pil - grims in Je - ho - vah's ways, with

PIA.

Now let our voi - ces join, To form a sa - cred song; Ye pil - grims in Je - ho - vah's ways,

FOR.

mu - sic pass a - long, With mu - sic pass a - long.

With mu - sic pass a - long.

FOR.

With mu - sic pass a - long.

CRES. FOR.

With mu - sic pass a - long, With mu - sic pass a - long.

How straight the path appears
How open and how fair!
No lurking gins U'ntrap our feet,
No fierce destroyer there.

But flowers of Paradise
In rich profusion spring;
The Sun of glory gilds the path,
And dear companions sing.

All honor to his name,
Who marks the shining way,—
To him who leads the wand'ers on
To realms of endless day.

WHITFIELD. S M.

PIA.

Come, ye that love the Lord, And let your joys be known; Join in a song with sweet ac-cord, And thus surround the throne, And

FOR.

thus sur-round the throne, And thus, And thus sur-round the throne. And thus sur-round the throne. thus sur-round the throne, And thus,

And

Let those refuse to sing
That never knew our God,
But children of the heavenly King
May speak their joys abroad.

The God of heaven is ours,
Our Father and our love;
His care shall guard life's fleeting hours,
Then waft our souls above.

There shall we see his face,
And never, never sin;
There, from the river of his grace,
Drink endless pleasures in.

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



Wel-come sweet day of rest, That saw the Lord a - rise; Wel-come to this re - viv - ing breast, And these re - joie - ing eyes.

Wel-come sweet day of rest, That saw the Lord a - rise; Wel-come to this re - viv - ing breast, And these re - joie - ing eyes.



Je-sus, thou friend di - vine, Our Sa-voir and our King; Thy hand from ev' - ry snare and foe Shall great de - liv'-rance bring.

Je-sus, thou friend di - vine, Our Sa-voir and our King; Thy hand from ev' - ry snare and foe Shall great de - liv'-rance bring.

AURORA. S. M.

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!

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!

GAMBIER. S. M.

Ah, how shall fal - len man Be just be - fore his God! If he con - tend in right-eous - ness, We sink be - neath the rod.

Ah, how shall fal - len man Be just be - fore his God! If he con - tend in right-eous - ness, We sink be - neath the rod.

PIA. FOR. PIA.

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear, Har - mo - nious to the ear; Heav'n with the e - cho

FOR. PIA.

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear, Har - mo - nious to the ear; Heav'n with the e - cho

FOR. PIA. FOR.

shall re - sound, And all the earth shall hear, And all the earth shall hear.

FOR. FOR.

shall re - sound, And all the earth shall hear, And all the earth shall hear.

Grace first contriv'd a way
To save rebellious man,
And all the means that grace display,
Which drew the wondrous plan.

Grace guides my wandering feet
To tread the heavenly road,
And new supplies each hour I meet
While pressing on to God.

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

WASHINGTON. S. M.

PIA.

Sol-diers of Christ a - rise, And put your ar-mour on; Strong in the strength which God sup - plies, Thro' his e - ter - nal

Sol-diers of Christ a - rise, And put your ar-mour on; Strong in the strength which God sup - plies,

FOR.

Son, Thro' his e - ter - nal Son, Strong in the strength which God sup-plies, Thro his e - ter - nal Son.

FOR.

Strong in the strength which God sup-plies, Thro' his e - ter - nal Son.

Thro' his e - ter - nal Son.

Strong in the Lord of hosts,
And in his mighty pow'r,
Who in the strength of Jesus trusts,
Is more than conqueror.

Stand then in his great night,
With all his strength endu'd;
And take to arm you for the fight,
The panoply of God.

That having all things done,
And all your conflicts past,
Ye may behold your vict'ry won,
And stand complete at last.

PIA.

To God the on - ly wise, Our Sa - viour and our King, Let all that dwell be - low the

PIA.

To God the on - ly wise, Our Sa - viour and our King, Let all that dwell be - low the

Detailed description: This block contains the first two systems of the musical score. Each system consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The music is in C major and 4/4 time. The lyrics are: 'To God the on - ly wise, Our Sa - viour and our King, Let all that dwell be - low the'. The tempo/mood is marked 'PIA.' (Piano).

FOR.

skies, Let all that dwell be - low the skies, Their hum - ble prai - ses bring.

FOR.

skies, Let all that dwell be - low the skies, Their hu - ble prai - ses bring.

Detailed description: This block contains the third and fourth systems of the musical score. Each system consists of four staves: two vocal staves and two piano accompaniment staves. The lyrics are: 'skies, Let all that dwell be - low the skies, Their hum - ble prai - ses bring.' The tempo/mood is marked 'FOR.' (Forte). The first system has first and second endings marked '1' and '2' above the final notes. The second system also has first and second endings marked '1' and '2' above the final notes.

'Tis his almighty love,
His counsel and his care,
Preserve us safe from sin and death
And every hurtful snare.

To our Redeemer, God,
Wisdom and power belong,
Immortal crowns of majesty,
And everlasting song.

Key, E Minor.

ICONIUM. S. M.

And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes?

And will the Judge de - scend? And must the dead a - rise? And not a sin - gle soul es - cape His all dis - cern - ing eyes?

Key, A Minor.

CHESTER. S. M.

The day is past and gone, The com - ing shades ap - pear; O may we all re - mem - ber well The night of death draws near.

The day is past and gone, The com - ing shades ap - pear; O may we all re - mem - ber well The night of death draws near.



A charge to keep I have, A God to glo-ri-ty; A ne-ver dy-ing soul to save, And fit it for the sky.

A charge to keep I have, A God to g'o-ri-fy; A ne-ver dy-ing soul to save, And fit it for the sky.



Je - sus my strength my hope, On thee I cast my care, With hum-ble con-fi-dence look up, And knowst thou hearest my prayer.

Je - sus my strength my hope, On thee I cast my care, With hum-ble con-fi-dence look up, And knowst thou hearest my prayer.

Be - gin my soul th'ex - al - ted lay, Let each en - rap-tur'd thought o - bey, And praise th'Al-migh - ty King; Let heav'n and earth and

Be - gin my soul th'ex - al - ted lay, Let each en - rap-tur'd thought o - bey, And praise th'Al-migh - ty King; Let heav'n and earth and

PIA. CRES. FOR.

seas and skies, In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme, To swell th'in - spir - ing theme.

CRES. FOR.

seas and skies, In one me - lo - dious con - cert rise, To swell th'in - spir - ing theme, To swell th'in - spir - ing theme.

PIA.

Al-though the vine its fruit de - ny, The bud - ding fig - tree droop and die, No oil the o - live yield; Yet will I trust me

PIA.

Al-though the vine its fruit de - ny, The bud - ding fig - tree droop and die, No oil the o - live yield; Yet will I trust me

CRES. FOR.

in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

CRES. FOR.

in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd.

Though fields, in verdure once array'd,
By whirlwinds desolate be laid,
Or parch'd by scorching beam;
Still in the Lord shall be my trust,
My joy; for, though his frown is just,
His mercy is supreme.

Though from the fold the flock decay,
Though herds be famish'd o'er the lea
And round the empty stall;
My soul above the wreck shall rise,
Its better joys are in the skies;
There, God is all in all.

Ye saints and ser-vants of the Lord, The tri-umphs of his name re-cord, His sa-cred name for-e-ver bless:

Ye saints and ser-vants of the Lord, The tri-umphs of his name re-cord, His sa-cred name for-e-ver bless:

PIA. FOR.

Where'er the circ-ling sun dis-plays, His ris-ing beams or set-ting rays, Due praise to his great name ad-dress.

FOR. Due praise to his great name ad-dress.

Where'er the circ-ling sun dis-plays, His ris-ing beams or set-ting rays, Due praise to his great name ad-dress.

Due praise to his great name ad-dress.

PIA. FOR.

Ye that de-light to serve the Lord, The ho-nours of his name re-cord, His sa-cred name for-e-ver bless;

PIA. FOR.

Ye that de-light to serve the Lord, The ho-nours of his name re-cord, His sa-cred name for-e-ver bless.

PIA. FOR.

Where'er the circ-ling sun dis-plays, His ris-ing beams or set-ting rays, Let land and seas his pow'r con-fess.

PIA. FOR.

Where'er the circ-ling sun dis-plays, His ris-ing beams or set-ting rays, Let land and seas his pow'r con-fess.

ANDANTE.

PIA.

My soul thy great Cre - a - tor praise; When cloth'd in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And

My soul thy great Cre - a - tor praise; When cloth'd in his ce - les - tial rays, He in full ma - jes - ty ap - pears, And

FOR.

like a robe his glo - ry wears. Great is the Lord, what tongue can frame An e - qual ho - nour to his name.

like a robe his glo - ry wears. Great is the Lord, what tongue can frame An e - qual ho - nour to his name.

PIA.

As, pant - ing in the sul - try beam, The hart de - sires the cool - ing stream, So to thy pre - sence, Lord, I flee, So

PIA.

As, pant - ing in the sul - try beam, The hart de - sires the cool - ing stream, So to thy pre - sence, Lord, I flee, So

FOR.

longs my soul, O God, for thee; A - thirst to taste thy liv - ing grace, And see thy glo - ry, face to face.

FOR.

longs my soul, O God, for thee; A - thirst to taste thy liv - ing grace, And see thy glo - ry, face to face.

The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His pre-sence shall my wants sup-ply, And guard me with a watch-ful eye;

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

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

When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales and dewy meads
My weary wand'ring steps he leads,
Where peaceful rivers, soft and slow,
Amid the verdant landscape flow.

Though in the paths of death I tread,
With gloomy horrors overspread;
My steadfast heart shall fear no ill;
For thou, O Lord, art with me still;
Thy friendly crook shall give me aid,
And guide me through the dreadful shade.

BURLINGTON. 448th Metre.

Key, A Major.

CON SPIRITO.

PIA.

In loud ex - alt - ed strains, The King of Glo - ry praise; O'er heav'n and earth he reigns, Tho' e - ver - last - ing days. But

In loud ex - alt - ed strains, The King of Glo - ry praise; O'er heav'n and earth he reigns, Tho' e - ver - last - ing days. Bu

FOR.

Zi - on with his pre - sence blest, Is his de - light his cho - sen rest. But Zi - on with his pre - sence blest, Is his de - light his cho - sen rest.

Zi - on with his pre - sence blest, Is his de - light his cho - sen rest. But Zi - on with his pre - sence blest, Is his de - light his cho - sen rest.

FOR.

PIA.

We give im - mor - tal praise, To God the Fa-ther's love; For all our eom-forts here, And all our hopes a - bove:

FOR.

PIA.

He sent his own e - ter - nal Son, To die for sins that man had done, To die for sins that man had done.

FOR.


PIA.

FOR.

FOR.

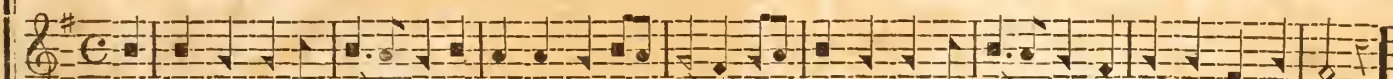
FOR.

Girls.



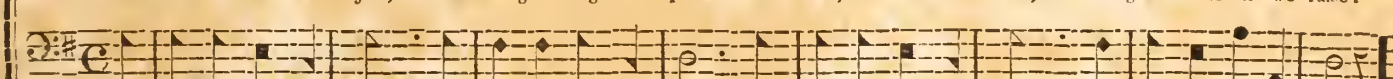
Come let our voi - ces join, In one glad song of praise: To God, the God of love, Our grate-ful hearts we raise.

Boys.



Come let our voi - ces join, In one glad song of praise: To God, the God of love, Our grate-ful hearts we raise:

Men.



Chorus by the Teachers and Congregation.

TREBLE VOICES.



To God a - lone your praise be - longs; His love de - mands your ear - liest songs.

TENOR VOICES.



To God a - lone your praise be - longs; His love de - mands your ear - liest songs.



Now we are taught to read,
The book of life divine;
Where our Redeemer's love,
And brightest glories shine:
To God alone the praise is due,
Who sends his word to us and you.

With'n these hallow'd walls,
Our wand'ring feet are brought;
Where pray'r and praise ascend,
And heav'nly truths are taught:
To God alone your offerings bring;
Here in his church his praises sing.

For blessings such as these,
Our gratitude receive;
Lord, here accept our hearts,
'Tis all that we can give:
Great God, accept their infant songs;
To thee alone their praise belongs.

Lord, bid this work of love
Be crown'd with meet success;
May thousands yet unborn,
This institution bless:
Thus shall the praise resound to thee,
Now, and through all eternity.

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

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

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

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


And break up - on thee in a flood of day!

See a long race thy spacious courts adorn,
See future sons and daughters yet unborn,
In crowding ranks on every side arise,
Demanding life, impatient for the skies!


See barb'rous nations at thy gate attend,
Walk in thy light, and in thy temple bend!
See thy bright altars throng'd with prostrate
kings,
While every land its joyous tribute brings!

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

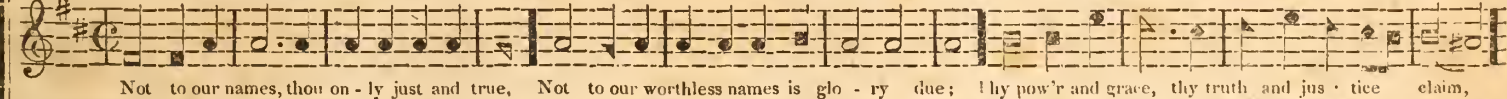
PIA.



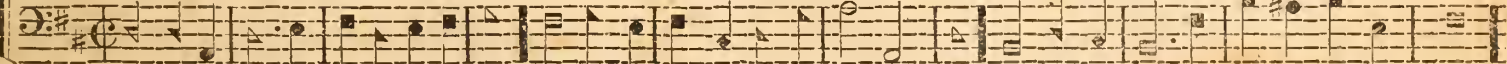
Not to our names, thou oo - ly just and true, Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and jus - tice claim,



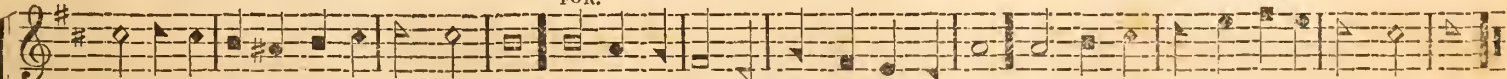
PIA.



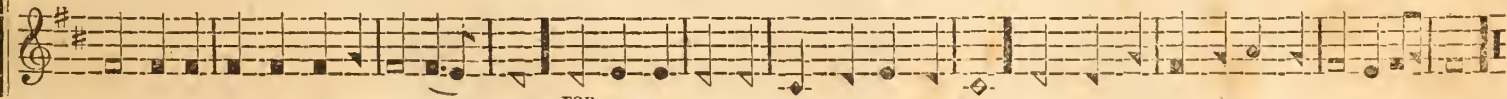
Not to our names, thou on - ly just and true, Not to our worthless names is glo - ry due; Thy pow'r and grace, thy truth and jus - tice claim,



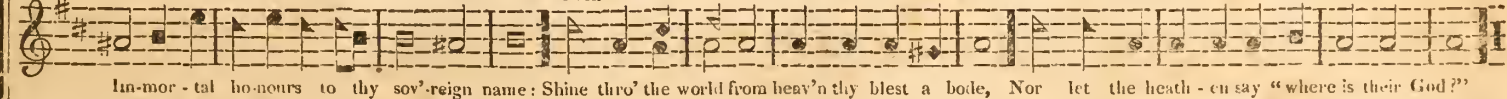
FOR.



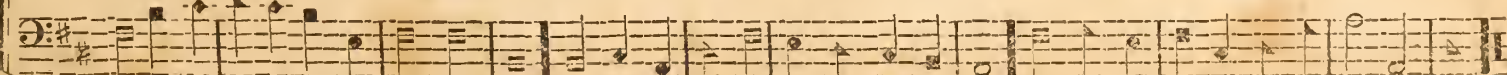
Im - mor - tal ho - nours to thy sov' - reign name: Shine thro' the world from heav'n thy blest a - bode, Nor let the heath - en say "where is their God?"



FOR.



Im - mor - tal ho - nours to thy sov' - reign name: Shine thro' the world from heav'n thy blest a bode, Nor let the heath - en say "where is their God?"



* Dr. Watts' 50th Psalm may be sung to this tune, by dividing the last note of the last two lines into Minims.

ANDANTE.

Hail! to the Lord's A-nointed, Great Da-vid's great-er Son; Hail, in the time ap-point-ed, His reign on earth be-gun! He comes to break op-

pres-sion, To set the ea-tive free, To take a-way trans-gres-sion, And rule in e-qui-ty.

He comes, with speed, to those who suffer wrong,
 To help the poor and needy,
 And bid the weak be strong;
 To give them songs for sighing,
 Their darkness turn to light,
 Whose souls, condemn'd to dying,
 Were precious in his sight.

He shall descend like showers
 Upon the fruitful earth,
 And love and joy, like flowers,
 Spring in his path to birth:
 Before him, on the mountains,
 Shall peace, the herald, go;
 And righteousness, in fountains,
 From hill to valley flow.

CALCUTTA. 7. 6.

Key. A Major.
ANDANTE.

From Green-land's i - cy moun-tains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun-tains Roll down the gold - en sand; , From

From Green-land's i - cy moun-tains, From In - dia's co - ral strand, Where Af - ric's sun - ny foun-tains Roll down the gold - en sand; From

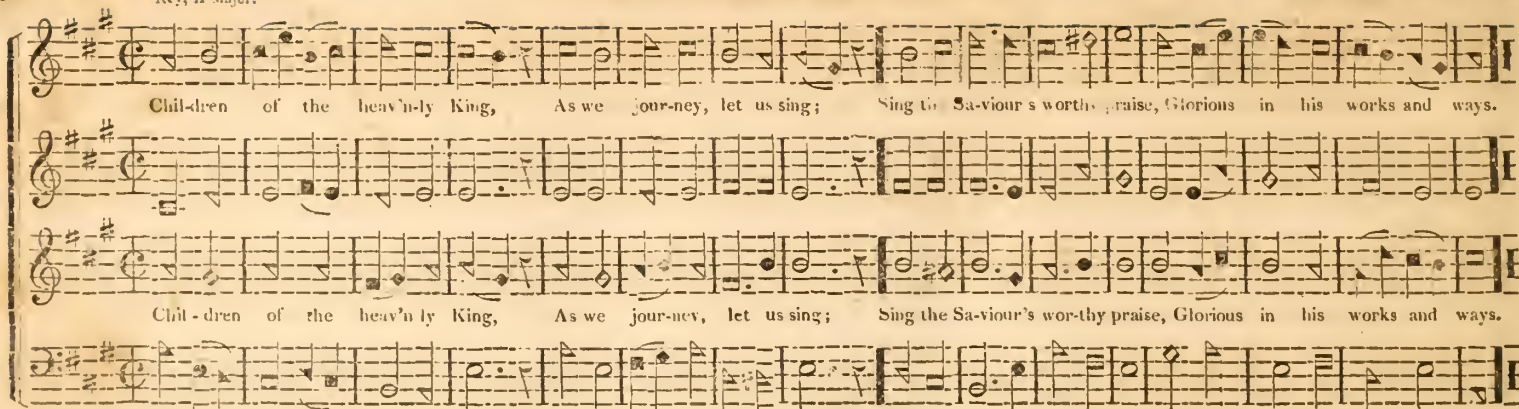
many an an-cient ri - ver, From many a palm - y plain, They call us us de - li - ver, Their land from er - ror's chain.

many an au-cient ri - ver, From many a palm - y plain, They call us to de - li - ver, Their land from er - ror's chain.

Key, A Major.

PILGRIMS. 4 lines, 7.

Class III No. 1.



Children of the heavenly King, As we journey, let us sing; Sing to Saviour's worthy praise, Glorious in his works and ways.

Children of the heavenly King, As we journey, let us sing; Sing to Saviour's worthy praise, Glorious in his works and ways.

Key, F Major.

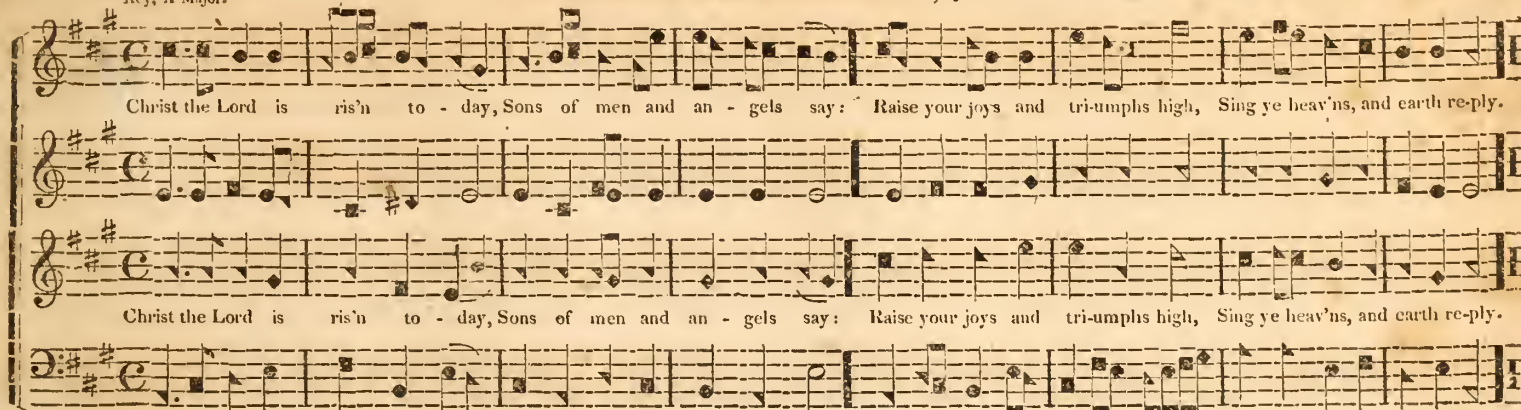
WILMER. 4 lines, 7.

Class III No. 1



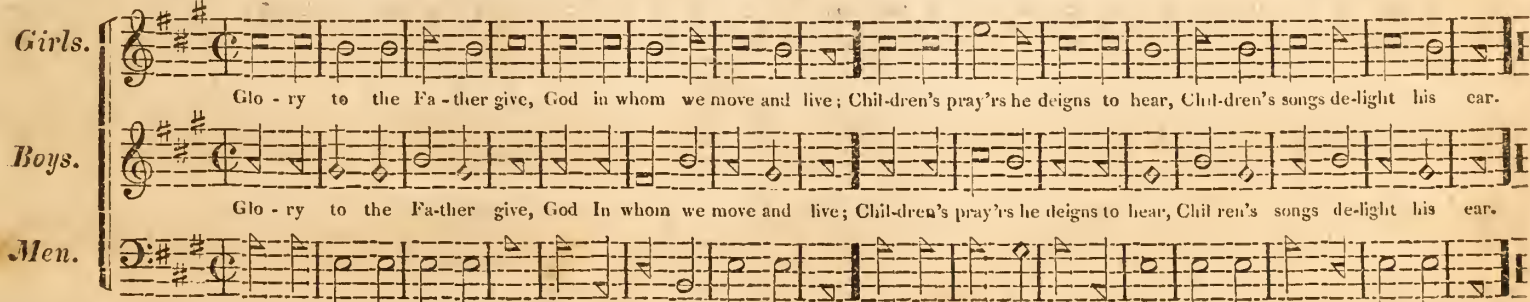
To thy temple I repair; Lord, I love to worship there, While thy glorious praise is sung, Touch my lips, unloose my tongue.

To thy temple I repair; Lord, I love to worship there, While thy glorious praise is sung, Touch my lips, unloose my tongue.



Christ the Lord is ris'n to - day, Sons of men and an - gels say: Raise your joys and triumphs high, Sing ye heav'ns, and earth re-ply.

Christ the Lord is ris'n to - day, Sons of men and an - gels say: Raise your joys and triumphs high, Sing ye heav'ns, and earth re-ply.



Girls. Glo - ry to the Fa - ther give, God in whom we move and live; Chil-dren's pray'rs he deigns to hear, Chil-dren's songs de-light his ear.

Boys. Glo - ry to the Fa - ther give, God In whom we move and live; Chil-dren's pray'rs he deigns to hear, Chil ren's songs de-light his ear.

Men.

Glory to the Son we bring,
Christ our Prophet, Priest, and King;
Children, raise your sweetest strain,
To the Lamb, for he was slain,

Glory to the Holy Ghost;
He reclains the sinners lost;
Children's minds may he inspire,
Touch their tongues with holy fire,

Glory in the highest be
To the blessed Trinity,
For the Gospel from above,
For the word that "God is love!"

Keep me Sa - viour near thy side, Let thy coun - sel be my guide; Ne - ver let me from thee rove, Sweet - ly draw me,

FOR.

Sweet - ly draw me, Sweet - ly draw me by thy love.

FOR.

Sweet - ly draw me by thy love.

Devious paths on every hand,
 Help, O help me to withstand—
 In thy narrow way abide,
 There my footsteps :| cannot slide.

I would run the heavenly way;
 Guide and keep me, lest I stray,
 Lest I tread unhallow'd ground,
 Then no comfort :| can be found.

May I hold the prize in view,
 And thy righteous path pursue;
 Give me strength to persevere,
 Then no danger :] need I fear.

* Neither this nor the following tune can be sung indiscriminately to hymns of this metre, without producing improper divisions in the last line of the verses

Songs of praise the an - gels sang; heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun, When he spake

Songs of praise the an - gels sang; heav'n with hal - le - lu - jahs rang, When Je - ho - vah's work be - gun,

FOR.

When he spake When he spake and it was done

FOR.

When he spake and it was done.

Songs of praise awoke the morn,
 When the Prince of peace was born;
 Songs of praise arose, when he
 Captive led to captivity.

Saints below, with heart and voice,
 Still in songs of praise rejoice;
 Learning here by faith and love,
 Songs of praise to sing above.

Borne upon their latest breath
 Songs of praise shall conquer death
 Then, amidst eternal joy,
 Songs of praise to their powers employ.



Sing, my soul, his wond'rous love, Who, from yon bright throne a - bove, E - ver watch - ful o'er our race.



PIA. Still to man ex - tends his grace, FOR. Still to man ex - tends his grace.

FOR. Still to man ex - tends his grace, FOR. Still to man ex - tends his grace.

Heav'n and earth by him were made,
 All is by his sceptre sway'd;
 What are we that he should show
 So much love to us below?

God, the merciful and good,
 Bought us with the Saviour's blood;
 And, to make our safety sure,
 Guides us by his Spirit pure.

Sing, my soul, adore his name;
 Let his glory be thy theme:
 Praise him till he calls thee home,
 Trust his love for all to come.

SLOW AND DEVOTIONAL.

Je-sus, Sa-voir of my soul, Let me to thy bo-som fly, While the waves of trou-ble roll, While the tem-pest still is high: Hide me, O my

Sa-voir, hide, Till the storm of life is past; Safe in - to the ha-ven guide; O re-ceive, O re-ceive, O re-ceive my soul at last.

TRIO.

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

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

Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy ;

Boun - teous source of ev' - ry joy, Let thy praise our tongues em - ploy ;

CHORUS.

All the blessings of the fields,
All the stores the garden yields,
Flocks that whiten all the plain,
Yellow sheaves of ripen'd grain ;

Chorus. Lord, for these our souls shall raise
Grateful vows and solemn praise.

Clouds that drop their fat'ning dews,
Suns that genial warmth diffuse,
All the plenty summer pours,
Autumn's rich o'erflowing stores ;

Chorus. Lord, for these our souls shall raise
Grateful vows and solemn praise.

Peace, prosperity, and health,
Private bliss and public wealth,
Knowledge, with its gladd'ning streams,
Pure religion's holier beams ;

Chorus. Lord, for these our souls shall raise
Grateful vows and solemn praise.

GRATITUDE.—Continued.

CHORUS. ANDANTINO.

PIA. CRES. FOR.

All to thee, our God, we owe, Source whence all our blessings flow, All to thee, our God, we owe, Source whence all our blessings flow.

All to thee, our God, we owe, Source whence all our blessings flow; All to thee, our God, we owe, Source whence all our blessings flow.

Key, A Major.

MALMSBURY. 4 lines, 8. 7.

Class III. No. 3.

Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us, Let us find our rest in thee.

Hail, thou long ex - pect - ed Je - sus, Born to set thy peo - ple free! From our sins and fears re - lease us, Let us find our rest in thee.

Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood,

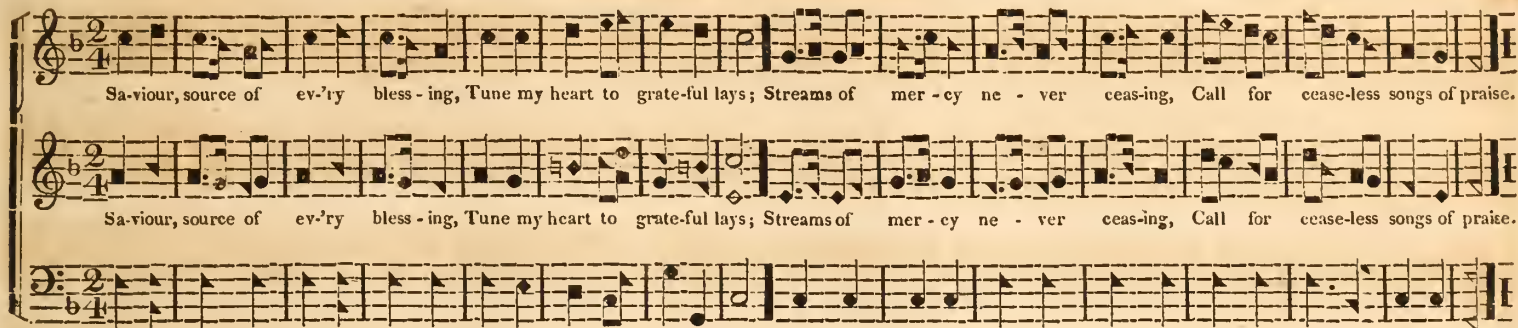
Rock of a - ges! cleft for me, Let me hide my - self in thee; Let the wa - ter and the blood, From thy side, a heal - ing flood,

He of sin the dou - ble cure, Save from wrath, and make me pure.

He of sin the dou - ble cure, Save from wrath, and make me pure.

Should my tears for ever flow,
Should my zeal no langour know,
This for sin could not atone,
Thou must save, and thou alone;
In my hand no price I bring;
Simply to thy cross I cling.

While I draw this fleeting breath,
When mine eye-lids close in death,
When I rise to worlds unknown,
And behold thee on thy throne,—
Rock of ages! cleft for me,
Let me hide myself in thee!



Sa-viour, source of ev-'ry bless-ing, Tune my heart to grate-ful lays; Streams of mer-cy ne-ver ceas-ing, Call for cease-less songs of praise.

Sa-viour, source of ev-'ry bless-ing, Tune my heart to grate-ful lays; Streams of mer-cy ne-ver ceas-ing, Call for cease-less songs of praise.



Guide me, O thou great Je-ho-vah, Pil-grim thro' this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy pow'r-ful hand.

Guide me, O thou great Je-ho-vah, Pil-grim thro' this bar-ren land; I am weak, but thou art migh-ty, Hold me with thy pow'r-ful hand.

Open now the crystal fountains
Whence the living waters flow;
Let the fiery, cloudy pillar
Lead me all my journey through.

Feed me with the heavenly manna
In this barren wilderness;
Be my sword, and shield, and banner,
Be the Lord my righteousness.

When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Land me safe on Canaan's side.

Lo! the bright and ro - sy morn - ing, calls me forth to take the air; }
 Cheer - full spring with smiles re - tu - ro - ing, Ush - ers in the new born year; }

PIA

Nat - ure now in all her beau - ty, With her gen - tle mov - ing tongue,

PIA

FOR.

Prompts me to the pleas - ing du - ty, Of a grate - ful morn - ing song

FOR.

Now their vernal dress assuming,
 Leafy robes adorn the trees;
 Odours now the air perfuming,
 Sweetly swell the gentle breeze.
 Vernal music softly sounding,
 Echoes thro' the verdant grove;
 Nature now with life rebounding,
 Swells with harmony and love.

Praise to thee thou great Creator!
 Praise be thine from ev'ry tongue;
 Join my soul with ev'ry creature;
 Join the universal song.
 For ten thousand blessings given,
 For the richest gifts bestow'd;
 Sound his praise thro' earth and heaven,
 Sound Jehovah's praise abroad.

Who is this that comes from E-dom, All his rai-ment stain'd with blood, To the cap-tive speak-ing free-dom, Bring-ing and be-stow-ing good;

Who is this that comes from E-dom, All his rai-ment stain'd with blood, To the cap-tive speak-ing free-dom Bring-ing and be-stow-ing good;

PIA. FOR.
Glo-rious in the garb he wears, Glo-rious in the spoil he bears?

PIA. FOR.
Glo-rious in the garb he wears, Glo-rious in the spoil he bears?

'Tis the Saviour, now victorious,
Trav'ling onward in his might;
'Tis the Saviour, O how glorious
To his people is the sight!
Satan conquer'd, and the grave,
Jesus now is strong to save.

Mighty Victor, reign for ever,
Wear the crown so dearly won!
Never shall thy people, never,
Cease to sing what thou hast done?
Thou hast fought thy people's foes;
Thou hast heal'd thy people's woes!

* This tune may be sung to six lines 7's, by tying the notes in the 4th and 12th bars.

PIA. FOR.

One there is a - bove all o - thers, Well de - serves the name of friend; His is love be - yond a bro - ther's, Cost - ly, free, and knows no end :

PIA. FOR.

One there is a - bove all o - thers, Well de - serves the name of friend; His is love be - yond a bro - ther's, Cost ly, free, and knows uo end :

Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The music is in 2/4 time and C major. Dynamics are marked 'PIA.' and 'FOR.'.

PIA. FOR.

They who once his kind - ness prove, Find it e - ver - last - ing love.

PIA. FOR.

They who once his kind - ness prove, Find it e - ver - last - ing love.

Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The music is in 2/4 time and C major. Dynamics are marked 'PIA.' and 'FOR.'.

When he liv'd on earth abas'd,
 Friend of sinners, was his name ;
 Now above all glory rais'd,
 He rejoices in the same :
 Still he calls them brethren, friends,
 And to all their wants attends.

O for grace our hearts to soften,
 Teach us Lord, at length to love ;
 We alas! forget too often
 What a friend we have above :
 But when home our souls are brought,
 We shall love thee as we ought.

Yes, we trust the day is break-ing; Joy - ful times are now at hand; God, the migh - ty God, is speak - ing, By his word in ev' - ry land:

Yes, we trust the day is break-ing; Joy - ful times are now at hand; God, the migh - ty God, is speak - ing, By his word in ev' - ry land:

When he choos-es. When he choos - es, Dark - ness flies at his com-mand.

When he choos-es, When he choos - es, Dark - ness flies at his com-mand.

O! 'tis pleasing, 'tis reviving
 To our hearts, to hear each day
 Joyful news from far arriving,
 How the gospel wings its way:
 'Those enlight'ning
 Who in death and darkness lay.

Gracious Saviour, high and glorious,
 Let thy people see thy hand;
 Let thy gospel be victorious,
 Through the world in ev'ry land:
 And the idols
 Perish Lord, at thy comma

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;

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;

PIA. FOR.
O re-fresh us, O re-fresh us Trav'ling thro' this wil-der-ness!

PIA. FOR.
O re-fresh us, O re-fresh us Trav'ling thro' this wil-der-ness!

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.

PIA.

Day of judg-ment! day of won-ders! Hark! the trum-pet's aw-ful sound, Lou-der than a thou-sand thun-ders, Shakes the vast ere-a-tion round.

PIA.

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 ere-a-tion round.

FOR PIA. FOR. PIA.

How the sum-mons, How the sum-mons, How the sum-mons, Will the sin-ners heart con-found.

UNISONS PIA. FOR. PIA.

How the sum-mons, How the sum-mons, How the sum-mons, Will the sin-ners heart con-found.

But to those who have confessed,
 Lov'd and serv'd the Lord below,
 He will say "come near, ye blessed,
 See the kingdom I bestow:
 You forever
 Shall my love and glory know.

Ye ser-vants of God, Your mas-ter pro-claim, And pub-lish a-broad His won-der-ful name, The name all vic-to-rious Of

Ye ser-vants of God, Your Mas-ter pro-claim, And pub-lish a-broad His won-der-ful Name; The

The name all vic-

Je-sus ex-tol, of Je-sus ex-tol; His king-dom is glo-rious And rules o-ver all.

Of Je-sus ex-tol,

name all vic-to-rious, Of Je-sus ex-tol; His king-dom is glo-rious, And rules o-ver all.

to-rious, Of Je-sus ex-tol,

Then let us adore,
 And give him his right;
 All glory and power,
 And wisdom and might:
 All honor and blessing,
 With angels above;
 And thanks never ceasing,
 And infinite love.

How won - drous and great Thy works, God of praise! How just, King of saints, And true, are thy ways! O who shall not fear thee, And

ho - nour thy name! Thou on - ly art ho - ly, Thou on - ly su - preme!

To nations long dark
 Thy light shall be shown;
 Their worship and vows
 Shall come to thy throne:
 Thy truth and thy judgments
 Shall spread all abroad,
 'Till earth's ev'ry people
 Confess thee their God.

How cheer-ful a - long the gay mead, The dai - sy and cow - slip ap - pear; The flocks as they care-less - ly feed, Re-

PIA.

CRES.

joice in the spring of the year. The myr - tles that shade the gay bow'rs, The herb - age that springs from the soil, Trees,

CRES.

FOR.

plants, cool-ing fruits, and sweet flow'rs, All rise to the praise of my God.

FOR.

plants, cool-ing fruits, and sweet flow'rs. All rise to the praise of my God.

Shall man the great master of all,
 The only insensible prove?
 Forbid it, fair grätitudes call,
 Forbid it, devotion and law.
 The Lord who such wonders could raise,
 And still can destroy with a nod—
 My lips shall incessantly praise
 My soul shall be wrapt in my God.

Key, E flat Major.

GOSHEN. 4 lines, 8.

Class IV. No. 2.

PIA. FOR.

In-spir-er and hear-er of pray'r, Thou shepherd and guardian of thine, My all to thy co-ve-nant care, I, sleeping or wak-ing re-sign.

FOR.

In-spir-er and hear-er of pray'r, Thou shepherd and guardian of thine, My all to thy co-ve-nant care, I, sleeping or wak-ing re-sign.

PIA.

Be joy-ful in God, all ye lands of the earth, O serve him with glad-ness and fear; Ex-ult in his pre-sence with mu-sic and mirth, With

FOR.

love and de-vo-tion draw near. Ex-ult in his pre-sence with mu-sic and mirth, With love and de-vo-tion draw near.

FOR.

love and de-vo-tion draw near. Ex-ult in his pre-sence with mu-sic and mirth, With love and de-vo-tion draw near.

MAJESTY.

Key, G Major.

The God of A-bram praise, Who reigns en-thron'd a - bove; An - cient of e - ver - last - ing days, And God of love;

The God of A-bram praise, Who reigns en-thron'd a - bove; An - cient of e - ver - last - ing days, And God of love;

Detailed description: This system contains two staves of music. The top staff is a vocal line in G major, C time signature, with lyrics: "The God of A-bram praise, Who reigns en-thron'd a - bove; An - cient of e - ver - last - ing days, And God of love;". The bottom staff is a piano accompaniment line, also in G major, C time signature, with the same lyrics. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

PIA. CRES. FOR.

Je - ho - vah, Great I AM, By earth and heav'n con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd.

CRES. FOR.

Je - ho - vah, Great I AM, By earth and heav'n con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd.

Detailed description: This system contains two staves of music. The top staff is a vocal line in G major, C time signature, with lyrics: "Je - ho - vah, Great I AM, By earth and heav'n con - fess'd; I bow, and bless the sa - cred name For e - ver bless'd." Above the staff are dynamic markings: "PIA." at the beginning, "CRES." above the first measure of the second phrase, and "FOR." above the final measure. The bottom staff is a piano accompaniment line, also in G major, C time signature, with the same lyrics. Above the staff are dynamic markings: "CRES." above the first measure of the second phrase and "FOR." above the final measure. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

PIA.

How firm a foun-da-tion, ye saints of the Lord, Is laid for your faith in his ex-cel-lent word! What more can he say than to

How firm a foun-da-tion, ye saints of the Lord, Is laid for your faith in his ex-cel-lent word! What more can he say than to

you he hath said, You who un-to Je-sus for re-fuge have fled:

you he hath said, You who un-to Je-sus for re-fuge have fled:

“Fear not, I am with thee, O be not dismay’d,
I, I am thy God; and will still give thee aid;
I’ll strengthen thee, help thee, and cause thee to stand,
Upheld by my righteous, omnipotent hand.

When through the deep waters I call thee to go,
The rivers of wo shall not thee overflow;
For I will be with thee thy troubles to bless,
And sanctify to thee thy deepest distress

The soul that to Jesus hath fled for repose,
I will not, I will not desert to his foes;
That soul, though all hell shall endeavour to shake,
I’ll never—no, never—no, never forsake.”

I would not live al-way: I ask not to stay Where storm af - ter storm ri - ses dark o'er the way; The few lu - rid morn - ings that

I would not live al-way: I ask not to stay Where storm af - ter storm ri - ses dark o'er the way; The few lu - rid morn - ings that

dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

dawn on us here, Are e - nough for life's woes, full e - nough for its cheer.

I would not live away, thus fetter'd by sin,
Temptation without, and corruption within:
E'en the rapture of pardon is mingled with fears,
And the cup of thanksgiving with penitent tears.

Who, who would live away, away from his God;
Away from yon heaven, that blissful abode,
Where the rivers of pleasure flow o'er the bright plains,
And the noon-tide of glory eternally reigns:

Where the saints of all ages in harmony meet,
Their Saviour and brethren, transported to greet:
While the anthems of rapture unceasingly roll,
And the smile of the Lord is the feast of the soul.

Key, F flat Major,
ANDANTE

HAGERSTOWN. Ps. 96, T. & B.

PIA. FOR.

Sing to the Lord a new made song; Let earth in one as - sem - bled throug Her com - mon pa - tron's praise re - sound: Sing

PIA. FOR.

to the Lord and bless his name, From day to day his praise pro - claim, Who us has with sal - va - tion crown'd: To

PIA. FOR.

to the Lord and bless his name, From day to day his praise pro - claim, Who us hath with sal - va - tion crown'd: To

HAGERSTOWN.—Continued.

PIA. CRES. FOR.

hea - then lands his name re-hearse, His won - ders to the u - ni - verse, His won - ders to the u - ni - verse.

PIA. CRES. FOR.

hea - then lands his name re-hearse, His won - ders to the u - ni - verse, His won - ders to the u - ni - verse.

Key, G Major.

TRINITY.

PIA FOR.

Come, thou al-migh - ty King, Help us thy name to sing, Help us to praise! Fa-ther all glo-ri-ous, O'er all vic-to-ri-ous, Come and reign o-ver us, An-cient of days.

TENOR VOICES.

Come, thou Al-migh-ty King, Help us thy name to sing, Help us to praise! Fa-ther all glo-ri-ous, O'er all vic - to-ri-ous, Come and reign o-ver us, An-cient of days.

JOHNS. 8 lines, 7 & 6.

Rise, my soul, and stretch thy wings, Thy bet-ter por-tion trace; Rise, from tran-si-to-ry things, I'ow'rd's heav'n, thy des-tin'd place:

PIA. Sun and moon, and stars de-cay, Time shall soon this earth re-move; Rise, my soul and haste a-way I'o seats pre-par'd a-bove.

CRES. *FOR.*

PIA. Sun and moon, and stars de-cay, Time shall soon this earth re-move; Rise, my soul and haste a-way To seats pre-par'd a-bove.

CRES. *FOR.*

Since I've known a Sa-viour's name, And sin's strong fet - ters broke, Care - ful with - out care I am, Nor feel my ea - sy yoke.

TENOR VOICES PIA.

Since I've known a Sa-viour's name, And sin's strong fet - ters broke, Care - ful with - out care I am, Nor feel my ea - sy yoke:

Joy - ful now my faith to show, I find his ser - vice my re - ward, All the work I do be - low Is light, for such a Lord.

Joy - ful now my faith to show, I find his ser - vice my re - ward, All the work I do be - low Is light, for such a Lord.

O that all the world might know
Of living, Lord, to thee,
Find their heaven begun below,
And here thy goodness see;

Walk in all the works prepar'd
By thee to exercise their grace,
Till they gain their full reward,
And see thee face to face.

FRIENDSHIP. 122d Metre.

How pleas'd and blest was I, To hear the peo-ple cry "Come let us seek our God to day;" Yes, with a cheer-ful

How pleas'd and blest was I, To hear the peo-ple cry, "Come let us seek our God to-day;" Yes, with a cheer-ful

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a key signature of one flat (F major) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the notes.

zeal, We haste to Zi-on's hill And there our vows and ho-nours pay.

zeal, We haste to Zi.on's hill And there our vows and ho-nours pay.

Detailed description: This system contains the next two staves of the musical score. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the notes.

Zion, thrice happy place,
Adorned with wond'rous grace,
And walls of strength embrace thee round
In thee our tribes appear
To pray, and praise, and hear
The sacred gospel's joyful sound.

CHRISTMAS HYMN.

Key, G Major.

WITH ANIMATION.

PIA.

FOR.

PIA.

FOR.

PIA.

FOR.

FOR.

Let joy around like rivers flow,
Flow on, and still increase;
Spread o'er the glad earth,
At Jesus's birth,
For heaven and earth are at peace.

Now the good will of heav'n is shown
Tow'rd Adam's helpless race;
Messiah is come
To ransom his own,
To save them by infinite grace.

Then let us join the heav'ns above,
Where hymning seraphs sing,
Join all the glad pow'rs
For their Lord is ours,
Our Prophet, our Priest, and our King.

- STAUNTON.

PIA.

All hail the pow'r of Je - sus' name! Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all.

PIA.

All hail the pow'r of Je - sus' name! Let an - gels prostrate fall; Bring forth the roy - al di - a - dem, And crown him Lord of all.

FOR.

PIA.

FOR.

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

FOR.

PIA.

FOR.

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

Crown him, ye martyrs of our God,
Who from his altar call;
Extol the stem of Jesse's rod,
And crown him Lord of all.

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.

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

Blow ye the trum - pet blow, - - The glad - ly so - lemn sound; Let all the na - tions know, To earth's re - mot - est bound,

Blow ye the trum-pet blow, The glad - ly so - lemn sound; Let all the na - tions know, To earth's re - mot - est bound,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a bass line in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and phrasing slurs.

The year of Ju - bi - lee of Ju - bi - lee is come, The year of Ju - bi - lee is come, Re - turn ye ran - som'd sin - ners home.

The year of Ju - bi - lee is come, Re - turn ye ran - som'd sin - ners home.

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with lyrics. The bottom staff is a bass line in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music continues with similar rhythmic patterns and phrasing as the first system.

CORONATION.

Key, A Major.
WITH ENERGY.

Verse 1. Ho - san - nah to our con - qu'ring King! All hail in - car - nate love! Ten thousand songs and glo - ries wait, To crown thy head a - bove.

Verse 2. Ye saints who now in glo - ry shine, And tri - umph o'er the fall; Pour forth your me - lo - dies di - vine, And crown him Lord of all.

PIA. FOR.

Thy vic - tories and thy death - less fame Thro' all the world shall run; And e - ver - last - ing a - ges sing The tri - umphs thou hast won And
Ye realms, of ev - 'ry tongue and name on this ter - res - trial ball, In ev - 'ry lan - guage sound his fame, And crown him Lord of all. In

Thy vic - tories and thy death - less fame Thro' all the world shall run; And
Ye realms, of ev - 'ry tongue and name On this ter - res - trial ball, In

And e - ver - last - ing a - ges sing The tri - umphs thou hast won.
In ev - 'ry lan - guage sound his fame, And crown him Lord of all.

CORONATION—Continued.

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MEZ. FOR. FOR.

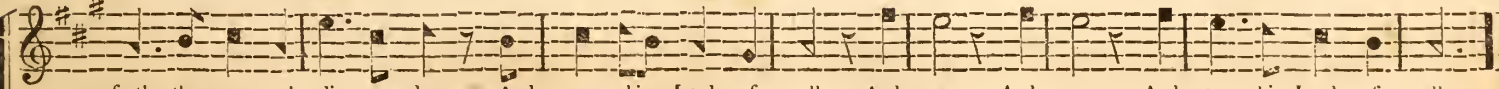


E - ver - last - ing a - ges sing, The tri - umphs thou hast won. All hail the great Im - ma - nuel's name, Let an - gels pros - trate fall, Bring
ev - 'ry lan - guage sound his fame, And crown him Lord of all. O that with yon - der sa - cred throng, We at his feet may fall; Join

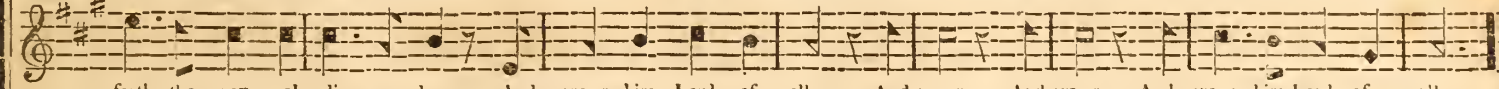
MEZ. FOR. FOR.



E - ver - last - ing a - ges sing, The tri - umphs thou hast won. All hail the great Im - ma - nuel's name, Let an - gels pros - trate fall, Bring
ev - 'ry lan - guage sound his fame, And crown him Lord of all. O that with you - der sa - cred throng, We at his feet may fall; Join

forth the roy - al di - a - dem, And crown him Lord of all, And crown, And crown, And crown him Lord of all.
in the e - ver - last - ing song, And crown him Lord of all, And crown, And crown, And crown him Lord of all.



forth the roy - al di - a - dem, And crown him Lord of all, And crown, And crown, And crown him Lord of all.
in the e - ver - last - ing song, And crown him Lord of all, And crown, And crown, And crown him Lord of all.



And crown, And crown, And crown, crown him Lord of all.
And crown, And crown, And crown, crown him Lord of all.

Key, A Major.
DELICATELY.

See the leaves a - round us fall - ing, Dry and with - er'd to the ground; }
Thus to thought - less mor - tals call - ing, In a sad and so - lemn sound: }

blight - ed fell;) Hear the les - son we are read - ing, Mark the aw - ful truth we tell.

Youth on length of days presuming,
Who the paths of pleasure tread;
View us late in beauty blooming,
Number'd now among the dead:
What though yet no losses grieve you,
Gay with health and many a grace;
Let no cloudless skies deceive you;
Summer gives to autumn place.

Yearly in our course returning,
Messengers of shortest stay,
Thus we preach this truth concerning
"Heav'n and earth shall pass away."
On the tree of life eternal,
O let all our hopes be hid;
'Tis alone, forever vernal,
Bears a leaf that shall not fade.

PIA

With my sub-stance I will ho-nor My Re-deem-er and my Lord; Were ten thou-sand worlds my ma-nor, Were ten thousand

PIA.

With my sub-stance I will ho-nor My Re-deem-er and my Lord; Were ten thou-sand worlds my ma-nor, Were ten thousand

FOR.

worlds my ma-nor, All were no thing to his word.

FOR.

worlds my ma-nor, All were no-thing to his word.

While the heralds of salvation,
His abounding grace proclaim;
Let his friends of every station,
Gladly join to spread his fame.

May his kingdom be promoted;
May the world the Saviour know;
Be my all to him devoted:
To my Lord my all I owe.

HOME.

Gay plea - sures and pa - la - ces men - tion them not, 'Tis on - ly in hea - ven that pain is for - got;

Gay plea - sures and pa - la - ces men - tion them not, 'Tis on - ly in hea - ven that pain is for - got;

The first system consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (F major) and a time signature of 2/4. The middle staff is a piano accompaniment in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics are written below the vocal staff.

'Tis on - ly in man - sions pre - pared for the blest, That souls of be - liev - ers can e - ver find rest,

'Tis on - ly in man - sions pre - pared for the blest, That souls of be - liev - ers can e - ver find rest:

The second system also consists of three staves, following the same format as the first system. The lyrics are written below the vocal staff.

HOME.—Continued.

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PIA. MEZ. FOR.

Home, home, sweet sweet home, There's no place like home—there's no place like home.

PIA. MEZ. FOR.

Home, home, sweet sweet home, There's no place like home—there's no place like home.

Poor exiles from heaven we seek but in vain,
 For pleasures, which only in Christ we obtain;
 Temptations beset us, afflictions pursue,
 And all that supports us, is heaven in view.
 Home, home, &c.

Oh! soon may this wearisome pilgrimage cease,
 Oh! soon may we rest in the mansions of peace;
 And soon may the saviour our welcome proclaim,
 To a home in the skies, which he died to obtain.
 Home, home, &c.

THE VOICE OF PEACE.

Key, E Major.

PIA.

Sweet as the Shep-herd's tune - ful reed, From Si - on's mount I heard the sound; Gay sprang the

PIA.

Sweet as the Shep-herd's tune - ful reed, From Si - on's mount I heard the sound; Gay sprang the

PIA.

flowr - ets of the mead, And glad - den'd na - ture smil'd a - round: Christ's

flowr - ets of the mead, And glad - den'd na - ture smil'd a - round: The voice of peace sa - lutes mine ear,

love - ly voice per - fumes the air, Christ's love - ly voice per - fumes the air. Peace, trou - bled soul, whose plain - tive moan, Hath

Christ's love - ly voice per - fumes the air. Peace, trou - bled soul, whose plain - tive mean, Hath

taught each scene the note of wo; Cease thy complaint, suppress thy groan, And let thy tears forget to flow;

taught each scene the note of wo; Cease thy complaint, suppress thy groan, And let thy tears forget to flow;

FOR.

Be-hold, the precious balm is found, To lull thy pain, and heal thy wound.

FOR.

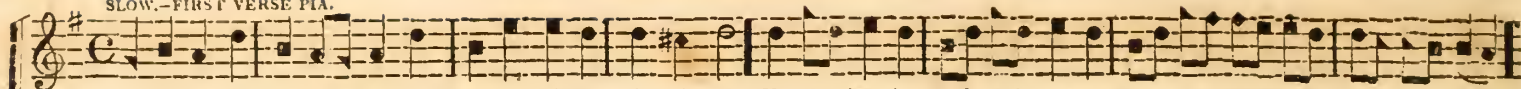
Be-hold, the precious balm is found, To lull thy pain, and heal thy wound.

Repeat the $\frac{2}{2}$ movement to the following verse:

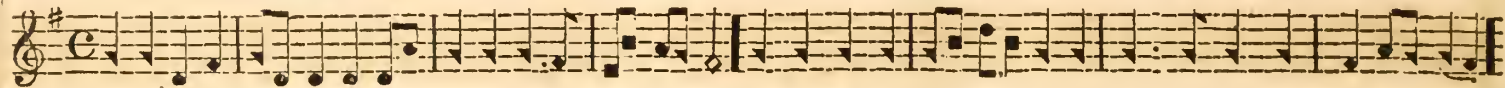
Come, freely come, by sin opprest,
 On Jesus cast thy weighty load;
 In him thy refuge find, thy rest,
 Safe in the mercy of thy God:
 Thy God's thy Saviour! glorious word
 O hear, believe, and bless the Lord

Key, G Major.

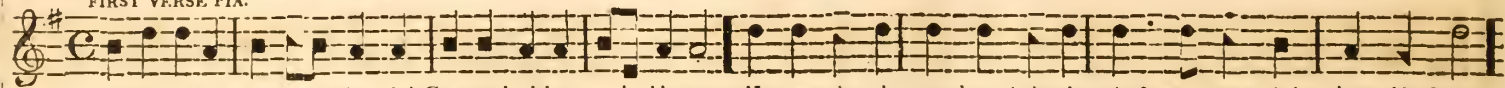
SLOW.—FIRST VERSE PIA.



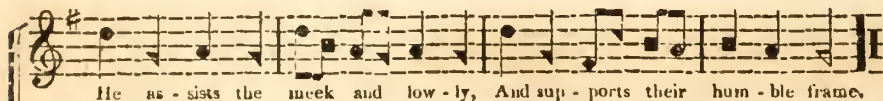
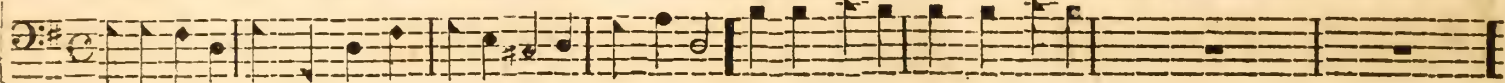
I will praise the Lord, most ho - ly! Great and migh - ty is his name; He as - sists the meek and low - ly, And sup - ports their hum - ble frame.



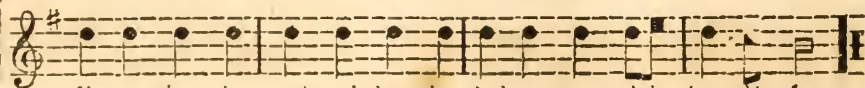
FIRST VERSE PIA.



I will praise the Lord, most ho - ly! Great and migh - ty is his name; He as - sists the meek and low - ly, And sup - ports their hum - ble frame.



He as - sists the meek and low - ly, And sup - ports their hum - ble frame.



He as - sists the meek and low - ly, And sup - ports their hum - ble frame.



- For.* Though he shook the earth's foundation,
And the heaven's bowed down;
Though in darkness laid the nations,
Pia. Still on me his brightness shone.
Though in darkness shook the nations,
For. Still on me his brightness shone.
- For.* Borne by Cherubs, see him riding
On the tempest-troubled air;
Pia. See all nature at his chiding,
Sink beneath him in despair
Pia. See all nature at his chiding,
For. Sink beneath him in despair!
- For.* Yet though peals the rattling thunder!
Though the lightnings pierce the sky!
Though the rocks should break asunder,
Pia. Still on God will I rely.
For. Though the rocks should break asunder,
Still on God will I rely.

GRENADA.

135

Key, B flat Major.

PIA. SLOW AND SOLEMN.

Far, far o'er hill and dell, On the winds steal - ing, List to the fun' - ral bell, Mourn - ful - ly peal - ing; Hark! hark! it

PIA.

Far, far o'er hill and dell, On the winds steal - ing, List to the fun' - ral bell, Mourn - ful - ly peal - ing; Hark! hark! it

The first system consists of four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a second vocal line with lyrics. The fourth staff is a bass line. The key signature is B-flat major (one flat) and the time signature is 2/4. The tempo and mood are marked 'PIA. SLOW AND SOLEMN.'

seems to say, "As melt these sounds a-way, So life's best joys de-cay, Whilst new their feel - ing."

seems to say, "As melt these sounds a-way, So life's best joys de-cay, Whilst new their feel - ing."

The second system consists of four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a second vocal line with lyrics. The fourth staff is a bass line. The key signature is B-flat major (one flat) and the time signature is 2/4. The tempo and mood are marked 'PIA. SLOW AND SOLEMN.'

Now through the charmed air,
 Slowly descending,
 List to the holy prayer
 Solemnly blending:
 Hark! hark! it seems to say,
 "Turn from such joys away"
 "To those that ne'er decay,"
 "For life is ending."

SALISBURY.

Key, G Major.
PIA—SLOW AND EXPRESSIVE.

FOR.

PIA.

Save me from my foes, Shield me Lord from harm; Let me safe re- pose, On thy nigh- ty arm. Thou art: God a- lone, Those who seek thy

heav'n- ly face, Thou wilt bless and they shall own Thy match- less grace. Thou art God a- lone, Those who seek thy heav'n- ly face,

Thou wilt bless and they shall own thy match-less grace.

Thou wilt bless and they shall own thy match-less grace.

Pleasant is the land,
Where Jehovah's known;
Where a pious band
Bow before his throne.
Who with loud acclaim,
Sing his great and wondrous love,
Who ere long shall praise his name
With saints above.

Let my faith and love,
With my years increase;
Let me never rove
From the paths of peace;
But through life display
Holy deeds and actions pure,
That when life has pass'd away,
May bliss be sure.

HIGHGATE. 10. 11.

All glo - ry and praise To the An - cient of days; Who was born and was slain to re - deem a lost race.

All glo - ry and praise To the An - cient of days; Who was born and was slain to re - deem a lost race.

And shall he not have
The lives which he gave
Such an infinite ransom for ever to save!

Yes, Lord, we are thine,
And gladly resign
Our souls, to be fill'd with the fulness divine.

We yield thee thine own,
We'd serve thee alone,
'Thy will upon earth as in heaven be done!

HEAVENLY WISDOM.

O hap - py is the man who hears In - struc-tion's warn-ing voice; And who ce - les - tial wis - dom makes His ear - ly on - ly choice.

For she has trea-sure great - er far, Than east or west un - fold; And her re - ward is more se - cure, Than is the gain of gold.

In her right hand she holds to view,
A length of happy years;
And in her left, the prize of fame
And honour bright appears.

According as her labours rise,
So her rewards increase;
Her ways are ways of pleasantness,
And all her paths are peace.

Lord of mer - cy and of might, Of man - kind the life and light, Ma - ker, teach - er in - fi - nite, Je - sus, hear and save!

Lord of mer - cy and of might, Of man - kind the life and light, Ma - ker, teach - er in - fi - nite, Je - sus, hear and save!

Strong Gre - a - tor, Sa - viour mild, Hum - bled to a mor - tal child, Cap - tive, beat - en, bound, re - vil'd, Je - sus, hear and save!

Strong Gre - a - tor, Sa - viour mild, Hum - bled to a mor - tal child, Cap - tive, beat - en, bound, re - vil'd, Je - sus, hear and save!

Throned above celestial things,
Borne aloft on angels' wings,
Lord of Lord and King of Kings,
Jesus, hear and ave

Soon to come to earth again,
Judge of angels and of men,
Hear us now and hear us then,
Jesus, hear and save.

CHARITY HYMN.

The first two staves of the musical score are in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody is written on a five-line staff with various note values and rests.

*Vers*e 1. Lord of life, all praise ex - cell - ing, 'Thou in glo - ry un - con - find, Deign'st to make thy hum - ble dwell - ing With the poor of hum - ble mind.
*Vers*e 2. As thy love, thro' all cre - a - tion, Beams like thy dif - fu - sive ligh; So the high and hum - ble sta - tion Both are e - qual in thy sight.

The next two staves continue the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both maintain the key signature of one sharp (F#) and common time (C).

The third two staves of the musical score are in treble clef. The key signature is one sharp (F#), and the time signature is common time (C). The melody continues with various note values and rests.

*Vers*e 3. Thus thy care, for all pro - vid - ing, Warm'd thy faith - ful pro - phet's tongue; Who, the lot of all de - cid - ing, To thy cho - sen Is - rael sung:

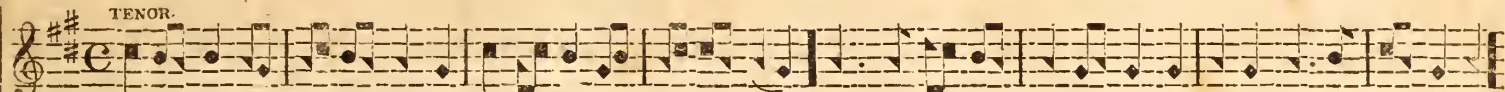
The final two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both maintain the key signature of one sharp (F#) and common time (C).

TRIO.

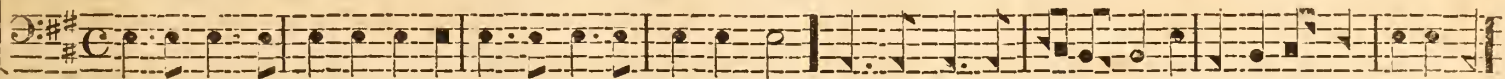


Verse 4. When thy har - vest yields thee plea - sure, Thou the gold - en sheaf shalt bind; To the poor be - longs the trea - sure Of the scat - ter'd ears be - hind.

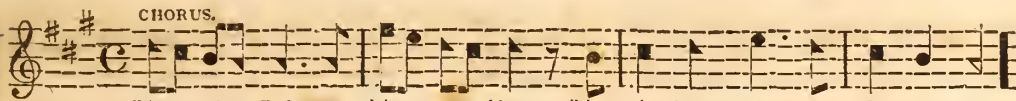
TENOR.



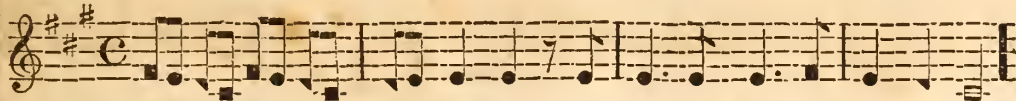
Verse 4. When thy har - vest yields thee plea - sure, Thou the gold - en sheaf shalt bind; To the poor be - longs the trea - sure Of the scat - ter'd ears be - hind.



CHORUS.



These thy God - or - dains to bless The wi - dow and the fa - ther - less.



These thy God or - dains to bless The wi - dow and the fa - ther - less.



5 When thine olive plants increasing,
Pour their plenty o'er thy plain,
Greatful, thou shalt take the blessing
But not search the bough again.
Chorus. These thy God, &c.

6 When thy favour'd vintage, flowing,
Gladdens thine autumnal scene,
Own the bounteous hand bestowing,
But thy vines the poor shall glean.
Chorus. These thy God, &c.

CHARITY HYMN—Continued.



Still we read thy word de - clar - ing Mer - cy, Lord, thine own de - cree; Mer - cy, ev' - ry sor - row shar - ing, Warms the heart re - sem - bling thee.



Still the or - phan and the stran-ger, Still the wi - dow owns thy care; Screen'd by thee in ev' - ry dan - ger, Heard by thee in ev' - ry prayer.

THE STAR OF THE EAST.

Key, B flat Major.

MEZ. FOR.

PIA.

Musical notation for the first system, featuring a vocal line and piano accompaniment. The vocal line is in B-flat major, 6/8 time, and includes a fermata over the final note. The piano accompaniment consists of two staves with chords and moving lines.

Bright-est and best of the sons of the morn-ing! Dawn on our dark-ness and lend us thine aid! } Cold on his cra-dle the dew-drops are shin-ing,
 Star of the East the ho - ri - zon a - dorn-ing, Guide where our in - fant Re - deem - er is lain! }

TENOR VOICE.

PIA.

Musical notation for the second system, featuring a tenor vocal line and piano accompaniment. The vocal line is in B-flat major, 6/8 time, and includes a fermata over the final note. The piano accompaniment consists of two staves with chords and moving lines.

Musical notation for the third system, featuring a mezzo-soprano vocal line and piano accompaniment. The vocal line is in B-flat major, 6/8 time, and includes a fermata over the final note. The piano accompaniment consists of two staves with chords and moving lines.

Low lies his head with the beasts of the stall, An - gels a - dore him in slum - ber re - clin - ing, Ma - ker and Mo - narch and Sa - viour of all.

Musical notation for the fourth system, featuring a mezzo-soprano vocal line and piano accompaniment. The vocal line is in B-flat major, 6/8 time, and includes a fermata over the final note. The piano accompaniment consists of two staves with chords and moving lines.

Say, shall we yield him, in costly devotion,
 Odours of Edom and offerings divine?
 Gems of the mountain and pearls of the ocean,
 Myrrh from the forest or gold for the mine?

Vainly we offer each ampler oblation;
 Vainly with gifts would his favour secure:
 Richer by far is the heart's adoration;
 Dearer to God are the prayers of the poor,

THE VOICE OF FREE GRACE.

The voice of free grace cries es-cape to the moun-tain, For all that be-lieve, Christ has o-pen'd a foun-tain; For sin, and trans-

The voice of free grace cries es-cape to the moun-tain, For all that be-lieve, Christ has o-pen'd a foun-tain; For sin, and trans-

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The music features a mix of eighth and sixteenth notes, with some notes beamed together. There are fermatas over several notes in the vocal line.

gres-sion, and ev'-ry pol-lu-tion, His blood flows so free-ly, in streams of sal-va-tion, His blood flows so free-ly, in streams of sal-va-tion.

gres-sion, and ev'-ry pol-lu-tion, His blood flows so free-ly, in streams of sal-va-tion, His blood flows so free-ly, in streams of sal-va-tion.

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The bottom staff is a piano accompaniment line in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff. The music continues with similar rhythmic patterns and note values as the first system, including fermatas.

FOR.

Hal - le - lu - jah to the Lamb, who has brought us a par - don, We'll praise him a - gain, when we pass o - ver Jor - dan, We'll

FOR.

Hal - le - lu - jah to the Lamb, who has brought us a par - don, We'll praise him a - gain, when we pass o - ver Jor - dan, We'll

pr - ise him a - gain, when we pass o - ver Jor - dan.

pr - ise him a - gain, when we pass o - ver Jor - dan.

Ye souls that are wounded to Jesus repair,
 He calls you in mercy, and can you forbear;
 Tho' your sins are increased as high as a mountain,
 His blood can remove them, it streams from the fountain.

Hallelujah, &c.

Now Jesus our King reigns triumphantly glorious,
 O'er sin, death and hell, he is more than victorious;
 With shouting proclaim it—O trust to his passion,
 He saves us most freely, O glorious salvation.

Hallelujah, &c.

With joy shall we stand, when escap'd to the shore,
 With harps in our hands, we'll praise him the more;
 We'll range the sweet plains on the banks of the river,
 And sing of salvation for ever and ever.

Hallelujah, &c.

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