



Lo! what an en-ter-tain-ing sight, Those friendly brethren prove; Whose cheer-ful hearts in bands u-nite, Of har-mo--ny and love.



O Lord, how in-fin-ite thy love! How wond'rous are thy ways! Let earth be--neath—and heav'n above, Combine to sing thy praise.

MODERATO.

DANVILLE. C. M. M #

167

O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.

The musical score for 'DANVILLE' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 3/4, and the key signature is one sharp (F#). The tempo is marked 'MODERATO'. The lyrics are: 'O all ye lands in God re-joice, To him your thanks be-long; With grateful heart and voice make known, His good-ness and his pow'r.'

ALLEGRETTO.

PLYMPTON. C. M. M #

O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa-viour nigh?

The musical score for 'PLYMPTON' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The time signature is 3/4, and the key signature is one flat (F). The tempo is marked 'ALLEGRETTO'. The lyrics are: 'O let our drooping hearts re-vive, And ev'-ry tear be dry, Why should these eyes be drown'd in grief, Which view a Sa-viour nigh?'

Sal - vation!— oh, the joy - ful sound! 'Tis pleas - ure to - - our ears; A sov'reign balm - for ev - 'ry wound, - A cor - dial for - our fears.

Sal - vation!

ALLEGRO ASSAI.

HOOR-GLASS.

C. M.

M #

A - rise, ye peo - ple, and a - dore, Ex - ult - - ing strike the chord; Let all the earth from shore to shore, Confess th' almighty Lord, Confess th' almighty Lord.

ALLEGRO VIVACE.

YDOLEM. C. M.

M #

Hymn Chant.

169

Let hea - thens to their i - dols haste, And worship wood or stone; But my de - light - ful lot is cast, Where God is tru - ly known.

CHORAL.

MENTZ. C. M.

M b

J. Holyok's Coll.

Fools in their hearts, be - lieve and say, That all re - - li - gion's vain; There is no God, who reigns on high, Or minds th'af - fairs of men.

CONNECTICUT. C. M.

M #

When all thy mer-cies, O my God, My ris - ing soul sur-veys, Transport - ed with the view, I'm lost In won - der, love, and praise.

This musical score is for the hymn 'CONNECTICUT'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE'. The lyrics are: 'When all thy mer-cies, O my God, My ris - ing soul sur-veys, Transport - ed with the view, I'm lost In won - der, love, and praise.'

ANDANTE.

MISSOURI. C. M.

M b

Lord, hear the voice of my com-plaint; To my re - quest give ear; Pre-serve my life from cru - el foes, And free my soul from fear.

This musical score is for the hymn 'MISSOURI'. It features a vocal line and a piano accompaniment. The key signature is two flats (Bb, Eb) and the time signature is 3/4. The tempo is marked 'ANDANTE'. The lyrics are: 'Lord, hear the voice of my com-plaint; To my re - quest give ear; Pre-serve my life from cru - el foes, And free my soul from fear.'

ALLEGRO.

WARRENHAM, C. M.

M #

Dr. Arnold.

171

SOLO.

SOLO.

How large - the prom - ise, how - di - vine, To Abr' - - ham and - - - his seed! 'I'll be - - a God - - to thee - - and thine,

SOLO.

SOLO.

TUTTI.

Sup - ply - - ing all - - their need.' 'I'll be - - - a God - - to thee - - - and thine, Sup - ply - - ing all - - their need.'

TUTTI.

FUNERAL THOUGHT. C. M. M b Hymn Chant.

J. Smith.
From the Village Harmony.

Musical score for 'Funeral Thought' in 3/2 time, minor key. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "Hark ! from the tombs a doleful sound, My ears attend the cry; Ye living men come view the ground, Where you must shortly lie." The music features a somber melody with many accidentals (sharps and naturals) and rests.

CHORAL STYLE.

LEBANON. C. M. M b Hymn Chant.

W. Billings.

Musical score for 'Lebanon' in 3/4 time, minor key. It consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "Lord what is man, poor fee - ble man? Born of the earth at first; His life a shadow, light and vain, Still hast'ning to the dust." The music features a steady, rhythmic melody with many accidentals.

ALLEGRO ASSAI.

SALEM. C. M. M #

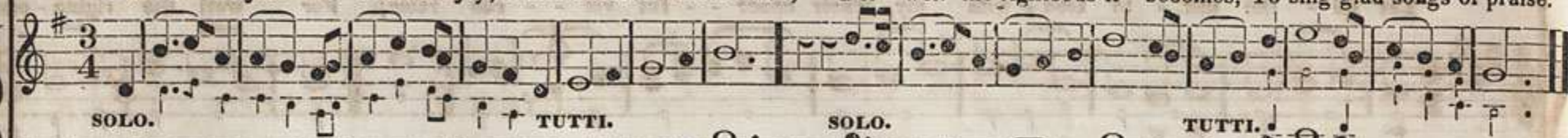
173

Let all - the just, - to God - with joy, Their cheer - - ful voi - - ces raise; For well the righte - ous

SOLO. TUTTI.
it - be - comes, To sing - glad songs - of praise, - - - - To sing glad songs - of praise.
SOLO. TUTTI.

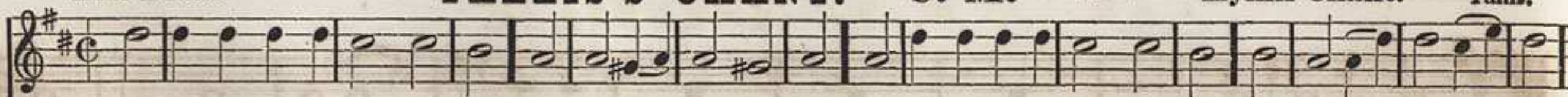


Let all - tae just - to God with joy, Their c'aeerful voices raise; For well the righteous it becomes, To sing glad songs of praise.



ALLA BREVE.

TALLIS'S CHANT. C. M. M # Hymn Chant. Tallis.



Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, In bright-er worlds a - bove.



ALLEGRO.

PIETY. C. M. M #

175

Happy is he that fears the - Lord, And follows his - com - - - mands, And follows his commands; Who lends the

SOLO. TUTTI.

SOLO. TUTTI.

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 sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff. Performance markings 'SOLO.' and 'TUTTI.' are placed above the vocal staff and below the piano staff at specific points in the music.

poor with - out re - ward; Who lends the poor with - out re - ward, Or gives - - - with lib - 'ral hands

SOLO. TUTTI.

Detailed description: This system contains the second two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff. Performance markings 'SOLO.' and 'TUTTI.' are placed above the vocal staff and below the piano staff.

2d. TREBLE. SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.

Detailed description: This musical score is for the hymn 'DEVIZES'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The score is divided into sections for '2d. TREBLE', 'SOLO. 2d. TREBLE', and 'TUTTI.' for both the vocal and piano parts. The lyrics are: 'Come let us join our cheer-ful songs, With angels round the throne; Ten thousand thousand are their tongues, But all their joys are one, But all their joys - are - one.'

In God's own house pronounce - his praise, His grace - he there - re - veals; To heav'n - your joy - and won - - der raise, For there his glo - ry dwells.

Detailed description: This musical score is for the hymn 'BRAINTREE'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRO'. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'In God's own house pronounce - his praise, His grace - he there - re - veals; To heav'n - your joy - and won - - der raise, For there his glo - ry dwells.'

ALLEGRETTO.

GREAT MILTON. C. M.

M #

Two Stanzas.

177

Thou art my por - tion O my God, Soon as I know thy way, My heart makes haste t'o - bey thy word, And suf - fers no de - lay.

SOLO. TUTTI.

Detailed description: This block contains the first system of a musical score. It features a vocal line on a treble clef staff with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff. Below the vocal line is a piano accompaniment consisting of two staves: a right-hand part on a treble clef staff and a left-hand part on a bass clef staff. The piano part includes dynamic markings such as 'p' (piano) and 'f' (forte). The system concludes with a double bar line.

I choose the path of heav' - nly truth, And glo - ry - in my choice; Not all the riches of the earth, Could make me - so re - joice.

SOLO. TUTTI.

SOLO. TUTTI.

Detailed description: This block contains the second system of the musical score. It follows the same format as the first system, with a vocal line and piano accompaniment. The lyrics are written below the vocal staff. The piano accompaniment includes dynamic markings like 'p' and 'f'. The system ends with a double bar line.

2d. TREBLE.

Oh! that the Lord would guide my ways, To keep his stat - utes still; Oh! that my God would grant me grace, To know and do his will.

Detailed description: This musical score is for the hymn 'WINTER'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'Oh! that the Lord would guide my ways, To keep his stat - utes still; Oh! that my God would grant me grace, To know and do his will.'

CHORAL STYLE.

BANGOR.

C. M.

M b

Ravenscroft.

Hark! from the tombs, a dole - ful sound, My ears at - tend the cry; Ye liv - ing men come view the ground, Where you must shortly lie.

Detailed description: This musical score is for the hymn 'BANGOR'. It consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The piano accompaniment is written in a grand staff (treble and bass clefs) with the same key signature and time signature. The lyrics are: 'Hark! from the tombs, a dole - ful sound, My ears at - tend the cry; Ye liv - ing men come view the ground, Where you must shortly lie.'

ALLEGRO

MERIDEN. C. M. M #

T. Clark.

179

Oh, how I love thy ho - ly law! 'Tis dai - ly my de - light; And thence my med - i - - ta - tions draw

SOLO. TUTTI.
Di - vine ad - - vice by night. And thence my med - i - - ta - - tions draw Di - vine ad - - - vice by night.

SOLO. TUTTI.

When God re - veal'd his gra - cious name, And chang'd my mourn - ful state, My rapture seem'd a pleasing dream, The grace ap - - - pear'd so great.

This musical score is for the first stanza of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal staves.

SECOND STANZA. Each Stanza may be used separately.

The world beheld the glo - rious change, And did - thy hand confess; My tongue broke out in unknown strains, And sung sur - prising grace. prising grace.

And sing sur - prising grace. prising grace.

This musical score is for the second stanza of the hymn. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal staves. The final phrase of the stanza is repeated twice, labeled '1st time.' and '2d time.' above the notes.

UN POJO ALLEGRETTO.

WINTHROP.

C. M.

M #

SOLO. 2d. TREBLE. TUTTI.

To praise the ev - er bounteous King, My soul, wake all thy pow'rs; He calls, and at his voice come forth, The smil - ing har - vest hours.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'WINTHROP'. It consists of four staves. The top staff is a vocal line in treble clef with a 2/4 time signature and a key signature of one flat (Bb). The second staff is a vocal line in treble clef, also in 2/4 time and Bb, with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part includes dynamic markings 'SOLO.' and 'TUTTI.'.

ALLEGRO.

FRANKLIN PLACE.

C. M.

M #

SOLO. TUTTI.

Let ev' - - ry mor - tal ear attend, And ev' ry heart rejoice; The trump - et of the gos - pel sounds, With an inviting voice, With an in - viting voice.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'FRANKLIN PLACE'. It consists of four staves. The top staff is a vocal line in treble clef with a common time signature (C) and a key signature of one flat (Bb). The second staff is a vocal line in treble clef, also in common time and Bb, with lyrics underneath. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The piano part includes dynamic markings 'SOLO.' and 'TUTTI.'.

The time is short! sin - ners be-ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.

This musical score is for the hymn 'ETERNITY'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The time is short! sin - ners be-ware, Nor tri - fle time a - way; The word of great sal - va - tion hear, While yet 'tis called to - day.'

ALLEGRO ASSAI.

MORNING HYMN. C. M. M

A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.

This musical score is for the hymn 'MORNING HYMN'. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The lyrics are: 'A - wake my soul, to sound his praise, A - wake my harp to sing; Join all my pow'rs the song to raise, And morning incense bring.'

ALLEGRETTO MODERATO.

HAVRE. S. M. M #

W Billings. 183
With alterations.

Musical score for 'HAVRE' in G major, 3/4 time, Allegretto Moderato. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O bless the Lord my soul, Let all - - with-in me join, And aid my tongue to bless his name, Whose favours are divine, Whose favours are di - vine."

ALLEGRETTO MODERATO.

SNOWHILL. S. M. M b

Musical score for 'SNOWHILL' in G minor, 3/4 time, Allegretto Moderato. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "We sin - ners, fear - the Lord, While yet - 'tis called to day; Soon will - the aw - ful voice - of death, Command your souls a - way."

SECOND TREBLE.

How beauteous are their feet, - Who stand on Zi-ons hill! - Who bring - sal - - va - - tion - - on - - - their - tongues, - And words - - of peace - re - - veal.

SECOND STANZA.

SOLO. TUTTI.

How charming is their voice, How sweet their tidings are! Zi - - on, be - hold thy Saviour king, He reigns - - - - and tri - umphs here.

SOLO. TUTTI.

ALLEGRO VIVACE.

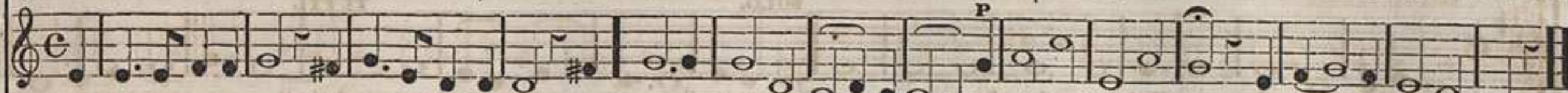
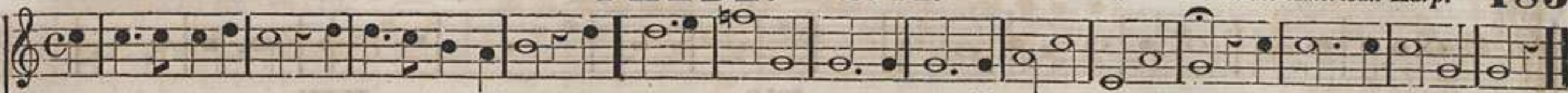
PEEBE.

S. M.

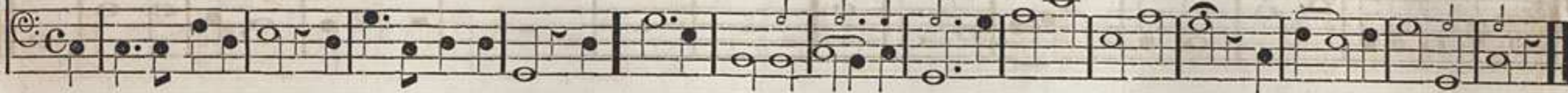
M #

From the American Harp.

185



Ye trembling captives hear, The gos-pel trumpet sounds: No mu-sic more can charm - the ear, - Or heal your heart felt wounds, Or heal - your heart felt wounds.



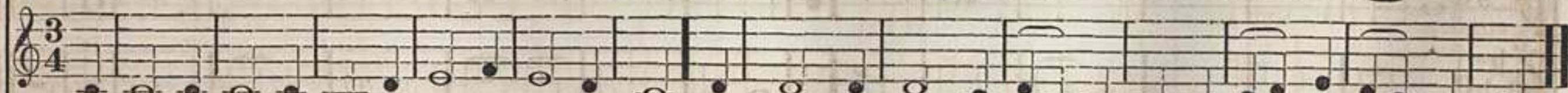
UNISON.

ANDANTINO.

UTICA.

S. M.

M #



Oh where shall rest be found, Rest for the wea - ry soul? 'Twere vain - the o - - ceans depths - to sound, Or pierce - to eith - - er pole



LISEON. S. M.

M #

Hymn Chant.

D. Read.

SOLO. TUTTI.

SOLO. TUTTI.

Welcome sweet day of rest—That saw the - Lord a - - rise! Welcome to this re - - viv - - ing - breast, And these re - joic - ing eyes.

ALLO: ASSAI.

WATCHMAN. S. M.

M #

Leach.

Now living wa-ters flow, To cheer the - - humble soul; From sea to sea the riv - - ers - - go, And - spread from - pole to pole.

ALLEGRETTO.

INVERNESS. S. M. M #

187

The first system of music for 'INVERNESS' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The piano accompaniment is in bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with many whole and half notes.

Great heir - of Da - vid's throne, Thy royal pow'r assume; Come reign in faith - ful hearts alone, Thou blest Re - deemer come.

The second system of music for 'INVERNESS' continues the piano accompaniment from the first system. It features two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The notation includes various chords and melodic lines.

ALLEGRO.

AYLESBURY. S. M. M b

Dr. Green.

The first system of music for 'AYLESBURY' consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a time signature of common time (C). The piano accompaniment is in bass clef with the same key signature and time signature. The music is more rhythmic than the previous piece, featuring many eighth and sixteenth notes.

And will the Judge de - scend? And must the dead a - - rise? And not a sin - gle soul escape, His all dis - cerning eyes?

The second system of music for 'AYLESBURY' continues the piano accompaniment from the first system. It features two staves: a treble clef staff for the right hand and a bass clef staff for the left hand. The notation includes various chords and melodic lines.

We lift our hearts to thee, Thou day-star from on high; The sun it - self is but thy shade, Yet cheers both earth and sky.

ALLEGRETTO.

NORWALK.

S. M.

M b

Mather.

All yester - day is gone! To - morrow's not our own; O sin - ner, come, with - out de - lay, To bow be - - - fore the throne.

ALLEGRO.

FAIRFIELD. S. M. M #

R. Harrison.

189

Let diff'ring na - tions join, To cel - e - - brate thy fame; Let all the world, O Lord, combine, To praise thy glo - rious name.

The musical score for 'Fairfield' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are: 'Let diff'ring na - tions join, To cel - e - - brate thy fame; Let all the world, O Lord, combine, To praise thy glo - rious name.'

ALLEGRO.

MOUNT EPHRAIM. S. M. M #

Milgrove.

Your harps ye trem - - bling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev' - - - ry string awake.

The musical score for 'Mount Ephraim' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two flats (B-flat and E-flat) and the time signature is 3/2. The lyrics are: 'Your harps ye trem - - bling saints, Down from the wil - lows take; Loud to the praise of love di - vine, Bid ev' - - - ry string awake.'

2d. TREBLE.

My gracious God, how plain Are thy di - rec - tions giv'n! O may I nev - - er read in vain, But find the path to heav'n.

The musical score for 'Mornington' consists of four staves. The top staff is the first treble clef, followed by a second treble clef labeled '2d. TREBLE.' which contains the vocal line. The bottom two staves are a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'ALLEGRO.' The lyrics are: 'My gracious God, how plain Are thy di - rec - tions giv'n! O may I nev - - er read in vain, But find the path to heav'n.'

2d. TREBLE.

To God - in whom - I trust, I lift - - my heart and voice; O let - - me not - - be put to shame, Nor let my foes re - joice.

The musical score for 'Teacher' consists of four staves. The top staff is the first treble clef, followed by a second treble clef labeled '2d. TREBLE.' which contains the vocal line. The bottom two staves are a grand staff (treble and bass clefs) for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'ALLEGRETTO.' The lyrics are: 'To God - in whom - I trust, I lift - - my heart and voice; O let - - me not - - be put to shame, Nor let my foes re - joice.'

ALLEGRETTO MODERATO.

ALBEE. S. M.

M #

191

The Lord the sov'reign king, Hath fix'd his throne on high, O'er all - - the heav'nly world - he - rules, - And all beneath the sky, And all beneath the sky.

This musical score is for the piece 'ALBEE. S. M.' in the key of D major (two sharps) and common time (C). It is marked 'ALLEGRETTO MODERATO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'The Lord the sov'reign king, Hath fix'd his throne on high, O'er all - - the heav'nly world - he - rules, - And all beneath the sky, And all beneath the sky.'

ALLEGRETTO QUASI MODERATO.

LITTLE MARLBOROUGH. S. M.

M #

A. Williams Coll.

And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?

This musical score is for the piece 'LITTLE MARLBOROUGH. S. M.' in the key of D major (two sharps) and 3/4 time. It is marked 'ALLEGRETTO QUASI MODERATO'. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'And am I born - to die? To lay this bo - dy down? And must my trembling spir - it fly, In - to a world - - un - known?'

ALLEGRO.

DOVER. S. M.

M #

Hymn Chant.

T. Williams Coll.

Lord, what our ears have heard, Our eyes de - lighted trace; Thy love in long suc - cession shown To Zion's cho - sen race.

UN POCO STACCATO.

ALLEGRO.

GREENFIELD. S. M.

M #

Hymn Chant.

Be - hold the throne of grace! The promise calls me near; There Jesus shows a smil - ing face, And waits to an - swer pray'r.

UN POCO STACCATO.

ALLEGRETTO.

SUTTON. S. M. M #

A. William's Coll. 193

Be - hold the lof - ty sky, Declares its mak - er, God; And all the star - ry works - on high, - Pro - claims his pow'r - a - broad.

CHORAL.

GREGORIAN HYMN. S. M. M b

When over - whelm'd with grief, My heart with - in me dies; Helpless and far from all re - lief, To heav'n I lift mine eyes.

Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - - o shall re - sound, And all the earth shall hear.

This musical score is for the hymn 'Massachusetts'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The tempo is marked 'ALLEGRO MODERATO'. The lyrics are: 'Grace! 'tis a charm - ing sound! Har - mo - nious to the ear! Heaven with the ech - - o shall re - sound, And all the earth shall hear.'

ALLEGRETTO.

FROOME. S. M.

M #

J. Husband.

Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the same, - A - - dore and praise the same.

This musical score is for the hymn 'Frome'. It features a vocal line and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Once more, be - fore we part, Oh bless the Saviour's name; Let ev'ry tongue and ev'ry heart A - dore and praise the same, - A - - dore and praise the same.' The score includes 'SOLO.' and 'TUTTI.' markings for both the vocal and piano parts.

CHORAL.

NEW DARTMOUTH.

S. M.

M #

195

While my Re - deem - er's near, My shepherd, and my guide; I bid fare - well to ev' - ry fear, My wants are all sup - plied.

ALLA BREVE.

CHRISTMAS CHANT.

S. M.

M #

Hymn Chant.

From the American Harp.

Rejoice in Je - sus birth! To us a Son is giv'n; To us a child is born on earth, Who made both earth and heav'n.

UN POCO STACCATO.

Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r.

The musical score for 'GREEK PATH or Cheshire' consists of three systems. The first system has two staves (treble clef). The second system has two staves (treble clef) with the lyrics 'Sing to the Lord most high, Let ev - - 'ry land a - - - dore, With grate - ful - - heart - - and voice make known, His good - ness and his pow'r.' written below. The third system has four staves (treble and bass clefs) for piano accompaniment.

See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - envious Jews.

The musical score for 'RICHMOND' consists of three systems. The first system has two staves (treble clef). The second system has two staves (treble clef) with the lyrics 'See what a - - liv - - ing stone, The build - ers did re - - fuse; Yet God hath built his church thereon, In spite - of - envious Jews.' written below. The third system has four staves (treble and bass clefs) for piano accompaniment.

ALLEGRETTO.

PELHAM. S. M. M #

F. Giardini. 197

My soul re - - peat his praise, Whose mercies are so great! Whose an - - ger is so slow to rise, So rea - dy to - a - bate.

High as the heav'ns are rais'd, - - A - bove the ground we tread, So far the riches of his grace, Our highest thoughts exceed, Our highest thoughts exceed.

UNISON.

SHIRLAND. S. M.

M #

Stanley.

2d. TREBLE. SOLO. TUTTI.

Be - hold the morn - ing sun, Be - gins - his glori - ous way; His beams-through-all - the - na - tions - run, - - And life - and light con - vey.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'SHIRLAND'. It consists of four staves. The top two staves are for the vocal line, with the second staff labeled '2d. TREBLE'. The bottom two staves are for the piano accompaniment. The music is in the key of D major (one sharp) and common time. The tempo is 'ALLEGRO MODERATO'. The score includes dynamic markings for 'SOLO' and 'TUTTI' in both the vocal and piano parts. The lyrics are: 'Be - hold the morn - ing sun, Be - gins - his glori - ous way; His beams-through-all - the - na - tions - run, - - And life - and light con - vey.'

ALLEGRO ASSAI.

ST. THOMAS. S. M.

M #

A. William's Coll.

Blest are the sons of - peace! Whose hearts and hopes are one; Whose kind de - signs to serve and please, Through all their - ac - tions run.

Detailed description: This musical score is for the hymn 'ST. THOMAS'. It consists of four staves. The top two staves are for the vocal line. The bottom two staves are for the piano accompaniment. The music is in the key of D major (two sharps) and common time. The tempo is 'ALLEGRO ASSAI'. The lyrics are: 'Blest are the sons of - peace! Whose hearts and hopes are one; Whose kind de - signs to serve and please, Through all their - ac - tions run.'

ALLEGRETTO.

NORWICH. S. M.

M b

From the Village Harmony. 199

The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.

This musical score is for the hymn 'NORWICH'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is one flat (B-flat), and the time signature is common time. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'The swift de - clin - ing day, How fast its mo - ments fly; While ev'ning's broad and gloomy shade, Gains on the west - ern sky.'

ALLEGRO.

ATHOL. S. M.

M #

Rev. R. Harrison.

Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.

This musical score is for the hymn 'ATHOL'. It consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a common time signature. The piano accompaniment is written on two staves, with the right hand on the upper staff and the left hand on the lower staff. The key signature is two sharps (D major), and the time signature is common time. The tempo is marked 'ALLEGRO'. The lyrics are: 'Come, Ho - ly Spir - it, come, Let thy bright beams a - rise; Dis - pel the dark - ness from our minds, And o - pen all our eyes.'

BEETHOVEN'S CHANT. S. M.

M b

Ye sin - ners, fear the Lord, While yet 'tis call'd to - day; Soon will the aw - ful voice of death Com - mand your souls a - way.

This musical score is for 'Beethoven's Chant' in G major and common time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. The lyrics are: 'Ye sin - ners, fear the Lord, While yet 'tis call'd to - day; Soon will the aw - ful voice of death Com - mand your souls a - way.'

ANDANTE.

SCHENECTADY. S. M.

M #

Dear Sav - ior, we are thine; By ev - er - last - ing bonds, Our names, our hearts, we would re - sign; Our souls are in thy hands.

This musical score is for 'Scheneectady' in G major and 3/4 time. It features a vocal line and a piano accompaniment. The piano part consists of two staves: the right hand plays chords and moving lines, while the left hand provides a steady bass accompaniment. The lyrics are: 'Dear Sav - ior, we are thine; By ev - er - last - ing bonds, Our names, our hearts, we would re - sign; Our souls are in thy hands.'

ANDANTE.

NORTH CAROLINA. S. M.

M #

201

The first system of musical notation for 'North Carolina' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'ANDANTE.' and includes dynamic markings 'SOLO.' and 'TUTTI.'.

Lord, what our ears have heard, Our eyes de - light - ed trace — Thy love in long suc - ces - - sion shown To Zi-on's cho - sen race.

The second system of musical notation for 'North Carolina' consists of two staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is marked 'ANDANTE.' and includes dynamic markings 'SOLO.' and 'TUTTI.'.

ALLA BREVE.

BERMUDA. S. M.

M b

The first system of musical notation for 'Bermuda' consists of two staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music is marked 'ALLA BREVE.'.

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?

The second system of musical notation for 'Bermuda' consists of two staves. The top staff is a treble clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The bottom staff is a bass clef with a key signature of two flats (Bb, Eb) and a common time signature (C). The music is marked 'ALLA BREVE.'.

Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re-ward.

The musical score for 'Yarmouth' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The tempo is marked 'ALLEGRETTO MODERATO'. The lyrics are: 'Oh for the death of those, Who slumber in - the - Lord! Oh be like theirs my last re - - pose, Like theirs my - last re-ward.'

CHORAL STYLE.

DUNBAR. S. M. M b

Corelli.

When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.

The musical score for 'Dunbar' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/2. The tempo is marked 'CHORAL STYLE'. The lyrics are: 'When over - whelmed with grief, My heart within me dies; - Helpless and far from all re - lief, To heav'n I lift my eyes.'

ALLEGRO ASSAI.

DARTMOUTH. S. M. M #

203

SOLO. TUTTI.

See what a liv - - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.

SOLO. TUTTI.

Detailed description: This musical score is for the hymn 'Dartmouth'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'ALLEGRO ASSAI'. The score includes dynamic markings 'SOLO.' and 'TUTTI.' for both the vocal and piano parts. The lyrics are: 'See what a liv - - ing stone, The builders did re - fuse ; Yet God hath built his church thereon, Yet God hath built his church thereon, In spite of envious Jews.'

ALLEGRETTO.

BRIGHAM. S. M. M #

Be - - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.

Detailed description: This musical score is for the hymn 'Brigham'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'Be - - hold with awful pomp, The Judge prepares to come ; Th'archangel sounds - the dreadful trump, And wakes the gen'ral doom, And wakes the gen'ral doom.'

Musical score for 'EASTBURN' in G major, 3/4 time, Allegretto. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "To God, in whom I trust, I lift my heart and voice; O - let - me - not be put to shame, Nor let my foes re - joice."

ALLEGRO ASSAI.

CLAPTON. S. M.

M #

Hymn Chant.

Jones.

Musical score for 'CLAPTON' in G major, 3/4 time, Allegro Assai. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Tby name Al - mighty Lord, Shall sound through distant lands; Great is thy grace, and sure thy word, Thy truth for - - ev - er stands." The piano part includes two sections marked "UNISON.".

ALLEGRO.

PECKHAM.

S. M.

M #

Isaac Smith.

How pleas'd - was - - I - to hear, The friends of Zi - - - on say, 'Now to - - her courts - let us - re - pair, - And - - keep - the sol - emn day.'

The musical score for 'PECKHAM' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The tempo is marked 'ALLEGRO'. The lyrics are: 'How pleas'd - was - - I - to hear, The friends of Zi - - - on say, 'Now to - - her courts - let us - re - pair, - And - - keep - the sol - emn day.'

MODERATO.

HILLSBORO.

S. M.

M #

Sing to the Lord most high, Let ev'-ry land a - dore; With grateful heart and voice make known, His goodness and his power, His goodness and his power.

The musical score for 'HILLSBORO' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is common time (C). The tempo is marked 'MODERATO'. The lyrics are: 'Sing to the Lord most high, Let ev'-ry land a - dore; With grateful heart and voice make known, His goodness and his power, His goodness and his power.'

PENTONVILLE.

S. M.

M #

Hymn Chant.

Musical score for Pentonville Hymn Chant. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "To bless thy chos - en race, In mercy, Lord, in - cline; And cause the brightness of thy face, On all thy saints to shine."

ALLEGRO VIVACE.

HANCOCK STREET.

S. M.

M #

Musical score for Hancock Street Hymn Chant. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come sound his praise a - broad, And hymns of glo - ry sing; Je - ho - vah - is - the - sov' - reign God, The u - ni - ver - sal King." The score includes dynamic markings "SOLO." and "TUTTI." for both vocal and piano parts.

ALLEGRETTO MODERATO.

NEW HAVEN. S. M.

M #

207

Musical score for 'NEW HAVEN' in 3/4 time, key of D major. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs and a key signature of one sharp. The lyrics are: 'Now liv - - ing wa - ters flow, To cheer the hum - - ble soul; From sea to sea the riv - - ers go, And spread from pole to pole.'

ANDANTE.

DELAWARE. S. M.

M b

Musical score for 'DELAWARE' in 3/4 time, key of D major. It consists of a vocal line and a piano accompaniment. The vocal line has a treble clef and a key signature of one sharp (F#). The piano accompaniment has a grand staff with treble and bass clefs and a key signature of one sharp. The lyrics are: 'Did Christ o'er sin - - ners weep, And shall our cheeks be dry? Let floods of pen - - i - - ten - tial grief Burst forth from eve - - ry eye.'

My soul with joy at - tend, While Je - - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what - my shep - herd speaks

The musical score for 'Hopkins' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The tempo is marked 'ALLEGRETTO'. The lyrics are: 'My soul with joy at - tend, While Je - - sus si - lence breaks; No an - gel's harp such mu - sic yields, As what - my shep - herd speaks'.

ALLEGRO VIVACE.

CORNHILL. S. M. M # Hymn Chant.

My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guardian care by day.

The musical score for 'Cornhill' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The tempo is marked 'ALLEGRO VIVACE'. The lyrics are: 'My son, know thou the Lord, Thy father's God o - bey; Seek his pro - tect - ing care by night, His guardian care by day'.

ALLEGRETTO.

FRONT STREET. S. M.

M #

Musical score for 'FRONT STREET' in G major (one sharp) and 3/4 time. It consists of two vocal staves and a piano accompaniment with two staves. The lyrics are: 'With humble heart and tongue, My God to thee I pray: Oh! bring me now while I am young, To thee, the liv - ing way.'

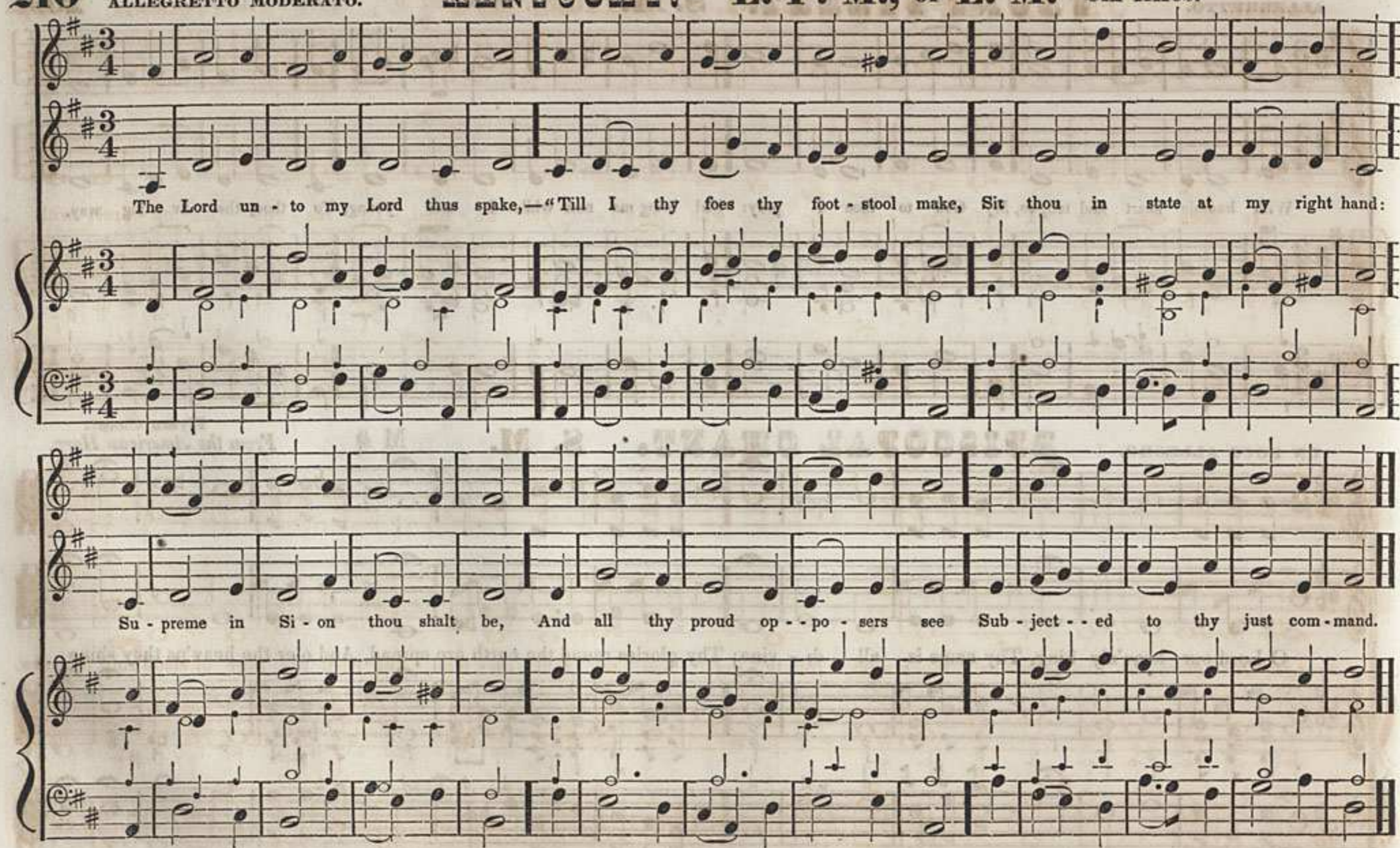
UN POCO ALLEGRO.

EPISCOPAL CHANT. S. M.

M #

Hymn Chant.
From the American Harp.

Musical score for 'EPISCOPAL CHANT' in G major (one sharp) and common time (C). It consists of two vocal staves and a piano accompaniment with two staves. The lyrics are: 'O Lord our heav'nly king, Thy name is all di - vine; Thy glories round the earth are spread, And o'er the heav'ns they shine'



The Lord un - to my Lord thus spake, — "Till I thy foes thy foot - stool make, Sit thou in state at my right hand:

Su - preme in Si - on thou shalt be, And all thy proud op - - po - sers see Sub - ject - - ed to thy just com - mand.

CHORAL

CHORISTER,

L. M.

Six lines.

M b

From the American Harp.

211

In deep dis - tress I oft have cried, To God, who nev - er yet de - nied, To res - cue me op - prest with

wrongs; Once more, O Lord, de - liv - 'rance send, From ly - ing lips my soul de - fend, And from the rage of sland'ring tongues.

Come all ye ser-vants of - - - the - - Lord, And praise him for his sa - cred word, That word, like man - na, sent from

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a common time signature. The piano accompaniment is in treble and bass clefs. The lyrics are written below the vocal staves.

heav'n, To all who seek it free - ly giv'n; Its promis - es our fears re - move, And fill our hearts with joy and love.

The second system of the musical score continues the composition. It features two vocal staves and a piano accompaniment. The lyrics are written below the vocal staves.

I'll praise my mak - er with my breath, And when my voice is lost - - in death, Praise shall em - ploy my no - bler pow'rs; My

days - of praise shall ne'er - be past, While life, and thought, and be-ing last; - Or - - im - - mor - tal - i - ty - - - en - dures.

* When used as L. M. the two last strains are to be repeated

A - rise! a - rise with joy survey, The glo - ry of - - the lat - ter day; Al - ready is - - the dawn be - gun, Which

SOLO. TUTTI.

SOLO. TUTTI.

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 two flats (B-flat and E-flat) and a common time signature (C). The bottom two staves are a piano accompaniment in grand staff (treble and bass clefs). The lyrics are written below the vocal line. Performance markings 'SOLO.' and 'TUTTI.' are placed above and below the piano part respectively.

marks at hand a ris - ing sun! Al - rea - dy is the dawn be - gun, Which marks at hand a ris - ing sun.

Detailed description: This system contains the next two staves of the musical score. The top staff is a vocal line in treble clef, continuing from the first system. The bottom two staves are a piano accompaniment in grand staff. The lyrics are written below the vocal line. The system concludes with a double bar line.

ANDANTINO.

ZION. L. P. M.

M #

Mazzinghi.
With alterations.

215

The Lord my pas-ture shall pre-pare, And feed me with a shep-herd's care; His pres-ence shall my wants sup-ply,

This system contains the first two staves of the musical score. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The key signature is D major (two sharps) and the time signature is 2/4. The tempo is marked 'ANDANTINO'.

And guard me with a watchful eye; My noon-day walks he shall at-tend, And all my mid-night hours de-fend.

This system contains the next two staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The key signature and time signature remain the same.

2d. TREBLE.

I'll praise my Ma - ker with - my breath, And when - my - voice - - is lost in death, Praise shall - em - ploy my - no - bler pow'ra.

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, labeled '2d. TREBLE.', in G major and common time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of two staves: the right hand plays a series of chords and single notes, while the left hand plays a steady bass line of quarter notes.

2d. TREBLE.

My days - - of - praise shall ne'er - be - past, While life, - - and thought, and be - - ing last, Or im - mor - - tal - - i - - ty en - dures.

Detailed description: This system contains the second two staves of music. The top staff is the vocal line, labeled '2d. TREBLE.', in G major and common time. It begins with a treble clef and a key signature of one sharp (F#). The melody starts on a half note G4, followed by quarter notes A4, B4, C5, and D5. The piano accompaniment consists of two staves: the right hand plays a series of chords and single notes, while the left hand plays a steady bass line of quarter notes.

Ye that de-light to serve the Lord, The hon - our of his name re - cord, His sa - - cred name for - ev - - er bless,

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

2d. TREBLE.

Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The key signature has one flat (B-flat) and the time signature is common time (C). The vocal line begins with a treble clef and a '2d. TREBLE.' instruction. The lyrics are: 'Great God, the heav'n's well order'd frame, De - clares the glo - - ry of thy name; There thy rich works of won - der shine:'. The piano accompaniment consists of a right-hand part with a treble clef and a left-hand part with a bass clef, both in common time.

SOLO. TUTTI.

A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.

SOLO. TUTTI.

The second system of music continues the vocal line and piano accompaniment. It includes dynamic markings 'SOLO.' and 'TUTTI.' for both the vocal and piano parts. The lyrics are: 'A thous - - - and star - - - ry beau - - ties there, A thous - and radiant marks ap - - pear, Of boundless pow'r and skill di - vine.' The piano accompaniment continues with a right-hand part in treble clef and a left-hand part in bass clef, both in common time.

UN POCO ALLEGRETTO.

MORDEN. L. P. M. M #

Dr. Madan. 219

Je - sus, we hang up - on - tie word, Our faith - ful souls have heard of thee; Be mind - ful of thy prom - ise, Lord,

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef, a key signature of two flats (B-flat and E-flat), and a 3/4 time signature. The piano accompaniment is written on two staves (treble and bass clefs) with the same key signature and time signature. The lyrics are written below the vocal line.

Thy prom - ise made - to all, - - and me, Thy follow'rs, who thy steps pur-sue, And dare - be - lieve - that God is true.

The second system of the musical score continues the vocal line and piano accompaniment from the first system. It maintains the same key signature and time signature. The lyrics are written below the vocal line.

SOLO. 2d. TREBLE or TENOR.

Let all - - the earth-their voi - - ces raise, To sing a lof - - ty - psalm of praise, And bless the great - Je - ho - vah's name; His glo - - ry - - let the

SOLO.

ORGAN.

TUTTL.

hea - - then know, His won - ders - - to the na - - - tions - show, And all - his works - of grace - proclaim, And all - his works - of grace - pro-claim.

TUTTL.

May be repeated.

ALLEGRO ASSAL.

MAYHEW. L. P. M. M #

Dr. Miller.

221

Sing to the Lord a new made song, Let earth, in one as - - sem - bled throng, Her com - mon pa - tron's praise resound;

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal line.

Sing to the Lord, and bless his name, From day to day his praise proclaim, Who 'us has with sal - - va - - tion crown'd.

The second system of the musical score also consists of four staves, following the same layout as the first system. The key signature and time signature remain the same. The lyrics are written below the vocal line.

2d. Treble.

The joy - ful morn, my God, is come, That calls me to thy hon - or'd dome, Thy pres - ence to a - dore:

SOLO.

TUTTI

My feet the summons shall at - tend, With wil - ling steps thy courts as - cend, And tread the hallow'd floor.

SOLO.

TUTTI.

ALLEGRETTO MODERATO.

THE PENITENT.

C. P. M.

M #

Dr. Burney.
With alterations.

223

When with my mind - de - vout - - ly press'd, Dear Sa - viour, my - - re - volt - ing breast Would past of - fen - - ces trace;

Trem-bling - - I make the black re-view, Yet pleas'd, be-hold, ad - mir - ing too, The pow'r - of chang - ing grace.

UNISON.

Oh could I speak - the matchless worth, Oh could I sound the glo - - ries forth, Which in my Savior shine!

2d TREBLE. TUTTI.

I'd soar - and - touch the heav'n - ly strings, And vie with Gabriel, while he sing, In notes al - - most di - vine.

SOLO. TUTTI.

ALLEGRO.

CLINTON. C. P. M.

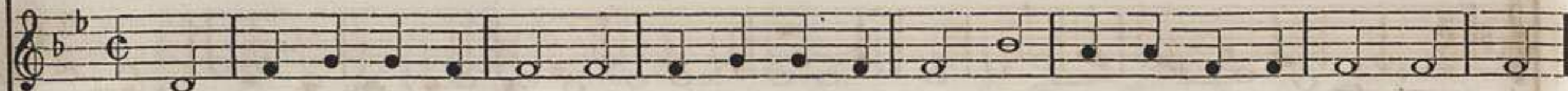
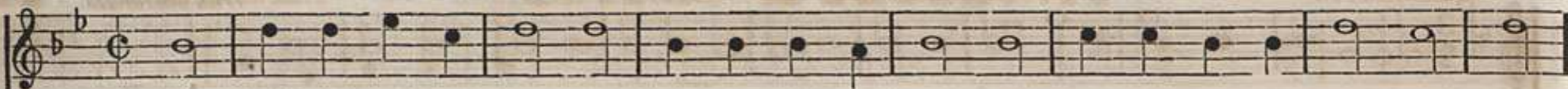
J. Burney.
With alterations.

225

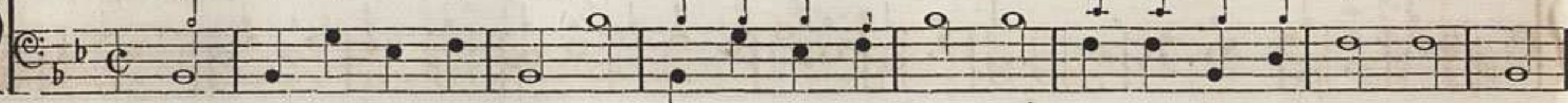
Great God, our voice - - to thee - - we raise, Tune thou our lips - - and hearts with praise, - Thy good - ness to a - dore;

SOLO. TUTTI.
Our life, - - our health, and ev' - ry friend, From thee - - a - - rise, - on thee - depend, Kind fa - - ther of the poor.

SOLO. TUTTI.



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 zeal, We'll haste to Zi - on's hill, And there our vows and hon - ors pay.



ALLEGRETTO.

ST. JEROME'S. S. P. M. M #

From an English Copy.

227

Up - - held by thy com - mands, The world se - cure - ly stands, And skies and stars o - - bey thy word;

E - ter - nal is thy king - dom, Lord.
Thy throne was fix'd on high, Be - - fore the star - ry sky, E - - ter - - - nal is - - - - thy king - dom, Lord.

E - ter - nal is thy king - dom, Lord.

Up - - held by thy com-mands, The world se - cure - - ly stands, And skies and stars o - - bey thy word:

Thy throne was fix'd on high Be - fore the star - ry sky: E - - ter - - nal is thy king - dom, Lord.

ALLEGRO ASSAI.

PIERPONT. S. P. M. M #

Hymn or Short Anthem. 229

The Lord Je - ho - vah reigns, And roy - - al state maintains, His head with - aw - - ful glo - ries crown'd;

FOR. Ar - ray'd in robes of light, Begirt with sov'reign might, And rays - of ma - - - - jes - ty a - round.

May be repeated.

TRIUMPH. H. M.

C. Lockhart
From the Village Harmony.

2d. TREBLE.

Re - - joice! the Lord is King! Your God and King a - dore! Mortals, give thanks and sing, And tri - umph

ev - - er - more! Lift up your hearts, Lift up your voice, Re - joice! a - - gain, I say, re - joice!

UNISON.

ALLEGRO ASSAI.

PICKERING. H. M. M # From the American Harp. 231

2d. TREBLE.

Let ev' - - ry creature join, To bless Je - ho - vah's name, And ev' - ry pow'r u - nite, To swell th'exalt - - ed theme: Let na - ture raise, from

UNISON

UN POCO STACCATO.

ev' - ry tongue, A gen' - ral song of grate - ful praise, Let na - ture raise, from ev' - ry tongue, A gen' - ral song of grate - ful praise.

CRESCD:

CRESCD:

24. TREBLE. SOLO.

O Zi-on, tune thy voice, - And raise thy hands on high! Tell all - the earth thy joys, And boast salva - tion nigh: Cheerful in God, A-rise and shine, While

SOLO.

ORGAN.

TUTTI.

rays di - vine - - Stream - all a - broad, Cheer - ful in God, A - - rise and shine, While rays di - vine Stream all a - broad.

TUTTI.

ALLEGRO.

DARWELL'S. H. M. M #

Rev. Mr. Darwell. 233

A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!

UNISON.

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in the key of D major (two sharps) and common time (C). The tempo is marked 'ALLEGRO'. The lyrics are: 'A - wake! awake! a - rise, And hail the glorious morn! - Hark! how the angels sing, To you a Saviour's born!' The piano part is marked 'UNISON.' and features a simple harmonic accompaniment.

Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The lyrics are: 'Now let our hearts In con - cert move, And ev' - ry tongue Be tun'd to love.' The piano accompaniment continues with a consistent harmonic support for the vocal lines.

24. TREBLE.

To God, the migh - - ty Lord, Your joy - - - ful thanks re - - peat; - To him due praise - af - - ford,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a 3/2 time signature. The bottom two staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

As good as he is great, For God does prove our con - stant friend, His bound - less love - - shall have no end.

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef with a 3/2 time signature. The bottom two staves are a piano accompaniment in treble and bass clefs. The lyrics are written below the vocal staff.

ALLEGRO VIVACE

SOUTHBURY. H. M.

M #

From the Village Harmony. 235
With Alterations.

Rejoice, the Lord is King! Your Lord and King - - a - dore; - - - - Mortals, give thanks and sing, And tri - umph ev - - er - more.

Lift up your heart, Lift up your voice, Rejoice, a - gain I say, - re - joice, Rejoice, a - gain - - I - say, rejoice.

SHAFTSBURY. H. M. M #

W. Burney.
From the Village Harmony.

2d. TREBLE.

A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest

This system contains the first system of music. It features a vocal line (2d. TREBLE) and a piano accompaniment. The tempo is marked 'UN POCO ALLEGRO'. The key signature has one sharp (F#) and the time signature is common time (C). The lyrics are: 'A - wake our drow - sy souls, And burst the sloth - ful band; The won - ders of this day, Our noblest'.

PIU ALLEGRO.

songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.

This system contains the second system of music. It features a vocal line and a piano accompaniment. The tempo is marked 'PIU ALLEGRO'. The key signature has one sharp (F#) and the time signature is 2/4. The lyrics are: 'songs de - mand. Au - spicious morn, Thy bliss - ful rays, Bright seraphs hail, In songs of praise.'

ALLEGRO MODERATO.
CHORALMENTE.

HADDAM. H. M. M #

237

2d. TREBLE.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty.

This system contains the first system of music. It features a vocal line in the 2d. TREBLE clef and a piano accompaniment in the right and left hands. The key signature is one sharp (F#) and the time signature is common time (C). The tempo and performance instruction are ALLEGRO MODERATO, CHORALMENTE. The lyrics are: "The Lord Je - ho - vah reigns, His throne is fix'd on high; The gar - ments he as - sumes, Are light and maj - es - ty."

CANTABILE.

SOLO. TUTTL.

His - - - glo - - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - - tal - - eye - - - can - bear the sight.

SOLO. TUTTL.

This system contains the second system of music. It features a vocal line and a piano accompaniment. The tempo and performance instruction are CANTABILE. The lyrics are: "His - - - glo - - - ries - - shine, with - - beams - - so - - bright, No - - - mor - - - tal - - eye - - - can - bear the sight." The system includes dynamic markings for SOLO and TUTTL (Tutti).

SOLO. 2d. TREBLE. TUTTI.

All hail, tri-um-phant Lord, - - Who sav'st us by thy blood; - Wide be - - thy - name - - a - - - dor'd - - - Thou ris - ing reigning God.

SOLO. TUTTI.

SOLO. 2d. TREBLE. TUTTI.

With thee we rise, With thee we reign, And em-pires gain, Beyond the skies, With thee we rise, With thee we reign, And em - pires gain, Be-yond the skies.

SOLO. TUTTI.

CHORAL.

BETHESDA.

H. M.

M #

Dr. Green.

239

Lord of the worlds a - - bove, How pleas - ant and how fair, The dwel - lings of thy love, Thy earth - ly

tem - ples are; To thine a - - bode, My heart as - - pires, With warm de - - - sires - To see my God.

Join all the glorious names, of wis - - - dom, love, and pow'r, That ev - - er mor - tals knew, That

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRETTO'. The music begins with a treble clef and a key signature of one sharp (F#). The vocal line starts with the lyrics 'Join all the glorious names, of wis - - - dom, love, and pow'r, That ev - - er mor - tals knew, That'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal line.

an - - - gels ev - er bore: All are too mean to speak his worth; Too mean to set - - my - Sa - viour forth.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The key signature remains one sharp (F#) and the time signature is 2/4. The vocal line continues with the lyrics 'an - - - gels ev - er bore: All are too mean to speak his worth; Too mean to set - - my - Sa - viour forth.'. The piano accompaniment continues to support the vocal line. The system concludes with a double bar line and repeat dots.

May be repeated.

ALLEGRO VIVACE.

AMHERST.

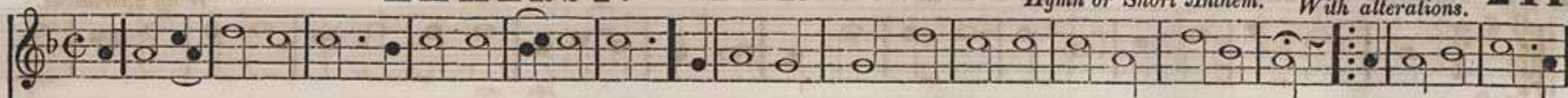
H. M.

M #

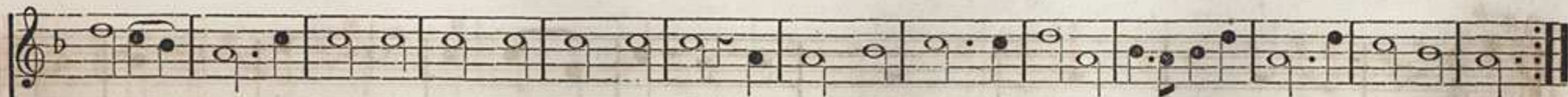
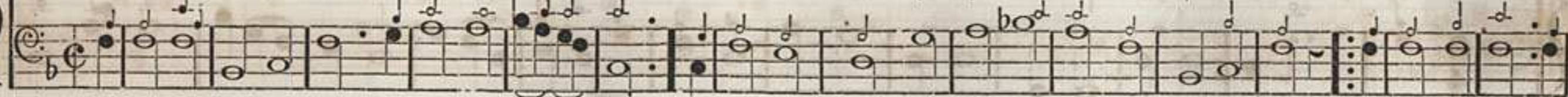
Hymn or Short Anthem.

W. Billings.
With alterations.

241



Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, A - bove the star - ry frame: Your voices raise, Ye



che - ru - bim and ser - a - phim to - sing his praise, Your voi - ces raise, Ye che - rubim and seraphim to sing his praise.



Join all - - the glorious names, Of wisdom, love - and power; That ev - er mortals knew, That an - gels ev - er bore:

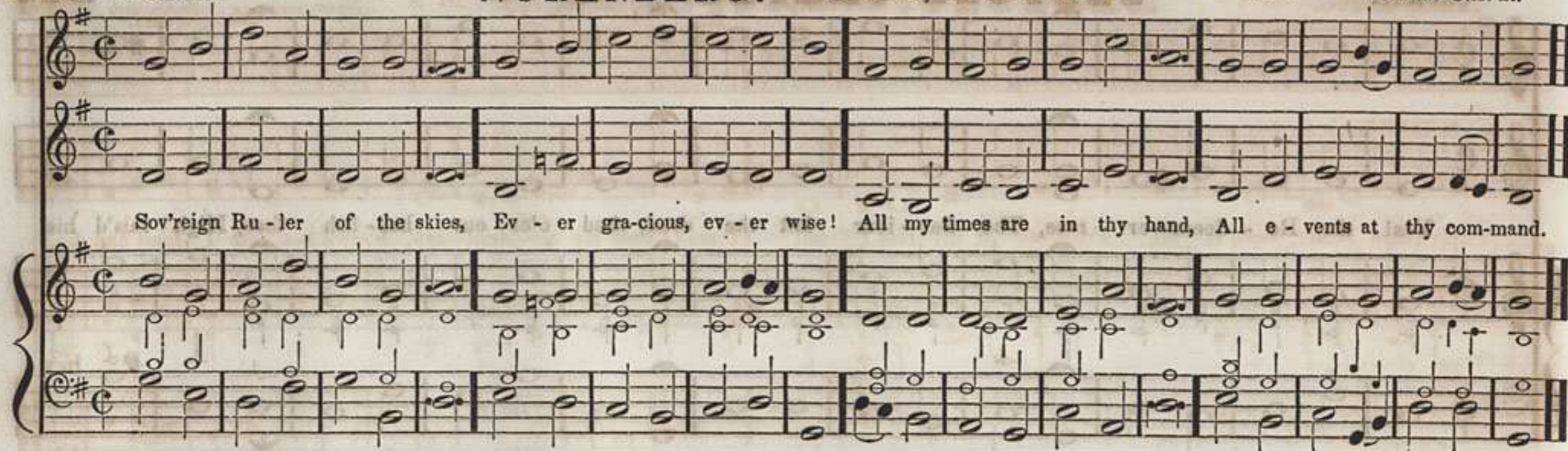
SOLO. 2d TREBLE or BASE. TUTTI.

All are - - too - mean - to speak - his - worth, - Too mean - - to set - - the Sav - iour forth.

SOLO. TUTTI.

Yes! the Re - deem - er rose, The Sav - iour left the dead, And o'er our hel - lish foes, High rais'd his

conqu'ring head; In wild dis - - may, The guards a - round, Fall to the ground, And sink a - - way.



Sov'reign Ru - ler of the skies, Ev - er gra-cious, ev - er wise! All my times are in thy hand, All e - vents at thy com-mand.

ALLA BREVE.

PHILADELPHIA.

Sevens.

M #



Glo - ry be to God on high, God, whose glo-ry fills the sky; Peace on earth to man for-given. Man, the well be - loved of heaven.

SOLO. *Sva. lower.* TUTTI. loco.

SOLO. TUTTI.

ALLEGRETTO.

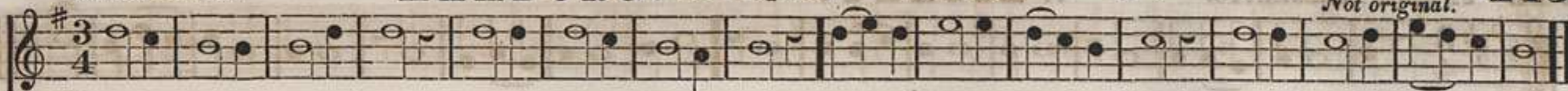
HAMBURG, or Naples.

Sevens.

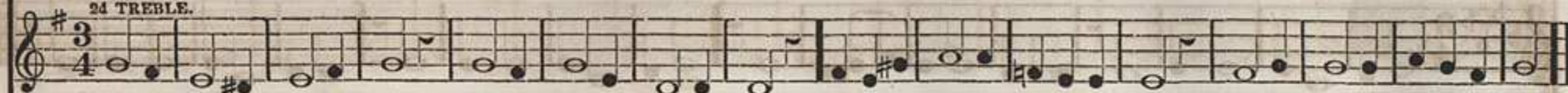
M #

Pleyel.
Not original.

245



2d TREBLE.



Sov'reign Ruler, Lord of all, Prostrate at thy feet I fall; Hear, O hear my ar - dent cry, Frown not, lest I faint and die.



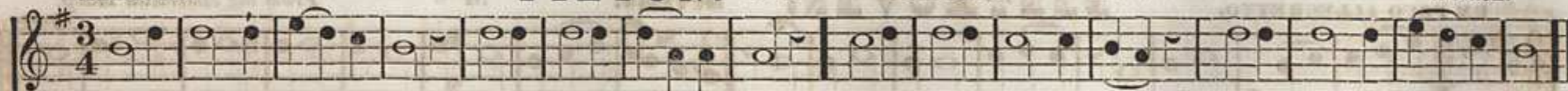
ALLEGRO.

PILTON, Old

Sevens.

M #

Weldon.



2d TREBLE.



Praise to God, im - mortal praise, For the love that crowns our days; Bount'ous source of every joy, Let thy praise our tongues employ.



WESSELY.

Sevens.

M #

From the American Harp.

Son of God, thy bles - sing grant, Still sup - ply my ev' - ry want; Tree of life, thine in - fluence shed, With thy fruit my spir - it feed.

UN POCO ALLEGRETTO.

BEETHOVEN.

Sevens.

M #

From the American Harp.

Sweet the time, ex - ceeding sweet, When the saints to - gether meet; When - the Sav - ior is the theme, When they join to sing of him.

UN POCO ALLEGRO.

HAMPTON.

Sevens. or 7's. 6 lines.

M #

B. Milgrove.
With alterations.

247

7's. 6 l. Angels roll the rock a - way, Death yield up thy mighty prey; See! he rises from the tomb, Glowing with im - mortal bloom.

7's. Fine.

7's. Praise to God, immortal praise, For the love that crowns our lays; Bounteous source of ev'ry joy, Let thy praise our tongues employ.

SOLO. 2d TREBLE or TENOR. TUTTI.

Hal - le - lu - jah, praise the Lord, Hal - le - lu - jah, praise the Lord, Hal - - le - - lu - jah, praise the Lord.

SOLO. TUTTI.



8, 7, 4. Guide me, O thou great Je - ho - vah, Pilgrim through this bar - ren land:

FINE.



I am weak, but thou art migh - ty, Hold me with thy pow'r - ful hand; Bread of heaven, bread of heav - en feed me till I want no more.



UNISON.

FINE.

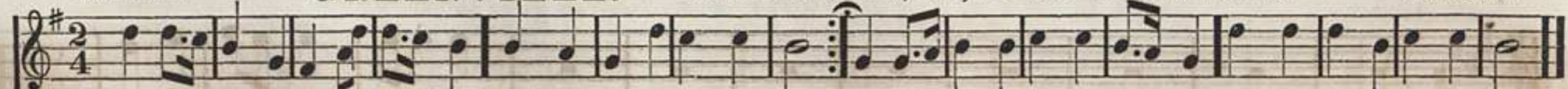


8's, & 7's. Praise to Thee thou great Cre - a - tor, Praise to Thee from ev' - ry tongue; Join my soul with ev'ry crea - ture, Join the ev - er - last - ing song.

ANDANTE.

GREENVILLE.

8's & 7's or 8's, 7's, & 4's. Two Stanzas. M # Rousseau.



FINE.

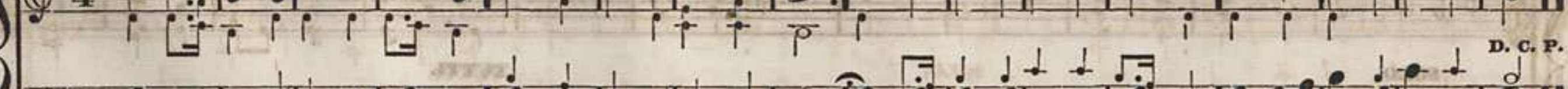
D. C. P.



Gent - ly, Lord, O gent - ly lead us Through this gloomy vale of tears; } O re - fresh us with thy bless - ing, O re - fresh us with thy grace;
Through the chang - es thou' st decreed us, Till our last great change appears. }



D. C. P.

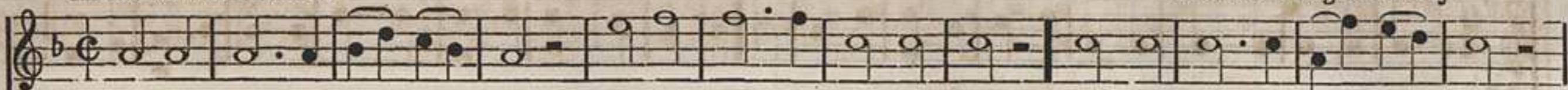


May thy mer - cies, nev - er ceas - ing, Fit us for thy dwelling - place.

ALLEGRO MODERATO.

TURIN. Sevens. M #

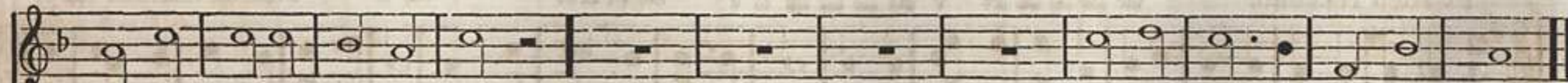
F. Giardini. 249
From the Village Harmony.



2d. TREBLE.



Son of God, thy bles - sing grant! Still sup - ply my ev' - ry want! Tree of life thine in - fluence shed,



SOLO.

TUTTI.



With thy sap my spi - rit feed— Tree of life, thine influence shed, - With thy sap my spi - rit feed.



SOLO.

TUTTI.

When the win - ter's tem - pest low - ers, O'er a bleak and cloud - y sky, Na - ture's fa - - ding fruits and flow - ers, Hang their drooping heads and die.

The musical score for 'OLD JERUSALEM' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the harp accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'ANDANTINO QUASI ALLEGRETTO'.

UN POCO ALLEGRO.

GREEN VALLEY.

Sevens.

M #

From the American Harp.

Pleas-ing spring a - gain is here! Trees and fields in bloom ap - pear! - Hark the birds, with art - - less lays, War-ble their Cre - a - tor's praise!

The musical score for 'GREEN VALLEY' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the harp accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The tempo is marked 'UN POCO ALLEGRO'.

ALLEGRO ASSAL.

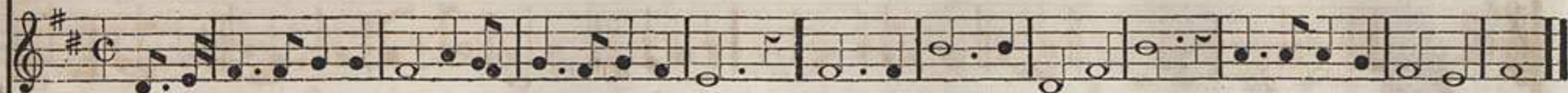
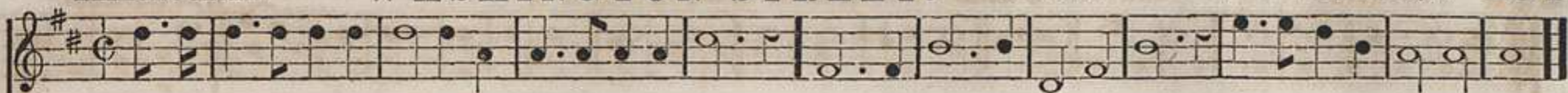
WASHINGTON STREET.

Sevens.

M #

Peculiar Style.

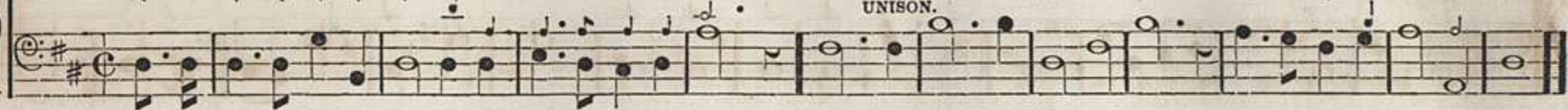
251



When the morning paints the skies, When the stars of ev'ning rise: We thy prai - ses will re - cord, Sov'reign ruler, migh - ty Lord.



UNISON.



ALLEGRETTO.
QUASI ANDANTINO.

BLUE TOWN.

Sevens.

M #



Jesus Lord - we - look to thee, Let us - in - thy name a - gree; - Each to each u - nite en - dear, Come and - spend thy ban - ner here.



REDEEMING LOVE.

Sevens.

M #

Dr. Morgan.
With alterations.

Now be - gin the heav'n - ly theme, Sing a - loud in Je - sus' name, - Sing a - loud in - Je - sus' name;

Ye, who Je - - sus' kindness prove, - Triumph in re - deem - ing love, Triumph in re - deem - ing love.

UNISON

ALLEGRETTO MODERATO.

SICILIAN HYMN.

Sevens, or 8's. & 7's.

M #

A Latin Hymn by **253**

Mozart.

2d TREBLE. **TUTTI.** **SOLO.** **TUTTI.**

SOLO. Blest be thou, O Lord of Is - rael, Thou, our fath - er, and our Lord! Blest thy majes - - ty for - - ever! Ev - er be thy name a - dor'd.

SOLO. **TUTTI.** **SOLO.** **TUTTI.**

Detailed description: This musical score is for a hymn in 2/4 time with a key signature of one flat (B-flat). It features four staves. The top staff is the first vocal line. The second staff is labeled '2d TREBLE' and contains a melodic line with 'TUTTI' and 'SOLO' markings. The third staff is the vocal line with lyrics, also marked 'SOLO' and 'TUTTI'. The bottom staff is the piano accompaniment, marked 'SOLO' and 'TUTTI'.

ALLEGRO MODERATO.

PILTON. NEW

Sevens.

M #

Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.

Detailed description: This musical score is for a hymn in 3/4 time with a key signature of one flat (B-flat). It features four staves. The top two staves are vocal lines. The bottom two staves are the piano accompaniment. The lyrics are: 'Praise to God, im - mor - tal praise, For the love that crowns our days! Bounteous source of ev' - ry joy, Let thy praise our tongues em - ploy.'

PILGRIM'S HYMN.

Sevens.

M #

To thy temple we re - pair, Lord we love to wor - ship there; There with - in the veil we meet, Thee up - on the mer - cy seat.

CHORAL.

FAIRFAX.

Sevens.

M b

The original Choral.

Lord we come be - fore thee now, At thy feet we hum - bly bow; O do not our suit dis - - - dain, - - Shall we seek thee, Lord, in vain?

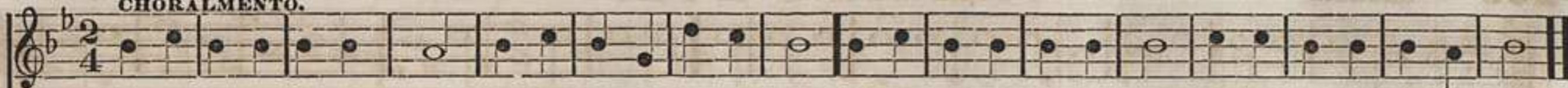
UN POCO ALLEGRETTO.
CHORALMENTO.

BROAD STREET.

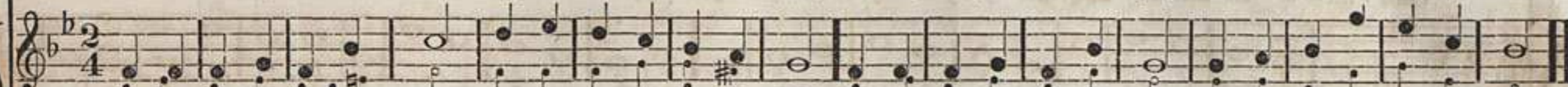
Sevens.

M #

255



Haste, O sin - ner, now be wise, Stay not for the morrow's sun; Wisdom, if you still des - pise, Hard - er is it to be won.



ALLEGRETTO MODERATO.

TRANSYLVANIA.

Sevens.

M #



Morn-ing breaks up - on the tomb; Je - sus scat - ters all its gloom; Day of tri-umph through the skies— See the glo - rious Sav - ior rise.



PILGRIM.

Sevens.

M #

Child - ren of the heav'n - ly King, As ye jour - ney, sweet - ly sing; Sing your Sav - iour's wor - thy praise, Glorious in his works and ways.

The musical score for 'PILGRIM.' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are printed below the vocal staves.

ALLEGRETTO.

ALCESTER.

Sevens.

M #

Now the shades of night are gone, Now the morning light is come; Lord, may we - be thine to - - day, Drive the - shades of sin a - way.

The musical score for 'ALCESTER.' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are printed below the vocal staves.

ALLEGRETTO.

H O T H A M.

Sevens. 8 Lines or Two Stanzas.

M #

Dr. Madan. 257

Jesus refuge of my soul, - Let me to thy bosom fly; While the raging billows roll, - While the tempest still is nigh. All my trust on

SOLO. TUTTI.

thee is stay'd, All my hope from thee I bring, Cover my defence - less head, With the shadow of thy wing, With the shadow of thy wing.

SOLO. TUTTI.

Christ, the Lord, is ris'n to day, Our tri - umphant ho - ly day; He endured the cross and grave, Sinners to redeem and save.

UN POCO STACCATO.

Hark!—that shout of rapturous joy, Bursting forth from yon-der cloud! Je - sus comes! and through the sky, An - gels tell their joy a - loud.

UN POCO STACCATO.

IN POCO ALLEGRETTO.

TEMPLE PLACE.

Sevens. or 8's. & 7's.

M #

Je - sus, migh - ty king of Zi - on, Thou a - lone our guide shalt be; Thy com - mis - sion we re - ly on, We would fol - low none but thee.

ANDANTINO. QUASI ALLEGRETTO.

MOUNT AUBURN.

Sevens.

M #

Come! said Je - sus' sa - cred voice, Come and make my paths your choice; I will guide you to your home, Wea - ry sin - ners - hith - er come.

Angels, roll the rock a - way, Death give up thy migh - ty prey; See! he - - ris - es from the - tomb, - Shi - ning - in im - mor - tal bloom.

* This passage may be sung alternately—male, and female voices.

MODERATO.

High in yonder realms of light, Dwell the raptured saints above, Dwell the raptured saints a - bove, Far beyond our feeble sight, Happy in Im - man - uel's love! - Hap - py in Immanuel's love!

ALLEGRETTO.

WASHINGTON.

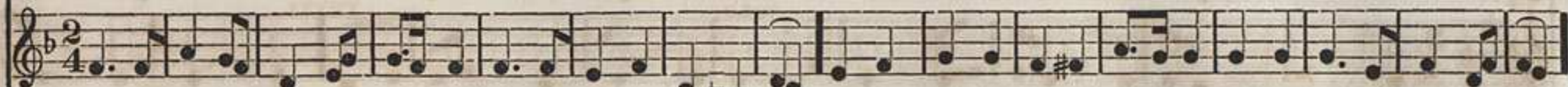
S's. & 7's.

M #

Two Stanzas.

Hymn,
Or Short Anthem.

261



Hark! the notes of an - gels sing - ing, Glo - ry, glo - ry to the Lamb! All in heav'n their trib - ute bring - ing, Rais - ing high a Sa - viour's name.



SOLO.

TUTTI.



Ye for whom his life was giv - - en, Sa - cred themes to you be - long; Come, as - sist the choir of heav - en, Join the ev - er - last - ing song.



SOLO.



KINGSTON.

S's. & 7's.

M #

A. Williams. With alterations.

Come, thou fount of ev' - - ry bles - - sing, Tune my heart to sing - - thy grace; - Streams of mer - - cy

nev - - er cea - sing, Call - - for songs - - of loud - - est praise, Call - - for songs - - of loud - est praise.

UNISON.

ANDANTINO.

JEWETT.

Sevens or 8's. & 7's.

M #

263

8's & 7's. Grant thy spir - it, by thy kind - ness, Let our fol - lies be for - giv'n; Heal our sins, dis - pel our blindness, Let us find the path to heav'n.

7's. High in yon - der realms of light, - Dwell the rap - tur'd saints a bove; Far be - yond our fee - ble sight, Hap - py in Im - man - uel's love.

ALLEGRETTO.

GOSHEN.

Eights.

M #

3 Ye an - gel's, who stand round the throne, And view my Imman' - u - el's face; In - - rap - turous songs make him known, Tune all your soft harps to his praise.

4

MISSIONARY HYMN.

S's. & 7's.

M #

Yes we trust the day is break - ing, Joy - - ful times are near - at - - hand; God, the migh - ty God is speak - ing,

SOLO.

SOLO.

TUTTI.

By his word in ev' - - ry land; - - When he - cho - ses, when he - cho - ses, Darkness flies - at - his command.

TUTTI.

Lord of life, all praise ex - - cell - ing, Thou, in glo - ry un - confined ; Deign'st to make thy hum - ble dwell - ing, With the poor of hum - ble mind.

SOLO. SOLO. TUTTI.

As thy love through all cre - a - tion, Beams like thy dif - fu - sive light; - So the scorn'd and hum - ble sta - tion, Ris - es in thine e - qual sight.

SOLO. SOLO. TUTTI.

Praise the Lord! ye heav'ns adore him, Praise him angels in the height; Sun and moon rejoice before him, Praise him all ye stars of light.

HYMN FINE.

CODA.

Halle - lu - jah, Halle - lu - jah, Halle - lu - jah, A - men. Halle - lu - jah, Halle - lujah, Halle - lujah, A - men.*

FF.

*CODA may be repeated. ANTHEM FINE.

ALLEGRO.

WANWORTH.

Eights.

M #

Harwood.

267

My gracious Re - deemer I love, His praises a - loud I'll pro - claim; And join with the ar - mies a - bove, To shout - his - a - dor - a - ble - name.

The musical score for 'WANWORTH' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music is in a simple, hymn-like style with a clear melody and accompaniment.

CHORAL

PUNTA DELGADA.

Eights.

M #

From the American Harp.

The love of the spir - it I sing, By whom the a - tonement's applied; Who sin - ners to Je - sus can bring, And cause them in him to a - bide.

The musical score for 'PUNTA DELGADA' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The music is in a simple, hymn-like style with a clear melody and accompaniment.

Glorious things of thee are spoken, Zi - on ci - ty - of our - - God; He whose word - can ne'er be broken, Chose thee for his - own a - bode.

The first system of music consists of four staves. The top two staves are vocal parts in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are piano accompaniment in treble and bass clefs with the same key signature and time signature. The lyrics are written below the vocal staves.

SECOND STANZA.

Lord, thy church is still thy dwelling, Still is pre-cious in thy sight; Ju - dah's tem - ple far ex - celling, Beam-ing - with the - gos - pel's - light.

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

ALLEGRO MODERATO.

HELMSELEY.

S' 7' & 4.

M #

Dr. Madan. 269

Lo! he - - comes with clouds - de - - scend - - ing, Once for fa - vor'd sin - - - ners - - - - slain. - - -

Thou - sand, thou - - sand - saints - - at - - tend - - - ing, Swell the tri - umph of - - - his - - - - train; - - - -

SOLO. The Hallelujah may be repeated

SOLO. **TUTTI.**

Hal - - - le - - lu - jah! Hal - - le - - lu - - jah! Hal - - le - - lu - - - jah! Je - sus comes, and comes to reign.

SOLO. **TUTTI.**

Heav'nly goodness, vast - and free! - Flow - ing from - e - ter - ni - ty! Hide me in - thy se - cret place, -

SOLO.*

SOLO.*

Wrap me in - - thy blest embrace! Shield, O shield me, Shield, O shield me, Brightness of - - re - deem - ing grace!

TUTTI.

TUTTI.

* This Solo passage may be sung alternately by Female and Male voices, according to the Words.

ALLEGRO MODERATO.

CALVARY.

S'. & 7'. or S, 7, & 4.

M #

Stanley.

271

Hark! the voice of love and mer - cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in 4/4 time and the key signature has one sharp (F#). The lyrics are: "Hark! the voice of love and mer - cy, Sounds a - - loud from Cal - va - ry! See it rends - the rocks a - sun - der,"

Shakes the earth - and veils the sky! It - is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry.

ANDANTE A TEMPO. P.
PP. PP.
ANDANTE. A TEMPO. P

The second system of the musical score also consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music continues from the first system. The lyrics are: "Shakes the earth - and veils the sky! It - is fin - ish'd! It is fin - ish'd! Hear the dy - ing Sav - iour cry." The tempo markings "ANDANTE" and "A TEMPO. P." are placed above the vocal staves, and "PP." is placed below the piano accompaniment staves.

Gently Lord, O gently lead us, Thro' this lowly vale of tears; - And O Lord, in mercy give us, Thy rich grace in all our fears.

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

O refresh us with thy blessing, O refresh us with thy grace; O re - fresh us, O refresh us, O refresh us with thy grace.

The second system of the musical score continues the composition. It features two vocal staves and a piano accompaniment, maintaining the same musical notation and key signature as the first system. The lyrics are written below the vocal staves.

ALLEGRO
MODERATO.

WESTBOROUGH.

S's. & 7's. or S's. 7's. & 4.

M #

J. Haydn.
Not an original Hymn.

273

Lo! he com-eth—count-less trum - pets, Wake to life the slumb'ring dead; 'Midst ten thou-sand saints and an - gels,

The first system of the musical score consists of four staves. The top two staves are vocal parts for Soprano and Alto, both in treble clef with a key signature of one sharp (F#). The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef, both in the same key signature. The music is in common time (C) and begins with a treble clef and a sharp sign. The lyrics are written below the vocal staves.

See their great ex - alt - ed head: Hal - le - - lu - jah, Hal - le - - lu - jah, Wel-come, wel - come, Son of God.

The second system of the musical score continues the piece. It also consists of four staves with the same vocal and piano parts as the first system. The lyrics continue below the vocal staves. The system concludes with a double bar line. The page number '35' is printed at the bottom left of the page.



2d. TREBLE.



Be - hold! the Judge descends, his guards are nigh, Tem-pest and fire at - tend him down the - sky; Heav'n, earth, and hell draw near, let all things come,



To hear his jus - tice and the sin - ner's - doom; ' But gath - er first my saints,' [the Judge commands,] ' Bring them, ye angels, from their dis - tant lands.'



ALLEGRO MODERATO.

MONTAGUE.

10's. or 10's. & 11's.

M #

Hymn.
Or Short Anthem.

275

2d. TREBLE.

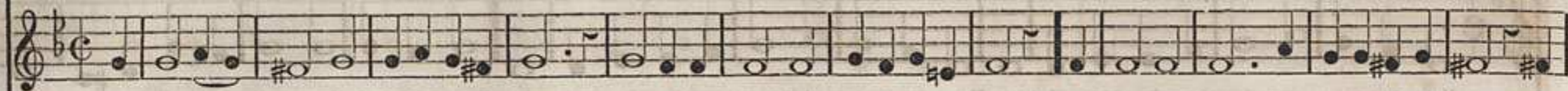
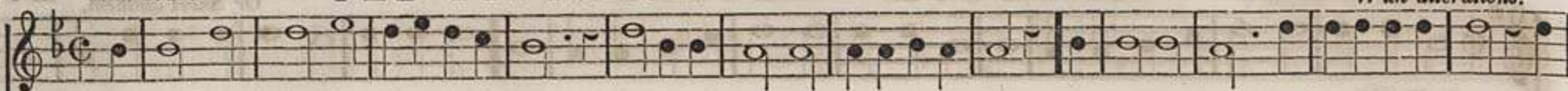
Not to our names, thou on - ly just and true, Not to our worth-less names is glo - ry due; Thy pow'r and grace, thy truth and jus-tice, claim,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is labeled "2d. TREBLE." and is also a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp and a common time signature. The lyrics are written below the vocal staves.

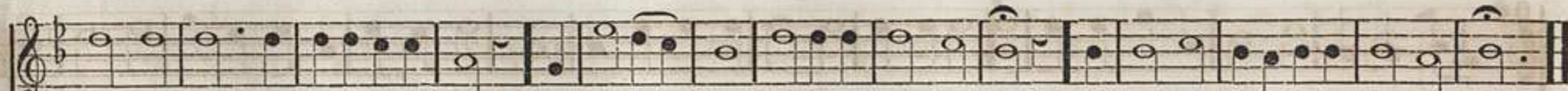
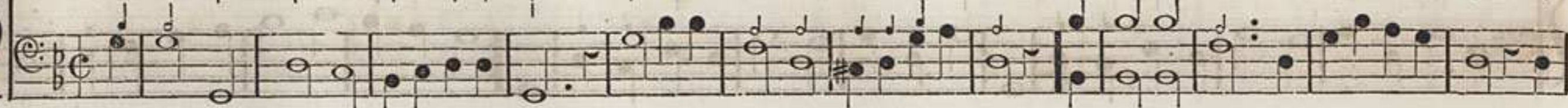
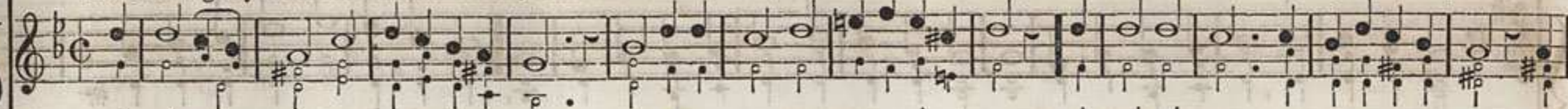
Im - - mor - tal hon - ors to thy sov'reign name; Shine thro' the earth, from heav-en thy blest a - bode, Nor let the heathen say, 'Where is your God?'

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp and a common time signature. The second staff is also a vocal line in treble clef with the same key signature and time signature. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp and a common time signature. The lyrics are written below the vocal staves. There are asterisks above the first and last measures of the top vocal staff.

* May be repeated.



The God of glory sends his summons forth, Calls the south nations, and awakes the north; From east to west his sov'reign orders spread, Thro'



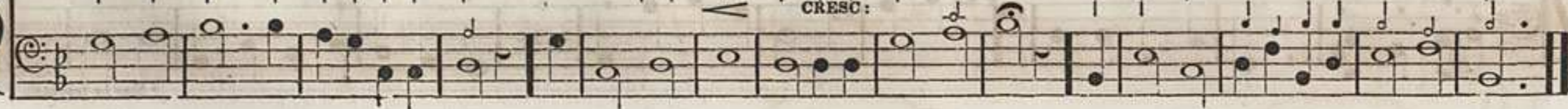
CRESC:



dis - tant worlds and regions of the dead: The trump - et sounds, hell trembles, heav'n rejoices, Lift up your heads, ye saints, with cheerful voices.



CRESC:



ALLEGRO ASSAI.

AISETH KAHN.

Tens.

M #

277

A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music is in the key of D major (one sharp) and common time. The lyrics are: "A - long the banks, where Ba - bel's cur - rent flows, Our cap - tive bands in deep des - pondence stray'd;"

While Zi - - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom two staves are the piano accompaniment. The music continues in the key of D major and common time. The lyrics are: "While Zi - - on's fall - in sad re - membrance rose, Her friends, her chil - dren, mingled with the dead."

From Jes - se's root be - hold a branch a - - rise, Whose sa - cred flow'r with fragrance fills the skies : The

sick and weak the heal - ing plant shall aid, &c.

sick and weak - the heal - ing plant shall aid, - From storms a shel - ter, and from heat a shade

ALLEGRO.

WILTON, OR ARNE. Tens. (6 lines.) M # 279

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

Im - mor - tal honors to thy sov'reign name; Shine thro' the earth from heav'n thy blest a - bode, Nor let the heathen say, 'where is your God?'

The Lord is our shep-herd our guardian and guide, Whatever we want he will kind-ly pro-vide;

To sheep of his pas-ture his mercies a-bound, His care and pro-tec-tion his-flock will sur-round.

* Remark. Hinton, (the old tune,) was too much like a common vulgar song, and therefore improper for the House of Worship.

ALLEGRO.

ST. DENNIS.

Elevens.

M #

Hymn,
Or Short Anthem.

INSERTED BY REQUEST.
With alterations.

281

Come, - saints and a - dore him, Come bow at his - feet; - Oh! give him the glo - ry, The praise that is - meet! -

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (Bb) and a time signature of 3/4. The piano accompaniment is in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves.

Let - joy - ful ho - san - nas un - ceasing a - - rise, And - join - the full cho - rus that gladdens the skies.

The second system of the musical score continues the composition. It features two vocal staves and a piano accompaniment, maintaining the 3/4 time signature and one flat key signature. The lyrics are written below the vocal staves.

2d TREBLE.

Glory to God on high, Let earth and skies reply, Praise ye his name; His love and grace adore, Who all our sorrows bore, Sing aloud

UNISON.

ev - ermore, Worthy the Lamb!— Worthy the Lamb!— Worthy the Lamb! Sing aloud, ev - ermore, Worthy the Lamb.

ALLEGRO MODERATO.

KILBY STREET.

NEW. 11's, or 10's & 11's.

283

Let all saints rejoice, And exult in their king, To Jesus with joy and with melody sing; For sinners redemption, his life, blood he gave, The faithful true witness will never deceive.

Remark: The tune Kilby street inserted in the 1st. Edition has been omitted, because the tune was taken from a common profane song—see do not agree with a certain Editor—h. l.—who has introduced all kinds of melodies in his new Collection of Church Music.

UN POCO ANDANTE.

ELAM.

8's, 3's & 6's.

May be used as a Duett for Two Trebles, or a Trio omitting the Tenor.

ALLEGRO.

1. Ere I sleep, for ev' - ry fa - vor, This day show'd by my God, I do bless my Saviour, I do bless - - - my Sa - - - viour.

2. Leave me not, but ev - er love me; Let thy peace be my bliss, Till thou hence re - move me, Till thou hence - - re - - move - - me.

3. Thou my Rock, my Guard, my Tow - er—Safe - ly keep, while I sleep, Me with all thy pow - er, Me with all - - - thy pow - - - er.

4. And whene'er in death I slum - ber, Let me rise, With the wise, Count - ed in their number, Counted in - - - their num - - ber.

2d. TREBLE.

Come, thou Almigh - ty - - King, Help us thy name to sing, Help us to praise : Father all glo-ri-ous, O'erall vic - to - rious, Come and reign over us, Ancient of days.

UNISON.

CHORAL.

ST. MICHAEL'S.

10's. & 11's.

M #

G. F. Handel.

Oh ! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King

ALLEGRO ASSAI.

MACLAY.

7's. & 6's.

M #

Hymn.
Or Short Anthem.

B. Milgrove.
With alterations.

285

Praise the Lord who reigns above, And keeps his courts below; Praise the ho - - ly God of love, - And all his greatness show.

Praise him for his noble deeds Praise him for his matchless pow'r; Him from whom all good proceeds, Let heav'n and earth a - - dore. -

May be repeated.

Will you let him die in vain? Still to death pur - sue your Lord? O - pen tear his wounds a - gain?

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has one flat (B-flat), and the time signature is common time (C). The lyrics are written below the vocal staves.

Trample on his pre - cious blood? No! with all my sins I'll part, Sa - viour take my brok - en heart.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are written below the vocal staves.

UN POCO ALLEGRO.

AMSTERDAM.

7's. & 6's.

M #

Hymn, or Short Anthem.

A. Williams.
From the Village Harmony.

287

Rise my soul, stretch out thy wings, Thy bet - ter por - tion trace; - - - Rise from tran - si - to - ry things, Tow'rd heav'n thy na - tive place.

SOLO. 2d. TREBLE or BASE.

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.

SOLO. TUTTL.

May be repeated.

O Lord, how great the favor, That we such sinners poor, Can thro' thy blood sweet savor, Approach thy mercy's door. And find an open passage,

Un - to thy throne of grace, And wait the welcome message, And wait the welcome message, And wait the welcome message, That bids us go in peace.

ANDANTINO.

NEW JERUSALEM.

12's.

Hymn or Anthem.
From the American Harp.

289

1. The voice of free grace cries es - cape to the mountains! For Adam's lost race Christ hath opened a fountain; For sin and uncleanness, and ev'ry transgression,

2. With joy shall we stand, when escaped to the shore; - - - (With harps in our hands, we'll - praise him the more; -) We'll range the sweet plain's on the bank of the river,

Anthem. CODA, ALLEGRO ASSAI.

1. His blood flows so free - ly in streams of sal - va - tion. Hal - le - lu - jah to the Lamb, Who has bought us a pardon: We'll praise him again, When we pass o - ver Jordan. D. Cp.

2. And sing of sal - va - tion for - ev - er and ev - er. HYMN FINE. (* The Hymn, without the Coda, may be sung by two Trebles as a Duett.) The 2d. time, ANTHEM FINE.

HOLY LORD GOD OF SABAOOTH.

PIU ALLEGRO.

Ho - ly, ho - ly, ho - ly Lord - God of Sa - - ba - - oth; Heav'n and - earth are full of thy

PIU ALLEGRO.

SOLO.
glo - ry, Ho - sanna, Ho - sanna in the high - - est; Blessed, blessed, blessed, blessed is he that cometh in the name of the

SOLO.

ANTHEM.

Continued.

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

TUTTI. F.

Lord, Ho - - san - - - - - na, **CRESC.** Ho - sanna in the highest, in the highest, Ho sanna in the high - -

TUTTI. F.

Ho - sanna in the highest, in the highest, Ho - san - - - - - na, &c.

- - est, Ho - - san - - na, Ho - - san - - na, Ho - san - na in the highest, Ho - san - na in the high - - - - est.

FINE.

FINE.

Musical score for the first system, featuring vocal lines and piano accompaniment in 3/4 time with a key signature of one flat. The score includes dynamic markings such as *MF.*, *P.*, and *CRESC.* across the staves.

Bles - sed is he that con - sid' - reth the poor and need - y, the poor - and the need - y; The Lord shall de - liv - er him in the

Musical score for the second system, continuing the vocal and piano parts with dynamic markings like *P.*, *MF.*, and *CRESC.* across the staves.

time - of trouble, in the time of trou - ble. The Lord pre - serve him and keep him a - - live, that he may be bless - ed, that he may be

MOTETTO. Continued.

MF. DECRESC.

MF. DECRESC.

bless - ed up - on the earth; The Lord comfort him, the Lord comfort him when he lieth sick on his bed; make thou all his bed in his sick - - ness.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major (one flat) with a treble clef. The bottom two staves are a piano accompaniment in G major with a bass clef. The music is in a common time signature. The first staff has a dynamic marking of 'MF.' and a 'DECRESC.' marking towards the end. The second staff has a dynamic marking of 'MF.' and a 'DECRESC.' marking towards the end. The lyrics are written below the vocal staff.

MF. DECRESC.

MF. DECRESC.

We wait - - for thy lov - ing kind - ness, O Lord, O Lord, - in the midst of thy tem - - - - - ple

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in G major with a treble clef. The bottom two staves are a piano accompaniment in G major with a bass clef. The music is in a common time signature. The first staff has a dynamic marking of 'MF.' and a 'DECRESC.' marking towards the end. The second staff has a dynamic marking of 'MF.' and a 'DECRESC.' marking towards the end. The lyrics are written below the vocal staff.

F.

Let the Mount Zi - - on re - - joice, - - - let the Mount Zi - on re - - joice, Mount Zi - - on re - - joice be -

F. UNISON.

UN POCO ALLEGRETTO.

Let the Mount Zi - on re - - joice, the Mount, &c.

cause of thy judg - ments. - - - Let the Mount Zi - on re - - joice. - - - Let the Mount Zi - on re -

Let the Mount Zi - on re - joice, the Mount, &c.

MOTETTO. Continued.

joice, Let the Mount Zi - on re - - joice! Let the Mount Zi - on re - - joice,

UNISON.

Let the Mount Zi - on re - joice; Mount Zi - on re - - joice be - cause of thy judg - ments. A - - - men.

FINE

SALVATION BELONGETH.

Anthem.

Kent.

SOLO.

f

SOLO.

Sal - va - tion be - longeth, be - longeth un - to the Lord, and thy blessing, and thy blessing is a -

TUTTI.

and thy blessing, thy

TUTTI.

mong - - thy peo - ple. Sal - va - tion be - long - eth, be - longeth un - to the Lord, and thy bles - - -

ANTHEM,

Continued.

bless-ing, and thy
 sing, thy bless-ing is a-mong - - - thy peo-ple, And thy bless-ing, and thy bless-ing, and thy
 And thy bless - - - - - ing, thy
 bless-ing, And thy

bless-ing, and thy bless-ing,
 bless - - ing, and thy bless-ing is a-mong thy peo-ple, is a-mong thy peo - - ple.
 bless - - ing,
 bless-ing, and thy bless-ing, thy

THANKSGIVING ANTHEM.

f O give thanks, give thanks unto the Lord, O give thanks, O give thanks give thanks un-to the Lord. *p* Call up-on his name.

f make known his deeds a-mong the people, make known - - - - - make known

f make known his deeds among the people make known his deeds among the people.

known

make known his deeds among the people.

UNISON.

UNISON.

make

ANTHEM.

Continued.

mp *mf* *f*

Praise the Lord, Praise ye the Lord! and let all flesh bless his ho - ly name, bless his ho - ly

mp *mf* *f*

2D. TIME.

name for - ever and ever bless his name for - ever and ever bless his name. A - men, Amen Amen.

FINE.

CLOSE.

TUTTI.

SOLO.

The eyes of all - of all wait up - on thee; and thou givest them their meat in due sea - son. Thou openest thy hand and

SOLO.

sat - is-fiest the de-sire of every living thing. The Lord is righteous in all his ways, righteous and ho ly, ho - ly in all his works.

SOLO.

DA CAPO.

§

MODERATO.

LORD OF ALL POWER.

Anthem

Rev. Mason.
An English Author.

301

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked 'MODERATO.' and the dynamics include 'f' (forte). The lyrics are: "Lord of all pow'r - and might, Lord of all pow'r - - and might ;".

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are: "Thou that art the au - thor, Thou that art the au - thor, thou that art the giv - er, of all - - - good things ;". The word "SOLO." is written above the piano part in the final measure of this system.

ANTHEM. Continued:

CHORUS. SOLO.

Graft in our hearts the love of thy name, the love of thy name, in - crease in us true - - re -

TUTTI. *p*

SOLO.

TUTTI *p*

SOLO.

li - gion. Lord of all pow'r - and might, nour - ish us in - - - all good - - ness,

SOLO.

SOLO.

ANTHEM

Continued.

303

SOLO.

TUTTL.

SOLO.

Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,

TUTTL.

SOLO.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time. The lyrics are: "Lord of all pow'r - and might, and of thy great mer - cy, and of thy great mer - cy, keep - - us, keep - us,". The word "TUTTL." is written above the first staff, and "SOLO." is written above the second staff. The piano part has "TUTTL." and "SOLO." written below it.

TUTTL.

mf *p* *f* *ff*

Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!

TUTTL. *mf* *p* *f* *ff* *p*

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The key signature is two sharps (F# and C#). The time signature is not explicitly shown but appears to be common time. The lyrics are: "Keep us in the same, Thro' Jesus Christ our Lord, Thro' Je - sus Christ our Lord! A - men! A - - - men!". The word "TUTTL." is written above the first staff. Dynamic markings *mf*, *p*, *f*, and *ff* are placed above the vocal line. The piano part has "TUTTL." and dynamic markings *mf*, *p*, *f*, *ff*, and *p* written below it.

1. Un - veil thy bo - som, faith - ful tomb; Take this new treas - ure to thy trust, And give these sa - cred rel - - ics room

SOLO.

TUTTI.

2. Nor pain, nor grief, nor anx - ious fear, In - vade thy - - bounds: no mor - tal woes Can reach the peace - ful sleep - er here,

SOLO.

TUTTI.

3. So Je - sus slept; God's dy - ing Son Pass'd through the grave, and blest the bed: Rest here, blest saint, till from his throne

To slum - ber in the si - - lent dust,— And give these sa - cred rel - ics room To slum - ber in the si - lent dust. 2.

SOLO.

TUTTI.

While an - gels watch the soft re - pose.— Nor pain, nor grief, nor mor - tal woes,— While an - - gels watch the soft re - - pose. 3.

SOLO.

TUTTI.

The morn - ing break, and pierce the shade;— Rest here, blest saint, till from his throne The morn - ing break, and pierce the shade. 4.

DEAD MARCH. Continued.

4. Break from his throne, il - - lus - trious morn; At - - tend, O earth! his sov - 'reign word; Re - store thy trust; a glo - rious form

Shall then a - - rise to meet the Lord;—Re - store thy trust; a glo - rious form Shall then a - rise to meet the Lord.

OUR HELP IS IN THE NAME OF THE LORD.

Sentence.
TENOR.



Blessed be the

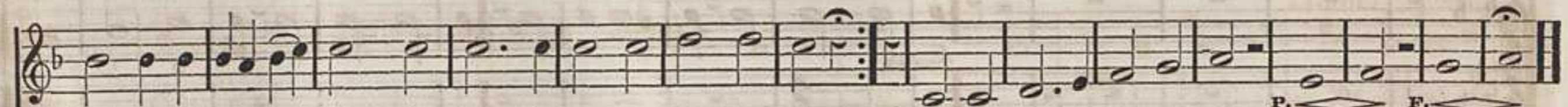
SOLO. Tenor or Treble without repetition: — if repeated, 1st time Treble, 2d time Tenor.



Our help is in the name of the Lord; our help is in the name of the Lord, who made heaven, heaven and earth. Blessed be the name of the Lord from

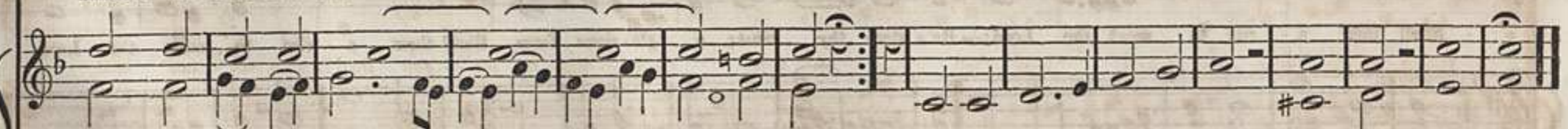


Blessed be the name of the



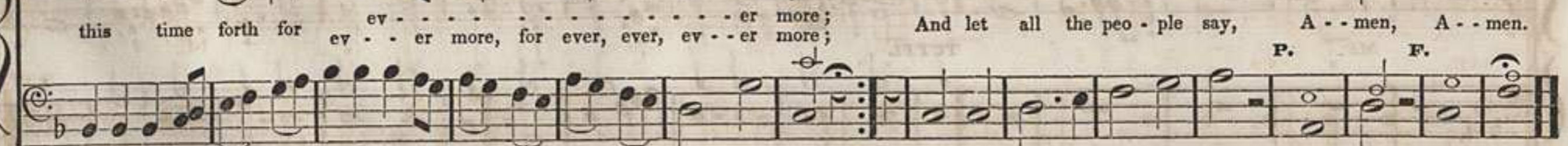
name of the Lord from this time forth for ev - er, ev - - er more;

P. F.



this time forth for ev - - er more; for ever, ever, ev - - er more; And let all the peo - ple say, A - - men, A - - men.

P. F.



Lord from this time forth for ev - er more, for ev - er more, for ev - - er more;

ALLEGRO MODERATO.
TREBLE VOICE.

COME, YE DISCONSOLATE. Anthem. S. Webbe. 307

1 Come, ye dis - con - so - late, Wher - - - e'er you lan - - - guish, Come at the shrine of God, fer - vent - ly kneel,

ORGAN OR PIANO FORTE.

2 Joy - of the - com - fort - less, light - - of - - the stray - - ing, Hope, when all oth - ers die, fade - less and pure,

1 Here bring your wounded hearts, here tell your an - guish; Earth - has no sor - - row that Heav'n can - not heal.

2 Here speaks the - - com - fort - er in - God's name - - say - ing: Earth - - has no sor - - row that Heav'n can - not cure.

TENOR. CHORUS.

2d. TREBLE. MF

1 Here bring your woun - ded hearts, here tell your an - guish; Earth - - has no sor - - row that Heav'n can - not heal. D: CP.

1st. TREBLE.

BASS. MF

D: CP.

2 Here speaks the com - fort - er in God's name say - ing: Earth - - has no sor - - row that Heav'n can - not cure. FINE.

Lord, dis-miss us with thy bless-ing, Hope and com-fort from a - bove; Let us each, thy peace possess-ing, Tri-umph in re-deem-ing love.

Thanks we give, and ad - o - ra - tion, For thy gos-pel's joy - ful sound; May the fruits of thy sal - va - tion In our hearts and lives a - bound.

ALLEGRO.

SING HALLELUJAH.

Anthem.

P. M.

Doxology.

309

Musical score for the first system, featuring a vocal line and piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The piano part includes a 'UNISON' section and a 'SOLO' section.

1. Sing hal - le - lu - jah, to the Lord! Sing with a cheerful voice; Ex - alt our God with one ac - cord, And in his name, re - - jice: Ne'er cease to sing, thou ran - som'd

2. There we to all e - ter - ni - ty, Shall join th'angelic lays, And sing in per - fect har - mo - ny, To God our Sav - lour's praise; He hath re - deem'd us - by his -

Musical score for the second system, continuing the vocal and piano parts. It includes a 'TUTTI. F.' (Tutti Forte) marking and a 'BASE & TENOR may repeat the Solo.' instruction.

1. host, To Fath - er, Son, And Ho - - ly Ghost, Till in the realms of end - less light, Your praises shall u - nite, Your praises shall u - - nite.

2 blood, And made - us - kings and priests - to - God; For us, for us - the Lamb was slain, Praise ye the Lord, A - men, Praise ye the Lord, A - - men

Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;

The first system of the musical score for 'Chester' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in the key of D major (one sharp) and common time. The lyrics are: 'Let the high heav'ns your songs - in - - - vite, Those spa - cious fields of - - bril - - liant - - light;'.

Where sun and moon and - plan - - ets roll, And stars - - - - that glow - - - from pole - to - - pole.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are: 'Where sun and moon and - plan - - ets roll, And stars - - - - that glow - - - from pole - to - - pole.' The piano accompaniment features a prominent bass line with chords and moving lines.

ALLEGRO MODERATO.

FROM GREENLAND'S ICY MOUNTAINS.

7's & 6's.

311

An original Composition.

1. From Greenland's i - - cy mountains, From In - dia's co - - ral strand; Where Af - - ric's sun - ny fountains, Roll down their gold - - en sand;

2. What though the spi - - cy bree - zes, Blow soft o'er Ceylon's isle; Though ev' - ry pros - pect plea - - ses, And on - ly man is vile.

3. Shall we, whose souls are light - - ed, By wis - dom from on high, Shall we to men be - night - ed, The lamp of life de - - ny?
 4. WAFT, WAFT ye winds, his sto - - ry; And you, ye wa - ters roll, Till like a sea of glo - - ry, It spreads from pole to pole;

1. From many an an - - cient riv - - - er, From many a pal - - my plain, They call us to de - liv - - - er, Their land from er - - - ror's chain.

2. In vain with lav - ish kind - - ness, The gifts of God are strown; The hea - then in his blind - - ness, Bows down to wood and stone.

3. SAL - VA - TION, O SAL - - - VA - TION. The joy - - ful sound pro - claim Till earth's re - mo - test na - tion, Has learnt Mes - si - ah's name.
 4. Till o'er our ransom'd na - ture, The Lamb for sin - ners slain, RE - DEEMER, KING, CRE - A - TOR, Re - turns in bliss to reign.

WATCHMAN! TELL US OF THE NIGHT. *An original Anthem.*

1 Watchman! tell us tell us of the night, tell us What its signs of promise are;

2 Watchman! tell us, tell us of the night, tell us, Higher yet that star as - - cends,

UNISON.

3 Watchman! tell us, tell us of the night, tell us for the morning seems to dawn.

SOLO. CHORUS. *M F*

1 Trav' - ller! o'er yon mountain's height, See that glo - ry beaming star! Watchman! Watchman!

2 Trav' - ller! blessed - ness and light, Peace and truth its course at - - tend! Watchman! Watchman!

SOLO. *M F*

3 Trav'ler! darkness takes its flight, Doubt and terror are withdrawn! Watchman! Watchman!

ANTHEM.

Continued.

313

SOLO.

1 does its beauteous ray, Aught of hope or joy foretell? Trav'ler! yes: it brings the day, Promis'd day of Is - ra - el!

2 will its beams alone, Gild the spot that gave them birth? Trav'ler! ages are its own, See! it bursts o'er all the earth.

SOLO.

3 let thy wand'rings cease, Hie thee to thy qui - et home! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come!

CHORUS.

1 Trav'ler! Trav'ler! yes it brings the day, Promis'd day of Is - ra - - - el! Promis'd day of Is - ra - - - el!

2 Trav'ler! Trav'ler! a - ges are its own, See it bursts o'er all the earth, See it bursts o'er all the earth

3 Trav'ler! Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!

1 Trav'ler! yes: it brings the day— Prom - is'd day of Is - - - ra - - - el!

2 Trav'ler! a - - ges are its own, See it bursts o'er all the earth.

UNISON.

3 Trav'ler! Lo! the Prince of Peace, Lo! the Son of God is come.

MODERATO.

KENSINGTON. 6's. Doxology.

Once more before we part, Bless the Re - deemer's name; Let ev'ry tongue and heart, Praise and adore his name,

ALLEGRO.

NEW AMSTERDAM.

7's & 6's.

From the American Harp.

315

Rise my soul, stretch out thy wings, Thy bet - ter portion trace; Rise from tran - si - - to - ry things Tow'rd's heav'n thy na - tive place.

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 above.

Remark. When sung as a select piece, the second part may be repeated

Hal - le - lu - jah, Hal - le - lu - jah, A - men. Halle - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, A - men. Hal - le - lu - jah,

UNISON.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff. The piano part is divided into two systems by a brace on the left. The first system of the piano part includes a dynamic marking 'F' and the instruction 'UNISON.' The music is in 3/4 time with a key signature of one sharp (F#).

Hal - le - lu - jah, Amen, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah A - - men. Hal - le - lu - jah, Hal - le - lujah to the

UNISON.

FF

FF

Detailed description: This system contains the second four staves of the musical score. It continues the vocal and piano parts from the first system. The piano part is again divided into two systems by a brace on the left. Dynamic markings 'FF' are present in the piano part. The instruction 'UNISON.' is also present. The music concludes with a key signature change to two sharps (F# and C#).

ANTHEM.

Continued.

317

God of Is - ra - - el, We will praise him ev - er more, Hal - le - lu - jah, Hal - le - - lu - jah, A - men.

UNISON.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with dynamics *F* and *FF*. The third and fourth staves are the piano accompaniment, with the word *UNISON.* written between them. The key signature has one sharp (F#) and the time signature is common time (C).

We will praise him ev - er more, Hal - le - lujah, Hal - le - lu - jah, A - - - men, For the Lord of hosts, the Lord is with

or 8 va.

UNISON.

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics. The second staff is the vocal line with dynamics *F*, *FF*, and *P*. The third and fourth staves are the piano accompaniment, with the word *UNISON.* written between them. The key signature has one sharp (F#) and the time signature is common time (C).

us, his mer - cy en - du - reth for - ev - er. O clap your hands, all ye people, for this God is our

Piu Allegro.
F MP

Piu Allegro.
MP

UNISON.

God for - ev - - er, for - ev - er and ev - - - er, Hal - le - lu - jah, Hal - le - lu - jah A - men.

Tempo 1 mo.
CRESCD. FF F

Tempo 1 mo.
CRESCD. FF F UNISON.

ANTHEM. Continued.

An Anthem for Temperance Meetings may be found in the American Harp.

Hal - le - lu - jah, hal - le - lu - jah, hal - le - lu - jah, A - men, A - men, A - men, A - men, Amen, A - men.

MF *F* *FF*

MF *p* *F* *FF*

ALLEGRETTO.
DUETTO.

TIME IS WINGING US AWAY.

Anthem.

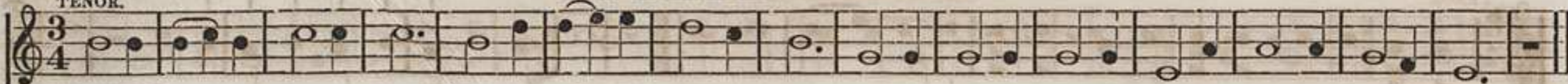
Flight of Time.

2d. TREBLE.

Time is wing - ing us - a - - way, To our - e - - ter - - nal home; . . . Life is - but - a - win - ter's day, A jour - ney to the tomb.

1st. TREBLE.

TENOR.



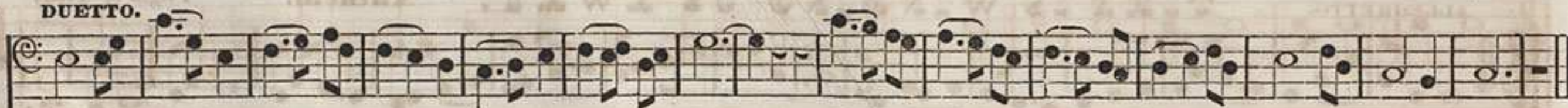
2d. TREBLE.



Youth and vig - or soon will flee, Blooming beau - ty lose its charms; All that's mor - tal soon shall be En - clos'd in death's cold arms.



DUETTO.



Time is - wing - ing us - a - - way, To our - e - - ter - nal home; - Life - is but - a win - ters day, A jour - ney to the tomb.

TENOR.



* ORGAN, only the last Staff or Line.

DAUGHTER OF ZION. Anthem.

FOR.

Daughter of Zion, daughter of Zi - on, daughter of Zi - on awake from thy sadness, daughter of Zi - on, a -

FOR. UNISON.

Detailed description: This system contains the first four staves of the musical score. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is also a treble clef with the same key signature and time signature, starting with a rest. The third and fourth staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs, respectively, with the same key signature and time signature. The lyrics are written below the second staff.

- wake - from thy sadness, a - wake, for thy foes shall op - press thee no more, no more, shall oppress thee no more.

UNISON.

Detailed description: This system contains the next four staves of the musical score. The top two staves are treble clefs with a key signature of one sharp (F#) and a 3/4 time signature. The bottom two staves are grouped by a brace on the left and represent a piano accompaniment in treble and bass clefs, with the same key signature and time signature. The lyrics are written below the second staff.

ANTHEM. Continued.

SOLO.

Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is

SOLO.

Detailed description: This system contains the first musical staff with a treble clef and a key signature of one sharp (F#). The second staff is a vocal line, also in treble clef with a key signature of one sharp, marked 'SOLO.' and containing the lyrics 'Bright o'er thy hills - dawns the day star of - gladness, A - - rise! - a - - rise! - for the night, the night - of thy sor - row is'. The third and fourth staves are piano accompaniment, with the third staff in treble clef and the fourth in bass clef, both with a key signature of one sharp. The piano part features a complex texture with many sixteenth and thirty-second notes.

TUTTI.

o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.

TUTTI. UNISON.

Detailed description: This system continues the musical score. The first staff is a vocal line in treble clef with a key signature of one sharp, marked 'TUTTI.' and containing the lyrics 'o'er; - Daughter of Zi - on, a - wake - from thy sadness, a - wake for thy foes shall oppress thee no more.'. The second staff is piano accompaniment in treble clef with a key signature of one sharp, also marked 'TUTTI.'. The third staff is piano accompaniment in bass clef with a key signature of one sharp, marked 'UNISON.'. The piano part continues with a complex texture of sixteenth and thirty-second notes.

ANTHEM. Continued.

Strong were thy foes, but the arm that subdu'd them, And scatter'd their legions were mighti - er far; They fled like the chaff - from the scourge that pursu'd them

ORGAN. 8va.

Vain were their steeds and their chari - ots of war; Daughter of Zi - on awake - - from thy sadness, Awake, for thy foes shall oppress thee no more.

ORGAN. 8va.

ANTHEM. Continued.

SOLO. F TUTTI.

Daughter of Zi - on, the pow'r that hath sav'd thee, Ex - toll'd with the harp, and the timbrel should be; - Shout! shout! shout! - -

SOLO. F TUTTI.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line starting with a rest, followed by a melodic phrase. The middle staff is a piano accompaniment with a complex texture of chords and moving lines. The bottom staff is another vocal line, also starting with a rest. Dynamics include 'SOLO.' and 'F TUTTI.'.

TUTTI.

F F

shout for the foe is destroy'd that enslav'd thee, Th'oppressor is vanquish'd and Zi - - on is free. Daughter of Zi - on

F UNISON. F TUTTI.

Detailed description: This system contains the second two staves of the musical score. The top staff continues the vocal line with a melodic phrase. The middle staff is a piano accompaniment with rests in the first half and a new melodic entry in the second half. The bottom staff is a unison vocal line. Dynamics include 'TUTTI.', 'F', and 'F UNISON.'.

daughter of Zi-on, daughter of Zi-on, awake from thy sadness, daughter of Zi-on, a-wake - from thy sadness, a -

UNISON.

- - wake, a-wake, a-wake for thy foes shall op-press thee no more, no - - more, no - - more

FINE.

ALLEGRO.

THE LORD WILL COMFORT ZION.

Sentence.

327

SOLO. TUTTI.

The Lord will comfort Zi - on, he will comfort her waste pla - ces, and make her like E - den, like the garden of the Lord, And make her like Eden, like the

SOLO. TUTTI.

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). It begins with a rest for the first six measures, then enters with the lyrics. The bottom staff is a piano accompaniment in treble clef, also in 3/4 time and one sharp. It features a solo section for the first six measures and then joins the vocal line for the remainder of the system. The tempo is marked 'ALLEGRO'.

gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness — Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-

Detailed description: This system contains the second two staves of the musical score. The top staff is a vocal line in treble clef, continuing the lyrics from the first system. The bottom staff is a piano accompaniment in treble clef. This system includes dynamic markings 'F' (forte) and 'P' (piano) above the vocal line. The piano accompaniment also features 'F' and 'P' markings. The lyrics continue with 'gar - den of the Lord, — Joy and glad-ness — Joy and glad-ness — Joy and glad-ness shall be found there - in; - - Thanks-giv - ing, Thanks-'. The tempo remains 'ALLEGRO'.

- - - giv - ing, and the voice of me - lo - dy, and the voice - - - of - me - - - lo - dy. - - -

May be repeated.

TALLIS'S CHANT. 8, 6, & 5.

M #

Lift up your heads in joy - ful hope; Sa - lute the hap - - py morn; Each heavenly power, Proclaim the glad hour; Lo, Je - sus the Sav - ior is born!

Verses 3 and 5. — At Im - man - u - el's birth —

ALLEGRETTO.

MARGATE.

7 & 6.

M #

C. Lockhart.

329

SOLO. TUTTI. SOLO. TUTTI.

From eve - ry earth - ly pleas - ure, From eve - ry tran - sient joy, From eve - ry mor - tal treas - ure That soon will fade and die;

SOLO. TUTTI. SOLO. TUTTI.

Detailed description: This system contains the first two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music is in 6/8 time and B-flat major. It features alternating sections of solo and tutti. The lyrics are: "From eve - ry earth - ly pleas - ure, From eve - ry tran - sient joy, From eve - ry mor - tal treas - ure That soon will fade and die;"

No lon - ger these de - sir - ing, Up - ward our wish - es tend, To no - bler bliss as - pir - - ing, And joys that nev - er end.

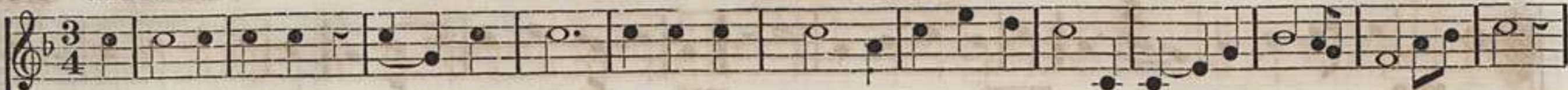
42

Detailed description: This system contains the second two staves of music. The top staff is a vocal line with lyrics. The bottom staff is a piano accompaniment. The music continues in 6/8 time and B-flat major. The lyrics are: "No lon - ger these de - sir - ing, Up - ward our wish - es tend, To no - bler bliss as - pir - - ing, And joys that nev - er end." The page number 42 is printed at the bottom left of the system.

GO FORTH, YE HERALD'S.

Anthem.

ORDINATION OR INSTALLATION OF MINISTERS.



Go forth, ye her - ald's in - my name, Sweet - ly the gos - pel trump - et sound; The glo - rious Ju - bi - - lee pro - - claim,



UN POCO ALLEGRETTO.



Where'er the hu - man race is found, The glorious Ju - bilee pro - claim, The glorious Ju - bilee proclaim, Where'er the hu - man race is found.



ANTHEM. Continued.

SOLO. **P.** **MF.**

The joy - ful news to all im - part, And teach them where sal - - va - tion lies; With care bind up the brok - en heart, And wipe the

SOLO. SEMPRE LEGATO. ORGAN.

and wipe -

DECRESC. **MF.** **DECRESC.**

tears - - - from weep - - - ing eyes, - - - and wipe - - - the tears - - - from weep - - - ing eyes, - - -

and wipe the tears from weeping eyes, - - and wipe, and wipe the tears, the tears from &c.

DECRESC.

MF. SOLO BASSO.



Be wise as - ser - - - pents where you go, But harm - less as the peace - ful dove; And - let - your heav'n taught con - duct show,



That your're commis - sion'd from a - - bove, - - That you're com - mis - sion'd from - - - - a - - bove, - - -



ALLEGRO.

MAJESTY.

C. M.

M #

Two Stanzas.

W. Billings.

Hymn or Short Anthem.

333

With Alterations.

The first two staves of the first stanza. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The music consists of eighth and sixteenth notes, with some rests and phrasing slurs.

The - Lord de - scend - ed from a - bove, And bow'd the heav'ns most high; And un - der - neath his feet - he - cast the dark - - - - - ness of - the sky.

The piano accompaniment for the first stanza, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat and the time signature is common time. The accompaniment features a steady eighth-note bass line and chords in the right hand.

SECOND STANZA.

The first two staves of the second stanza. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat and the time signature is common time. The music continues with eighth and sixteenth notes, similar to the first stanza.

On cheru - bim and ser - a - phim, Full roy - al - ly he rode, And on the wings of mighty winds Came flying all a - broad, And on the wings of migh - ty winds Came flying all a - broad.

The piano accompaniment for the second stanza, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one flat and the time signature is common time. The accompaniment continues with a steady eighth-note bass line and chords.

NEW YEAR'S ODE.*

Sevens, Eight Lines.

Music by S. Webbe. •
The original composition.

P. **CRESC.** **DECRESC.** **P.**

While with ceaseless course the sun, Has - ted through the for - mer year; Ma - ny souls their race have run, Nev - er more to meet us here.

P. **CRESC.** **DECRESC.** **P.**

TUTTI the 2d Time.

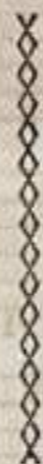
SOLO.

Fixt in an e - - ter - nal state, They have done with all be - low, We a lit - tle lon - ger wait, But how lit - tle, none can know.

SOLO. **FINE.**

* Words by Rev Mr. Newton, Rector of St. Mary's, London.

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



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

ALLEGRETTO
MODERATO.

SHOUT THE GLAD TIDINGS.

Anthem or Hymn 10' & 11'
CHRISTMAS ANTHEM.

Avison.
With small alterations.

Shout the glad tid - ings, ex - - ult - ing - ly sing, Je - - ru - sa - lem tri - umphs Mes - - si - - ah is king.

Zi - on the mar - vel - lous sto - ry be tell - ing, The son of the high - est how low - ly his birth; The

The first system of the musical score consists of four staves. The top two staves are vocal lines in G major, with lyrics printed below them. The bottom two staves are piano accompaniment, with the right hand in G major and the left hand in C major. The music is in 4/4 time and features a steady eighth-note accompaniment.

bright - est Arch - an - gel, in Glo - ry ex - cel - ling, He stoops to re - deem thee, he reigns up - on earth,

The second system of the musical score also consists of four staves. The top two staves are vocal lines in G major, with lyrics printed below them. The bottom two staves are piano accompaniment, with the right hand in G major and the left hand in C major. The music continues with the same eighth-note accompaniment pattern.

ANTHEM. Continued.

Shout the glad tidings ex - - ult - ing - ly sing, Je - - ru - sa - lem triumphs Mes - si - ah is King. Shout the glad ti - dings, ex - -

- - - ult - ing - ly sing, Je - ru - sa - lem triumphs Mes - si - ah is King, Mes - si - ah is King, Mes - si - ah is King.

43

1. Hark!—what mean those ho - - - ly voi - - ces, Sweet-ly sound - ing through the skies? - Lo! th'an - gel - - - ic host re -

1st. TREBLE.

SOLO.

2. Peace on earth, good will from heav - - en, Reach-ing far as man is found; Souls re - deem'd and sins for -

ORGAN.

1. joi - - ces; Heav'n - ly hal - - le - lu - - jahs rise. Hear them tell the wond - 'rous sto - ry, Hear them chant in

2. giv - - en, Loud our gol - den harps shall sound. Haste, ye mor - - tals, to a - - dore him, Learn his name and

H Y M N. Continued.

1 hymns of joy, - Glo - - ry in the high - - est - glo - - ry! Glo - - ry be to God most high!

2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

The first part of the hymn consists of two vocal parts and a piano accompaniment. The top staff is for the first voice, and the middle staff is for the second voice. The piano accompaniment is on the bottom staff. The music is in G major and 4/4 time. The lyrics are: 1. hymns of joy, - Glo - - ry in the high - - est - glo - - ry! Glo - - ry be to God most high! 2. taste his joy, - Till in heav'n ye sing be - fore him, Glo - - ry be to God most high!

CHORUS.
TUTTI.

TENOR.
1. Glo - ry in the high - est - glo - - ry! Glo - ry be to God most high! Glo - ry be to God most high!

2d. TREBLE.
2. 'Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

The chorus section features two vocal parts and a piano accompaniment. The top staff is for the Tenor, and the middle staff is for the 2d. Treble. The piano accompaniment is on the bottom staff. The music is in G major and 2/4 time. The lyrics are: 1. Glo - ry in the high - est - glo - - ry! Glo - ry be to God most high! Glo - ry be to God most high! 2. 'Till in heav'n ye sing be - fore him, Glo - - ry be to God most high! Glo - ry be to God most high!

ANDANTE MAESTOSO.
TENORE principale.

DENMARK. L. M.

A Hymn.
For three or four voices.

Dr. Madan.

1. TENORE AD LIBITUM.

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

TREBLE.

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

v. s.

ANDANTE.

DENMARK.

Continued.

2d. TREBLE. or ALTO.

His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring

TRIO.

The first system of the musical score. It features a vocal line for the second voice (2d. TREBLE. or ALTO) and a piano accompaniment (TRIO) consisting of two staves. The key signature is one sharp (F#) and the time signature is 3/8. The vocal line begins with the lyrics: "His sov'-reign pow'r with - out - our aid, Made us of clay, and form'd us men: And when like wand'ring". The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line lyrics are: "sheep - we stray'd, He brought us - to - his fold - a - gain, He brought us to - his fold - a - - gain." The piano accompaniment continues with the same rhythmic and harmonic patterns as the first system.

TENOR.

F. ALTO or TENOR, or 2d. TREBLE. one 8vo lower.

We'll crowd thy gates with thank - ful songs High as the heav'ns our voi - - ces raise; And earth, and earth with her ten thous - and, thousand tongues,

F.

UNISON.

V. S.

Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise, Shall fill thy courts with sound - ing praise.

MF.

F. UNISON.

MF.

F. UNISON.

V. S.

ALLEGRO.

DENMARK. Continued.

343

Wide, wide as the world is thy command, Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth must stand, When

UNISON. UNISON.

The first system of the musical score consists of four staves. The top two staves are vocal lines, and the bottom two are piano accompaniment. The music is in G major and 4/4 time. The lyrics are written below the vocal staves. The word 'UNISON.' appears twice, once under each vocal line, indicating that the vocalists should sing together.

roll - ing years shall cease to move, shall cease to move, When rolling years shall cease to move, When roll - ing years shall cease to move.

FINE. FINE.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. The word 'FINE.' appears twice, once at the end of each vocal line, indicating the end of the piece.

2d. TREBLE.

We are his peo - ple, we - his care, - Our souls, - and all - our mor - tal frame: What last - ing hon - ors shall - we rear, Al - migh - ty Ma - ker,

ORGAN.

Almighty, Almigh - ty Ma - ker, to - thy name? Almighty Ma - ker, Almighty Ma - ker, Al - migh - ty Ma - ker to thy name.

Al - migh - ty Mak - er, Almigh - ty Ma - ker,

ALLEGRO MODERATO.

HARK! HOW THE WATCHMEN CRY.

Sentence.

345

MP. MF. CRESC: MF.

Hark! hark! how the watchmen cry, At - tend the trumpets sound; Stand to your arms, the foe is nigh, The pow'rs of hell sur - round. Who bow to Christ's command, Your

MP. MF. CRESC: F. MF.

Detailed description: This system contains the first vocal line and piano accompaniment. The vocal line is on a single staff with a treble clef and common time signature. It begins with a dynamic marking of *MP.* and *MF.*, followed by a *CRESC:* (crescendo) marking. The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with common time signatures. The piano part also includes dynamic markings of *MP.*, *MF.*, *CRESC:*, and *F.* (forte). The music features a mix of eighth and sixteenth notes, with some rests and a key signature of one sharp (F#).

F. F.

arms and hearts pre - pare: The day of bat - tle is at hand, The day of bat - tle is at hand, Go forth to glo - rious war, - - Go forth to glo - rious war.

44

Detailed description: This system continues the musical score. The vocal line is on a single staff with a treble clef and common time signature. It begins with a dynamic marking of *F.* (forte). The piano accompaniment consists of two staves: a right-hand treble staff and a left-hand bass staff, both with common time signatures. The piano part also includes dynamic markings of *F.* (forte). The music features a mix of eighth and sixteenth notes, with some rests and a key signature of one sharp (F#). The system concludes with a double bar line and a page number of 44.

8's. & 4. Hark! hark! the gos - - pel trump - et sounds, Through earth - and - heav'n the ec - - - ho bounds;

L. M. Come hith - er, - - all ye - - wea - ry souls, Ye hea - - vy lad - - en sin - - ners, come;

Pardon and peace by Je - - sus' blood, Sinners are re - con - cil'd to God, By grace di - vine.

ANDANTE.

L. M. Fine. 8's. & 4's. Fine.

I'll give you rest from all your toils, And raise you to - my heav'n - ly home A - - men, A - - men

WITH RESTLESS AGITATION. C. M. Two Stanzas.

Kimball. Short Anthem or Hymn.—[Tunbridge.]

ALLEGRO MODERATO.

With rest - less a - - gi - ta - tion tost, - And low - immersed in - - woes ; - - - When shall my wild - dis - temper'd thoughts, Regain - their lost re - pose.

Be -neath the deep op - pres-sive gloom, My lan-guid spir - its fade, And all - - the - droop-ing pow'rs - of - - life, De - cline - - to - death's cold shade.

SOLO. 2d. TREBLE. TUTTI.

SOLO. TUTTI.

Anthem, may be repeated

The foun - tain of Christ, Lord help us to sing, The blood of our Priest, Our cru - - ci - fied King.

SOLO. SOLO. 2d. TREBLE. TUTTI.

Here's strength for the weak - ly, That hith - er are led, Here's health for the sick - ly, And life for the dead.

SOLO. SOLO. TUTTI.

Anthem. The second part may be repeated.

ALLEGRO.

ALL YE ON EARTH.

P. M.

M #

6's 8's & 4.

Short Anthem.

Or Hymn.

349

SOLO.

TUTTI.

All ye on earth give praise, To him who reigns a - bove, He well de - serves your sweet - est lays, And pur - est love.

TUTTI.

CODA.

He ever is the same, By earth and heav'n con - fest, Then bow and bless the sacred name, For - ev - er blest. A - men.

HYMN FINE.

May be repeated.

The hill of Zi - on yields, A thous-and sa - cred sweets, Be - fore we reach the heav'nly fields, Or - walk the - golden streets.

Then let our songs a - - bound,
Then let our songs a - bound, And eve-ry tear - be - dry; We're marching through Emanuel's ground, To fairer worlds on high.

Then let our songs a - bound, And eve-ry tear be dry; We're &c.

If used as an Anthem, the second part may be repeated.

ANDANTE.

SALISBURY. L. M. M #

I. Haydn.
Not original.

351

2d. TREBLE.

Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,

The first system of the musical score for 'Salisbury'. It consists of four staves. The top two staves are for the vocal line, with the second staff labeled '2d. TREBLE.'. The bottom two staves are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'ANDANTE.'. The lyrics are: 'Lord, thou hast known my in - most mind, Thou dost my path - and bed - - inclose; My wak - ing soul - on thee re - lies,'.

On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.

The second system of the musical score. It continues the vocal and piano parts from the first system. The lyrics are: 'On thee - my sleep - ing thoughts repose: Where from thy presence can - - I fly? Lord, ev - er pres - ent, ev - - er nigh.'.

May be repeated.

Be - fore the ro - sy - dawn of - - day, To thee my God I'll sing; A - wake my soft and - tune - ful lyre, A - wake each charming string.

A - wake, and let thy flow - ing streams, Glide through the midnight air; While - high a - midst - her si - - lent - orb, The sil - ver moon rolls clear.

May be repeated.

MAESTOSO.

THE LORD IS GREAT. P. M. M #

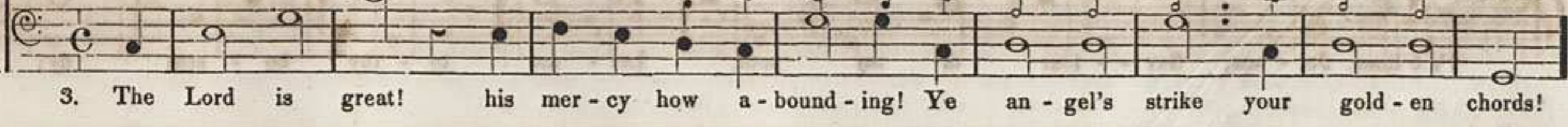
A German Hymn, 353
With alterations.



1. The Lord is great! ye hosts of heav'n a - dore him, And ye who tread this earth - ly ball;



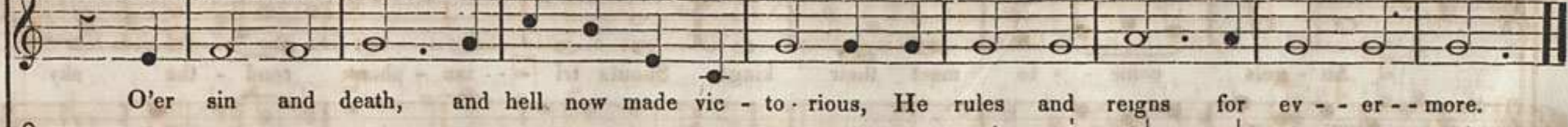
2. The Lord is great! his maj - es - ty how glorious! Resound his name from shore to shore;



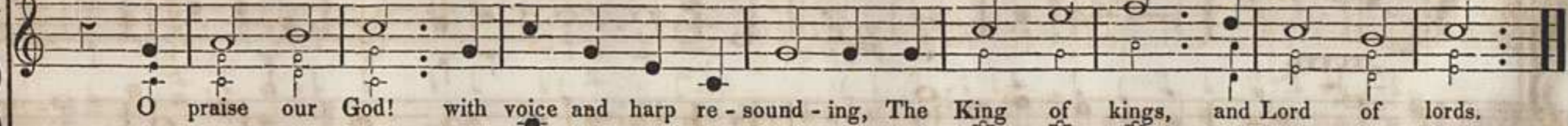
3. The Lord is great! his mer - cy how a - bound - ing! Ye an - gel's strike your gold - en chords!



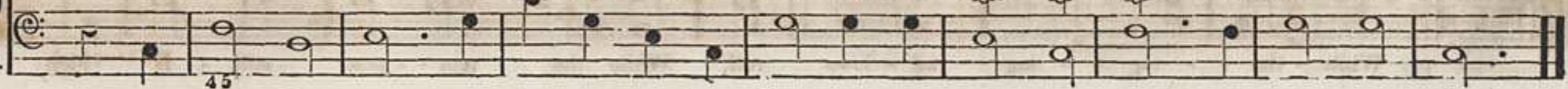
In ho - ly songs re - jice a - loud be - fore him, And shout his praise who made you all.



O'er sin and death, and hell now made vic - to - rious, He rules and reigns for ev - - er - - more.



O praise our God! with voice and harp re - sound - ing, The King of kings, and Lord of lords.



SOLO. SOLO. 2d TREBLE.

7's 6 lines. Je - sus is - gone up on high, An - gels come - to meet - their king;

SOLO.

7's 6 lines. Je - sus, Sav - - iour of my soul, Let - me to - thy bo - som fly;

TUTTL. TUTTL.

An - gels come - - to meet their king: Shouts tri - - um - phant rend - the sky.

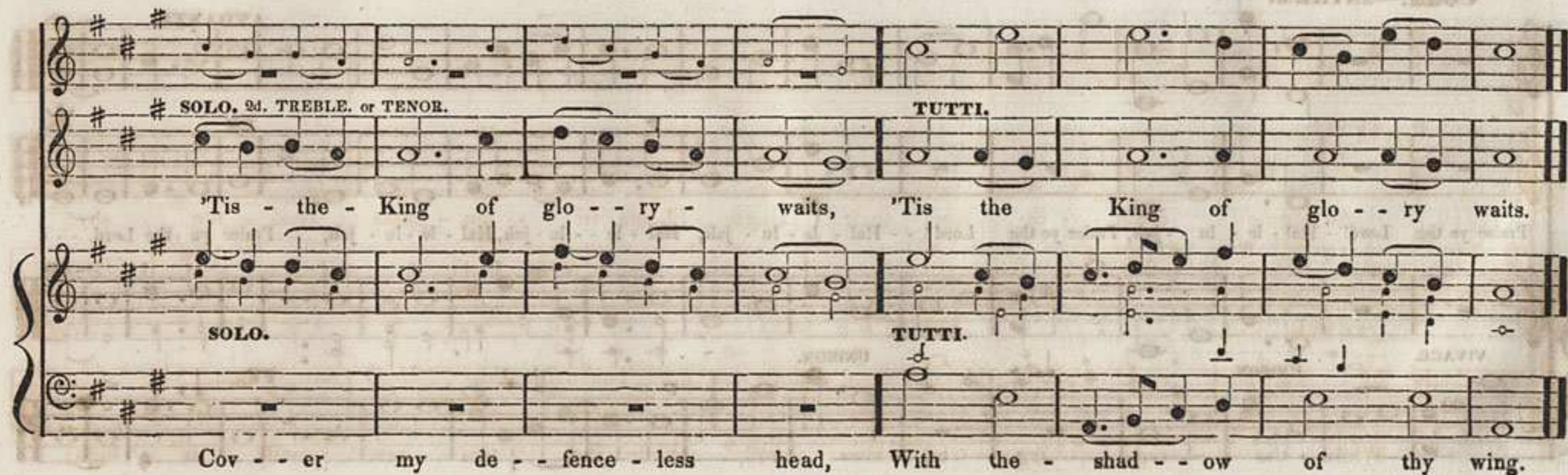
TUTTL.

While - the - - rag - - ing bil - lows roll, While the tem - - pest still - is high;

H Y M N. Continued.



While the vic - - tor's praise they sing; O - - pen now ye heav' - - nly gates,
All my trust on thee is stay'd; All my help from thee - - I bring,



SOLO. 2d. TREBLE. or TENOR. **TUTTI.**
'Tis - the - King of glo - - ry - waits, 'Tis the King of glo - - ry waits.
SOLO. **TUTTI.**
Cov - - er my de - - fence - less head, With the - shad - - ow of thy wing.

Come, sound his praise a - broad, And hymn's of glo - - ry - - sing! Je - - ho - - vah - - is - - the sov' - reign - God, The u - - ni - - ver - sal king.

UNISON.

HYMN FINE.

Coda.—ANTHEM.

Praise ye the Lord! - Hal - le - lu - - jah, Praise ye the Lord! - - Hal - le - lu - jah, Hal - le - - lu - jah, Hal - le - lu - jah, Praise ye the Lord. . . .

ANDANTE.

VIVACE. UNISON. UNISON.

F FF

ALLEGRO ASSAI.

SUMMER STREET. S. M. M #

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Raise your tri - - um - - - phant songs, To an - - - im - mor - tal tune, To an im - mor - tal tune;

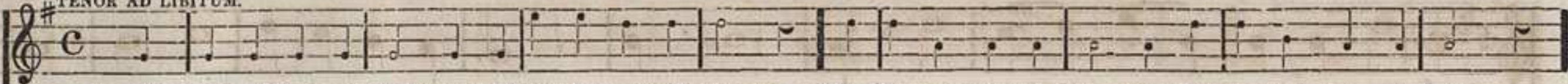
The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal line.

Let the wide earth re - sound the deeds, - Let the wide earth resound the deeds, Ce - les - - - - - tial grace has done.

UNISON.

The second system of the musical score also consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature remains one flat (B-flat) and the time signature is common time (C). The lyrics are written below the vocal line. The word "UNISON." is written above the piano accompaniment staff in the middle of the system.

TENOR AD LIBITUM.



1. We come with joy and gladness, To breathe our songs of praise, Nor let one note of sad - ness, Be mingled in our lays;

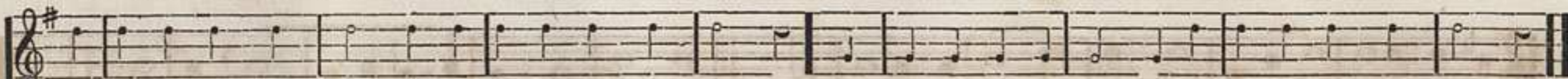
2d. Treble.



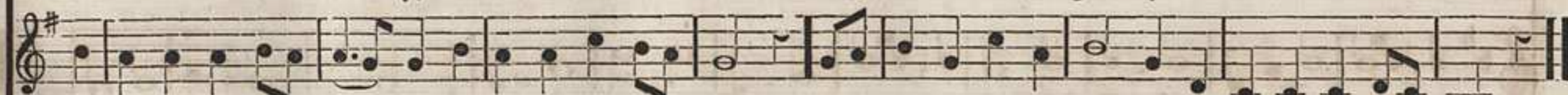
2. The sound is waxing stronger, And throne's and nations hear, Proud man shall rule no long - er, For God the Lord is near.



3. And then shall sink the mountains, Where pride and pow'r are crown'd, And peace like gentle fountains, Shall shed its pureness round.



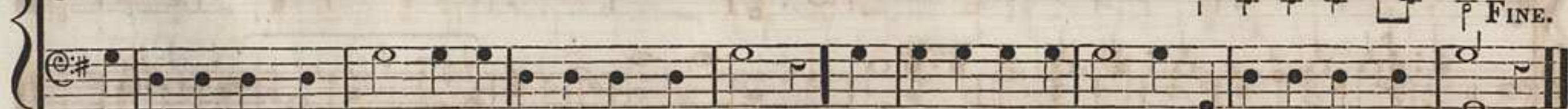
1. For 'tis a hallow'd sto - ry, This theme of freedom's birth; Our father's deeds of glo - ry Are echo'd round the earth.



2. And he will crush op - pression, And raise the hum - ble mind, And give the earth's possession Among the good and kind.



f *r* *r* *r* *r* *p* FINE.



3. O God we would a - - dore thee, And in thy sha - dow rest; Our fathers bow'd before thee, And trusted, and were blest.

VIVACE.

TENNESSEE.

P. M., (6's, 8's, & 4's.) or H. M.

Hymn or short Anthem.

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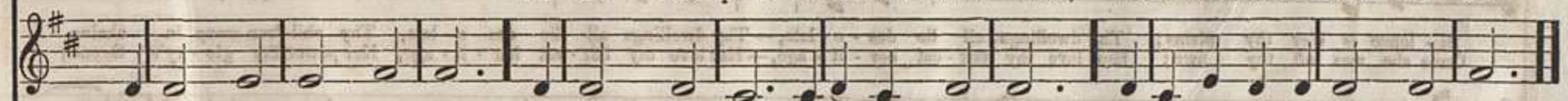
H. M.—To God, the might-y Lord, Your joy-ful thanks re-peat; To him due praise af-ford, As good as he is great.



P. M.—1. The God of Abraham praise, Who reigns enthroned a-bove; Ancient of ev-er-last-ing days, And God of love; Je-ho-vah, great I AM,



For God does prove our con-stant friend; His boundless love shall nev-er end



By earth and heaven con-fessed: I bow and bless the sa-cred name, For ev-er blest, For ev-er blest.



FALLEN IS THY THRONE.

For three voices.

Martini.

1. Fall'n is thy throne, O Is - ra - el;
2. Lord! thou didst love Je - ru - sa - lem;

3. "Go," said the Lord, "ye con - que - rors!

Si - lence is o'er thy plains; Thy dwellings all lie des - o - late, — Thy dwellings all lie des - o - late, Thy chil - dren weep in chains.
Once she was all thy own; Her love thy fair - est her - it - age, — Her love thy fair - est her - it - age, Her power thy glo - ry's throne;

Steep in her blood your swords, And raze to earth her bat - tle - ments, — And raze to earth her bat - tle - ments, For they are not the Lord's!

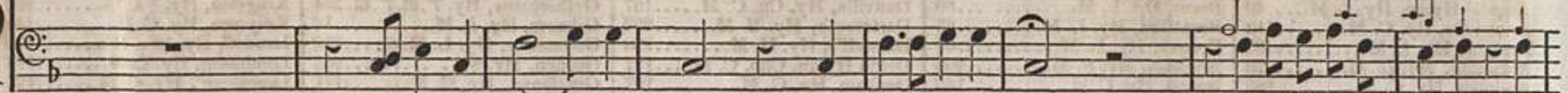
FALLEN IS THY THRONE.

Continued.

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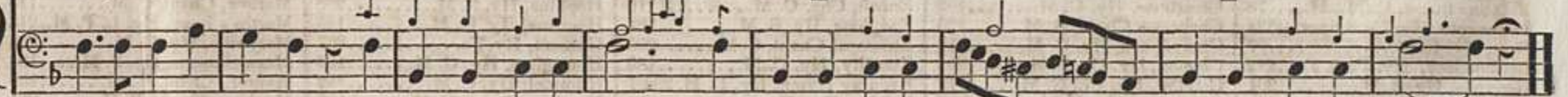
Where are the dews that fed thee On E-lim's bar-ren shore?— On E-lim's barren shore? That fire from heav'n which led thee,— That
Till e - vil came, and blight - ed Thy long-loved olive tree,— Thy long-loved olive tree; And Salem's shrines were light-ed,— And



Till Zi - on's mourn-ful daugh - ter O'er kindred bones shall tread,— O'er kindred bones shall tread, And Hinnom's vale of slaughter,— And
On E - lim's bar - - ren shore? That fire from heaven which led thee,
Thy long-loved ol - - - ive tree,
O'er kin - dred bones shall tread,



fire from heav'n which led thee, Now lights thy path no more,— Now lights thy path no more,— Now lights thy path no more.
Sa-lem's shrines were lighted For oth - er gods than Thee,— For oth - er gods than Thee,— For oth - er gods than Thee.



Hinnom's vale of slaughter Shall hide but half her dead,— Shall hide but half her dead,— Shall hide but half her dead.