

M. Bruen

Resolved that a book entitled "A Selection of Sacred Music, Carefully Arranged and Designed for the use of the Dutch Church, in the City of New York: and Suited to the several Metres in the Psalms and Hymns used in said Church; As published by F. D. Allen," Be and the same is Hereby Approved and Recommended to the Congregations.

*Extract from the Minutes of
Consistory, March, 5th. 1818.*

Wm. E. NIXON, Clerk.

F 46.103
Al 533a

FROM THE LIBRARY OF
REV. LOUIS FITZGERALD BENSON, D. D.
BEQUEATHED BY HIM TO
THE LIBRARY OF
PRINCETON THEOLOGICAL SEMINARY

Division

SCB

Section

2386

A SELECTION

OF

Sacred Music,

CAREFULLY ARRANGED

AND

DESIGNED FOR THE USE OF THE

REFORMED DUTCH CHURCH,

IN THE

CITY OF NEW-YORK:

AND SUITED TO THE SEVERAL METRES

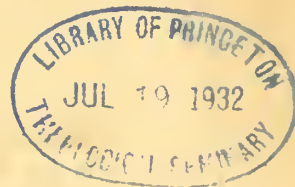
IN THE

PSALMS AND HYMNS USED IN SAID CHURCH.

By F. D. ALLEN.

New-York:—Printed for the Author, by P. Van Pelt, No. 9 Wall-street, corner of Broad-street.

1818.



PREFATORY REMARKS.

THE great object of Music in divine worship is to quicken the affections, and warm the heart; and thus by allaying the more rugged, and calling into action the more soothing and gentle passions, to prepare the worshipper for engaging with all the energies of his soul, in the high, the holy, the solemn, and the animating service of praise.

When hearing the word of God, the christian places himself like a little child, at the feet of his heavenly father, seeking instruction, and hoping thereby to become wise unto salvation; when engaged in prayer, he often assumes a humbler attitude, and appears a trembling suppliant, before the throne of sovereign mercy: But when his bosom swells with gratitude "to him that sitteth upon the throne," and his tongue speaks aloud the high praises of his great Redeemer; then he rises to a higher station, engages in a more cheering exercise, performs a more exalted service—in which he holds communion with those glorified spirits who sing "the song of Moses and the Lamb." This being the case, it is evident that such tunes should be selected as are calculated to inspire solemnity, and aid devotion.

The musical powers of man, brought into action in this part of worship, demand attention, labour and perseverance for their successful cultivation. Although a capacity for receiving a high degree of pleasure from harmony in music, does exist naturally in the constitution; yet by the power of art, and industry, is that capacity greatly enlarged.

That church music may yet be improved, admits not of a doubt; for sacred and transporting as this part of divine worship is, when rightly performed, we have surely abundant cause of regret, that in so many instances the manner of its performance has a most frigid and grating, instead of animating and soothing effect upon the feelings and affections. Not only are the style and manner of singing reprehensible; but many of the tunes used in our churches at this time, are better adapted to any other place than that in which the Lord has promised to meet with his people. But it is sincerely hoped and be-

lieved that the time is not far distant, when by the exertions of the lovers of sacred song, bad music will be excluded our churches, and such only be used as is calculated to refine and soften the passions, command into awe and reverence the affections, and thus act as a handmaid to true devotion and vital piety.

OF GRACEFUL SINGING.

The best position for singing is undoubtedly that of standing, as it gives the greatest ease and liberty to the voice ; but above all things affectation should be avoided.

In keeping time beware of contracting any awkward method, as it will stamp formality on every note. The least motion of the finger is quite sufficient.

The mouth should be opened freely, but if too wide it will destroy a good tone and prevent expression. But the great difficulty is in keeping the mouth too much shut, which produces a flat drawling tone, and prevents articulation—In fact, the singer should imitate the expression of the orator rather than the drawl of the clown ; for it is in articulation that vocal music has the preference of instrumental—that while the ear is delighted, the mind is informed.

Care should be taken to begin a tune with a proper pitch of the voice that the high notes may be sung with ease, and the low notes without a grumbling tone.

Tunes should be adapted to the words ; if the words be cheerful, let them be sung to a lively tune, if the subject be confession or sorrow, a plaintive air is preferable.

No tune that has a repeat in the middle of a line should be sung to a hymn the words of which would be divided by it ; nor is it sufficient that it goes well to a verse or two ; if it does not suit the whole psalm it should be rejected.*

In fine, to root out bad habits, and attain such as are good, much assiduity is required, and whether it be done by observation or reading, the first attempts should be made in private.

With these remarks, the following selection of tunes are submitted to the

REFORMED DUTCH CHURCH.

F. D. A.

* In this collection there are no repeating or fugue tones, except in the appendix. There are however a very few tunes in this work, which have been admitted on account of their popularity, the composition of which is undoubtedly bad.

MUSICAL TERMS EXPLAINED.

- Accord.* To agree in pitch and tone.
- Adagio.* The slowest, with grace and embellishment.
- Ad Libitum.* At pleasure of the performer.
- Allegro.* Gay, quick,
- Affettuoso.* Tender and affecting, requiring a soft and delicate style of performance.
- Andante.* Implies a time somewhat slow, and a performance distinct and soothing.
- Articulation.* There is no word in the whole vocabulary of music, of more importance than *articulation*. It applies equally to vocal and instrumental performance; to words and to notes; and includes that distinctness and accuracy of expression, which gives every syllable and sound with truth and perspicuity, and forms the very foundation of pathos and grace.
- Allegretto.* Not so quick as allegro.
- Appoggiatura.* A small note of embellishment.
- Alto.* Counter-tenor part.
- Air.* Generally means what the ear realizes from the melody or harmony. In a special sense it is the subject or leading part.
- Da Capo or D. C.* Close with the first strain.
- Overture.* Is an instrumental strain, which introduces the succeeding strain.
- Quartetto.* Music composed in four parts, in which each part is concertant.
- Solo.* A part composed for a single voice.
- Trio.* A composition for three voices.

*Chromatic.** This scale consists in a succession, or continuation of melody, that proceeds by semi-tones, as well in descending as ascending, which produces a surprising effect in harmony.

The greatest part of these semi-tones, not being in a diatonic form and process, causes at every instant, some discords, which suspend or interrupt a conclusion, without altering the diatonic order, in the other part or parts.

Crescendo. A term signifying that the notes of the passage over which it is placed, is to be gradually swelled.

Duett. A piece of music consisting of two parts.

Diatonic. That species of music in which both tones and semi-tones are used.

Diminuendo. Decreasing or softening the sound.

Fort. Strong and loud.

Fortissimo. Very loud.

Moderato. A movement between andante and allegro.

Oratorio. A collection of sacred vocal pieces composed in a dramatic style.


Orchestra. The place, or band of musical performers.




Piano. Soft.


Quintetto. Music composed in five parts, in which each part is concertant.

* Chromatic is a Greek word, which signifies *colored*. The ancient Greek composers, says Roussou, marked all their chromatic passages with a remarkable color.

A BRIEF INTRODUCTION.

There are seven primitive degrees of sound, which are placed or represented on five lines with their spaces, called a Stave,  These lines and spaces are designated by the first seven letters of the alphabet; A, B, C, D, E, F, G.

Nature has divided voices into at least four kinds, varying in acuteness or gravity. The Treble is the highest, and of consequence will always lead, or be heard above the rest; The Counter is the next lower, The Tenor next, and the Bass the lowest. These are designated by different characters, called Cliffs. The Treble Cliff  is placed on the second line, which is G; The counter Cliff  on the third line, which is C; The Bass Cliff  on the fourth line, which is F. The Cliffs are called by the names of the letters which they represent, and the letters on the other lines and spaces are reckoned from them.

	Bass.	Tenor or Treble.	Counter.
Space above.	B		A
Fifth line.	A		G
Fourth space.	G		F
Fourth line.	C: F		D
Third space.	E		C
Third line.	D		B
Second space.	C		A
Second line.	B		G
First space.	A		F
First line.	G		E
Space below.	F		D

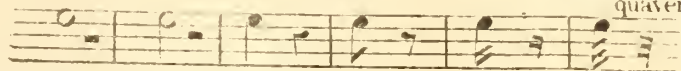
The natural place for Mi is in B

If B, is flat, mi is in E If E, is sharp, mi is in F
 If B, and E, are flat, mi is in A If E, and C, are sharp, mi is in C
 If B, E, and A, are flat, mi is in D If E, C, and G, are sharp, mi is in G
 If B, E, A, and D, are flat, mi is in G If E, C, G, and D, are sharp, mi is in D

From mi to fa, and from la to fa, are half tones. Above mi, ascending, is fa, sol, la, fa, sol, la, then come mi descending, la, sol, fa, la, sol, fa, then come mi again.


Names and proportions of the Notes and Rests

semibreve, minim, crotchet, quaver, semiquaver, demisemi quaver




One semibreve is equal to two minims, four crotchets, eight quavers, sixteen semiquavers, and 32 demisemi quavers.


Characters Explained.


A Brace  show the number of parts sung together.


Ledger  Are those drawn thro' such notes as ex.


Lines  exceed the compass of the stave.

Single  Divides the notes of a composition into


Bar  equal proportions.



Double Bar  Marks the end of a strain.


The Sharp  Set before a note raises it half a tone.


A Flat  Set before a note sinks it half a tone.


Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by a natural, which replaces them in their original state, for that bar only in which it may occur. But if the natural is continued thro' a strain, or any number of bars, it takes off the power of the flat or sharp, and ought to be performed in its original key. Accidental flats and sharps, or naturals, when set before notes in the course of a piece, affect every note on that line or space in the bar.


A Slur.  Drawn over or under notes, signifies they are to be sung to one syllable.

A Hold or  Placed over or under a note, shows pause.  it is to be held longer than its usual time.


The  Placed over or under three notes, reduces three to two of the same kind.

A Dot.  Being placed after a note, makes it half as long again.

Repeats  Denotes the music to be repeated between where they are placed.

Two strokes with dots,  signify a repetition of words.

Dots before a double bar,  Requires a repetition of the preceding strain.

Dots after a double bar,  Shews the following strain is to be repeated.

Staccato Marks.

Shew that notes placed above or below them are to be sung as distinct and emphatic as possible.


A Direct.

Set at the end of a staff, points to the first note in the next staff.

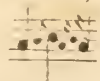
Figures, 1 2

Shows that the note under 1 is to be sung the first time, and that under 2 the second, but if slurred together, both are sung after the repeat.

The Swell

 Begins piano, gradually increases to forte, and then diminishes in the same manner.

A Close,



Apoggituras.

OF TIME.

There are three kinds of time, *viz.* Common, Triple, and Compound.

COMMON TIME.

First Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ This mood denotes the slowest movement; each bar including one semibreve for its measure or other notes or rests in proportion, with four beats, beating two down and two up, in about four seconds.

Second Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains one semibreve in each bar, and four beats, two down and two up, unless the movement be very brisk, then one down and one up is sufficient.

Third Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains one semibreve in each bar, and two beats one down and one up.

Fourth Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains one minim in each bar, and two beats one down and one up.

TRIPLE TIME.

First Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains three minims in each bar, two beats down and one up.

Second Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains three crotchets in a bar, two beats down and one up.

Third Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains three quavers in a bar, two beats down and one up.

COMPOUND TIME.

First Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains two pointed minims in each bar, with two beats, one down and one up.

Second Mood, $\overset{\text{C}}{\underset{\text{C}}{\text{C}}}$ Contains two pointed crotchets in each bar, with two beats, one down and one up.

N. B. The hand falls at the beginning of every bar, in all kinds of time.

EIGHT NOTES.

Two staves of musical notation in common time (C). The first staff shows a sequence of notes: sol, la, mi, fa, sol, la, fa, sol. The second staff shows a sequence of notes: sol, fa, la, sol, fa, mi, la, sol. The notes are written in a treble clef and are mostly quarter notes, with some half notes and eighth notes. The lyrics are written below the notes.

Musical notation for the first exercise, showing a scale in G major. The treble clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The bass clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The key signature is one sharp (F#).

Octaves.

Musical notation for the second exercise, showing octaves in G major. The treble clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The bass clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The key signature is one sharp (F#).

Musical notation for the third exercise, showing a scale in G major. The treble clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The bass clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The key signature is one sharp (F#).

Musical notation for the fourth exercise, showing a scale in G major. The treble clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The bass clef staff contains the notes G, A, B, C, D, E, F, G, G, F, E, D, C, B, A, G. The key signature is one sharp (F#).

Alto

SHIRLAND

S. M.

Ps 17th

STANLEY.

9

Musical score for 'SHIRLAND' featuring four staves: Alto, Tenor, Air Moderato, and Bass. The Alto and Tenor parts are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Air Moderato part is in treble clef with the same key signature and time signature. The Bass part is in bass clef with the same key signature and time signature. The lyrics are: "I shall behold the face Of my for-giv-ing God And stand complete in righteous-ness Washd in my Saviours blood". Dynamics include *f* (forte) and *p* (piano).

MARGATE.

S. M.

Ps 19th

T. CLARK

Musical score for 'MARGATE.' featuring three staves: Air Cheerful, Bass, and another Bass line. The Air Cheerful part is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Bass part is in bass clef with the same key signature and time signature. The lyrics are: "Be-hold the lofty sky Declares its ma-ker God And all his star-ry works on high Pro-claim his pow'r a-broad".

CAMBERWELL.

S.M.

Ps 19th

2^d Part

Behold the morning sun Begins his glorious way His beams thro' all the nations run And life and light convey

This musical score for 'CAMBERWELL' 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. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics: "Behold the morning sun Begins his glorious way His beams thro' all the nations run And life and light convey". The third staff is an instrumental line in treble clef with a key signature of one sharp and a common time signature. The fourth staff is an instrumental line in bass clef with a key signature of one sharp and a common time signature. The score includes various musical notations such as notes, rests, and triplets.

OLDFORD.

S.M.

Ps 19th 8th Ver.

While with my heart and tongue I spread thy praise abroad Accept the worship and the song My Saviour and my God

This musical score for 'OLDFORD' 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. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics: "While with my heart and tongue I spread thy praise abroad Accept the worship and the song My Saviour and my God". The third staff is an instrumental line in treble clef with a key signature of one sharp and a common time signature. The fourth staff is an instrumental line in bass clef with a key signature of one sharp and a common time signature. The score includes various musical notations such as notes, rests, and triplets.

A M E R I C A



S. M.

P^o 19th

I. WORGAN. 11

Air *p*

Ye Western lands rejoice Here he reveals his word We are not left to nature's voice To bid us know the

Detailed description: This block contains the first system of a musical score. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The tempo/style is marked 'Air' and the dynamics are 'p' (piano). The lyrics are: 'Ye Western lands rejoice Here he reveals his word We are not left to nature's voice To bid us know the'.

f

Lord His statutes and commands Are set before our eyes He puts his gospel in our hands Where our salvation lies

Detailed description: This block contains the second system of the musical score. It features three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The dynamics are 'f' (forte). The lyrics are: 'Lord His statutes and commands Are set before our eyes He puts his gospel in our hands Where our salvation lies'.

PECKHAM.



S. M.

P^o 48th

2^d Part

With joy thy people stand On Zion's chosen hill Proclaim the wonders of thy hand And counsels of thy will

Detailed description: This block contains the first system of a musical score for 'PECKHAM'. It features two staves: a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'With joy thy people stand On Zion's chosen hill Proclaim the wonders of thy hand And counsels of thy will'.

A musical score for the hymn 'St Thomas'. It consists of four staves. The first two staves are for the vocal part, and the last two are for the organ accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a treble clef. The lyrics are: 'Ho-san-na to the King Of Da-vid's roy-al blood Bless him ye saints he comes to bring Salvation from your God'.

Air

Ho-san-na to the King Of Da-vid's roy-al blood Bless him ye saints he comes to bring Salvation from your God

NEWTOWN

S. M.

Ps 95th

I. SMITH.

A musical score for the hymn 'Newtown'. It consists of four staves. The first two staves are for the vocal part, and the last two are for the organ accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a treble clef. The lyrics are: 'Come out this praise abroad And hymns of glory sing Je-ho-vah is the sovreign God The u-ni-versal King'.

Air

Come out this praise abroad And hymns of glory sing Je-ho-vah is the sovreign God The u-ni-versal King

LISBON.

S. M. P^s 81st

REED 13

Musical score for 'LISBON' in G major (one sharp) and common time. It consists of two staves: a treble staff and a bass staff. The melody is written in the treble staff, and the bass line is in the bass staff. The lyrics are: "Sing to the Lord aloud And make a joyful noise God is our strength our Saviour God Let Israel hear his voice".

DOVER.

S. M. P^s 63^d 3^d Part

WILLIAMS

Musical score for 'DOVER' in G major (one sharp) and common time. It consists of four staves: two treble staves and two bass staves. The first two staves are the vocal melody and bass line. The last two staves are an 'Air' accompaniment. The lyrics are: "My God permit my tongue This joy to call thee mine And let my early cries prevail To taste thy love divine".

TIGRIS.

S. M.

P^o 7th

R. TAYLOR.

Musical score for 'TIGRIS' in G major, 4/4 time. The score consists of three staves: a vocal line, an 'Air' line, and a bass line. The vocal line begins with a treble clef and a key signature of one sharp (F#). The lyrics are: 'Then shall our grateful voice Proclaim our guardian God The nations round the earth rejoice And sound y^e praise abroad'.

PORTLAND.

S. M.

P^o 1st

Musical score for 'PORTLAND' in B-flat major, 3/2 time. The score consists of three staves: a vocal line, an 'Air' line, and a bass line. The vocal line begins with a treble clef and a key signature of two flats (Bb). The lyrics are: 'How will they bear to stand Before that judgment seat Where all the saints at Christ's right hand In full assembly meet'.

When overwhelm'd with grief My heart within me dies Helpless and far from all relief To heav'n I lift mine eyes

Air

This musical score is for the hymn 'EGYPT.' It consists of three staves. The top staff is the vocal line in G major (one flat) and common time. The middle staff is an 'Air' in the same key and time. The bottom staff is the bass line. The lyrics are: 'When overwhelm'd with grief My heart within me dies Helpless and far from all relief To heav'n I lift mine eyes'.

Ye sinners fear the Lord While yet tis call'd to day Soon will the awful voice of death Command your souls away

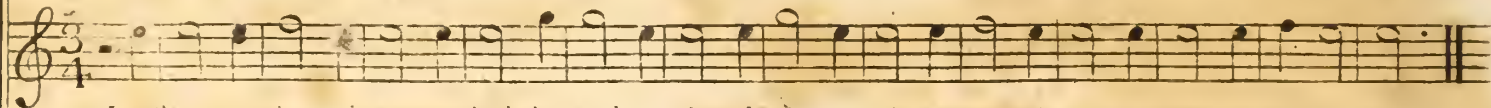
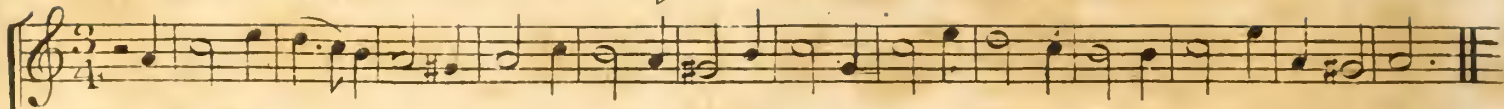
Air

This musical score is for the hymn 'AYLESBURY.' It consists of three staves. The top staff is the vocal line in G major (one flat) and common time. The middle staff is an 'Air' in the same key and time. The bottom staff is the bass line. The lyrics are: 'Ye sinners fear the Lord While yet tis call'd to day Soon will the awful voice of death Command your souls away'.

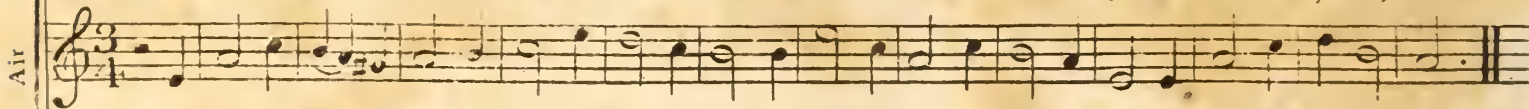
LITTLE MARLBOROUGH.

b

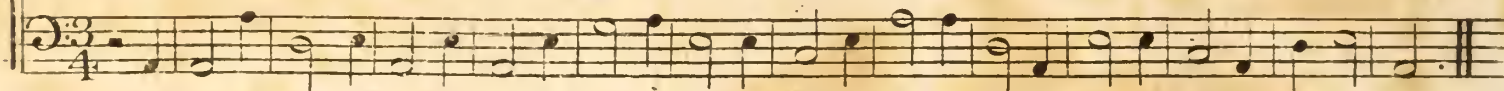
S. M.

P^s 55th2^d Ver

Let Sinners take their course And choose the road to death But in the worship of my God I'll spend my daily breath



Air

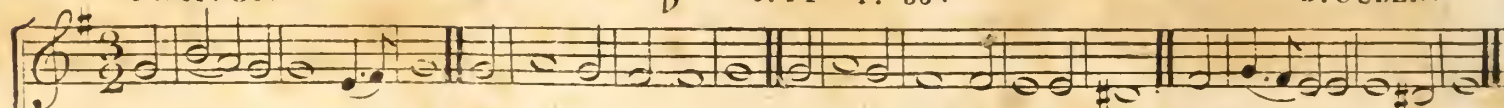


BARTON.

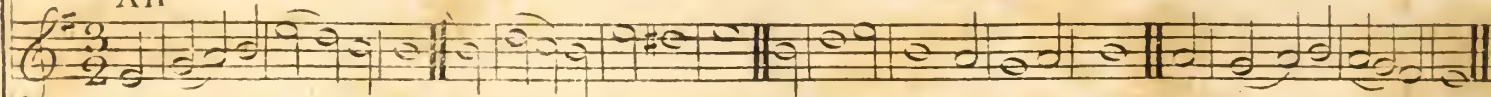
b

S. M. P^s 36th

B. CUZENS



Air



But theres a dreadful God Tho men renounce his fear His justice hid behind the cloud Shall one great day appear



Air. Behold! the lofty sky Declares its Maker God, And all his starry works on high Proclaim his pow'r abroad.

The musical score for 'SUTTON' consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The time signature is 3/2. The melody is written in a simple, hymn-like style with mostly quarter and half notes.

WOTTON, [17th. Psalm, 1st. part, S.M. ♭

G. Breillat.

Air.

I shall behold the face Of my forgiving God; And stand complete in righteousness, Wash't in my saviour's blood.

The musical score for 'WOTTON' consists of three staves. The top staff is treble clef, and the bottom two are bass clef. The time signature is 3/4. The key signature has one sharp (F#). The melody is more rhythmic and includes some eighth and sixteenth notes.

ARLINGTON. Psalm 71st. C.M. ♯

Air. My saviour, my Almighty Friend When I begin thy praise, Where will the crowing numbers ^{of} The numbers of thy

The musical score for 'ARLINGTON' consists of two systems of staves. The first system has two staves (treble and bass clef) with a 3/2 time signature. The second system also has two staves with a 3/2 time signature. The lyrics are written below the staves.

CINNA 90th Psalm 3d part. C.M. ♯

Swan.

Air. Lord, if thine eyes see ^{And} our iniquities, if thy justice grow severe, Thy dreadful wrath exceeds our thoughts, And burns beyond our fear.

The musical score for 'CINNA' consists of two systems of staves. The first system has two staves (treble and bass clef) with a 3/2 time signature. The second system also has two staves with a 3/2 time signature. The lyrics are written below the staves.

3d. With songs and honours sounding loud Address the Lord in heav'n, and the heav'n's he spread his clouds, And waters fill the

sky. He sends his showers of blessings down To cheer the plains below: He makes the grass the mountains crown, And corn in vallies grow

f.

20 BOUNTY, 23d. Psalm, 2d. part, S.M. #



Air.

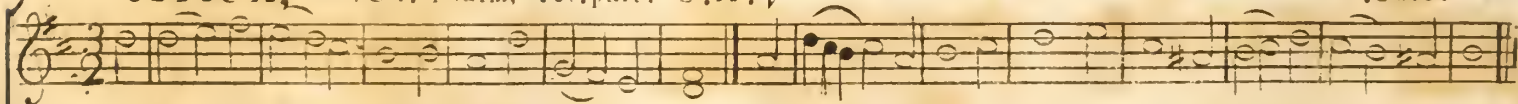


In spite of all my foes Thou dost my table spread; My cup with blessings overflow, And joy exalts my head.



USTICK, 73d. Psalm, 1st. part. S.M. b

W. Cole.



Air.



But I with flowing tears Indulg'd my doubts to rise; Is there a God that sees or hears The things below the skies?



Air. The patient soul, the lowly mind Shall have a large reward: Let sighs in sorrow lie, resign'd And trust a faithful Lord

This musical score is for the hymn 'RESIGNATION' (191st Psalm, C.M.). 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 sharp (F#) and the time signature is common time (C). The lyrics are: 'Air. The patient soul, the lowly mind Shall have a large reward: Let sighs in sorrow lie, resign'd And trust a faithful Lord'.

COVENTRY, 155d. Psalm 1st. part. C.M.

Cuzens.

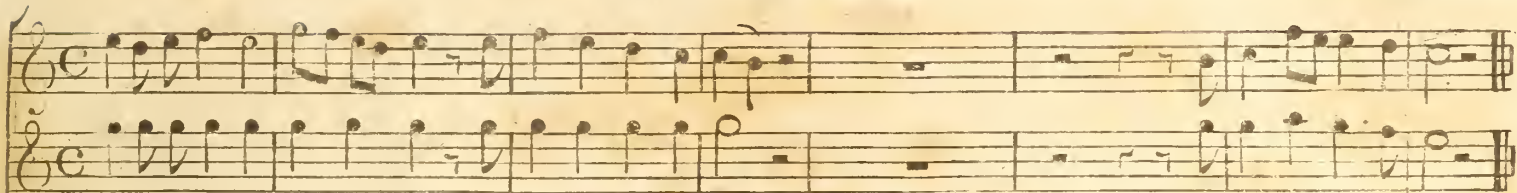
Air. Lo what an entertaining sight Are brethren that agree; Brethren whose cheerful hearts unite In bonds of piety.

This musical score is for the hymn 'COVENTRY' (155d. Psalm 1st. part, C.M.). 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 sharp (F#) and the time signature is 3/2. The lyrics are: 'Air. Lo what an entertaining sight Are brethren that agree; Brethren whose cheerful hearts unite In bonds of piety.'.

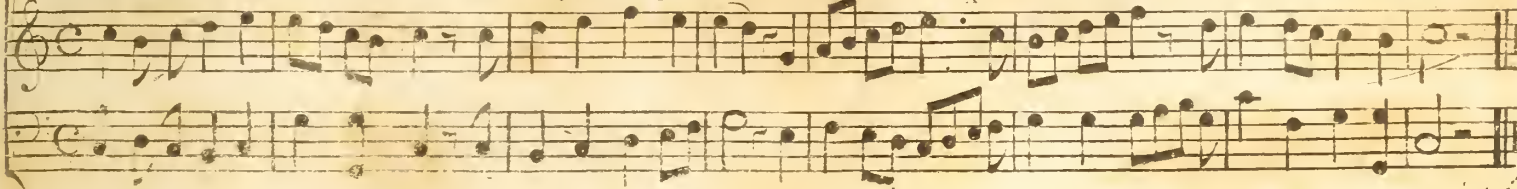
MURRAY St. [46th. Psalm 2d part C.M. ♯

When God reveal'd His gracious name, My rapture seem'd a pleasing dream,
 And chang'd my mournful state, The grace appear'd to rest.

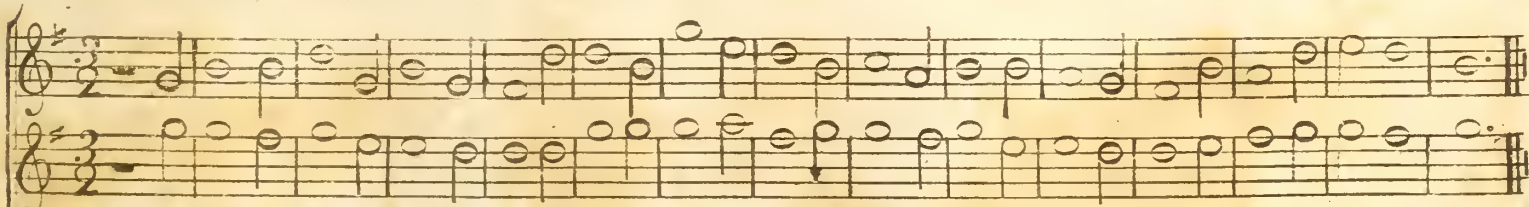
The world beheld the glorious change, My tongue broke out in unknown strain,
 And did thy hand confess; And sung surpasing grace.



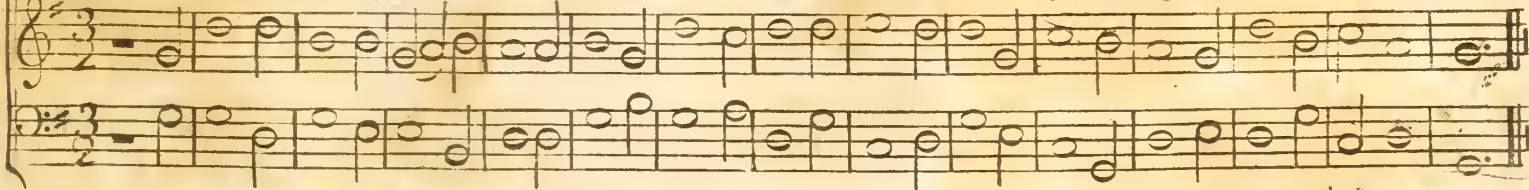
Air. All ye that love the Lord, rejoice. And let your songs be new; Amid the church, ^{with} cheerful voice; His later wonders show.



MEAR, [15th. Psalm. 16th. Psalm. C.M. #



All. Then shall I love thy gospel more, And ne'er forget thy word; When I have felt thy quickning power, To draw me near the Lord.



A musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C.M.) and the key signature has one sharp (F#). The lyrics are written below the vocal staff.

Air. Thou almighty Maker, God New-born, Thy grace & Thy great salvation. Shine forth! And make the nations blest.

BETHEL 105th Psalm. 1st part C.M. #

Leach.

A musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in common time (C.M.) and the key signature has one sharp (F#). The lyrics are written below the vocal staff.

Air. Give thanks to God - invoke his name - And tell the world his grace. Sound thro' the earth his doct' of grace. That I may seek his

Air

This is the day the Lord hath made He calls the hours his own Let heav'n rejoice let earth be glad And praise surround the throne

And all his wonders tell

To day he rose and left the dead And satan's empire fell To day the saints his triumph spread

Air Martins.— C.M. # Ps. 91. Tansur.

Ye sons of men in a feeble race Exposed to ev'ry snare And try and trust his care

Come make the Lord your dwelling place

Air Lord in the morning thou shalt hear To thee lift up mine eye
My voice ascending high To thee will I direct my prayr

Lavington.— C.M.

Hy. 1.

Air No more believers morn your lot Such joys as earth affords
But since you are the Lords Resign to them that know him not

Romney. — C.M.

#

Ps. 144.

Shoel. 27

Air For ever blessed be the Lord To arm me for the field
My saviour and my shield He sends his spirit with his word

This musical score is for the hymn 'Romney' (Psalm 144). It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is common time (C). The lyrics are: 'Air For ever blessed be the Lord To arm me for the field My saviour and my shield He sends his spirit with his word'. The music features a simple, hymn-like melody with some grace notes and slurs.

Spring. — C.M.

#

Ps. 65.

Air Thy morning light and ev'ning shade Thy flow'rs adorn the spring
Successive comforts bring Thy plenteous fruits make harvest glad

This musical score is for the hymn 'Spring' (Psalm 65). It consists of four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: 'Air Thy morning light and ev'ning shade Thy flow'rs adorn the spring Successive comforts bring Thy plenteous fruits make harvest glad'. The music features a more active melody with many eighth and sixteenth notes.

Air

Sub. stan. tial com. forts will not grow In na. . ture's bar. ren soil All we can

boast till Christ we know is van. . i. . ty and toil But where the Lord has plant. ed

grace and made his glo. ries known There fruit of heav'nly joy and peace Are found and there, a. lone

Air

Rochester. — C. M.

Ps. 144.

Handel.

When sin and hell their force unite And guards me thro' the war

He makes my soul his care Instructs me to the heav'nly fight

INVITATION 56th. Psalm C.M.

b

T. Clark.

Air. Ye wretched, hungry, starving poor, Behold a royal feast! Where mercy spreads her bountious store, For ev'ry humble guest.

CROWLE, 34th. Psalm, 4th. part, C.M. b

Dr. Green.

Air The Lord for ever guards the just, His ears attend their cry. When broken spirits dwell in dust, The God of grace is nigh.

O call that scorn'd them here!
 Air. The last enemy shall be overcome; When shall that hour appear; When shall the just revive and reign

This musical score is for the second part of the 49th Psalm, titled 'BANGOR'. It is in common time (C.M.) and begins with a key signature of one flat (B-flat). The score consists of four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The lyrics are: 'O call that scorn'd them here!' followed by an 'Air' with the text: 'The last enemy shall be overcome; When shall that hour appear; When shall the just revive and reign'.

GORGIA, 14th Psalm, 1st. part, C.M.

Air. By nature all are gone a stray, Their practice all the same; There's none that fears his Maker's hand. There's none that loves his name.

This musical score is for the first part of the 14th Psalm, titled 'GORGIA'. It is in common time (C.M.) and begins with a key signature of one flat (B-flat). The score consists of four staves: two vocal staves (treble and bass clefs) and two piano accompaniment staves (treble and bass clefs). The lyrics are: 'Air. By nature all are gone a stray, Their practice all the same; There's none that fears his Maker's hand. There's none that loves his name.'

Air. Feet in the way. The tall religion says "There is no God but he," Or in the affairs of men.

This musical score consists of four staves. The top two staves are in treble clef with a common time signature (C). The bottom two staves are in bass clef with a common time signature (C). The melody is primarily composed of quarter and half notes, with some eighth notes in the upper staves.

PROTECTION

LM b

Air. Spare us O Lord aloud we pray Nor let our sun go down at noon Thy years are one eternal day And must thy children die so (soon)

This musical score consists of four staves. The top two staves are in treble clef with a 3/2 time signature. The bottom two staves are in bass clef with a 3/2 time signature. The melody is primarily composed of quarter and half notes, with some eighth notes in the upper staves.

Air. As on some lonely building's top The sparrow tells her moan; Far from the tents of joy and hope I sit and grieve alone.

WINDSOR, 102d. Psalm, 1st. part, C.M. ♭

Kirby.

Air. Dark dismal thoughts and fading fears Dwell in my troubled breast; While sharp reproach wound my ears, Nor give my spirit rest.

JERUSALEM, 102d. Psalm, 2d. part, C.M. ♯

Job. Turner.

The Lord will rise Jerusalem, And stand in glory there: Nations shall bow before his name, And kings attend with fear.

Detailed description: This is a two-staff musical score in treble and bass clefs. The melody is written in treble clef and the bass line in bass clef. The music is in common time (C.M.) and features a key signature of one sharp (F#). The lyrics are printed below the notes, with some words like 'Nations' and 'kings' having small 's' and 'A' markings above them.

SUPPORT, 37th. Psalm, 3d. part, C.M. ♯

E. Blancks.

My God, the steps of pious men Are order'd by thy will Tho they should fall they rise again, Thy hand supports them still.

Detailed description: This is a two-staff musical score in treble and bass clefs. The melody is written in treble clef and the bass line in bass clef. The music is in common time (C.M.) and features a key signature of one sharp (F#). The lyrics are printed below the notes. There are 'h' markings above the first and last notes of the melody.

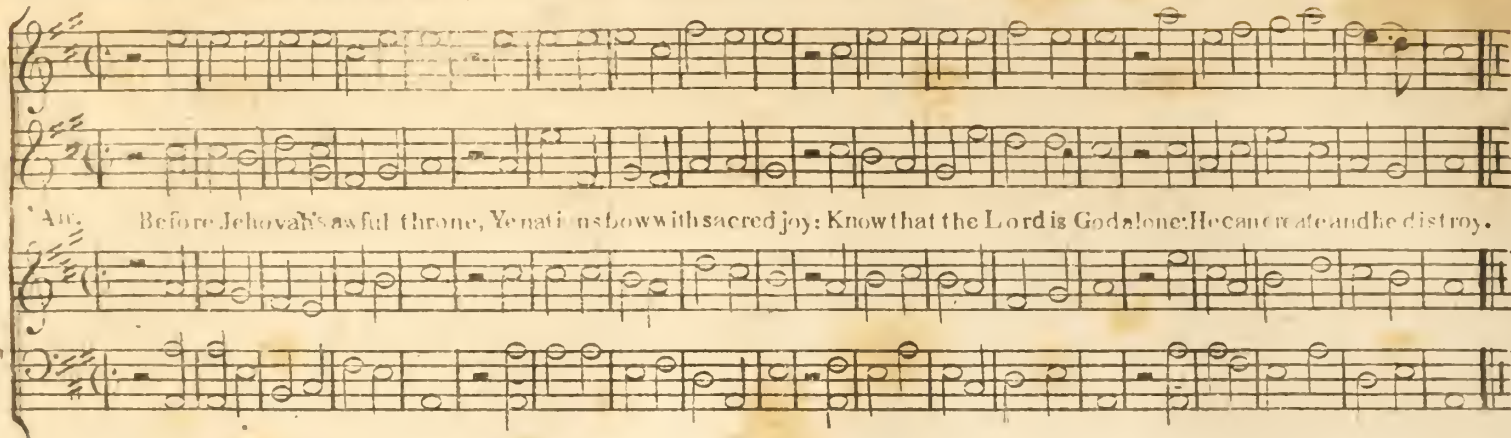
DEVIZES, 40th. Psalm, 2d. part, C.M. ♯

Tucker.

Air.

No blood of beasts, on alters shed, Could wash the conscience clean; The sacrifice which, Jesus paid Alone for all our sin.

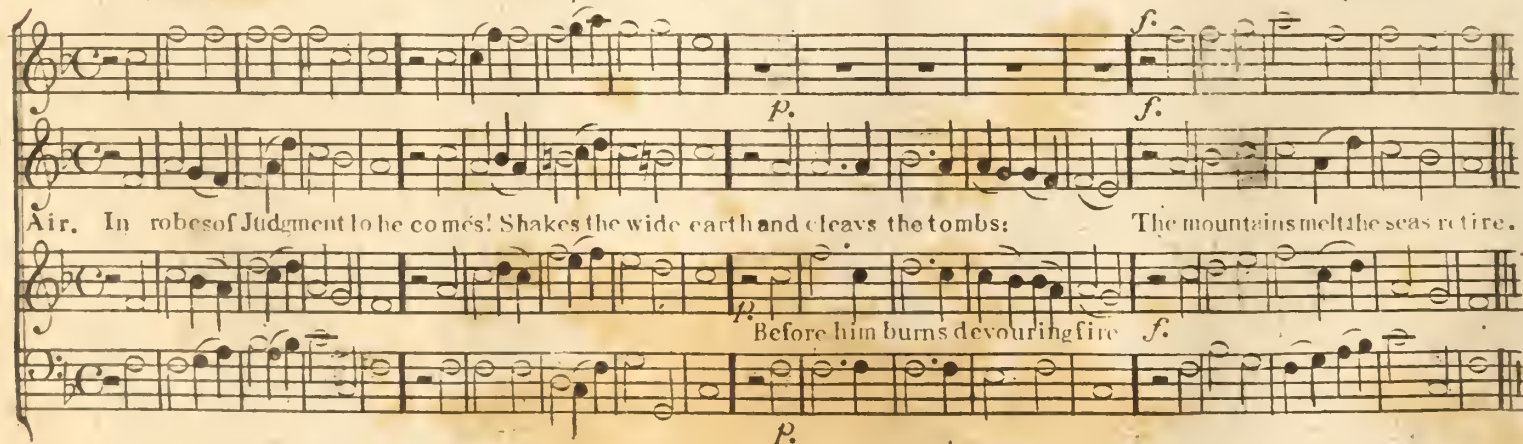
Detailed description: This is a two-staff musical score in treble and bass clefs. The melody is written in treble clef and the bass line in bass clef. The music is in common time (C.M.) and features a key signature of one sharp (F#). The word 'Air.' is written below the first staff. The lyrics are printed below the notes.



Air. Before Jehovah's awful throne, Ye nations bow with sacred joy: Know that the Lord is God alone: He can create and he destroy.

OMEGA 97th. Psalm 1st. part L.M.

W. Beestall.



Air. In robes of Judgment to he comes! Shakes the wide earth and cleaves the tombs: The mountains melt the seas retire.
Before him burns devouring fire.

SAINTS-REST, 24th. Psalm, L.M. #

But there's a brighter world on high, Who shall ascend that Lest abide,
Thy palace Lord, above the sky: And dwell so near his Maker God.

The musical score for 'SAINTS-REST' consists of three systems of staves. The first system has two staves. The second system has two staves with lyrics: 'But there's a brighter world on high, Who shall ascend that Lest abide,'. The third system has two staves with lyrics: 'Thy palace Lord, above the sky: And dwell so near his Maker God.' The music is in a major key and common time.

NEWRY, 148th. Psalm, 2d. part, L.M. #

Air. Loud hallelujahs to the Lord, From distant worlds where cratures dwell; Let heav'n begin the solemn word,
And sound it dreadful down to hell.

The musical score for 'NEWRY' consists of three systems of staves. The first system has two staves. The second system has two staves with lyrics: 'Air. Loud hallelujahs to the Lord, From distant worlds where cratures dwell; Let heav'n begin the solemn word,'. The third system has two staves with lyrics: 'And sound it dreadful down to hell.' The music is in a major key and common time.

VANITY, 39th. Psalm, 2d. part, C.M. ♯

J. Scot.

See the vain race of mortals move Like shadows o'er the plain they race and strive, desire and love; But all their life is vain.

The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody is written in a simple, homophonic style.

ALPHA, 33d. Psalm, 1st. part, C.M. ♯

Jn. Smith.

Ye tenants of the spacious earth With fear before him stand; He spake, and nature took its birth, And rests on his command:

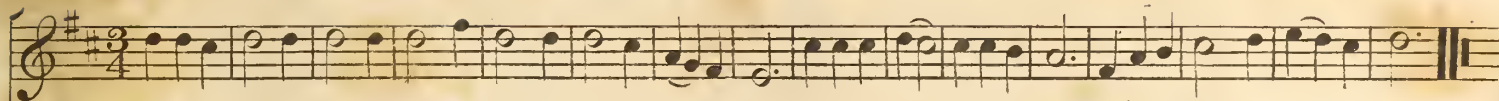
The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a common time signature (C). The melody is written in a simple, homophonic style.

JUSTICE, 9th. Psalm, 1st. part, C.M. ♯

Air.

I'll sing thy majesty and grace; My God prepares his throne To judge the world in righteousness, And make his vengeance known.

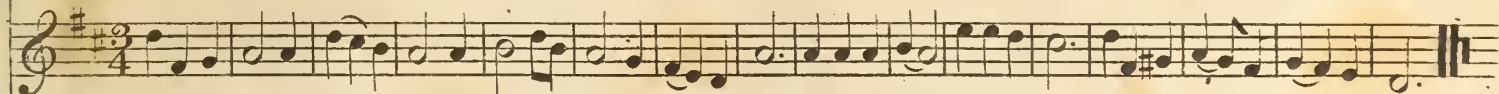
The musical score consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a 3/4 time signature. The melody is written in a simple, homophonic style.



Air.

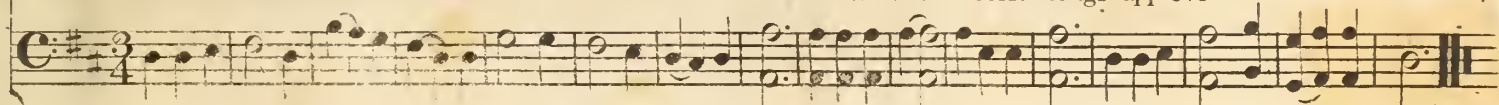
Let ev'ry age his praises spread

The condescension of his love



.Let endless honours crown his head

While we with cheerful songs approve



Bath. L.M.

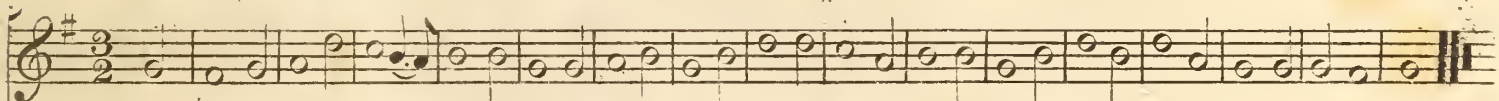
Ps. 46.

4.V.

2.P.

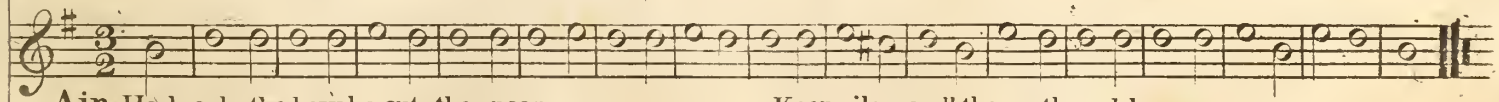
#

Williams's Coll.



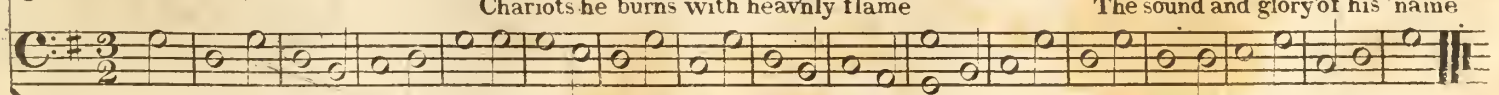
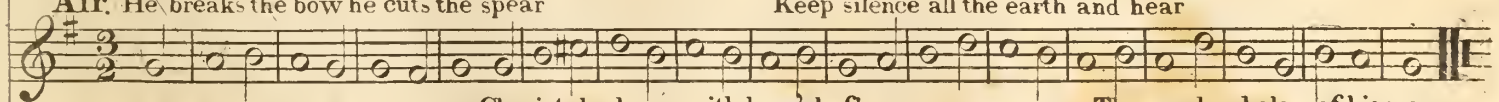
Air. He breaks the bow he cuts the spear

Keep silence all the earth and hear



Chariots he burns with heavenly flame

The sound and glory of his name



Air. Just are thy ways and true thy word
Who is a God beside the Lord
Great rock of my secure abode
Or where's a refuge like our God

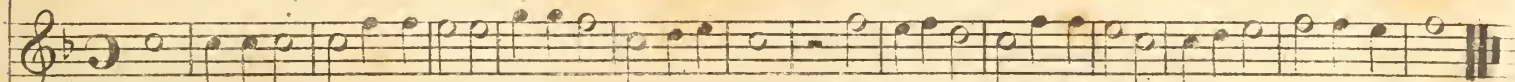
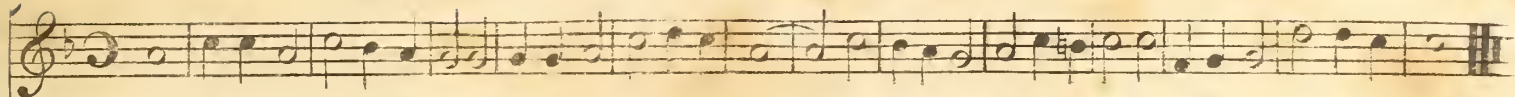
This musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music is a simple, hymn-like melody with lyrics printed below the notes.

Majesty. L.M. # Ps. 93.

J Smith.

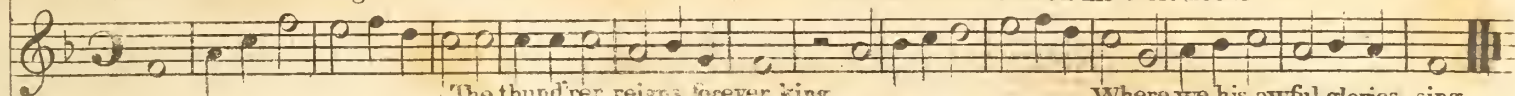
Majesty. L.M. # Ps. 93.
Air. Jehovah reigns he dwells in light
The world created by his hands
Girded with majesty and might
Still on its first foundations (stands)

This musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time (C) signature. The last two staves are in bass clef with the same key signature and time signature. The music is a simple, hymn-like melody with lyrics printed below the notes.



Air. The Lord sits sov'reign on the flood

But makes his church his blest abode



The thund'rer reigns forever king

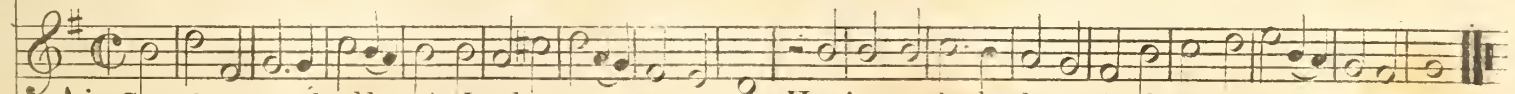
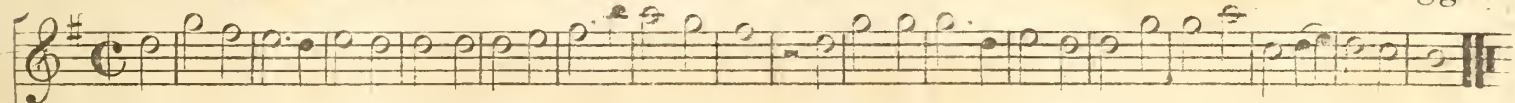
Where we his awful glories sing



Promise. L.M.

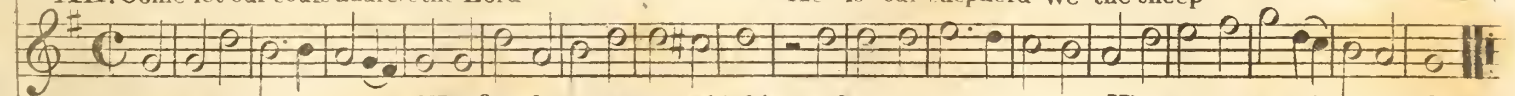
Ps. 95. 3.P. #

Grigg.



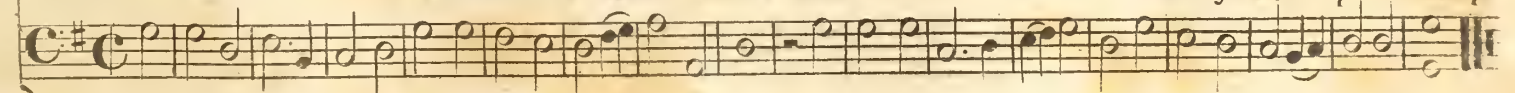
Air. Come let our souls address the Lord

He is our shepherd we the sheep



Who fram'd our natures with his word

His mercy chose his pastures keep



A musical score for the hymn 'Mortality'. It consists of four staves. The top staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp (F#). The second staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp. The third staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp. The bottom staff is a bass line in bass clef, 3/2 time, with a key signature of one sharp. The lyrics are: "But man weak man is born to die" (under the second staff), "Return ye sinners to your dust" (under the third staff), and "Made up of guilt and vanity Thy dreadful sentence Lord was just" (under the fourth staff).

Despair. b. L.M. Ps. 18. 3.V.

T. Clark.

A musical score for the hymn 'Despair'. It consists of four staves. The top staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. The second staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. The third staff is a vocal line in treble clef, 3/4 time, with a key signature of one sharp. The bottom staff is a bass line in bass clef, 3/4 time, with a key signature of one sharp. The lyrics are: "I saw the opening gates of hell" (under the second staff), "Which none but they that feel can tell" (under the third staff), "With endless pains and sorrows there" (under the fourth staff), and "While I was hurry'd to despair" (under the fifth staff).

Air. O dreadful hour when God draws near His wrath their guilty souls shall tear

And sets their crimes before their eyes And no deliverer dare to rise

Brewer. L.M. Ps. 29. 2.V. #.

Dyers Coll.

Air: The Lord proclaims his pow'r aloud His voice divides the wat'ry cloud

Upon the ocean and the land And lightnings blaze at his command

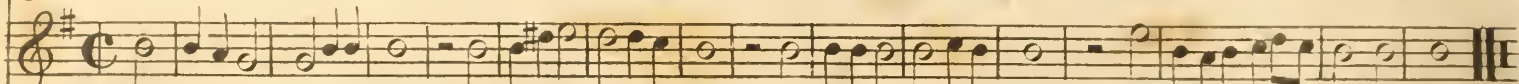
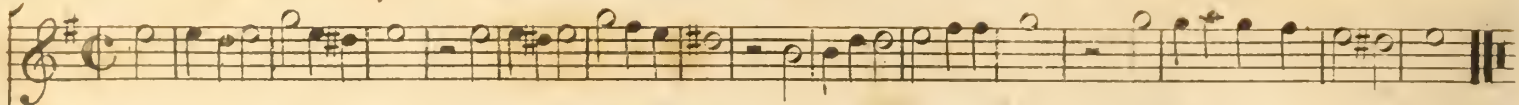
Air. My never ceasing songs shall show
And make succeeding ages know
The mercies of the Lord
How faithful is his word

The score consists of four staves. The first two staves are in treble clef with a 3/2 time signature and a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same time signature and key signature. The music is a hymn tune with lyrics written below the notes.

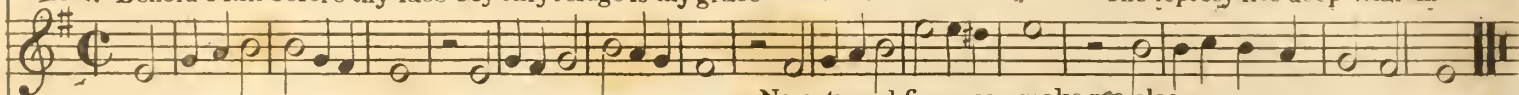
Praise. L.M. Ps. 136. 2.P. #.

Air. Give to our God immortal praise
Give to the Lord of lords renown
Mercy and truth are 'all his ways
The King of kings with glory

The score consists of four staves. The first two staves are in treble clef with a common time signature (C) and a key signature of one sharp (F#). The third and fourth staves are in bass clef with the same time signature and key signature. The music is a hymn tune with lyrics written below the notes.



Air. Behold I fall before thy face My only refuge is thy grace ' The leprosy lies deep with in

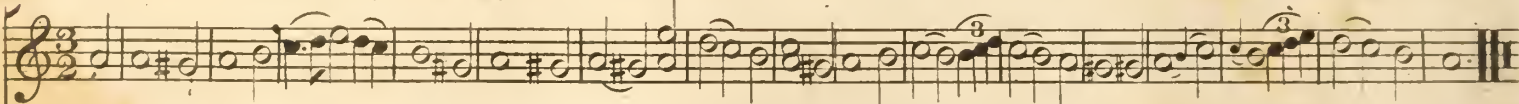


No outward forms can make me clean

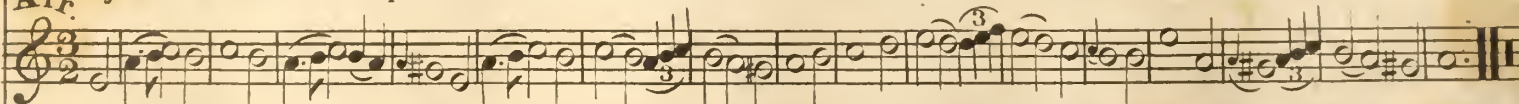


Babel. v. L.M. Ps. 137.

T. Williams' Coll:

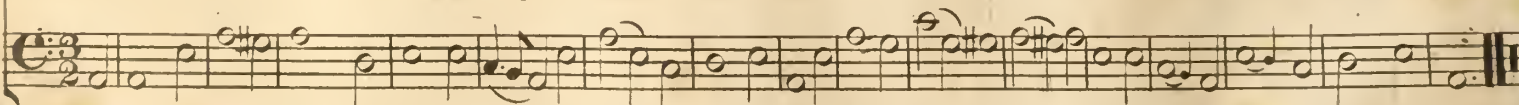


Air. By Babel's stream the captives sate: Useless their harps on willows hung



And wept for Zion's hapless fate

While foes requir'd a sacred song

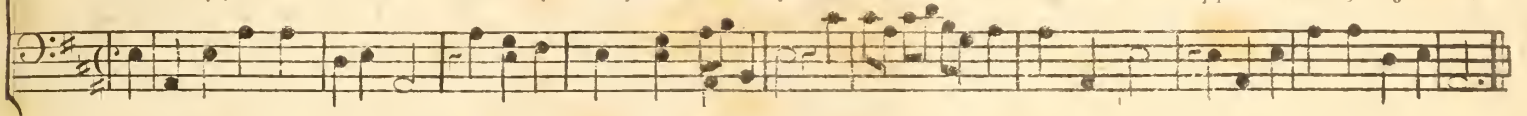


PORTUGAL, 138th. Psalm, L.M. ♯

Cheerful.

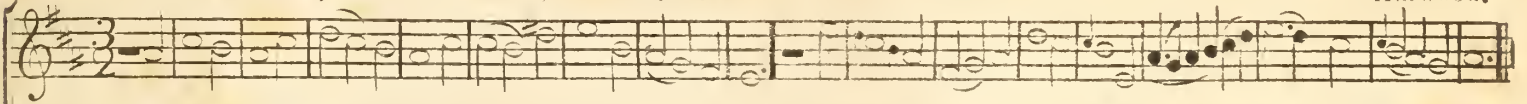


With all my powers of heart and tongue I'll praise my Maker with my voice; Angels and heart renates praise; Approve the song and join the praise



DELUSION, 30th. Psalm, L.M. ♯

Harwood.

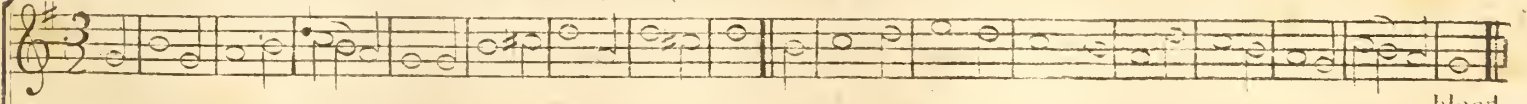


Firm was my health my day was bright, And I presum'd 'twould ne'er be night: Pleasure and peace shall ne'er depart:



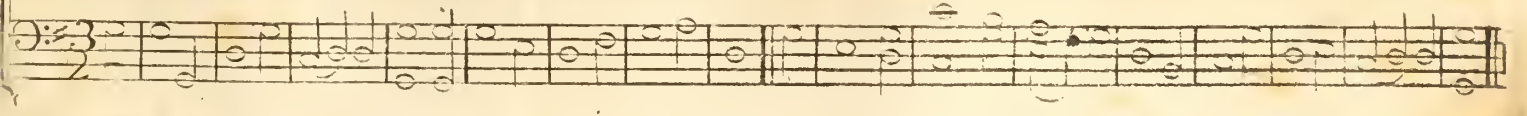
Fondly I said within my heart.

RENOVATION, 32d. Psalm, 1st. part, L.M. ♯



Blest is the man, for ever blest, Whose guilt is pardon'd by his God; Whose sin with sorrow he confess'd, And over-ruled with his saviour's

blood



AIR. I love the volume of thy word: What light and joy I have in ford To souls benighted and dis-

Air. Great Thy precepts, my doubtful way: Thy fear forbids my feet to stray: Thy promise leads my heart to rest.

Air. The God of glory sends His son in forth Calls the south nations and draws them north; from east west the sov'reign peal'd in tant

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The lyrics are written below the second staff.

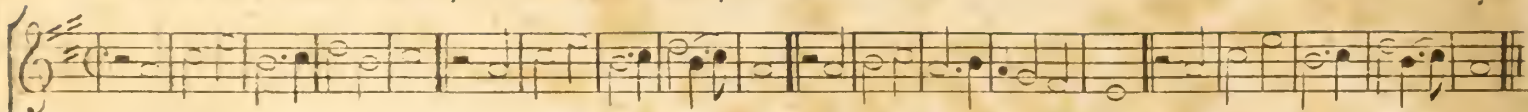
MODERATO. FASTER.

worlds and regions the dead the trumpet sounds, trembles heav'n rejoices, Lift up your voices with cheerful voices.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The tempo markings 'MODERATO.' and 'FASTER.' are placed above the first and second staves. Dynamic markings 'f' and 'p' are placed below the staves. The lyrics are written below the second staff.

GERMAN HYMN, 2th. Psalm 3d. part L.M. ♯

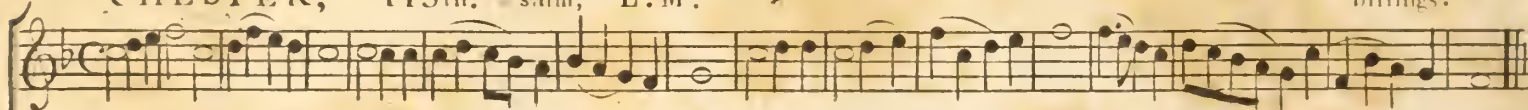
Pleyel.



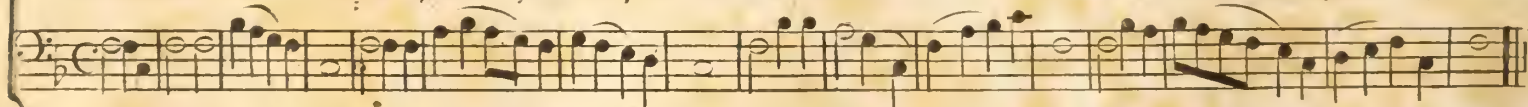
Almighty Ruler of the skies, Thro' the wide earth thy name is spread; And thine eternal glories rise,



CHESTER, 113th. Psalm, L.M. ♯

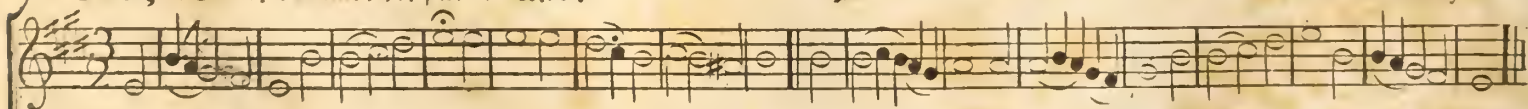
O'er all the heav'ns thy hands have made,
Billings.

Ye servants of the Almighty King, In every age his praises sing; where'er the sun shall rise or set: The nations shall his praise repeat.

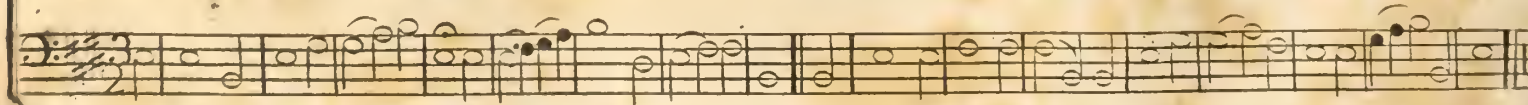


ZION, 132d. Psalm. 1st. part. L.M. ♯

Stanley.



The God of Jacob chose the hill Of Zion for his ancient rest; And Zion is his dwelling still: His church is with his presence blest



Air. Hark! the voice of love and mercy Sounds a- loud from Cal-va-ry; See it rends the rocks, and

This system contains the first four staves of music. The top staff is a treble clef, the second is a soprano clef, the third is an alto clef, and the fourth is a bass clef. The music is in common time and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

p. slow *f.* Tempo

Shakes the earth and rans the sky: It is finish'd! It is finish'd! Hear the dy- ing Sa- viour cry.

This system contains the next four staves of music. It includes dynamic markings such as *p.* (piano) and *f.* (forte), and a tempo marking *f. Tempo*. The lyrics are printed below the second and third staves. The musical notation continues with similar note values and clefs as the first system.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one flat (B-flat). The melody is written in the treble staff, and the bass line is in the bass staff. The music begins with a whole note chord in the treble and a whole note chord in the bass.

Air. Now to thy sacred house With joy direct my feet; Where saints with morning vows, In full as

The second system of music continues the melody and bass line from the first system. It consists of two staves in treble and bass clefs, with a 2/4 time signature and one flat key signature. The melody in the treble staff continues with eighth and quarter notes, while the bass line provides a steady accompaniment.

The third system of music continues the melody and bass line. It consists of two staves in treble and bass clefs, with a 2/4 time signature and one flat key signature. The melody in the treble staff continues with eighth and quarter notes, while the bass line provides a steady accompaniment.

sembly meet Thy Pow'r di-vine Shall there be shown, And from thy throne Thy mercy shine.

The fourth system of music concludes the melody and bass line. It consists of two staves in treble and bass clefs, with a 2/4 time signature and one flat key signature. The melody in the treble staff ends with a quarter note, and the bass line ends with a quarter note. The system concludes with a double bar line.

Air. Judges, who rule the world by laws, Will ye dispise the rightouse cause, When ^{vile} op-pres-sion wasts the land!

Dare ye condemn the righteous poor And let rich sin_ners 'scape se cure, While gold and greatness bribe your hand.

Air.

The troubles and dangers all fight: The friends should ^{all} fail And foes all unite Yet

one thing comes us, What ever he will: The scriptures assure us, The Lord will provide.

A musical score for a piece titled "HOPE. P.M. 7777. #.". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music is written in a single melodic line across all staves. The word "Air:" is written below the second staff. The piece concludes with a double bar line and repeat dots.

Birch. C.M. #.

A musical score for a piece titled "Birch. C.M. #.". It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The music is written in a single melodic line across all staves. The piece concludes with a double bar line and repeat dots.

Ye vapours shall and snow, And stormy winds that blow, Who shall in my anger, they shall be as;
Praise ye th' almighty Lord; To execute his word, Let our hearts be hisland'

DALSTON, 54th Psalm.

A. Williams.

Thou art the against me: they hate thy church and kingdom: and they glory in their shame;
An abolition from the skies: They mock thy faithful name: Nor heed the wonders of thy word.

The spar-row for her young With pleasure seeks a nest. And wand'ring swallows long To find their

wou-tered rest: My spir-it faints with e-qual zeal, To rise and dwell a-mong thy saints.

Short Metres.

America	##	11
Aglesbury	##	15
Barton	v	15
County	##	20
Camberwell	##	10
Lever	##	13
Egypt	v	15
Lisbon	##	13
Little Maccabrough	v	16
Margate	##	9
Newton	##	12
Oldford	##	10
Peckham	##	11
Shirland	##	9
Sutton	##	17
Tigres	##	14
St Thomas	##	12
Ustick	v	20
Watton	v	17
Portland	v	14

Common M.

Arlington	##	18
China	##	18
Birch	##	53

Enfield	##	19
Resignation	##	21
Coventry	##	21
Murry St.	##	22
Oxford	##	23
Mear	##	23
Gospel	##	24
Bethel	##	24
Sabbath	##	25
Martins	##	25
Bedford	##	26
Lavington	##	26
Romney	##	27
Spring	##	27
Jorden	##	28
Jerusalem	##	33
Support	##	33
Divizes	##	33
Vanity	##	36
Alpha	##	36
Justice	##	36
Invitation	v	29
Crowle	v	29

Bangor	v	30
Georgia	v	30
Labanon	v	31
Protection	v	31
Complaint	v	32
Windsor	v	32

Long M.

Old 100	##	34
Omega	##	34
Saints Rest	##	35
Newry	##	35
Blendon	##	37
Bath	##	37
Warrington	##	38
Majesty	##	38
Well	##	39
Promise	##	39
Parmo	##	40
Dominion	##	40
Truro	##	40
Brookfield	v	42
Mortality	v	41
Despair	v	41

Brewer	v	42
Windham	v	44
Babel	v	44
Colchester	##	43
Praise	##	43
Portugal	##	45
Delusion	##	45
Renovation	##	45
German Hymn	##	48
Chester	##	48
Zion	##	48

Particular M.

Kuypers	##	46
Judgment	##	47
Calvary	##	49
Fulton St.	##	50
Helens	##	51
Michaels	##	52
Amherst	##	54
Dalston	##	54
Hope	##	53
Wilson	##	55

Air Sweet is the mem'ry of thy grace My God my heav'nly King Let age to age thy righteousness Let P

age to age thy righte-ous-ness Let age to age thy righteousness In sound of glo-ry sing

Moderato

Air

Who shall the Lord's elect condemn. 'Tis God who justifies their souls, And mercy like a mighty stream, O'er all theirs us divinely rolls.

F

Who shall adjudge the saints to hell. 'Tis Christ, who suffer'd in their stead; And y^e salvation to fulfil, Behold him rising from the dead.

Grace 'tis a charming sound, Harmonious to the ear; Heav'n with the e-cho shall re-sound,

Heav'n with the e-cho shall re-

Air. Bold.

Grace 'tis a charming sound harmoni-ous to the ear, Heav'n with the e-cho shall re-sound

Heav'n with the e-cho shall re

Heav'n with the e-cho shall re-sound, And all the earth shall hear, And all the earth shall ^{hear,} And all the earth shall hear.

sound, the e-cho And all the earth shall hear, And And

Heav'n with the e-cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear

sound, the e-cho And And And

PORTUGUESE HYMN.

L.M. 34 P^s 3^d part

Air

Children in years and knowledge young Your pa-rents hope your pa-rents joy. Attend the counsels

The first system of the musical score consists of four staves. The top two staves are for the vocal parts, 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 'Air'. The lyrics are written below the piano part.

of my tongue Let pi-ous thoughts your minds em - - ploy Let pious thoughts your minds em ploy

Let pi-ous thoughts y^r. minds employ

The second system of the musical score continues the composition. It features the same four-staff layout as the first system. The lyrics are written below the piano part, with some words appearing on the vocal staves as well.

Air

There is a land of pure delight Where saints immortal reign In

fi . . nite day ex . . cludes the night And pleasures banish pain And pleasures.

Air

O that thy statutes ev'ry hour Might dwell up.on my mind .Thence I de...

...rive a quick'ning pow'r And dai .ly peace And dai .ly peace And dai .ly peace I find

Air

Is there ambi . tion in my heart Search gracious God and see Or do I act a haughty

part Lord I ap . peal to thee Or do I. Lord I.

Castle Street, L.M. Ps. 92. ♯.

Air

Sweet is the work my God my King To praise thy name give thanks and sing To shew thy love by

This system contains the first four staves of music. 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 a treble clef with a key signature of one sharp and a 3/4 time signature. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature, and it contains the vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature.

morning light And talk of all thy truth at night And talk.

This system contains the next four staves of music. The top staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The second staff is a treble clef with a key signature of one sharp and a 3/4 time signature, and it contains the vocal line with lyrics. The third staff is a treble clef with a key signature of one sharp and a 3/4 time signature. The bottom staff is a bass clef with a key signature of one sharp and a 3/4 time signature. The system concludes with double bar lines.

They strike me with surprise To equal equal equal equal numbers rise

Lord when I count thy mercies o'er Not all the sands that spread the shore

Winter. C.M. Ps. 147. #.

Read.

His hoary frost his fleecy snow Descend and clothe the ground In i . . cy fetters bound

The liquid streams forbear to flow

Invitation. C. M. 4/4. F.

While

Vir. O Come ye with his children to the blessings of his love The blessings of his love While hope attends the sweet re.

While

hope

Of nobler joy above While hope. Of.

hope

Seaman's Song. L.M. #.

Air.

Would you behold the works of God His wonders in the world abroad Go with the mari...

The first system of musical notation consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the middle staff.

ners and trace The unknown re . . geons of the seas The unknown re . . geons of the seas

The second system of musical notation consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a treble clef with a common time signature. The bottom staff is a bass clef with a common time signature. The lyrics are written below the middle staff.

Helmaley. P.M. Hy. 19. 5P. #.

Air

Lo he cometh count . . less trumpets Blow to raise the sleep . . ing dead
Midst ten thousand saints and an . gels See their great ex . . al . . ted head

Hal . . le . . lu . . jah Hal . . le . . lu . . jah Hal . . le . . lu . . jah Welcome Welcome Son of God

Swanwick. C.M. Ps.50. #.

Lucas.

Vir. Thron'd on a clould our God shall come Bright flames pre . pare his way

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line in bass clef with the lyrics "Vir. Thron'd on a clould our God shall come Bright flames pre . pare his way". The third and fourth staves are piano accompaniment in treble and bass clefs respectively, both in 3/2 time. The music is in a key with two flats (B-flat and E-flat).

Thunder and darkness fire and storm Lead on the dreadful day Lead on.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in bass clef with the lyrics "Thunder and darkness fire and storm Lead on the dreadful day Lead on.". The third and fourth staves are piano accompaniment in treble and bass clefs respectively. The music continues in the same key and time signature as the first system.

Rejoice believer in the Lord Who makes your cause his own Can ne'er be overthrown
The hope that's built upon his word

The

And feeble is your arm Your life is hid Beyond the reach of harm. Beyond.
with Christ in God. Your life.
many foes beset your road.

Portsmouth. P. M. #.

Handel

Ye boundless realms of joy Exalt your Makers fame His praise your songs employ His

This system contains the first two staves of music. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#). The lyrics are written below the notes.

praise. Above the starry frame Above! Ye holy throng of

This system contains the next two staves of music. The lyrics continue below the notes.

angels bright In worlds of light begin the song Ye holy throng. In worlds.

This system contains the final two staves of music for this section. The lyrics conclude below the notes.

Tallis. L.M. Ps. 100. #.

This system contains the first two staves of music for the 'Tallis' section. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 2/4. The key signature has one sharp (F#).

Air.

So he comes with clouds descending Once for favour'd sinners slain Thousand thousand saints at

P *F* *P* *F*

..tending Swell the triumph of his train Hallelujah Hallelujah Jesus now shall ever reign

P *F* *P* *F*

Lonsdale. S. M. #.

The hill of Zion yields A thousand sacred sweet Before we reach the heav'nly fields Or walk the golden streets

Then let your songs abound Let ev'ey tear be dry We're marching thro' Imman'als To fairer worlds on high
(ground)

Then let your songs abound Let ev'ey tear be dry We'er marching.

Millers. S. M. Ps. 118. P. 5. #.

See what a li - ving stone The buil - ders did re - fuse Yet God hath built his

church thereon Yet God hath built his church thereon In spite of en - vious jews

Martin's Lane. P.M. Ps. 146. $\bar{\pi}$. or L.M. by repeating the 2^d and 4th lines of Ps. 150th. Lee

Air.

I'll praise my ma - ker with my breath And when my voice is lost in

death Praise shall em - ploy my nobler 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 endures

Milldollar
(Overton.)

C. M. Ps. 119. 7. RE.

Vir Sweet to rejoice in lively hope That when my change shall come Angels will) Angels will hover Angels will ho-ver
(hover

And waft
And waft
round my bed And waft my spirit home Angels will hover round my bed And waft my spirit home
And waft

Islington L M Ps 100 #

Well crowd thy gates with thankful songs High as the heav'n our voi-ces raise And

The first system of musical notation for 'Islington' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

earth with her ten thousand tongues Shall fill thy courts Shall fill thy courts with sounding praise

The second system of musical notation continues the piece. It features two staves in treble and bass clefs with a key signature of one sharp and common time. The lyrics are printed below the notes.

Willowby F M Hy 147 #

The third system of musical notation for 'Willowby' consists of two staves. The upper staff is in treble clef with a key signature of two sharps (F# and C#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

Bray C M Ps 116 #

The fourth system of musical notation for 'Bray' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The lyrics are written below the notes.

Air. Great God attend while Zion sings To spend one day with thee on earth Exceeds.
The joy that from thy presence springs Exceeds a thousands days of mirth

Russia. C. M. #. Ps. 47.

Air. O for a shout of sacred joy To God the sov'reign King And hymns of triumph sing
Let ev'ry land their tongues employ And hymns of.

Come wash your robes white in the blood of Christ the slaughter'd lamb

Air. Mortals behold your dying God Take refuge in his name

Come wash your robes of Christ &c:

Come wash your robes white in the blood of Christ the slaughter'd lamb

Come wash your robes white in the blood of Christ the slaughter'd lamb
(Of Christ the slaughter'd lamb)

Mason. P. M. #. A Missionary Hymn.

Look my soul be still and gaze

All the promises do travail

Air.

Look my soul be still and gaze

O'er the gloomy hills of darkness Look my soul be still and gaze All the promises do travail All

Look my soul be still and gaze

All the promises do travail All

Continued

The musical score consists of four staves. The first three staves are in treble clef with a key signature of two flats (B-flat and E-flat). The first staff begins with a whole note G4. The second staff begins with a whole note G4. The third staff begins with a whole note G4. The fourth staff is in bass clef and begins with a whole note G2. The lyrics are written below the staves, with some words appearing above the notes.

Blessed Jubilee let thy glorious morning dawn
 With a glorious day of grace Blessed Jubilee let thy glorious morn let thy glorious morning dawn
 All the promises do travail Blessed Jubilee //: let thy glorious morning dawn
 Blessed Jubilee let thy glorious morn let thy glorious morning dawn

2
 Let the Indian, let the Negro,
 Let the rude Barbarian see,
 That divine and glorious conquest
 Once obtain'd on Calvary;
 Let the gospel
 Loud resound from pole to pole.

3
 Kingdoms wide that sit in darkness,
 Grant them, Lord, the glorious light;
 And from eastern coast to western,
 May the morning chase the night;
 And redemption
 Freely purchas'd win the day.

4
 By the beams of gospel mercy,
 Let the path of life be shown;
 To the Idol-serving nations
 Let thy holy name be known;
 For possession
 Give the heathen to thy Son.

5
 Fly abroad, thou mighty gospel,
 Win and conquer, never cease;
 May thy lasting wide dominions
 Multiply and still increase;
 Sway thy sceptre,
 Saviour, all the world around.

Watchman S. M. #. Ps. 36.

When man grows bold in sin My heart within me cries He hath no faith of God within! Nor fear before his eyes

Newington. C. M. #. Ps. 38.

Amid thy wrath remember me Restore thy servant Lord Nor let a father's chast'ning

prove Like an avenger's sword Nor let a father's chast'ning prove Like an avenger's sword

Limehouse. L. M. #. P. 92.

Sweet is the days of sacred rest No mortal care shall seize my breast O may my

heart in tune be found like David's harp of solem sound Like.

