



★
No 8049.95



*Bought with the income of
the Scholfield bequests.*









Columbian and European Harmony

O R,

BRIDGEWATER COLLECTION OF SACRED MUSIC.

Public Library BY BARTHOLOMEW BROWN, A. M. AND OTHERS.

—of the—
City of Boston.

"There is in souls a sympathy with sounds,
And, as the mind is pitch'd, the ear is pleas'd
With melting airs, or martial, brisk, or grave:
Some chord, in unison with what we hear,
Is touch'd within us, and the heart replies."—COWPER.

SECOND EDITION, IMPROVED.

Published according to Act of Congress.

PRINTED AT BOSTON,

By ISAIAH THOMAS AND EBENEZER T. ANDREWS.

Sold by said THOMAS & ANDREWS and JOHN WEST, Proprietors of the Work, at their respective Bookstores.

FEB. 1804.



V D 7 June

Amos Peirce's Property Waltham. 1804



THE Compilers of this Collection, flattered by the speedy sale of the first Edition, which they consider as an evidence of the favourable opinion of the Public towards the work, have endeavoured to make such improvements in this SECOND EDITION as experience and the suggestions of friends have pointed out; and they hope the work will still meet with public patronage.



obtained.

Schwe.



Feb. 16. 1808

M.

P R E F A C E.

MUSIC is justly classed among the liberal and polite arts. The principles of Harmony also form a very curious and not inconsiderable part of Mathematics. But, in a work like this, it is not so much an object to teach the abstruse principles of Harmony, as to inculcate the art of singing. Those who would become proficient in composition, or the art of combining sounds, should consult the *Massachusetts Compiler*,* the *Encyclopedia*, and other works, which explain and develop the doctrine of sound, and all the proportions of Harmony. Those who wish only to qualify themselves for performing plain Psalmody, and to furnish themselves with a convenient and suitable variety of congregational tunes, will, it is hoped, find this work sufficient for their purposes. The Compilers have endeavoured to adapt it to all the variety of time, key, and measure, now in use in the divine worship of the different denominations of Christians. The tunes are chiefly European; but many of them having never been before published in this country, will have all the novelty and effect of original compositions.

As this Collection is intended altogether for congregational use, no tunes are inserted but such as are suited to some measure of sacred verse. Many long pieces are, however, selected, which will require some practice and attention; and in order to facilitate the knowledge and performance of them, where the Adagio or Largo time has been used, the Allegro is substituted. This will not affect the tunes, but merely the mode of performing them; the same time in fact being preserved. The character of the Music is such, it is believed, as to accommodate all tastes. A great proportion of it is the production of the greatest Masters, both ancient and modern in Europe; and has the sanction of general use and approbation. None will object, that the music is too dull and antiquated; for, after passing through all the grades of improvement, men will at last come to admire the old slow church Music; and will consider the use of *Old Hundred* and *Windsor*, as evidence of a correct taste.

BRIDGEWATER, Dec. 16, 1802.

* THE MASSACHUSETTS COMPILER was printed by, and may be had of THOMAS & ANDREWS.


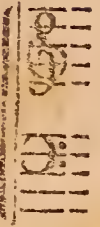








ADVERTISEMENT.


IN the references to Psalms and Hymns in this work, whenever no express authority is given, Belknap's Collection is understood. The names of all European authors of the tunes are printed in *Roman*, and American in *Italic* characters. The principal melody, or tenor, is placed next above the bass. The metres are expressed as follows, viz.


Verfes of 4 lines and 8	8 fyllables each,	as Old Hundred,	by L. M.
4	8 and 6 alternately,	Windfor,	C. M.
4	6 : 6 : 8 : 6	Dover,	S. M.
3	6 : 6 : 6 : 6 : 4 : 4 : 4 : 4	Bethesda,	H. M.
3	5 : 5 : 5 : 5 : 6 : 5 : 6 : 5	St. Michael's,	P. M.
5	8 each,	St. Helen's,	L. P. M.
6	8 : 8 : 6 : 8 : 8 : 6	Ganges,	C. P. M.
6	6 : 6 : 8 : 6 : 6 : 8	Dalston,	S. P. M.
4	8 each, with 3 fyllables in a foot,	Hampton,	8s.
4	7 each,	Cookham,	7s.
4	8 and 7 alternately,	Waterford,	8s & 7s.
6	10 each,	Judgment,	10s.
6	10 : 10 : 10 : 10 : 11 : 11	Landaff,	10s & 11s.
6	6 : 6 : 10 : 6 : 6 : 10	Auspicious Morn,	6s & 10s.

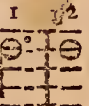
Musical Characters.



Stave		FIVE lines whereon music is written.
Brace		Shows how many parts are sung together.
Flat		At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
Sharp		At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
Natural		Restores any note, made flat or sharp, to its primitive sound.
Point of Addition		Adds to a note half its original length.
Point of Diminution		Reduces three notes to two of the same kind.
Single bar		Divides the time according to the measure note.


Double bar  or  Shows the end of a strain.

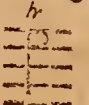
Cloze  Shows the end of a tune.


Repeat :S: or  Shows that part of the tune is to be sung twice.

Figures  Show that the notes under figure 1 are sung before repeating, and the notes under figure 2 at repeating. If tied together with a slur, all are sung at repeating.

Hold  Shows that the sound of the note over which it is placed should be continued beyond its customary length, so long as the master pleases. —  In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.

Ledger lines  Are added when the notes go out of the compass of the five lines and spaces.

Trill  Shows that the note over which it is placed should be shaken.

Marks of distinction  Require the notes over which they are placed to be sung emphatically.

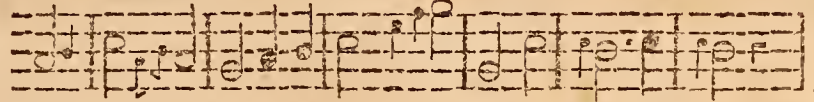
Choosing notes Give the performer liberty to fing which he pleases ; and both may be sung at the same time.



Slur or Tie Shows what number of notes are sung to one syllable.



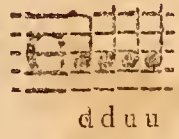
Apoggi-turas



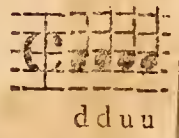
Are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.

COMMON TIME.

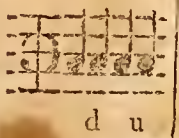
First Mood ADAGIO has 4 beats in a bar, 2 down and 2 up. 4 crotchets or their amount, fill a bar. Accented on the first and third.



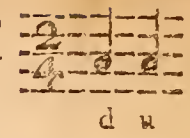
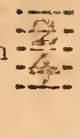
Second Largo, has 4 beats, 2 down and 2 up, $\frac{1}{2}$ quicker than the first. 4 crotchets in a bar. Accented on the first and third.*



Third Allegro, has 2 beats, 1 down and 1 up. 4 crotchets in a bar. Accented as the preceding.

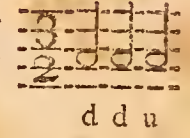


Fourth Has 2 beats, 1 down and one up. Two crotchets in a bar. Accented as the preceding.

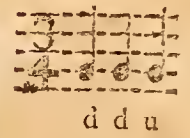
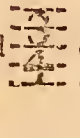


TRIPLE TIME.

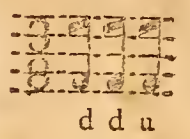
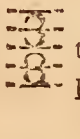
First Mood HAS 3 beats, 2 down and 1 up ; 3 minims, or their amount, fill a bar. Accented chiefly on the first, and faintly on the third.



Second Has 3 beats, 2 down, and 1 up ; three crotchets, or their amount, fill a bar. Accented as the preceding.

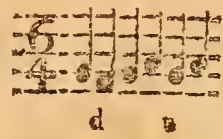
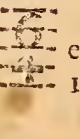


Third Has three beats, two down, and one up ; three quavers fill a bar. Accented as the preceding.




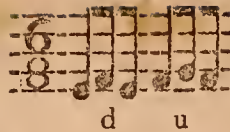
COMPOUND TIME.

First Mood CONTAINS the amount of 6 crotchets in a bar, and has 2 beats, 1 down and 1 up. Accented on the first.

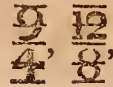


* In Italian music, Largo is the first, and Adagio the second Mood.

Second  Has the amount of six quavers in a bar, and has 2 beats, 1 down and 1 up. Accented on the first.



d u

There are other moods in compound time, such as 

&c. but not commonly used in Psalmody.

OF THE KEYS.

THERE are but two Keys in music, the *sharp* or *major key*, and the *flat* or *minor key*. If the last note in the bass be next above mi, it is a sharp; if next below, it is a flat key.

LESSON FOR TUNING THE VOICE

ASCENDING.

DESCENDING.

Thirds.

Fourths.

Eighths.

Thirds.

Fourths.

Eighths.





COLUMBIAN AND EUROPEAN HARMONY.

H. 228.

MORNING FLOWER.

L. M.

Teach.

The first system of music consists of two staves. The upper staff is a vocal line in G major, starting with a treble clef and a key signature of one flat (F major). It features a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is a piano accompaniment line in G major, starting with a bass clef and a key signature of one flat. It provides harmonic support with chords and moving lines.

So fades the lovely blooming flow'r, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die.

The second system of music continues the piece with two staves. The upper staff is a vocal line in G major, and the lower staff is a piano accompaniment line in G major. The notation includes various musical symbols such as notes, rests, and bar lines.

B

Musical score for 'Silver Street' in S. M. (Slow Motion) by Smith. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'Come, sound his praise abroad, And hymns of glory sing : Jehovah is the soveraign God, The univerfal King.' The music is written in a common time signature and features various note values and rests.

Slow.

Musical score for 'Windsor' in C. M. (Common Measure) by Kirby, A. D. 1592. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: 'My God, how many are my fears, How fast my foes increase ! Their number, how it multiplies ! How fatal to my peace !' The music is written in a common time signature and features various note values and rests.

The first system of musical notation for 'SEPULCHRE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It contains a melody with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef and provides a harmonic accompaniment with chords and single notes. Both staves end with a double bar line and repeat dots.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relicks room, To slumber in the silent dust.

The second system of musical notation for 'SEPULCHRE' continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs, maintaining the same key signature and time signature. The notation includes various musical ornaments and phrasing slurs.

The first system of musical notation for 'SAVOY, or OLD HUNDRED' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. It begins with the instruction 'Slow.' and contains a melody with various note values. The lower staff is in bass clef and provides a harmonic accompaniment. Both staves end with a double bar line and repeat dots.

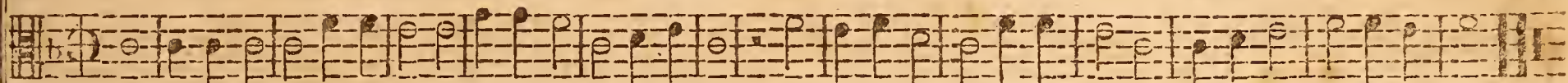
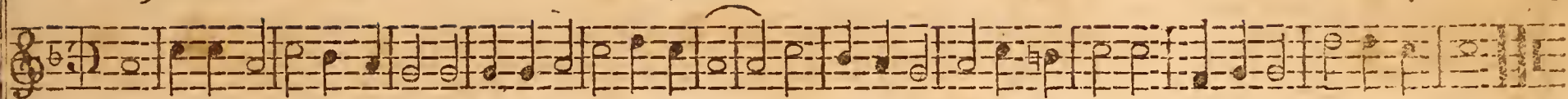
Thus far the Lord has led me on, Thus far his power prolongs my days, And ev'ry evening shall make known Some fresh memorials of his grace.

The second system of musical notation for 'SAVOY, or OLD HUNDRED' continues the melody and accompaniment from the first system. It also consists of two staves in treble and bass clefs, maintaining the same key signature and time signature. The notation includes various musical ornaments and phrasing slurs.

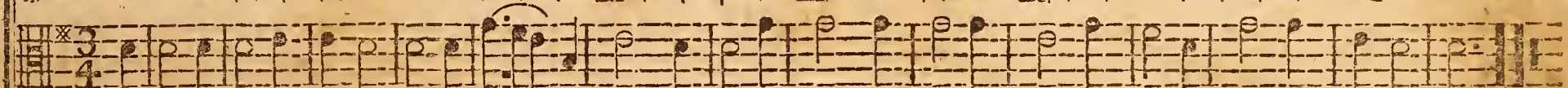
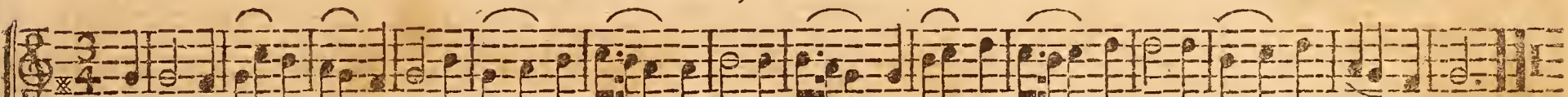
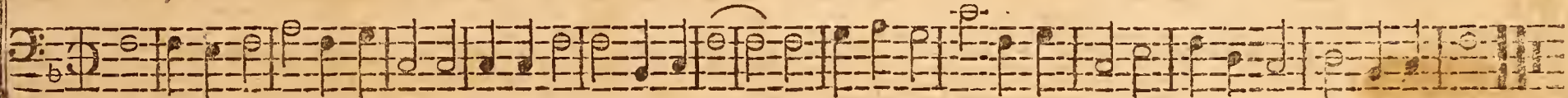
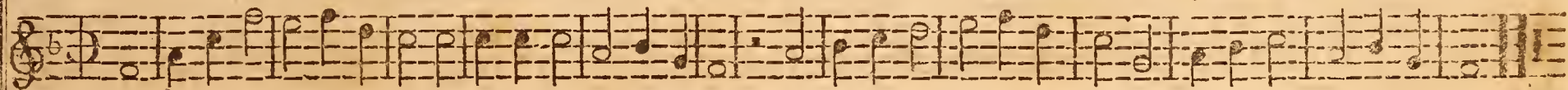
Slow.

Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow, guilt, and

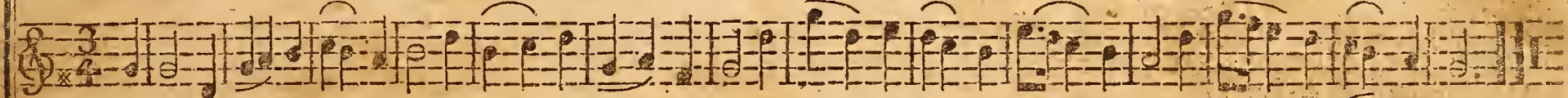
shame, Thou ever gracious, ever just. Thou ever, &c.



Sing to the Lord, who loud proclaims His various and his saving names: O may they not be heard alone, But by our sure experience known.



Blest is the man who shuns the place Where finners love to meet, Who fears to tread their wicked ways, And hate the scoffer's feat.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, along with rests and some accidentals.

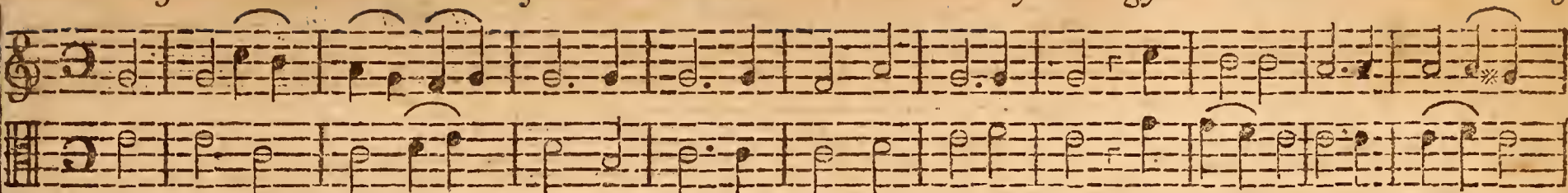
Deep are the wounds which sin has made ; Where shall the finner find a cure ? In vain, alas, is

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the 3/4 time signature and one flat key signature. The notation includes various rhythmic patterns and phrasing marks.

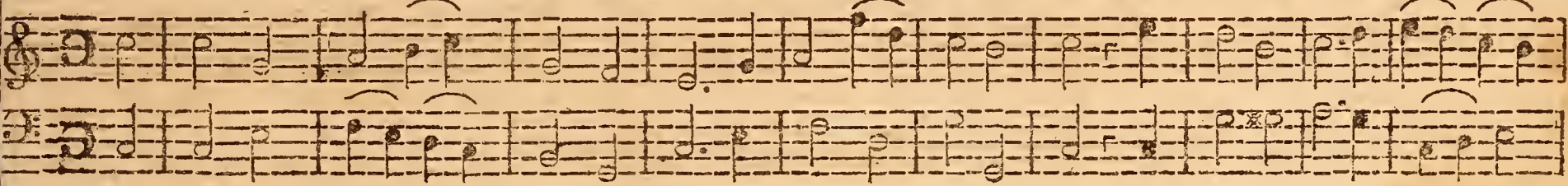
The third system of music consists of two staves in treble and bass clefs. The musical notation continues with similar rhythmic and melodic structures as the previous systems.

nature's aid, The work exceeds her utmost pow'r. The work, &c.

The fourth and final system of music on this page consists of two staves in treble and bass clefs. It concludes the piece with a final cadence and rests.



Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a-

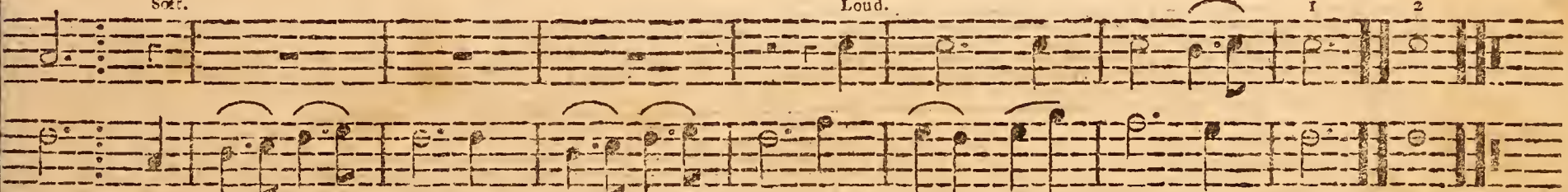


Soft.

Loud.

1

2



way, My thirsty spirit faints away, Without thy cheering grace.



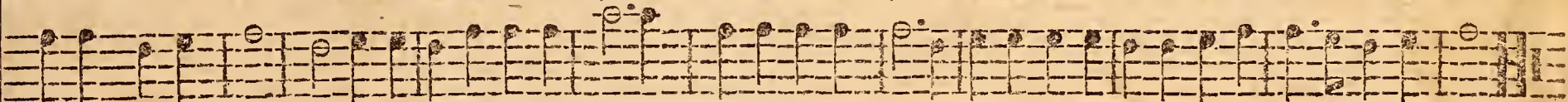
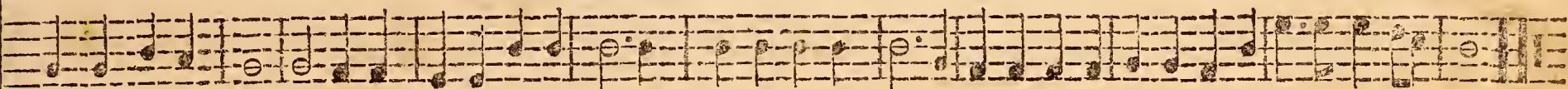
Bassoon.

Lord, 'tis a pleasant thing to stand In gardens planted by thine hand: Let me with-

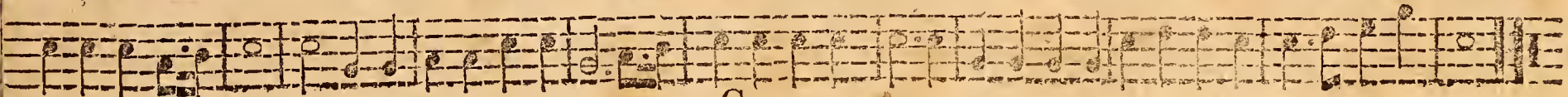
in thy courts be seen, Like a young cedar, Like a young cedar, Like a young cedar, fresh and green.



The Lord my shepherd is, I shall be well supply'd; Since he is mine and I am his, What can I want beside! He leads me to the place Where



heavenly pasture grows, Where living waters gently pass, And full salvation flows. Where living, &c.



When fancy spreads her boldest wings, And wanders unconfin'd Amid the various scene of things, Which entertain the mind:

In vain we trace creation o'er, In search of sacred rest: The whole creation is too poor To make us fully blest.

And now, my soul, another year Of my short life is past : I cannot long continue here, And this may be my last.

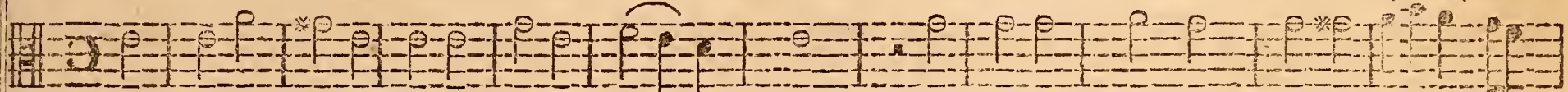
My trust is in my heav'nly friend, My hope in thee, my God : Rise, and my helpless life defend From those who seek my blood.

The praises of my God shall
 Through all the changing scenes of life, In trouble and in joy, The praises of my
 The praises of my God shall still, The, &c.
 The praises of my God shall still,
 still, The praises, &c. My heart, My heart, &c.
 God, The praises of my God shall still My heart and tongue employ. My heart, &c.

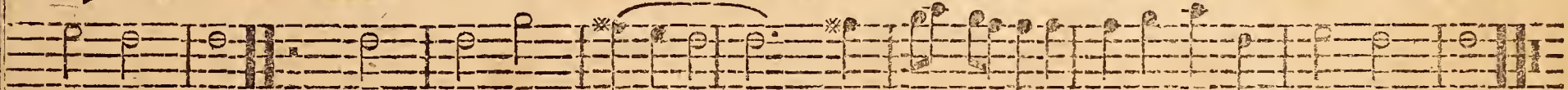
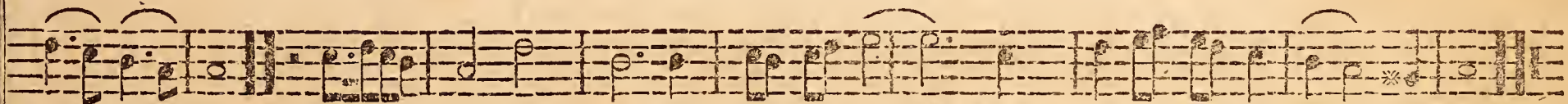
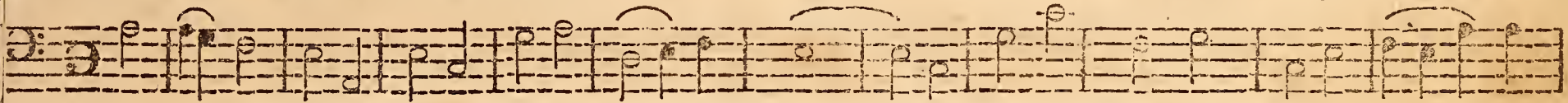
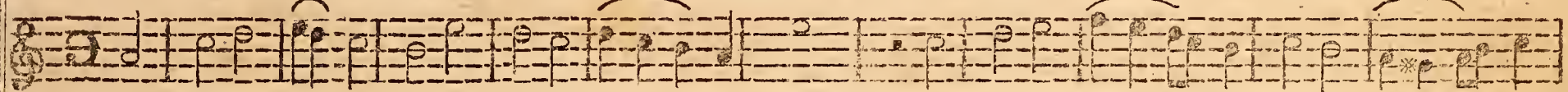
FUNERAL HYMN. H. M.

Knapp.

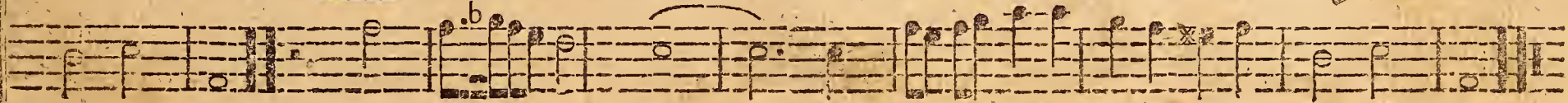
21



My life's a shade, my days Apace to death incline: My Lord is life, he'll raise My dust a-



gain, ev'n mine. Sweet truth to me, I shall arise, And with these eyes My Saviour see.



Praife to God, the great Creator, Bounteous fource of all our joy ; He whose hand upholds all nature, He whose nod can all destroy : Saints, with

Soft.

Loud.

pious zeal attending, Now the grateful tribute raise ; Solemn fongs, Solemn fongs, Solemn fongs to heaven ascending, Join the univerfal praife.

Very slow.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music begins with a key signature of one flat (B-flat). The melody is written in a simple, flowing style with quarter and eighth notes. The bass line provides a steady accompaniment with quarter notes.

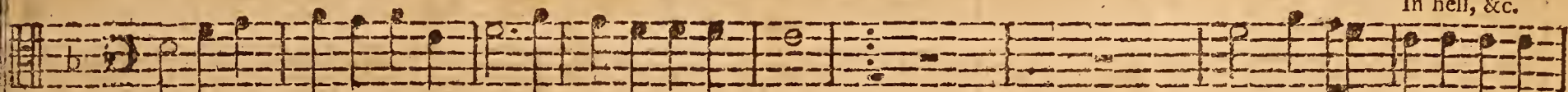
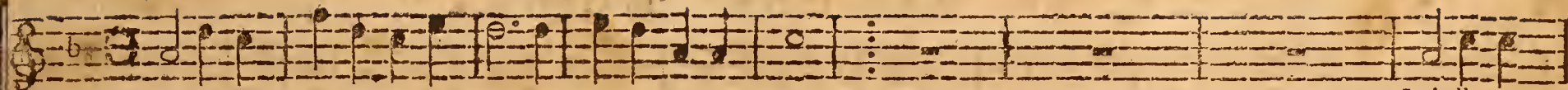
Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A-

The second system of music continues the piece with two staves in treble and bass clefs, 2/4 time. The melody and accompaniment continue from the first system. The piece concludes with a double bar line and repeat signs.

The third system of music continues the piece with two staves in treble and bass clefs, 2/4 time. The melody and accompaniment continue. There are some fermatas and slurs over the notes. The system ends with a double bar line and repeat signs.

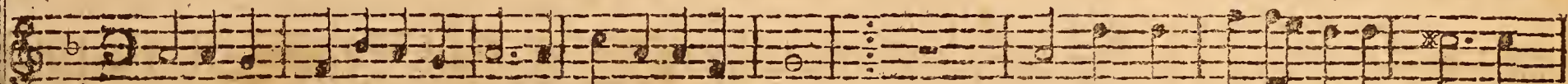
wake, and let thy flowing strains Glide thro' the midnight air, While high amidst her silent orb The silver moon rolls clear.

The fourth system of music continues the piece with two staves in treble and bass clefs, 2/4 time. The melody and accompaniment continue. The piece concludes with a double bar line and repeat signs.



Lord, where shall guilty souls retire, Forgotten and unknown?

In hell, &c. In hell they meet thy dreadful



In hell, &c.

In



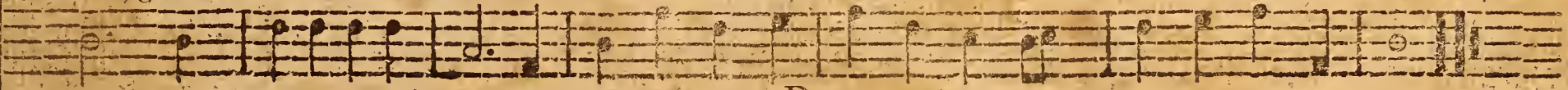
In hell they meet thy dreadful ire, In heav'n, &c.



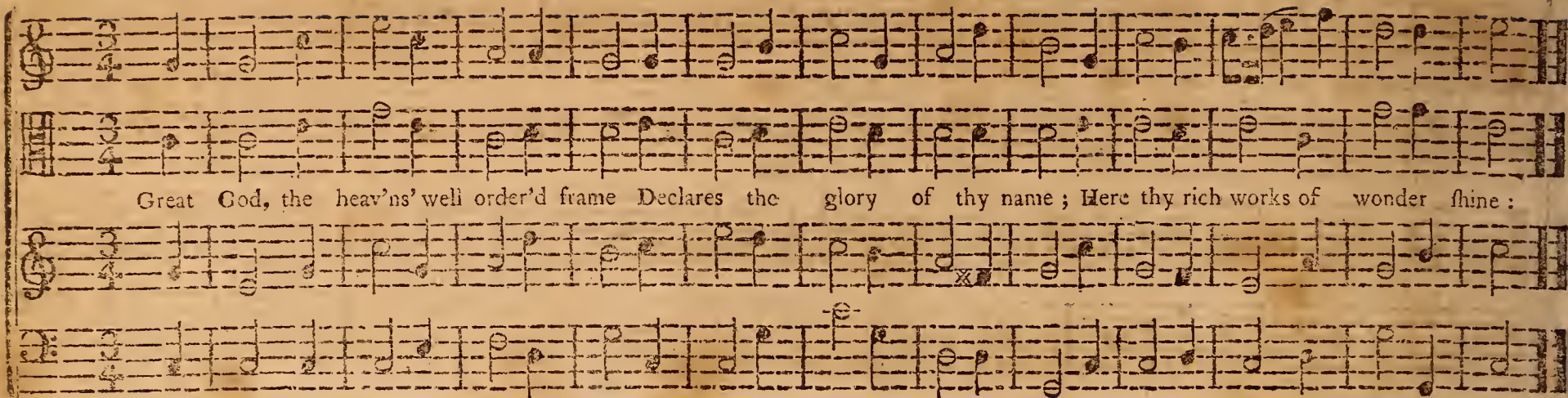
ire, In heav'n thy glorious throne. In hell they meet, &c.



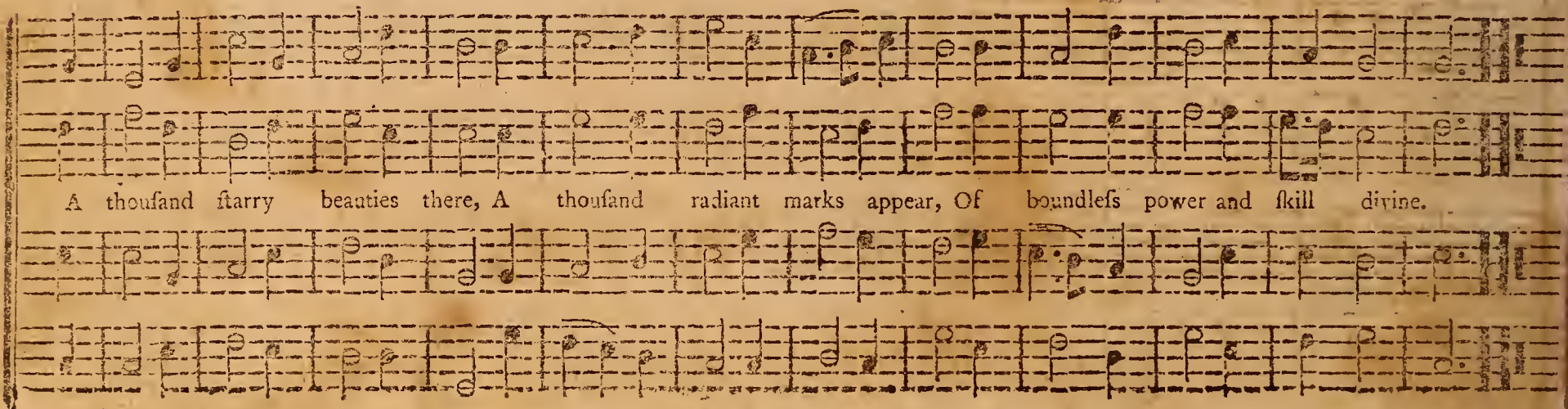
heav'n thy glorious throne.



D

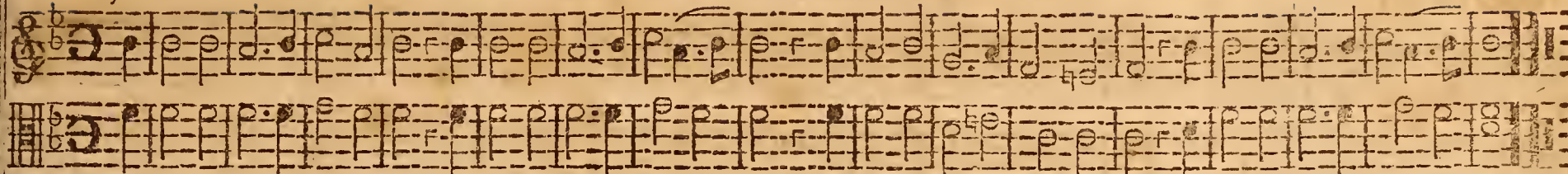


Great God, the heav'ns' well order'd frame Declares the glory of thy name ; Here thy rich works of wonder shine :

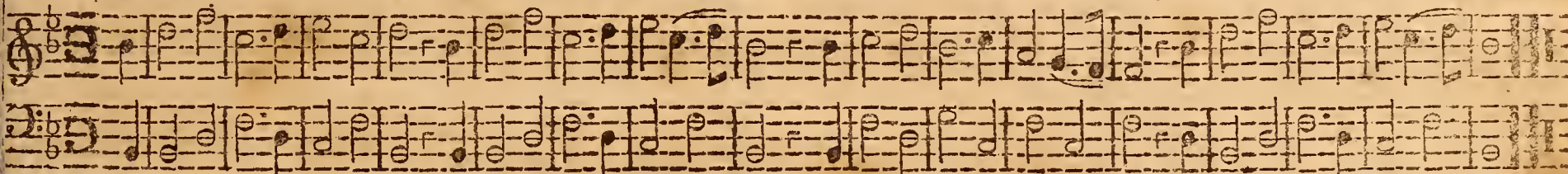


A thousand starry beauties there, A thousand radiant marks appear, Of boundless power and skill divine.

Very slow.



So fades the lovely blooming flow'r, Frail, smiling solace of an hour ! So soon our transient comforts fly, And pleasure only blooms to die.



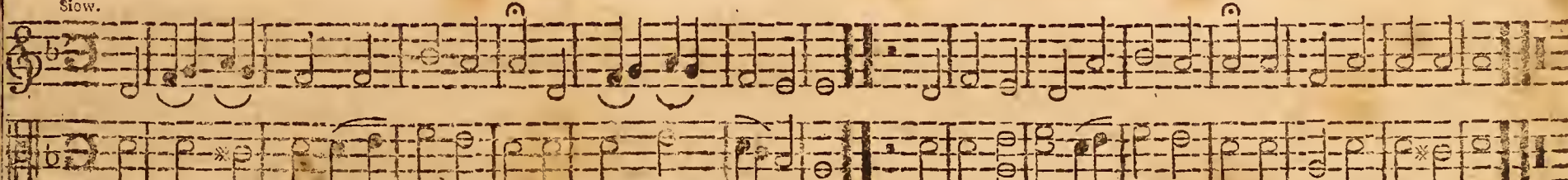
Ps. 14.

B A N G O R.

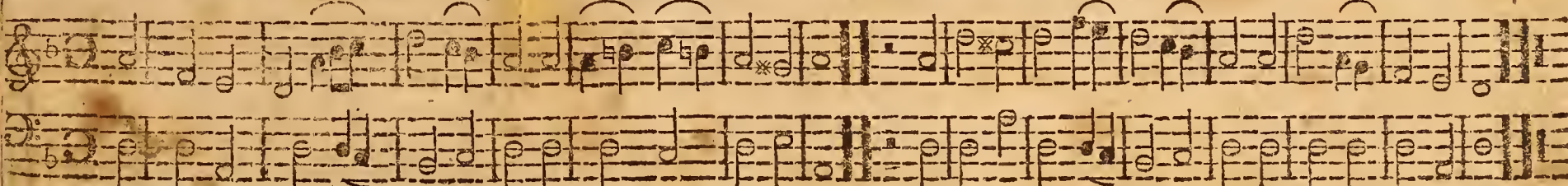
C. M.

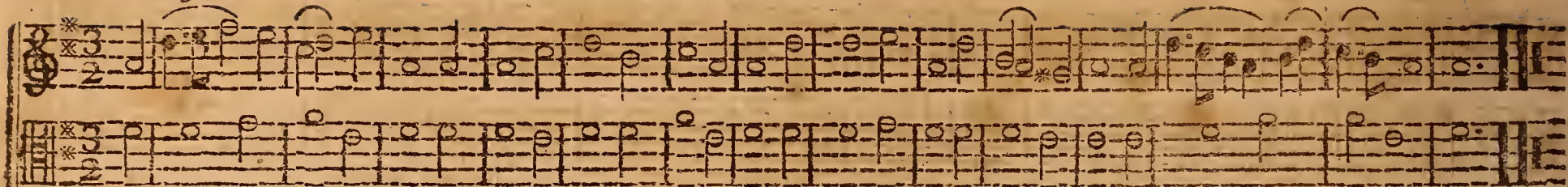
Tanfur's Coll.

Slow.

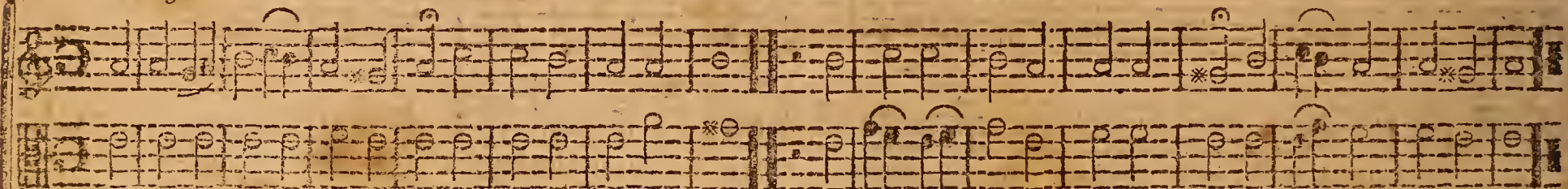
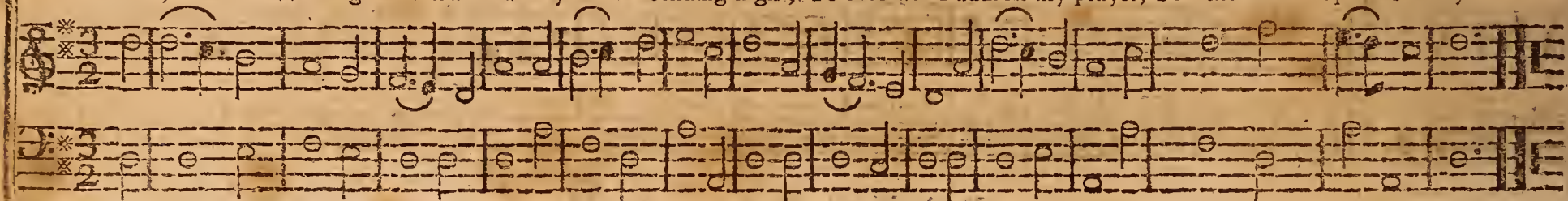


Foals, in their hearts, believe and say, That all religion's vain ; There is no God that reigns on high, Or minds th' affairs of men.

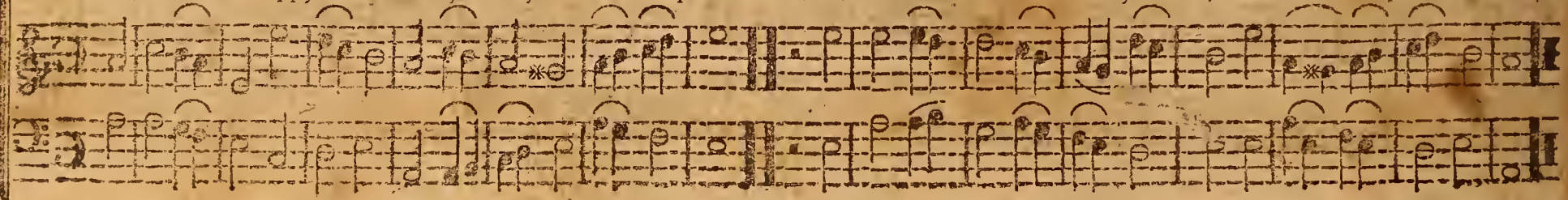




Lord, in the morning thou shalt hear My voice ascending high ; To thee will I address my prayer, To thee lift up mine eye.



Lord, who's the happy man that may To thy blest courts repair ? And whilst he bows before thy throne, Shall find acceptance there.



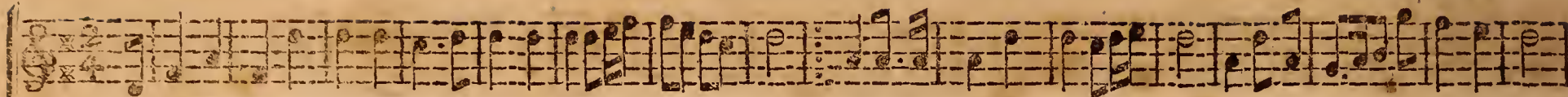
The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

Lord, where shall guilty souls retire, Forgotten and unknown? In hell they

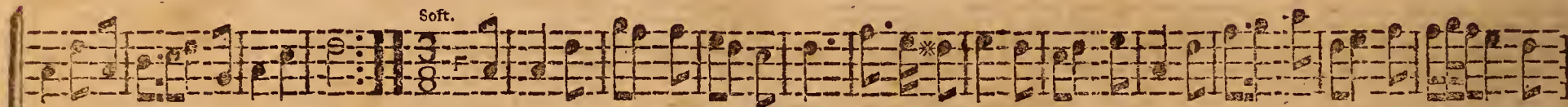
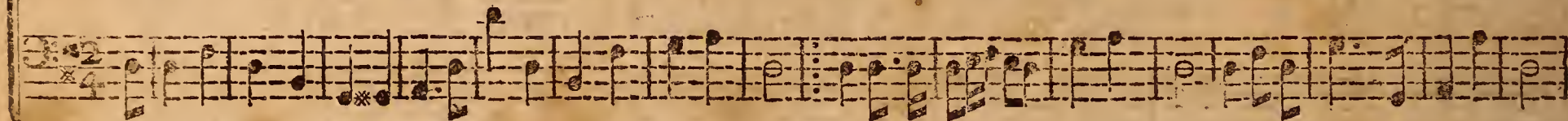
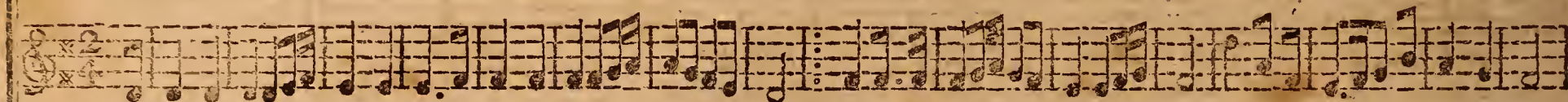
The second system of music continues the composition with two staves in treble and bass clefs. It maintains the key signature of one sharp and common time. The notation includes various rhythmic patterns and phrasing marks such as slurs and ties.

meet thy dreadful ire, In heav'n thy glorious throne. In heav'n, &c.

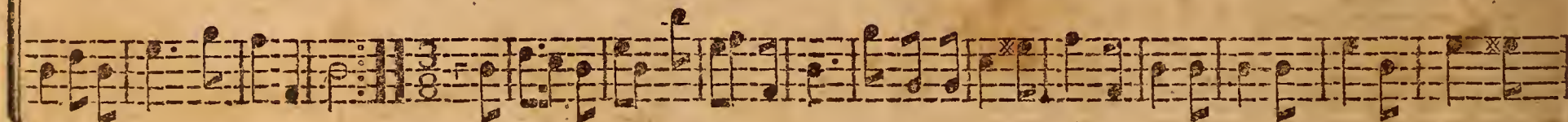
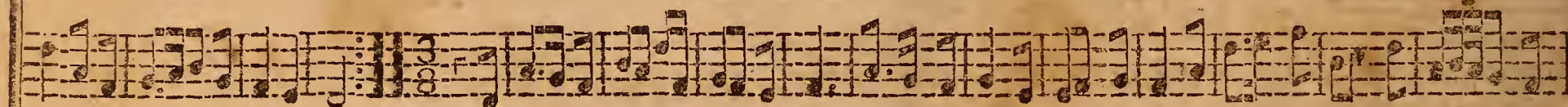
The third system of music concludes the piece on this page with two staves in treble and bass clefs. The notation features a final cadence with a double bar line and repeat dots. The key signature and time signature remain consistent with the previous systems.



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



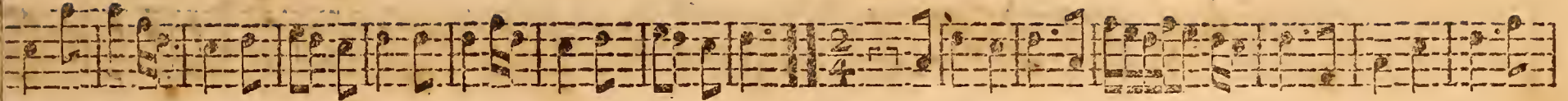
He can create, and he destroy. His sovereign pow'r, without our aid, Made us of clay, and form'd us men : And when like wand'ring sheep we



DENMARK continued.

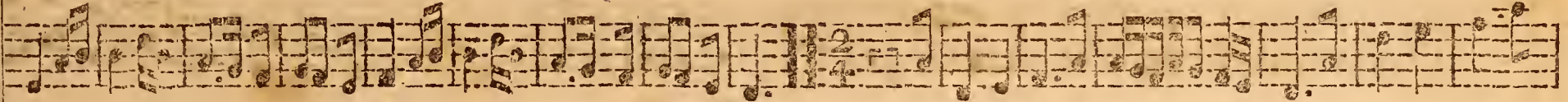
Loud.

Soft.



stray'd, He brought us to his fold again. He brought, &c.

We'll crowd thy gates with thankful songs, High as the heav'ns our



Loud.

Soft.

Loud.

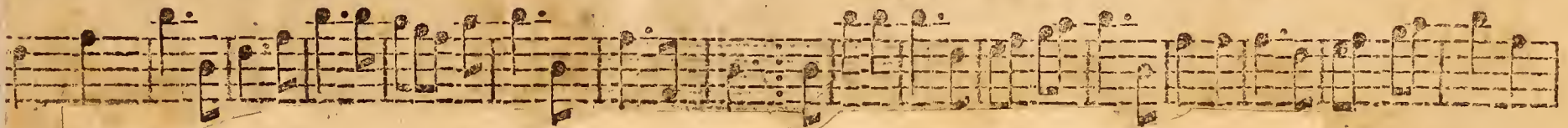
Soft.

Loud.



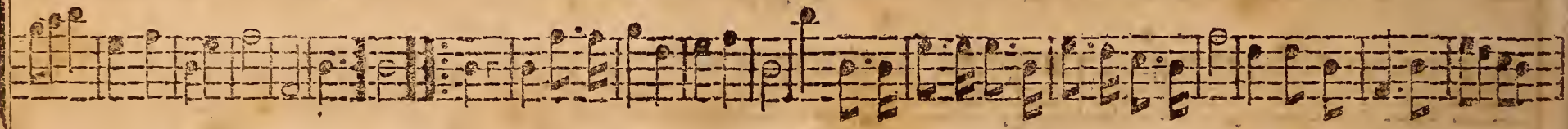
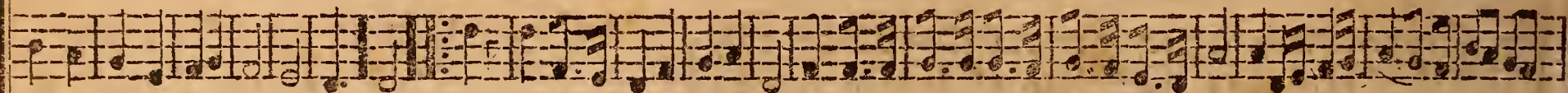
voices raise ; And earth, & earth, with her ten thousand thousand tongues, Shall fill thy courts with founding praise, Shall fill, &c.

Shall

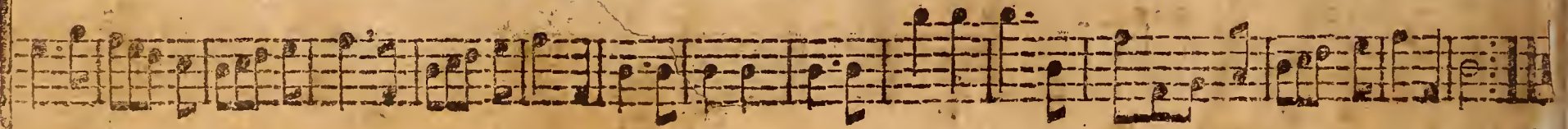
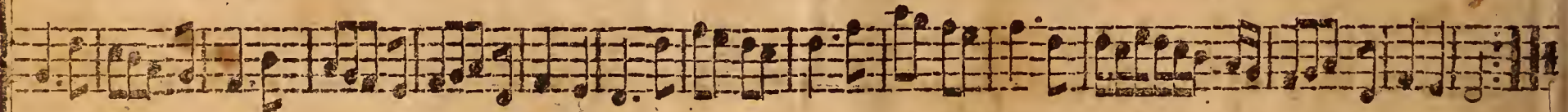


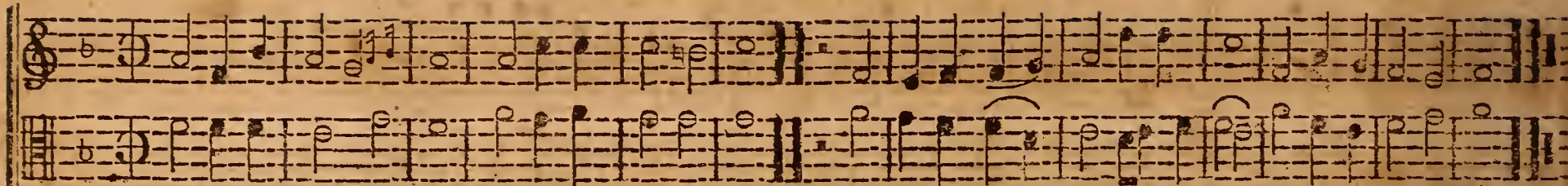


fill, Shall fill thy courts with founding praise. Wide, Wide as the world is thy command, Vast as eternity, eternity thy love; Firm as a rock thy truth must

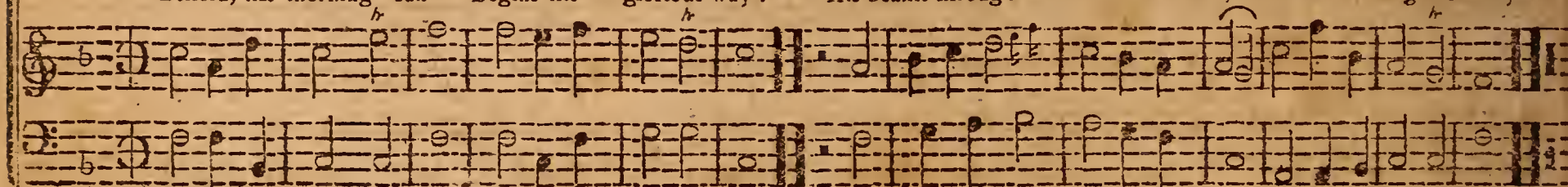


stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When rolling, &c.





Behold, the morning sun Begins his glorious way! His beams through all the nations run, And life and light convey.



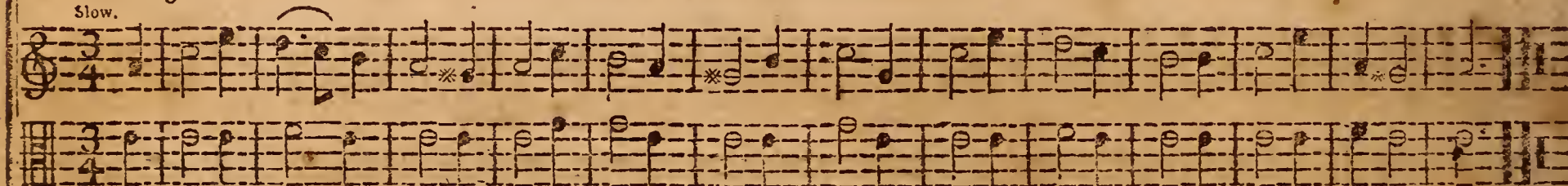
Ps. 25.

LITTLE MARLBOROUGH.

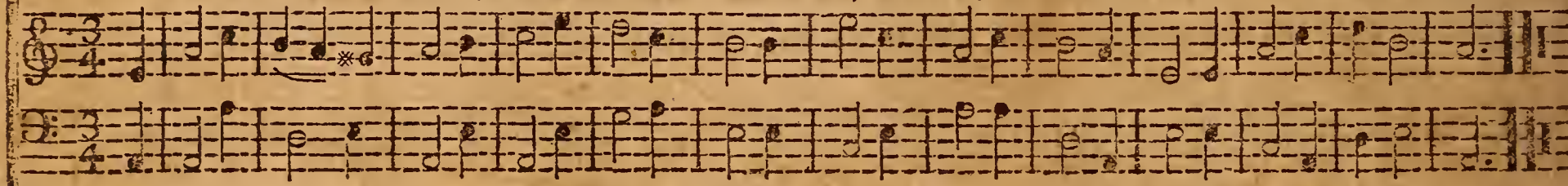
S. M.

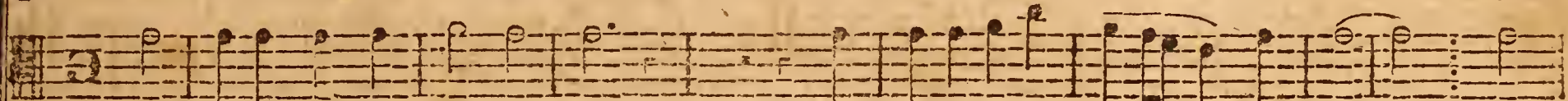
Williams' Coll.

Slow.

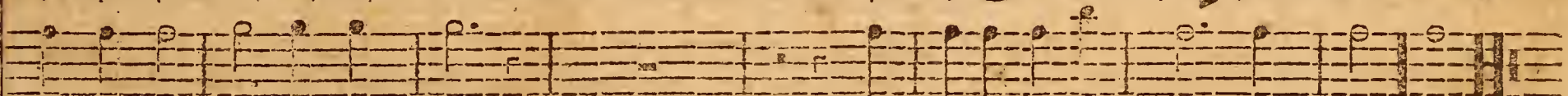
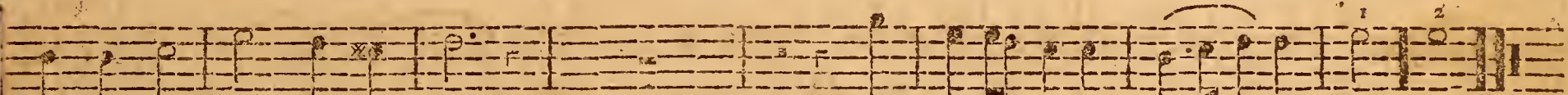
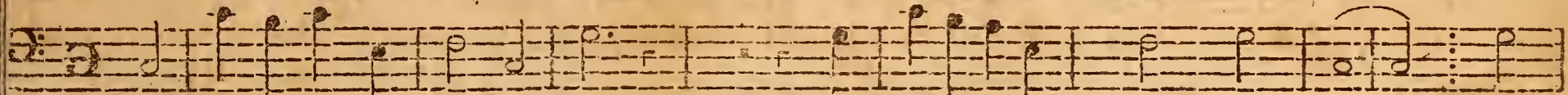


To God I lift my eyes, My trust is in his name; And they, whose hope on him relies, Shall never suffer shame.

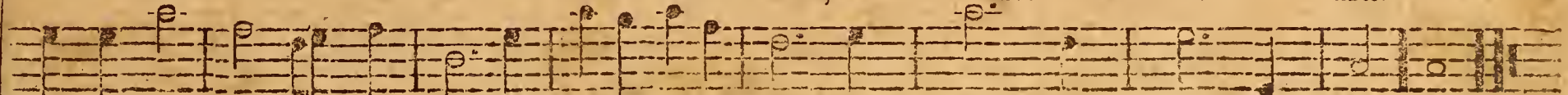
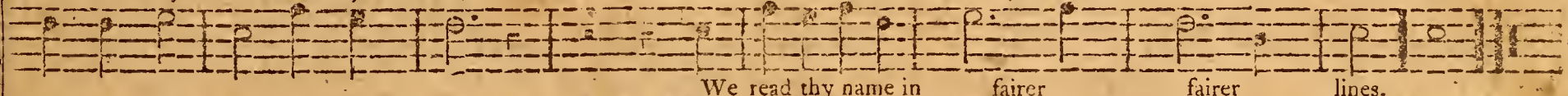




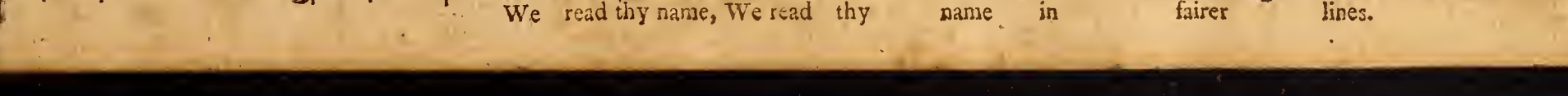
The heavens declare thy glory Lord, In every star, In every star thy wisdom shines : But



when our eyes behold thy word, We read thy name in fairer lines.



We read thy name in fairer fairer lines.



We read thy name, We read thy name in fairer lines.

By omitting to repeat this tune may be sung in L. M.

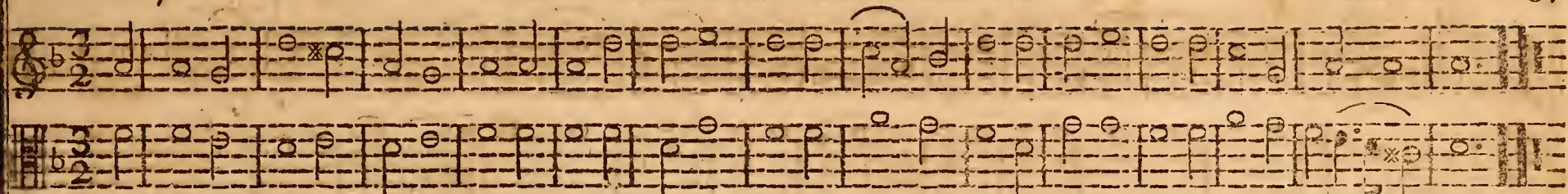
1st time. O Lord, to our request give ear, And free our souls from hostile fear; With

2d time. For crafty men of impious mind, (Their pow'rs in secret league combin'd)

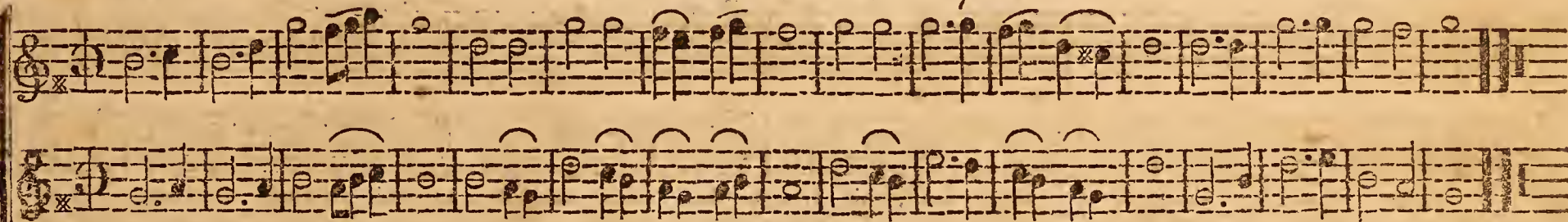
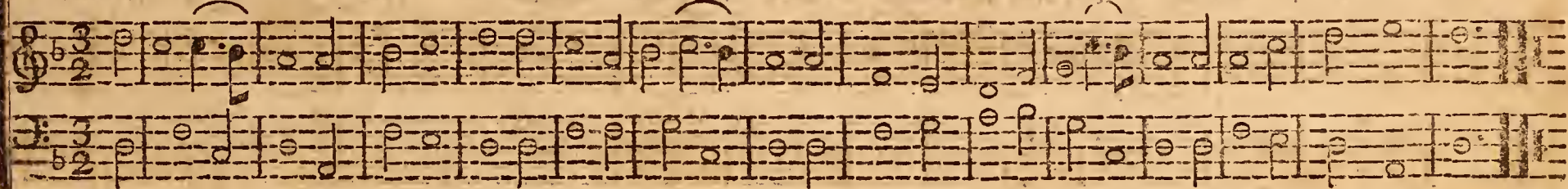
The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the bass line in bass clef. The third and fourth staves are a keyboard accompaniment in treble and bass clefs respectively. The music is in 3/2 time and features a key signature of one sharp (F#). The lyrics are written below the vocal line, with some words grouped by slurs. The first time of the piece ends with a repeat sign, and the second time begins with a different melody for the same lyrics.

factions rage their plots devise, And vent their malice mix'd with lies.

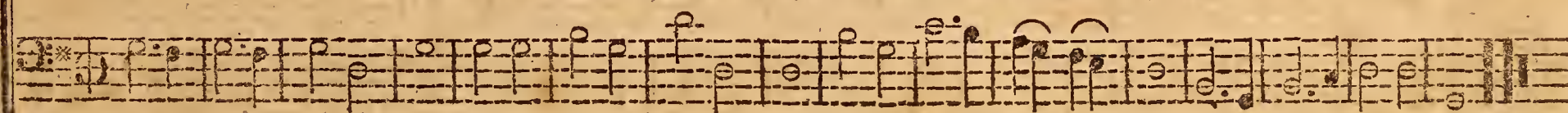
The second system of the musical score continues the piece with four staves. It maintains the same instrumental and vocal parts as the first system. The lyrics continue from the previous system. The piece concludes with a final cadence on the vocal line and a double bar line.



My God, the visits of thy face Afford superior joy To all the flatt'ring world can give, Or mortal hopes employ.



Praise to God, immortal praise, For the love that crowns our days: Bounteous source of ev'ry joy, Let thy praise our songs employ.



The first system of music for Psalm 10 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/2. The music begins with a treble clef and a key signature of one flat (B-flat). It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are some 'x' marks above certain notes, possibly indicating specific performance instructions or corrections. The system concludes with a double bar line.

Why doth the Lord stand off so far, And why conceal his face? When great calamities appear, And times of deep distress?

The second system of music continues the piece. It maintains the same two-staff format (treble and bass clefs) and 3/2 time signature. The notation includes similar note values and rests as the first system, with some 'x' marks above notes. The system ends with a double bar line.

Ps. 17.

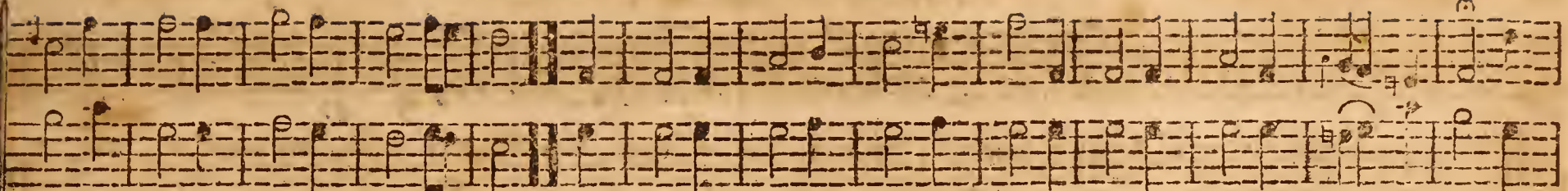
ITALY. L. M.

Sacchini.

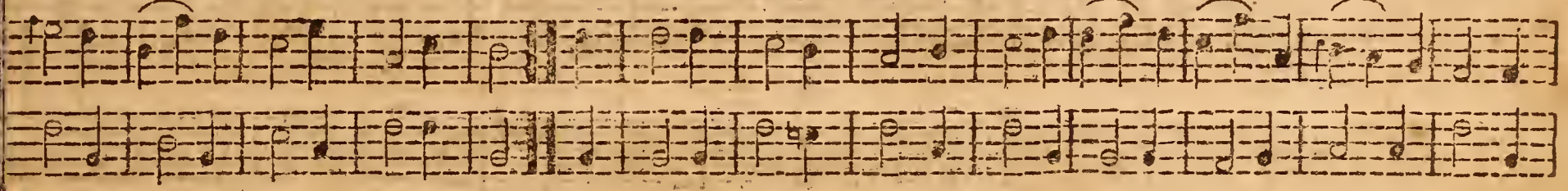
The first system of music for Psalm 17 consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/4. The key signature is one flat (B-flat). The music begins with a treble clef. It features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. The system concludes with a double bar line.

What sinners value I resign, Lord, 'tis enough that thou art mine; I shall behold thy blissful

The second system of music continues the piece. It maintains the same two-staff format (treble and bass clefs) and 3/4 time signature. The notation includes similar note values and rests as the first system, with some 'x' marks above notes. The system ends with a double bar line.

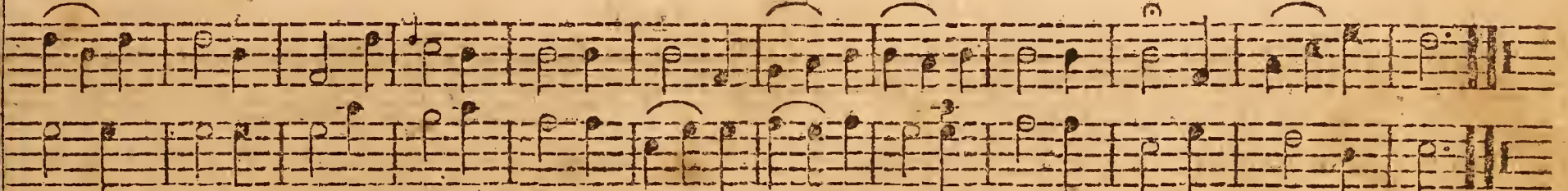


face, And stand complete in righteousness. This life's a dream, an empty show; But the bright world to which I go Hath

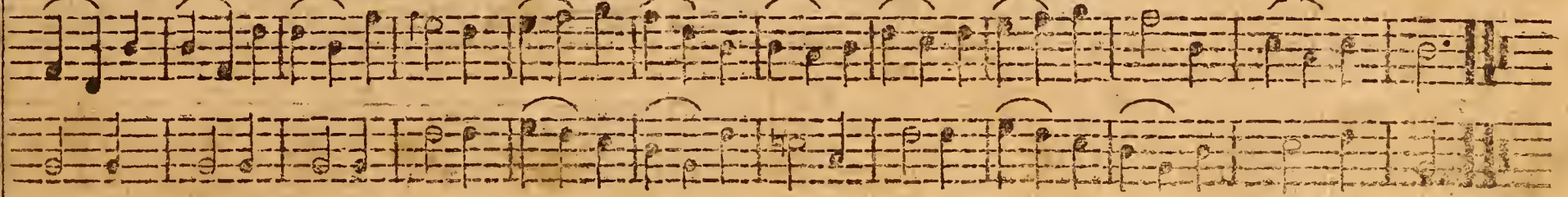


Soft.

Loud.

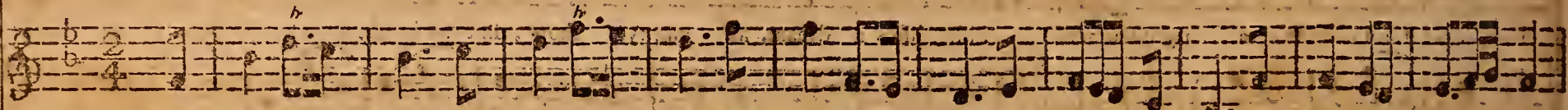


joys substantial and sincere: When shall I wake, and find me there! When shall, &c.



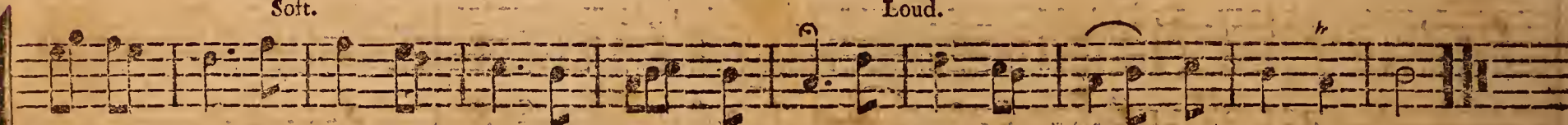


Thus faith the high and lofty One, I sit upon my holy throne, My name is God, I

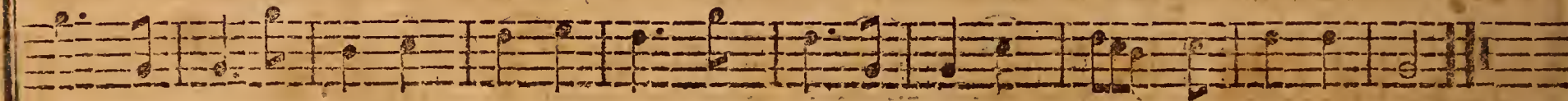
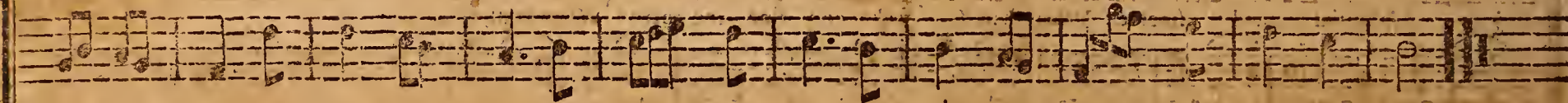


Soft.

Loud.



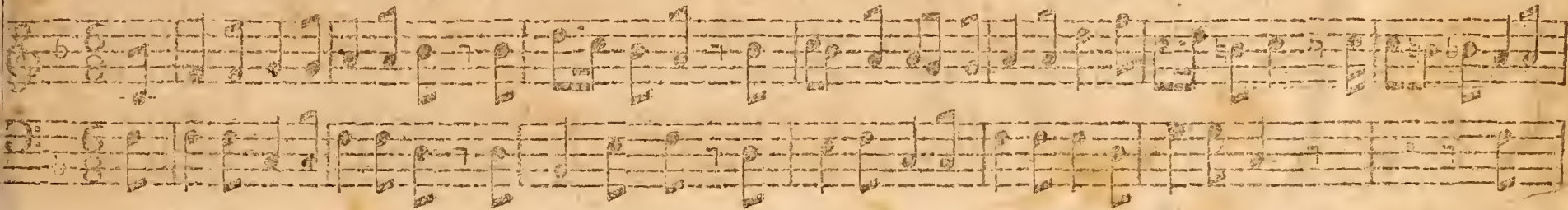
dwell on high, Dwell in my own eternity. Dwell in, &c.



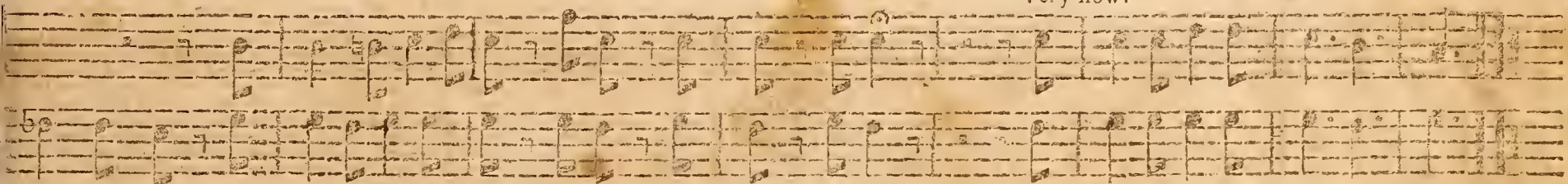
Slow.



Yet a few years, or days, perhaps, Or moments, pass in silent lapse, And time to me shall be no more : No more the sun these



Very slow.



eyes shall view, Earth o'er these limbs her dust shall strew, her dust shall strew, And life's delusive dream be o'er.



1st Treble. MOD.

Musical staff for 1st Treble clef, first system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes, some beamed together, with a fermata over the final note of the system.

2d Treble.

Musical staff for 2d Treble clef, first system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes, some beamed together, with a fermata over the final note of the system.

Salvation is forever nigh The souls that fear and trust the Lord : And grace descending

Musical staff for 1st Treble clef, second system. It continues the melody from the first system, ending with a fermata over the final note.

Musical staff for 2d Treble clef, second system. It continues the melody from the first system, ending with a fermata over the final note.

Musical staff for 1st Treble clef, third system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes, some beamed together, with a fermata over the final note of the system.

Musical staff for 2d Treble clef, third system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The music consists of a series of notes, some beamed together, with a fermata over the final note of the system.

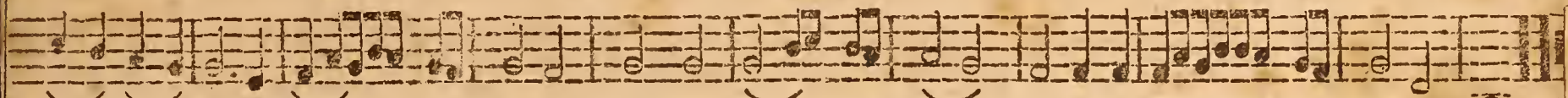
from on high, Fresh hopes of glory shall afford. Mercy and truth on earth are met, Since Christ the

Musical staff for 1st Treble clef, fourth system. It continues the melody from the third system, ending with a fermata over the final note.

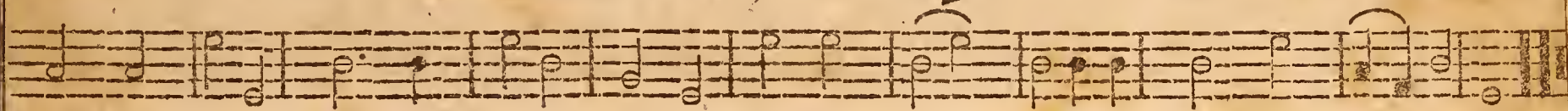
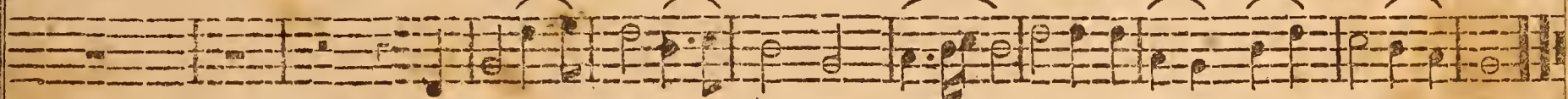
Musical staff for 2d Treble clef, fourth system. It continues the melody from the third system, ending with a fermata over the final note.

LORRAIN continued.

Loud.



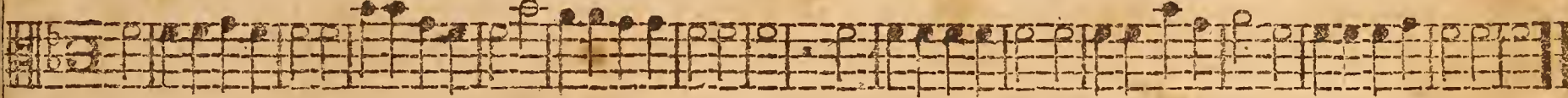
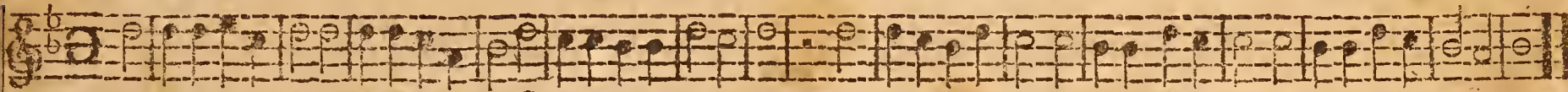
Lord came down from heaven ; By his obedience so complete Justice is pleas'd, and peace is given.



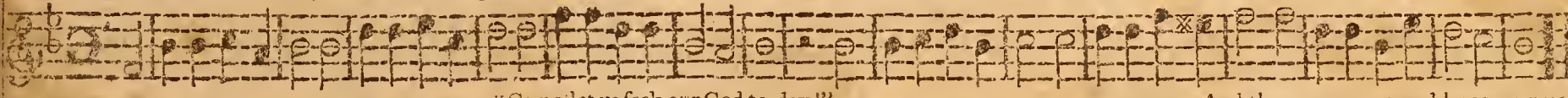
Ps. 122.

DALSTON. S. P. M.

A. Williams.



How does my heart rejoice To hear the public voice, Yes, with a cheerful zeal We'll haste to Zion's hill,



"Come, let us seek our God to-day!" And there our vows and honours pay.



Slew.

Hark, from the tombs a mournful sound, My ears attend the cry : "Ye living men, come view the ground, Where you must shortly lie."

Detailed description: This block contains the musical score for the hymn 'Funeral Thought'. It features four staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef. The third and fourth staves are for the right and left hands of a keyboard instrument, both starting with a treble clef. The music is in common time (C.M.) and is marked 'Slew.' (slow). The lyrics are printed below the second staff.

O thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou ! How glorious is thy name !

Detailed description: This block contains the musical score for the hymn 'St. Martin's'. It features four staves of music. The first staff is the vocal line, starting with a treble clef and a common time signature. The second staff is the bass line, starting with a bass clef. The third and fourth staves are for the right and left hands of a keyboard instrument, both starting with a treble clef. The music is in common time (C.M.) and is marked 'Tanfur's Coll.'. The lyrics are printed below the second staff.

By swift, &c. Nor can, &c.

Life like a vain amusement flies, A fable or a song: By swift degrees our nature dies, Nor

By swift, &c. Nor can, &c. Nor

By swift, &c.

Nor can, &c. By swift, &c.

can our joys be long. Nor can our joys be long.

can, &c. By swift, &c. Nor can, &c.

By swift, &c. Nor can, &c.

Soft. f.oud.

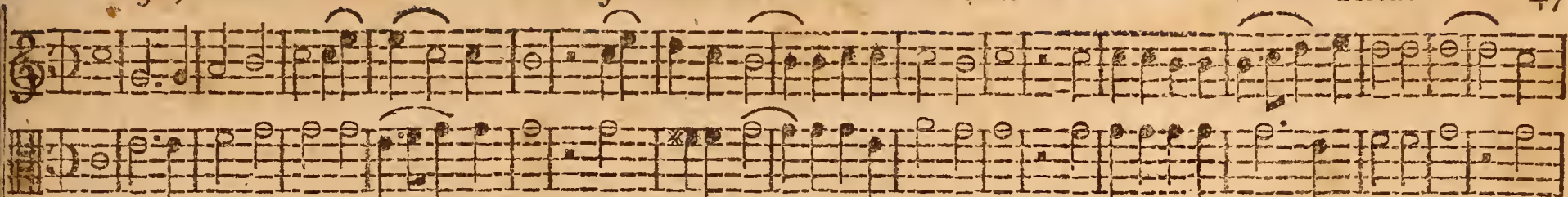
Great is the Lord our God, And let his praise be great ; He makes the church his blest abode, His most delightful feat.

Detailed description: This block contains the musical score for the hymn 'MOUNT EPHRAIM'. It features four staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The lyrics are printed below the second staff. Performance markings 'Soft.' and 'f.oud.' are placed above the first and second staves respectively.

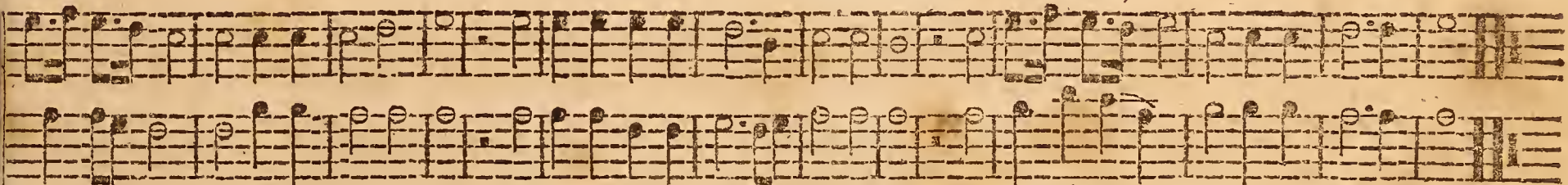
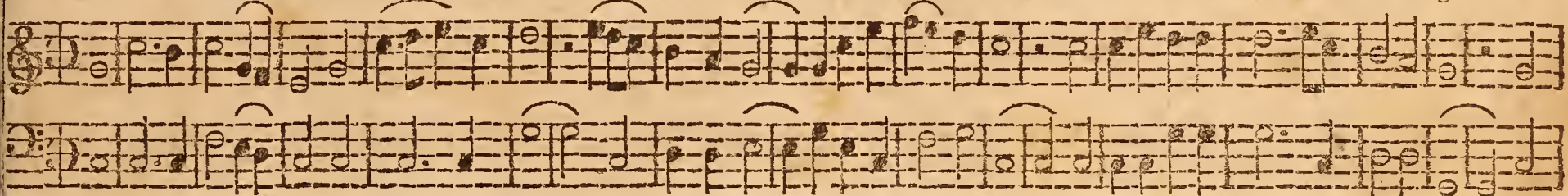
Slow.

Dead be my heart to all below ; To mortal joys and mortal cares, To sensual blifs that charms us so, Be dark, my eyes, be deaf, my ears.

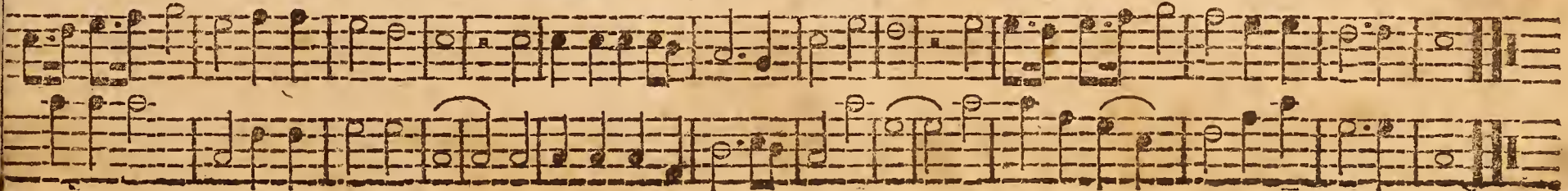
Detailed description: This block contains the musical score for the hymn 'RESIGNATION'. It features four staves of music. The first staff is the vocal line, starting with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The lyrics are printed below the second staff. A performance marking 'Slow.' is placed above the first staff.



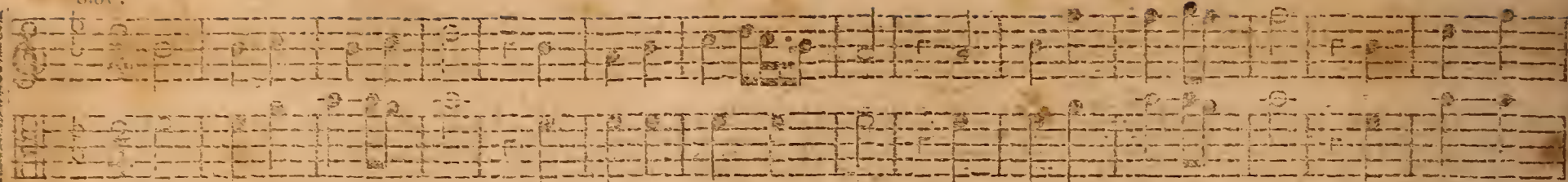
Behold, the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth, & hell draw near, let all things come To



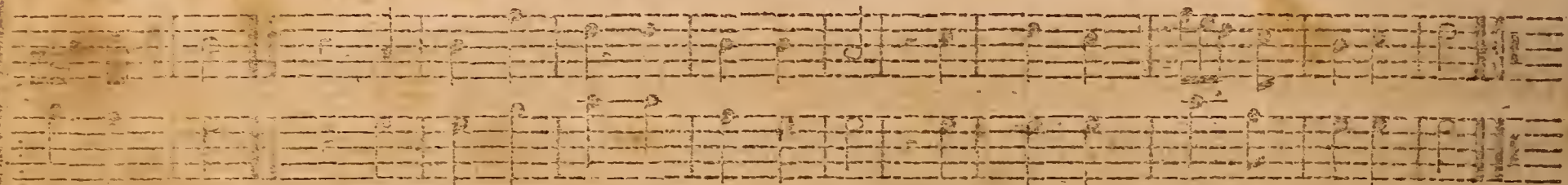
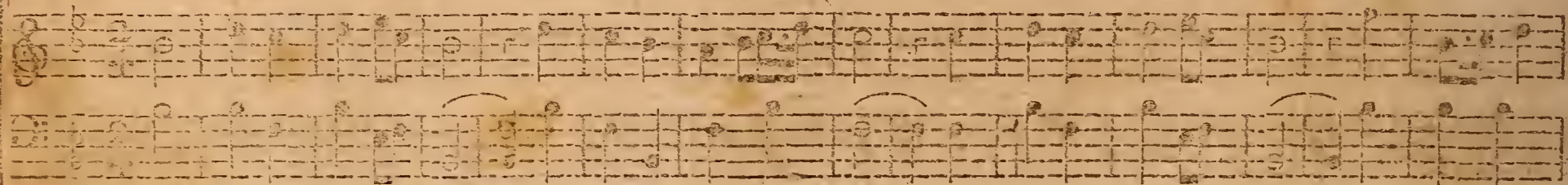
hear his justice and the sinner's doom; But gather first my saints, the Judge commands, Bring them, ye angels, from their distant lands.



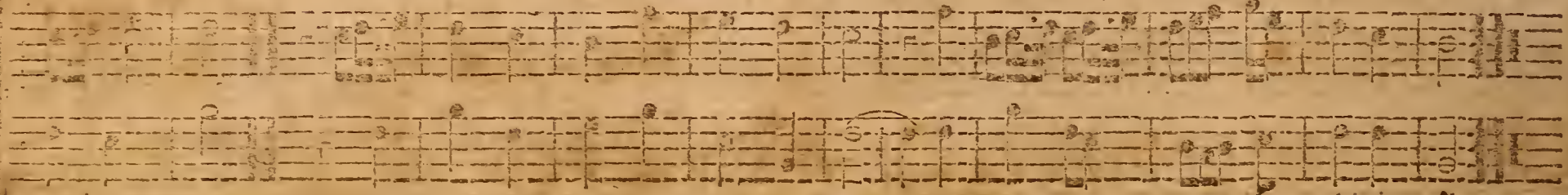
Slow.

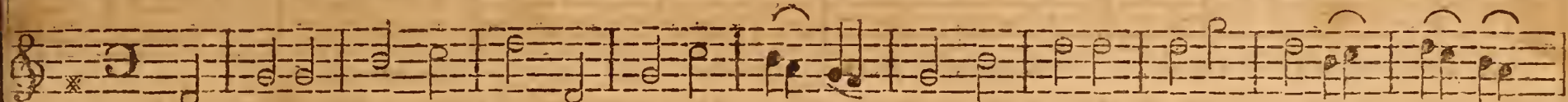


Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's re-

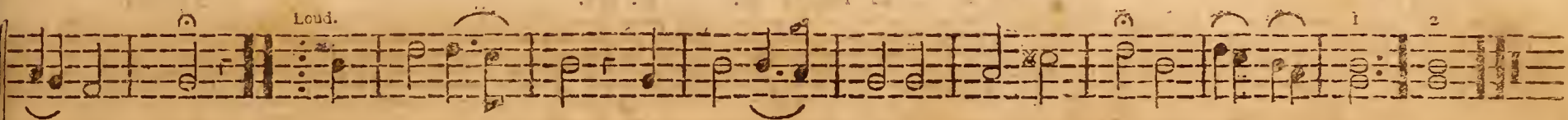
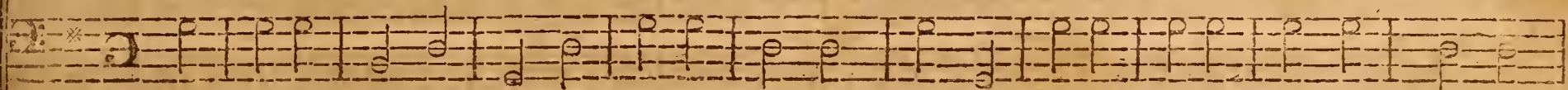


ment sound, The year of jubilee is come: Return, ye ransom'd sinners, home.

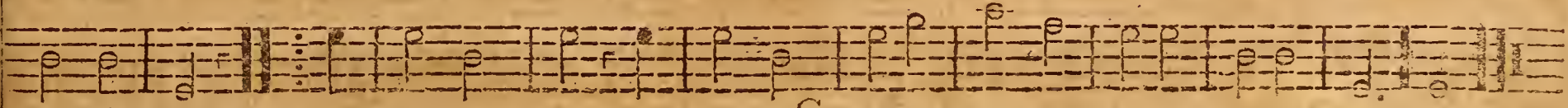




Rejoice, the Lord is King: Your Lord and King adore; Mortals, give thanks and sing, And triumph



evermore. Lift up your hearts, Lift up your voice, Rejoice again, I say rejoice.



And joy to make it known, The sovereign of your heart proclaim, And bow before his throne.

Come, ye that love the Saviour's name, The sovereign of your heart proclaim, The sovereign, &c.

H. 121.

DEFENCE. S. M.

Dixon.

I hear the thirsty cry, The hungry beg for bread, Then let my spring its stream supply, My hand its bounty shed. My hand, &c.

The first system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with the same time signature and key signature. Both staves contain musical notation with notes, rests, and phrasing slurs.

How large the promise, how divine, To Abr'am and his seed! I'll be a God to thee and thine, Sup-

The second system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with the same time signature and key signature. Both staves contain musical notation with notes, rests, and phrasing slurs.

plying all their need. I'll be a God, &c.

The third system of music consists of two staves. The top staff is a treble clef with a 3/2 time signature and a key signature of one sharp (F#). The bottom staff is a bass clef with the same time signature and key signature. Both staves contain musical notation with notes, rests, and phrasing slurs.

Come, O thou traveller unknown, Whom still I hold, but cannot see, My company before is gone, And

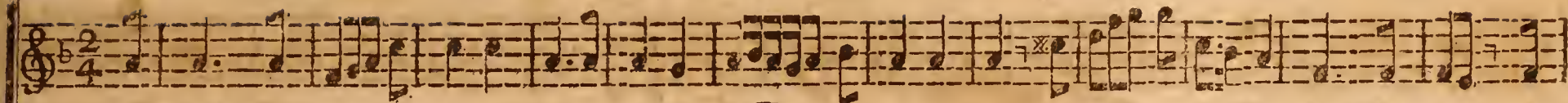
I am left alone with thee: With thee all night I mean to stay, And wrestle till, And wrestle till the break of day.

LITTLE CHESHUNT.

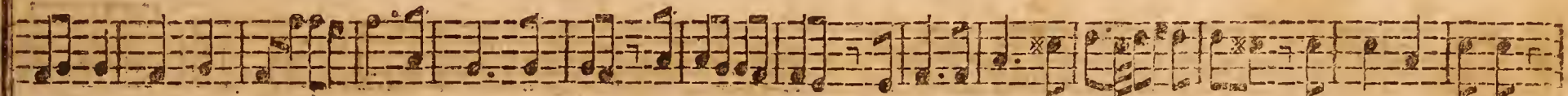
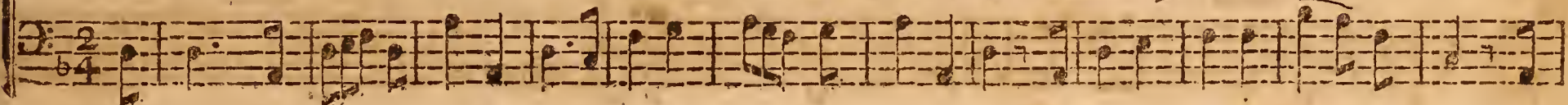
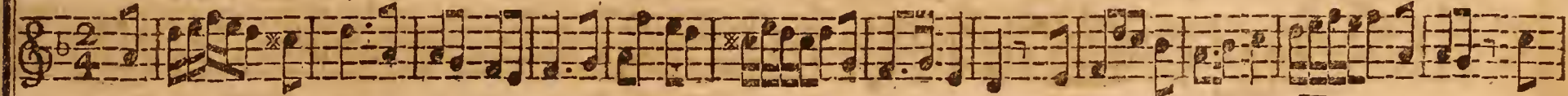
L. M. with two 7s.

Har. Sacra.

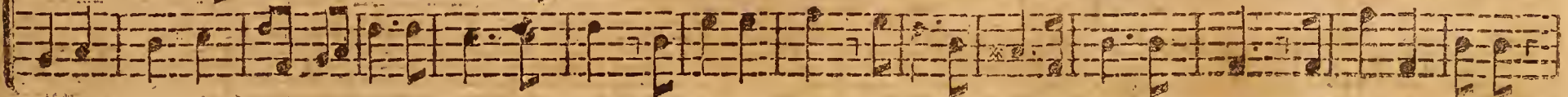
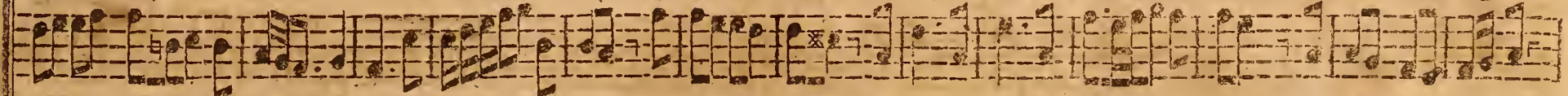
53



The voice of my Beloved sounds, While o'er the mountain tops he bounds; He flies exulting o'er the hills; And



all my soul with transport fills. The voice of my Beloved sounds, While o'er the mountain tops he bounds: He flies exulting



LITTLE CHESHUNT continued.

o'er the hills, And all my soul with transport fills. He flies exulting o'er the hills, And all my soul with

This system contains four staves of musical notation. The first staff is the vocal line with lyrics. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. There are asterisks in the first and second staves, and a '7' time signature in the second and third staves.

transport fills. Gently doth he hide my stay : Rise, my soul, and come away. Go

This system contains four staves of musical notation. The first staff is the vocal line with lyrics. The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. There are asterisks in the first and second staves, and a '3' time signature in the second and third staves.

LITTLE CHESHUNT continued.

me away. Gently doth he chide my stay : Rise, my love, and come away.

This musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second staff is a vocal line with lyrics. The third staff is a bass clef accompaniment. The fourth staff is a treble clef accompaniment. There are several triplets marked with a '3' in the score.

H. 78, B. I. Watts.

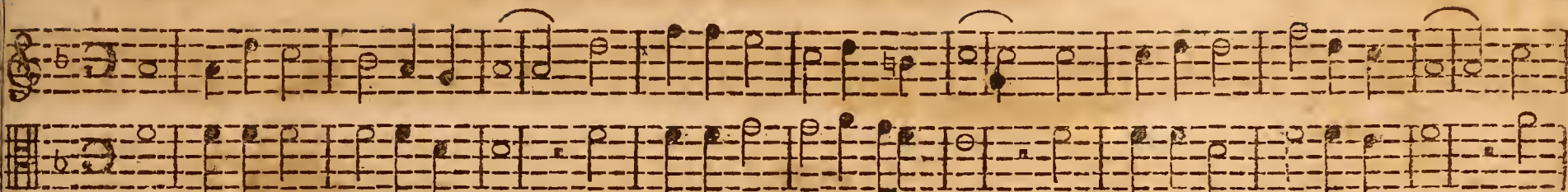
WILDERNESS.

L. M.

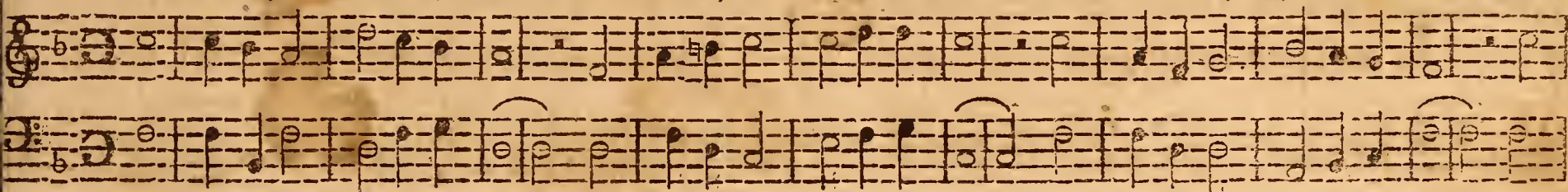
Leach.

Who is this fair one in distress, That travels from the wilderness ? And prest with sorrows and with sins, On her beloved Lord she leans.

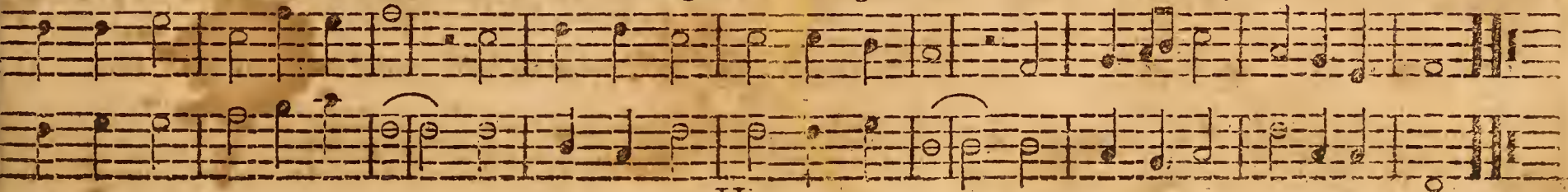
This musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat). The second staff is a vocal line with lyrics. The third staff is a bass clef accompaniment. The fourth staff is a treble clef accompaniment. The score features various musical notations including slurs, ties, and dynamic markings.



I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers: My

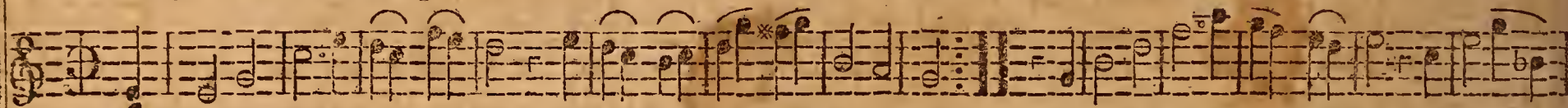


days of praise shall ne'er be past, While life and thought and being last, Or immortality endures.

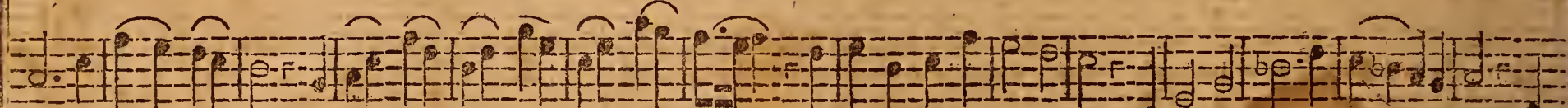
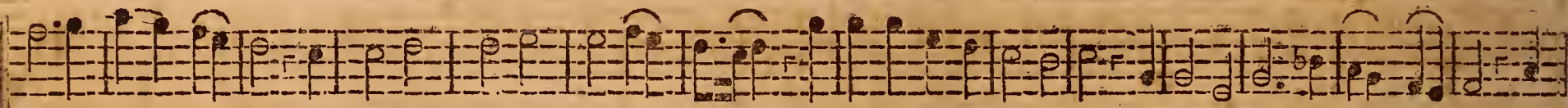




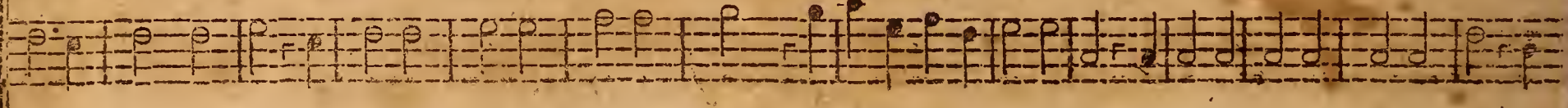
Away, my unbelieving fear: Fear shall no more in me have place.

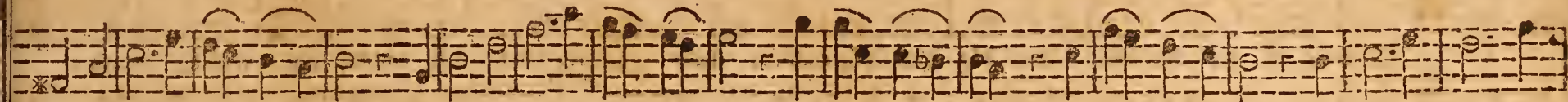
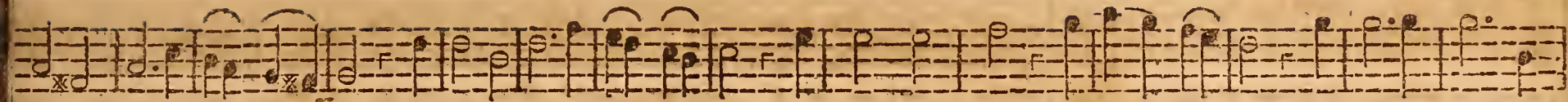


My Saviour doth not yet appear, He hides the brightness of his face. But shall I therefore let him go, And basely



to the tempter yield? No, in the strength of Jesus, no, I never will give up my shield. Altho' the vine its fruit deny, Al-

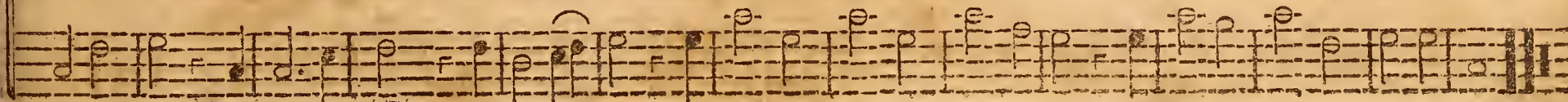




tho' the olive yield no oil, The with'ring fig-tree droop & die, The field illude the tiller's toil, The empty stall no



herd afford, And perish all the bleating race; Yet will I triumph in the Lord, The God of my salvation praise.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat). The lower staff is in bass clef with the same key signature. The music is written in a style typical of 18th-century hymnals, featuring quarter and eighth notes with stems pointing upwards.

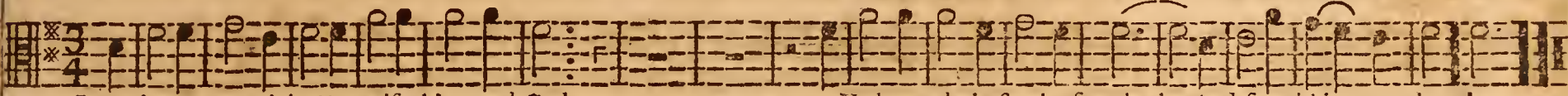
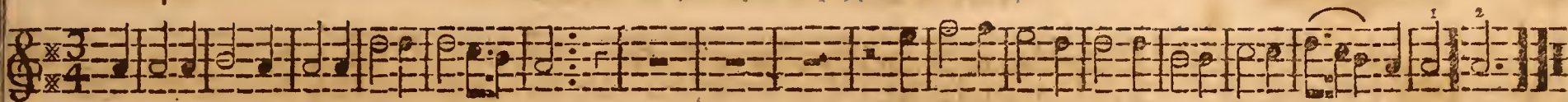
O God of my salvation, hear My nightly groan, my daily pray'r, That still employ my wasting breath.:

The second system of music continues the melody from the first system, maintaining the same two-staff structure and key signature. It features similar rhythmic patterns and note values.

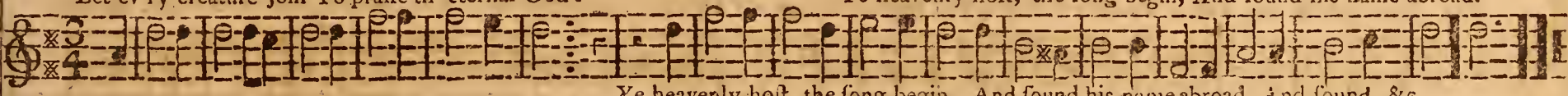
The third system of music continues the melody, showing a variety of note values and rests. The two-staff format is consistent throughout.

My soul, declining to the grave, Implores thy sov'reign pow'r to save From dark despair and gloomy death.

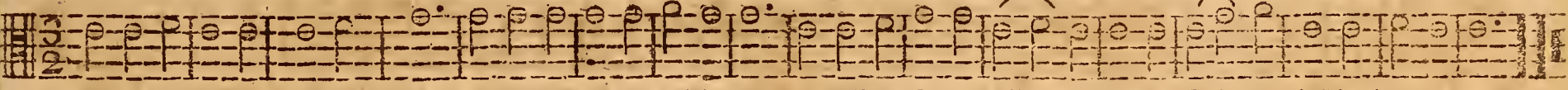
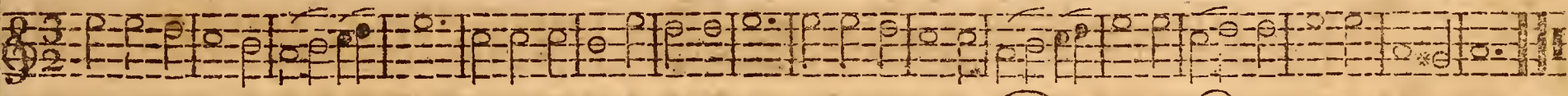
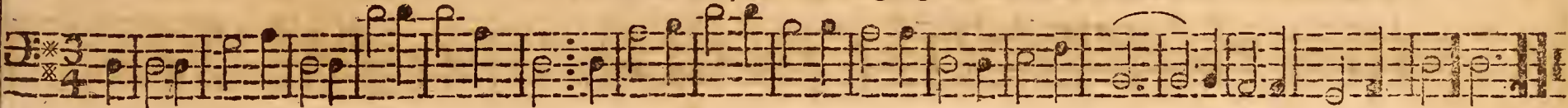
The fourth system of music concludes the piece, ending with a double bar line. The notation remains consistent with the previous systems.



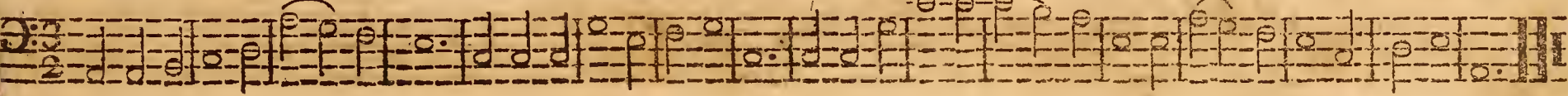
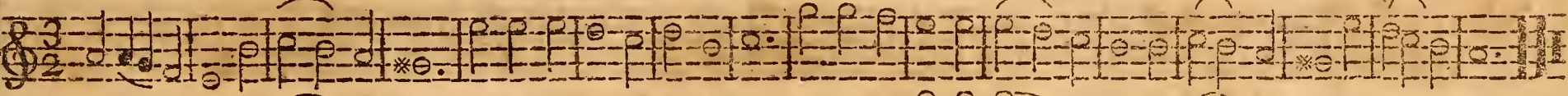
Let ev'ry creature join To praise th' eternal God: Ye heavenly host, the song begin, And found his name abroad.

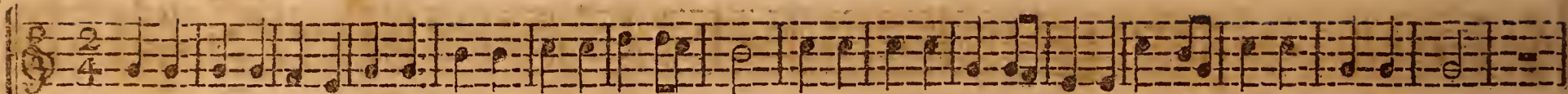


Ye heavenly host, the song begin, And found his name abroad. And found, &c.

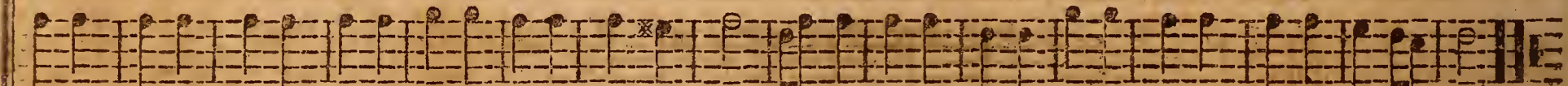
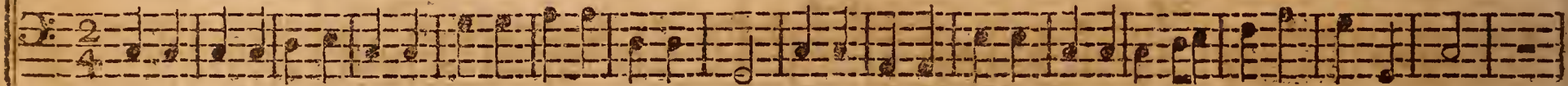
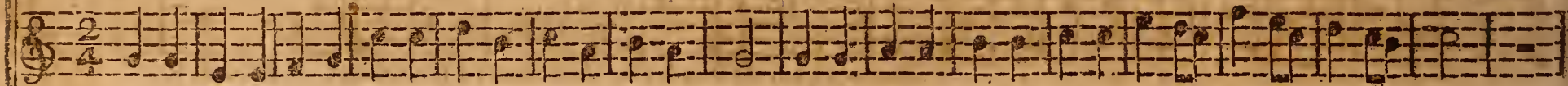


My spirit looks to God alone, My rock and refuge are his throne; In all my fears, in all my straits, My soul on his salvation waits.

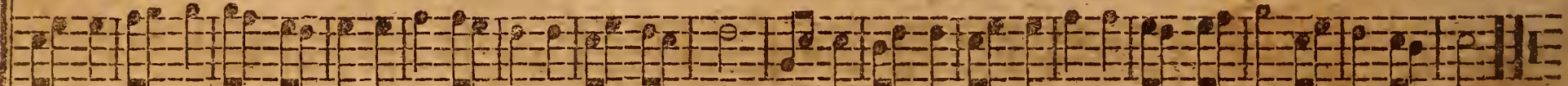


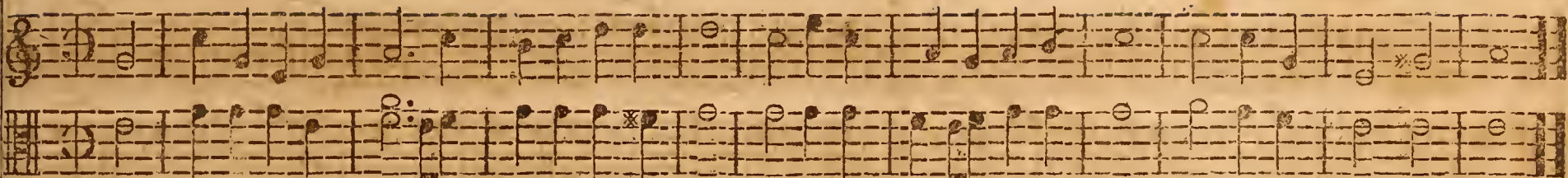


Holy Ghost, inspire our praises, Touch our hearts, and tune our tongues ; While we laud the name of Jesus, Heaven will gladly share our songs.



Hofts of angels, bright and glorious, While we hymn our common King, Will be proud to join the chorus, And the Lord himself shall sing.

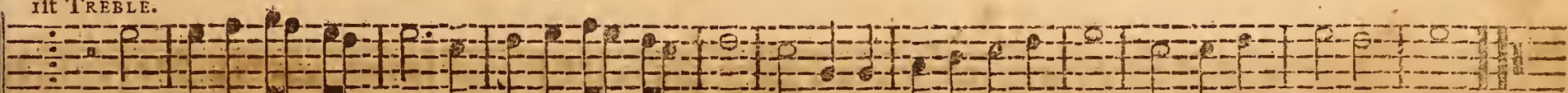




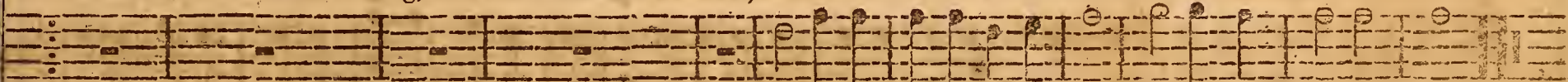
Come, ye that love the Lord, And let your joys be known, Join in a song with sweet accord, While ye surround his throne.



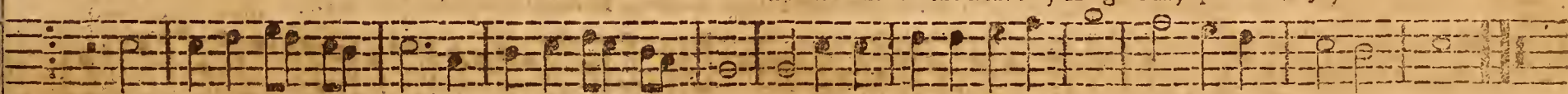
1st TREBLE.



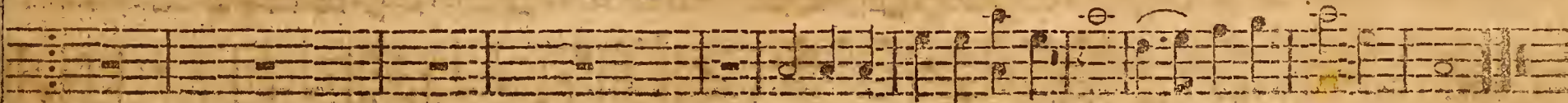
Let those refuse to sing, Who never knew our God;



2d TREBLE.



But servants of the heavenly King May speak their joys abroad.



Slow.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melodic line in the treble and a supporting bass line, with various note values and rests.

Ye boundless realms of joy, Exalt your Maker's fame, His praise your songs employ, His praise, &c.

Above the starry frame, A-

The second system of music continues the composition with two staves in treble and bass clefs, maintaining the 2/4 time signature and one-flat key signature. It includes melodic and harmonic lines with various musical notations.

The third system of music continues with two staves in treble and bass clefs. It features a melodic line in the treble and a bass line, with a triplet of eighth notes marked with a '3' above the staff.

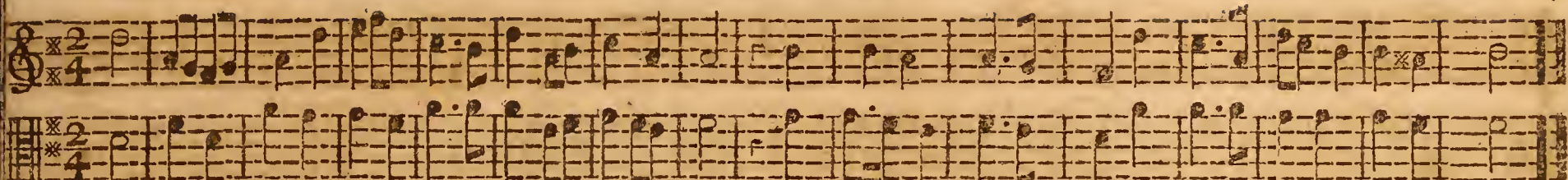
bove, &c.

Ye holy throng Of angels bright, In worlds of light Begin the song. Ye holy throng, &c.

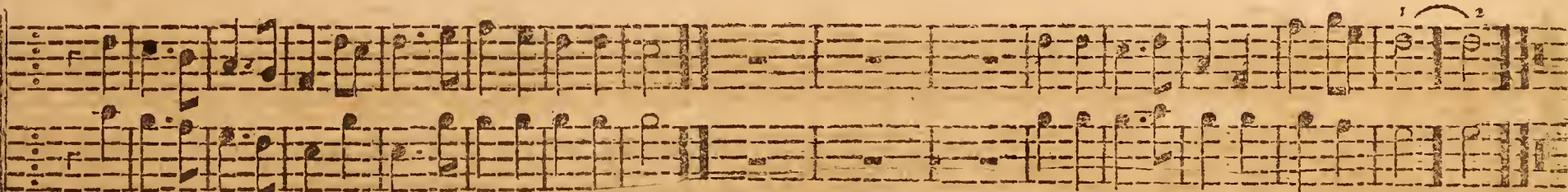
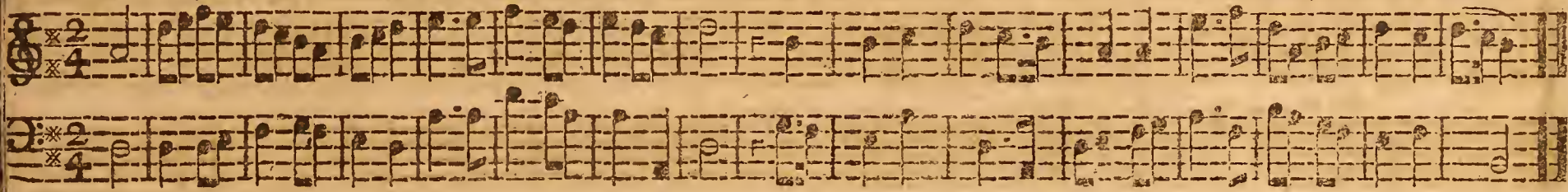
The fourth system of music concludes the page with two staves in treble and bass clefs. It includes melodic and harmonic lines, ending with a final cadence. A triplet of eighth notes is marked with a '3' above the staff.

Now let our drooping hearts revive, And all our tears be dry :

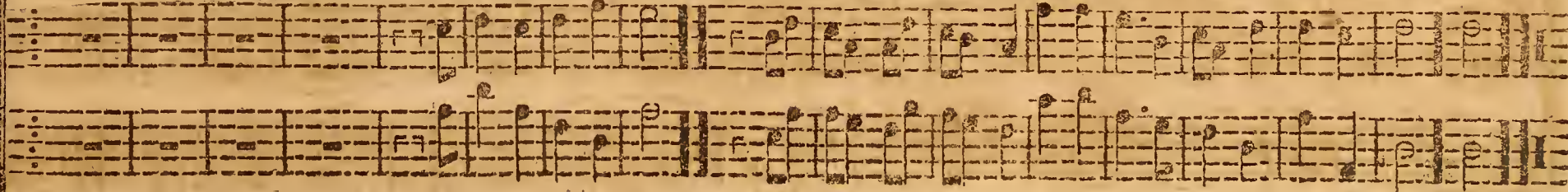
Why should these eyes be drown'd in grief, Which view a Saviour nigh.



Rejoice, ye righteous, in the Lord, This work belongs to you ; Sing of his name, his ways, his word, How holy, just, and true.



His mercy and his righteousness heaven and earth proclaim ; His works of nature and of grace Reveal his wondrous name.



Descend, ye hosts of angels bright, And bear us on your guardian wings, Thro' regions

of celestial light, Above the reach, Above the reach of earthly

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. Phrasing slurs are used to group notes together.

Begin, my soul, th' exalted lay; Let each enraptur'd thought obey, And praise th' Almighty Name. Lo, heaven and earth,

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the common time signature and includes similar rhythmic patterns and phrasing as the first system.

The third system of music features two staves in treble and bass clefs. It includes dynamic markings: 'Soft.' above the first staff and 'Loud.' above the second staff. The notation continues with various note values and rests.

To heaven & earth & seas & skies In one melodious concert rise, To swell th' inspiring theme, To swell, &c. To swell, &c.

The fourth system of music consists of two staves in treble and bass clefs, concluding the piece with final notes and rests. It includes phrasing slurs and dynamic markings consistent with the previous systems.

Shall tyrants rule by impious laws? Shall they despise the righteous cause, When innocence before them stands? Dare they condemn the helpless poor, And

let oppressors rest secure, While gold and greatness bribe their hands? Do they forget th' Almighty Name, That God o'er all is Judge supreme? High in heav'n

FIFTY-EIGHTH PSALM continued.

slow and impressive.

heavens his justice reigns : Yet they invade the rights of God, And send their bold decrees abroad, To bind the free-born soul in chains.

Ps. 59.

TWENTY-FIFTH PSALM.

S. M.

Gillet.

Lord, let our humble cry Before thy throne ascend : Behold us with compassion's eye, And still our lives defend. And still, &c.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are marked with a common time signature 'C' and a common meter signature 'C.M.'. The music begins with a series of rests in the first few measures, followed by a melodic line in the treble staff and a supporting bass line in the bass staff. The notes are primarily quarter and eighth notes, with some beamed eighth notes.

There is a land of pure delight, Where saints immortal reign: Infinite day excludes the night, And pleasures banish pain.

The second system of music continues the piece with two staves. It maintains the same clefs and time signatures as the first system. The melody in the treble staff continues with a similar rhythmic pattern, while the bass staff provides harmonic support. The system concludes with a double bar line.

Soft.

Loud.

The third system of music is marked with 'Soft.' and 'Loud.' above the staves. It consists of two staves. The music begins with a series of rests, then enters with a melody in the treble staff. The dynamics shift from soft to loud as the system progresses. The notation includes various note values and rests, ending with a double bar line.

Sweet fields beyond the swelling flood Stand dress'd in living green: So to the Jews old Canaan stood, While Jordan roll'd between.

The fourth system of music continues the piece with two staves. It maintains the same clefs and time signatures. The melody in the treble staff continues with a similar rhythmic pattern, while the bass staff provides harmonic support. The system concludes with a double bar line.

2/4

All that have motion, life, and breath, Proclaim your Maker blest: But when my voice is lost in death, My

2/4

My soul shall praise him best.

My soul shall praise him best: My soul shall praise him best:

soul shall praise him best.

My soul shall praise him best.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of two flats (B-flat and E-flat). The music begins with a treble clef, a key signature of two flats, and a 2/4 time signature. The melody is written in the treble staff, and the bass line is in the bass staff. The first few notes of the melody are G4, A4, B-flat4, and C5.

Father of all, omniscient mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

The second system of music continues the melody from the first system. It consists of two staves in treble and bass clefs, 2/4 time, and two flats key signature. The melody continues with notes like D5, E5, F5, and G5. The bass line provides harmonic support with notes like C4, F3, and B-flat3.

The third system of music continues the melody. The upper staff shows the vocal line with notes like G5, F5, E5, and D5. The lower staff continues the bass line with notes like C4, F3, and B-flat3. The system ends with a double bar line.

lowest depths descend! Its highest point what eye can find, Or to its lowest depths descend!

The fourth system of music concludes the piece. It consists of two staves in treble and bass clefs, 2/4 time, and two flats key signature. The melody returns to the lower register with notes like G4, F4, E4, and D4. The bass line continues with notes like C4, F3, and B-flat3. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The music is written in a simple, rhythmic style with quarter and eighth notes.

O. come, loud anthems let us sing, Loud thanks to our, Loud thanks to our Almighty King! For

The second system of music continues the melody from the first system, consisting of two staves in treble and bass clefs, 2/4 time, and one sharp key signature.

The third system of music continues the melody, consisting of two staves in treble and bass clefs, 2/4 time, and one sharp key signature.

we our voices high should raise, When our salvation's rock we praise. When our, &c.

The fourth system of music concludes the piece, consisting of two staves in treble and bass clefs, 2/4 time, and one sharp key signature.

Musical score for 'GANGES' in common time, featuring a vocal line and a keyboard accompaniment. The score is divided into two systems, each with a treble and bass staff. The lyrics are: 'Almighty King of heaven above, Eternal Source of truth and love, And Lord of all below, With rev'rence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow.'

Ps. 18.

RELIANCE. L. M.

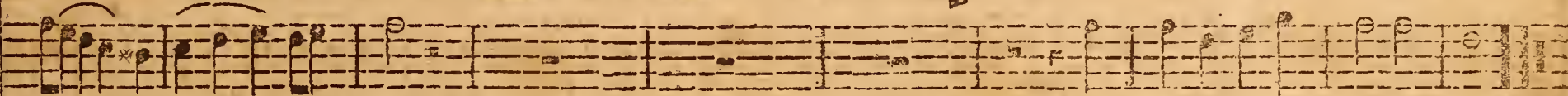
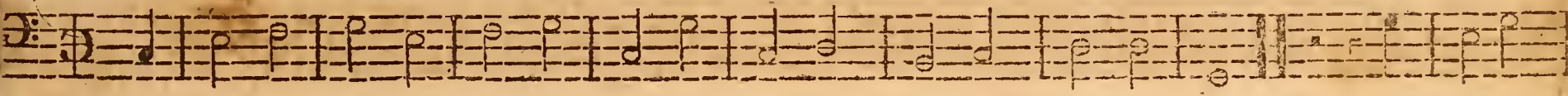
Dixon.

Musical score for 'RELIANCE' in common time, featuring a vocal line and a keyboard accompaniment. The score is divided into two systems, each with a treble and bass staff. The lyrics are: 'No change of time shall ever shock My firm affection, Lord, to thee; For thou hast always been a rock, A fortress, and defence to me.'

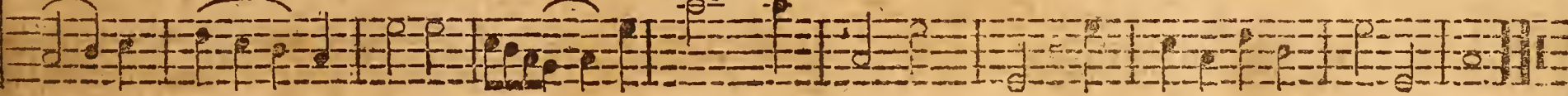
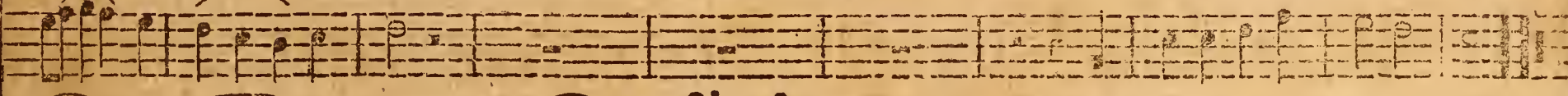
Soft. Repeat loud.

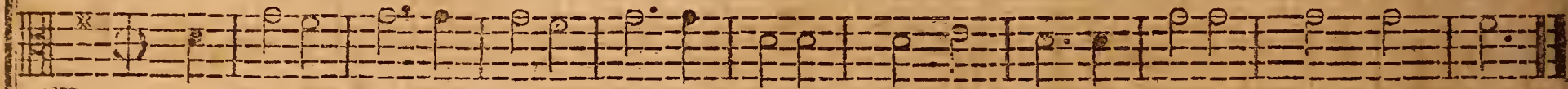
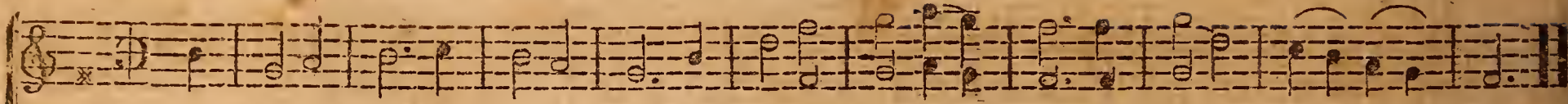


Now to the Lord a noble song: Awake, my soul, awake, my tongue.* Hosanna

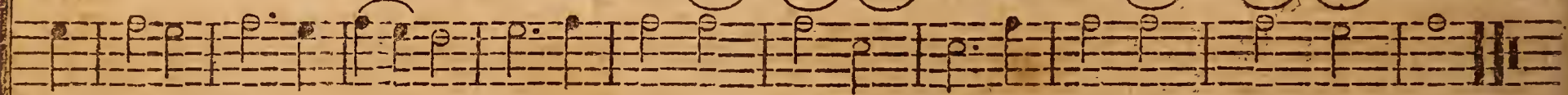
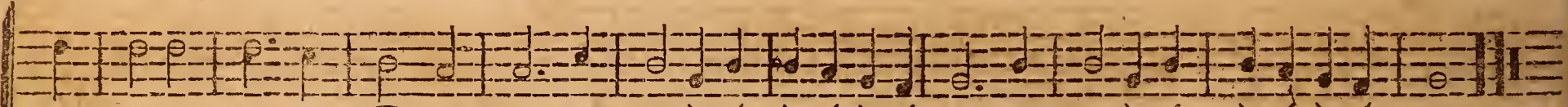
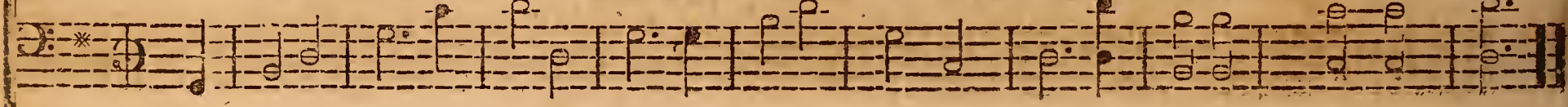
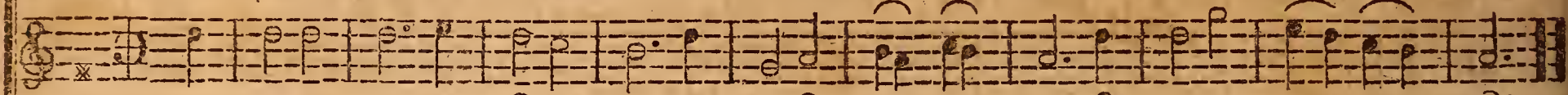


to th' eternal Name, And all his boundless love proclaim. And all, &c.

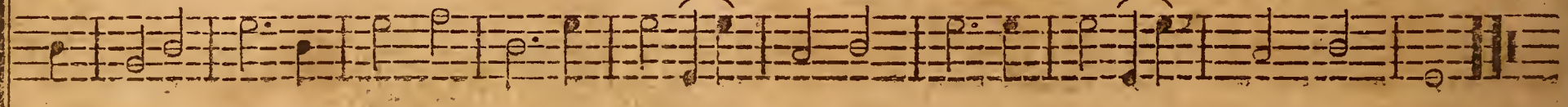
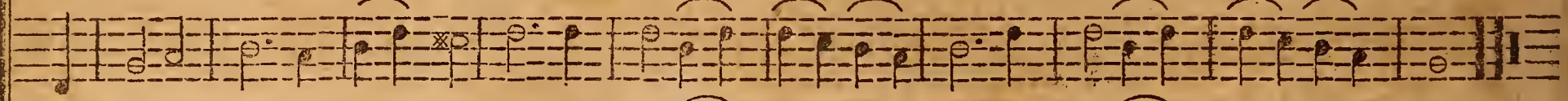




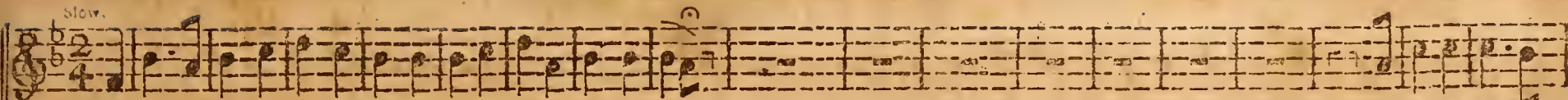
Lo, what a glorious sight appears To our believing eyes! To our believing eyes!



The earth and seas are past away, And the old rolling skies. And the old rolling skies.



slow.



Great God, at whose all-powerful call, At first arose this beauteous frame,

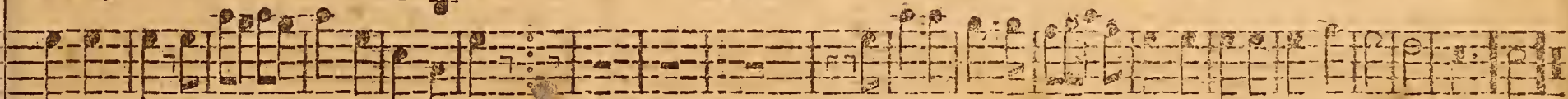
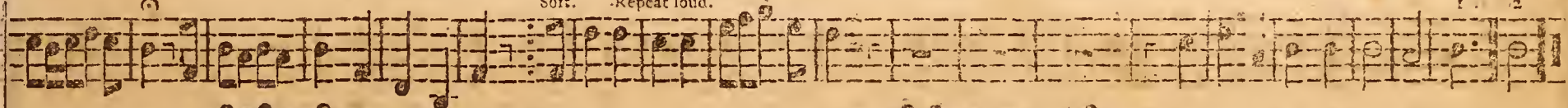
Thy bounty bids the



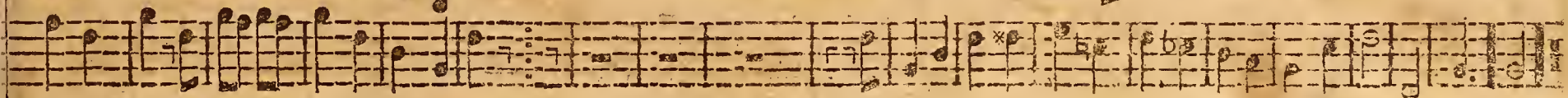
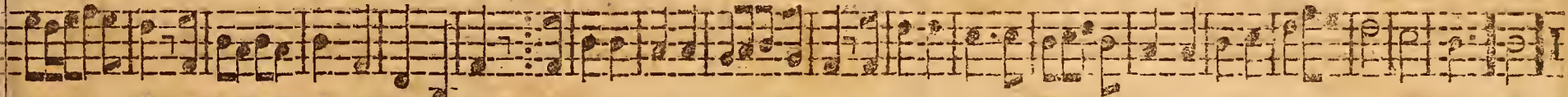
Thou makest the seasons change, and all The changing seasons speak thy name.



Sof. . Repeat loud.



infant year, From wintry storms recover'd, rise, When thousand grateful scenes appear, When thousand, &c. Fresh op'ning to our wond'ring eyes.



Soft.

Loud:

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 music is written in a common time signature. The notes are primarily quarter and eighth notes, with some rests. The dynamics 'Soft.' and 'Loud:' are indicated above the staves.

Now to the Lord, who makes us know. The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above, Be

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, with similar note values and dynamics.

Soft.

Loud:

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues with similar note values and dynamics.

humble honours, &c.

And strains, &c.

And strains, &c.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a double bar line at the end of the system.

Words by Milton.

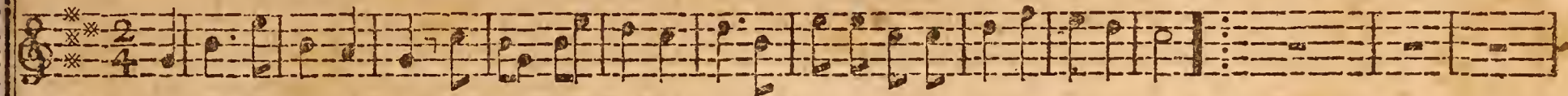
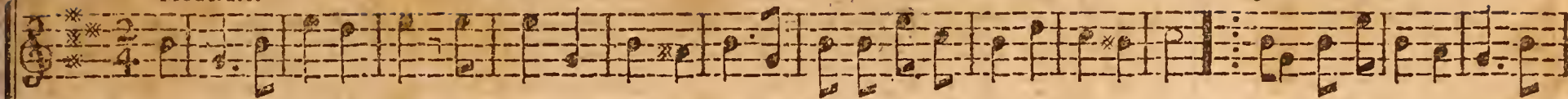
AUSPICIOUS MORN—A CHRISTMAS HYMN.

Holden.

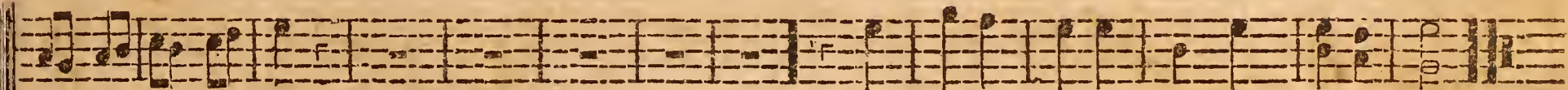
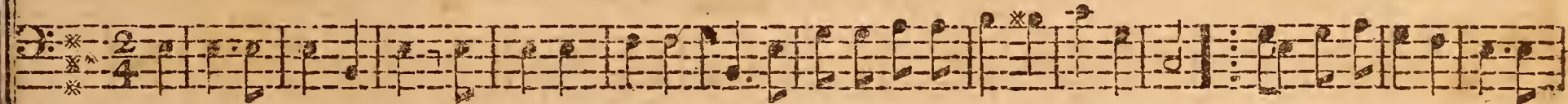
81

Moderate.

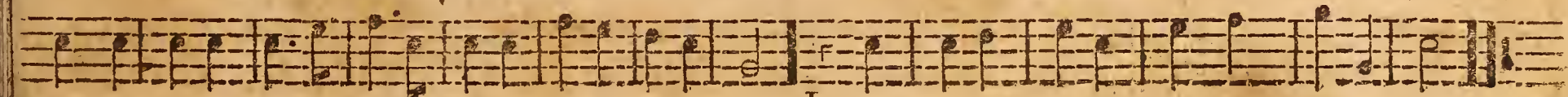
Soft.



No war or battle found Was heard the world around, No hostile chiefs to furious combat ran: But peaceful was the night, In



which the Prince of light His reign of peace upon the earth began. His reign, &c.



L

Loud to the Prince of heaven Your cheerful voices raise, To him your vows be given, And fill his

courts with praise. With conscious worth, All bright in charms, All clad in arms, He sallies forth.

slow.

Praille ye the Lord, immortal choir, That fill the realms above : Praise him who form'd you of his fire, Praise him, &c. And feeds you with his love.

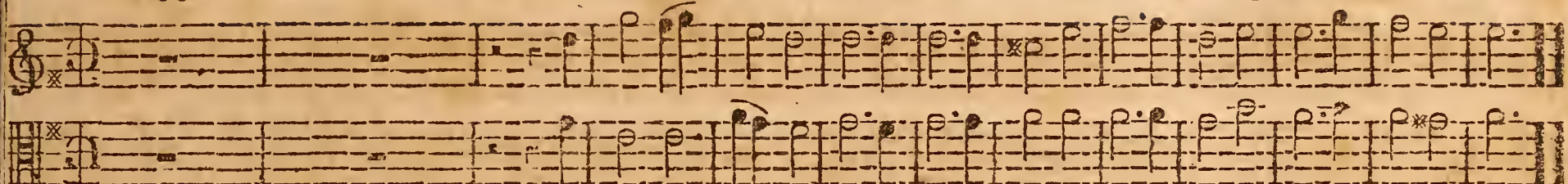
The musical score for 'PEMBROKE' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the keyboard accompaniment. The music is in common time (C.M.) and features a 'slow' tempo. The lyrics are written below the vocal line.

H. 152.

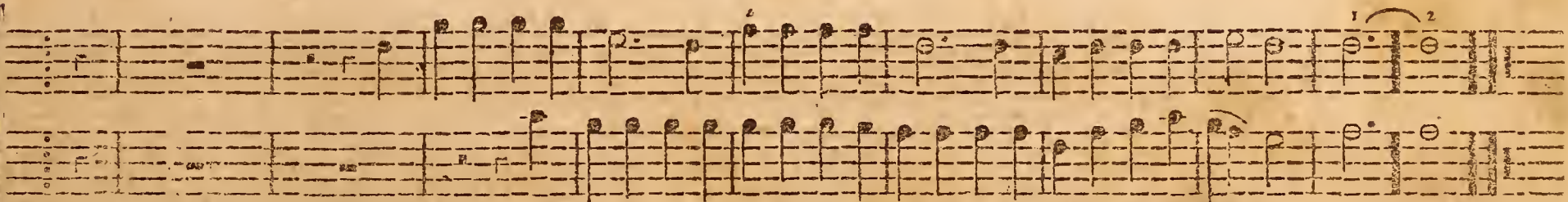
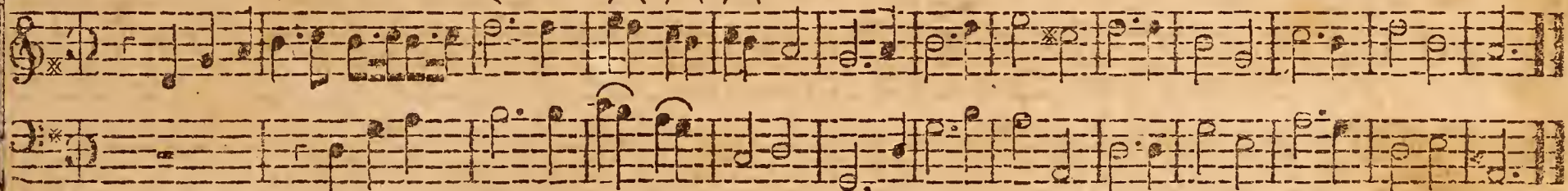
HELLESPONT. C. M.

Life is a span, a fleeting hour, How soon the vapour flies ! Man is a tender transient flow'r, That in the blooming dies.

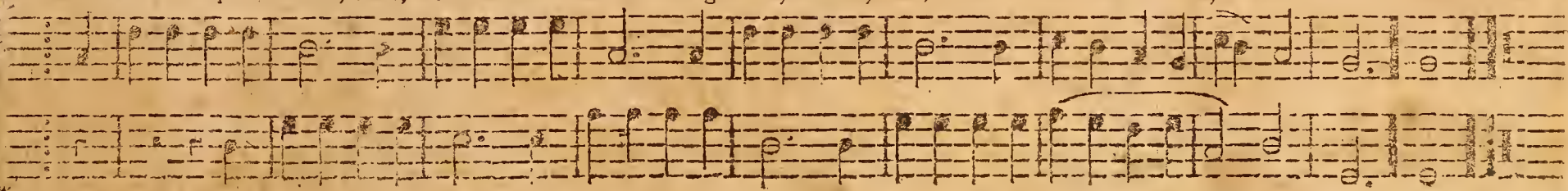
The musical score for 'HELLESPONT' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the keyboard accompaniment. The music is in common time (C.M.). The score includes first and second endings, indicated by '1st time.' and '2d time.' above the vocal line. The lyrics are written below the vocal line.



Like fruitful show'rs, Like fruitful show'rs of rain, That water all the plain, Descending from the neighb'ring hills;



Such streams of pleasure roll, Such, &c. Through ev'ry friendly soul, Where love like heavenly dew distils.



Slow.

Brisk.

The Lord himself, the mighty Lord, Is pleas'd to be my guide; Is pleas'd, &c.

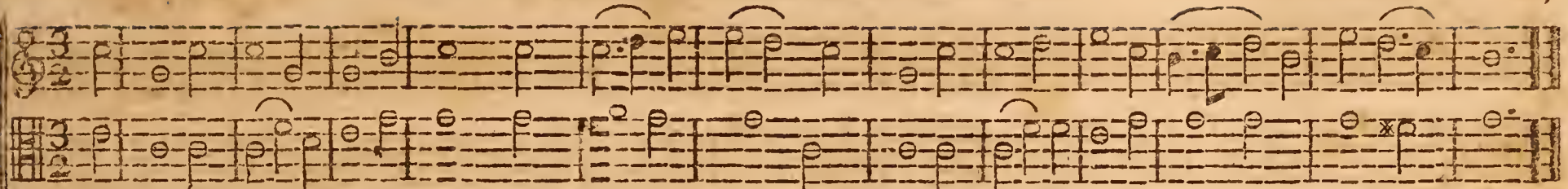
The Lord himself, &c.

Is pleas'd, &c.

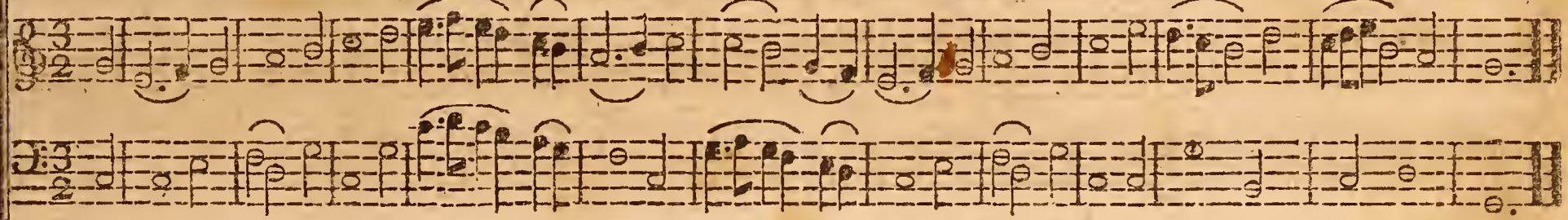
The shepherd, by whose constant care My wants are all supply'd. My wants, My wants, &c.

EXHORTATION. H. M.

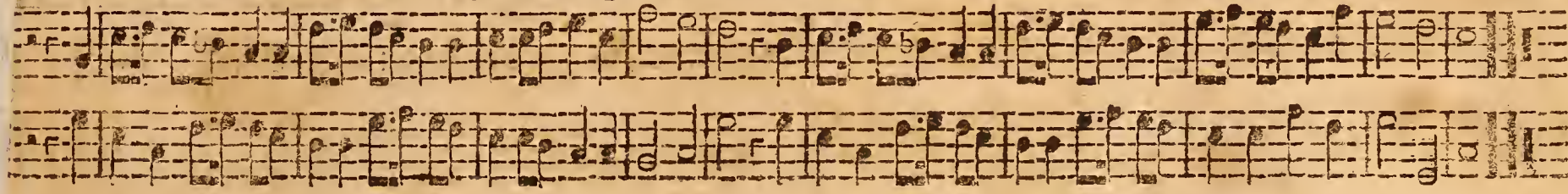
Dixon.



Ye boundless realms of joy, Exalt your Maker's fame: His praise your songs employ, Above the starry frame.



Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, &c.



The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. Phrasing slurs are used to group notes across measures.

In robes of judgment, lo, he comes, Shakes the wide earth, & cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.

The second system of musical notation continues the piece with two staves. It maintains the same key signature and time signature as the first system, with similar rhythmic patterns and phrasing.

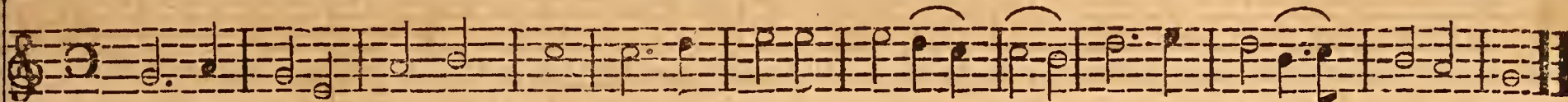
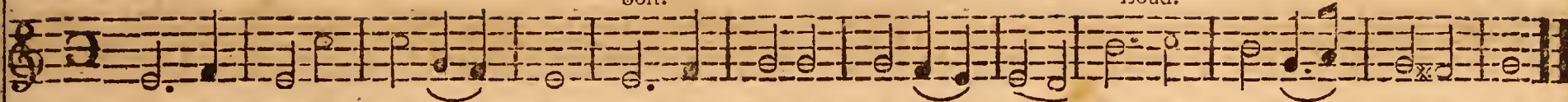
The first system of musical notation for 'SCITUATE' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C) and features a more rhythmic melody with many eighth and sixteenth notes.

How beauteous are their feet Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal.

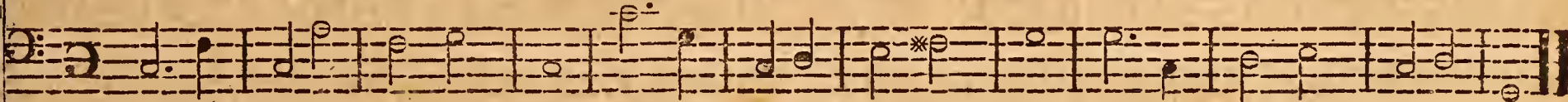
The second system of musical notation for 'SCITUATE' continues the piece with two staves. It maintains the same key signature and time signature, concluding with a double bar line.

Soft.

Loud.

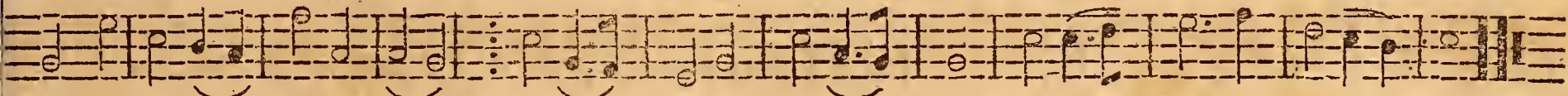
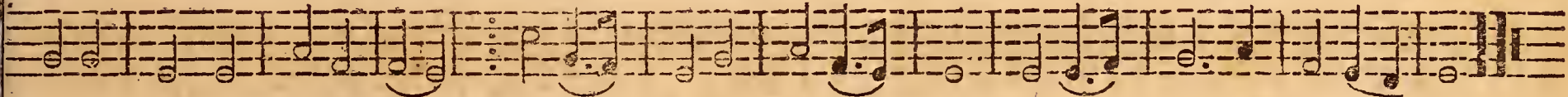


Angels, roll the stone away, Death, give up thy mighty prey! Death, give up thy mighty prey!

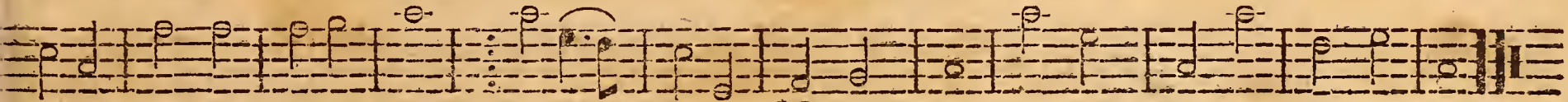


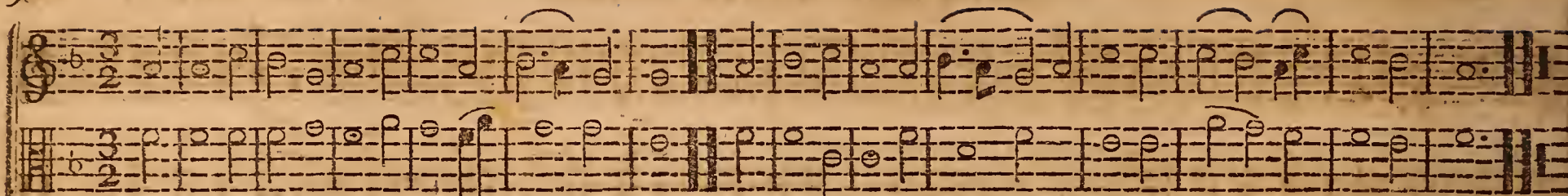
Soft.

Loud.

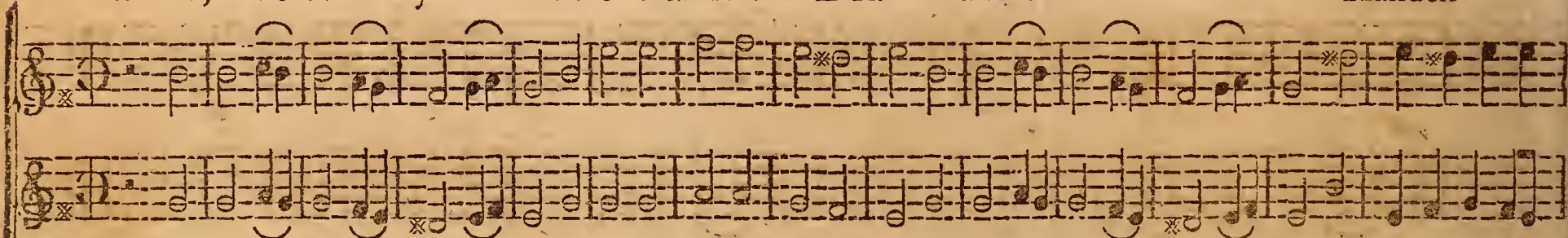
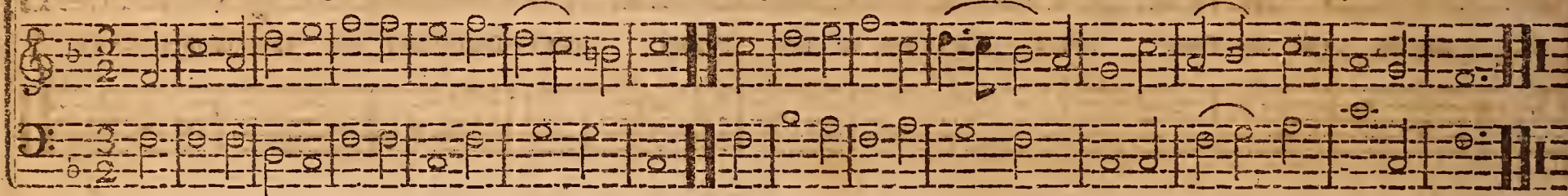


See! he rises from the tomb, Shining in immortal bloom. Shining in immortal bloom.



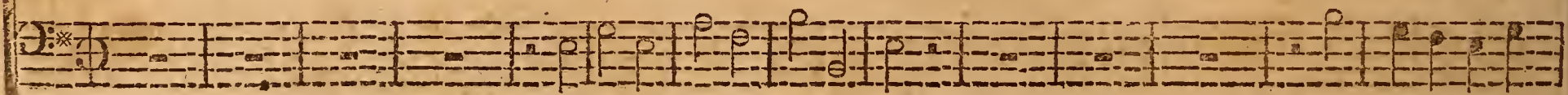


Maker and fovereign Lord Of heaven & earth & seas, Thy Providence confirms thy word, And answers thy decrees.

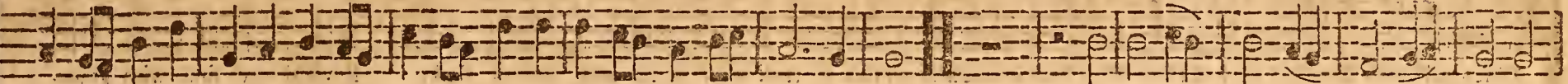
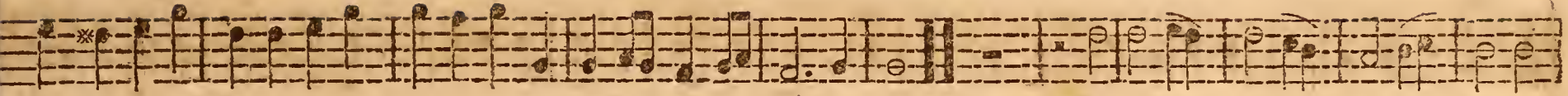


In deep distress I oft have cry'd, In deep, &c.

To God, who never yet deny'd To rescue me op-



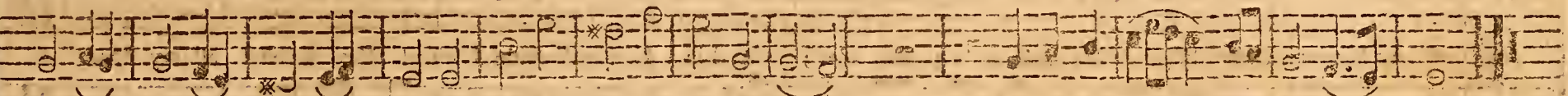
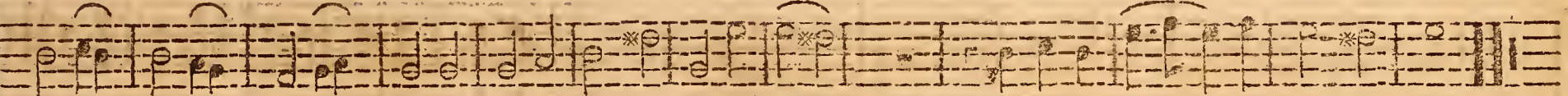
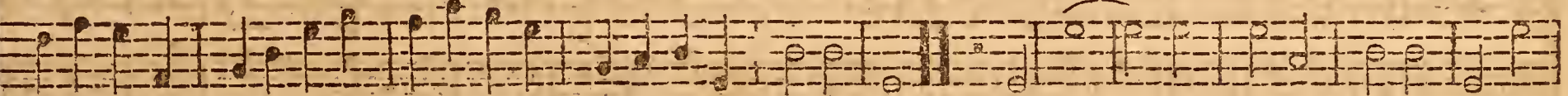
ROCHESTER continued.



press'd with wrongs; To rescue, &c.

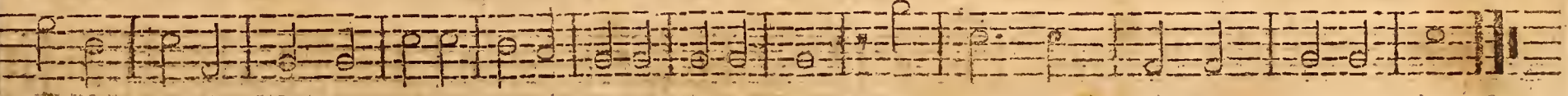
To rescue, &c.

Once more, O Lord, deliv'rance send, From

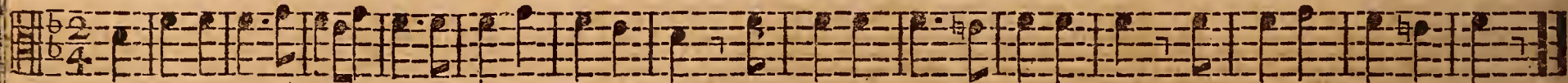


lying lips my foul defend, And from the rage of slanderous tongues.

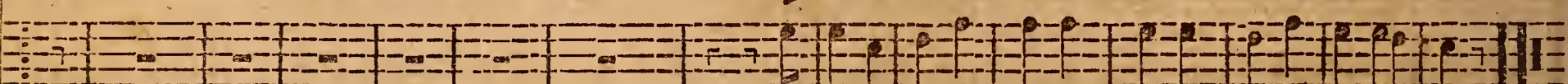
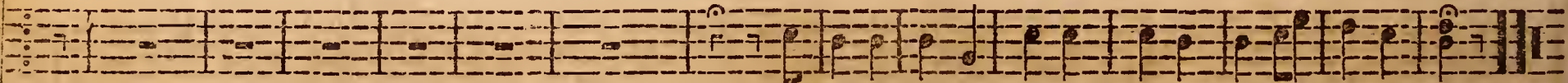
And from, &c.



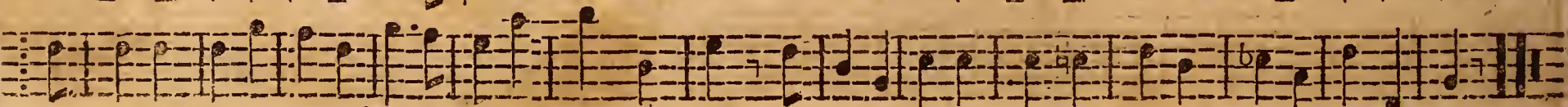
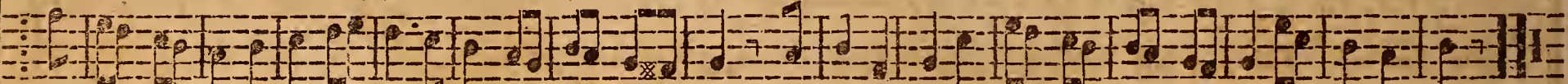
Slow.

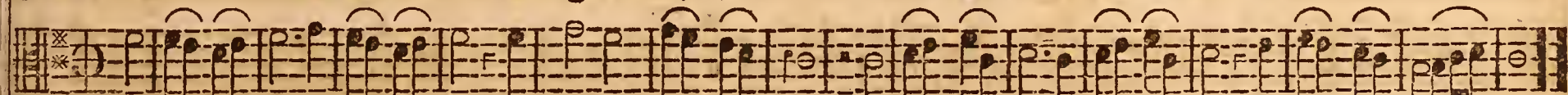
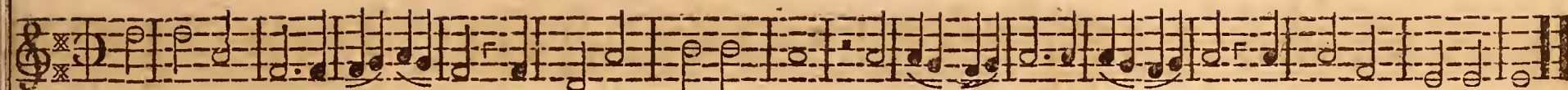


When pale with sickness, oft hast thou With health renew'd my face ; And when in sin and sorrow sunk, Reviv'd my soul with grace.

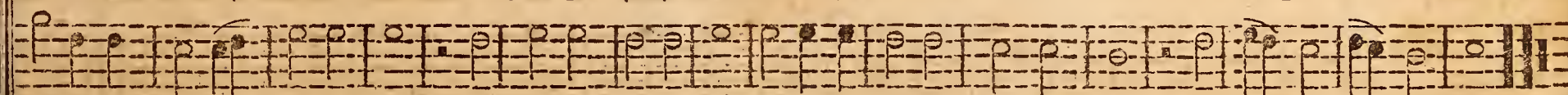
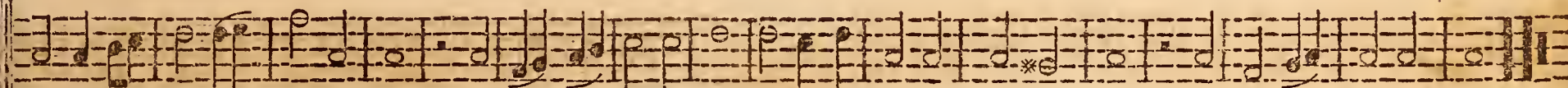
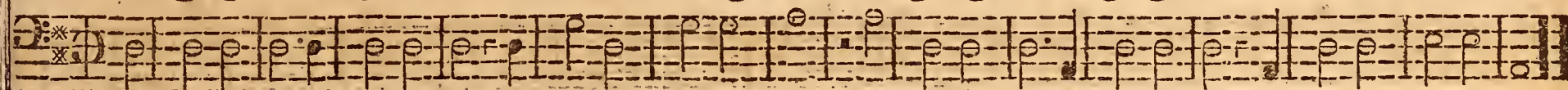
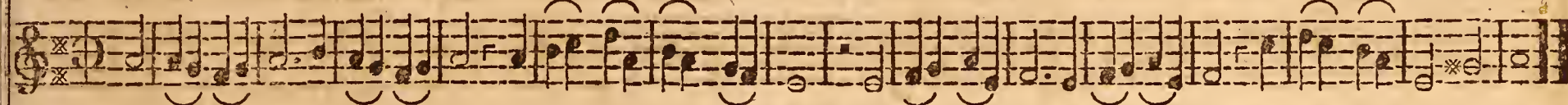


Thy bounteous hand with worldly good Has made my cup run o'er ; And in a kind and faithful friend Has doubled all my store.

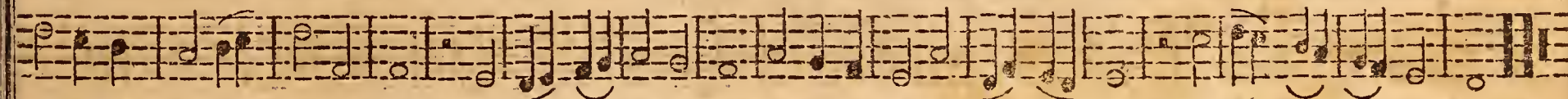




God of my life, whose bounteous care First gave me pow'r to move, How shall my grateful heart declare The wonders of thy love!

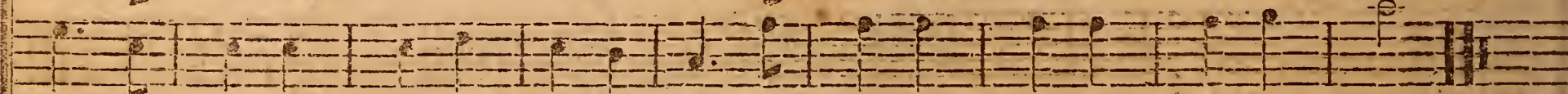
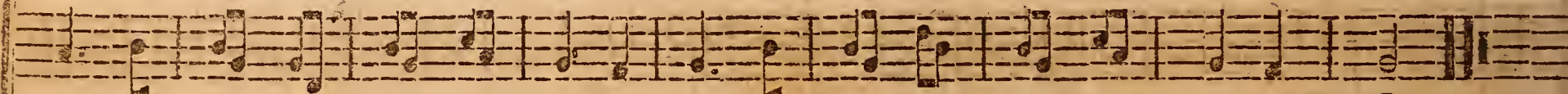


Thee will I honour, for I stand The product of thy skill; The wonders of thy forming hand My admiration fill.

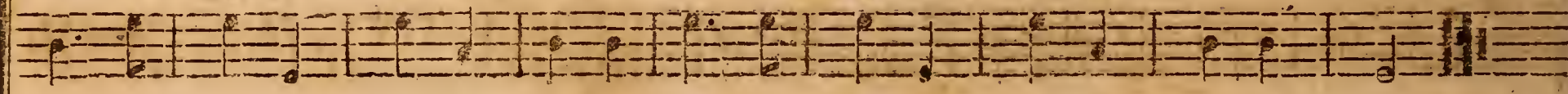
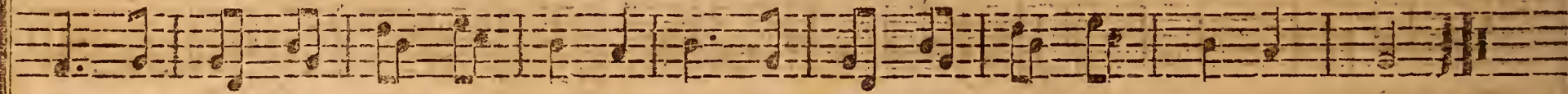




Awake, my soul, to hymns of praise, To God the song of triumph raise: Adorn'd with majesty di-

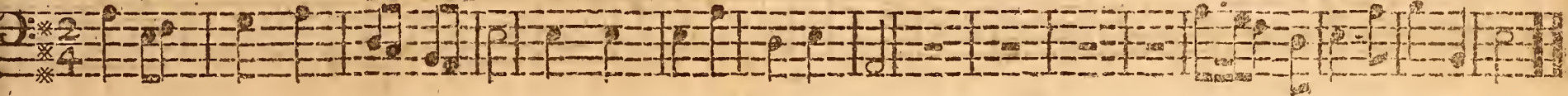


vine, What pomp, what glory, Lord, are thine! What pomp, &c.



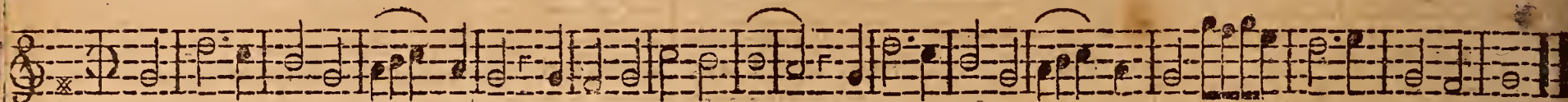
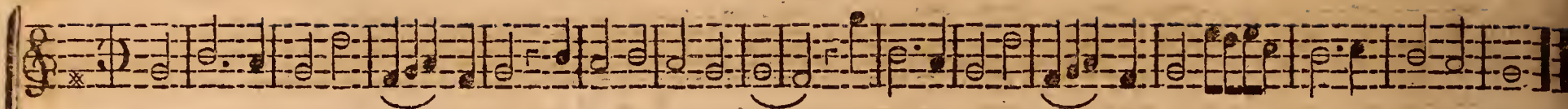


Hail, the day that saw him rise, Ravish'd from our wishful eyes! Christ, a while to mortals given, Reascends his native heaven.

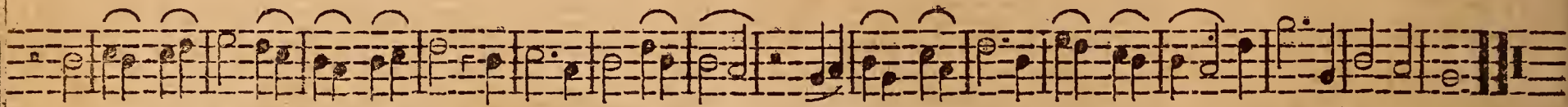
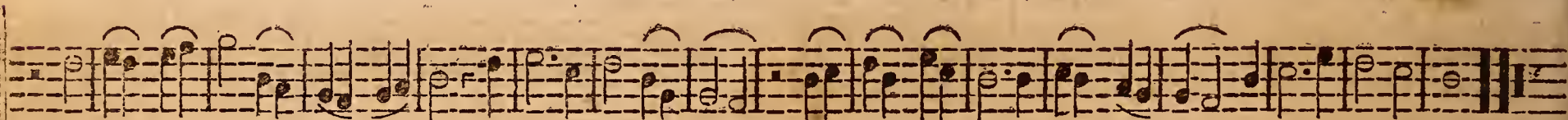
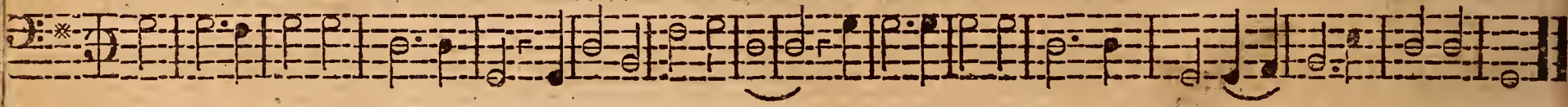


There the pompous triumph waits, Lift your heads, eternal gates, Wide unfold the radiant scene, Take the King of glory in.

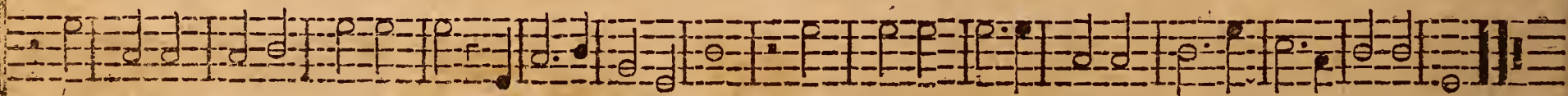


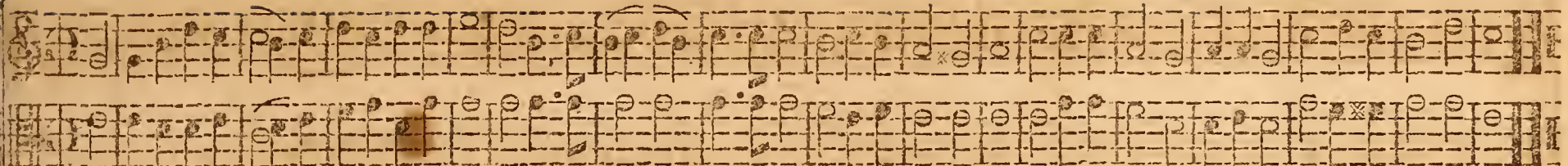


Jesus, I love thy glorious name, 'Tis music to my ear, Fain would I found it out so loud That heaven and earth might hear.

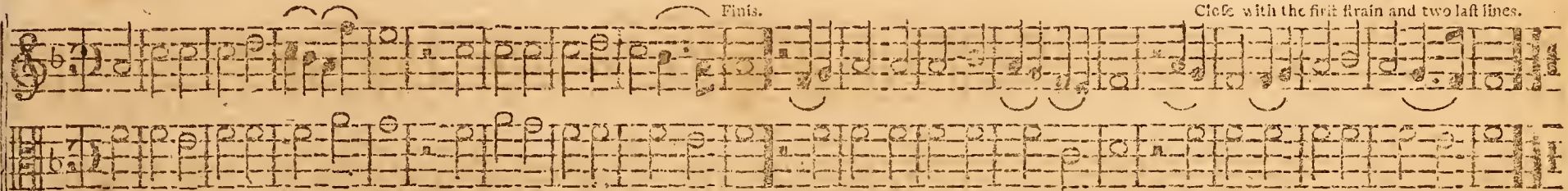


Yes, thou art precious to my soul, My treasure and my trust : Jewels to thee are fordid toys, And gold is glittering dust.

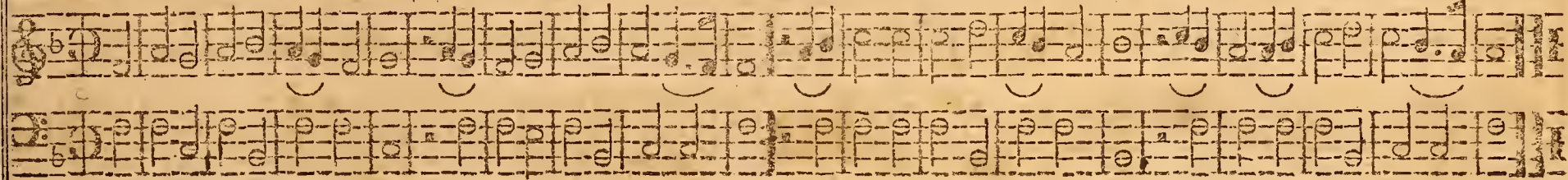




Let ev'ry creature join To praise th' eternal God ; Ye heavenly hosts, the song begin, And sound his name abroad. Ye heavenly, &c.



Preserve me, Lord, in time of need : For succour to thy throne I flee ; But have no merit there to plead, My goodness cannot reach to thee.



Musical score for 'Braintree' in common meter (C. M.). The score consists of four staves: two for the vocal line and two for the accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and a triplet marked with '3'. The lyrics are printed below the vocal staff.

While shepherds watch'd their flocks by night, All seated on the ground, The angel of the Lord came down, And glory shone around.

H. 15.

NORFOLK. S. M.

Brownson.

Musical score for 'Norfolk' in simple meter (S. M.). The score consists of four staves: two for the vocal line and two for the accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several trills marked with 'tr' and a triplet marked with '3'. The lyrics are printed below the vocal staff.

And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay? Lie, &c.

The Lord, the only God, is great, And greatly to be prais'd, In Sion, on whose happy mount His

sacred throne is rais'd. In Sion, &c. His, &c. His, &c.

ISLINGTON.

L. M.

Har Sacra

Williams' Coll.

The first system of musical notation for 'ISLINGTON' consists of two staves. The upper staff is in G-clef and 4/4 time, featuring a melody with various note values and rests. The lower staff is in C-clef and 4/4 time, providing a harmonic accompaniment. Both staves conclude with a double bar line and repeat dots.

This spacious earth is all the Lord's, And men & worms & beasts & birds; He rais'd the building on the seas, And gave it for, And gave it for their dwelling place.

The second system of musical notation for 'ISLINGTON' continues the melody and accompaniment from the first system. It also consists of two staves in G and C clefs, 4/4 time, and ends with a double bar line and repeat dots.

DALMATIA.

7s.

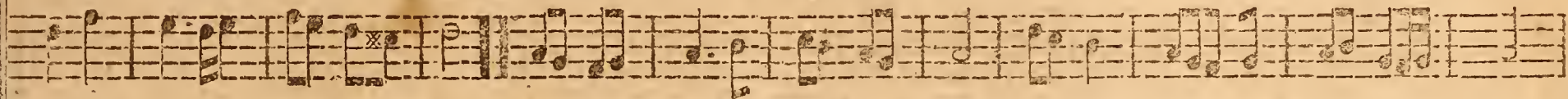
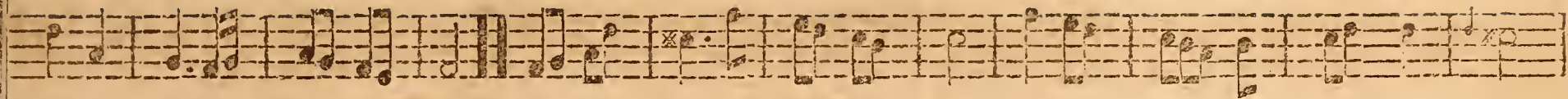
Mitchell.

The first system of musical notation for 'DALMATIA' consists of two staves. The upper staff is in G-clef, 2/4 time, and the lower staff is in C-clef, 2/4 time. The melody in the upper staff is characterized by a simple, rhythmic pattern. The system concludes with a double bar line and repeat dots.

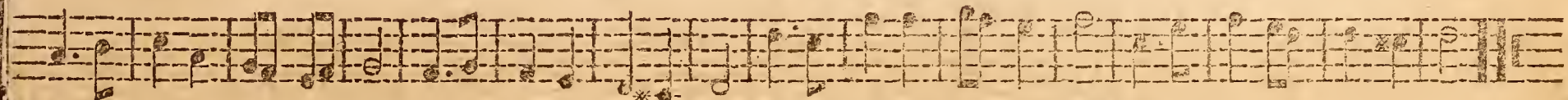
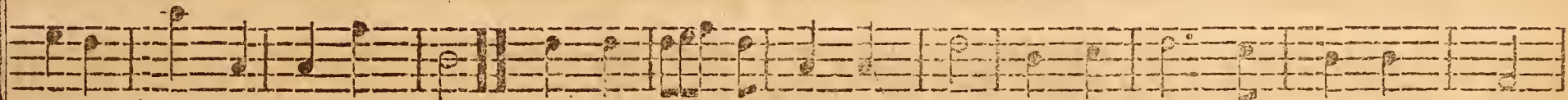
Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll,

The second system of musical notation for 'DALMATIA' continues the melody and accompaniment. It consists of two staves in G and C clefs, 2/4 time, and ends with a double bar line and repeat dots.

DALMATIA continued.

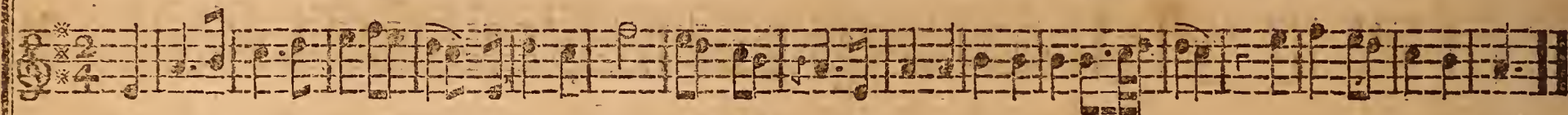
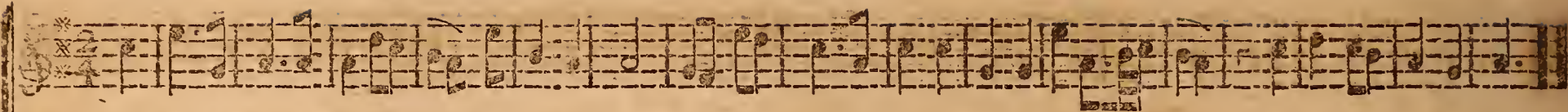


While the tempest still is nigh : Hide me, O my Saviour, hide, Till the storm of life be past ;



Safe into thy haven guide, O receive my soul at last. Safe into, &c.



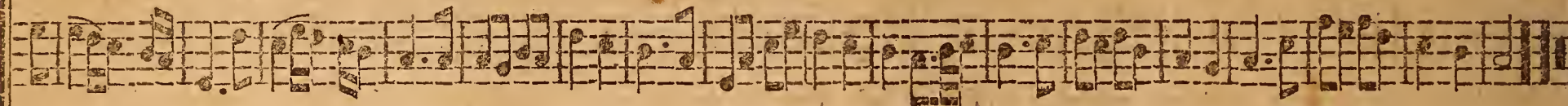
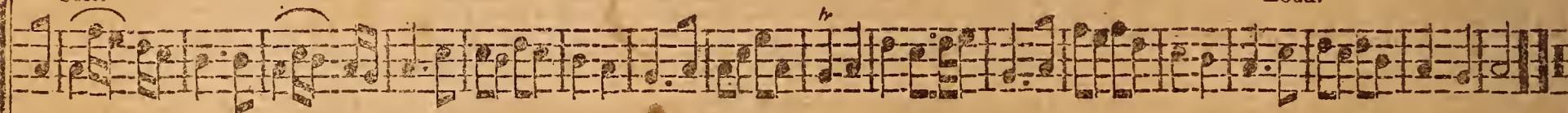


On thee each morning, O my God, My waking thoughts, thoughts attend, In whom are founded all my hopes, In whom my wishes end.

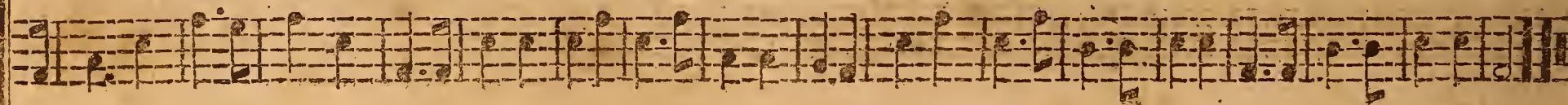


Soft.

Loud.



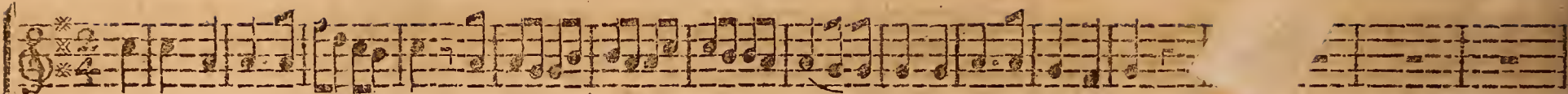
My soul, in pleasing wonder lost, Thy boundless love surveys, And, fir'd with grateful zeal, prepares Her sacrifice of praise. Her sacrifice, &c.



Thou Shepherd of Israel and mine, The joy and desire of my heart, That pasture I languish to find, Where

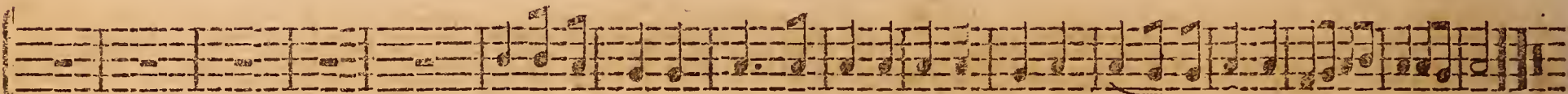
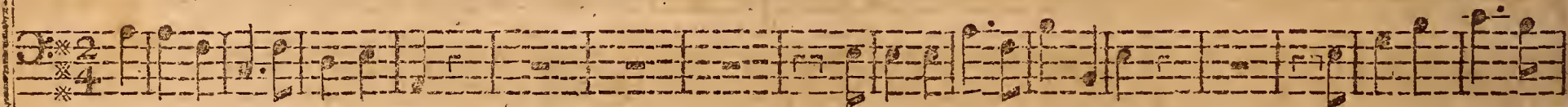
For clofer communion I pine, I long to reside where thou art.

all, who their Shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day.

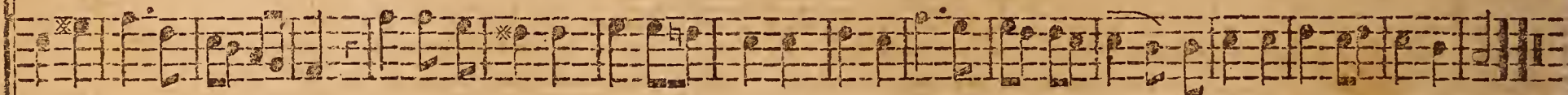


My God, my hope, if thou art mine, Why should my soul with sorrow pine? Why should, &c.

On thee alone I cast my care, O



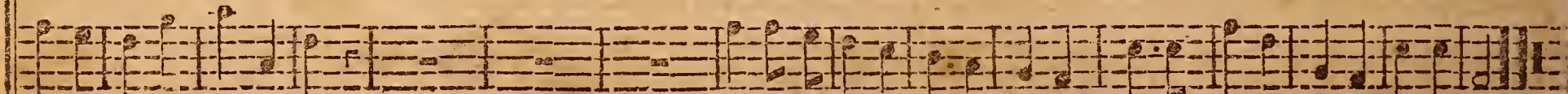
On thee alone I cast my care, I cast, I cast my care,



leave me not in dark despair. On thee, &c.

On thee, &c.

O leave me not in dark despair.



On thee alone I cast, I cast my care,

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a time signature of 3/4. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Hear, gracious God, my humble moan, To thee I breathe my sighs ; When will the tedious night be gone, And when the dawn arise !

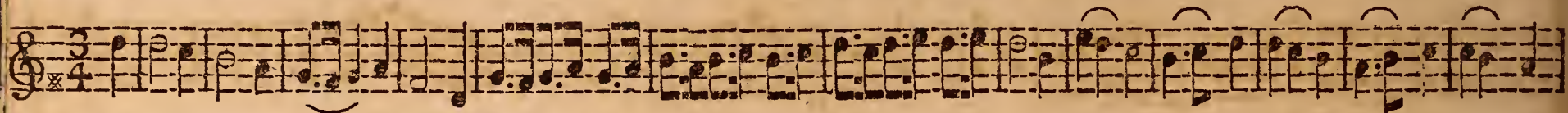
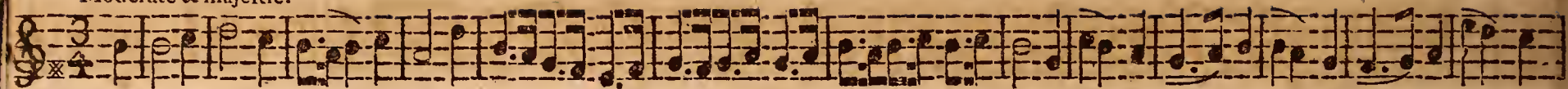
The second system of music continues the composition with two staves in treble and bass clefs, maintaining the 3/4 time signature and one-flat key signature. The melody and bass line are clearly defined with various musical notations.

The third system of music continues the composition with two staves in treble and bass clefs, maintaining the 3/4 time signature and one-flat key signature. The melody and bass line are clearly defined with various musical notations.

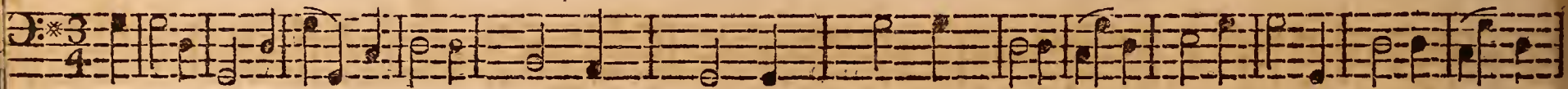
My God ! O could I make the claim, My Father and my Friend, And call thee mine by every name On which thy faints depend !

The fourth system of music concludes the piece on this page with two staves in treble and bass clefs, maintaining the 3/4 time signature and one-flat key signature. The melody and bass line are clearly defined with various musical notations.

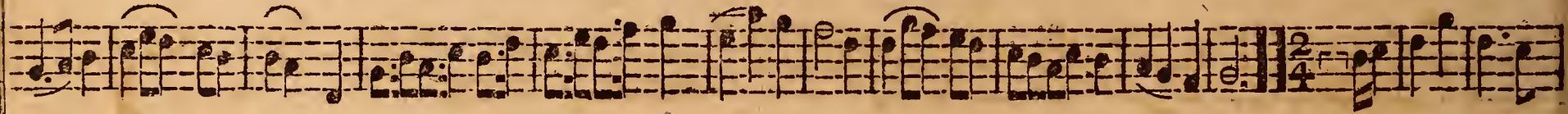
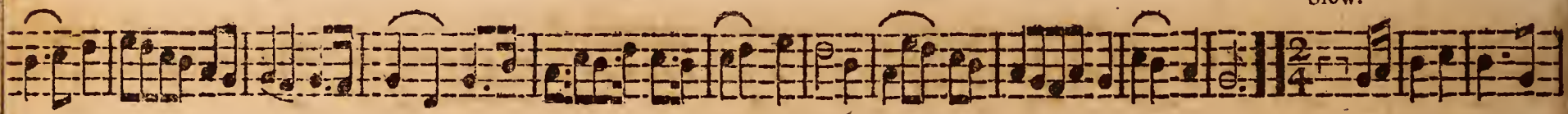
Moderate & majestic.



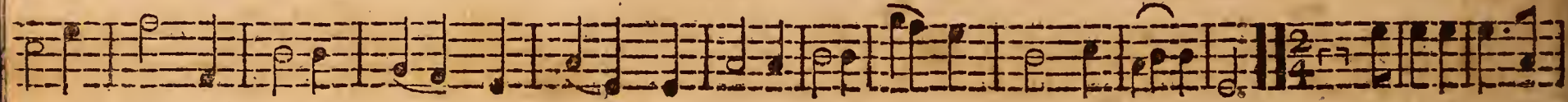
Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And sound it



Slow.

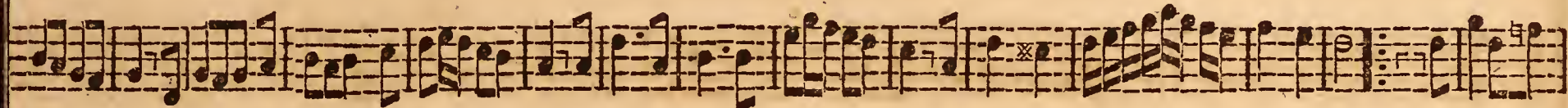
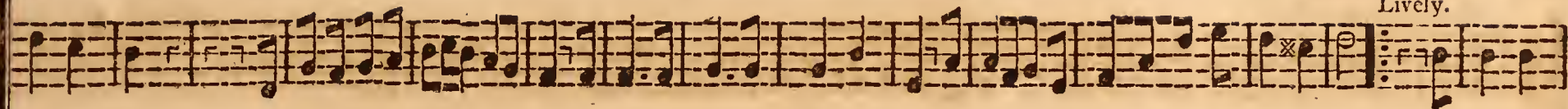


dreadful down to hell. Let heaven, &c. And sound, &c. The Lord, how abso-

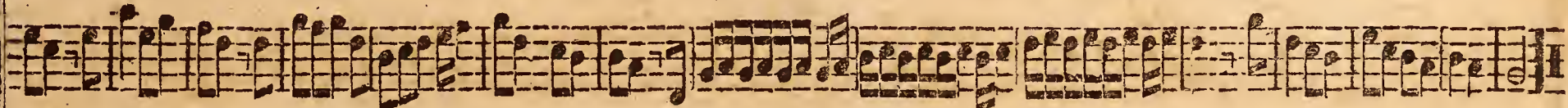
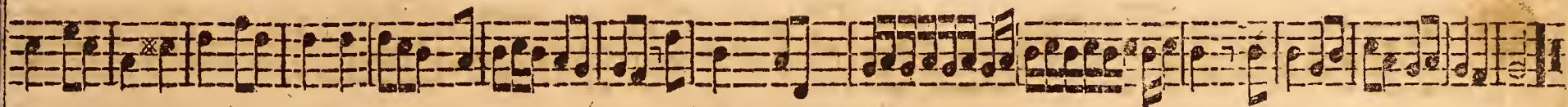
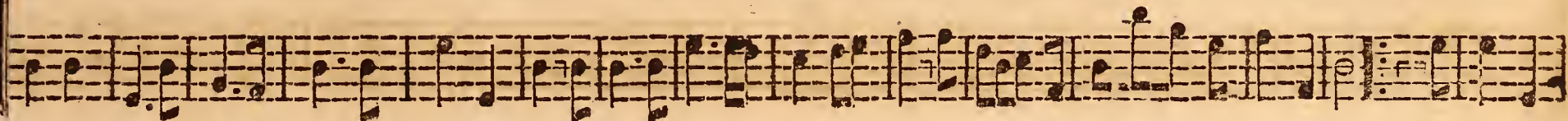


CORSICA continued.

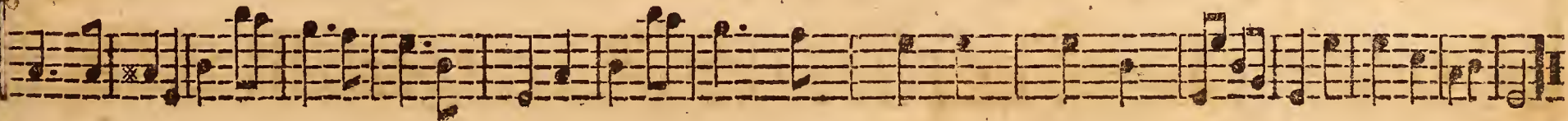
Lively.

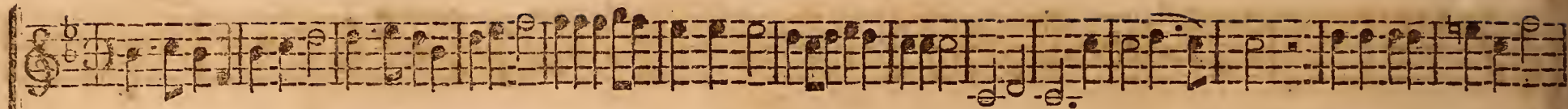


lute he reigns! Let every angel bend the knee : Sing of his love in heavenly strains, And speak how fierce his terrors be. High on a



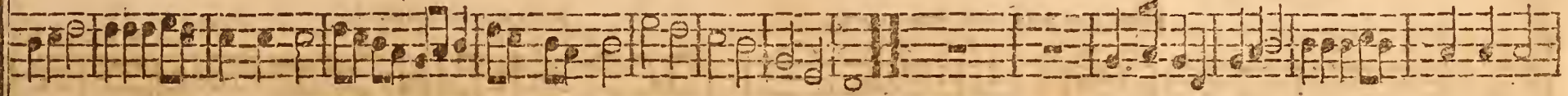
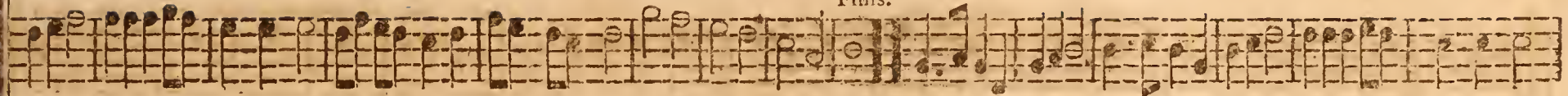
throne his glories dwell, An awful throne of shining bliss : Fly through the world, O sun, and tell How dark thy beams, compar'd to his.





HERALD ANGELS continued.

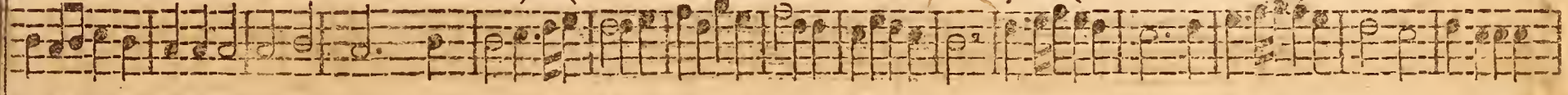
Finis.



Glory to the new-born King, Glory, &c.

Glory, &c.

Christ by higheft heaven ador'd, Christ, &c. Christ the everlafting Lord,



Christ the everlafting Lord,

Offspring of a virgin's womb.

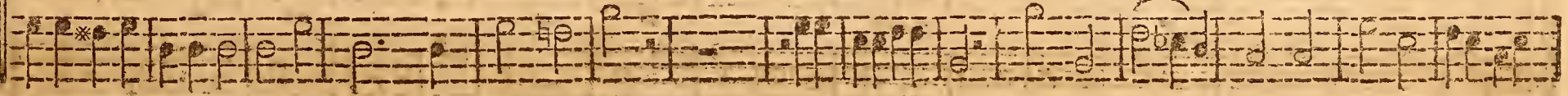
Veil'd in flefh, the Godhead he,



Late in time behold him come,

Offspring, &c.

Hail, hail th' incarnate



HERALD ANGELS continued.

Pleas'd as man with man appear, Jesus our Immanuel here. re. D. 5.
 Deity. Hail, &c. Jesus our Immanuel here, Jesus, &c. our Immanuel here, our Immanuel here. From the repeat to finis.

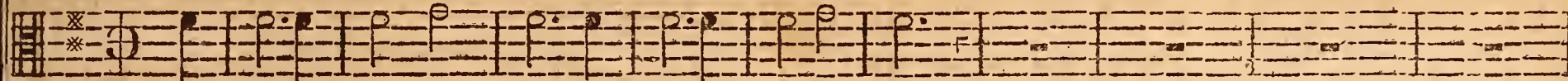
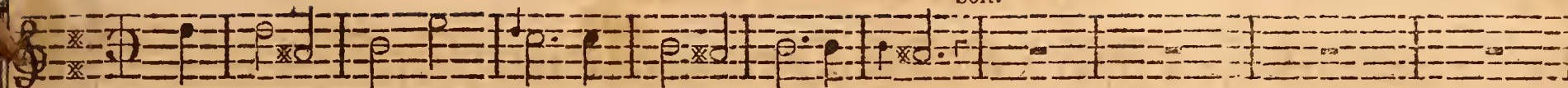
Ps. 22.

PUTNEY. L. M.

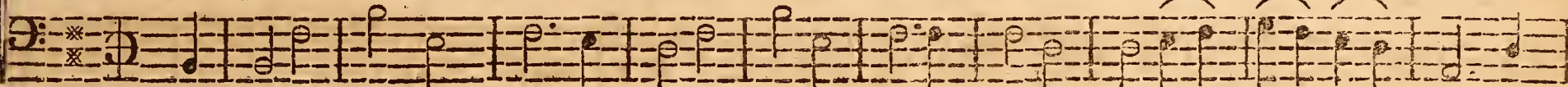
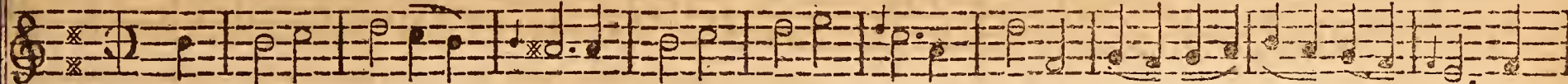
Williams' Coll.

Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, Like one forsaken of his God.

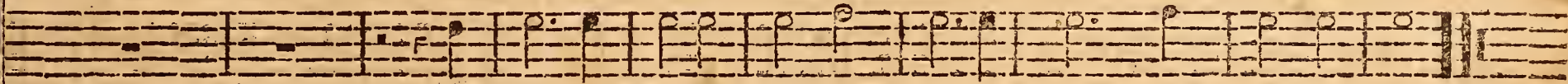
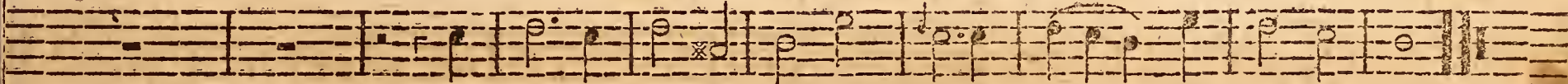
Soft.



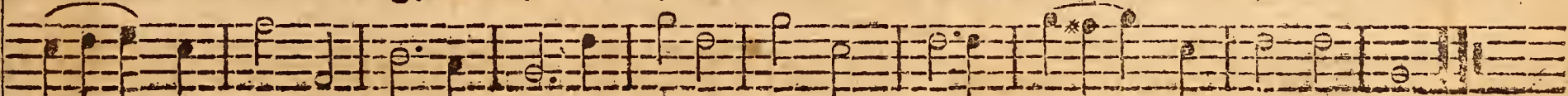
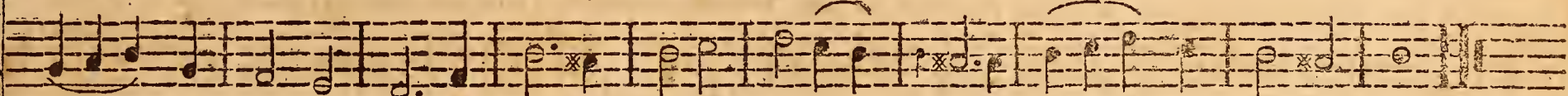
I hear the voice of woe, I hear a brother's sigh: Then let my heart with pity flow, With



Loud.



tears of love mine eye. Then let my heart, &c.



Slow.

Soft.

Loud.

The first system of musical notation for 'Marlborough' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music is written in a simple, homophonic style with quarter and eighth notes.

All hail the power of Jesus' name, Let angels prostrate fall ; Bring forth the royal diadem, And crown him, :: : crown him Lord of all.

The second system of musical notation for 'Marlborough' continues the piece with two staves in treble and bass clefs, maintaining the same notation style as the first system.

H. 29, B. II, Watts.

ARLINGTON. C. M.

Dr. Arne.

The first system of musical notation for 'Arlington' consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef. The music features a more complex rhythmic pattern with dotted notes and rests.

Jesus, with all thy faints above My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

The second system of musical notation for 'Arlington' continues the piece with two staves in treble and bass clefs, maintaining the 3/2 time signature.



Come, let us anew Our journey pursue, Roll round with the year, Roll round with the year, And never stand still Till our Master appear. And

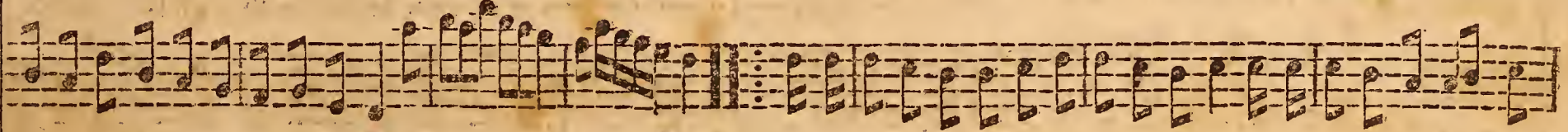


Symphony.



never stand still Till our Master appear.

His adorable will, Let us gladly fulfil, And our talents improve, Our



P

AMESBURY continued.

talents improve, By the patience of hope And the labour of love. By the patience of hope And the labour of love. The patience of hope And the

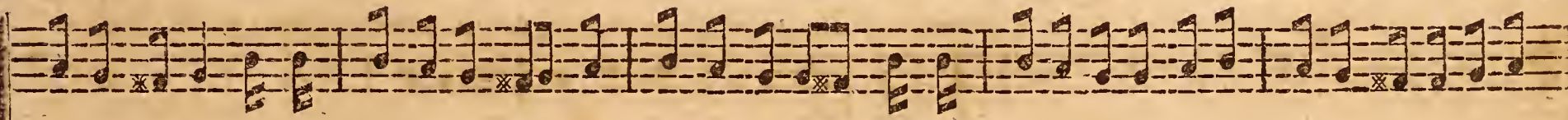
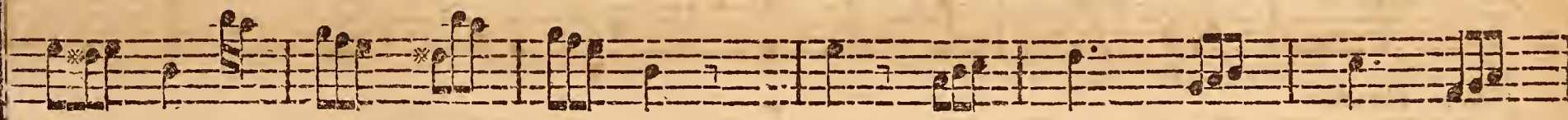
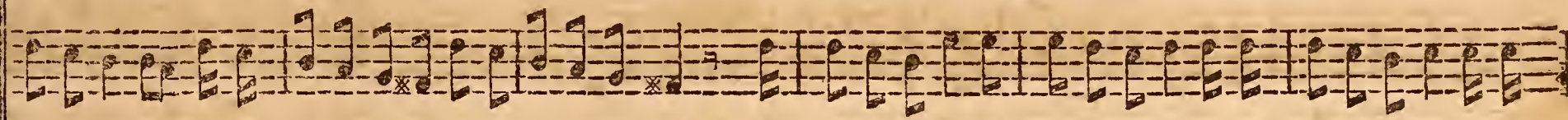
Sym. Slow. Quicker.

labour of love. Our life is a dream, Our time, as a stream, Glides swiftly away, Glides

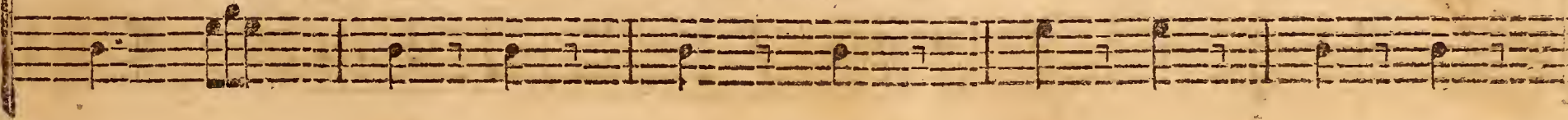
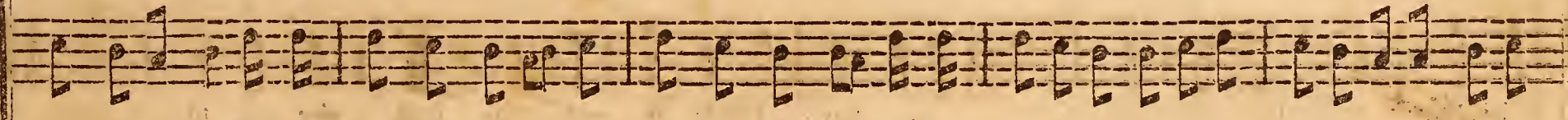
A M E S B U R Y continued.



swiftly away, And the fugitive moment Refuses to stay. The arrow is flown, The moment is gone, The millennial year Rushes



on to our view, And eternity's here, eternity's here. The millennial year, Rushes on to our view, And e-



Sym.

ternity's here, eternity's here, eternity's here, eternity's here.

SOLO. Distinct.

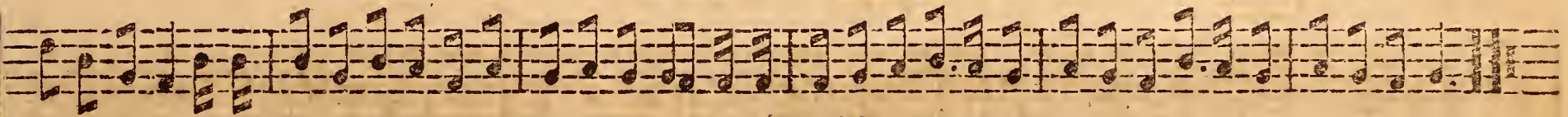
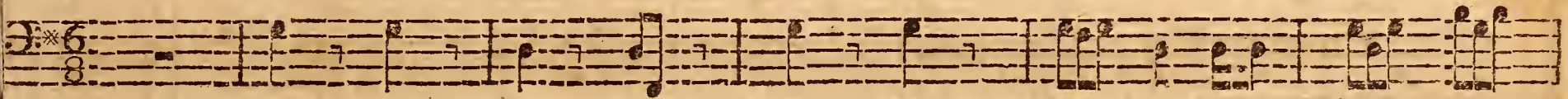
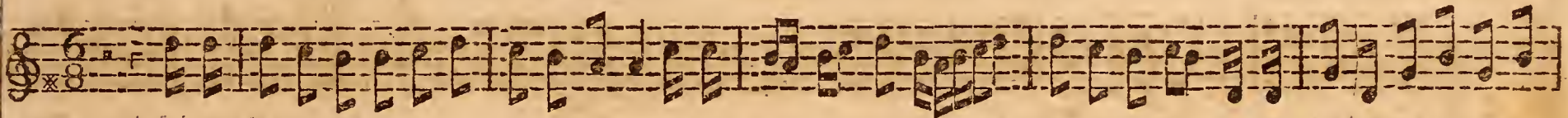
O that each, in the day Of his coming, may say—I have fought my way through, Have fought my way through, I have

finish'd the work Thou didst give me to do, Have finish'd the work Thou didst give me to do.

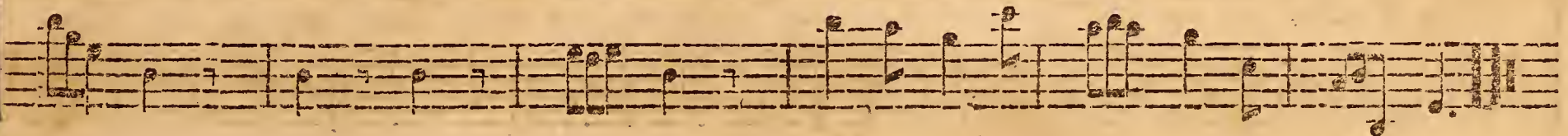
A M E S B U R Y continued.



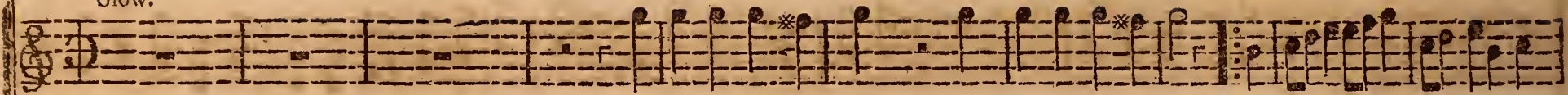
O that each, from the Lord, May receive the glad word, " Well and faithfully done, faithfully done, Enter into my joy, And sit



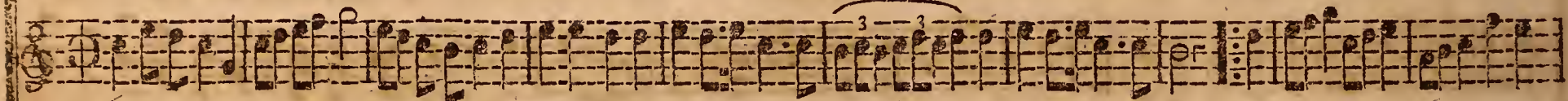
down on my throne, Enter into my joy, And sit down on my throne. Enter into my joy, And sit down on my throne, And sit down on my throne."



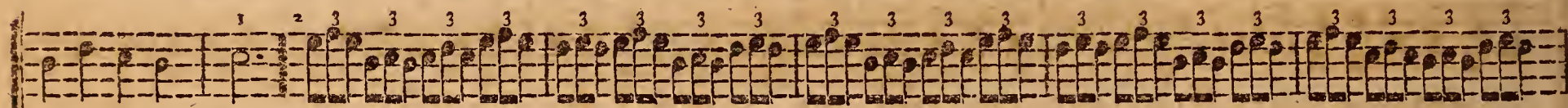
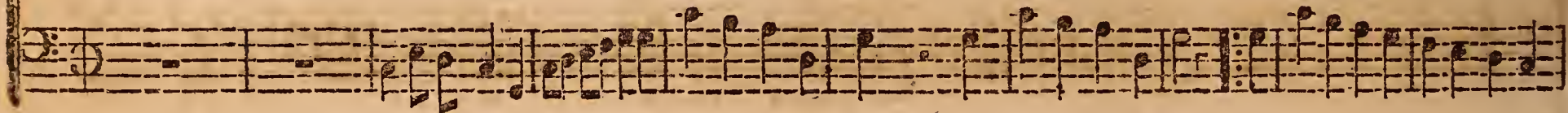
Slow.



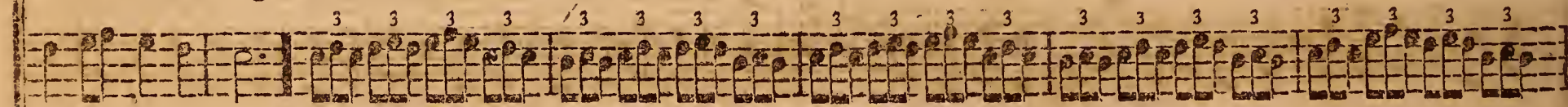
Ver. 1. High let us swell the tuneful notes, High let, &c. And join th' angelic throng, And join, &c. For angels no such love have known, To



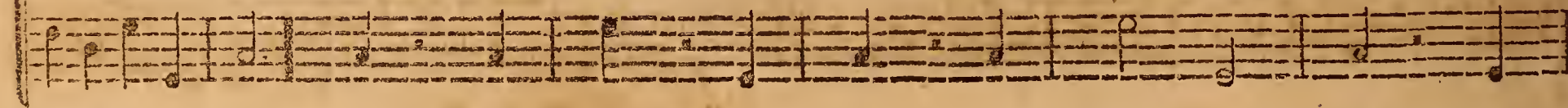
Ver. 5. When shall we reach those blissful realms, When, &c. Where Christ exalted reigns, Where, &c. And learn of the celestial choir Their



wake a cheerful song.



own immortal strains.

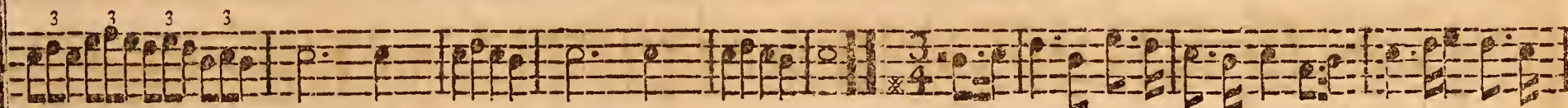


ABINGTON continued.

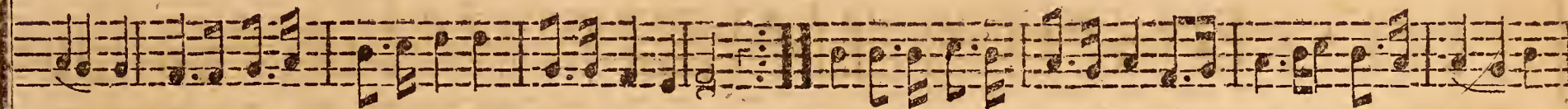
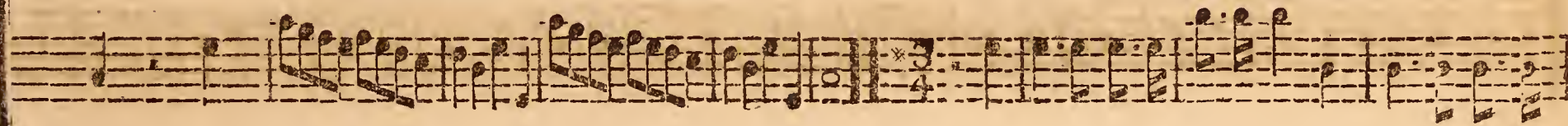


To wake a cheerful song, To wake, &c.

Ver. 2. Good will to sinful man is shown, And peace on earth is



Their own immortal strains, Their own, &c.



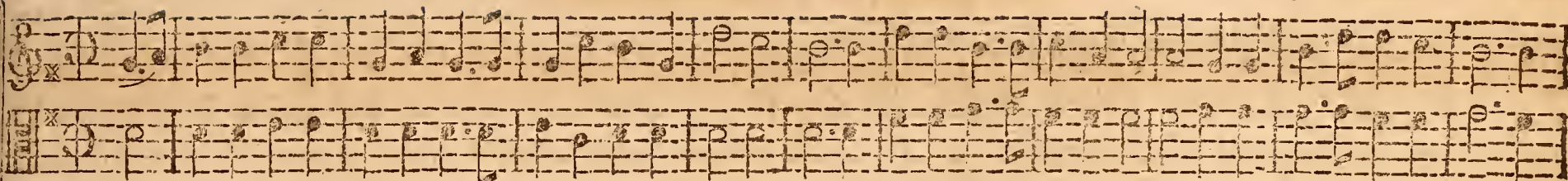
given; For lo! th' incarnate Saviour comes, With messages from heaven. Ver. 3. Justice and grace, with sweet accord, His rising beams adorn; Let



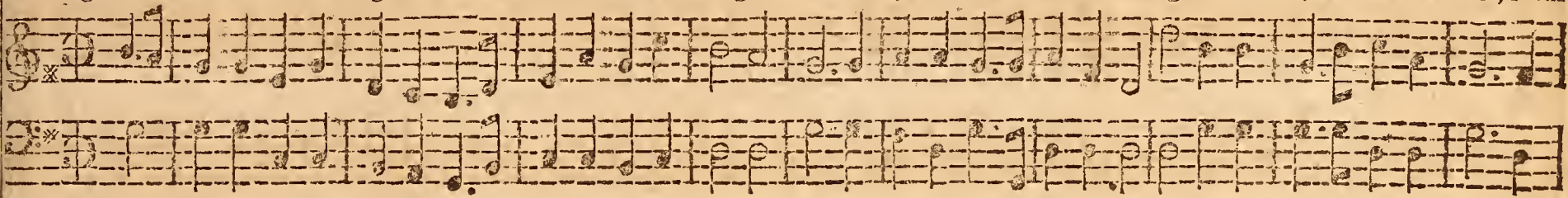
heaven and earth in concert join, Now such a child is born. *Ver. 4.* Glory to God in highest strains, In highest worlds be paid, His

Repeat the first strain in the 3th verse.

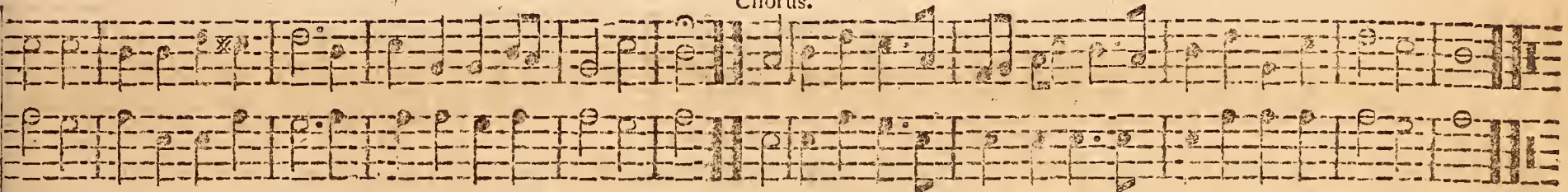
glory by our lips proclaim'd, And by our lives display'd. His glory by our lips proclaim'd, And by our lives our lives display'd.



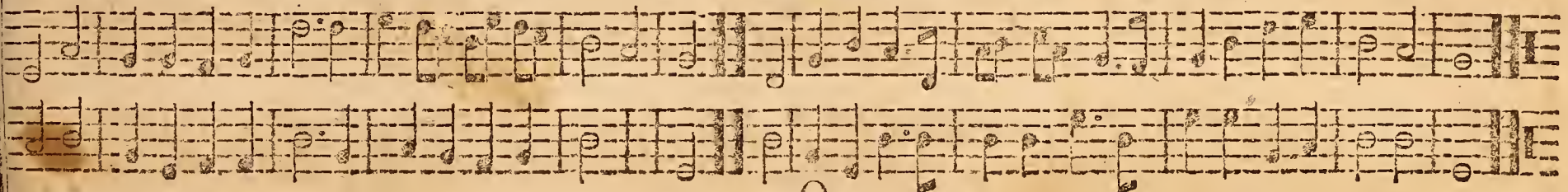
Sing to the Lord a new-made song, Let earth, in one assembled throng, Her common patron's praise rebound. Sing to the Lord, and bless his name, From



Chorus.



day to day his praise proclaim, Who us with his salvation crown'd. To heathen lands his fame rehearse, His wonders to the universe.



Q

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, 3/4 time, with lyrics written below it. The lower staff is an organ accompaniment in treble clef, 3/4 time, with some notes marked with an 'x'.

All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men Begin and never cease.

The second system of music consists of two staves. The upper staff is a vocal line in treble clef, 3/4 time, with lyrics written below it. The lower staff is an organ accompaniment in bass clef, 3/4 time.

H. 142, B. II, Watts.

U P T O N. S. M.

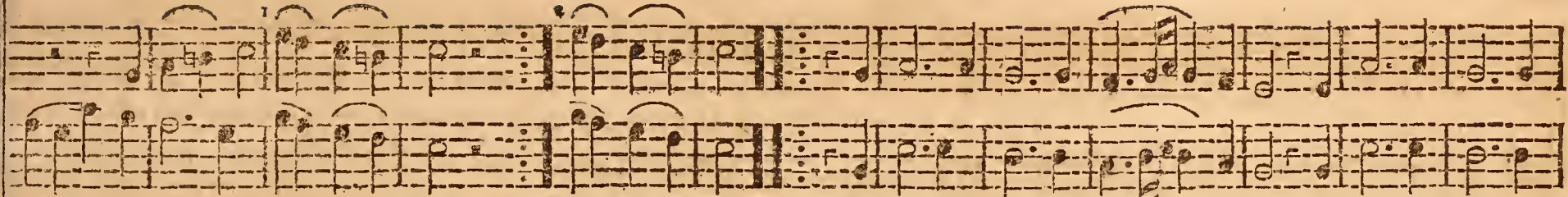
Dr. Arnold.

The third system of music consists of two staves. The upper staff is a vocal line in treble clef, 3/4 time, with lyrics written below it. The lower staff is an organ accompaniment in bass clef, 3/4 time.

Not all the blood, Not all the blood of beasts, On Jewish altars; On Jewish altars slain, Could give the guilty conscience peace, Or
Vocal Bass.

The fourth system of music consists of two staves. The upper staff is a vocal line in bass clef, 3/4 time, with lyrics written below it. The lower staff is an organ accompaniment in bass clef, 3/4 time.

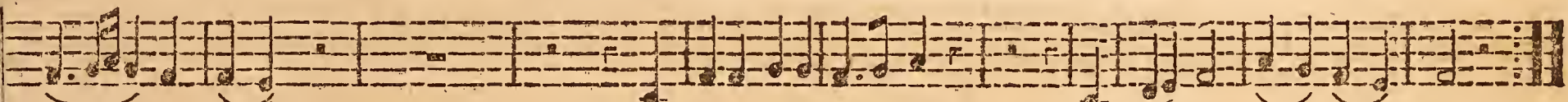
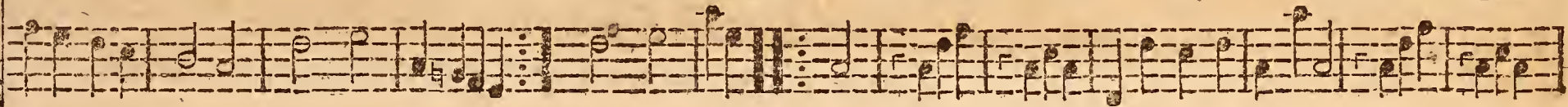
Organ.



wash, Or wash away the stain. -way the stain, But Christ, But Christ, the heavenly Lamb, Takes all our sins, our



Takes



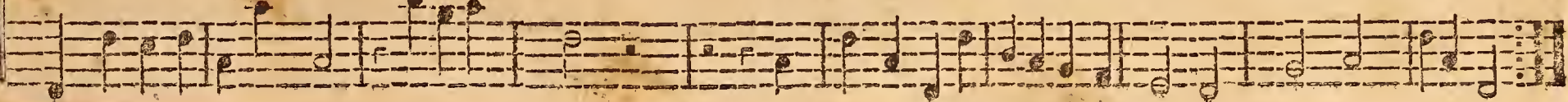
A sacrifice of nobler name, And richer blood than they.



sins away : A sacrifice of nobler name, And richer, richer blood than they.



all our sins away : A sacrifice of nobler name, And richer blood than they.



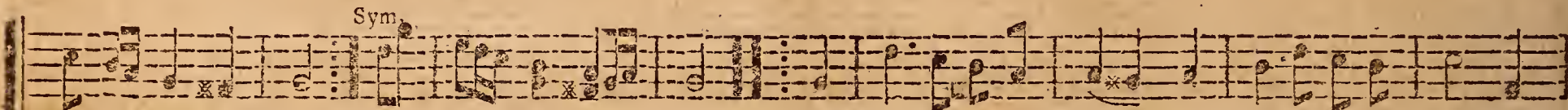
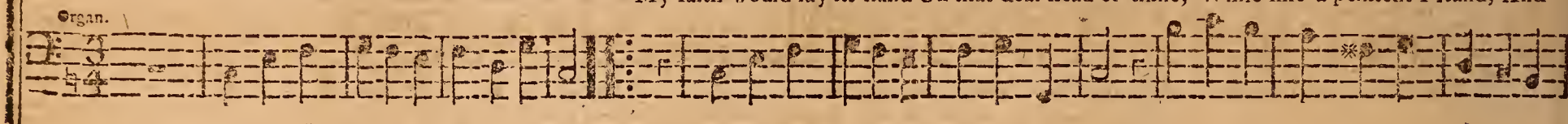
UPTON continued.

Sym.

SOLO.

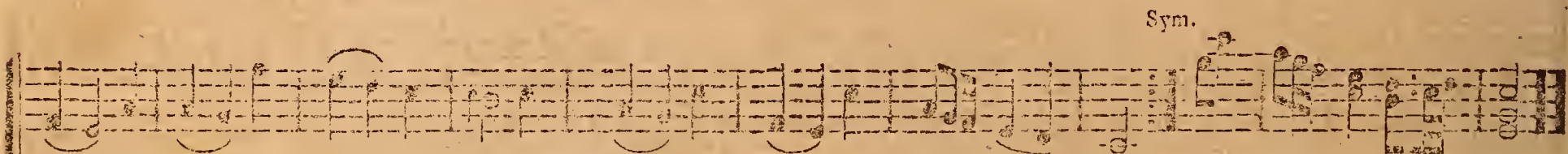
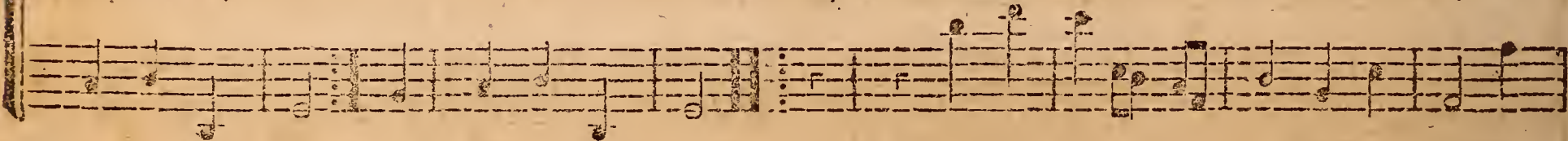


My faith would lay its hand On that dear head of thine, White like a penitent I stand, And

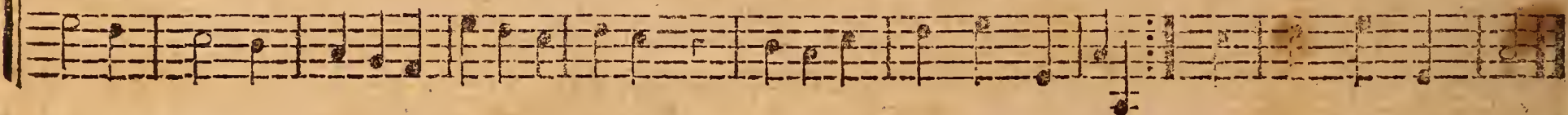


there confess my sin.

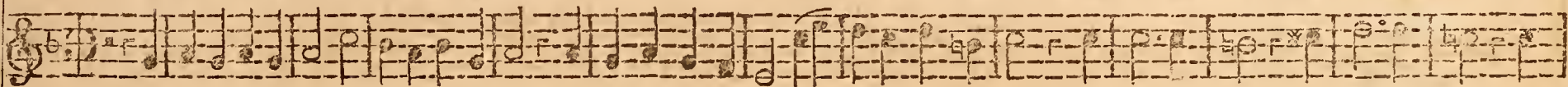
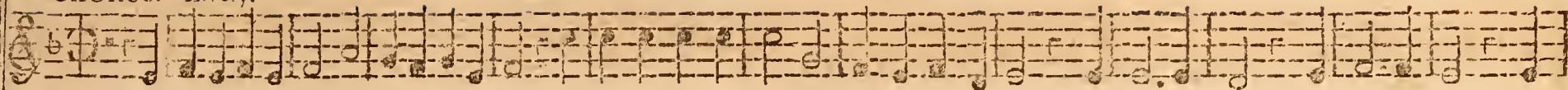
My soul looks back to see The burden thou didst bear, When



hanging on the cursed tree, And hopes, And hopes her guilt was there.

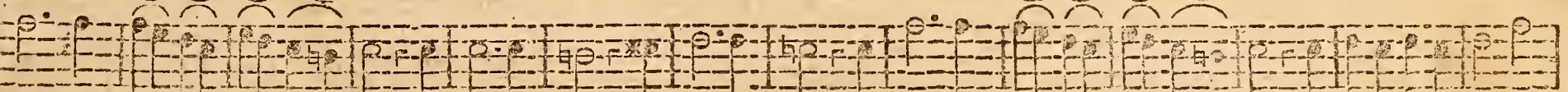
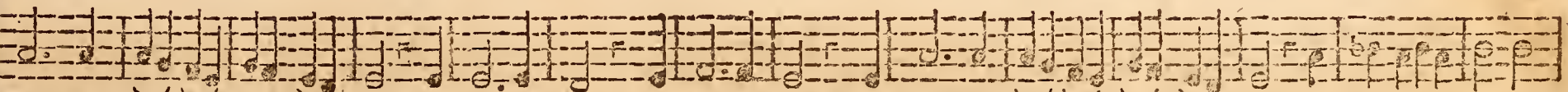
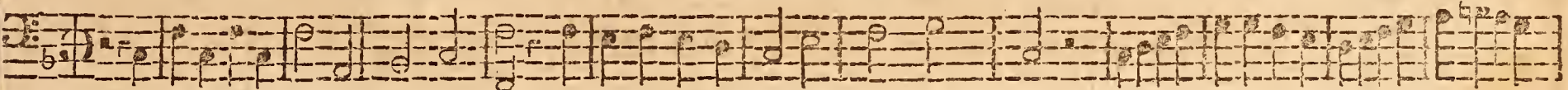
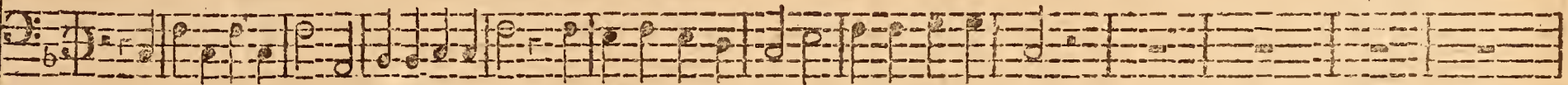


CHORUS. Lively.



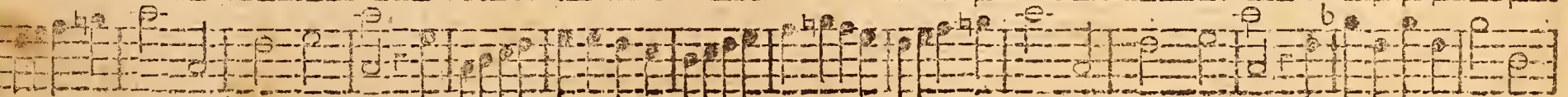
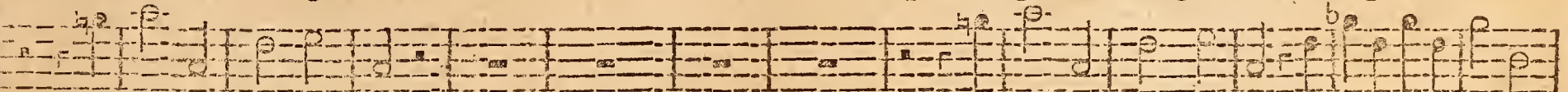
Believing, we rejoice To see the curse remove, Believing, &c.

We blefs the Lamb with cheerful voice, And



sing, And sing his bleeding love. We blefs, &c.

And sing, And sing his bleeding love. Believing, we rejoice To



see the curse remove, Believing we rejoice To see the curse remove, We bless the Lamb with cheerful voice, And sing, And sing his

Slow.

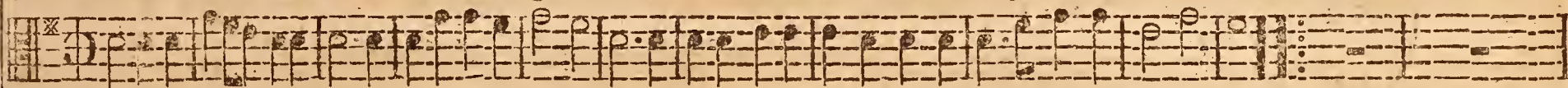
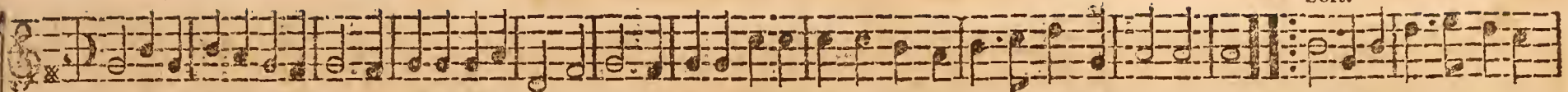
bleeding love. We bless, &c, And sing, And sing his bleeding love, His bleeding love.

C O N F I D E N C E. L. M.

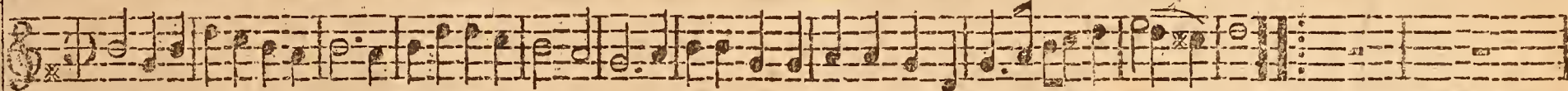
Holden:

127

Soft.

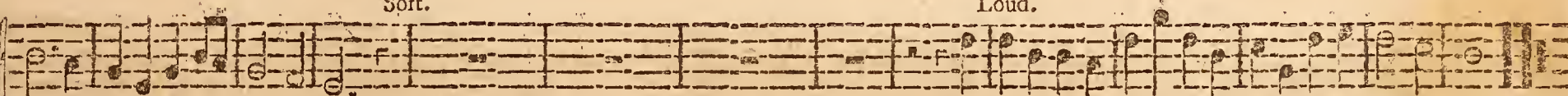


Now can my soul in God rejoice, I feel my Saviour's cheering voice; My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O Jesus, in thine

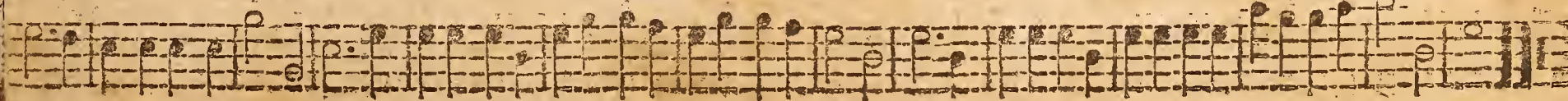
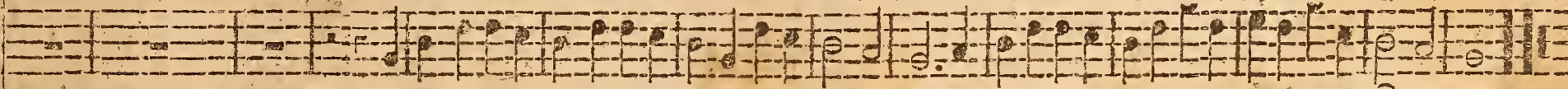


Soft.

Loud.



arms, And cheer me with immortal charms, Till I awake in realms above, Forever to enjoy thy love. Till I awake, &c.



C H E S H U N T continued.

Sym.

Loud.

There his triumphal chariot waits, And angels chant the

solemn lay, Lift up your heads, ye heavenly gates, Ye everlasting doors give way. Lift up, &c.

C H E S H U N T continued.

Sym.

Ye everlasting, &c.

SOLO.

Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Receive the King of glory in. He

Sym.

claims, &c. Receive, &c. Receive, &c.

C H E S H U N T continued.

Loose all your bars of massy light, And wide unfold th' ethereal scene; He claims these mansions as his right, Receive the King of glory

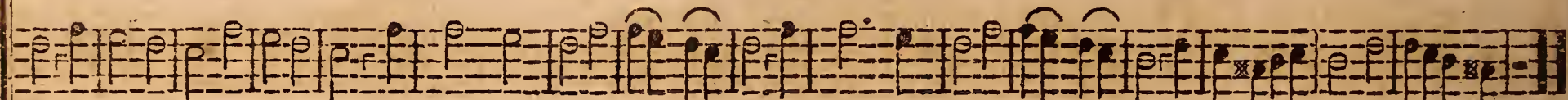
in. He claims, &c. Receive, &c. Receive, &c.

Loud.

Who is this King of glory, who, who? Who is this King of glory, who? The Lord who all his foes o'ercame, The world, sin, death, and hell o'er-

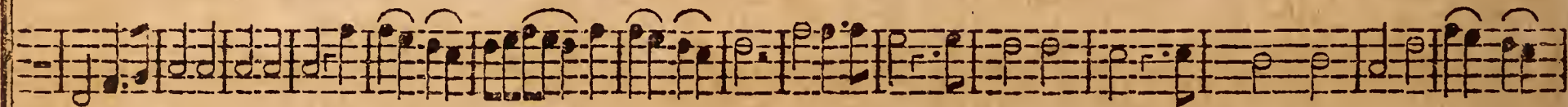
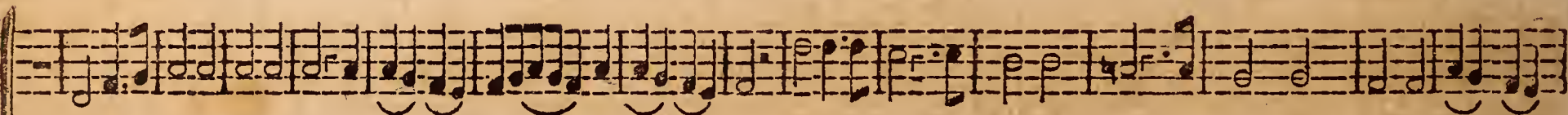
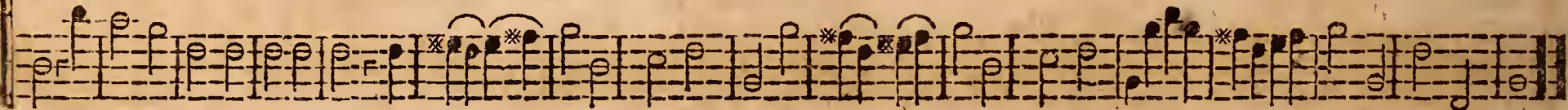
CHESHUNT continued.

Sym.

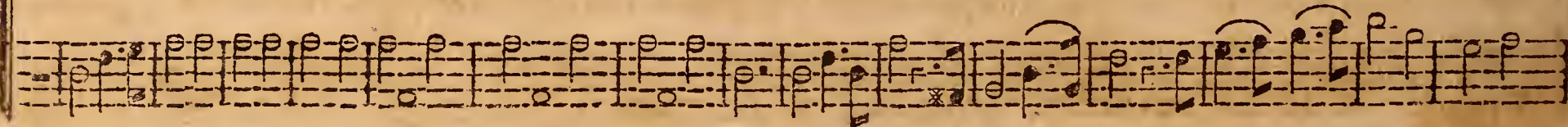


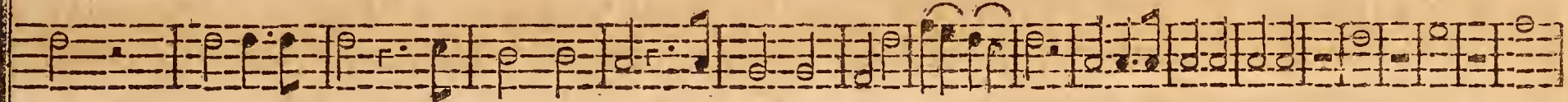
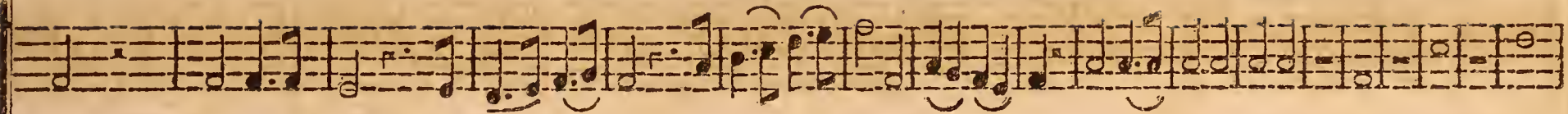
threw, And Jesus is the conqueror's name. And Jesus, &c.

And Jesus, &c.

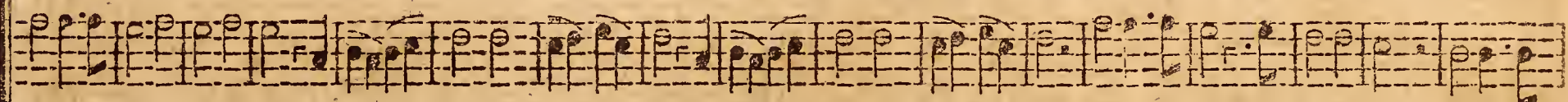
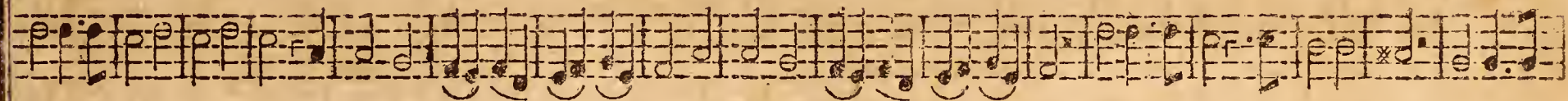
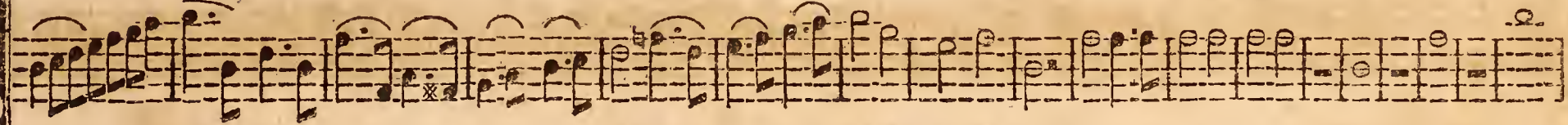


Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads, ye heavenly gates, Ye everlasting doors give

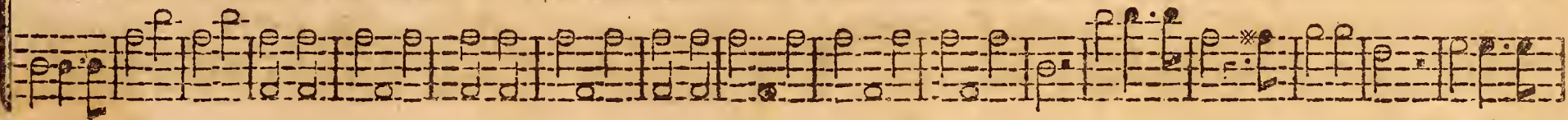


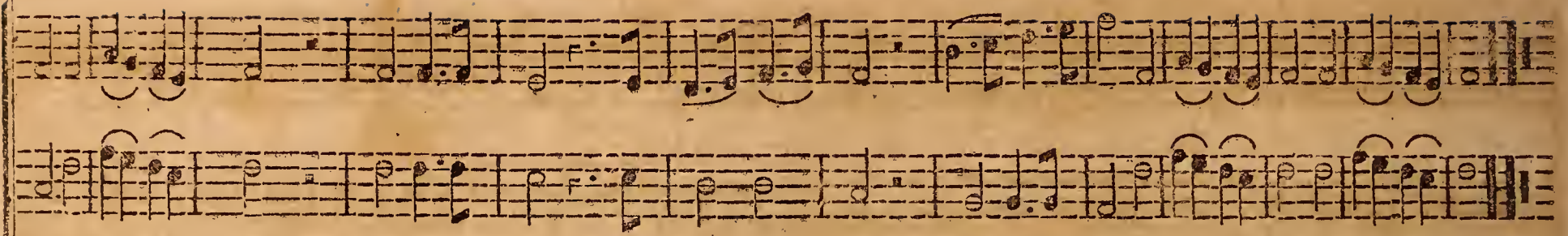


way. Lift up, &c. Ye everlasting, &c. Who is this King of glory, who, who, who ?



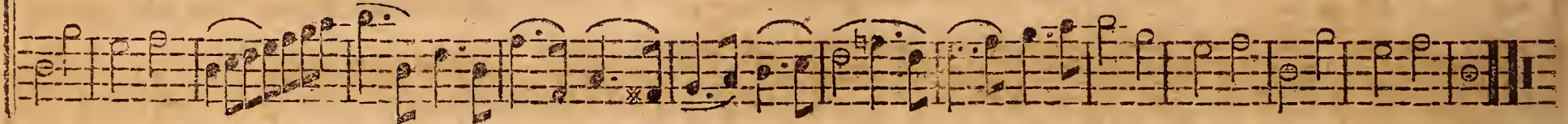
Who is this King of glory, who ? The Lord of glorious power possess'd, The King of saints and angels too, God over all, forever blest. God over





all, forever blest. God, &c.

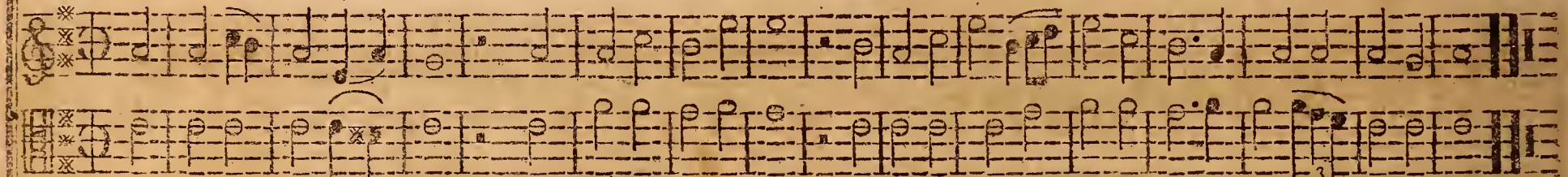
God, over all, forever blest, forever blest.



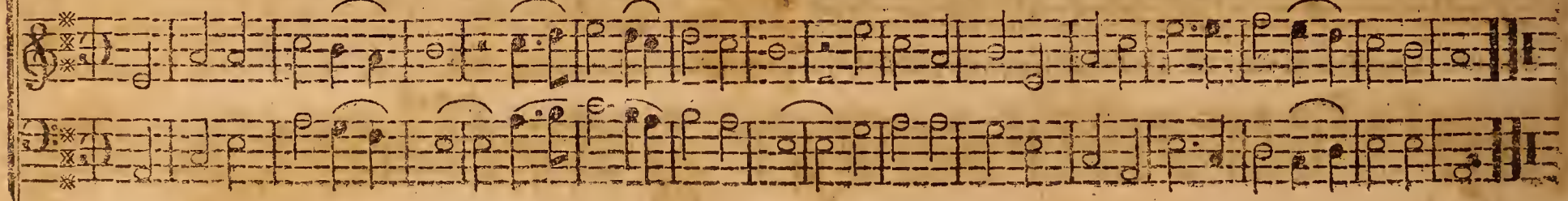
H. 100.

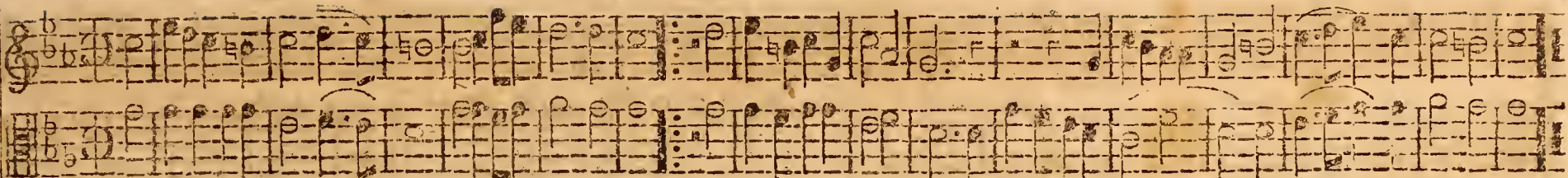
St. THOMAS. S. M.

A. Williams.

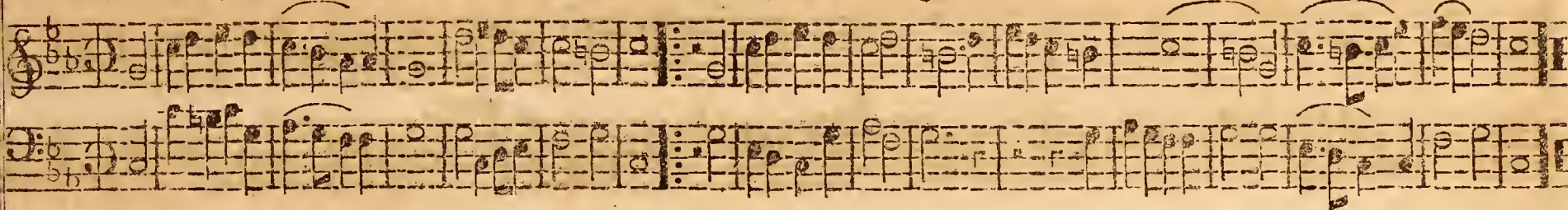


Hark! it is wisdom's voice, That spreads itself around! Come hither, all ye sons of death, And listen to the sound.





No, I shall envy them no more, Who grow profanely great, Tho' they increase their golden store, And shine in robes of state. And shine, &c.

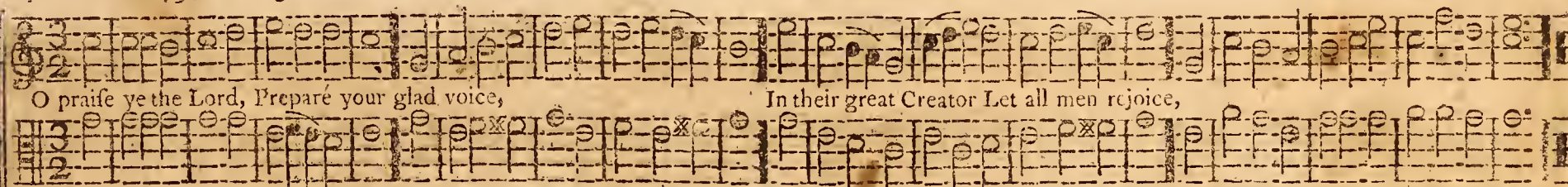


Ps. 149, or 150.

St. MICHAEL'S.

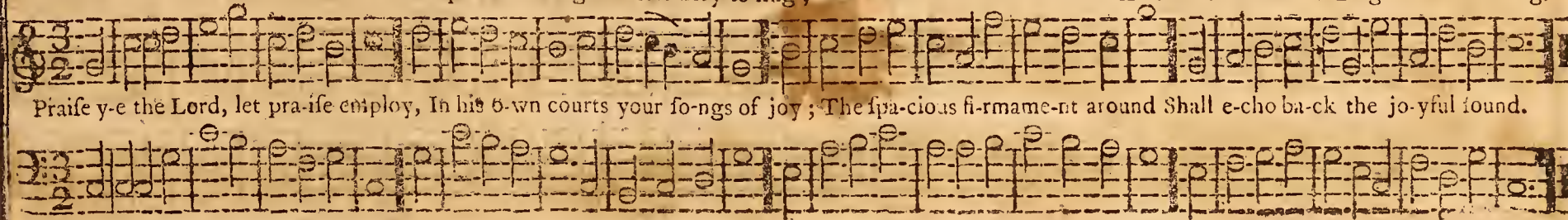
P. M. or L. M.

Handel.



His praise in the great Assembly to sing ;

And heirs of salvation Be glad in their King.



CORONATION. C. M.

Holden.

Soft. Loud. Soft. Loud.

Musical score for 'CORONATION' in common time (C.M.). The score consists of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The tempo is common time (C.M.). The score is marked with dynamics: 'Soft.' and 'Loud.'.

All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Bring forth, &c.

Musical score for 'CORONATION' in common time (C.M.). The score consists of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The tempo is common time (C.M.). The score is marked with dynamics: 'Soft.' and 'Loud.'.

Ps. 89.

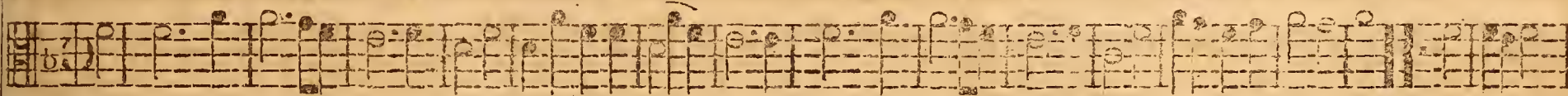
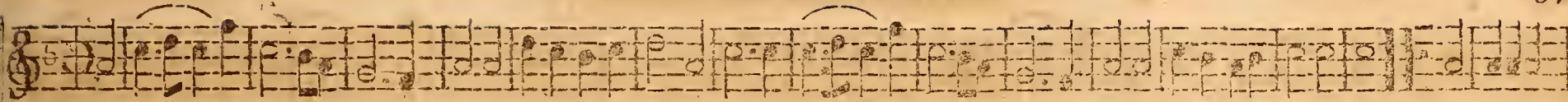
BILLOW. C. M.

Brown.

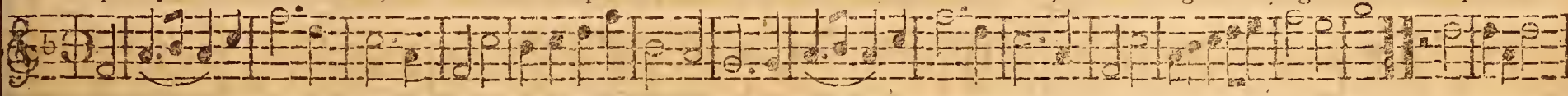
Musical score for 'BILLOW' in common time (C.M.). The score consists of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The tempo is common time (C.M.). The score is marked with dynamics: 'Soft.' and 'Loud.'.

Thy words the raging winds control, And rule the boisterous deep: Thou mak'st the sleeping billows roll, The rolling billows sleep. The rolling, &c.

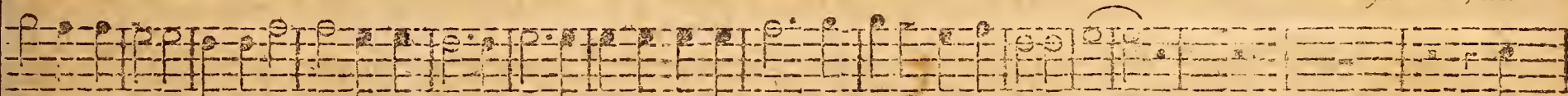
Musical score for 'BILLOW' in common time (C.M.). The score consists of two systems of staves. The first system has a treble clef and a bass clef. The second system has a treble clef and a bass clef. The key signature is two flats (B-flat and E-flat). The tempo is common time (C.M.). The score is marked with dynamics: 'Soft.' and 'Loud.'.



Our spirits join t'adore the Lamb; O that our feeble lips could move In strains immortal as his name, And melting as his dying love. The law proclaims



Here we, &c.

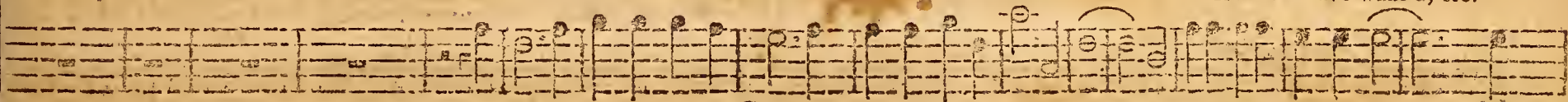


no terrors now, And Sinai's thunder roars no more: From all his wounds new blessings flow, A sea of joy without a shore.

Here

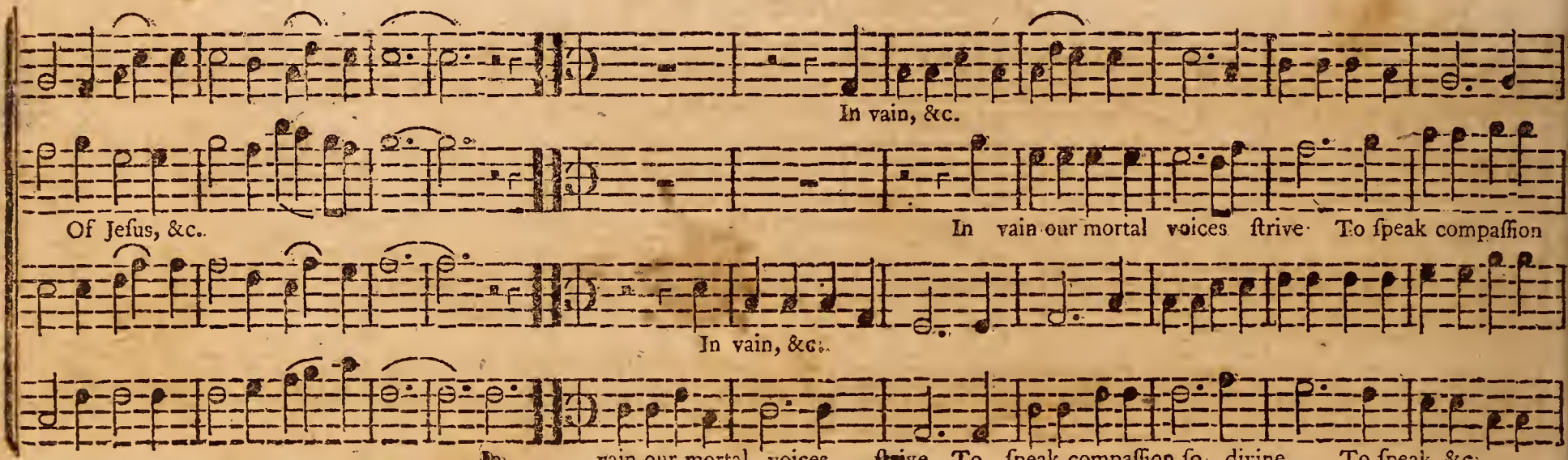


Here we have wash'd, &c.

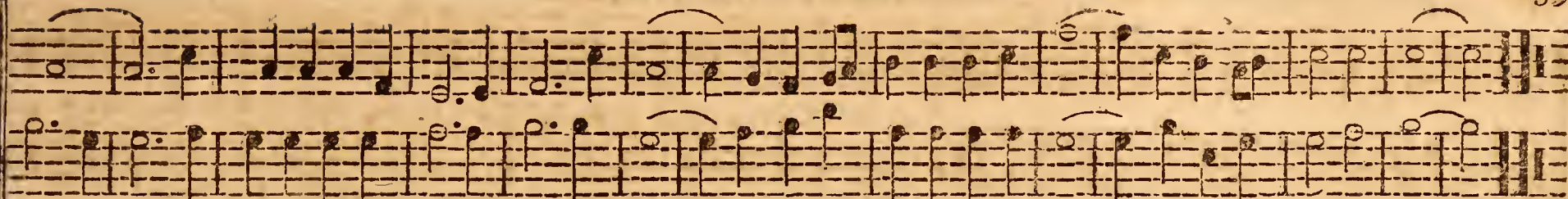




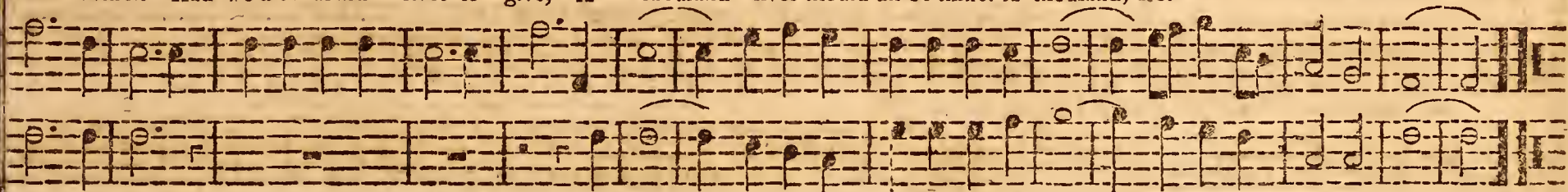
we have wash'd our deepest stains, Blest fountain, springing from the veins Of Jesus our incarnate God. Blest fountain, &c.
 And heal'd our wounds with heavenly blood.



In vain, &c.
 Of Jesus, &c. In vain our mortal voices strive To speak compassion
 In vain, &c.
 In vain our mortal voices strive To speak compassion so divine, To speak, &c.



so divine.: Had we a thousand lives to give, A thousand lives should all be thine. A thousand, &c.



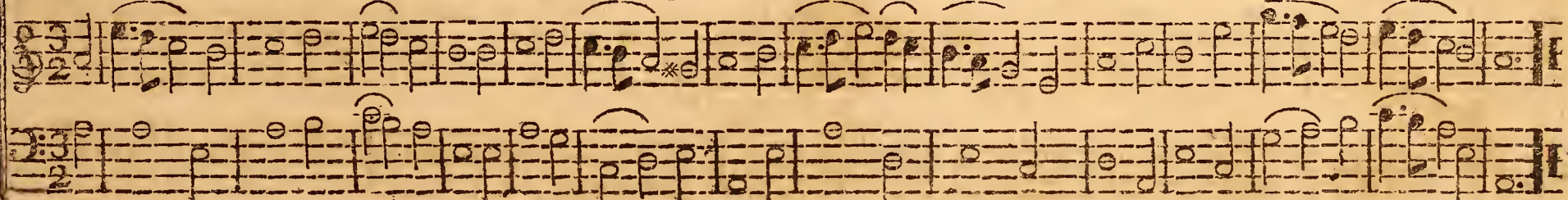
Ps. 12.

BUCKINGHAM. C. M.

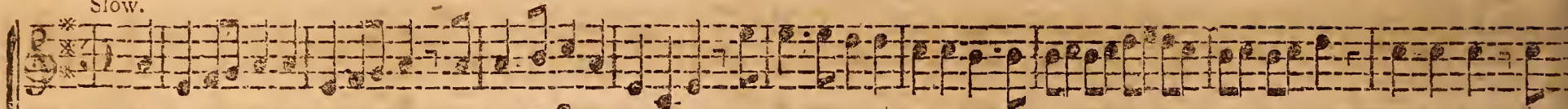
Williams' Coll.



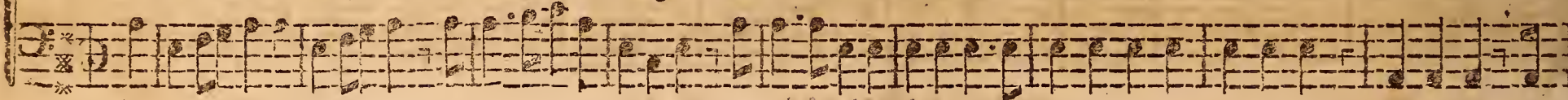
Help, Lord! for men of virtue fail, Religion loses ground; The sons of wickedness prevail, And treacheries abound.



Slow.

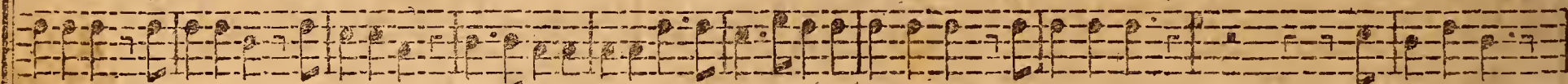
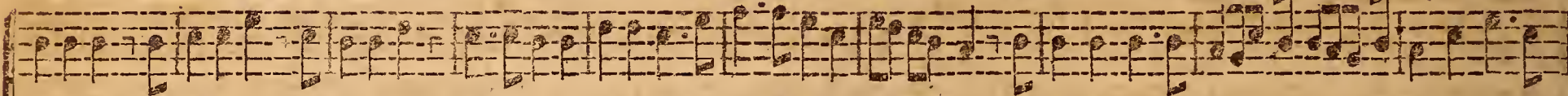


Ye sons of men, with joy record The various wonders of the Lord, And let his power & goodness sound Thro' all your tribes the earth around. Let his, &c.



Loud.

Soft.

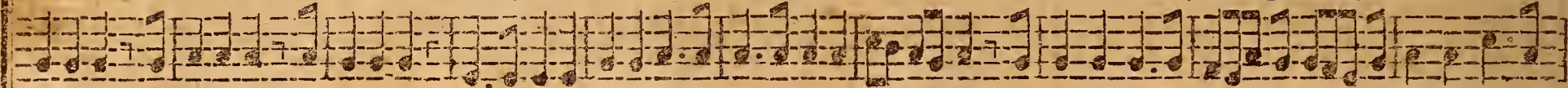


Thro' all, &c.

Let his pow'r, &c.

Thro' all, &c.

Let heaven's high arch your songs invite, your songs invite, your



THANKSGIVING continued.

Soft.

Loud.

songs invite, Those spacious fields of brilliant light, Those spacious, &c.

Where sun and moon and planets roll, And stars that glow from

pole to pole. View ocean's wide majestic plains,

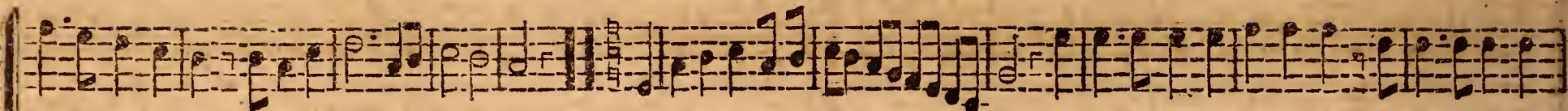
View earth, in life of various forms,

Proclaim a

And think how wide its Maker reigns ;

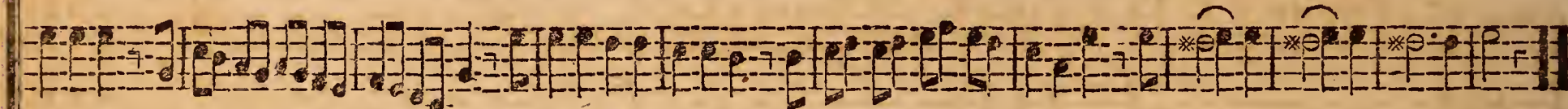
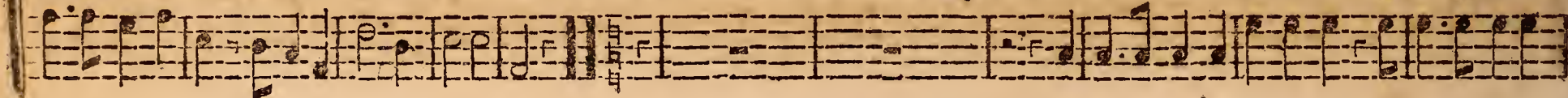
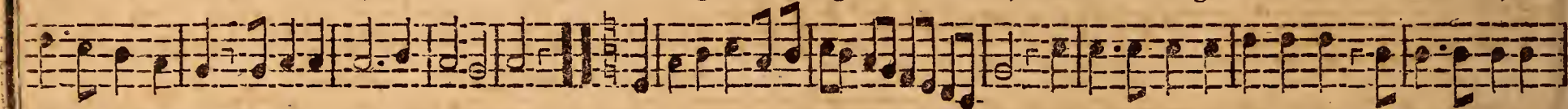
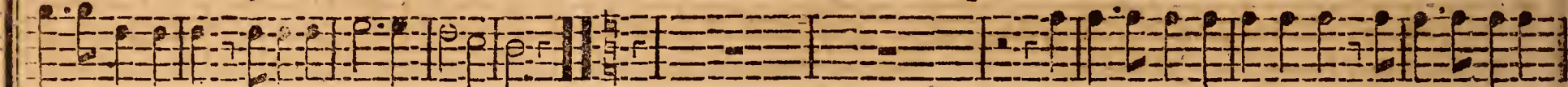
Proclaim a God in men & worms.

THANKSGIVING continued.



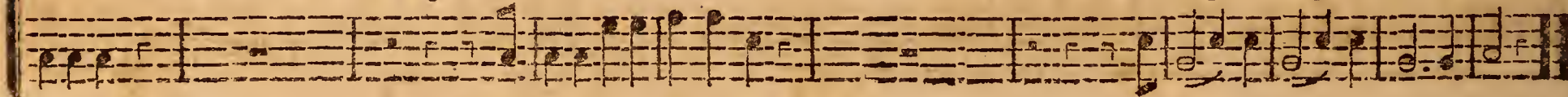
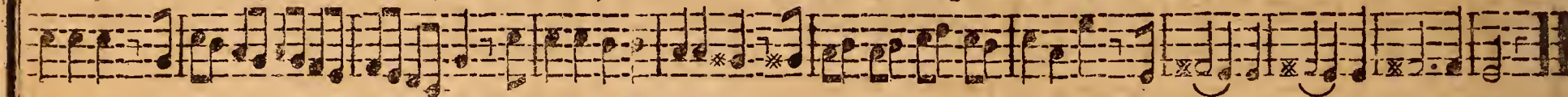
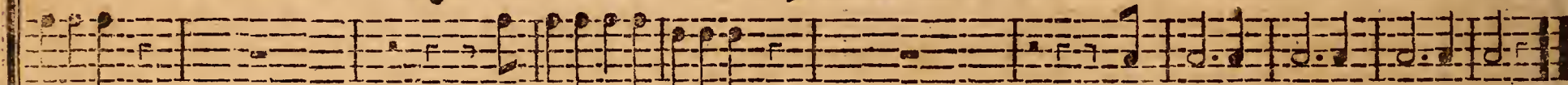
God in men & worms. Proclaim, &c.

But O that brighter, that brighter world above, Where lives & reigns incarnate love! Where lives, &c.



God's only Son in flesh array'd, God's only Son, &c.

For man a bleeding victim made. For man, &c.



THANKSGIVING continued.

Soft.

Loud.

To that abode I panting soar, To that, &c.

There my Redeemer to adore, There shall my joyful powers unite, And join the happy sons of

Soft.

Loud.

light, There shall my joyful pow'rs unite, my powers unite, And join the happy sons of light, the sons of light, And join the happy sons of light.

There shall my powers unite,

And join the sons of light.

Majestic.

Loud.

To God, To God, the only wise, Our Saviour and our King, Let all the faints below the skies Their humble praises bring. Their humble, &c.

Soft.

Loud.

Distinct and soft.

Let all, &c.

Their humble, &c.

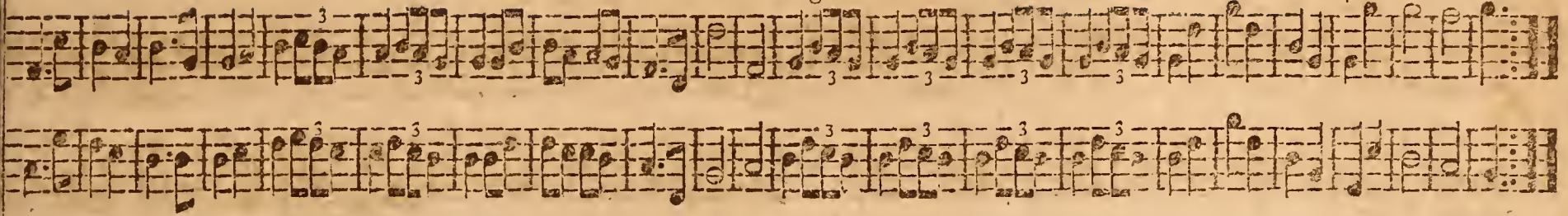
Their humble, &c.

'Tis his almighty love, His

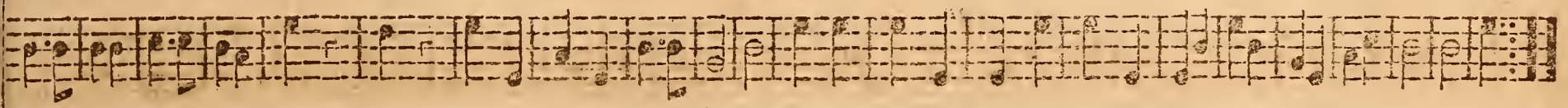
LITCHFIELD continued.

Organ soft.

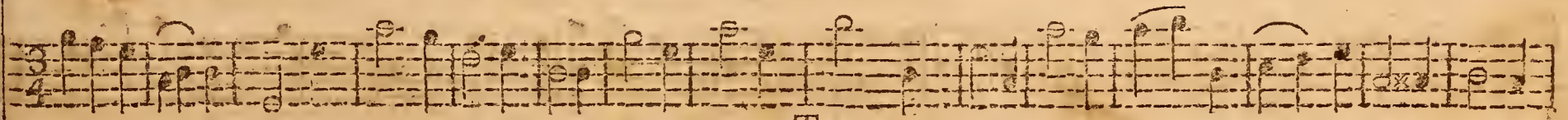
Repeat the first strain.



counsel and his care, Preserve us safe from sin and death, from sin and death, Preserve, &c. from sin and death, from sin and death, And every hurtful snare.



He shall present his saints Unblemish'd and complete Before the glory of his face, With joys divinely great, divinely great, With, &c.



T

LITCHFIELD continued.

Soft.

Then all the chosen feed Shall meet around the throne, Shall blefs the conduct of his grace, And make his wonders

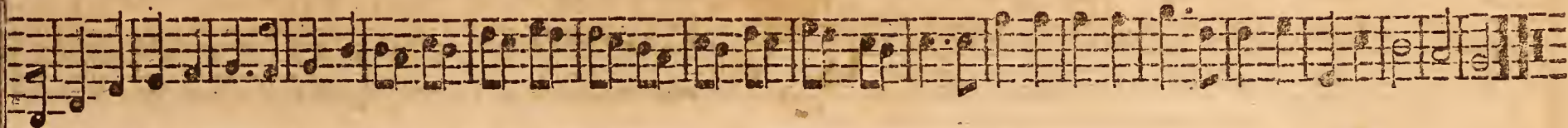
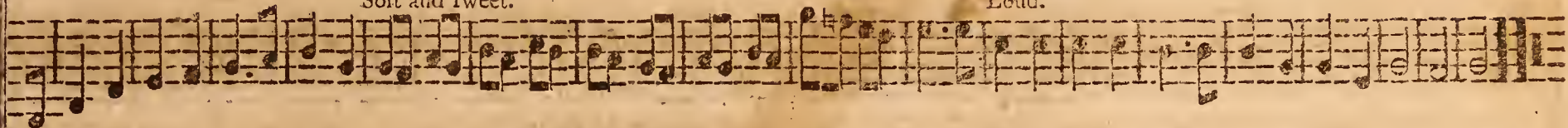
Lively. Soft. Loud. Soft. Loud.

known, And make, &c. To our Redeemer, God, To our, &c. Wisdom & power, Wisdom & power, Wisdom & power belong,

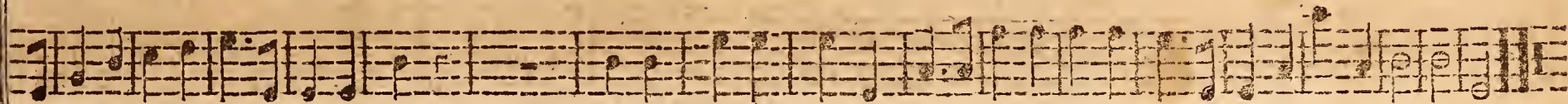
LITCHFIELD continued.

Soft and sweet.

Leud.



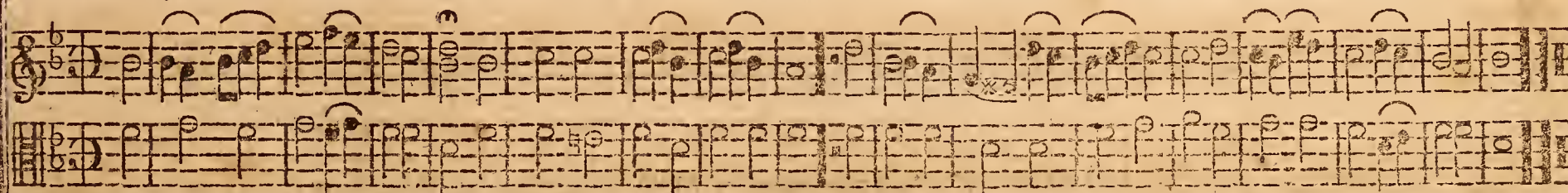
Immortal crowns of majesty, And everlasting songs, And everlasting songs. Immortal, &c.



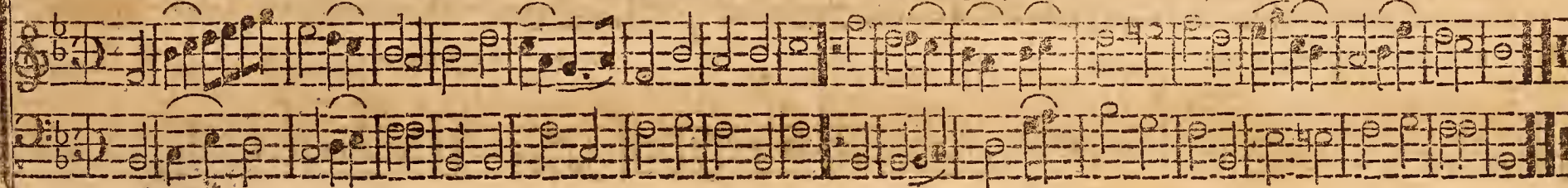
H. 281.

CHRISTIAN. L. M.

Leach.



Not all the nobles of the earth, Who boast the honour of their birth, Such real dignity can claim, As those who bear the Christian name.



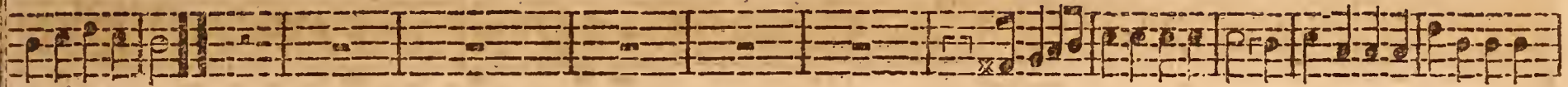
Slow.

O praise, O praise the Lord, &c.

O praise, O praise the Lord in that blest place From whence his goodness largely flows, largely flows.

O praise, O praise the Lord, &c.

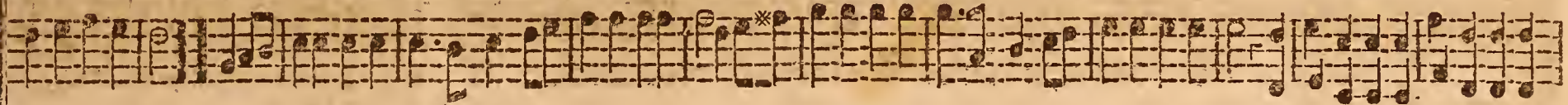
Praise him in heaven, :||: :||: :||: :||: :||: :||: Praise him in heaven, where he his face Unveil'd in



Which he in our behalf hath done ;

Which he, &c.

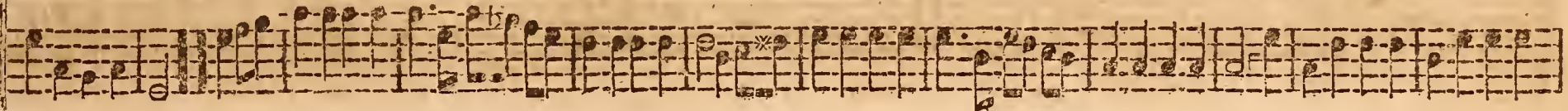
With



perfect glory shows. Praise him for his mighty acts,

Praise him for, &c.

His kindness this return exacts,



which our praise should equal run.



With which, &c.

ru -



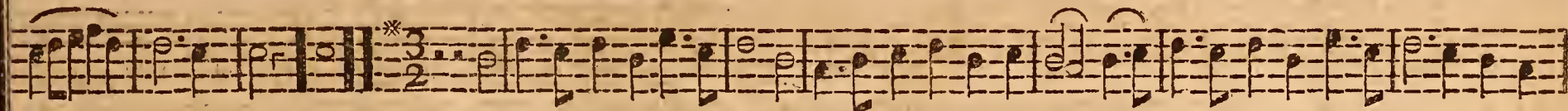
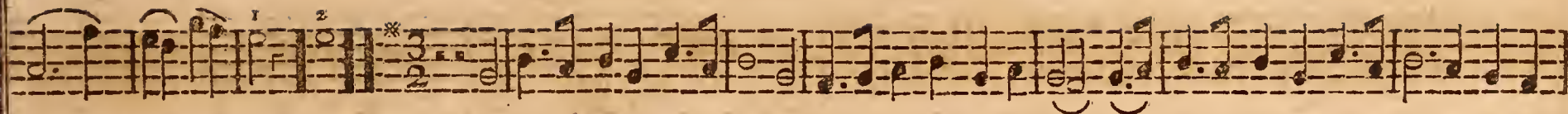
HANOVER continued.

Finis.

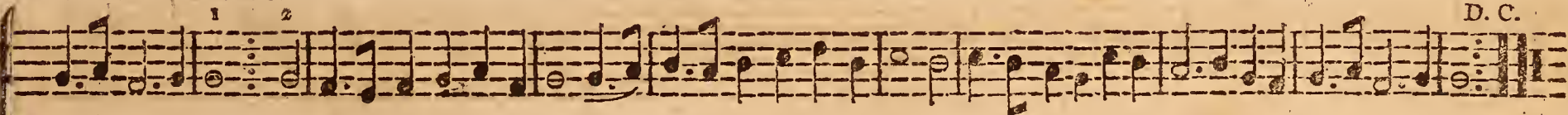
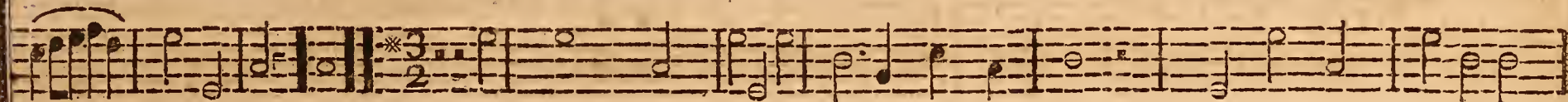
- n, our praise should equal run. Let the shrill trumpet's warlike voice :||: Make the rocks & hills his praise rebound, :||:

Repeat soft.

Praise him with harp's melodious noise, melodious noise, And gentle psalt'ry's silver sound, And gentle psalt'ry's silver

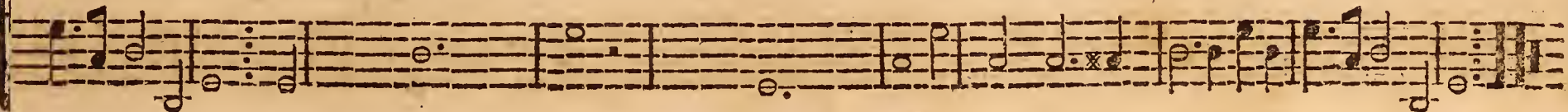


found, silver found. Let virgin troops soft timbrels bring, And some with graceful motion dance ; Let instruments of various string, With organs



join'd, his praise advance. Let virgin troops, &c.

Let instruments, &c.

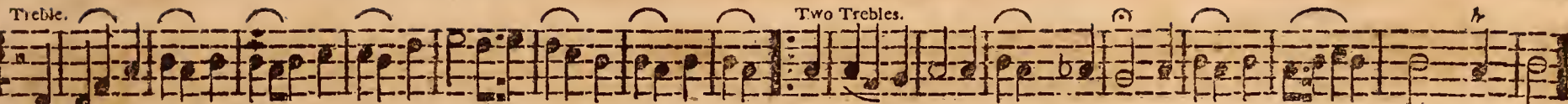


When marching to thy blest abode, The wond'ring multitude survey'd The pompous state of thee our

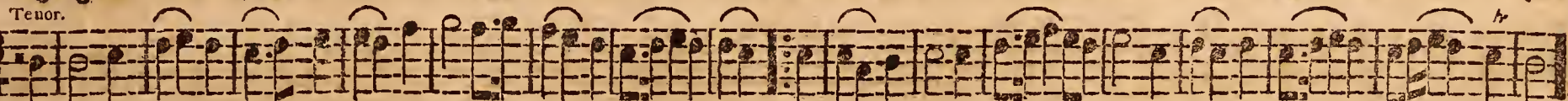
God, In robes of majesty array'd. The pompous state of thee our God, In robes of majesty array'd.

PENTECOST continued.

Treble. Two Trebles.

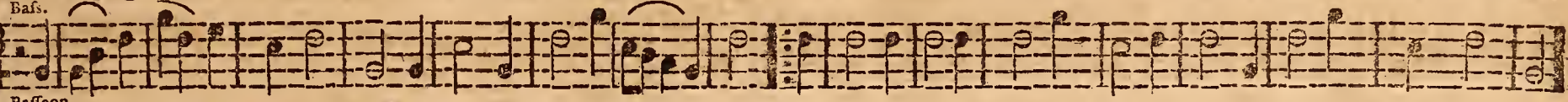


Tenor.



Sweet fing'ring Levites led the van, Loud instruments brought up the rear, Between both troops, a virgin train With voice and timbrel charm'd the ear.

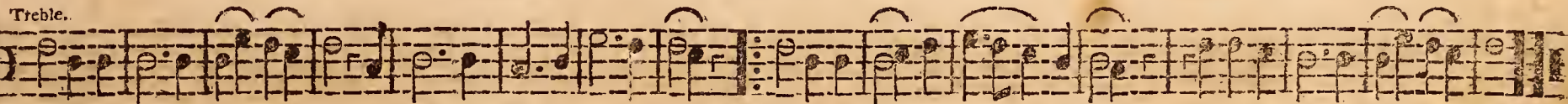
Bass.



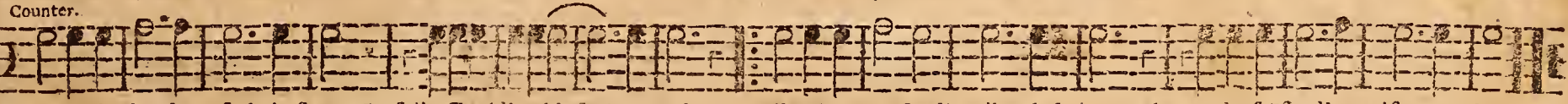
Bassoon.



Treble.



Counter.



This was the burden of their song.--In full assemblies blest the Lord ; All who to Israel's tribes belong, The God of Israel's praise record.

Tenor.



Bass.



This life's a dream, an empty show ; But the bright world, to which I go, Hath joys substantial and sincere : When shall I wake and find me there ? When, &c.

Loud. 1 2

Till the last trumpet's joyful sound,
 My flesh shall slumber in the ground, Then burst the chains with glad surprize, And in my Saviour's image rise.

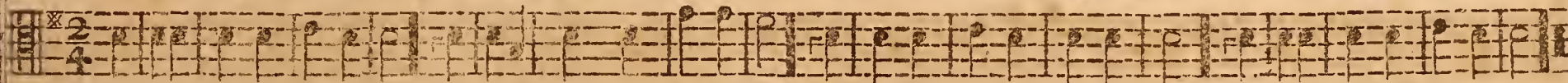
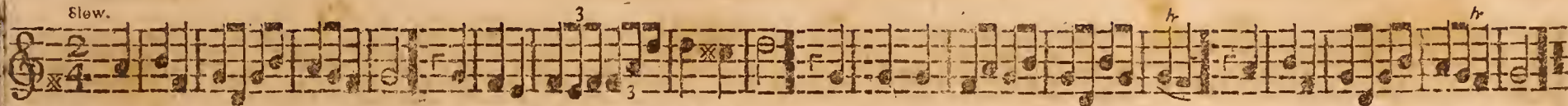
H. 217.

PORTUGAL. L. M.

Thorley.

155

Slow.



Praise to the Lord of boundless might, With uncreated glories bright ; His presence fills the world above, Th' eternal source of light and love.

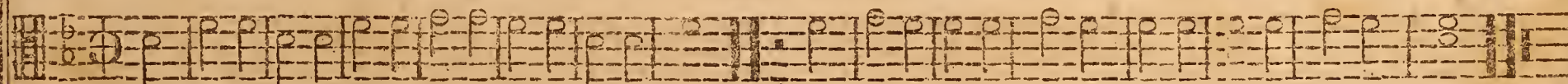


H. 287.

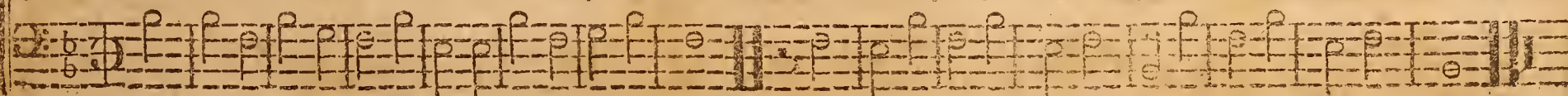
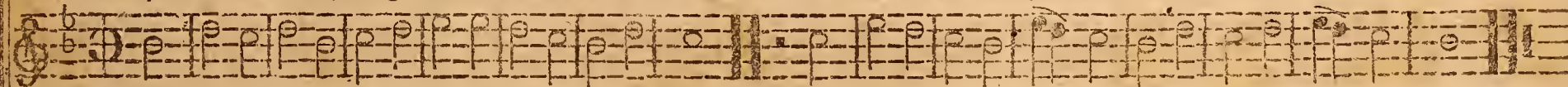
CANTERBURY. C. M.

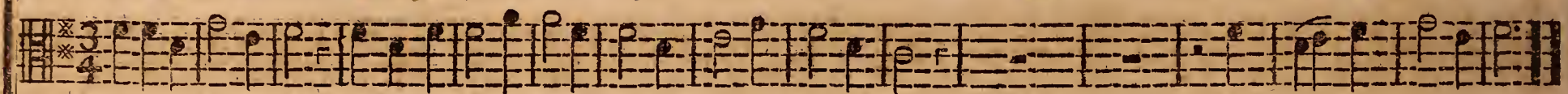
Blancks.

Slow.

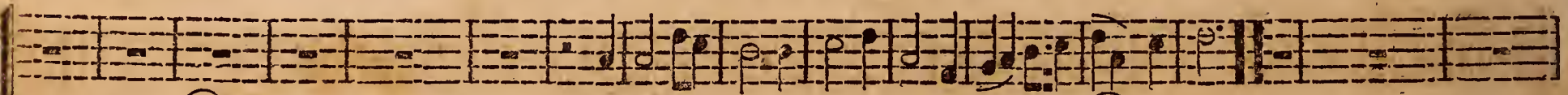
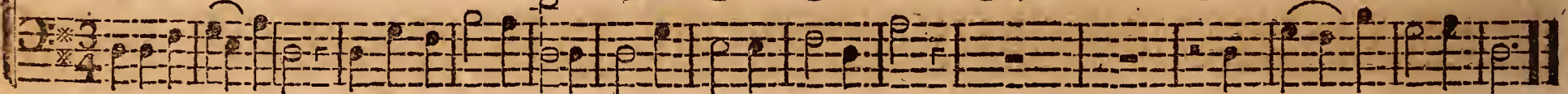
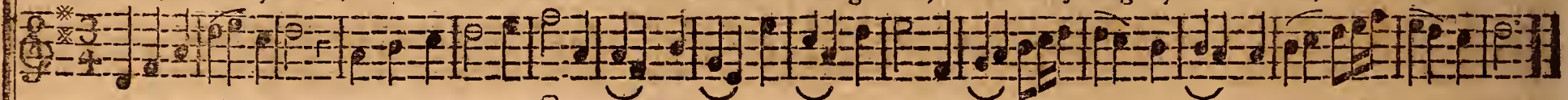


Why do we mourn departing friends, Or shake at death's alarms ! 'Tis but the voice that Jesus sends, To call them to his arms.

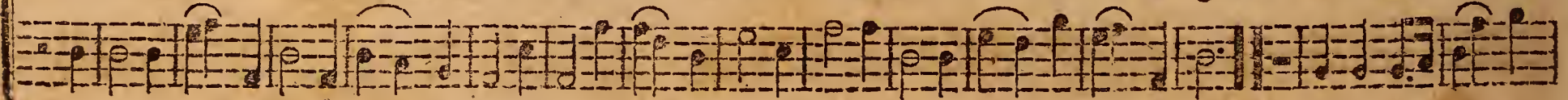


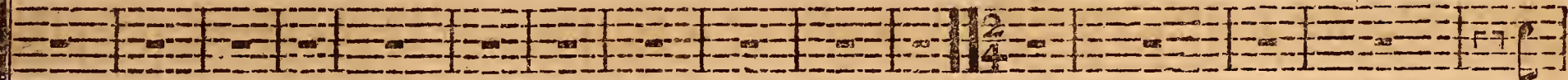
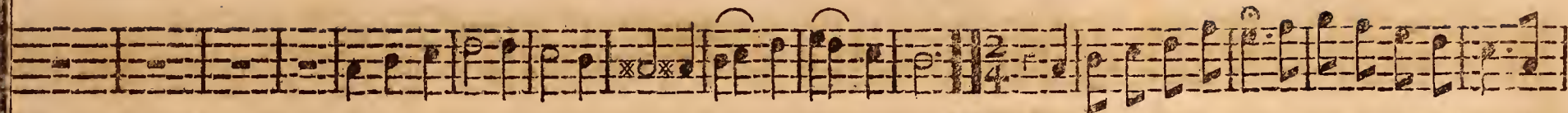


Welcome, sweet day of rest, That saw the Lord arise ! Welcome to this reviving breast, And these rejoicing eyes. And these, &c.

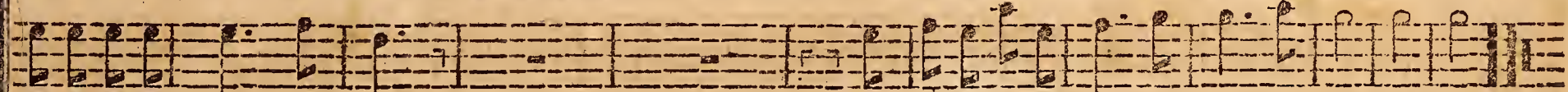
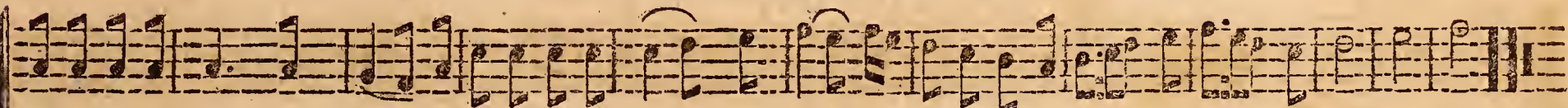
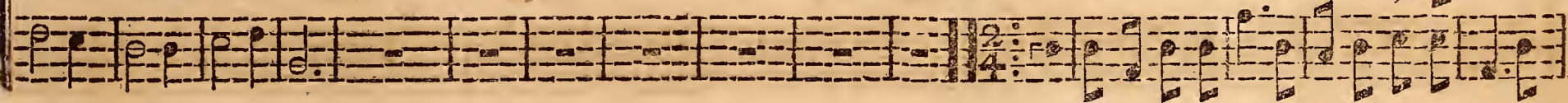
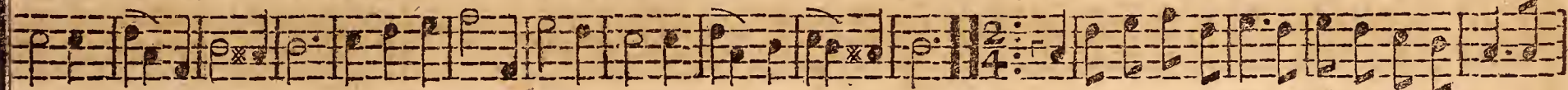


The King himself comes near, And feasts his saints to-day ; Here we may sit and see him here, And love and praise and pray. One day amidst the





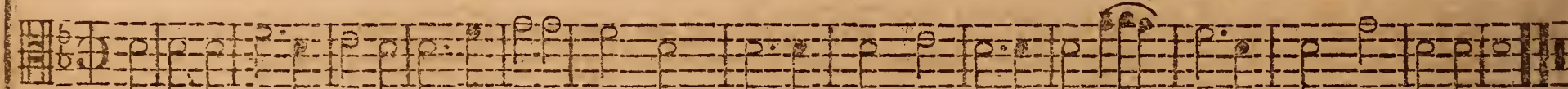
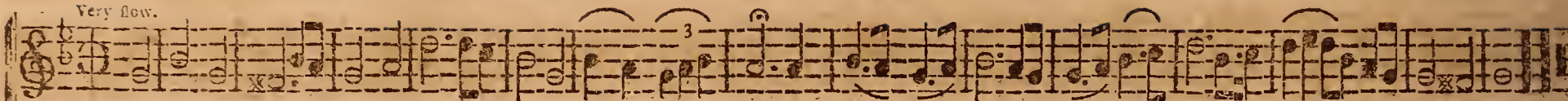
place, Where my dear God hath been, Is sweeter than ten thousand days Of pleasure and of sin. My willing soul would stay In such a frame as this, And



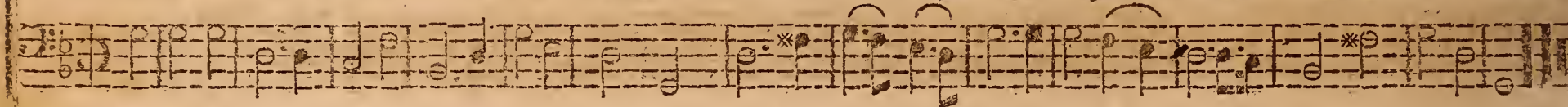
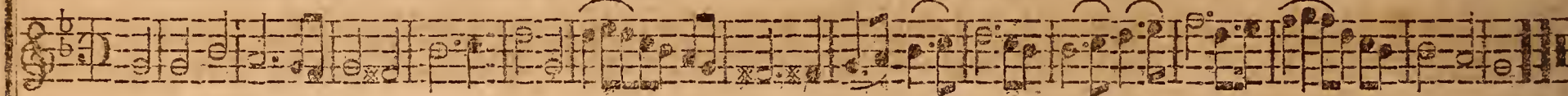
fit and sing herself away And fit, &c. To everlasting bliss. To everlasting bliss.



Very low.



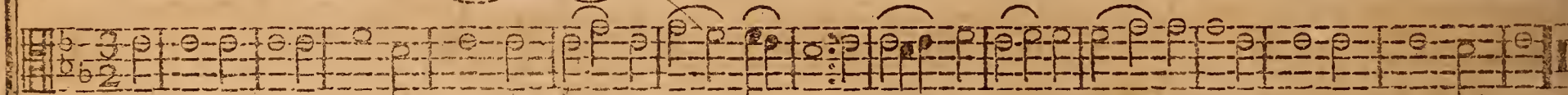
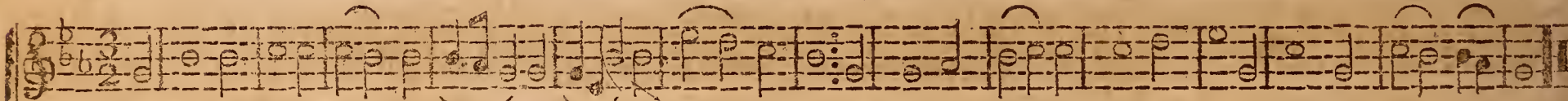
That once lov'd form, now cold and dead, Each mournful thought employs; And nature weeps her comforts fled, And wither'd all her joys.



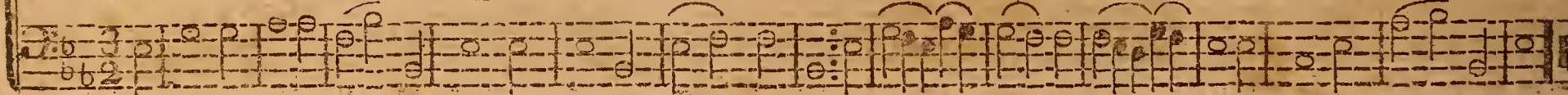
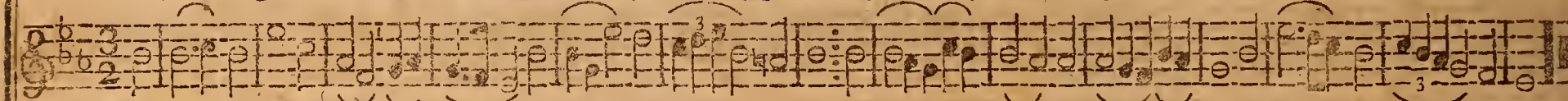
KENDALL.

C. M.

Clark.



Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.



Fair Zion's gates are our delight, Within her walls we stand; And all her happy fons unite In

Bafs Viol.

friendship's facred band. And all, &c.

Soft.

Nor eye hath seen, nor ear hath heard, Nor sense nor reason known What joys the Father hath prepar'd For those who love his Son. Pure are the:

Bass Viol.

Loud.

joys above the sky, And all the region peace; No wanton lip, nor envious eye, Can see or taste the bliss.

Slow.

Soft.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (one flat) and 4/4 time. The melody is written in a simple, hymn-like style with quarter and eighth notes.

Ye tribes of Adam, join With heaven and earth and seas, And offer notes divine To your Creator's praise. Ye holy throng Of

The second system of music continues the melody from the first system, also consisting of two staves in treble and bass clefs. The notation remains consistent with the first system.

Loud.

The third system of music begins with a dynamic marking of 'Loud.' It consists of two staves in treble and bass clefs. The melody continues with a more pronounced sound.

angels bright, In worlds of light Begin the song. Ye holy throng, &c.

The fourth system of music concludes the piece on this page, consisting of two staves in treble and bass clefs. The melody ends with a final cadence.

Musical staff for Soprano voice, first system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody starts with a quarter rest, followed by a series of quarter and eighth notes. A 'Soft.' dynamic marking is placed above the staff towards the end of the system.

That man is blest, who stands in awe Of God, and loves his sacred law ; His feed on earth shall be renown'd, And

Musical staff for Alto voice, first system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody follows the lyrics with quarter and eighth notes. A 'Soft.' dynamic marking is placed above the staff towards the end of the system.

Musical staff for Bass Violoncello, first system. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment consists of quarter and eighth notes. A 'Bass Viol.' dynamic marking is placed above the staff towards the end of the system.

Musical staff for Soprano voice, second system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody continues with quarter and eighth notes. A 'Loud.' dynamic marking is placed above the staff towards the beginning of the system.

with successive honours crown'd. His feed on earth, &c.

Musical staff for Alto voice, second system. It begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The melody continues with quarter and eighth notes.

Musical staff for Bass Violoncello, second system. It begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The accompaniment continues with quarter and eighth notes.

MOUNT ZION.

J. Cole.

163

☞ This tune may be sung in L. M. by repeating the two last lines of the verse.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in 2/4 time. The music is written in a simple, homophonic style with quarter and eighth notes. There are two 'X' marks on the left side of each staff, indicating where the two lines of the verse are repeated.

God's temple crowns the holy mount; The Lord there condescends to dwell: His Zion's gates, in his account, Our

The second system of music consists of two staves, treble and bass clef, in 2/4 time. It continues the melody from the first system. There are two 'X' marks on the left side of each staff.

Israel's fairest tents excel. Fame glorious things of thee shall sing, O city of th' Almighty King.

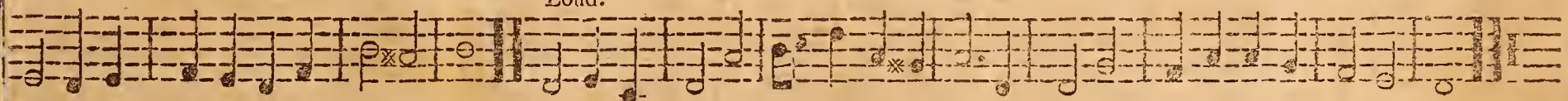
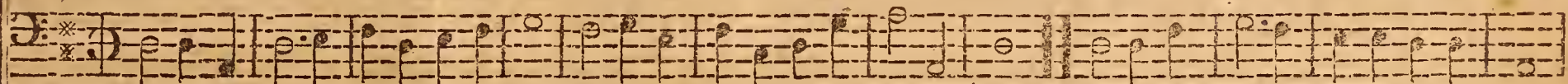
The third system of music consists of two staves, treble and bass clef, in 2/4 time. It continues the melody from the second system. There are two 'X' marks on the left side of each staff.

Firm was my health, my day was bright, And I presum'd 'twould ne'er be night :

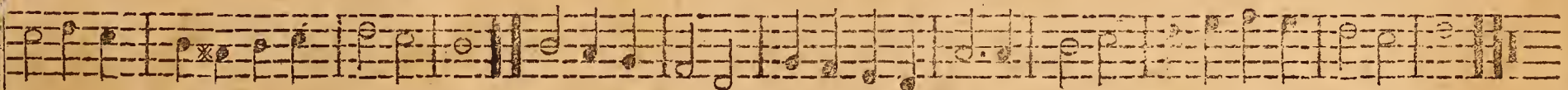
Fondly I said within my heart, Pleasure and peace shall ne'er depart.



The Lord the sovereign sends his summons forth, Calls the fourth nations, and awakes the north : From east to west the founding orders spread,



Loud.



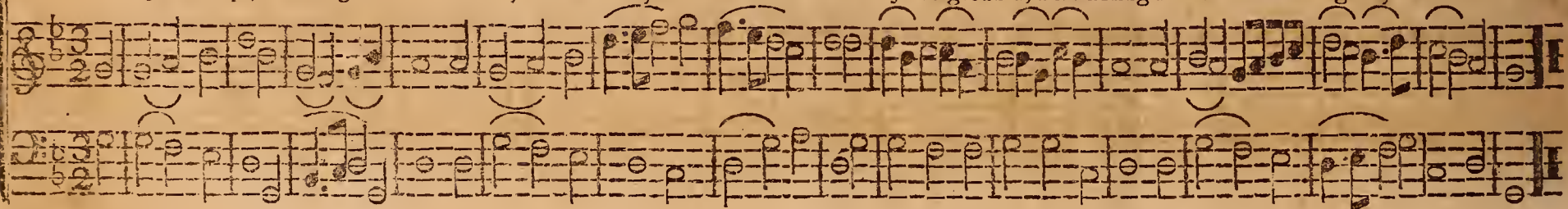
Through distant worlds and regions of the dead. No more shall atheists mock his long delay, His vengeance sleeps no more : Behold the day !



E M M A U S. L. M.

Billings.

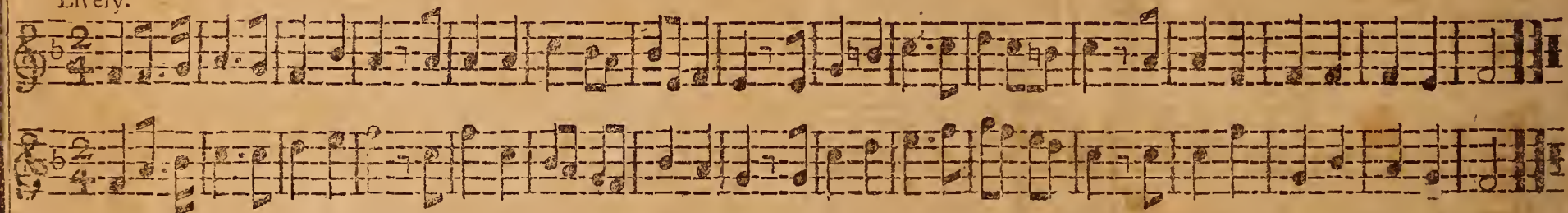
When Jesus wept, a falling tear In mercy flow'd beyond all bound : When Jesus groan'd, a trembling fear Seiz'd all the guilty world around.



H. 187.

T R U R O. L. M.

Williams' Coll.

Lively.

Now to the Lord a noble song ! Awake, my soul, awake, my tongue. Hosanna to th' Eternal Name, And all his boundless love proclaim.



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one flat (B-flat). The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. There are two 'x' marks above the first few notes of each staff, likely indicating specific performance techniques or ornaments.

Awake, our souls, away, our fers, Let every trembling thought be gone, Let every trembling thought be gone ; Awake, and run the heavenly

The second system of music continues from the first. It also consists of two staves in treble and bass clefs. The notation includes various note values and rests, with some notes marked with 'x' symbols. The piece concludes with a double bar line.

Soft.

Loud.

The third system of music begins with a treble staff and a bass staff. The upper staff starts with a 'Soft.' dynamic marking, which changes to 'Loud.' later in the system. The music features a mix of note values and rests. A phrase 'And put, &c.' is written below the treble staff in the middle of the system.

And put, &c.

race, And put a cheerful courage on. Awake, and run the heavenly race, And put a cheerful courage on.

The fourth system of music continues the piece. It consists of two staves in treble and bass clefs. The notation includes various note values and rests. The piece concludes with a double bar line.

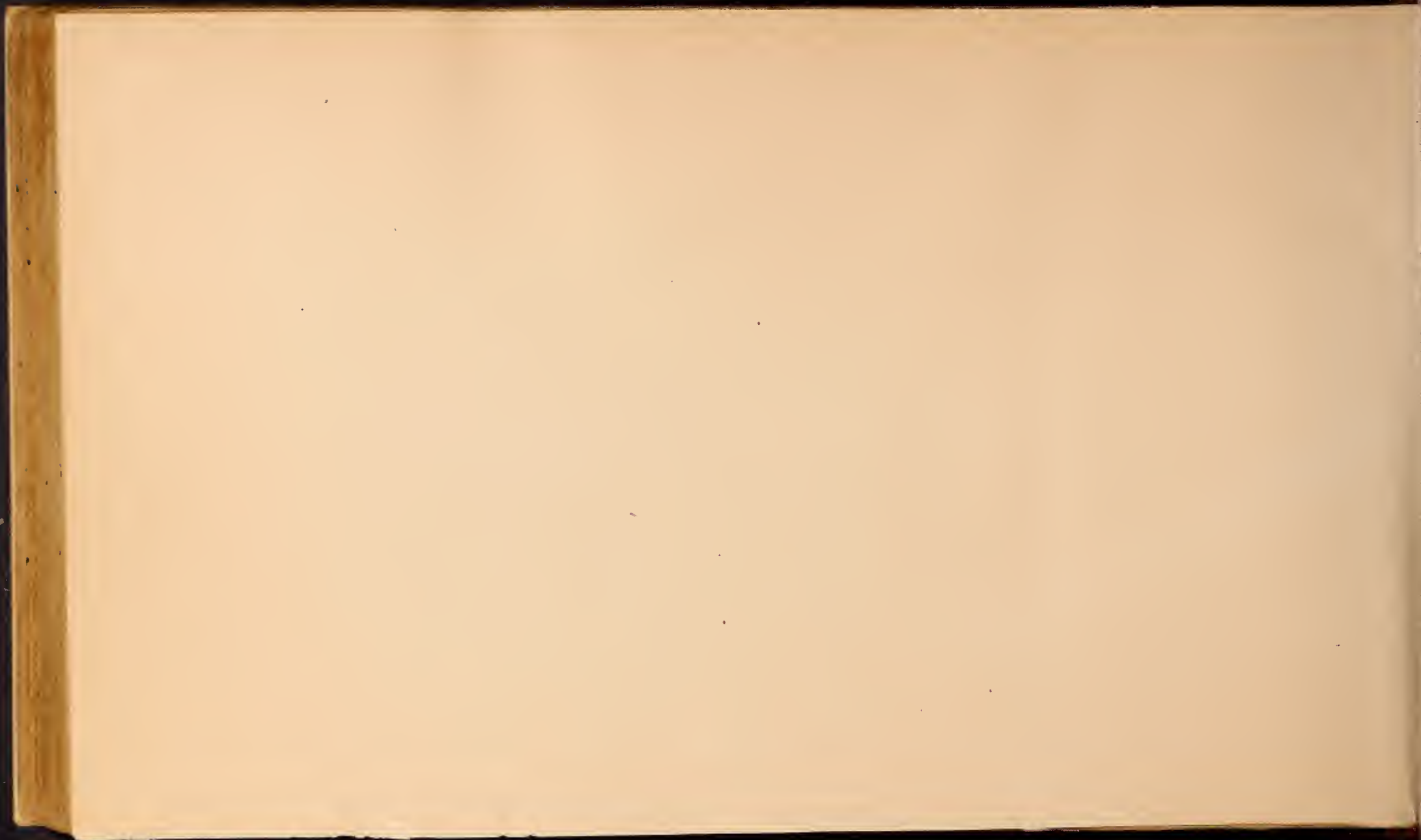
And put a cheerful courage on.

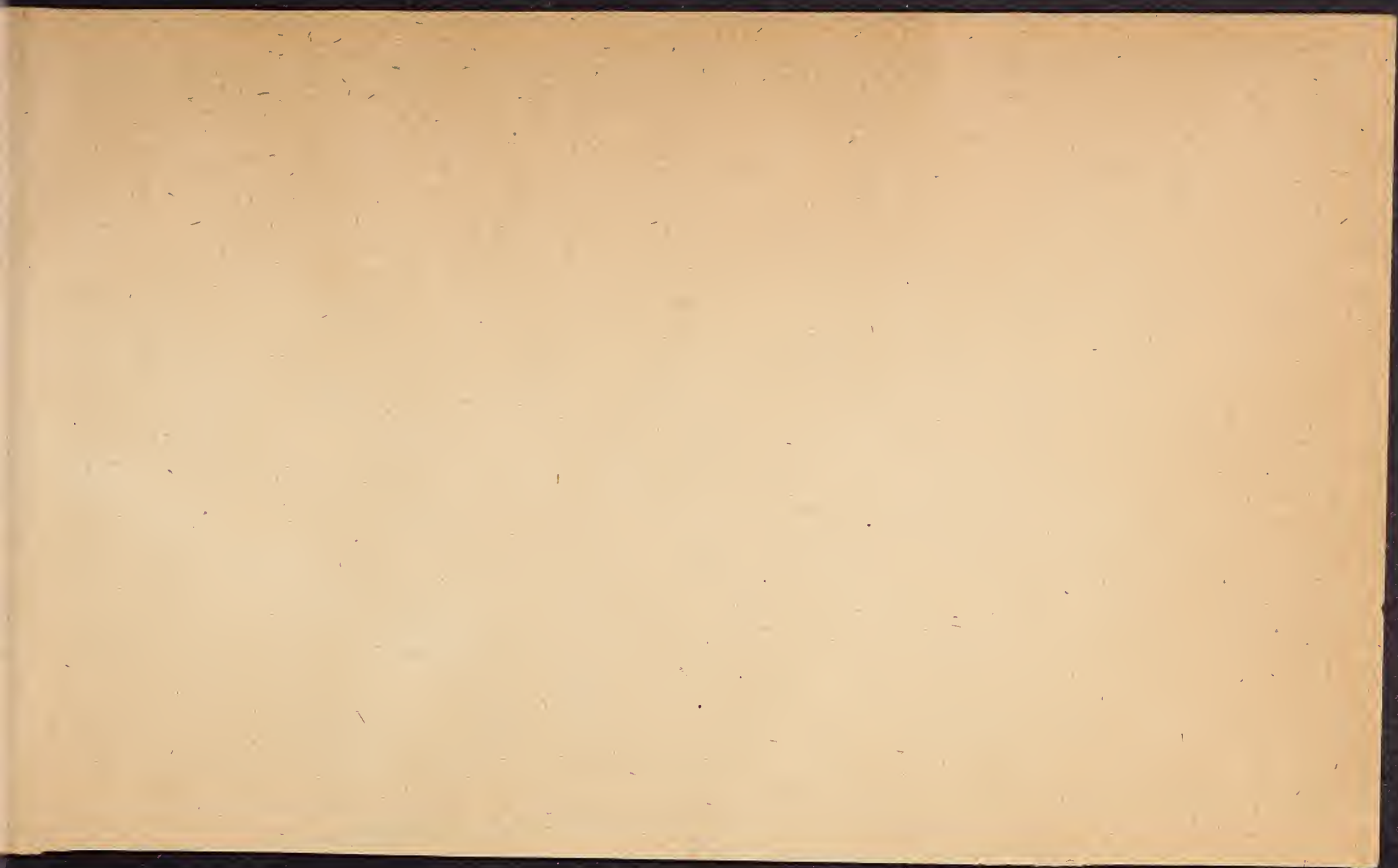
I N D E X.

[Tunes with this mark (*) were not published in the former Edition of this work.]

<p>A BINGTON, C. M. 118 Adoration, L. M. 137 Advent, C. M. 22 Amesbury, P. M. 113 Angel, L. P. M. 52 Arlington, X C. M. 112 Arundel, C. M. 122 Auspicious Morn, 6s & 10s 81 Bangor, X C. M. 27 Bethesda, H. M. 48 Billow, C. M. 136 Braintree, X C. M. 98 Bredby, L. M. 75 Bridgewater, C. M. 19 Bromley, L. M. 167 Buckingham, C. M. 139 Burlington, H. M. 161 Canterbury, C. M. 155 Carver, C. M. 135 Carthage, L. M. 74 Castle-Street, L. M. 12 Cheshunt, L. M. 128 Chockfet, X C. M. 25 Christmas, X C. M. 78 Christmas Hymn, X L. M. 35 Christian, L. M. 147 Colchester New, C. M. 28 Condolence, L. M. 27 Confidence, X L. M. 127 Cookham, 7s 37 Coronation, X C. M. 136 Cossica, L. M. 106</p>	<p>Cumberland, L. P. M. 36 Dalmatia, 7s 100 Dalton, X S. P. M. 43 Defence, X S. M. 50 Denmark, L. M. 30 Doomsday, S. M. 61 Dorset, C. M. 105 Dover, X S. M. 34 Dresden, L. M. 97 Dunstan, L. M. 94 Durham, C. M. 28 Emmaus, L. M. 166 Enfield, C. M. 24 Evening Hymn, C. M. 38 Exhortation, H. M. 87 Fifty-eighth Psalm, L. P. M. 70 Forty-sixth Psalm, L. P. M. 57 Funeral Hymn, H. M. 21 Funeral Thought, X C. M. 44 Ganges, X C. P. M. 76 Habakkuk, L. M. 58 Hamilton, L. M. 77 Hampton, 8s 103 Hanover, L. M. 148 Herald Angels, 7s 108 Hellepont, C. M. 84 Hermon, C. M. 160 Humility, L. P. M. 60 Irish, C. M. 13 Ilington, L. M. 100 Italy, L. M. 38 Jordan, X C. M. 72</p>	<p>Judgment, 10s 47 Justice, C. M. 15 Kendall, C. M. 158 Kingston, C. M. 102 Kippis, C. M. 92 Landaff, 10s & 11s 56 Lebanon, L. M. 68 Liberality, L. M. 162 Little Cheshunt, L. M. 53 Little Marlborough, S. M. 34 Litchfield, C. M. 135 Litchfield, S. M. 144 Lorrain, X L. M. 42 Mansfield, S. M. 97 Marlborough, C. M. 112 Marshfield, L. M. 104 Middletown, 7s 95 Moreton, L. M. 88 Morning Flower, L. M. 9 Morning Hymn, L. M. 61 Moulines, C. M. 96 Mount Ephraim, S. M. 46 Mount Zion, C. P. M. 69 Mount Zion, L. M. 163 Nantwich, L. M. 40 Newark, X C. M. 18 Newport, X C. M. 93 Norfolk, X S. M. 98 Northampton, X S. M. 63 Northfield, C. M. 158 Number Thirty-five, S. M. 156 Old 50th, 10s & 11s 56</p>	<p>Old Hundred, X L. M. 11 Orange-Street, X C. M. 86 Pembroke, C. M. 84 Penitence, S. M. 111 Pentecost, L. M. 152 Persia, X L. M. 80 Pleyel's Hymn, L. M. 27 Plymton, C. M. 66 Portsmouth, H. M. 64 Portugal, X L. M. 155 Portuguese Hymn, L. M. 16 Putney, L. M. 110 Quincy, L. P. M. 41 Redeeming Love, 7s 89 Resignation, L. M. 46 Reliance, L. M. 76 Rochester, L. P. M. 90 Rugby, L. M. 13 Sardis, C. M. 45 Savoy, L. M. 11 School-Street, 8s & 7s Scitur, S. Sep, S. Sii, S. South, 8s Sparta, M. 121 Spring, L. M. 79 Sterling, S. M. 17 St. Anne's, S. M. 19 St. Helen's, S. M. 26 St. Lawrence, L. M. 49 St. Martin's, L. M. 44</p>	<p>St. Michael's, P. M. 135 St. Patrick's, C. M. 13 St. Sebastian's, C. M. 50 St. Thomas, X S. M. 134 Sutton, S. M. 90 Thanksgiving, L. M. 140 Thirty-fourth Psalm, C. M. 20 Thirty-third Psalm, C. M. 67 Tilden, X L. M. 134 Truro, X L. M. 166 Twenty-fifth Psalm, S. M. 71 Union, C. M. 159 Upton, S. M. 122 Virginia, L. M. 1 Walsall, P. M. Walworth, S. M. Wantage, S. M. Wareham, S. M. Water, 7s 62 Wilderness, L. M. 13 Williamsburg, X H. M. 8 Windfor, C. M. 97 Winbourn, X C. M. 7 Woburn, X L. M. 10 Yarmouth, X S. M. 8</p>
--	--	--	--	---









B.P. Binney,
DEC 3 1898

