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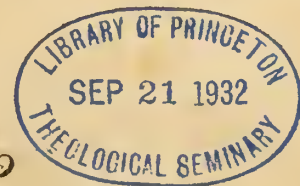
TEMPLI CARMINA.



SONGS OF THE TEMPLE,

OR

BRIDGEWATER COLLECTION of SACRED MUSIC.



“ Καὶ ὑμνησαντες ἔξηλθον εἰς τὸ ὄρος τῶν ἐλαιῶν.” Mark xiv. 26.

Sixth Edition, improved and enlarged.



BOSTON :

PUBLISHED BY WEST, RICHARDSON & LORD, No. 75, CORNHILL.

Printed by J. H. A. Frost, *Congress-street.*

October, 1818.

DISTRICT OF MASSACHUSETTS,

DISTRICT CLERK'S OFFICE.

BE IT REMEMBERED, that on the twenty sixth day of October, A. D. 1816, and in the forty-first year of the Independence of the United States of America, WEST & RICHARDSON, of the said District, have deposited in this office the title of a Book, the right whereof they claim as Proprietors, in the words following, to wit :

“ *Templi Carmina.* Songs of the Temple, or Bridgewater Collection of Sacred Music. *Και ὕμνοι, ἐξῆλλον εἰς τὸ ἕδος τῶν ἱερῶν.* Mark xiv. 26.

“ Fourth edition, improved and enlarged.”

In conformity to the Act of the Congress of the United States, entitled, “ An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned :” and also to an Act entitled, “ An Act supplementary to an Act, entitled, An Act for the encouragement of Learning, by securing the copies of Maps, Charts and Books, to the Authors and Proprietors of such copies, during the times therein mentioned ; and extending the benefits thereof to the Arts of Designing, Engraving and Etching Historical and other prints.”

JOHN W. DAVIS,
Clerk of the District of Massachusetts.

ADVERTISEMENT,

Prefixed to the Fourth Edition, published November, 1816.

THE public opinion in favour of former editions of this work has been so amply expressed by the sale they have met with, that the proprietors now have it in their power to offer to the public the present enlarged and improved edition. They flatter themselves, that it contains a larger collection of approved church or congregational music, than can be found in any other book now extant. Besides a very competent proportion of short tunes in all the variety of measures for usual Sunday service, there is added a selection of Anthems and longer hymn tunes for particular occasions. This will render it more suitable and convenient for the practice and improvement of country schools and church choirs. A considerable proportion of the music has never before been published in this country, and will therefore have all the effect of original compositions. The proprietors and compilers have omitted no pains or exertions in their power to render the work as perfect in all respects as possible. There may be found some errors of the press, which, however, the eye of a master will readily discover, and which can easily be corrected with the pen. Perfect typography in a work like this is not to be expected, and is indeed impossible. It is hoped, however, and believed, that errors of this kind are few and not very material.

In this edition, utility has been a leading object, and therefore the character of the music, it is believed, will be found suited to every sober, sacred, and religious purpose, and adapted to the use of public worship among all societies and denominations of christians. In this hope, and with sentiments of gratitude for past encouragement, the proprietors now present this work to the public, soliciting the continuance of their patronage, and sincerely hoping that their exertions and labours may have some influence in aiding the public worship of God, and promoting morality and religion among their fellow men.

To the Compilers and Publishers of the Bridgewater Collection of Sacred Music.

Boston, October 31, 1816.

GENTLEMEN,

THE Trustees of the Handel and Haydn Society, having seen the work entitled "Sings of the Temple, or Bridgewater Collection of Sacred Music," could not refrain from expressing the satisfaction they derived from the examination of its pages. For beauty of style, justness of adaptation, and correctness of harmony, it is equalled by few, if any, and excelled by none, of which they have any knowledge.

Much praise is due to the compilers for their great research and superior taste; and to the publishers for its handsome execution. The Trustees hope that its circulation may be as extensive as its merits. I am, gentlemen, with much respect, your obedient servant,

By order of the Board of Trustees of the Handel and Haydn Society,

M. S. PARKER. Secretary.

A DICTIONARY OF MUSICAL CHARACTERS.

ADAGIO, (or *Ado.*) slow.

Affettuoso, or *Con Affetto*, tenderly.

Alla Breve, an Italian term for church music of four minims in a bar, to be performed quick; it is usual however at the present day, to insert a bar after every semibreve or two minims, and the movement is denoted by a bar drawn through the Adagio character.

Allegretto, a little brisk.

Allegro, (or *Allo.*) brisk.

Allegro ma non troppo, brisk, but not too fast.

Alto, or *Altus*, the Contra Tenor.

Andante, distinct, exact.

Andantino, very exact and slow.

Amoroso, see *Affettuoso*.

Anthem, a portion of Scripture set to music.

Bis, signifies a repeat.

Canon, a regular and exact fugue, in either the unison, fifth, or eighth. In these pieces one singer begins alone, and when he comes either to the end of his part, or to a repeat, if written on one staff, a second begins, then a third in like manner, and so of the rest.

Cadences are closes in music, similar, in effect to stops in reading.

Canto, or *Cantus*, the Treble.

Capella, a chapel or church, as *Alla Capella*, in church style.

Chorus, full, all the voices.

Cantabile, in a graceful and melodious style; an extreme cadence made by the principal performer while the rest stop.

Con, as *Con Spirito*, with spirit.

Crescendo, (or *Cres.*) to swell the sound.

Con Lamento, in a melancholy style.

E, and, as *Moderato e Mastoso*, moderate and majestic.

Da Capo, (or *D. C.*) to repeat and conclude with the first strain.

Decani and Cantoris, the two sides of a choir.

Diminuendo, to diminish the sound.

Dolce, sweet and soft.

Duo, *Duetto*, for two voices or instruments.

Del Segno, (or *D. S.*) from the sign.

Fagotto, the Bassoon part.

Fine, the end of a piece or book.

Forte, (or *For.*) loud.

Fortissimo, (or *F. F.*) very loud.

Fuga, or *Fugue*, a piece in which one or more parts lead, and the rest follow in regular intervals.

Grazioso, gracefully, with taste.

Grave, the slowest time.

Larghetto, pretty slow.

Largo, *Lentamente* or *Lento*, very slow.

Ligature, a slur.

Mestoso, slow, firm, and bold.

Moderato, moderately.

Motetto, a kind of Latin Anthem.

Mezzo, moderately, rather, as,

Mezzo Forte, moderately loud,

Mezzo Piano, rather soft.

Organo, the Organ part.

Piano, (or *Pia.*) soft.

Pianissimo, (or *P. P.*) very soft.

Piu, prefixed to another word, increases its force.

Poco, the contrary of *Piu*.

Presto, quick.

Prestissimo, very quick.

Primo, the first part.

Pomposo, in a grand or pompous style.

Recitative, kind of musical recitation between speaking and singing.

Ritornello, see *symphony*.

Secundo, the second part.

Semi Chorus, half the voices.

Siciliano, a slow, graceful movement in Compound Time.

Solo, for a single voice or instrument.

Soprano, the Treble.

Spirituoso, or *Con Spirito*, with spirit.

Staccato, very distinct and pointed.

Sotto Voce, middling strength of voice.

Symphony, a passage for instruments.

Tempo, time; as, *A Tempo*, or *Tempo Giusto*, in true time.

Trio, a piece in three parts.

Tempo di Marcia, martial time.

Tutti, when all join after a solo.

Thorough Base, the instrumental Base, with figures for the Organ.

Verse, one voice to a part.

Vivace, with life and spirit.

Volti Subito, turn over quick.

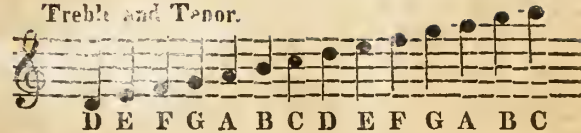
RUDIMENTS OF MUSIC.

MUSIC is written on five lines, drawn over each other, and in the intermediate spaces, which, together, are called a *Staff*. If the notes ascend or descend beyond the staff, short lines are added called *Ledger Lines* : thus,

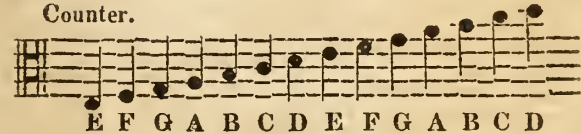


The lines and spaces of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the same series. The situation of these letters on the staff is known by a character at the beginning, called a *Clef*, which represents a letter, and is always placed on a line. The clefs used in this book are three, viz. the F (or Base) Clef, the G (or Treble) Clef, and the C (or Counter) Clef. The F Clef is placed on the fourth line, and therefore that line is called F ; the G Clef is placed on the second line, which is therefore called G ; and the C Clef is placed on the third line, which is therefore called C. The situations of the other letters on the staff are ascertained from these three. Thus,

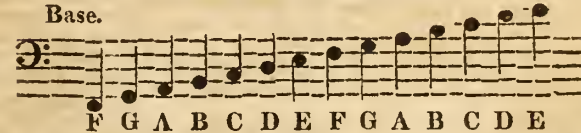
Treble and Tenor.



Counter.



Base.



There are but seven original sounds or tones (every eighth being the same in nature as the first,) five of which are whole tones, and two are semitones. The semitones are found between B and C, and between E and F.

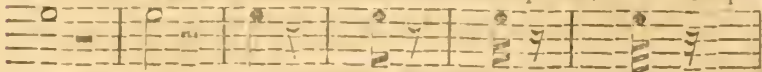
In singing, to the notes are applied the syllables, Mi, fa, sol, la, in the following order, viz. Above the Mi are fa, sol, la, fa, sol, la; and below the Mi are la, sol, fa, la, sol, fa; after which the Mi returns, either ascending or descending.

If no Flat or Sharp is at the beginning of a tune, Mi is in B; but

| | | | | | | |
|--|------------|--------------------|---|--|------------|--------------------|
| If B be Flat, If B und E If B, E and A If B, E, A & D | } Mi is in | { E A D G | } | { If F be Sharp If F and C If F, C and G If F, C, G & D | } Mi is in | { F C G D |
|--|------------|--------------------|---|--|------------|--------------------|

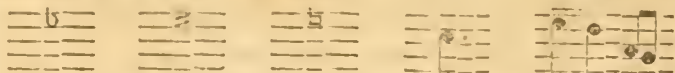
The notes are six in number; and to each note belongs a Rest, or note of silence, of the same name and duration. The names of the notes, and their forms and proportions, are as follows:

1 Semibreve, 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiqua.



Other musical characters are,

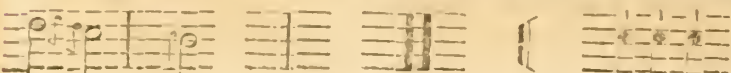
1. Flat. 2. Sharp. 3. Natural. 4. Dot. 5. Slur.



6. Hold. 7. Repeat. 8. Choise Notes. 9. Figure 3. 10. Trill.



11. Appoggiatura. 12. Bar. 13. Double Bar. 14. Brace. 15. Staccato Marks.



1. A *Flat*, set before a note, sinks it half a tone.
2. A *Sharp*, set before a note raises it half a tone.
3. A *Natural* restores a note made flat or sharp to its original sound.
4. A *Dot*, after a note, adds to it one half of its original length.
5. A *Slur* is drawn over or under those notes which are sung to one syllable.
6. The *Hold* shews that the sound of the note over which it is placed may be continued longer than its usual length.
7. The *Repeat* shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.
8. *Choice Notes* give the performer liberty to sing which he pleases.
9. The *Figure 3*, over or under three notes, directs that they be performed in the time of two of the same kind.
10. The *Trill* shews that the note over which it is placed should be shaken.
11. The *Appoggiaturas* 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.
12. A *Bar* divides the tune into equal parts according to its measure note.
13. A *Double Bar* shows the end of a strain.
14. The *Brace* connects those parts of a tune which move together.
15. Notes having *Staccato Marks*, should be performed distinctly; and when dots are used instead of marks, the performance should be soft and distinct.

OF TIME.

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

COMMON TIME may be expressed by four modes :

| | | | |
|-------------|--------------|-------------|--------------|
| First Mode. | Second Mode. | Third Mode. | Fourth Mode. |
| | | | |

The first is the slowest mode, containing four crotchets in a bar. It has four beats, two down and two up ; and is performed in four seconds.

The second mode is beat as the first, but one fourth faster.

The third mode has two beats in a bar, one down and one up, and is performed in two seconds.

The fourth mode is beat as the third, but performed one fourth faster. In all the modes of Common Time, the accent falls on the first and third parts of the bar.

TRIPLE TIME has three modes :

| | | |
|-------------|--------------|-------------|
| First Mode. | Second Mode. | Third Mode. |
| | | |

The first mode has three minims in a bar, each minim sounded in a second of time ; and is performed with three beats to a bar, the two first with the hand down and the last with it up.

The second mode has three crotchets to a bar ; the time measured as in the first mode, but performed one fourth faster.

The third mode has three quavers in a bar ; the time measured as in the preceding modes, but performed one fourth faster than the second mode. In Triple Time, the accent falls principally on the first, and faintly on the third part of the bar, in all the modes.

COMPOUND TIME has two modes :

| | |
|-------------|--------------|
| First Mode. | Second Mode. |
| | |

The first mode contains six crotchets in a bar ; three sung with the hand down and three with it up, in the time of two seconds. It is accented principally on the first part of the bar, and faintly on the fourth.

The second mode has six quavers in a bar ; performed like the first mode, but one fourth faster. Accented as the preceding.

OF THE KEYS.

There are two Keys in music, the sharp or major Key and the flat or minor Key, which are distinguished by their greater or lesser thirds. But it is a sufficient rule for this book that, if the last note in the Base (which is called the Key note) be next above the Mi, the tune is in the Major Key ; if next below the Mi, it is in the Minor Key.

NOTE. It is deemed unnecessary to enlarge on the Rudiments of Music in a school book like the present, as a master properly qualified to instruct will be able to supply all that is wanting, and even more than could well be published in a collection of music for general use.

GENERAL OBSERVATIONS.

IN the following work, the air or principal melody is universally placed next above the Base, to accommodate those who perform on organs, or other keyed instruments. The natural order is to place the air or Treble at the top, and the other parts in order downwards, as Counter, Tenor and Base. It has however for a long time been customary to place the parts as we have here arranged them, and is perhaps the most convenient, for the reasons above mentioned. Females should, however, generally sing the air or principal melody, otherwise the harmony will often be destroyed, or at least it will not have its intended and proper effect. Singers should also be informed, that, where a piece is set for one, two or three voices, and contains such directions, only the number of voices prescribed should be employed in the performance. Such directions are generally misunderstood, and instead of one person only on each part, all the singers on the parts mentioned unite, which is altogether wrong in practice, and should be corrected. When three voices, for instance, are directed to perform a piece, three persons are intended, and not three parts; one person only on each part is meant. After such directions, they will generally find the word *Tutti*, or *Chorus*, used, which indicates that the whole choir is again to unite. And generally where *Tutti* or *Chorus* occurs, it is understood that the previous strain should be performed by one voice on each part, whether such directions are expressly given or not. This rule however is not absolute, but is generally proper, and in some instances essential.

ARLINGTON.

C. M.

Dr. Arne.

9

Musical score for 'ARLINGTON' in G major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Jesus, with all thy saints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart."

ARUNDEL.

C. M.

Musical score for 'ARUNDEL' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men Begin and never cease."

Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

CANTERBURY. C. M.

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.

FUNERAL THOUGHT.

C. M.

Smith.

Musical score for 'FUNERAL THOUGHT' in common time (C. M.). The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "Hark! from the tombs a mournful sound! My ears, attend the cry; Ye living men, come view the ground Where you must shortly lie." The music features a somber, slow tempo with a key signature of one sharp (F#).

St. MARTIN'S.

C. M.

Smith.

Musical score for 'St. MARTIN'S' in common time (C. M.). The score consists of four staves: two treble clefs and two bass clefs. The melody is written in the first treble staff, and the bass line is in the first bass staff. The lyrics are: "O thou, to whom all creatures bow Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!" The music features a more lively tempo than the first piece, with a key signature of one sharp (F#).

DURHAM.

C. M.

H. Purcell.

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

CHAPEL.

C. M.

See, gracious God, before thy throne, Thy mourning people bend, 'Tis on thy sovereign grace alone Our humble hopes depend, Our humble hopes depend.

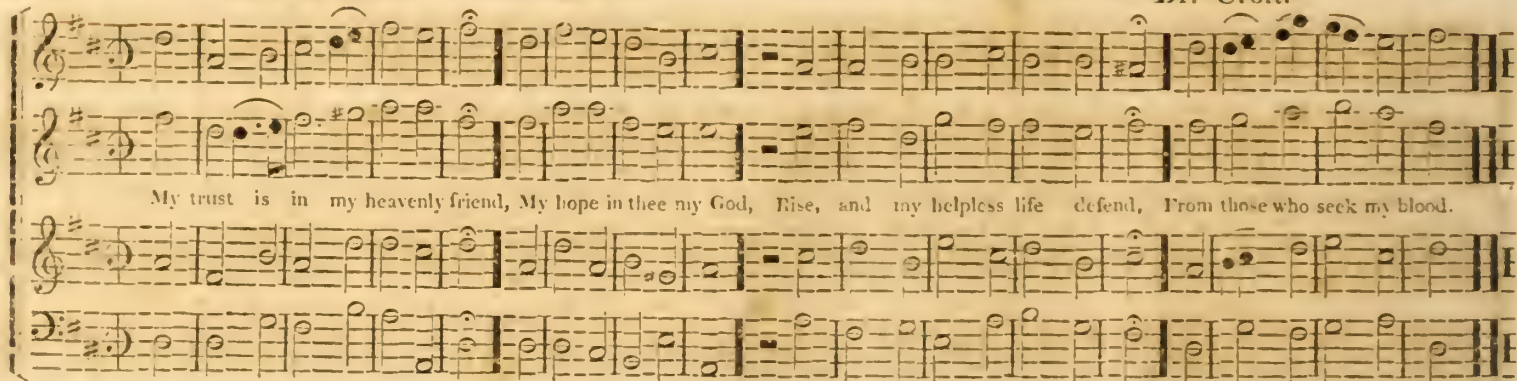
On thee, each morning, O my God, My waking thoughts, thoughts attend, In whom are founded all my hopes, In whom my wishes end.

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

St. ANNE'S.

C. M.

Dr. Croft.

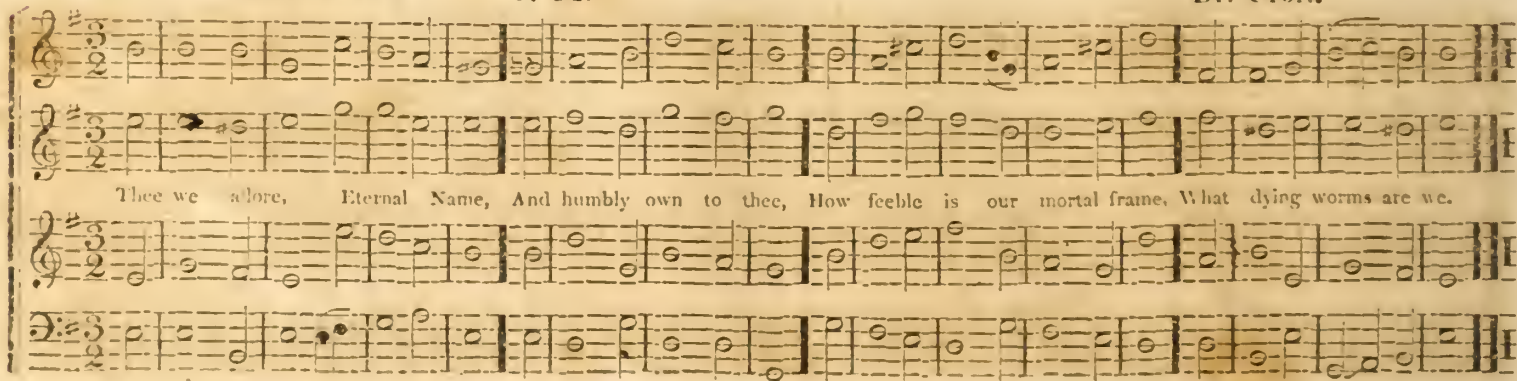


My trust is in my heavenly friend, My hope in thee my God, Rise, and my helpless life defend, From those who seek my blood.

St. MARY'S.

C. M.

Dr. Croft.



Thee we adore, Eternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we.

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.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The music is written in a simple, homophonic style with a clear melody and accompaniment. The lyrics are printed below the second staff.

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.

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 4/4. The music continues from the first system. The lyrics are printed below the third staff.

BRAINTREE.

C. M.

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

The musical score for 'BRAINTREE' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece features a melody with various ornaments, including a triplet in the first staff and trills in the second and fourth staves.

WINDSOR.

C. M.

Kirby.

My God, how many are my fears! How fast my foes increase! Their number, how it multiplies! How fatal to my peace!

The musical score for 'WINDSOR' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece features a melody with various ornaments, including a triplet in the first staff and trills in the second and fourth staves.

BROOMSGROVE.

C. M.

Dr. Green.

17

My God, I cry with every breath, For some kind power to save, To break the yoke of sin and death, And thus redeem the slave.

The musical score for 'BROOMSGROVE' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The key signature has one sharp (F#). The melody is written across the top two staves, and the bass line is on the bottom two. The lyrics are placed between the second and third staves.

PLYMOUTH.

C. M.

Now let our lips, with holy fear And mournful pleasure, sing The sufferings of our great High Priest, The sorrows of our King.

The musical score for 'PLYMOUTH' consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/2. The key signature has one sharp (F#). The melody is written across the top two staves, and the bass line is on the bottom two. The lyrics are placed between the second and third staves.

Behold the glories of the Lamb, Amidst his Father's throne! Prepare new honours for His name, Prepare new honours for his

name, And songs before unknown. Let elders worship at his feet, The church adore around, With

vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.

BEDFORD.

C. M.

Wheall.

The heavens declare thy glory, Lord, Which that alone can fill: The firmament and stars express Their great Creator's skill.

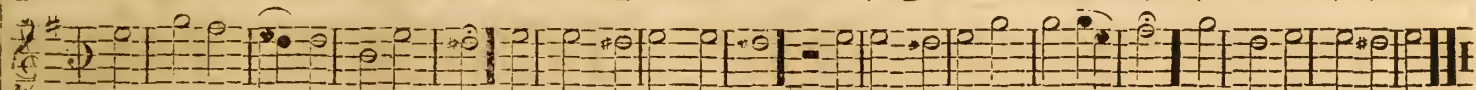
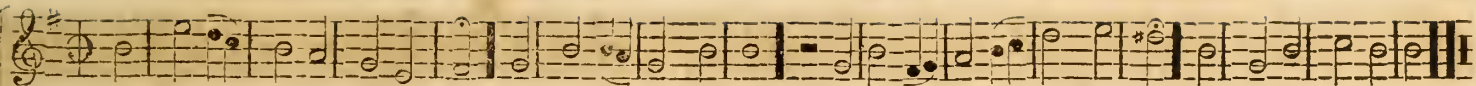
The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "There is a fountain, fill'd with blood, Drawn from Immanuel's veins, And sinners, plung'd beneath that flood, And

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The key signature is two flats (B-flat and E-flat), and the time signature is common time (C). The lyrics are: "sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains".

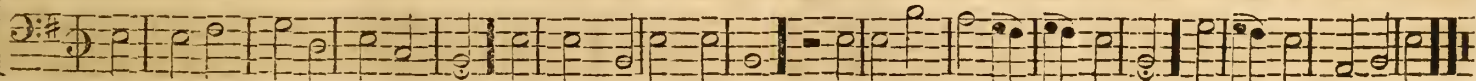
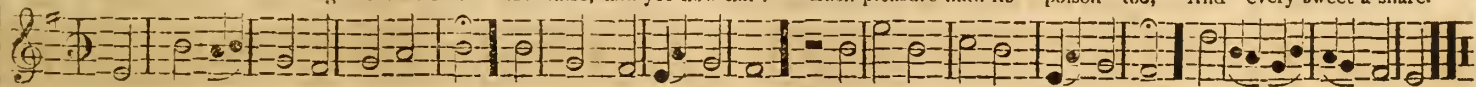
GREENWALK.

C. M.

21

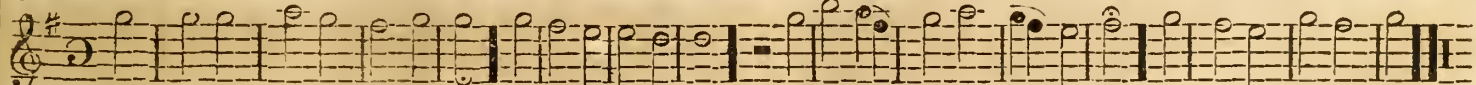


How vain are all things here below! How false, and yet how fair! Each pleasure hath its poison too, And every sweet a snare.

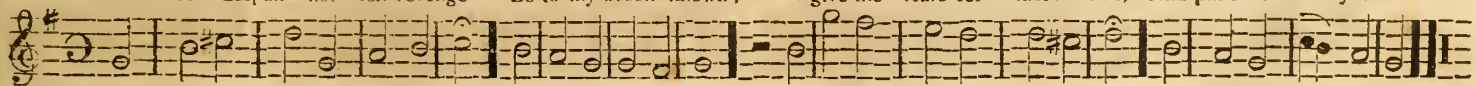


DUNDEE.

C. M.



Let not despair nor fell revenge Be to my bosom known; O give me tears for others' woe, And patience for my own.



Let heaven arise, let earth appear, Said the almighty Lord, The heavens arose, the earth appear'd, At his creating word

Thick darkness brooded e'er the deep; God said. Let there be light; The light shone round with smiling ray, And scatter'd ancient night.

The first system of music consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature and a key signature of one flat (B-flat). The music features a melody in the upper staff and a supporting bass line in the lower staff.

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

The second system of music continues the melody and bass line from the first system. It maintains the same 3/2 time signature and one-flat key signature.

Bass Viol.

The third system of music continues the melody and bass line. It maintains the same 3/2 time signature and one-flat key signature.

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

The righteous souls, that take their flight Far from this world of pain, In God's paternal bosom blest, Forever shall remain.

WORKSOP.

C. M.

To calm the sorrows of the mind, Our heavenly friend is nigh, To wipe the anxious tear that starts And trembles in the eye.

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

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

Now let our drooping hearts revive, And ev'ry tear be dry.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff at the bottom. The music is in 3/2 time with a key signature of one sharp (F#). The lyrics are: "Now let our drooping hearts revive, And ev'ry tear be dry." The lyrics are placed below the vocal staff, with some words like "ev'ry" and "tear" grouped together under a slur.

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

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff at the bottom. The music continues in 3/2 time with a key signature of one sharp. The lyrics are: "Why should these eyes be drown'd in grief, Which view a Saviour nigh?" The lyrics are placed below the vocal staff, with "eyes" and "drown'd" grouped together under a slur.

BUCKINGHAM.

C. M.

27

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

The musical score for 'BUCKINGHAM' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/2. The lyrics are: 'Help, Lord, for men of virtue fall, Religion loses ground, The sons of wickedness prevail, And treacheries abound.'

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.

The musical score for 'KENDALL' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb, Eb) and the time signature is 3/2. The lyrics are: 'Lord, when together here we meet, And taste thy heavenly grace, Thy smiles are so divinely sweet, We're loth to leave the place.'

More gaily smiles the blooming spring, When wintry storms are o'er ; Retreating sorrow this may bring Delight unknown before.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/2. The music is written in a key with one sharp (F#). The lyrics are placed between the second and third staves.

Then, Christian, send thy fears away, Nor sink in gloomy fear ; Though clouds o'erspread the scene to-day, To-morrow may be fair.

The second system of the musical score also consists of four staves (two treble, two bass) in 3/2 time. The lyrics are placed between the second and third staves.

MARTYRS.

C. M.

29

The year rolls round and steals away The breath that first it gave ; Whate'er we do, where'er we be, We're hast'ning to the grave.

LINCOLN.

C. M.

Coombs.

Blest be the dear uniting love, That will not let us part ; Our bodies may far off remove ; We still are one in heart.

VENI CREATOR. C. M.

Steffani.

First system of the musical score, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the second staff.

Come, Holy Ghost, Creator, come, Inspire the souls of thine, Inspire the souls of thine,

Second system of the musical score, consisting of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/2. The lyrics are written below the second staff.

Till every heart which thou hast made, Is fill'd with grace divine, Is fill'd with grace divine

Soft Loud.

Lies mingled
Lies mingled with the dust.

How long shall death the tyrant reign, And triumph o'er the just, While the rich blood of tyrants slain Lies mingled, Lies mingled with the dust.

Organ. Voice.

Lo faith beholds the scatter'd shades, The dawn of heaven appears, And the bright morning gently spreads Its blushes, Its blushes, Its blushes round the spheres.

Organ. Voice.

How large the promise, how divine, To Abr'ham and his seed; I'll be a God to thee and thine,

Supplying their need. I'll be a God to thee and thine, Supplying all their need.

Indulgent Father, how divine, How bright thy glories are! Thro' nature's ample round they shine, Thy goodness to declare.

O holy, holy, holy Lord, Whom heavenly hosts obey, The world is with thy glory fill'd, Of thy majestic sway.

Jesus, the friend of sinners calls, With pity in his eyes; And warns them of the dang'rous foes, That all around them rise.

WANTAGE.

C. M.

Our days run thoughtlessly along, Without a moment's etay; Just like a story or a song, We pass our lives away.

The first system of music for 'CAROLINA' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with quarter notes G2, B1, and D2.

God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.

The second system of music for 'CAROLINA' continues the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines, ending with a double bar line and repeat dots.

ROCHESTER.

C. M.

The first system of music for 'ROCHESTER' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The lower staff provides a harmonic accompaniment with quarter notes G2, B1, and D2.

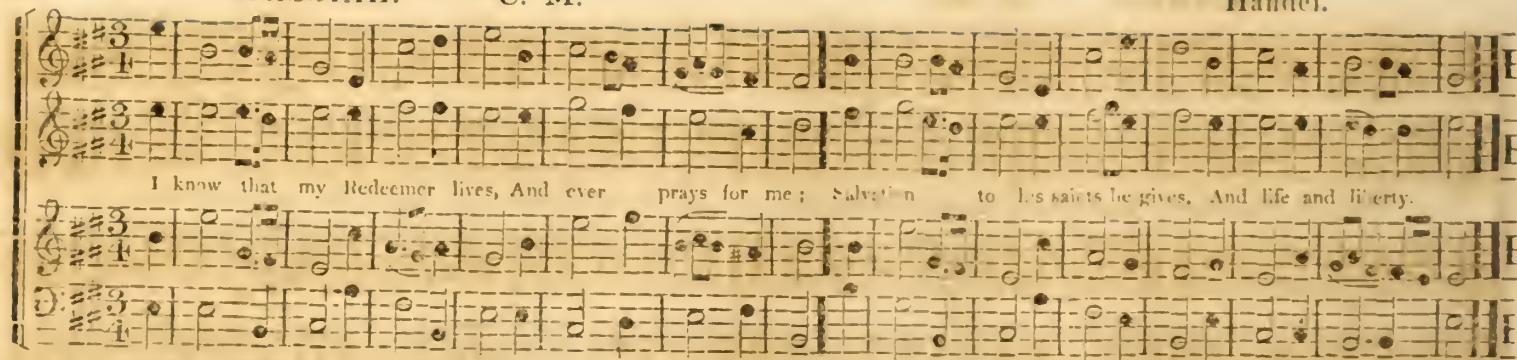
God my supporter and my hope, My help for - ever near, Thine arm of mercy held me up, When sinking in despair.

The second system of music for 'ROCHESTER' continues the melody and accompaniment from the first system. It features similar rhythmic patterns and melodic lines, ending with a double bar line and repeat dots.

MESSIAH.

C. M.

Handel.

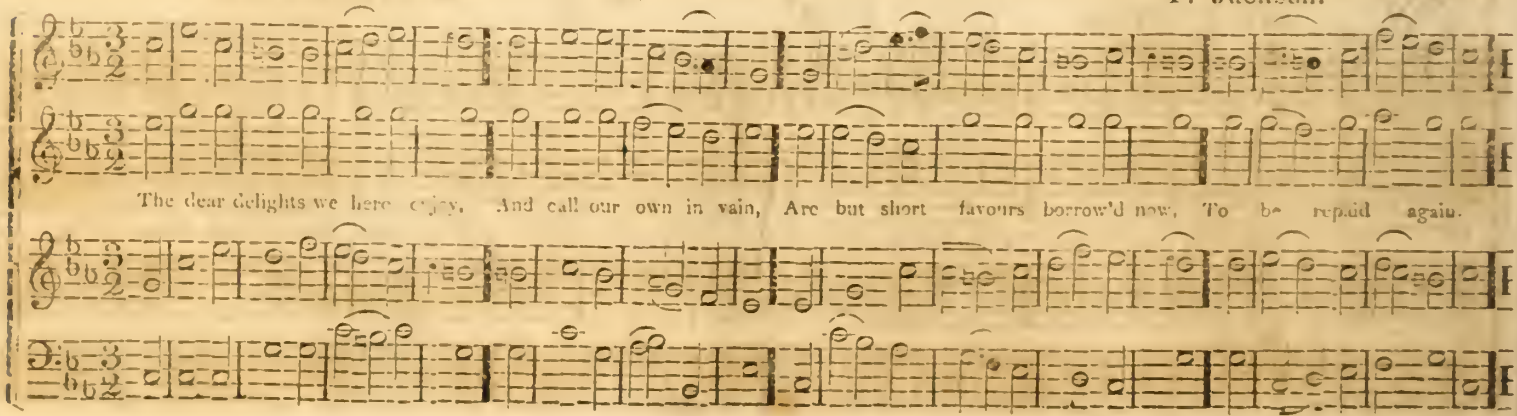


I know that my Redeemer lives, And ever prays for me; Salvation to his saints he gives, And life and liberty.

COLLINGHAM.

C. M.

T. Jackson.



The dear delights we here enjoy, And call our own in vain, Are but short favours borrow'd now, To be repaid again.

ARCADIA.

C. M.

37

The lamb shall lead his heav'nly flock, Where living fountains rise ; And love divine shall wipe away, The sorrows of their eyes.

Detailed description: This musical score is for the hymn 'ARCADIA'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are several measures with triplets in the piano part. The piece concludes with a double bar line.

ST. JAMES'.

C. M.

Courteville.

To celebrate thy praise, O Lord, I will my heart prepare ; To all the list'ning world thy works, Thy wond'rous works, declare.

Detailed description: This musical score is for the hymn 'ST. JAMES''. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is C major (no sharps or flats) and the time signature is 3/4. The music features a melody with various note values including eighth and sixteenth notes, and rests. There are several measures with triplets in the piano part. The piece concludes with a double bar line.

Once more, my soul, the rising day, Salutes my waking eyes ; Once more my voice thy tribute pay To him that rules the skies.

COLCHESTER.

C. M.

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

BANGOR.

C. M.

39

Return, O God of love, return, Earth is a tiresome place, How long shall we, thy children, mourn Our absence from thy face.

The musical score for 'BANGOR' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C.M.). The lyrics are written below the vocal staves.

MEAR.

C. M.

Sing to the Lord ye distant lands, Ye tribes of ev'ry tongue : His new discover'd grace demands A new and nobler song.

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

Arise, O King of grace, arise, And enter to thy rest; Lo! thy church waits with longing eyes, Thus to be own'd and blest.

BURFORD.

C. M.

Purcell.

How shall the young secure their hearts, And guard their lives from sin; Thy word the choicest rules imparts, To keep the conscience clean.

Thy words the raging winds control, And rule the boisterous deep, And rule the boisterous deep;

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat), and the time signature is 3/2. The lyrics are written below the second staff.

Thou mak'st the sleeping billows roll, The rolling billows sleep, The rolling billows sleep.

The second system of the musical score also consists of four staves, continuing the key signature and time signature. The lyrics are written below the second staff. The system concludes with a double bar line.

Let earth stand trembling on her base, And clouds the heav'ns deform; Blow, all ye winds, from every place,

Blow, all ye winds, from every place, And rush the final storm. And rush the final storm.

Soon shall the glorious morning come, When all thy saints shall rise, And cloth'd in

Bassoon.

their im - mor - tal bloom, Attend thee to the skies, Attend thee to the skies.

Musical score for 'PEMBROKE' in common time (C). The score consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "Praise ye the Lord, immortal choir, That fill the realms above, Praise him who form'd you of his fire, Praise him, & And feeds you with his love". The music features a mix of eighth and sixteenth notes in the vocal parts, with a steady accompaniment.

BARBY.

C. M.

Musical score for 'BARBY' in common time (C). The score consists of four staves: two vocal staves (treble clef) and two piano accompaniment staves (treble and bass clef). The lyrics are: "Hope looks beyond the bounds of time, When, what we now deplore, Shall rise in full immortal prime, And bloom, to fade no more." The music is characterized by a 3/2 time signature and features a prominent triplet in the vocal line. The accompaniment consists of simple chords and moving lines.

With joy we meditate the grace, Of our High Priest above, His heart is made of tenderness, His bowels melt with love.

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

To meditate thy precepts, Lord, Shall be my sweet employ, My soul sh'ul ne'er forget thy word, Thy word is all my joy.

BLANDFORD.

C. M.

Awake, my soul, arise, my tongue, Prepare a tuneful voice; In God, the life of all my joys, Aloud will I rejoice.

PENROSE.

C. M.

Tucker.

47

Tenor

Alto

2d. Treble.

Air.

Your lofty thoughts are vain, But ye must die like men, But ye must die like men.

Know that his kingdom is supreme, He calls you gods, that awful name,

Detailed description: This is a musical score for the hymn 'PENROSE'. It consists of five staves. The top three staves are for Tenor, Alto, and 2d. Treble. The bottom two staves are for the vocal line. The music is in common time (C) and G major. The lyrics are: 'Your lofty thoughts are vain, But ye must die like men, But ye must die like men. Know that his kingdom is supreme, He calls you gods, that awful name,'.

DUNKENFIELD.

C. M.

R. Harrison.

Thee we adore, Eternal Name, And humbly own to Thee, How feeble is our mortal frame, What dying worms are we.

Detailed description: This is a musical score for the hymn 'DUNKENFIELD'. It consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the bass line. The music is in 3/2 time and G major. The lyrics are: 'Thee we adore, Eternal Name, And humbly own to Thee, How feeble is our mortal frame, What dying worms are we.'

'Tis nature's cheerful voice, 'Tis nature's cheerful voice,
 Hark! how the feather'd warblers sing, Soft music hails the lovely

Soft

spring,
 music— Soft music hails the lovely spring, And woods and fields re-joice.
 spring, And woods and fields rejoice.
 music hails the lovely spring,

Hark! the glad sound, the Saviour comes, The Saviour promis'd long; Let ev'ry

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the second staff.

heart a throne prepare, And every voice a song, And every voice a song.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the second staff.

When rising from the bed of death, O'erwhelmed with guilt and fear, I see my Maker face to face O how shall I appear!

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The music begins with a treble clef and a key signature of two flats. The lyrics are written below the vocal staff.

If yet while pardon may be found, And mercy may be sought, My heart with inward horror shrinks And trembles at the thought.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 2/4. The music continues from the first system. The lyrics are written below the vocal staff.

Hence from my soul, sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joyful noise.

Pia. *Cres.* *For.* *Pia.* *For.*

Darkness and doubts had veil'd my mind, And drown'd my head in tears,
 And drown'd my head in tears, Till sovereign grace with shining rays Dispell'd my gloomy fears, Dispell'd my gloomy fears
 Darkness, Darkness and doubts had veil'd my mind,
 And drown'd my head in tears, Till sovereign grace dispell'd my gloomy fears.

Musical score for 'CHELSEA' in G major, 2/4 time. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Life is a span, a fleeting hour; How soon the vapour flies! Man is a tender, transient flower That in the blooming dies.'

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

DONT.

C. M.

Musical score for 'DONT' in G major, 2/4 time. The score consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'In innocence I wash my hands, And so encompass round Thine altar, with the sacred hands, Whose tongues thy praises sound.'

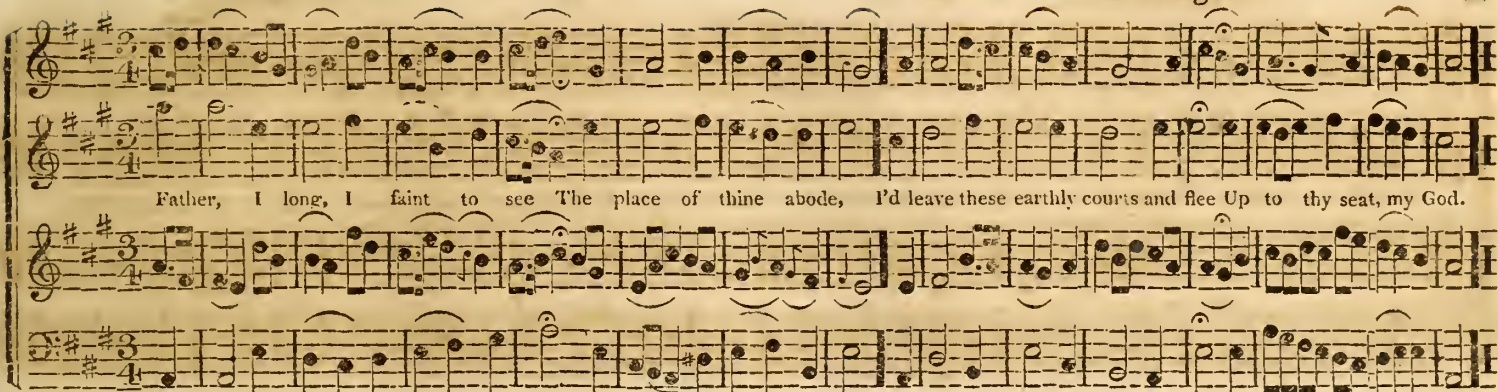
In innocence I wash my hands, And so encompass round Thine altar, with the sacred hands, Whose tongues thy praises sound.

BRIGHTON.

C. M.

Milgrove.

38

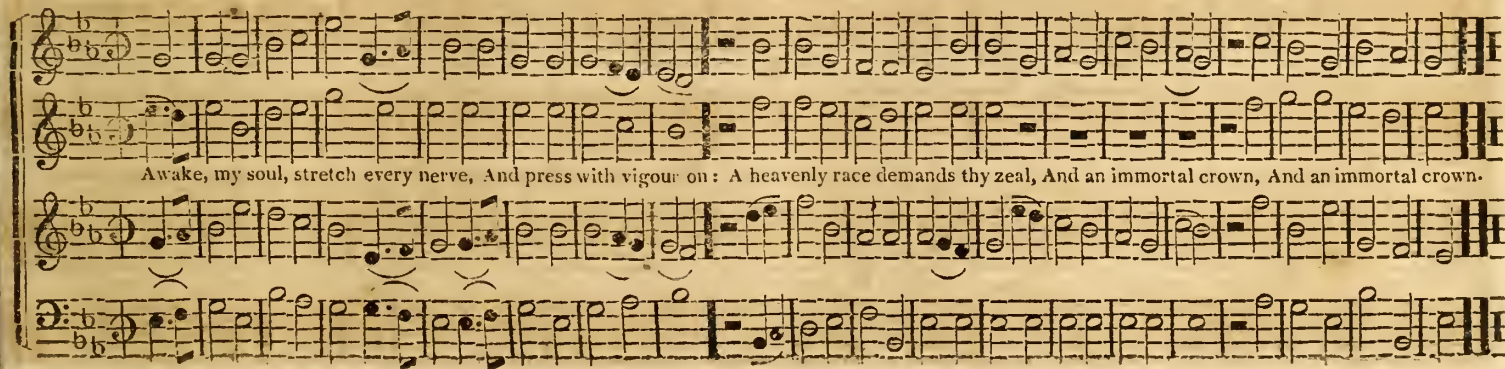


Father, I long, I faint to see The place of thine abode, I'd leave these earthly courts and flee Up to thy seat, my God.

CHRISTMAS.

C. M.

Handel.



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

CLARENDON.

C. M.

Tucker.

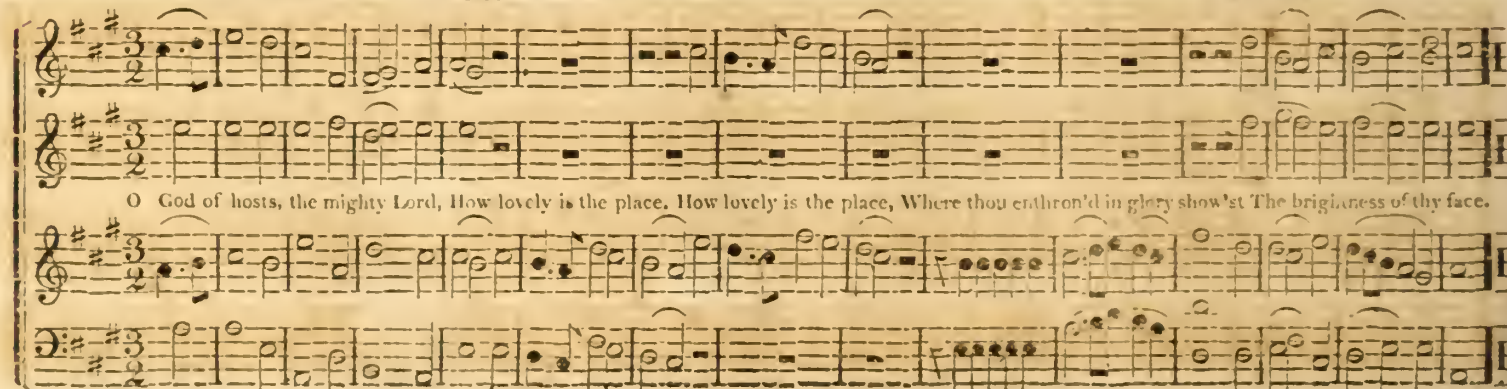


Blest are the souls that hear and know The gospel's joyful sound; Peace shall attend the path they go, And light their steps surround.

ROSS.

C. M.

Calleott.



O God of hosts, the mighty Lord, How lovely is the place, How lovely is the place, Where thou enthron'd in glory show'st The brightness of thy face.

The various months thy goodness crowns, How beauteous are thy ways! The bleating

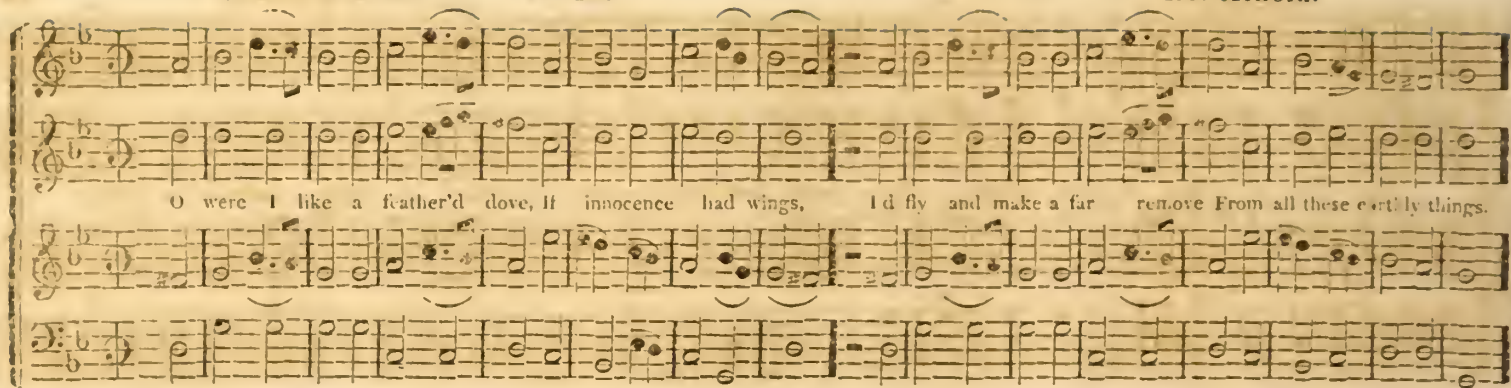
Detailed description: This system contains the first four staves of the musical score. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The music features a melody with various note values and rests, accompanied by a bass line with chords and single notes.

And shepherds shout, And shepherds shout thy praise.

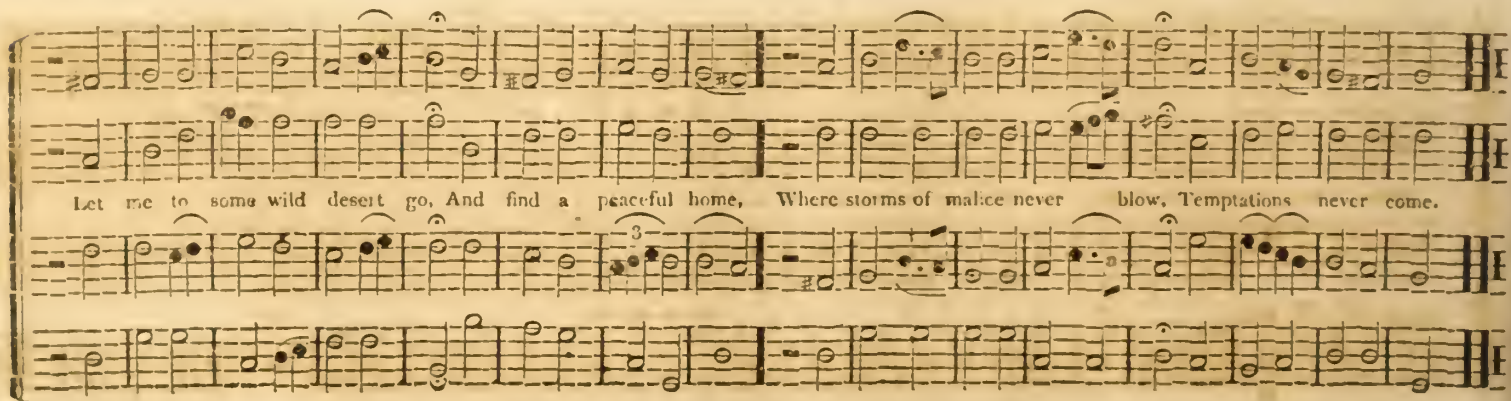
flocks spread o'er the downs, And shepherds shout, And shepherds shout, And shepherds shout thy praise.

And shepherds shout thy praise.

Detailed description: This system contains the second four staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are distributed across the staves, with some lines appearing below the piano part. The musical notation includes various note values, rests, and phrasing slurs.



O were I like a feather'd dove, If innocence had wings, I'd fly and make a far remove From all these earthly things.



Let me to some wild desert go, And find a peaceful home, Where storms of malice never blow, Temptations never come.

There is a land of pure delight, Where saints immortal reign. Infinite day excludes the night, In-

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music is written in a simple, homophonic style. The lyrics are placed below the second staff.

finite day excludes the night, And pleasures banish pain, And pleasures banish pain, And pleasures, pleasures banish pain.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music continues from the first system. The lyrics are placed below the second staff.

Shepherds, rejoice, Shepherds, rejoice, lift up your eyes, And send your fears away!

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

News from the regions of the skies, Salvation's born to-day. Salvation's born to-day. Salvation's born to-day.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is a treble clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

The Lord sup - plies his people's need, Je - ho - vah is his name; In pas - tures

fresh he makes me feed, Be - side the living stream. Be - side the living stream.

With pity - ing eyes, the Prince of grace Beheld our helpless grief: He saw, and (O amazing love!)

He came to our relief. Hallelujah, Hallelujah, Hallelujah, A . men.

ANNIVERSARY.

C. M.

61

Musical score for 'ANNIVERSARY' in common time (C. M.), 2/4 time signature. The score consists of four staves: two treble clefs and two bass clefs. The melody is primarily in the upper staves, with a bass line in the lower staves. The music features a mix of eighth and sixteenth notes, with some rests and accidentals.

Father, how wide thy glories shine, How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the skies By thousands, thousands—

By thousands through the skies.

ROCKINGHAM.

C. M.

Dr. Burney.

Musical score for 'ROCKINGHAM' in common time (C. M.), 3/2 time signature. The score consists of three staves: two treble clefs and one bass clef. The melody is primarily in the upper staves, with a bass line in the lower staff. The music features a mix of quarter and eighth notes, with some rests and accidentals.

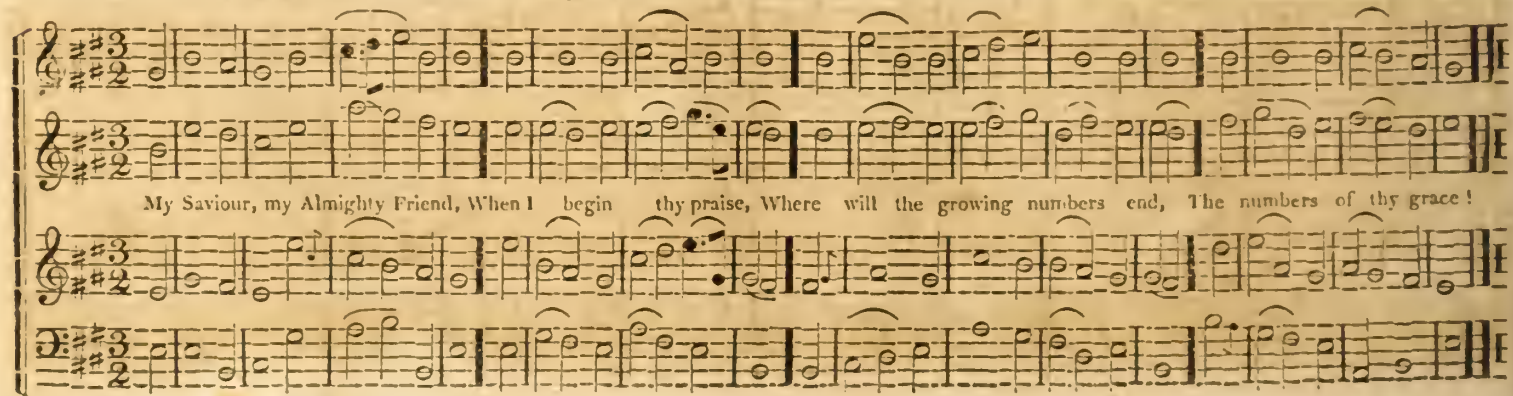
He is a God of sovereign love, That promis'd heav'n to me, And taught my soul to soar above, Where happy, where happy, where happy spirits be.



The heav'ns declare thy glory, Lord, Which that alone can fill; The firmament and stars express Their great, their great Creator's skill.

CHARMOUTH.

C. M.



My Saviour, my Almighty Friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace!

PORTSEA.

C. M.

Kingsbury.

The first two staves of the musical score for 'PORTSEA'. The first staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The second staff is in treble clef with a key signature of one sharp (F#) and a time signature of 4/4. Both staves contain a melody with various note values and rests, including slurs and ties.

God of our mercy and our praise, Thy glory is our song; We'll speak the honours of thy grace, With a rejoicing tongue.

The last two staves of the musical score for 'PORTSEA'. The third staff is in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. The fourth staff is in bass clef with a key signature of one sharp (F#) and a time signature of 4/4. Both staves contain a melody with various note values and rests, including slurs and ties.

PALMYRA.

C. M.

Buononcini.

The first two staves of the musical score for 'PALMYRA'. The first staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/2. The second staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 2/2. Both staves contain a melody with various note values and rests, including slurs and ties.

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

The last two staves of the musical score for 'PALMYRA'. The third staff is in treble clef with a key signature of two flats (Bb, Eb) and a time signature of 3/2. The fourth staff is in bass clef with a key signature of two flats (Bb, Eb) and a time signature of 2/2. Both staves contain a melody with various note values and rests, including slurs and ties.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line, with various note values including quarter, eighth, and sixteenth notes, and rests.

Let Zion and her sons rejoice ; Behold the promis'd hour ; Her God hath heard her mourning voice, And will exalt his power. And will, &c.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line.

DANVILLE.

C. M.

Dixon.

The first system of music for 'DANVILLE.' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody in the upper voice and a supporting bass line, with various note values including quarter, eighth, and sixteenth notes, and rests.

When I am buried deep in dust, My flesh shall be thy care ; These with'ring limbs with thee I trust, To raise them strong and fair. To raise, &c.

The second system of music for 'DANVILLE.' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody and bass line from the first system, ending with a double bar line.

Slow.

While thee I seek, protecting Pow'r, Be my vain wishes still'd, And may this consecrated hour With better hopes be fill'd.

Pia.

For.

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

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The grace, &c.

This musical score is for the hymn 'MIDDLEBURG'. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The grace appear'd so great, The grace, &c.'

BABYLON.

L. M.

Ravenscroft.

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

This musical score is for the hymn 'BABYLON'. It consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The lyrics are: 'Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, As one forsaken of his God.'

OLD HUNDRED.

L. M.

The first system of musical notation for 'OLD HUNDRED' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes, and rests.

Be thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, 'Till thou art here as there o' er'd.

The second system of musical notation for 'OLD HUNDRED' consists of two staves, continuing the melody and bass line from the first system. It maintains the same musical notation and structure.

BATH.

L. M.

The first system of musical notation for 'BATH' consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music is written in a simple, hymn-like style with quarter and eighth notes, and rests.

Come hither, all ye weary souls, Ye heavy laden sinners, come; I'll give you rest from all your toils, And raise you to my heav'nly home.

The second system of musical notation for 'BATH' consists of two staves, continuing the melody and bass line from the first system. It maintains the same musical notation and structure.

The heav'ns declare thy glory, Lord, In every star thy wisdom shines; But when our eyes be-

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

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

dwell on high, Dwell in my own e - ter - ni - ty. Dwell in my own e - ter - ni - ty.

The first system of music consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two flats (Bb and Eb), and the time signature is 3/4. The music begins with a treble clef and a key signature of two flats. The melody starts on a middle C and moves in a stepwise fashion, with some leaps. The piano accompaniment provides a steady harmonic support with chords and moving lines.

No more fatigue, no more distress, Nor sin nor death shall reach the place, No groans shall mingle with the songs,

The second system of music continues the piece. It follows the same four-staff format as the first system. The vocal line continues with the lyrics, and the piano accompaniment maintains its rhythmic and harmonic pattern. The notation includes various note values and rests, with some phrasing slurs over the piano parts.

Which warble from im - mor - tal tongues, Which war - ble from im - mor - tal tongues.

The third system of music concludes the piece. It follows the same four-staff format. The vocal line ends with a final note, and the piano accompaniment concludes with a final chord. The notation includes various note values and rests, with some phrasing slurs over the piano parts.

EVENING HYMN.

L. M.

Clark.

Sleep, downy sleep, come close my eyes, Tir'd with beholding vanities, Welcome, sweet sleep, that driv'st away The toils and follies of the day.

KENT.

L. M.

Dr. Green.

Where shall we go to seek and find A habitation for our God! A dwelling for th' Eternal Mind Among the sons of flesh and blood.

With all my powers of heart and tongue, I'll praise my Maker in my song : Angels shall hear the notes I raise, Approve the song, and join the praise.

WINCHESTER.

L. M.

Dr. Croft.

Life is the time to serve the Lord, The time to insure the great reward : And while the lamp holds out to burn, The vilest sinner may return.

Thou whom my soul admires, a - bove All earthly joys, all earthly love,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/2 time and G major. The lyrics are written below the vocal staff. The first measure of the vocal line contains the lyrics 'Thou whom my soul admires,' followed by a comma. The second measure contains 'a - bove' with a hyphen. The third measure contains 'All earthly' and the fourth 'joys,'. The fifth measure contains 'all earthly' and the sixth 'love,'. There are various musical notations including slurs, ties, and accidentals throughout the system.

Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow.

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are 'Tell me, dear Shepherd, let me know, Where do thy sweetest pastures grow.' The music features triplet markings (indicated by a '3' above the notes) in several places, particularly in the vocal line and the piano accompaniment. The system concludes with a double bar line.

O let us to his courts repair, And bow with ado - ra - tion there, Down on our knees de-

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three instrumental staves. The time signature is 2/4, and the key signature has one sharp (F#). The lyrics are written below the vocal staff.

voutly all Before the Lord our Maker fall, Before the Lord our Maker fall.

This system contains the next four staves of the musical score. The time signature remains 2/4, and the key signature remains one sharp. The lyrics continue below the vocal staff.

Shew pity, Lord, O Lord, forgive; Let a repenting rebel live. Are not thy mercies

large and free? May not a sinner trust in thee? May not a sinner trust in thee?

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The music features a vocal line and a piano accompaniment. The lyrics are: "Father of all, omniscient Mind, Thy wisdom who can comprehend? Its highest point what eye can find, Or to its

The second system of the musical score consists of four staves, continuing from the first system. The notation and key signature remain the same. The lyrics are: "lowest depths descend! Its highest point, what eye can find, Or to its lowest depths descend!"

And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in the key of B-flat major (two flats) and 3/4 time. The lyrics are: "And didst thou, Lord, for sinners bleed? And could the sun behold the deed? No, he withdrew his sick'ning".

ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are: "ray, And darkness veil'd the mourning day. No, he withdrew his sick'ning ray, And darkness veil'd the mourning day." The system concludes with a double bar line.

Great God, at whose all pow'ful cal', At first arose this beauteous frame, Thy bounty bids the

Thou mak'st the seasons change and ail The changing seasons speak thy name.

infant year From wintry storms it cover'd rise, When thousand grateful scenes appear, When thousand, &c. Freshop'ning to our wond'ring eyes.

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

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

guilt and shame, Thou ever gracious, ev - er just, Thou ev - er gracious, ev - er just.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots.

Deep in our hearts let us record The deeper sorrows of our Lord; Behold the rising

billows roll, To over-whelm his holy soul To o-ver-whelm his holy soul.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "I send the joys of earth away, Away, ye tempters of the mind, False as the smooth de."

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "ceit - ful sea, And empty as the whistling wind. And empty as the whistling wind." The system concludes with a double bar line.

On ev - ry side I cast mine eye, But find no friend, no helper nigh,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "On ev - ry side I cast mine eye, But find no friend, no helper nigh,"

No len - ient tongue, my grief to cheer, No eye to drop a so - cial tear.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "No len - ient tongue, my grief to cheer, No eye to drop a so - cial tear."

His hand will smooth my rug - ged way, And lead me to the realms of day,

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

To milder skies, and brighter plains, Where ev - er - last - ing pleasure reigns.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staves.

In robes of judgment, lo! he comes, Shakes the wide earth, and cleaves the tombs; Be - fore him

burns devouring fire, The mountains melt, the seas retire. The mountains melt, the seas re - tire.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The first two staves have a 2/4 time signature, while the second and fourth staves have a 3/4 time signature. The music features a melody in the upper staves and a bass line in the lower staves. There are triplets marked with a '3' above the notes in the first and second measures of the second staff. The lyrics are written below the second and third staves.

O could I soar to worlds a - bove, The blest a - bode of peace and love,

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#). The first two staves have a 2/4 time signature, while the second and fourth staves have a 3/4 time signature. The music features a melody in the upper staves and a bass line in the lower staves. There are triplets marked with a '3' above the notes in the first and second measures of the second staff. The lyrics are written below the second and third staves.

How gladly would I mount and fly, On angels' wings to joys on high.

My God, permit me not to be A stranger to myself and thee, Amidst ten thousand thoughts I rove, Forgetful of my highest love.

My God, permit me not to be A stranger to myself and thee, Amidst ten thousand thoughts I rove, Forgetful of my highest love.

BLENDON.

L. M.

Giardini.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Those heav'nly guards around thee wait, Like chariots that attend thy state.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky ; Those heav'nly guards around thee wait, Like chariots that attend thy state.

LEEDS.

L. M.

Dr. Madan.

87

Great God whose universal sway The known and unknown worlds obey, Extend the kingdom of thy Son, Till ev'ry land his laws shall own.

PUTNEY.

L. M.

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

ANTWORTH.

L. M.

Musical score for 'ANTWORTH' in G major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away." The music features a mix of eighth and sixteenth notes, with some triplets in the piano part.

No bleeding bird, nor bleeding beast, Nor hyssop branch, nor sprinkling priest, Nor running brook, nor flood nor sea, Can wash the dismal stain away.

WINCHELSEA.

L. M.

Prelleur.

Musical score for 'WINCHELSEA' in G major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Inaumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll." The music is primarily composed of quarter and eighth notes.

Inaumbent on the bending sky, The Lord descended from on high, And bade the darkness of the pole Beneath his feet tremendous roll.

He comes, he comes, the judge severe ; The seventh trumpet speaks him near ; His lightnings flash, his

Pia. *For.*

thunders roll, He's welcome to the faithful soul. He's welcome to the faithful soul.

Buried in shadows of the night, We lie all Christ re-store the light, Wis-dom de-

scend to heal the blind, And chase the darkness of the mind. And chase the darkness of the mind.

Who, from the shades of gloomy night, When the last tear of hope is shed,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two flats (Bb and Eb), and the time signature is 3/4. The music is written in a simple, hymn-like style with a mix of quarter and half notes, and some beamed eighth notes. The lyrics are placed below the second and third staves.

Can bid the soul re - turn to light, And break the slumber of the dead!

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are placed below the second and third staves. The musical notation remains consistent with the first system, featuring a mix of note values and rests.

Broad is the road, that leads to death, And thousands walk to - geth - er there. But wisdom shows a

narrow path, With here and there a trav - el - ler. With here and there a trav - el - ler.

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

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

PILESGROVE.

L. M.

Awake, my soul to hymns of praise, To God the song of triumph raise ; Adorn'd with majesty divine, What pomp, what glory, Lord are thine !

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

Great God, a - midst the darksome night, Thy glories dart up - on my sight,

While wrapt in wonder, I be - hold The sil - ver moon, and stars of gold.

God of my life, through all its days, My grateful tongue shall sound thy praise, The song shall wake with dawning light, And warble to the silent night.

The musical score for 'St. George' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in a soprano and alto clef. The lyrics are printed below the vocal staves.

ROTHWELL.

L. M.

Blest be the Father and his love, To whose celestial source we owe Rivers of endless joy above, And rills of comfort, And rills of comfort here below.

The musical score for 'Rothwell' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The melody is written in a soprano and alto clef. The lyrics are printed below the vocal staves.

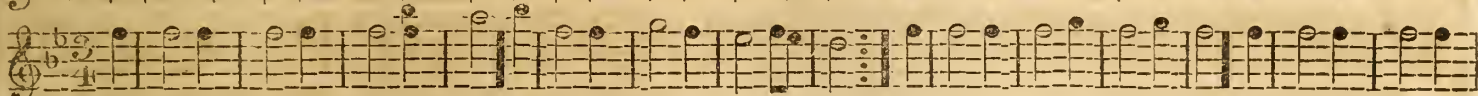
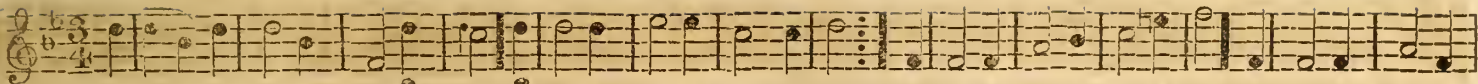
My thoughts are searching, Lord, for thee, Amidst the shades of lonesome night, My earnest prayers ascend the skies, Before the dawn restores the light.

ALL SAINTS.

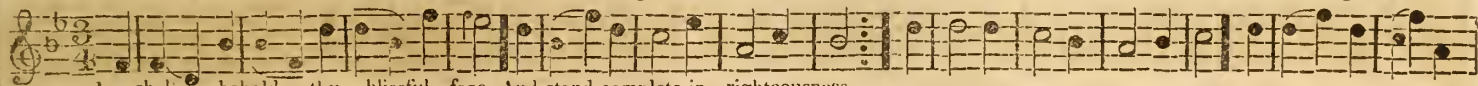
L. M.

Knapp.

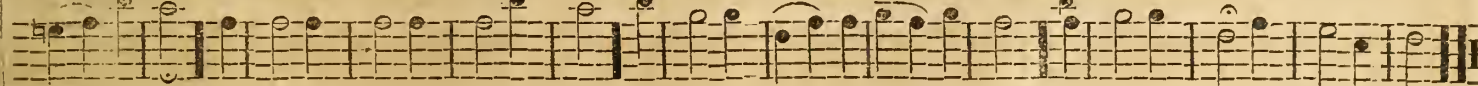
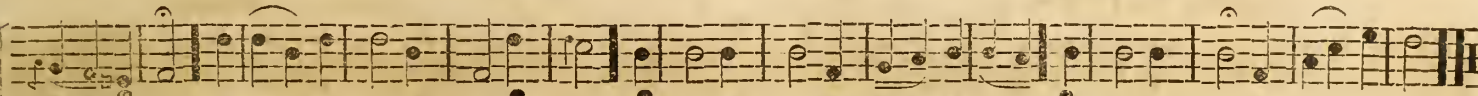
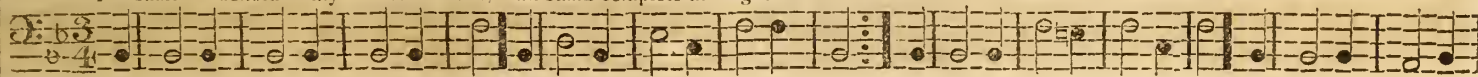
God of the sabbath, hear our vows, On this thy day, in this thy house; And own, as grateful sacrifice. The songs that in thy temple rise.



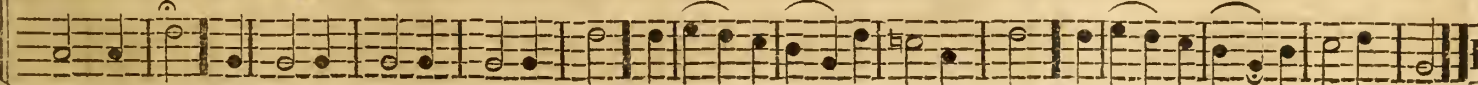
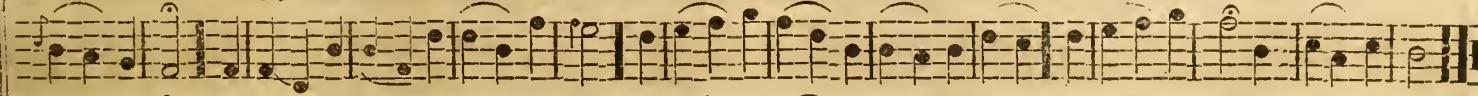
What sinners value I resign, Lord, 'tis enough that thou art mine; This life's a dream, an empty show, But the bright world to



I shall behold thy blissful face, And stand complete in righteousness.



which I go, Hath joys substantial, and sincere, When shall I wake and find me there! When shall I wake and find me there!



When I sur - vey the wondrous cross, On which the Prince of glo - ry died,

My rich - est gain I count but loss, And pour con - tempt on all my pride.

Awake, my soul, to hymns of praise, To God the song of triumph raise. Adorn'd with majes-

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the vocal staves.

ty divine, What pomp, what glory, Lord, are thine! What pomp, what glory, Lord, are thine!

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The music is written in a key with one sharp (F#). The lyrics are: "The flocks which graze the mountain's brow, The corn which clothes the plains be low,"

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 3/4. The music is written in a key with one sharp (F#). The lyrics are: "To ev'ry heart new transports bring, And hills and vales, And hills and vales rejoice and sing."

TRURO.

L. M.

101

Musical score for 'TRURO' in G major, 2/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The melody is characterized by a simple, rhythmic pattern of eighth and quarter notes. The lyrics are: "Now to the Lord a noble song, Awake, my soul, awake, my tongue, Hosanna to th' Eternal Name, And all his boundless love proclaim."

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

QUERCY.

L. M.

Musical score for 'QUERCY' in D major, 3/2 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The melody is a simple, slow-moving line of half notes. The lyrics are: "With all my pow'rs of heart and tongue, I'll praise my Maker in my song, Angels shall hear the notes I raise, Approve the song, and join the praise."

With all my pow'rs of heart and tongue, I'll praise my Maker in my song, Angels shall hear the notes I raise, Approve the song, and join the praise.

The first system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment with quarter and eighth notes.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing, To show thy love by morning light, And talk of all thy truth at night.

The second system of music consists of two staves. The upper staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C), providing a harmonic accompaniment with quarter and eighth notes.

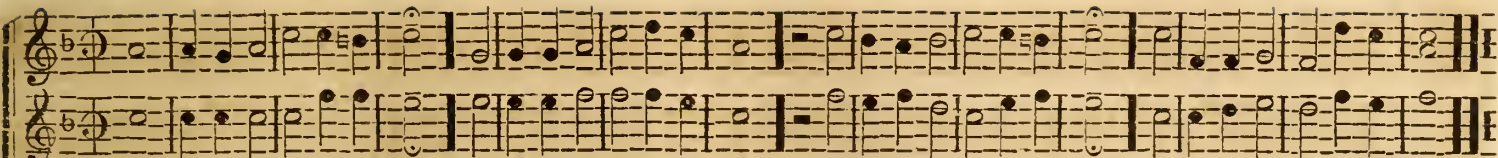
KIRKE.

L. M.

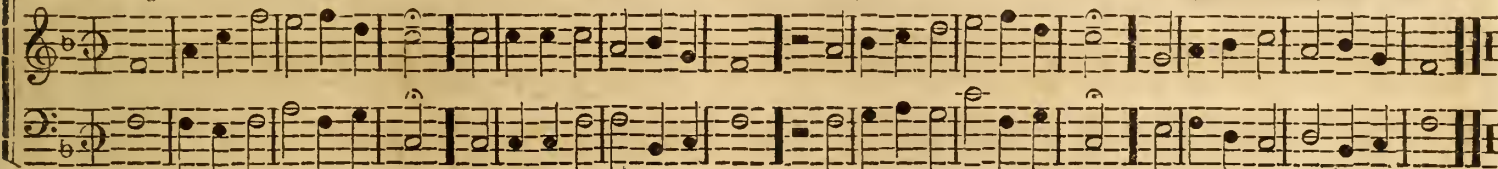
The first system of music consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment with quarter and eighth notes.

O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry, O leave me, leave me not to die.

The second system of music consists of two staves. The upper staff is a treble clef with a common time signature (C). It contains a melody of quarter and eighth notes. The lower staff is a bass clef with a common time signature (C), providing a harmonic accompaniment with quarter and eighth notes.



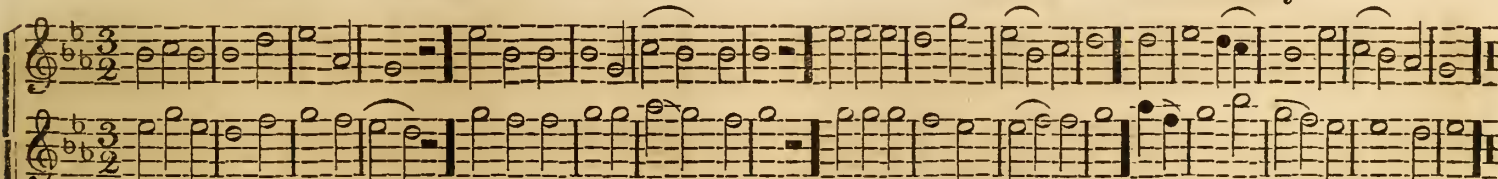
Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.



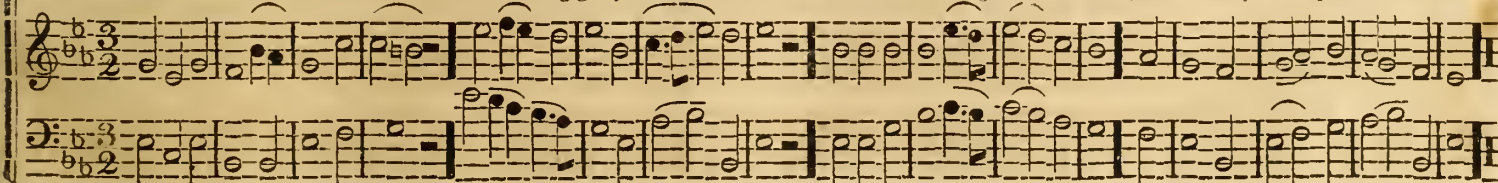
NINETY-SEVENTH PSALM.

L. M.

Tuckey.



Darkness and clouds of awful shade His dazzling glory shroud in state, Justice and truth his guards are made, And fix'd by his pavillion, wait.



Fins.

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. DC.

This musical score is for the hymn 'DRESDEN'. It consists of four staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a common time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, written in treble and bass clefs respectively, also in one flat and common time. The piece concludes with a double bar line and repeat dots.

MAYHEW.

L. M.

Were I inspir'd to preach and tell All that is done in heav'n or hell, Or could my faith the world remove, Still I am nothing without love.

This musical score is for the hymn 'MAYHEW'. It consists of four staves. The top staff is the vocal line, written in a treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The second staff is the vocal line with lyrics underneath. The third and fourth staves are the piano accompaniment, written in treble and bass clefs respectively, also in one flat and 3/2 time. The piece concludes with a double bar line and repeat dots.

Come, gentle patience, smile on pain, Then dying hope revives again, And wipes the tear from sorrow's eye,

While faith points upwards to the sky. And wipes the tear from sorrow's eye, While faith points upward to the sky.

To whom but thee shall mortals go, To find the true and living way, That leads us

thro' this world of woe, To the bright realms of endless day. To the bright realms of endless day.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust, And give these sacred relics room

To slumber in the silent dust. And give these sacred relics room, To slumber in the silent dust.

Is he a star? he breaks the night, Piercing the shades with dawning light; Piercing the shades with dawning light.

Pia. I know his glories from a - far, *For.* I know the bright, the morning star. I know the bright, the morning star.

Now shall the trembling mourner come, And bind his sheaves, and bear them home ;

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a simple, homophonic style. A fermata is placed over the final note of the first staff. The lyrics are printed below the staves, with the first line of text centered under the first two staves.

The voice, long broke with sighs shall sing, Till heav'n with hal - le - lu - jahs ring.

The second system of the musical score also consists of four staves, continuing from the first system. It maintains the same key signature and time signature. The lyrics are printed below the staves, with the first line of text centered under the first two staves. A fermata is placed over the final note of the first staff. The music continues in a similar homophonic style.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The time signature is 2/4. The music is written in a simple, homophonic style. The lyrics are written below the second staff.

Lord, I will bless thee all my days, Thy praise shall dwell up - on my tongue.

The second system of the musical score consists of four staves, continuing from the first system. The time signature remains 2/4. The lyrics are written below the second staff.

My soul shall glory in thy grace, And saints re - joice to hear the song.

In mem'ry of your dying friend, Do this, he said, till time shall end ;

This system contains the first two staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is the piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Meet at my ta - ble, and re - cord The love of your de - part - ed Lord.

This system contains the second two staves of music. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a 2/4 time signature. The bottom staff is the piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

The King of saints, low fair his face, A - dorn'd with maj - es - ty and grace!

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words like 'A - dorn'd' and 'maj - es - ty' having hyphens indicating they span across multiple notes.

He comes with blessings from a - bove, And wins the nations to his love.

This system contains the next two staves of music, continuing from the first system. It features the same musical notation and key signature. The lyrics are written below the staves, with 'a - bove' and 'wins' having hyphens.

O what a - mazing joys they feel, While to their golden harps they sing, And sit on ev' - ry

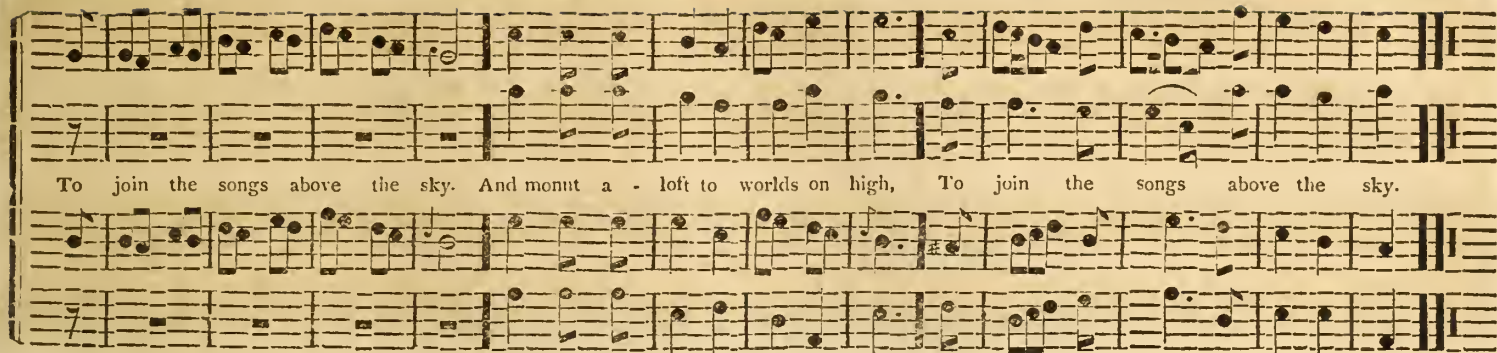
The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are written below the second staff.

heav'n - ly hill, And sit on ev'ry heav'nly hill, And sing the triumphs of their King.

The second system of the musical score consists of four staves, continuing from the first system. The key signature and time signature remain the same. The lyrics are written below the second staff.

My passions rise and soar above, I'm wing'd with faith and fir'd with love; Fain would I reach eternal things, And learn the

notes which Gabriel sings. Soon the kind minute will appear, When we shall leave these bodies here, And mount aloft to worlds on high,

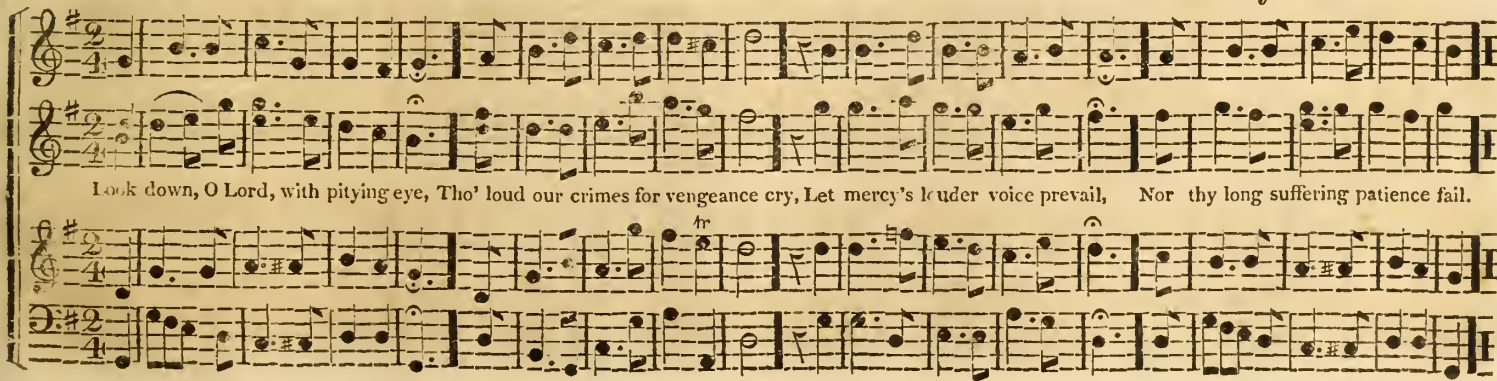


To join the songs above the sky. And mount a - loft to worlds on high, To join the songs above the sky.

LORN.

L. M.

Pleyel.



Look down, O Lord, with pitying eye, Tho' loud our crimes for vengeance cry, Let mercy's louder voice prevail, Nor thy long suffering patience fail.

Pia

Thou dost the raging sea control, And change the surface of the deep; Thou mak'st the sleeping billows roll,

For.

Thou mak'st the rolling billows sleep. Thou mak'st the sleeping billows roll, Thou mak'st the rolling billows sleep.

How transient is the life of man! At most, a brief contracted span.

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "How transient is the life of man! At most, a brief contracted span."

It blooms, it fades, and serves to show, How vain, how frail, are things below.

The second system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are: "It blooms, it fades, and serves to show, How vain, how frail, are things below."

When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land. Across the deep their

journey lay, The deep divides to make them way. The mountains shook like trembling sheep, Like lambs the

Bassoon.

little hills did leap, Not Sinai on her base could stand, So conscious of God's pow'r at hand.

COSTELLOW.

L. M.

Costellow.

Be earth with all her scenes withdrawn, Let noise and vanity be gone; In secret silence of the mind, My heav'n and there my God I find.

STERLING.

L. M.

O come, loud anthems let us sing, Loud thanks to our almighty King, For we our voices high should raise, When our salvation's Rock we praise.

GHENT.

L. M.

Handel.

Forever shall my song record The truth and mercy of the Lord; Mercy and truth forever stand, Like heav'n, supported, by' his hand.

When life's last conflict here is o'er, My spir - it, chain'd to flesh no more,

With what glad ac - cents shall I rise, To join the mu - sic of the skies.

We bless the Lord, the just, the good, Who fills our mouths with joy and food;

Who pours his blessings from the skies, And loads us with his rich supplies.

CARMEL.

L. M.

Handel.

123

Earth from afar hath learnt thy fame, And men have learn'd to lisp thy name; But the full glories of thy mind, Leave all our soaring thoughts behind.

HALIFAX.

L. M.

Dr. Madan.

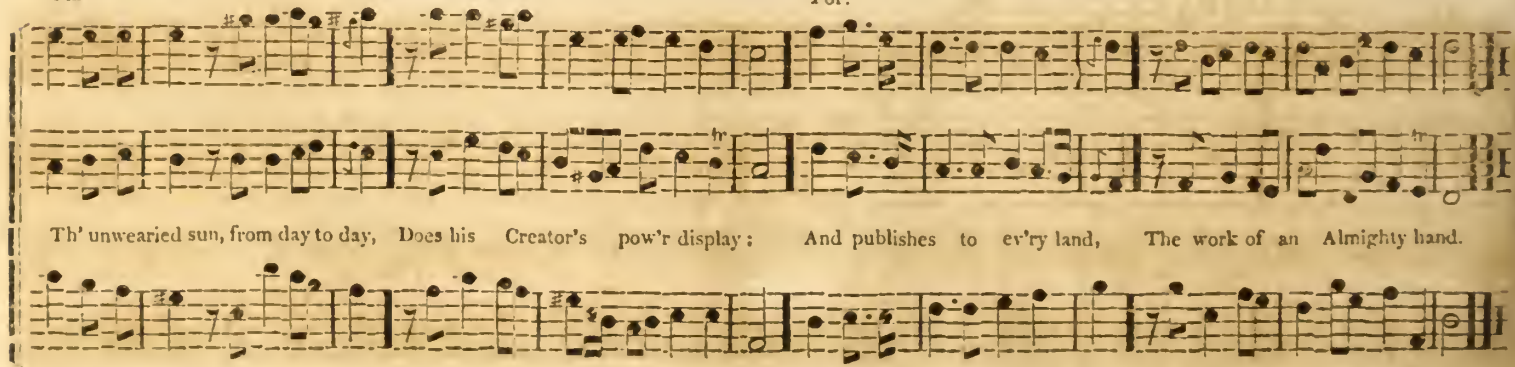
Come, all ye weary fainting souls, ye heavy laden sinners, come, I'll give you rest from all your toils, And lead you to my heav'nly home.



The spacious firmament on high, With all the blue ethereal sky, And spangled heav'ns, a shining frame, Their great Original proclaim.

Pia.

For.



Th' unwearied sun, from day to day, Does his Creator's pow'r display: And publishes to ev'ry land, The work of an Almighty hand.

Pia. For.

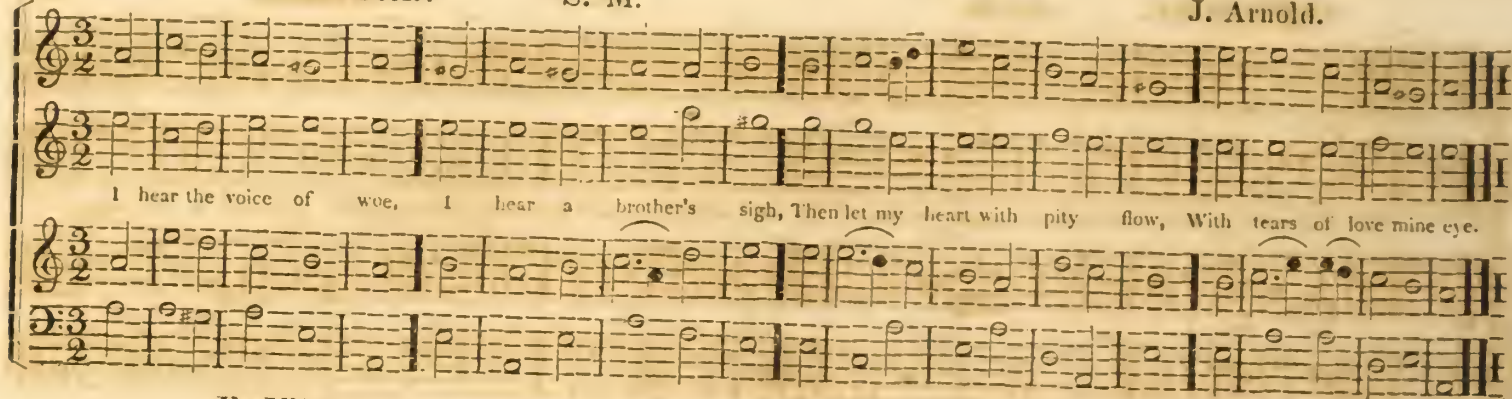
'Tis fin - ish'd, 'Tis fin - ish'd, so the Saviour cried, And meekly bow'd his

head and died. 'Tis finish'd, yes, the race is run, The battle's fought, the vict'ry won.

GUILFORD.

S. M.

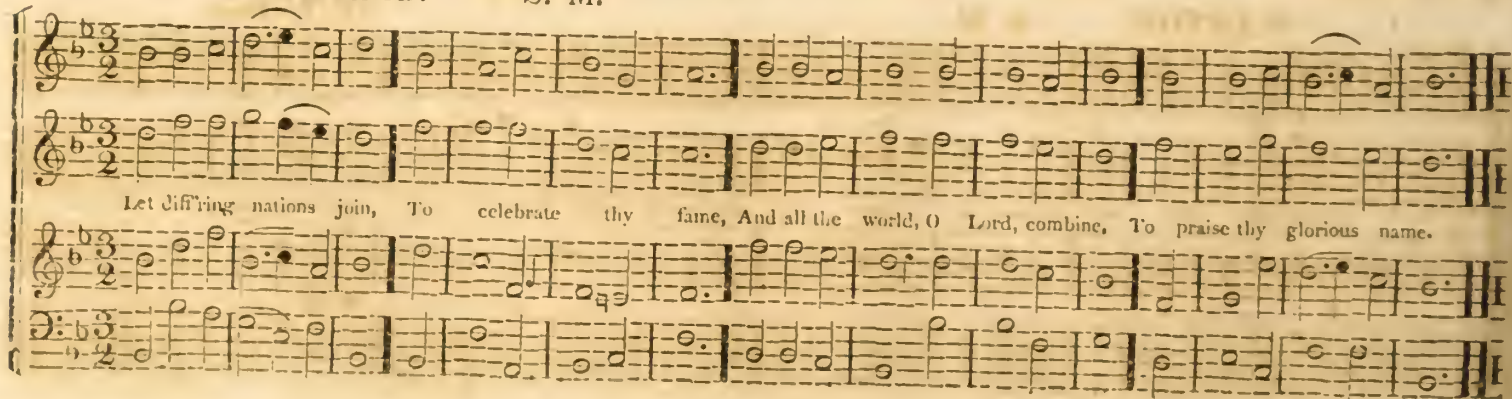
J. Arnold.



I hear the voice of woe, I hear a brother's sigh, Then let my heart with pity flow, With tears of love mine eye.

FAIRFIELD.

S. M.



Let differing nations join, To celebrate thy fame, And all the world, O Lord, combine, To praise thy glorious name.

Shall wisdom cry aloud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard?

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

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

USTICK.

S. M.

O lead me to the rock, That's high above my head, And make the covert of thy wings My shelter and my shade.

Pia.

My soul repeat his praise, Whose mercies are so great, Whose anger is so slow to rise, So ready to abate. High as the

For.

Pia.

Fer.

heav'ns are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed. Our highest thoughts exceed.

THACHER.

S. M.

Handel.

Sing to the Lord aloud, And make a joyful noise. God is our strength, our Saviour God. Let Israel hear his voice.

ST. BRIDGE'S.

S. M.

Dr. Howard.

From lowest depths of woe, To God I send my cry; Lord, hear my supplicating voice, And graciously reply.

LITTLE MARLBOROUGH.

S. M.

131

O thou, whose mercy hears Contrition's humble sigh, Whose hand, indulgent, wipes the tears From ev'ry weeping eye

This musical score is for the hymn "Little Marlborough" in the style of a Small Meeting (S. M.). It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 3/4. The lyrics are: "O thou, whose mercy hears Contrition's humble sigh, Whose hand, indulgent, wipes the tears From ev'ry weeping eye".

SUTTON.

S. M.

Maker and sovereign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees.

This musical score is for the hymn "Sutton" in the style of a Small Meeting (S. M.). It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one flat (Bb), and the time signature is 3/2. The lyrics are: "Maker and sovereign Lord Of heav'n and earth and seas, Thy providence confirms thy word, And answers thy decrees".

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

The musical score for 'DOVER' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat), and the time signature is 2/4. The lyrics are: 'Behold, the morning sun Begins his glori-ous way, His beams through all the nations run, And life and light convey.' There are trills (tr) marked above the notes for 'sun' and 'glori-ous'.

ST. THOMAS.

S. M.

A. Williams.

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

The musical score for 'ST. THOMAS' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: 'Hark! it is wis-dom's voice, That spreads itself around; Come hither, all ye sons of death, And listen to the sound.' There is a triplet of eighth notes marked with a '3' above the notes in the second measure of the vocal line.

Grace, 'tis a charming sound, Harmonious to the ear; Heav'n with the echo shall resound,

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal staves.

And all the earth shall hear. Heav'n with the echo shall resound, And all the earth shall hear.

The second system of the musical score continues the piece. It also consists of four staves (two vocal, two piano). The lyrics are written below the vocal staves. The piece concludes with a double bar line.

On the fair heav'nly hills, The saints are blest a - bove, Where joy like

The first system of the musical score consists of four staves. The top staff is the vocal line in G major (one sharp) and 3/4 time. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment. The lyrics are: "On the fair heav'nly hills, The saints are blest a - bove, Where joy like".

morning dew dis - till's. And all the air is love. And all the air is love.

The second system of the musical score consists of four staves. The top staff is the vocal line. The second staff is the vocal line with lyrics. The third and fourth staves are the piano accompaniment. The lyrics are: "morning dew dis - till's. And all the air is love. And all the air is love." The piece concludes with a double bar line.

SHIRLAND.

S. M.

135

He leads me to the place Where heav'nly pasture grows, Where living waters gently pass, And full salvation flows.

The image shows a four-staff musical score for the hymn 'SHIRLAND'. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff. The music is in a common time signature and features a simple, hymn-like melody.

LUCERN.

S. M.

Dixon.

The hill, the lawn, the lake With thousand beauties, shine, The silent grove, and awful shade. Proclaim his pow'r divine.

The image shows a four-staff musical score for the hymn 'LUCERN'. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves. The lyrics are written below the vocal staff. The music is in a common time signature and features a simple, hymn-like melody.

sound his praise abroad, And hymns of glory sing; Jehovah is the sovereign God, The universal King.

CHORUS.

Slow.

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Let all our songs a - bound, And all our tears be dry, We're marching

through Im - man - uel's ground, To fairer worlds on high, To fairer worlds on high.

Thou centre of my rest, Look down with pitying eye, While with protracted pain oppress'd, I breathe the plaintive sigh.

WINTHROP.

S. M.

T. Jackson.

Far as thy name is known, The world declares thy praise; Thy saints, O Lord, before thy throne, Their songs of honor raise.

My thirsty fainting soul Thy mercy does implore, Not travellers, in desert lands, Can pant for water more.

MOUNT EPHRAIM.

S. M.

Milgrove.

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

If God af - ford me aid, Why should I yield to fear? Tho' I may walk thro' death's dark shade,

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

My shepherd's with me there Though I may walk thro' death's dark shade, My shepherd's with me there.

This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below the vocal staff.

Pia.

O may the church be - low
 Re - semble that a - bove,
 Where springs of purest pleasure flow,

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

For.

And ev'ry heart is love.
 Where springs of purest pleasure flow,
 And ev'ry heart is love.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the second and third staves.

My soul, with joy at - tend, While Je - sus si - lence breaks :

The first system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat (B-flat) and a 3/4 time signature. The second staff is the piano accompaniment, also in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is the piano accompaniment in bass clef with a key signature of one flat and a 2/4 time signature. The fourth staff is the piano accompaniment in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the vocal staff.

No an - gel's harp such mu - sic yields, As what my shep - herd speaks.

The second system of the musical score consists of four staves. The top staff is the vocal line, written in treble clef with a key signature of one flat and a 3/4 time signature. The second staff is the piano accompaniment in treble clef with a key signature of one flat and a 3/4 time signature. The third staff is the piano accompaniment in bass clef with a key signature of one flat and a 2/4 time signature. The fourth staff is the piano accompaniment in bass clef with a key signature of one flat and a 3/4 time signature. The lyrics are written below the vocal staff.

With looks se - rene, he said, Go vis - it Christ your king : And straight a

flaming ³ troop appear'd, The shep - herds heard them sing The shepherds heard them sing.

Shall we go on to sin. Because thy grace abounds? Or crucify the Lord again, And open all his wounds?

FOUNDER'S HALL.

S. M.

Walker.

Behold, with awful pomp, The Judge prepares to come, Th' archangel sounds the dreadful trump. And wake the gen'ral dorm, And wakes, &c.

Array'd in beauteous green, The hills and valleys shine, And man and beast are fed By Provi-

dence divine. The harvest bows its golden ears, The copious seed Of fu - ture years.

Blow ye the trump - et, blow The gladly, sol - emn sound; Let all the na - tions know,

To earth's re - mot - est bound. The year of Jubilee is come, Return, ye ransom'd sinners, home. Return, Return ye

ransom'd sinners home. Return, ye ransom'd sinners, home, Re - turn, ye ransom'd sinners, home.

N. B. In singing other words, omit what is between the two last double bars.

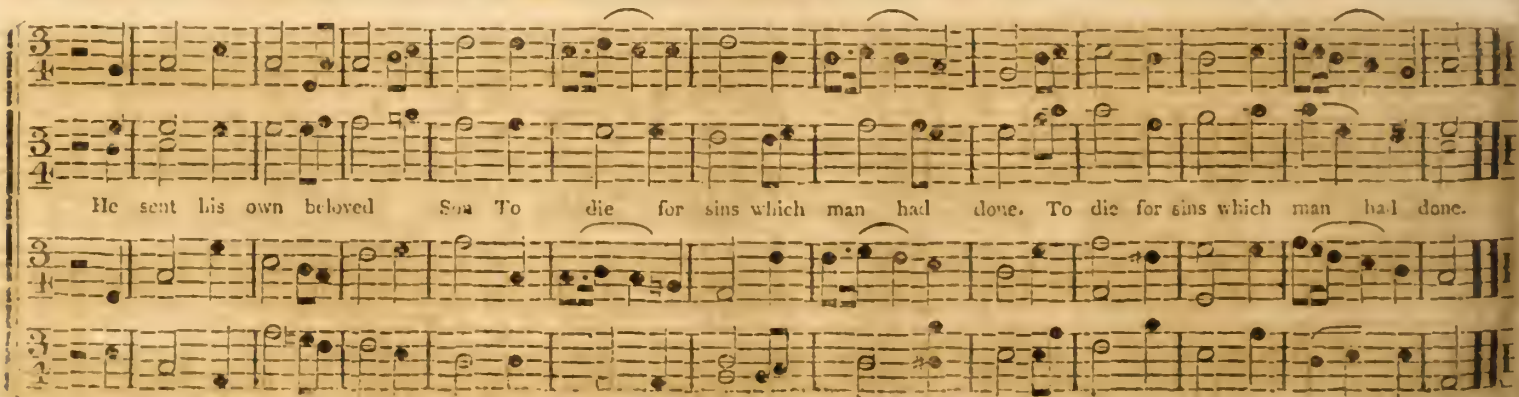
GROVE.

H. M.

The God who rules above : And makes them taste his love. His aints shall raise His honors high,
 Let all the nations fear He brings his people near, While earth and sky Attempt his praise.



We give immortal praise To God the Father's love, For all our comforts here, And better hopes above. And better hopes above.



He sent his own beloved Son To die for sins which man had done. To die for sins which man had done.

Ye tribes of Adam, join, With heav'n and earth and seas, And offer notes divine To your Cre-

ator's praise. Ye holy throng Of angels bright, In worlds of light, Begin the song.

ator's praise. Ye holy throng Of angels bright, In worlds of light, Begin the song.

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

praise your songs employ Above the starry frame. Above the starry frame. Ye holy throng Of

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

NORWICH.

H. M.

Dr. Green.

To save our souls from death? To keep our mortal breath. Nor fear to die, Thou call us home-
 Hast thou not giv'n thy word, And we can trust thee, Lord, We'll go and come, Till from on high,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The music is written in a simple, homophonic style with quarter and eighth notes.

Loud to the Prince of heav'n Your cheerful voices raise: To him your vows be giv'n, And fill his courts with praise.

The second system of the musical score consists of four staves, continuing the piece from the first system. It maintains the same key signature and time signature. The melody continues across the staves, ending with a double bar line.

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

Forth in the flowery spring We see thy beauty move ; The birds on branches sing Thy tender-

ness and love. Wide flush the hills ; The air is balm ; De - vo - tion's calm The bosom fills.

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

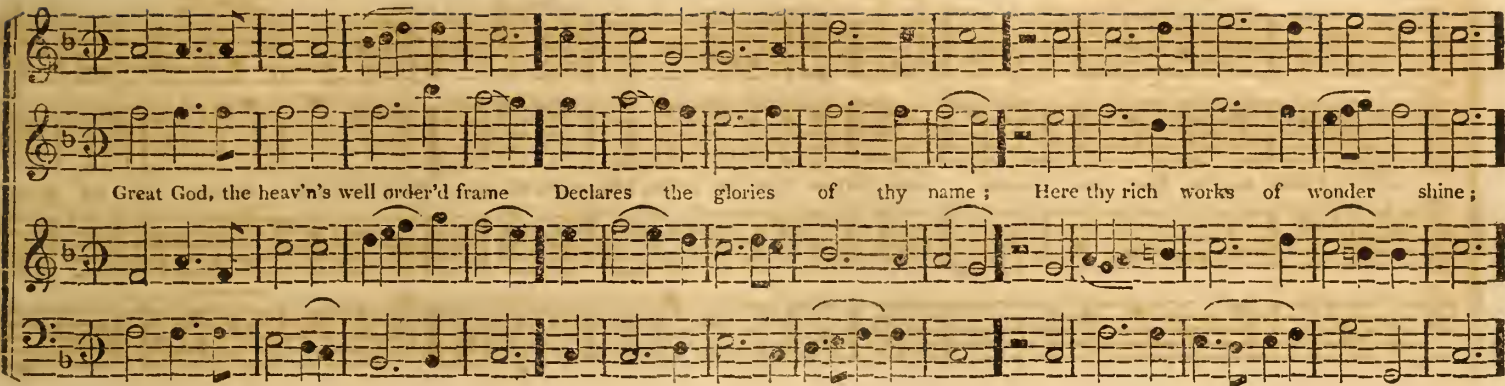
motest bound, The year of Jubilee is come; Re . turn, ye ransom'd sinners, home.

To God, the mighty Lord, Your joyful thanks repeat: To him due praise afford, As good as

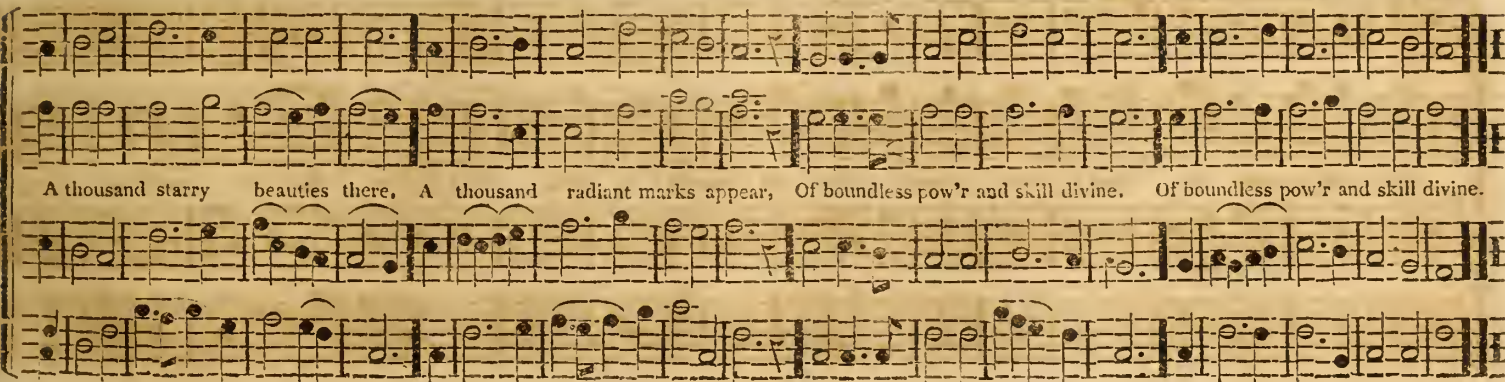
he is great. For God does prove Our constant friend; His boundless love Shall never end.

Think, mighty God, on feeble man, How few his hours, how short his span! Short from the cradle to the grave!

Who can secure his vital breath, Against the bold demands of death, With skill to fly or pow'r to save?



Great God, the heav'n's well order'd frame
Declares the glories of thy name ;
Here thy rich works of wonder shine ;



A thousand starry beauties there,
A thousand radiant marks appear,
Of boundless pow'r and skill divine,
Of boundless pow'r and skill divine.

He fram'd the globe, he spread the sky, And all the shining worlds on high, And reigns complete in glory there.

The first system of the musical score consists of four staves. The top two staves are in treble clef with a 3/4 time signature. The bottom two staves are in bass clef with a 3/4 time signature. The music is written in a simple, hymn-like style with quarter and eighth notes.

His beams are majes - ty and light, His glories how divinely bright! His temple, how divinely fair!

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It features similar notation with treble and bass clefs and a 3/4 time signature.

God is our refuge in distress, A present help when dangers press, In him undaunted we'll confide,

Though earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs.

My days of praise shall ne'er be past, While life and thought and being last, Or immor - tal - i - ty endures

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

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

Jesus, we hang upon the word Our faithful souls have heard of thee; Be mindful of thy promise, Lord,

Thy promise made to all and me, Thy followers, who thy steps pursue, And dare believe that God is true.

Come, sinners, attend, And make no delay; Good news from a friend I bring you to-day;

Glad news of sal - va - tion, Come now and re - ceive; There's no condem - nation, To them who believe.

O praise ye the Lord, Prepare your glad voice, His praise in the great Assembly to sing;

In their great Cre - a - tor Let all men rejoice, And heirs of salvation Be glad in their King

Eternal Spirit, Source of light, Enliv'ning con - se - crating Fire, Descend, and with celes - tial, heat, Our

dull, our frozen hearts inspire ; Our souls refine, our dross consume ; Come, con - de - scend - ing Spirit, come.

How can we adore, Or worthily praise, Thy goodness and pow'r. Thou God of all grace! With honor and blessing Be-

fore thee we fall, Most gladly confessing Thee Father of all. Most gladly confessing Thee Father of all.

MORNING HYMN.

Six Line L. M.

Costellow.

167

Soon as the morn salutes your eyes, And from sweet sleep, refresh'd, you rise, Think on the Author of the light,

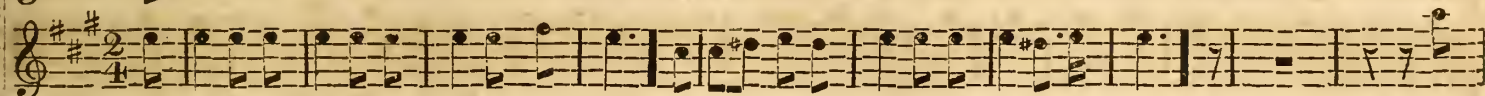
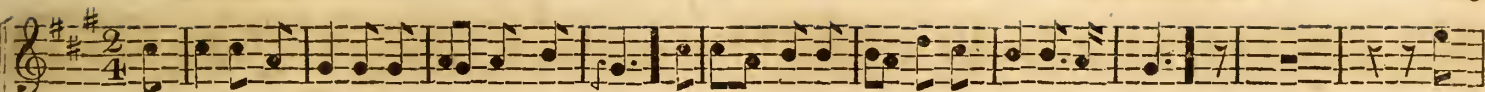
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And praise him for that glorious sight; His mercy infi - nite implore, His goodness infi - nite adore.

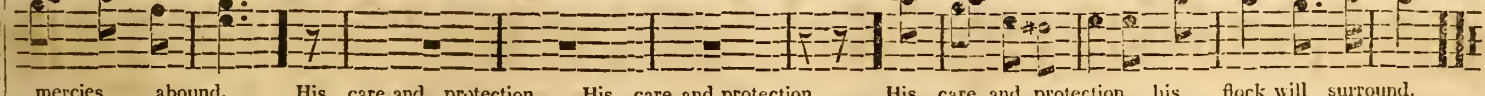
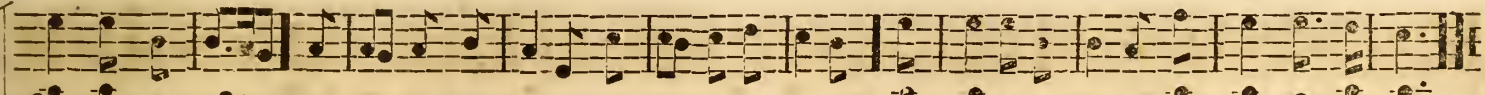
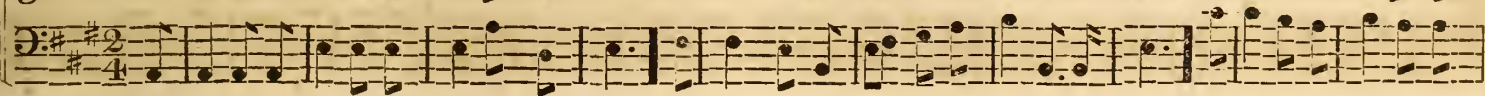
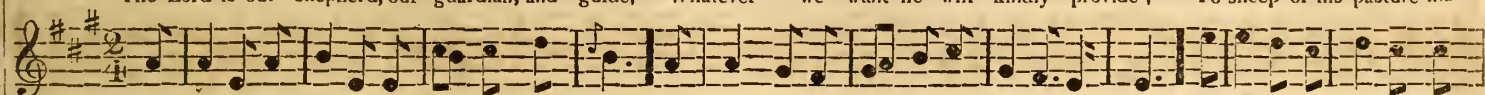
The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 3/4 time signature. The second staff is an alto clef with the same key signature and time signature. The third staff is a treble clef with the same key signature and time signature. The fourth staff is a bass clef with the same key signature and time signature. The lyrics are written below the second and third staves.

Come, thou dear Lord, thyself reveal, And let the promise now take place: Be it according to thy will

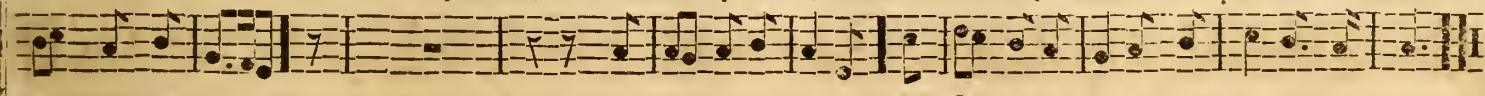
According to thy word of grace. Thy sorrow - ful dis - ci - ples cheer, And send us down the Comforter.



The Lord is our shepherd, our guardian, and guide, Whatever we want he will kindly provide; To sheep of his pasture his



mercies abound, His care and protection, His care and protection, His care and protection his flock will surround.

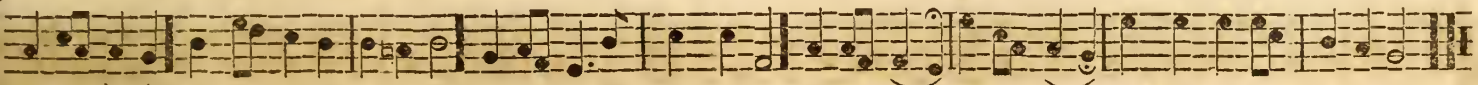
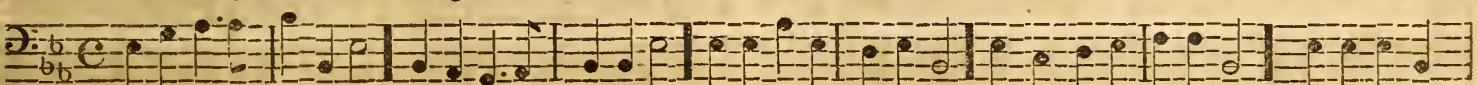
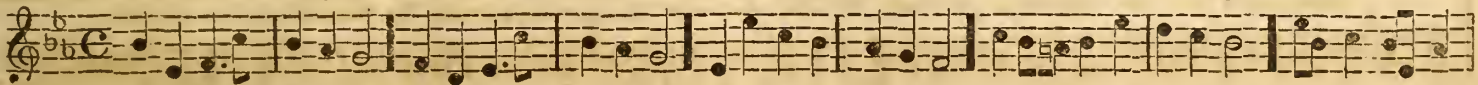


Bless God, O my soul! Rejoice in his name, And let my glad voice Thy greatness proclaim, Thy greatness proclaim. Surpassing in

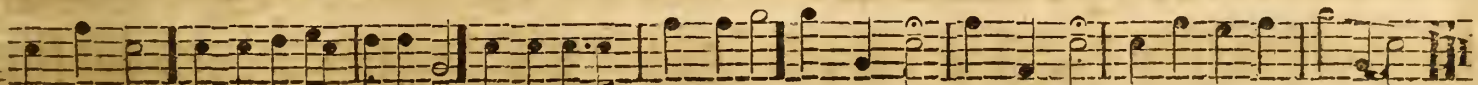
honour, Dominion and might, Thy throne is the heaven, Thy robe is the light. Thy throne is the heaven, Thy robe is the light.



Jesus, lover of my soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high. Hide me, O my



Saviour, hide, Till the storm of life is past; Safe into thy haven guide; O receive, O receive, O receive my soul at last.



Son of God, thy blessing grant, Still supply our ev'ry want, Tree of life, thine influence shed,

With thy sap our spirits feed. Here we suppli - cate thy throne, Here thou mak'st thy glories known.

Christ our Lord is ris'n to day, Hal - le - lu - jah. Sons of men and angels say, Hal - le - lu - jah.

Raise your joys and triumphs high, Hal - le - lu - jah. Sing, ye heav'ns, and earth reply, Hal - le - lu - jah.



When his spirit leads us home, When we to his glory come, We shall all his fullness prove Of our Lord's redeeming love.



Hither all your music bring, Strike aloud each cheerful string: Mortals, join the host above, Join to praise redeeming love.



Now begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name:

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time and features a melody with lyrics. The lyrics are: "Now begin the heav'nly theme, Sing aloud in Jesus' name, Sing aloud in Jesus' name:"

Ye who Jesus' kindness prove, Triumph in redeem - ing love. Triumph in redeeming love.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music continues the melody with lyrics. The lyrics are: "Ye who Jesus' kindness prove, Triumph in redeem - ing love. Triumph in redeeming love."

When the morning paints the skies, When the stars of ev'ning rise, We thy praises will record, Sovereign Ruler, mighty Lord.

The musical score for 'ALCESTER' consists of four staves. The first two staves are the vocal line in G major, 2/4 time, with a treble clef. The last two staves are the piano accompaniment in G major, 2/4 time, with a bass clef. The lyrics are written below the first two staves.

CONDOLENCE.

Sevens.

Pleyel.

See, the lovely, blooming flow'r Fades and withers in an hour; So our transient comforts fly, Pleasure only blooms to die.

The musical score for 'CONDOLENCE' consists of four staves. The first two staves are the vocal line in G major, 3/4 time, with a treble clef. The last two staves are the piano accompaniment in G major, 3/4 time, with a bass clef. The lyrics are written below the first two staves.

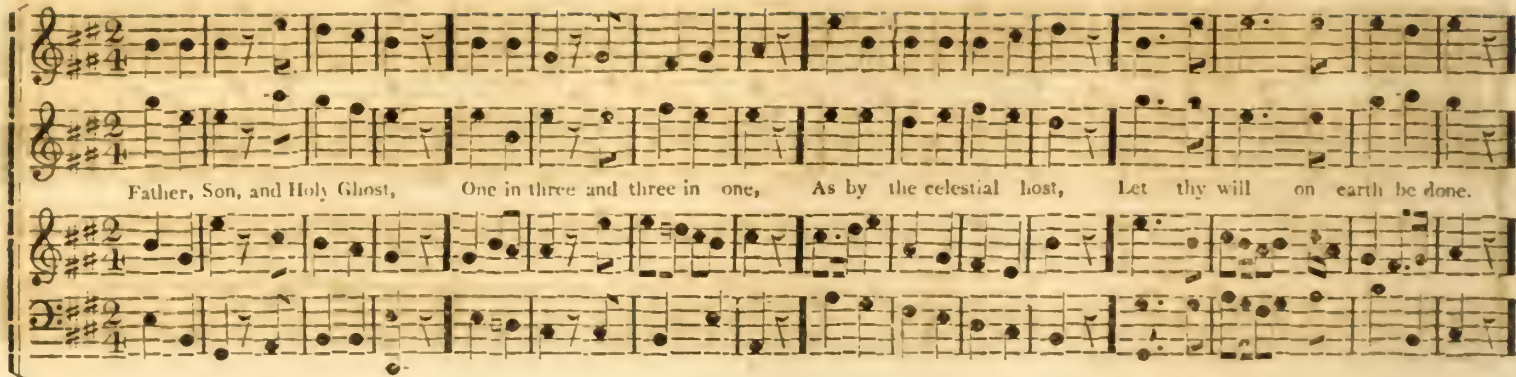
Fin.

Blessed are the sons of God : They are bought with Christ's own blood : They are ransom'd from the grave ;

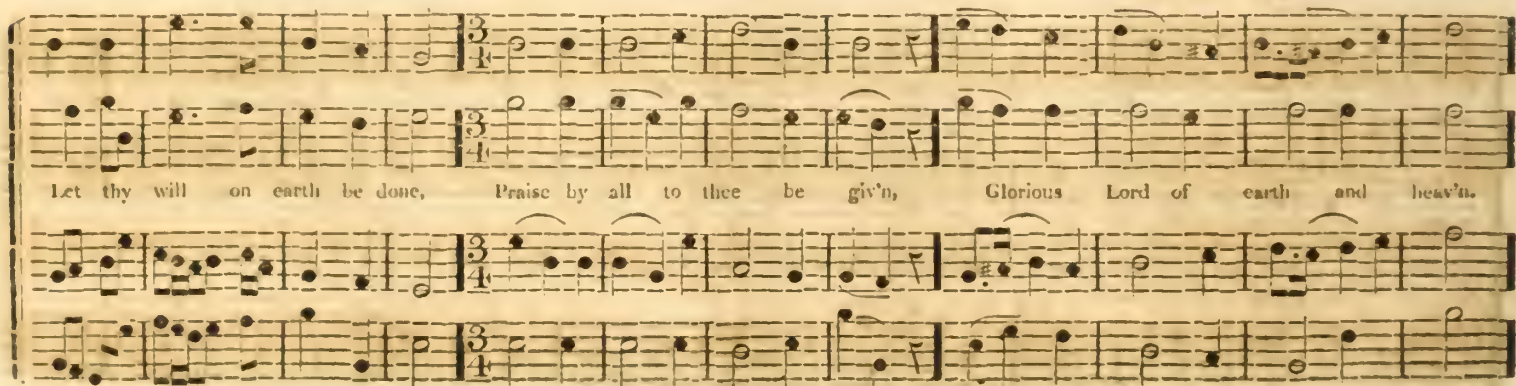
For.

Life eter - nal they shall have. With them number'd may we be, Here and in e - ter - ni - ty.

23



Father, Son, and Holy Ghost, One in three and three in one, As by the celestial host, Let thy will on earth be done.

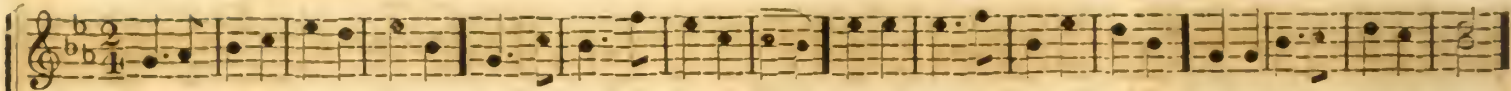


Let thy will on earth be done, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

Glorious Lord of earth and heav'n. Men on earth and saints above, Sing thine ever - lasting love.

LOTHIAN. Sevens.

Angels, roll the stone away; Death, give up thy mighty prey. See, he rises from the tomb, Shining in immortal bloom.



Jesus, full of all compassion, Hear a humble suppliant's cry, Let me know thy great salvation, See I languish, faint and die.



Guilty, but with heart relenting, Overwhelm'd with helpless grief, Prostrate at thy feet repenting, Send, O send, Send O send me quick relief.



Praise to thee, thou great Creator, Praise to thee from every tongue! Join, my soul, with ev'ry creature,

Join the u - ni - versal song, Hal - le - lujah, Hal - le - lu - jah, Hal - le - lujah, Hal - le - lu - jah, A - men.

Lord, dismiss us with thy blessing, Hope and comfort from above, Let us each, thy peace possessing, Triumph in redeeming love.

The musical score for 'SICILIAN HYMN.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is characterized by a slow, graceful movement with frequent grace notes and a 7-measure rest in the first two measures of each line.

JORDAN.

8. 7.

Guide me, O thou great Jehovah, Pilgrim, through this barren land; Bread of heaven, Bread of heaven, Feed me till I want no more.

I am weak, but thou art mighty, Hold me with thy pow'rful hand.

The musical score for 'JORDAN.' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 2/4. The melody is more rhythmic and includes a 7-measure rest in the first two measures of each line.

Come, thou Fount of every blessing, Tune my heart to sing thy grace. Streams of mercy

never ceasing, Call for loudest songs of praise. Call for loudest songs of praise.



Love divine, all love excelling, Joy of heav'n to earth come down! Jesus, thou art all compassion,
 Fix in us thy humble dwelling, All thy faithful mercies crown.



Pure, unbounded love thou art; Visit us with thy salvation, Enter ev'ry trembling heart.

F. P. F. P. F.

See how beautiful, on the mountains, are their feet whose blest design, Is to guide us to the fountains, That overflow with bliss divine.

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

Guide me, O thou great Jehovah, Pilgrim through this barren land! I am weak, but thou art

mighty, Hold me with thy powerful hand. Bread of heaven, Bread of heaven, Feed me, till I want no more.

How pleasant 'tis, to see Kindred and friends agree, Each in their proper station move,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two sharps (F# and C#), and the time signature is 6/8. The music features a variety of note values including eighth and sixteenth notes, often beamed together, and rests. Phrasing slurs are used to group notes across measures. The lyrics are printed below the second staff.

And each fulfil their part, With sym - pa - thi - sing heart, In all the cares of life and love.

The second system of the musical score also consists of four staves, continuing the same instrumental and vocal parts as the first system. The lyrics are printed below the second staff. The musical notation continues with similar rhythmic patterns and phrasing, ending with a double bar line.

Zion, thrice happy place, Adora'd with wondrous grace, And walls of strength embrace thee round, In thee our

tribes appear, To pray, and praise, and hear The sacred gospel's joyful sound. The sacred gospel's joyful sound.

How pleas'd and blest was I, To hear the people cry, Come, let us seek our God to day!

The first system of the musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with a 6/8 time signature. The lyrics are printed below the second and third staves.

Yes, with a cheerful zeal, We haste to Zion's hill, And there our vows and honours pay.

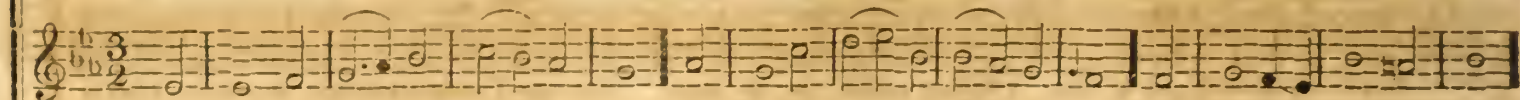
The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the second and third staves. The piece concludes with a double bar line at the end of the fourth staff.

The joyful morn, my God, is come, That calls me to thy honour'd dome, Thy

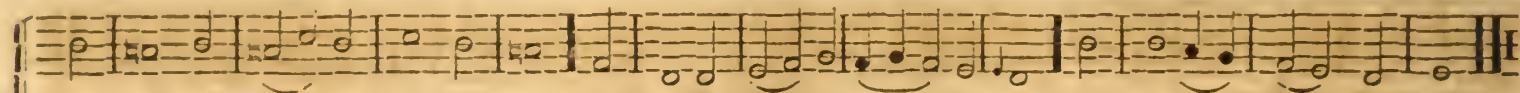
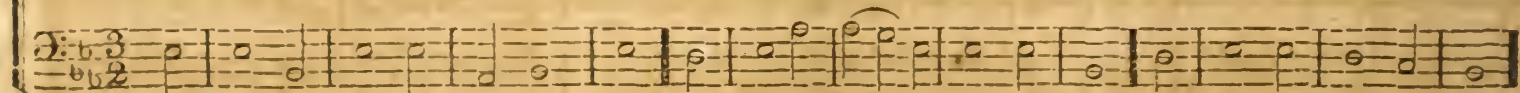
Thy presence to adore; My feet the summons shall attend, With willing

steps thy courts ascend, And tread the hallow'd floor. My feet the summons

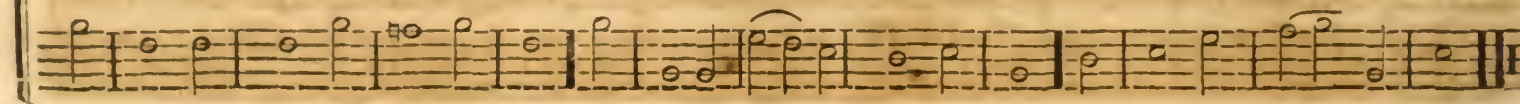
shall attend, With willing steps thy courts ascend, And tread the hallow'd floor.



Thou God of glorious majesty, To thee, against myself, to thee, A worm of dust, I cry :



An half awaken'd child of man, An heir of endless bliss or pain, A sinner, born to die.



Now let our hearts conspire to raise A cheerful anthem to his praise, Who reigns enthron'd above: Let music, sweet as

incense, rise, With grateful odours to the skies, The work of joy and love . . . The work of joy and love.

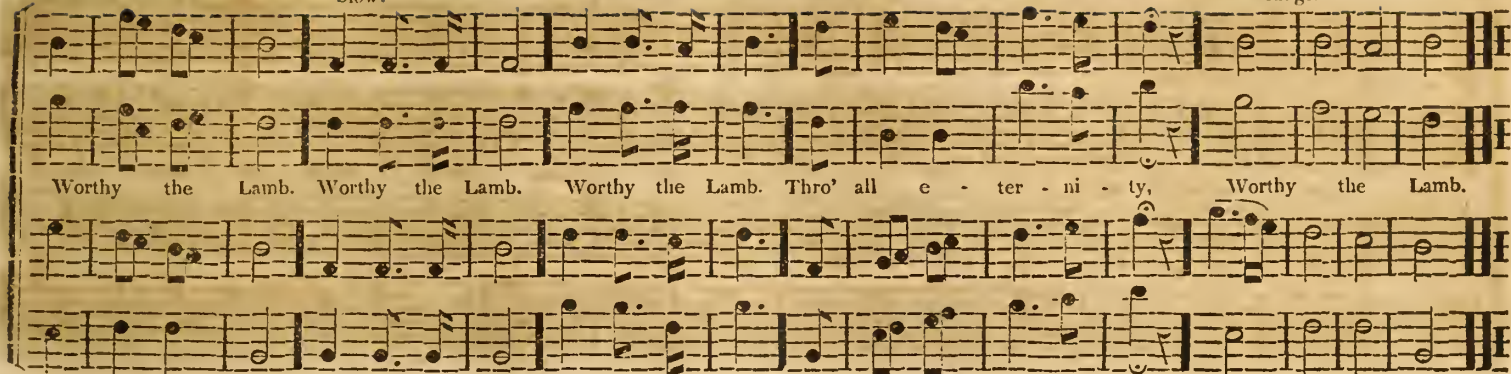
The work of joy and love,

Let the bright hosts above, In realms of endless love, Praise his dear name.

To him ascribed be, Honour and majesty, Through all eternity.

Slow.

Adagio.

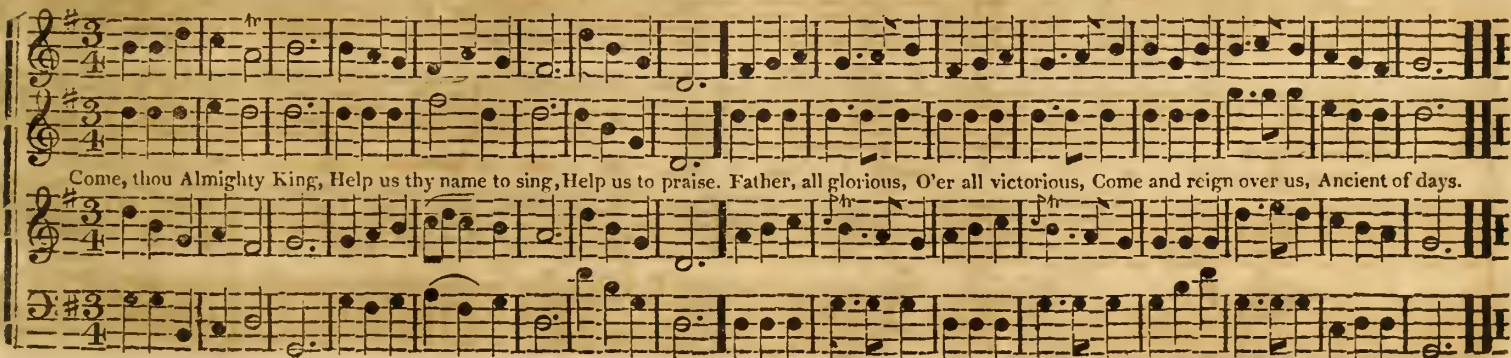


Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Thro' all e - ter - ni - ty, Worthy the Lamb.

ITALIAN HYMN.

6. 6. 4.

Giardini.



Come, thou Almighty King, Help us thy name to sing, Help us to praise. Father, all glorious, O'er all victorious, Come and reign over us, Ancient of days.

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

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 3/4. The music is written in a simple, homophonic style with a clear vocal line and accompaniment.

evermore. Worthy the Lamb. Worthy the Lamb. Worthy the Lamb. Sing aloud evermore Worthy the Lamb.

The second system of the musical score also consists of four staves, continuing the same key signature and time signature as the first system. The lyrics are repeated, emphasizing the phrase 'Worthy the Lamb'.

Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, And fear it will never be mine.

Dishearten'd with waiting so long, I sink at thy feet with my load; All plaintive I pour out my song, And stretch forth my hands unto God.

How shall I my Saviour set forth? How shall I his beauties declare? O how shall I speak of his worth, Or what his chief dignities are?

His angels can never express, Nor saints who sit nearest his throne, How rich are his treasures of grace; No, this is a mystery unknown.

Behold the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heav'n, earth and 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.

Not to our names, thou only just and true, Not to our worthless names is glory due. Thy pow'r and grace, thy truth, and justice claim

Immortal honours to thy sov'reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say, And where's your God?

Adagio. Pia.

Few are our days, those few we dream away; Sure is our fate to moulder in the clay:

For. Pia. For. Pia.

Rise, immortal soul, above thine earthly fate, Time yet is thine, but soon it is too late.

26

Along the banks where Babel's current flows, Our captive bands in deep de - spond - ence stray'd.

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The word 'Babel's' is underlined in the first staff, and 'de - spond - ence' is underlined in the second staff.

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words underlined. The words 'Zi - on's' and 'fall' are underlined in the first staff, and 'Her friends, her children, mingled with the dead.' are underlined in the second staff.

Adagio. Pia.

Few are our days, those few we dream away; Sure is our fate to moulder in the clay:

For. Pia. For. Pia.

Rise, immortal soul, above thine earthly fate, Time yet is thine, but soon it is too late

26

DESPONDENCE.

Tens.

Along the banks where Babel's current flows, Our captive bands in deep de - spond - ence stray'd.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The lyrics are written below the piano accompaniment staff.

While Zi - on's fall in sad remembrance rose, Her friends, her children, mingled with the dead.

The second system of the musical score consists of four staves, continuing the composition from the first system. It includes the same instrumental and vocal parts as the first system, with lyrics written below the piano accompaniment staff.

The God of glory sends his summons forth, Calls the south nations and awakes the north, From east to west his sovereign orders spread,

Through distant worlds and regions of the dead ; The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices.

On wings of faith mount up, my soul, and rise, View thine inheritance beyond the skies. Nor heart can think, nor

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The music is written in a common time signature. The lyrics are placed between the second and third staves.

mortal tongue can tell, What endless pleasures in those mansions dwell. There our Redeemer lives, all

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are placed between the second and third staves.

P.

F.

P.

F. F.

bright and glorious, O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

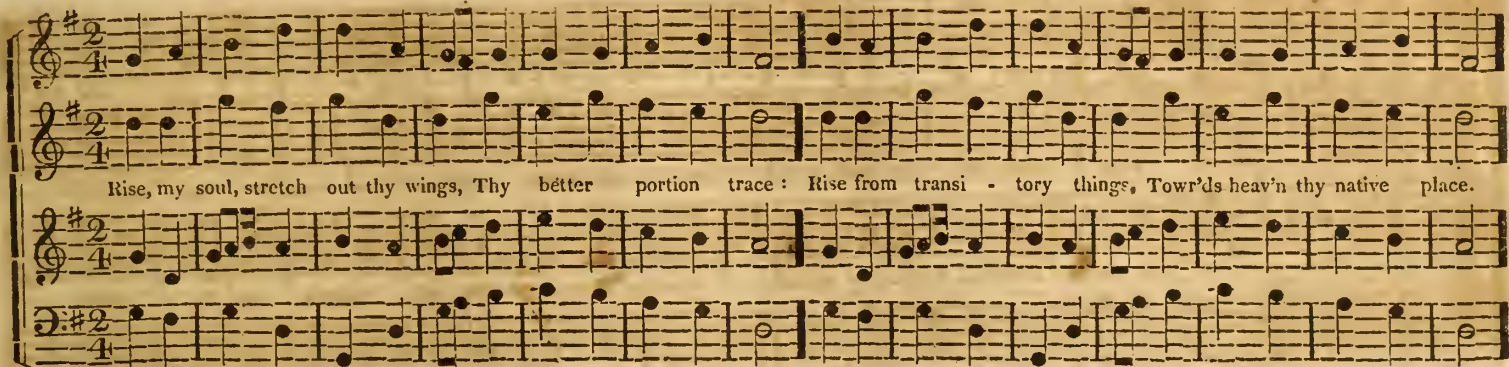
FAIRFAX.

7. 6. Peculiar.

Come, my soul, before the Lord, Fall and do him rev'ence; Praise him for his blood and name, Sing his great de-liv'rance.

The God of glory sends his summons forth, Calls the south nations and awakes the north ;
From east to west his sovereign orders spread, Through distant worlds and regions of the dead.

The trumpet sounds, hell trembles, heav'n rejoices ; Lift up your heads, ye saints, with cheerful voices



Rise, my soul, stretch out thy wings, Thy better portion trace : Rise from transi - tory things, Towr'ds heav'n thy native place.



Sun and moon and stars decay, Time shall soon this earth remove ; Rise, my soul, and haste away To seats prepar'd above.

For.

Pia.

No war or battle's sound Was heard, the world around, No hostile chiefs to furious combat ran, But peaceful was the

Cres.

For.

night, In which the Prince of light His reign of peace upon the earth began. His reign of peace upon the earth began.

O tell me no more Of this world's vain store : The time for such trifles, The time for such

trifles, The time for such trifles, With me now is o'er. With me now is o'er.

All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he is,

Come, see, Come, see, Come, see, Come, see, Come, see if there ever was sorrow like this. Come, see if there ever was sorrow like this.

Come, let us ascend, My companion and friend, To a taste of the banquet above. If thine heart be as

Pia. mine, If for Jesus it pine, Come up into the chariot of love. *For.* Come up into the chariot of love.

Musical score for the first system, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The lyrics are: Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn:

Musical score for the second system, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature has one sharp (F#). The lyrics are: Each heav'nly pow'r Proclaims the glad hour, Lo Jesus the Saviour is born, Lo Jesus the Saviour is born.

Largo. Mez. Pio.

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the staves.

Vital spark of heav'nly flame, Quit, O quit this mortal frame. Trembling, hoping, ling'ring, flying, O the pain, the bliss of dying:

Allegro.

The second system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of two flats (B-flat and E-flat). The bottom staff is in bass clef with the same key signature. The music is written in a simple, homophonic style with quarter and eighth notes. The lyrics are printed below the staves. The tempo marking 'Allegro.' is positioned above the first staff.

Hark, Hark, they whisper, angels
Cease, fond nature, cease thy strife, And let me languish into life. Hark, they whisper, angels say, they whisper, angels

For. Pia. For.

say, they whisper, angels say, Hark,
 say, Hark, Hark, they whisper, angels say, Sister spirit, come a - way. Sister spirit, come away.
 Hark, they whisper, angels say, Hark,

Pia. Cres. Pia. Cres.

What is this, absorbs me quite, Steals my senses, shuts my sight, Drowns my spirit, draws my breath, Tell me, my soul, can

For. *Pia.* *Pia. Andante.* *Cres.*

this be death? Tell me, my soul, can this be death? The world recedes, it dis - ap - pears, Heav'n

For. *Dim.* *Cres.* *Vivace. For.*

opens on my eyes; My ears with sounds æ - raph - ic ring. Lend, lend your wings, I mount, I fly, O

grave, where is thy victory, O grave, where is thy victory, O death, where is thy sting? O grave, where is thy

Pia.

victory, O death, where is thy sting? Lend, lend your wings, I mount, I fly, O grave, where is thy

28

victory, thy victory, O grave, where is thy victory, thy victory, O death, where is thy sting? O death, where is thy sung?

Adagio.

Lend, lend your wings, I mount, I fly, O grave, where is thy victory, thy victory? O death, O death, where is thy sting?

The Lord my pasture shall prepare, And feed me with a shepherd's care; His presence shall my wants supply,

And guard me with a watchful eye. My noonday walks he shall attend, And all my midnight hours defend.

I beheld, and lo, a great multitude, which no man could number, of all nations, and kindred, and people, and tongues,

stood be - fore the throne, and before the Lamb, clothed with white robes, and palms were in their hands.

with a loud voice, un-to God, sal-

And they cried with a loud, a loud voice, saying, sal-va-tion, sal-va-tion, unto

loud a loud voice, un-to God, sal-

vation unto God, who sitteth

God, sal-va-tion unto God, who sitteth on the throne, on the throne, and unto the Lamb.

vation unto God, who sitteth

with a loud

And they cried with a loud a loud voice, saying, Blessing, Hallelujah, and glory, Hallelujah, and

loud a loud

wisdom and thanksgiving, and honour, Hallelujah, Blessing and glory, and wisdom, and thanksgiving, and

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

Hallelujah, Halle - lu - jah,

HAVANT. 8. 3. 6.

Ere I sleep, for ev'ry favour, This day show'd, By my God, I will bless my Saviour.

EASTER ODE.

J. Peck.

225

Bold.

Behold, behold, the blind their sight receive, Behold, behold, the dead awake and live, The

The first system of musical notation consists of four staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a time signature of 2/4. The bottom two staves are in bass clef with the same key signature and time signature. The music is written in a bold, clear style. The lyrics are printed below the staves, with some words like 'Behold' and 'The' appearing on multiple lines.

The dumb speak wonders, and the lame Leap like the hart, and bless his name.

The second system of musical notation also consists of four staves, continuing the melody and accompaniment from the first system. The lyrics are printed below the staves, with some words appearing on multiple lines.

Three Voices.

Thus doth th'E - ter - nal Spirit own And seal the mis - sion of his Son; The Father vindi -

cates his cause, While he hangs bleeding, While he hangs bleeding, While he hangs bleeding, on the cross.

Alla Breve.

Poco Allegro For.

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 common time signature (C). It contains several measures of music, including a double bar line. The lower staff is in bass clef with a common time signature (C) and contains corresponding notes and rests.

He dies, the heav'ns in mourn - - - ing stood, He

The second 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 common time signature (C). It contains several measures of music, including a double bar line. The lower staff is in bass clef with a common time signature (C) and contains corresponding notes and rests.

He ri - ses, ri - ses,

The third 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 common time signature (C). It contains several measures of music, including a double bar line. The lower staff is in bass clef with a common time signature (C) and contains corresponding notes and rests.

He ri - ses, ri - ses, rises and appears a God, He rises and ap -

The fourth 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 common time signature (C). It contains several measures of music, including a double bar line. The lower staff is in bass clef with a common time signature (C) and contains corresponding notes and rests.

ri - ses, ri - ses, rises, and appears a God, He ri - ses and ap - pears

rises and appears a God, He ri - ses, ri - ses, and ap - pears

Pia.

pears a God. He ri - ses and appears a God, He
 a God. He ri - ses, ri - ses, and ap - pears a God. He

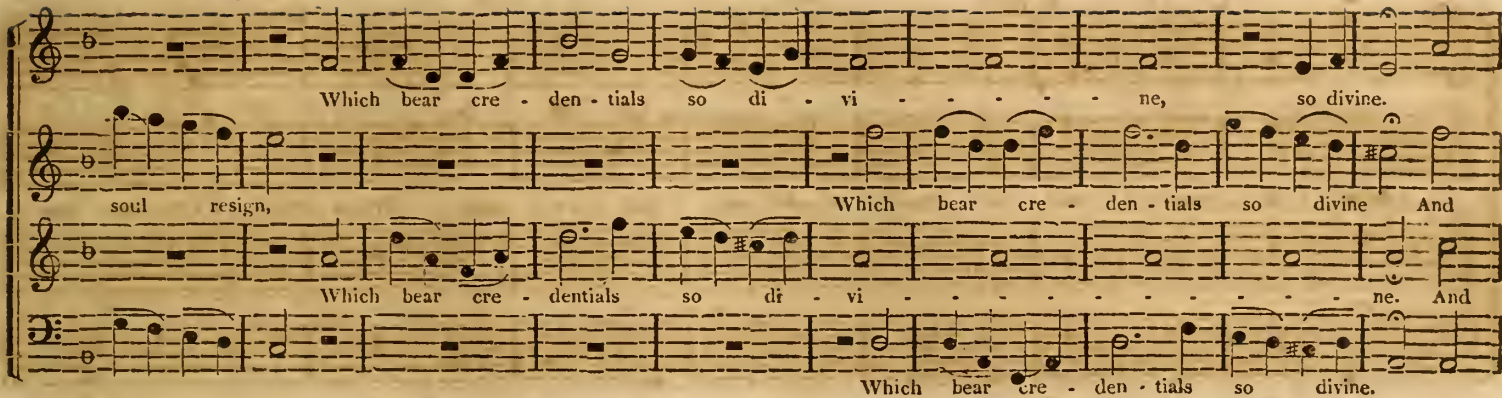
Andante M. Pia.

ri - ses, He ri - ses, and ap - pears a God.
 ri - ses, ri - ses, and ap - pears a God. Behold the Lord, as-

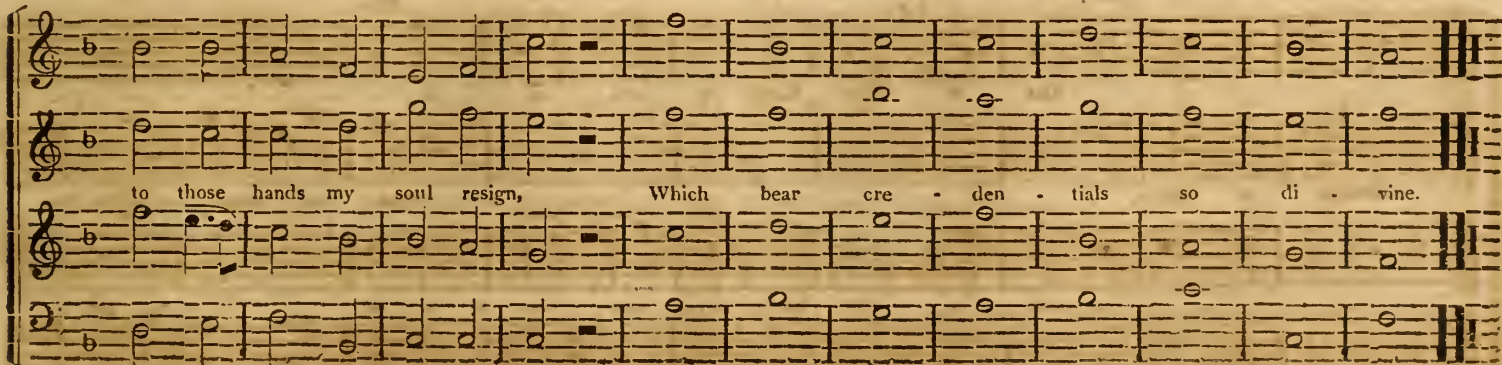
cend - ing high, No more to bleed, no more to die. Hence, hence, Hence, and for-

ever, for ever from my heart, for ever from my heart, I bid my doubts and

Dim.



Which bear cre - den - tials so di - vi - ne, so divine.
 soul resign, Which bear cre - den - tials so divine And
 Which bear cre - den - tials so di - vi - ne. And
 Which bear cre - den - tials so divine.



to those hands my soul resign, Which bear cre - den - tials so di - vine.

Grateful notes and numbers bring, While Jehovah's praise we sing! Holy, holy Lamb of God, Be thy

The first system of the musical score consists of four staves. The top two staves are treble clefs with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are bass clefs with the same key signature and time signature. The music is written in a simple, hymn-like style with various note values and rests. The lyrics are printed below the staves, with some words like 'Holy, holy' and 'Lamb of God' having a slight upward inflection in the original image.

Soft.

glorious name ador'd. Men on earth and saints above, Men on earth and saints above Sing the great Redeemer's love.

The second system of the musical score also consists of four staves, maintaining the same key signature and time signature as the first system. The tempo marking 'Soft.' is placed above the first staff. The music continues with similar notation, and the lyrics are printed below. The final part of the system features a more melodic line in the upper staves, possibly representing a vocal or instrumental flourish.

Loud.

Soft.

Sing the great Redeemer's love. Sing the great Redeemer's love. Men on earth and saints above, Men on earth and saints above,

Loud.

Soft.

Sing the great Redeemer's love, Sing the great Redeemer's love, Sing the great Redeemer's love.
Lord, thy mercies never fail;

Loud.

Lord, thy mercies never fail, Hail, hail, ce - lestial goodness hail, hail, hail, ce - lestial goodness hail!

Soft. *Loud*

Though un - wor - thy, Lord, thine ear, Our hum - ble hal - le - lu - jabs hear : Pur - er

praise we hope to bring, When with saints we stand and sing.

Siciliano.

Lead us to that blissful state, Where thou reign'st su - preme - ly great ;

Look with pity from thy throne, And send thy ho - ly Spir - it down.

While on earth or - dain'd to stay, Guide our footsteps in thy way,

Till we come to reign with thee, And all thy glorious greatness see,

CHORUS. Loud. Very loud.

Then with angels we'll again Wake a louder, louder strain, Wake a louder, louder

Soft. Loud. Soft.

strain, Then in joyful songs of praise We'll our grateful voices raise, There no tongue shall silent be,

Loud.

There all shall join sweet har-mo-ny, That thro' heav'n's all spacious round Thy praise, O God, may ever sound.

Musical score for the first system, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time. The lyrics are: Praise ye the Lord in his holy places, Praise ye him, in the firmament of his pow'r. Praise him,

Musical score for the second system, consisting of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in 3/4 time. The lyrics are: for mighty acts, according to the multitude of his greatness; Praise the Lord with sound of trumpet.

Praise the Lord with psalt'ry and harp. Praise him with timbrel and choir. Praise him with

Praise the Lord with strings and organs,
 timbrel and choir, Praise him with strings and organs. Praise the Lord, Praise the Lord with
 Praise the Lord, with strings with strings and organs,
 Praise the Lord,



strings and organs, Praise the Lord, Praise the Lord, Praise the Lord on high sounding cymbals.



Praise him on cymbals of joy. Let ev'ry spirit praise the Lord. Praise him on high sounding

cymbals, sounding cymbals, Let ev'ry spirit praise the Lord. Praise the Lord, with sound of
 Praise him on high sounding cymbals, Praise the Lord, Praise the Lord, with sound of
 Let ev'ry spirit praise the Lord.

Slow.

trumpet, Praise the Lord, with psalt'ry and harp, Praise the Lord, with strings and organs, Let ev'ry spirit praise the Lord.

Praise the Lord, Praise him on high sounding cymbals, him on high sounding cym - bals,

Praise him on high sounding cymbals, Let ev'ry

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with rests. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line with rests. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests.

spirit praise the Lord, Praise the Lord, with sound of trumpet, Praise the Lord, with

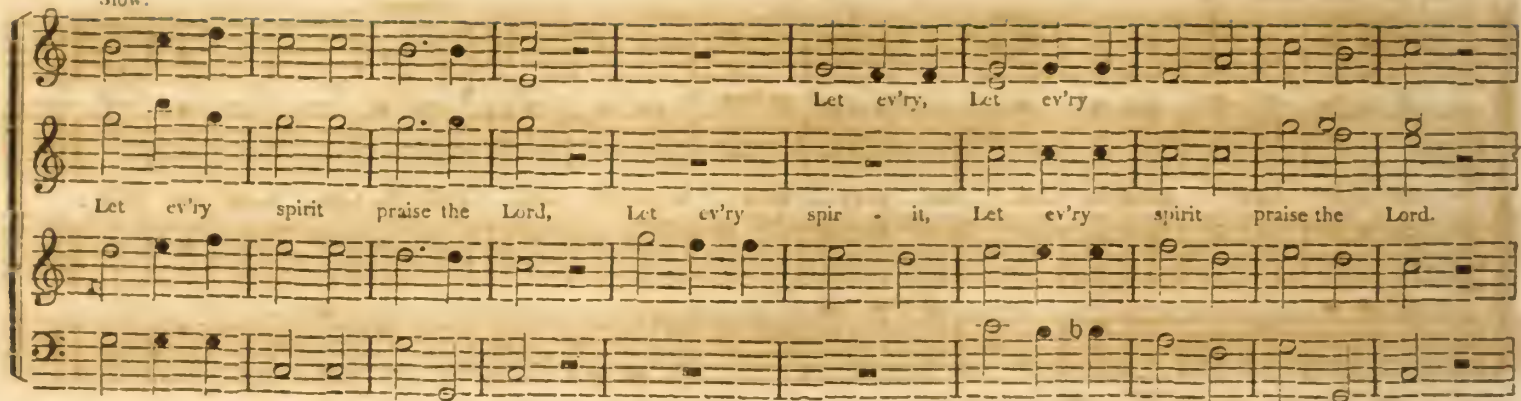
Detailed description: This system contains four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line with rests. The third staff is another vocal line with lyrics. The fourth staff is a piano accompaniment line with rests. The music continues with similar notation to the first system, including various note values and rests.

psalt'ry and harp, Praise the Lord, with timbrel and choir. Praise the Lord, with strings and organs, with

Slow. Allegro.

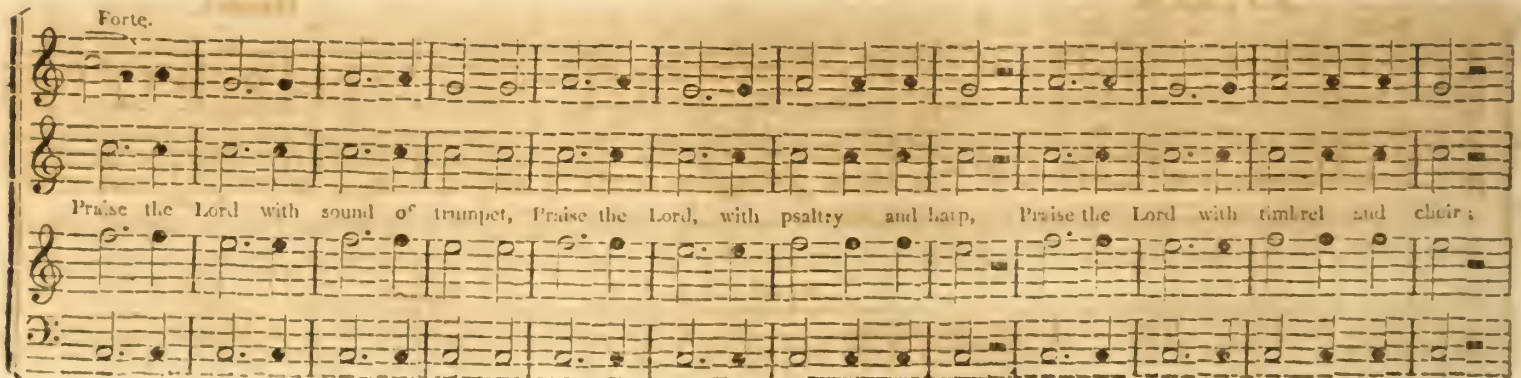
strings and organs. Praise him on high sounding cymbals, Praise him on cymbals of joy.

Slow.



Let ev'ry, Let ev'ry
 Let ev'ry spirit praise the Lord, Let ev'ry spir - it, Let ev'ry spirit praise the Lord.

Forte.



Praise the Lord with sound of trumpet, Praise the Lord, with psaltry and harp, Praise the Lord with timbrel and choir;

Adagio.

Let ev'ry spirit praise the Lord, Let ev'ry spirit praise the Lord, Praise the Lord, Praise the Lord.

ANTHEM.

Handel.

Brisk.

O praise the Lord with one consent, O praise the Lord with one consent, And mag - ni - fy his name, Praise the Lord with one con-

His worthy praise, His worthy praise proclaim.

sent, And magnify his name. Let all the servants of the Lord His worthy praise, His worthy, worthy praise proclaim.

His worthy praise, His worthy praise proclaim.

His worthy praise, His worthy, worthy praise proclaim.

CHORUS. Brisk.

O be joyful in God, all ye lands, O be joyful in God, all ye lands, all ye lands, O be joyful in God, all ye

lands, O be joyful in God, all ye lands, Make his praise glorious ; O be joyful in God all ye lands, in God, all ye

In God, all ye lands,
lands, in God, all ye la - - - nds, O be joyful in God, all ye lands, Make his praise glorious.
lands, O be joyful in God, all ye lands, in God, all ye lands,
O be joyful in God, all ye la - - - nds,

HYMN FOR THANKSGIVING.

Dr. J. A. Stevenson.

Maestoso. For.

Pia.

For

Redeemed by their Shepherd's care, Re - deem - ed by their Shepherd's care, In
 As Israel's people in despair, Org. Redeemed by their Shepherd's care,

rejoice, rejoice,
 gratitude rejoice, In gratitude rejoice, rejoice, rejoice, In gratitude rejoice, In

gratitude rejoice, Or, as on Sinai's banks reclin'd, Our

Cres. Pia. Cres. For. Pia.
 holy fathers swell'd the wind With hallelujah's voice, With hallelujah's voice, Our holy fathers swell'd the wind, With

For.

F. F.

hal - le - lu - jah's, with hal - le - lujah's voice, With hallelujah's voice, With hallelujah's voice, Our

With hal - le - lu - jah's voice.

holy fathers swell'd the wind With hal - le - lu - jah's, with hallelujah's voice, With hallelujah's voice, With

With halle - lujah's voice,

hallelujah's voice.

2
 Or as by proud Euphrates' stream,
 They rais'd to Thee the heav'nly theme
 Of wonder, love, and praise ;
 So we, for all thy bounteous care,
 Thy Providence, divinely fair,
 Our hallelujahs raise.

3
 How vast thy gifts, Almighty King,
 From Thee, what matchless bounties spring,
 Our grateful songs shall tell :
 The raptures liberty bestows,
 The heav'nly joys thy gospel shows,
 Our hallelujahs swell !

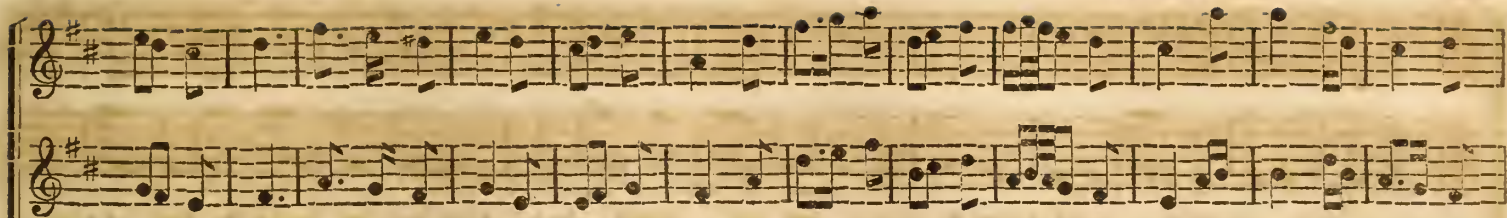
4
 Say, should we search the globe around,
 Where can such happiness be found,
 Or who such comforts know ?
 Here Plenty reigns ; here Freedom sheds
 Her choicest blessings on our heads ;
 Let hallelujahs flow !

5
 With cheerful hearts and flowing tongues,
 We'll raise aloud united songs
 To God, who ever reigns !
 Jehovah here hath fix'd his throne :
 And this through every age we'll own
 With hallelujah's strain :

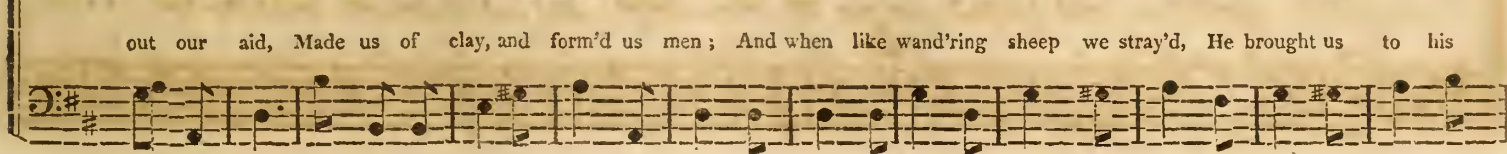
N. B. In the 4th and 5th verses, repeat the two first syllables or words

before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God a-lone;

He can create and he destroy. He can create and he destroy. His sovereign power with-

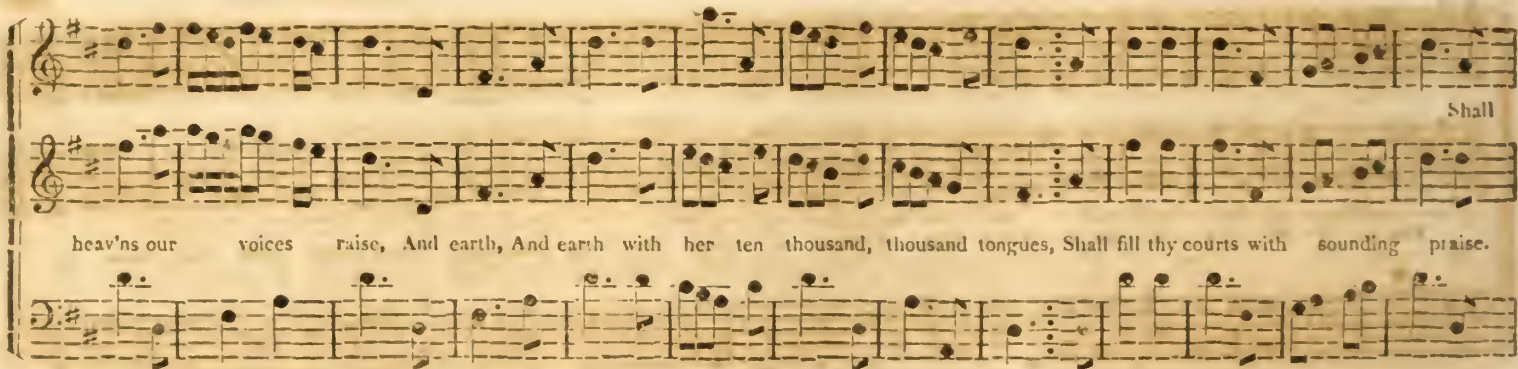


out our aid, Made us of clay, and form'd us men; And when like wand'ring sheep we stray'd, He brought us to his

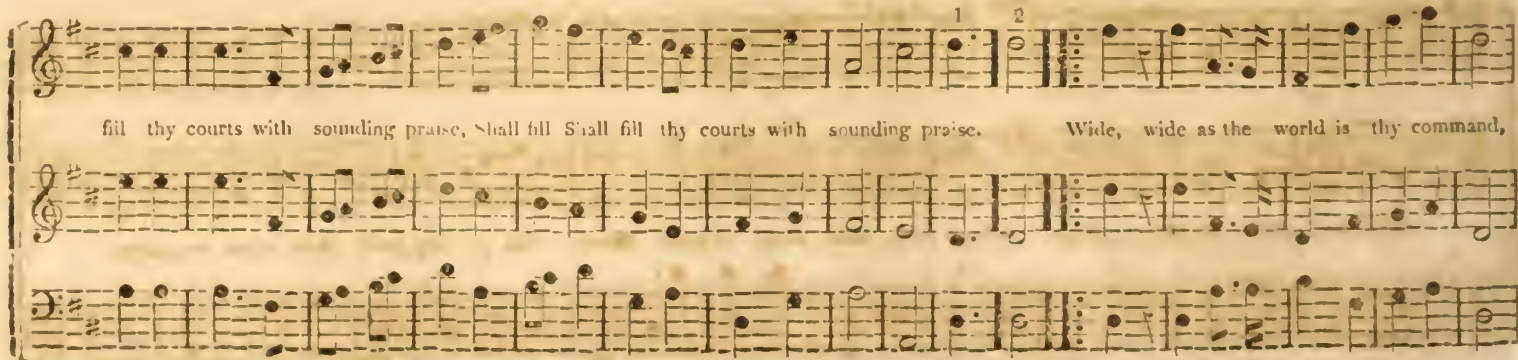



fold again; He brought us to his fold again. We'll crowd thy gates with thankful songs, High as the

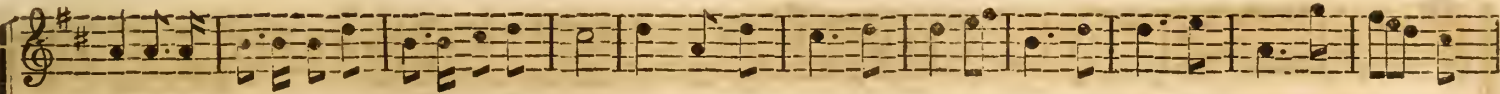




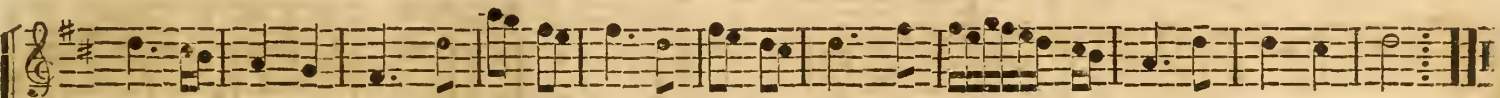
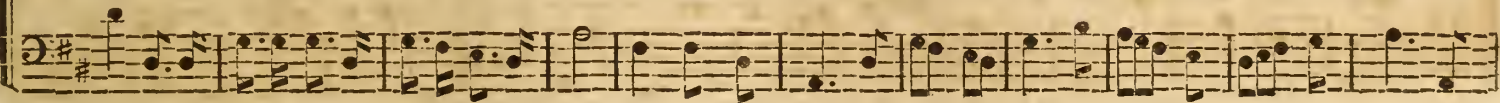
heav'ns our voices raise, And earth, And earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise.



fill thy courts with sounding praise, Shall fill Shall fill thy courts with sounding praise. Wide, wide as the world is thy command,



Vast as e - ter - ni - ty, e - ter ni - ty thy love ; Firm as a rock thy truth must stand, When rolling years shall cease to



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



ANTHEM.

Capel Bond.

3 Voices.

The glory of the Lord, of the Lord

The glory of the Lord shall en - dure for ever, of the Lord shall en - dure for

ORG. The glory of the Lord

ever, the glory, the glory of the Lord, the glo - - - ry, the glory of the Lord shall en-

the glory, the glory,



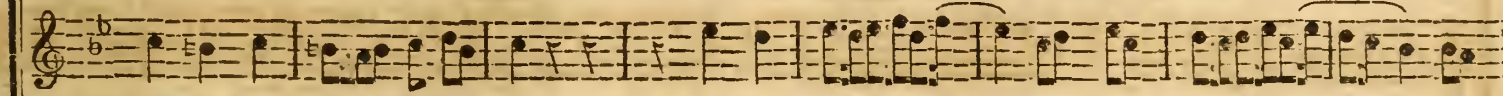
dure for ever, shall endure for ever, the Lord shall rejoice in his works, shall rejoice in his works, in his



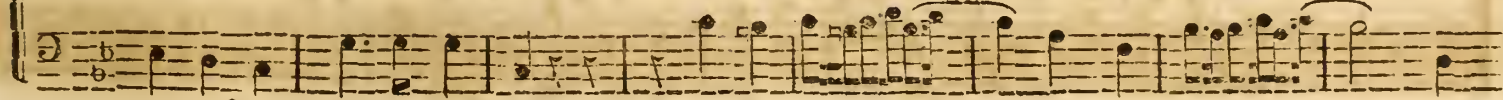
The Lord shall re - joice,



Lord shall re - joice, in his works, shall re - joice . . . shall re - joice . . .



works, shall re - joice in his works, shall re - joice, shall re - joice, The



Lord shall re - joice . . . re - joice in his works, shall re - joice, re - joice, re - joice in his works.

re - joice, rejoice,

Chorus.

the glo - ry of the

The glory of the Lord shall en - dure for ever, the glory of the Lord, the glory of the Lord, of the

The glory of the Lord, of the Lord shall en - dure the glo - ry of the

The glory

Lord shall endure for ever, the glory, of the Lord shall endure for ever, shall endure for ever.

the glory, the glory,

Mod.

I will be glad,

My med - i - tation of him shall be sweet; I will be glad in the Lord, be glad in the Lord.

CHORUS. Allegro.

Bless thou the Lord, O my soul, bless, praise, O bless thou the Lord, praise the Lord.

Prai

O my soul, praise the Lord, Praise the Lord, the Lord,

O my soul, prai se the Lord, O my

Prai se the Lord.

se the Lord, praise the Lord, Praise the Lord, the Lord,

soul. Bless thou the Lord, bless thou the Lord, O my soul, bless, praise, O

Adagio.

Praise thou the Lord, Bless thou the Lord, Praise thou the Lord, A - men.

Prai . . . se thou the Lord.

Blessed, blessed be thou, Lord God of Is - ra - el, our Father, Blessed, blessed be thou, Lord

God of Is - ra - el our Father, for ever and ever, for ever and ev - er, bless - ed, blessed be thou, Lord

Bless - ed, bless - ed,

God of Is - ra - el our Father, for ever and ever, for ever and ever, Bless - ed, Bless - ed be thou, Lord

Bless - ed for ev - er and ev - er,

God of Is - ra - el our Father, Bless - ed for ev - er and ev - er, for ever, and ever, for ev - er and ev - er, Bless - ed, for ever and ever,

Bless - ed, for ever and ever,

Tutti.

Thine, O Lord, O Lord, is the greatness, and the pow'r, and the glory, and the vic - to - ry,

VOICE.

and the maj - es - ty, and vic - to - ry and maj - es - ty. Thine, O Lord, thine, O Lord, is the

34

ORG.

VOICE.
ORG.

greatness and the pow'r, is the greatness and the pow'r, and the glory, and the victory, and the majesty, the majesty, for all that

Organ. Voice. Organ. Voice.

is in the heav'n, in the heav'n and the earth are thine: Thine is the kingdom, thine is the kingdom, O

For all that is in the heav'n.

Organ. Voice.

Lord, and thou art exalted as head over all, as head over all, as head, as head over all.

over all,
as head over all.

Detailed description: This block contains a single-voice musical score. It consists of four staves. The first two staves are in treble clef, and the last two are in bass clef. The key signature has one flat (B-flat). The melody is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the staves, with some words like 'over all,' appearing on the third and fourth staves.

DUET.

Both riches and honour come of thee, come of thee, riches and honour come of thee.

Detailed description: This block contains a duet musical score. It consists of three staves: two in treble clef and one in bass clef. The key signature has one flat (B-flat) and the time signature is common time (C). The melody is written in a simple, hymn-like style with quarter and half notes. The lyrics are printed below the staves.

and thou reignest, thou reignest, thou reignest, and in thine hand, in thine hand is

is pow'r,
And in thine hand it is to make great, and to give strength un - to all.
pow'r and might, and in thine hand it is to make great, to make great, and to give strength un - to all.

CHORUS.

we thank thee, we thank thee, O God, and prai -

Now therefore, our God, we thank thee, we thank thee, we thank thee, O God, we thank thee, O God,

we

we thank thee, we thank thee, O God.

se thy glo - rious name, we thank thee, we thank thee, and

we thank thee, and prai - - - - - se thy glo - rious

thank thee, and prai - - - - - se thy glo - rious name, we

we thank thee and prai - - - - -

prai - se thy name, we thank thee, we thank thee and praise thy name, we thank thee and prai
 name, we thank thee and praise thy name, we
 thank thee and praise thy name, and praise thy name and praise thy name,
 - - - se thy name, we thank thee, we thank thee, we thank thee, we thank thee and

- - - se thy name, we thank thee, and
 thank thee and praise thy name, we thank thee, we thank thee, and praise thy glo - rious
 we thank thee, we thank thee and praise thy glo - rious name, we
 praise thy name, we thank thee, we thank thee, we

CHORUS from HAYDN's CREATION.

The heavens are telling the glory of God, The wonder of his works, displays the firmament.

3 Voices.

To day that is coming, speaks it the day, the night that is gone to fol - low - ing night, the

Tutti.

The heavens are telling the glo - ry of God, the won - der, the
 night that is gone, to fol - low - ing night. The heav - ens are telling the glo - ry of God. the
 the wonder of his
 The heav - ens are tell - ing the glo - ry of God, the wonder, the wonder of his

wonder of his works, displays, displays the firmament. The wonder of his works, displays, displays the firmament.
 works, the wonder of his works displays the firmament. The wonder of his works displays the firmament.

Three voices.

In all the lands resounds the word, never unperceiv - ed, ever understood, ever, ever,

In all the lands resounds the word, never unperceiv - ed, ever understood, ever, ever,

In all the lands resounds the word,

Fin. *Allo. Tutti.*

The heav - ens are telling the glory of

ev - er understood, ever, ever, ev - er, ev - er understood. The heavens are telling the

The heavens are telling the glo - ry of

God, the wonder, the wonder of his works, The wonder of his
 glory of God, the wonder of his works displays, displays the firmament.
 glory of God, the wonder of his works, the wonder of his works displays the firmament.
 God, the wonder, the wonder of his works, the wonder of his works, The wonder of his works displays the firma-

works displays the firmament, the firmament. The wonder of his works dis-
 The wonder of his works displays the firmament. The wonder
 The wonder of his works dis - plays the firmament the firmament.
 ment, displays the firmament. The wonder of his works displays, dis-

plays the firmament, the wonder of his works displays the firmament, the wonder of his works displays the firmament, the wonder of his works displays the firmament.

The wonder of his works displays the firmament, the firmament.

plays the firmament, the wonder of his works, the wonder of his works displays, the firmament, dis-

ment, the firmament, the wonder of his works displays, displays the firmament, displays, dis-

ment, the wonder of his works displays the firmament, the wonder of his works dis-

The wonder of his works the wonder of his works displays, displays the firmament. The wonder

plays, dis - plays the firmament, the wonder of his works displays the firmament.

plays the firmament, the firmament The wonder of his works displays the firm - a - ment, the firma-

plays, displays the firmament The wonder of his works the wonder of his works dis - plays, displays the

of his works displays the firmament.

me - nt, the firmament. The wonder of his works, the wonder of his works displays, displays the

ment. The heavens are telling the glo - - ry of God, the wonder of his works displays the firma-

firm - a - ment The heavens are telling the glo - ry of God. The

The heavens are telling the glory of God, The wonder of his works displays the firma-

firm - a - ment. the heavens are telling the glory of God, the wonder of his works dis-

ment, displays the firmament, dis - pla - ys the firmament. The wonder of his works displays the
 wonder of his works displays the firmament, the firm - a - ment, The wonder of his works, the wonder of his
 ment, displays the firmament, dis - pla - ys the firmament.
 plays - - - dis - plays - - - the firmament. The wonder of his works, the wonder of his

firmament the firm - a - ment. The heavens are telling the glo - ry of God, - - - the won -
 works displays displays the firm - a - ment. The heavens are tell - ing, are tell - ing the glo -
 The heavens are telling the glory of God, the wonder of his works dis -
 works displays, displays the firm - a - ment The heavens are telling the glory of God, - - the won - der

der of his wo - rks displays the firmament,
 ry of God, - the wonder of his works displays the firmament, displays the firmament, displays the firmament.
 plays dis - plays - the firmament, displays the firmament,
 of his works displays the firmament, displays the firma - - ment,

STOKE. S. M.

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

All nature hear the sacred song, At - tend, O earth, the solemn strain; Ye whirlwinds wild that sweep a - long,

Ye dark'ning storms of beating rain, Umbrageous glooms of forests drear, And sol - i - ta - ry deserts hear,

Be still, ye winds, while to your Maker's praise, The creatures of his pow'r as-pire their voice to raise.

This musical score consists of three staves. The top two staves are vocal lines with lyrics underneath. The bottom staff is a basso continuo line. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several measures with rests and a final double bar line at the end of each staff.

OLD LEEDS.

S. M.

A. Williams.

The Lord, the sovereign King, Hath fix'd his throne on high; O'er all the heav'nly world he rules, And all beneath the sky.

This musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are instrumental accompaniment, likely for a keyboard instrument. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are several measures with rests and a final double bar line at the end of each staff.

To God I lift my eyes, From whom is all my aid : The God who built the skies, And,

earth's foundations laid. God is the tow'r, To which I fly; His grace is nigh, In ev'ry hour.

Shepherds, rejoice, rejoice, rejoice, rejoice, and send your fears away, and send your fears away!

re - joice

News from the sky, News from the sky, News from the sky, the Saviour's born to day.

DUET—Treble and Base.

Jesus the Lord comes down to dwell with you, To day he comes, but not as monarchs do. To day he comes, but not as monarchs do No

gold nor purple, royal, shining things, A manger stands, and holds the King of kings, A manger stands, and holds the King of kings.

TRIO

Thus Gabriel sang, Thus Gabriel sang, the heav'nly angels throng, They tu - - - ne their harps, they

They tune their harps, they tune their harps.

They tune their harps,
 tune their harps, they tune their harps, they tune their harps, and thus conclude the song.
 they tune their harps,

CHORUS.

Glory to God, who
 Glory to God, who
 Glory to God, who
 Glory to God, who
 Glory to God, who
 Glory to God, who

Good will to men, and peace, peace, and endless love,
 endless love. peace, and endless love, and peace, and peace and endless love, Good
 will to men, and peace, peace, peace, peace, and endless love,

will to men, and peace, and peace and endless love, and peace, peace, and end-less love.

WOBURN ABBEY.

Andante.

Pia.

For.

O for a closer walk with God, O for a closer walk with God, A calm and heav'nly frame, A calm and heav'nly frame, A

6th Ver. So shall my walk be close with God, So shall my walk be close with God, Serene and calm my frame, Serene, and calm my frame, A

Detailed description: This system contains the first four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in G major and common time. The lyrics are written below the vocal staff. The tempo is marked 'Andante', and there are dynamic markings 'Pia.' and 'For.' above the second and third measures of the vocal line.

Pia.

For.

Finis.

light to shine upon the road, That leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb.

purser light shall mark the road, That leads me to the Lamb, That leads me to the Lamb, That leads me to the Lamb.

Detailed description: This system contains the second four staves of music. The top staff is the vocal line, followed by three piano accompaniment staves. The music continues in G major and common time. The lyrics are written below the vocal staff. The tempo remains 'Andante'. The system concludes with a double bar line and a 'Finis' marking above the final measure.

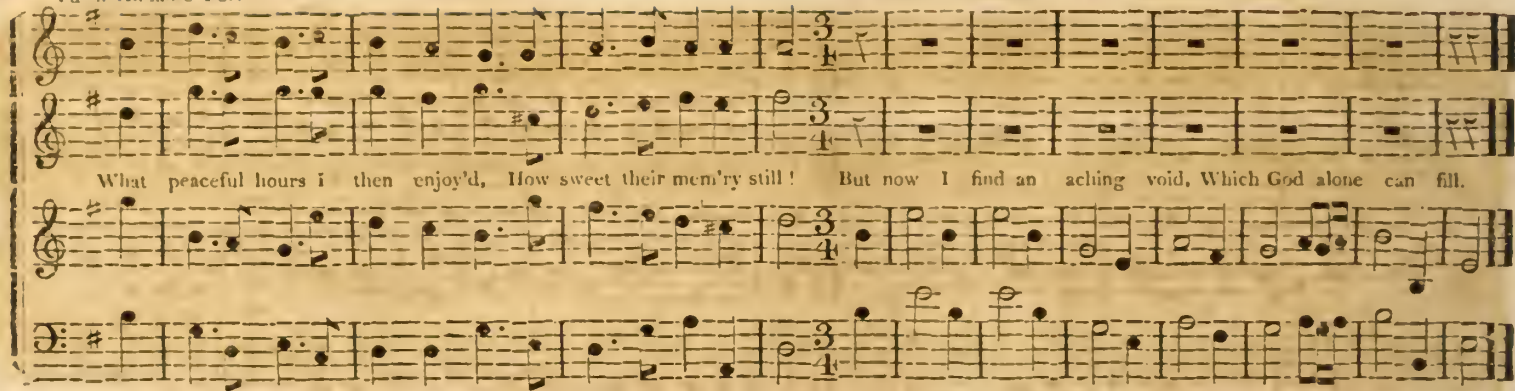
Larghetto Pia.

Where, where is that blessedness, that blessedness, that blessedness, I knew, When first I saw the Lord? Where,

Where, where is that soul refreshing view, Where is that soul refreshing view Of Je - sus and his word?

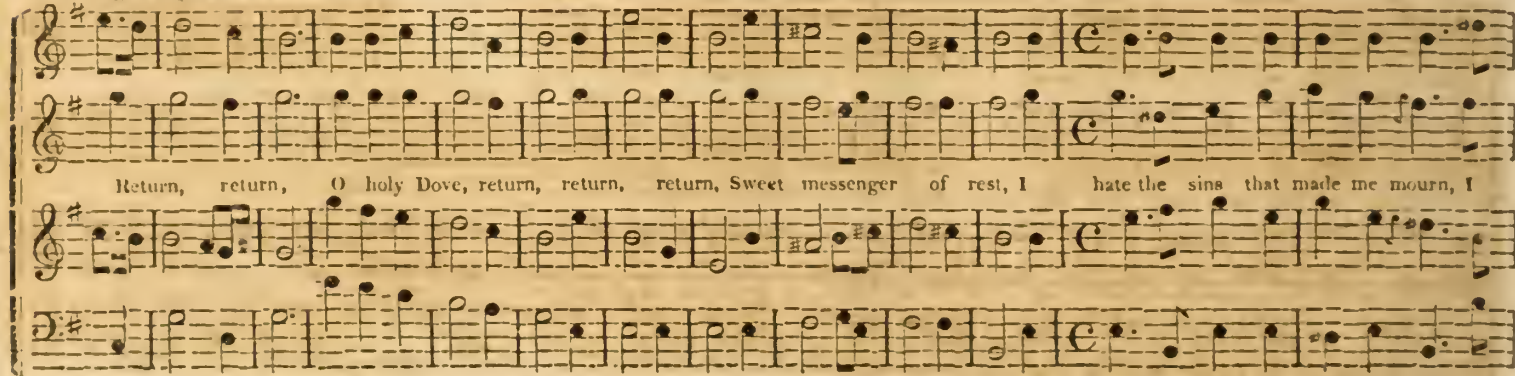
Tutti. Andante For.

2 voices, no chords.



What peaceful hours i then enjoy'd, How sweet their mem'ry still! But now I find an aching void, Which God alone can fill.

Tutti Larghetto. For.



Return, return, O holy Dove, return, return, return, Sweet messenger of rest, I hate the sins that made me mourn, I

Andante.

hate the sins that made me mourn, That drove thee from my breast. The dearest idol I have known, Whate'er that idol be, Whate'er that idol be,

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music is in a key with one sharp (F#) and a common time signature. The tempo is marked 'Andante'. The lyrics are written below the vocal staff.

Help me to tear it from my heart, Help me to tear it from my heart, And worship only thee.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom staff is the piano accompaniment. The music continues from the first system. The lyrics are written below the vocal staff. The system concludes with the marking 'D C.' (Da Capo).

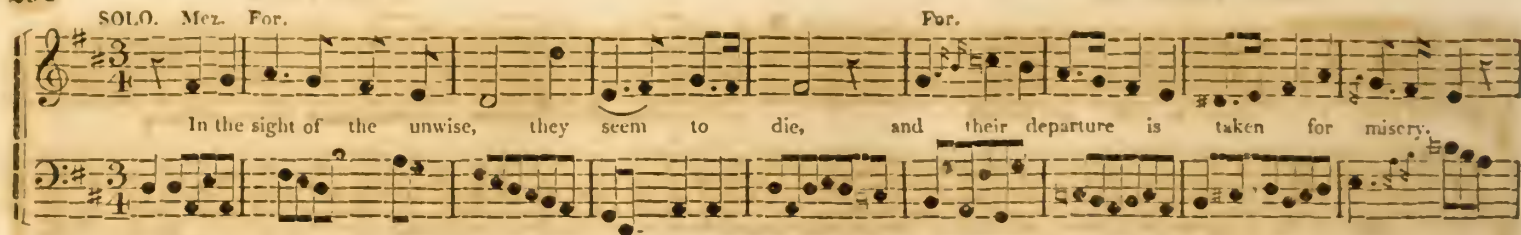
touch them. The souls of the righteous are in the hand of God, are in the hand of God, and there shall no

tor - - - - - ment, no - - - - - tor - ment touch them.

there shall no tor - - - - - ment touch them,

torment touch them, no tor - ment touch them, no torment, no tor - ment touch them.

SOLO. Mez. For. For.



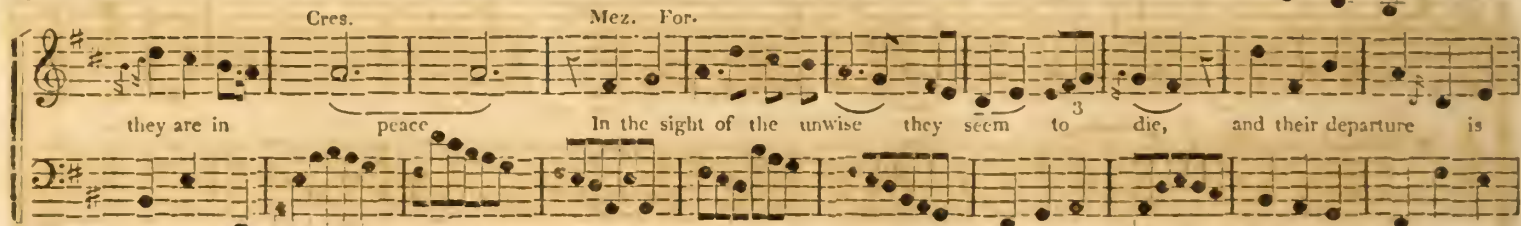
In the sight of the unwise, they seem to die, and their departure is taken for misery.

Mez. For. ORG. Pia.

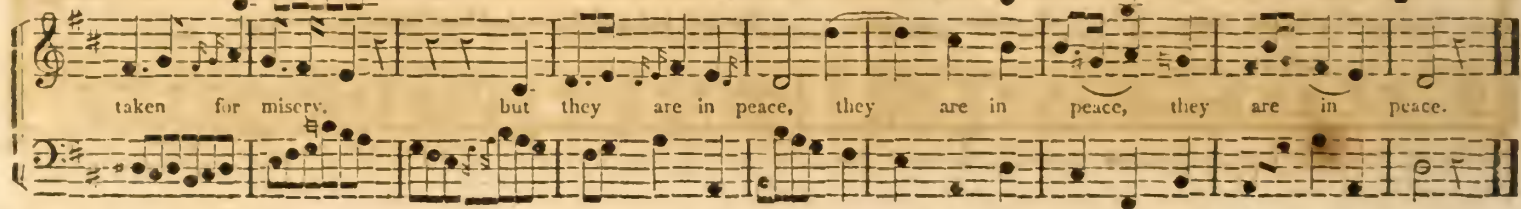


their de - parture is taken for misery, but they are in peace, they are in peace,

Cres. Mez. For.



they are in peace. In the sight of the unwise they seem to die, and their departure is



taken for misery. but they are in peace, they are in peace, they are in peace.

RECITATIVE.

For though they be punish'd in the sight of men, yet is their hope full of immor - tal - i - ty,

For God hath yet is their hope full of immor - tality. For God hath prov'd them and found them worthy of him - self.

prov'd them and found them worthy of himself. And in the day of visitation they shall

For God hath found them worthy of himself. And in the day of visitation they shall

God hath found them of visitation they shall

shine, they shall judge, shall judge the nations, and have dominion and have dominion over the people.

shine, they shall judge,

CHORUS.

Allegro.

They shall judge the nations, and have do - minion over the people. And their Lord shall

for - ev - er, and ever, shall reign for - ever, their Lord shall reign for
 reign for ev - er, er, for
 ev - er and ever, shall reign for - ever, their Lord shall reign
 ev - er,

For.

ever, shall reign for - ever,
 ever, their Lord shall reign, shall reign, for - ever, their Lord shall reign for - ever, shall
 shall reign for - ever, shall reign

Adagio.

reign for - ever, shall reign for - ever, their Lord shall reign for - ever. A - - men.

SHEFFIELD.

G. Breillat.

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Mestoso.

Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds un-

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is *Mestoso*. The lyrics are: "Sinner, O why so thoughtless grown? Why in such dreadful haste to die? Daring to leap to worlds un-".

Pia.

known, Headless against thy God to fly? Wilt thou despise eternal fate, Urg'd on by sin's fantastic

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo marking is *Pia.* The lyrics are: "known, Headless against thy God to fly? Wilt thou despise eternal fate, Urg'd on by sin's fantastic".

dreams, Madly attempt th'infernal gate, And force thy passage to the flames? Stay, Stay,

Stay, sinner, stay, Stay, sinner, on the gospel plains, Behold, Behold, the God of love unfold, The

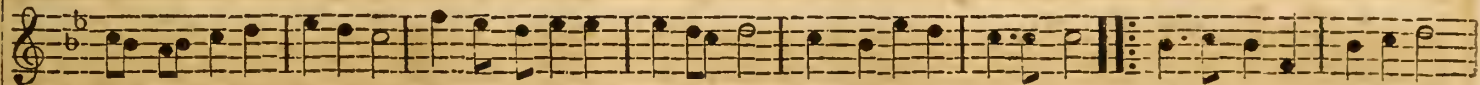
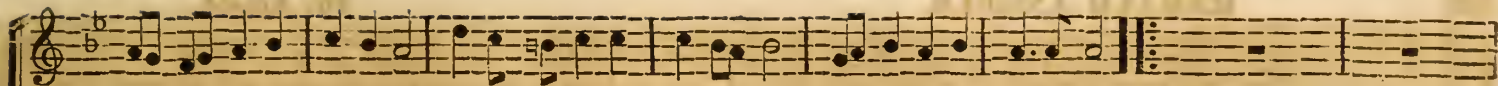
glories of his dying pains, For ever telling, yet untold, For ever, for ever, for

Slow.

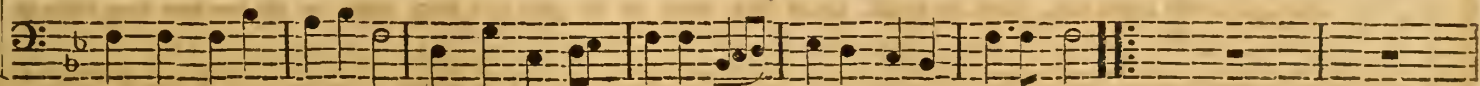
ever telling, ever telling, yet untold, For ever telling, ever telling, yet un - told.

Hark, the herald angels sing, Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Peace on

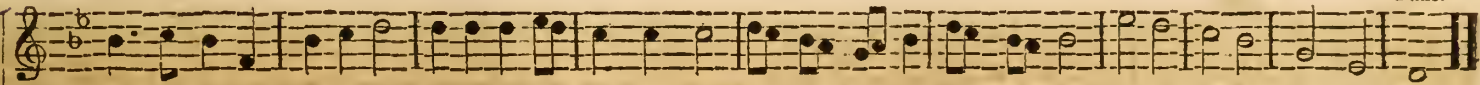
earth and mercy mild, God and sinners reconcil'd, God and sinners reconcil'd. Joyful, all ye nations, rise,



Join the triumph of the skies, With the angelic host proclaim Christ is born at Bethlehem. Hark, the herald angels sing,



Finis.



Hark, the herald angels sing Glory to the new-born King, Glory to the new-born King, Glory to the new-born King.



Christ, by highest heav'n ador'd, Christ, by highest heav'n ador'd, Christ the ever - lasting Lord, Christ the ever - lasting Lord,

Late in time behold him come, Offspring of a virgin's womb, Offspring of a virgin's womb. Veil'd in flesh, the

Godhead he, Hail, hail th' incarnate Deity, Hail th'incarnate Deity. Pleas'd as man with man ap-

From the Repeat to Finis.

our Immanuel here, Our Immanuel here. D. S.

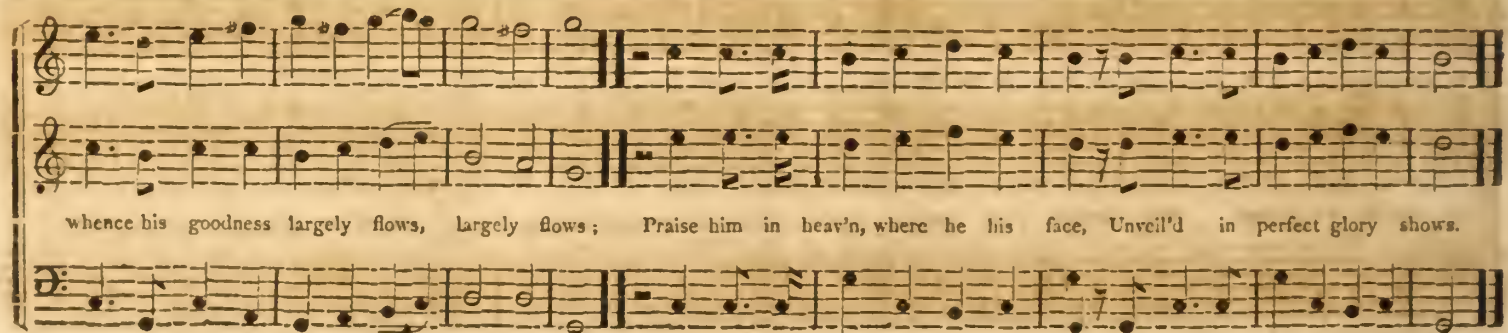
pear, Jesus our Immanuel here, Jesus our Immanuel here

Our Immanuel here, Our Immanuel here.

Slow.



O prai - - - - - se, O praise the Lord in that blest place,
 O prai - - - - - se, O praise the Lord in that blest place, From
 O prai - - - - - se, O praise, &c.



whence his goodness largely flows, largely flows; Praise him in heav'n, where he his face, Unveil'd in perfect glory shows.

Praise him for his mighty acts, Which he on our behalf hath done ; Praise him for his mighty acts, Which he on

our behalf hath done, His kindness this return exacts, With which our praise should equal run, With which our praise should equal

equal run,

ru

ORG.

run

Finis.

n, our praise should equal run. Let the shrill trumpet's warlike voice, Let the shrill trumpet's warlike voice Make the

Praise him with
 rocks and hills his praise rebound, Make the rocks and hills his praise rebound, Praise him with harps me - lo - - dious

Praise him with harps me-

Soft.

harp's And gentle psaltry's sil - ver
 noise, me - lodious noise, And gen - tle psal - try's sil - ver sound, And gen - tle psaltry's silver

lodies noise, melodious noise, And gentle psaltry's sil - ver

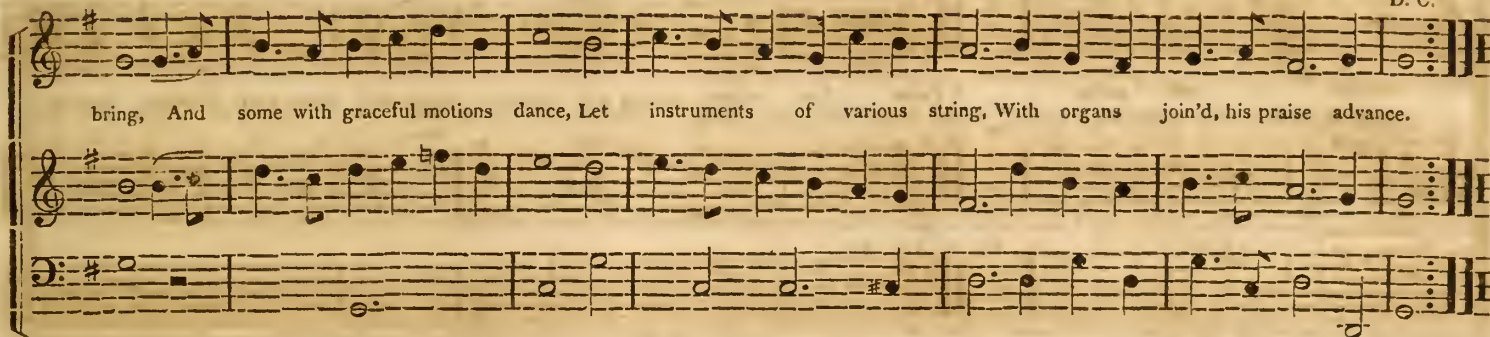
sound, sil - ver sound. 2 Voices. Let virgin troops soft timbrels bring, And some with graceful motions

The first system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains the bass line. The music is in 2/2 time. The first measure of the vocal line is marked with a '1' above it, and the second measure is marked with a '2' above it. The key signature is indicated by a sharp sign on the F line of the treble clef and the C line of the bass clef. The time signature is 2/2. The lyrics are: "sound, sil - ver sound. 2 Voices. Let virgin troops soft timbrels bring, And some with graceful motions".

dance, Let instruments of various string, With organs join'd, his praise advance. Let virgin troops soft timbrels

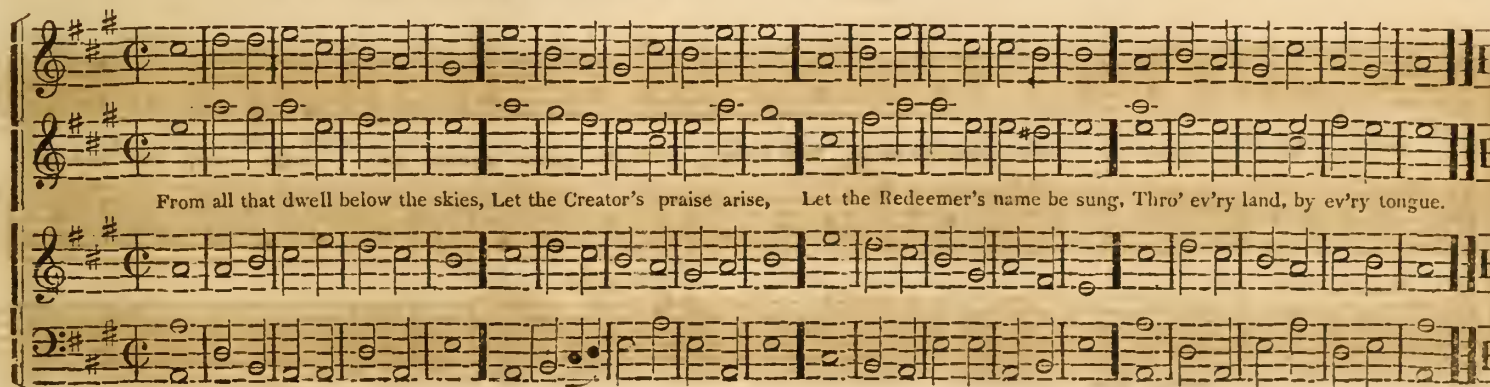
The second system of music consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#). It contains the vocal line with lyrics. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#). It contains the bass line. The music is in 2/2 time. The first measure of the vocal line is marked with a '1' above it, and the second measure is marked with a '2' above it. The key signature is indicated by a sharp sign on the F line of the treble clef and the C line of the bass clef. The time signature is 2/2. The lyrics are: "dance, Let instruments of various string, With organs join'd, his praise advance. Let virgin troops soft timbrels".

D. C.



bring, And some with graceful motions dance, Let instruments of various string, With organs join'd, his praise advance.

OLD TEN COMMANDMENTS. L. M.



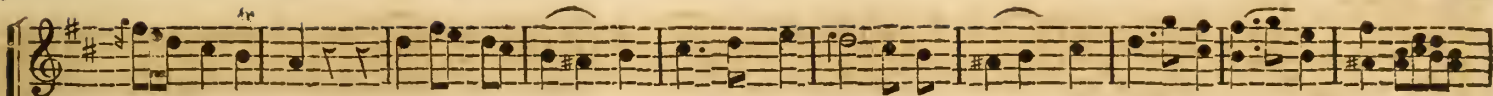
From all that dwell below the skies, Let the Creator's praise arise, Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.

2 Voices. Allegro.

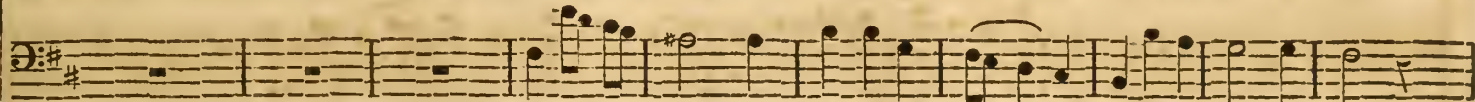
Come, let us sing unto the Lord, let us sing unto the Lord, because he hath dealt so lovingly with us, be-

Come, let us sing, let us sing, &c.

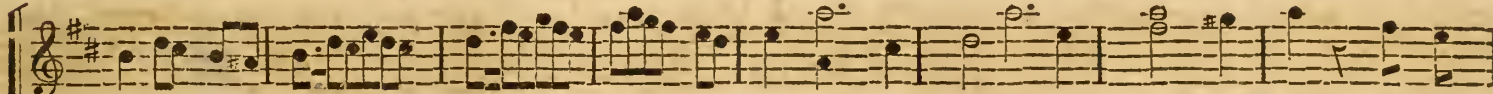
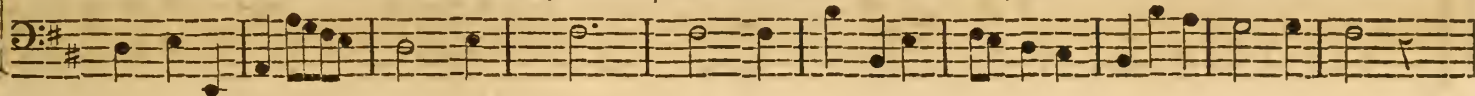
cause he hath dealt so lovingly with us.



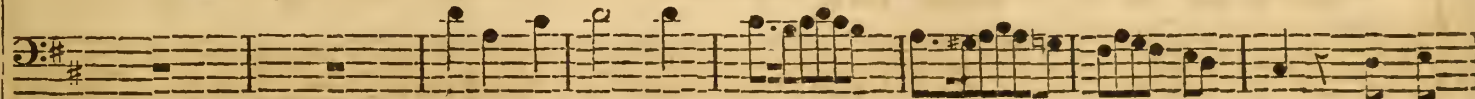
Yea, we will praise the name of the Lord, of the Lord most high, of the Lord most high.



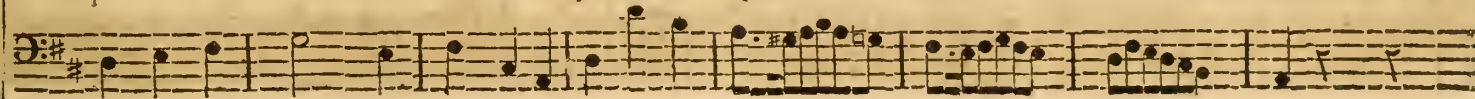
Yea, we will praise the name of the Lord, &c.



Yea we will praise the Lord most high, we will



Yea, we will praise, will praise the Lord, we will



praise the name of the Lord most high, of the Lord most high, of the Lord most high, we will praise the name of the

we will

CHORUS. Air.

Lord most high, of the Lord most high, of the Lord most high. For ever, halle - lujah, and ever, halle-

praise the name of the Lord, &c.

lujah, and ever, halle - lujah, and ever, halle - lujah, for ever and ever, for ever and ever, for ever and

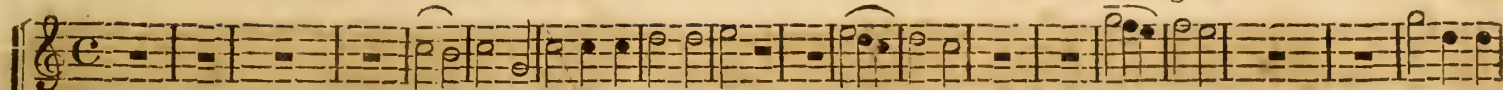
ever, for ever and ever, for ever, halle - lujah, and ever, halle - lujah, for ever and ever, for

ever and ever, for ever, halle - lujah, and ever, halle - lujah, halle - lujah, halle - lujah, halle - lujah, halle-

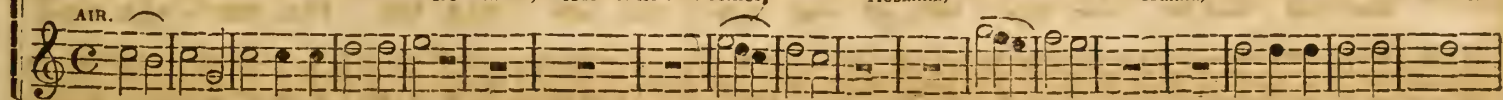
lujah, halle - lujah, halle - lujah, halle - lujah, halle - lujah, A - men, A - men.

CHORUS ANTHEM.

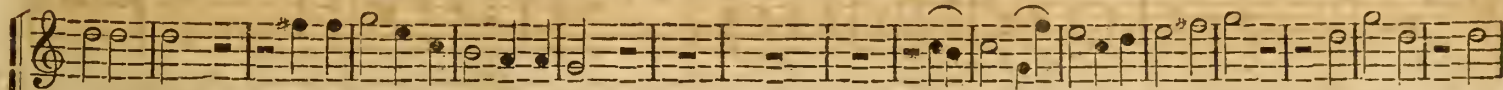
Rev. C. Gregore.



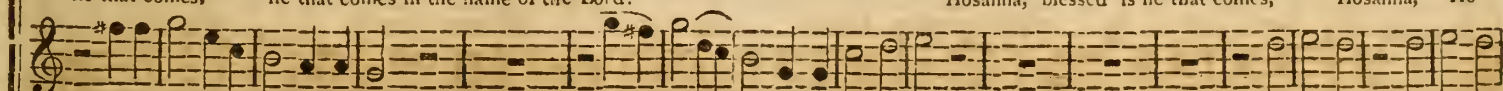
Ho - sanna, blessed is he that comes, Hosanna, Hosanna, blessed is



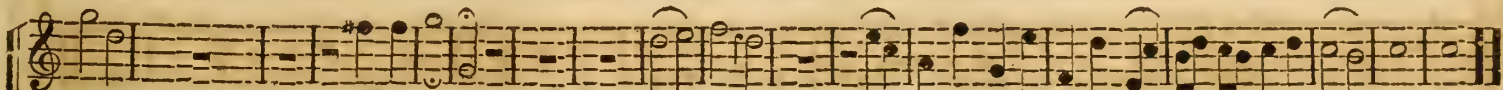
AIR. Hosanna, blessed is he that comes, Hosanna, Hosanna, blessed is he that comes,



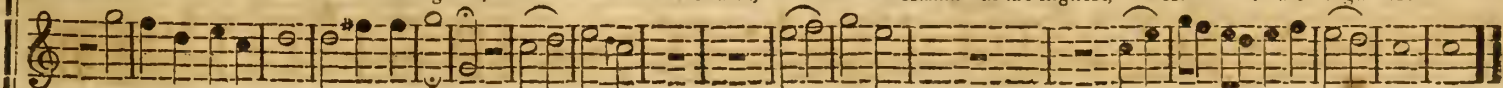
he that comes, he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Ho-



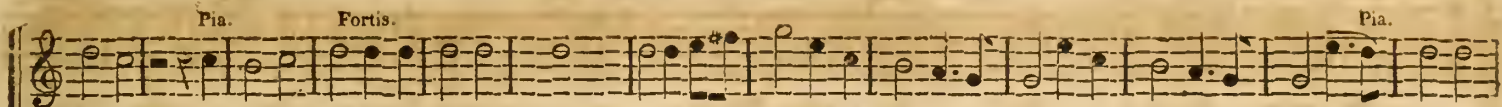
he that comes in the name of the Lord. Hosanna, blessed is he that comes, Hosanna, Hosanna,



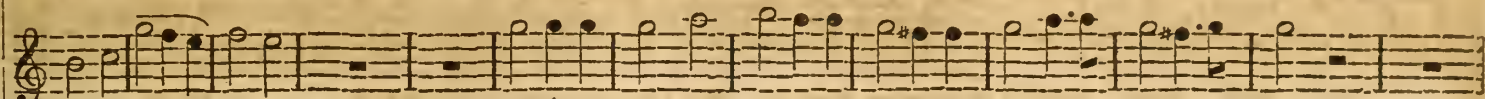
sanna, in the highest, Hosanna, Hosanna in the highest, Hosanna in the high - est.



Hosanna, in the highest, in the highest, Hosanna, Hosanna, Hosanna in the high - est,



sanna, Hosanna, blessed is he that comes, - he that comes in the name of the Lord, in the name of the Lord, Hosanna,



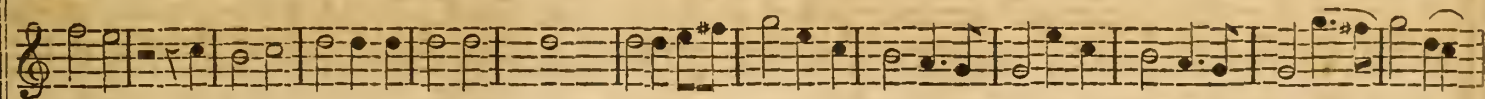
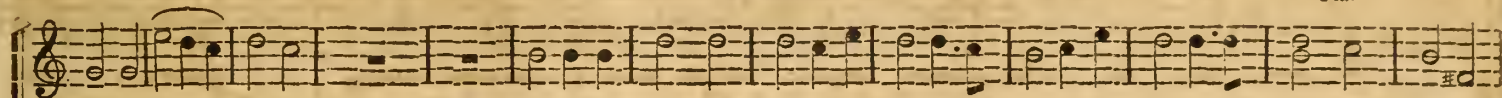
Fortis.

Fortis.

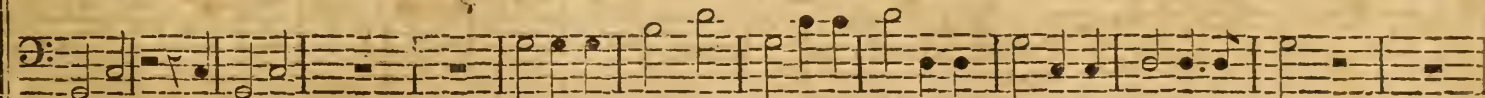
sanna, Ho - sanna,

blessed is he that comes in the name of the Lord, in the name of the Lord,

Pia.



sanna, Hosanna, blessed is he that comes, - - he that comes in the name of the Lord, in the name of the Lord, Ho - sanna,



sanna, Hosanna,

blessed is he that comes in the name of the Lord, in the name of the Lord,

Pia. *Cres.* *Fortis.*

blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,

Hosanna, blessed is he that comes, Hosanna - - - Ho - sanna, - in the highest,

blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,

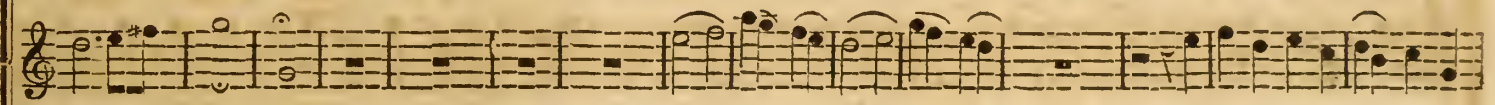
Hosanna, blessed is he that comes, Hosanna, Hosanna, - - in the highest,

Detailed description: The image shows a page of musical notation for a Hosanna piece. It consists of two systems of two staves each. The first system has a treble clef on the top staff and a bass clef on the bottom staff. The second system also has a treble clef on the top staff and a bass clef on the bottom staff. The music is written in a common time signature. Dynamic markings 'Pia.', 'Cres.', and 'Fortis.' are placed above the first system. The lyrics are written below the staves, with some words in italics. The lyrics are: 'blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,' followed by 'Hosanna, blessed is he that comes, Hosanna - - - Ho - sanna, - in the highest,' and then 'blessed is he that comes, Hosanna, Hosanna, Hosanna in the highest,' and finally 'Hosanna, blessed is he that comes, Hosanna, Hosanna, - - in the highest,'.

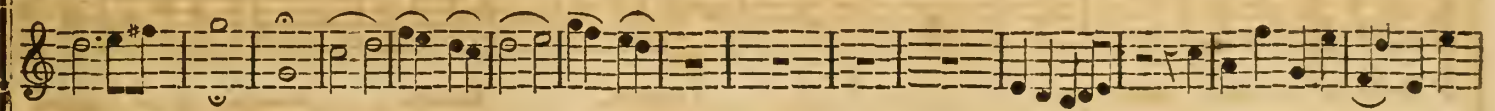
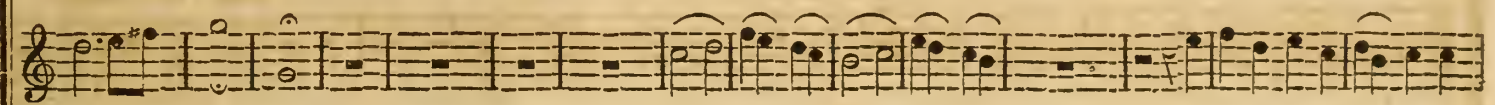
Pia.



in the highest. Ho - sanna, Ho - sanna, - Hosanna in the highest, Ho-

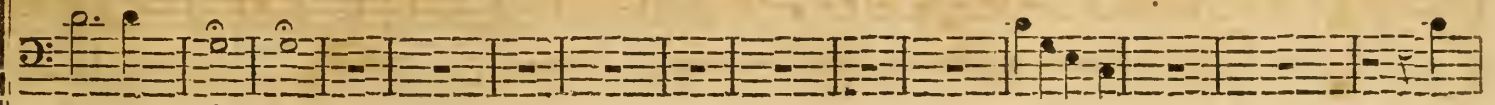


in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-



in the highest. Ho - sanna, Ho - sanna, Hosanna in the highest, Ho-

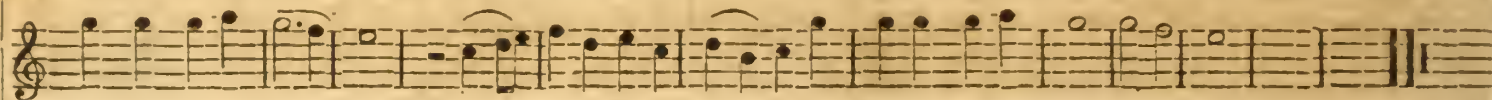
Fortissimo.



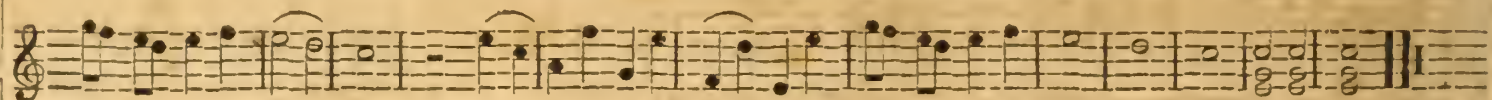
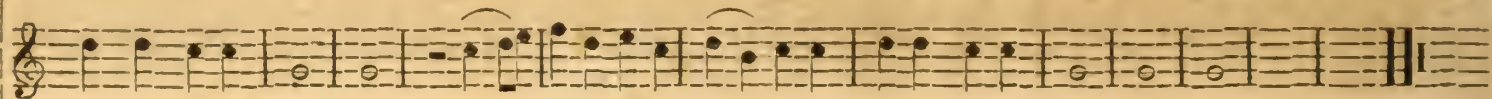
For.



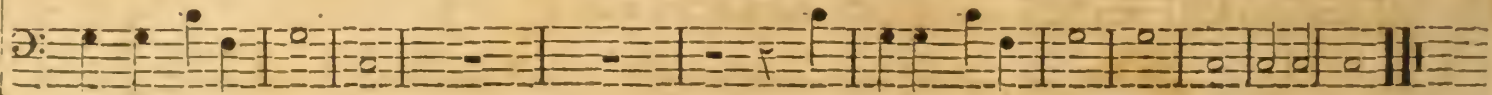
sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - est.



sanna in the high - est. Ho - sanna in the highest, Ho - sanna in the high - - est.



sanna in the highest. Hosanna in the highest, Ho - sanna, in the high - - est.



Andante.

O azure vaults, O crystal sky, The world's transparent canopy, Break your long silence, and let mortals know, With what contempt you

look on things below. With what contempt you look on things below. Sym.

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The melody is written in the upper staves, and the bass line is in the lower staves. The lyrics are printed below the second staff.

To our Almighty Maker, God, New honours be address'd; His great salvation shines a-

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The melody continues from the first system. The lyrics are printed below the second staff. The system ends with a double bar line.

Pia. broad, His great salvation shines abroad, *For.* His great salvation shines abroad, And makes the nations bless.

ROMAINE.

5. 6.

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

Here's strength for the weakly, That lither are lead, Here's health for the sickly, And life for the dead.

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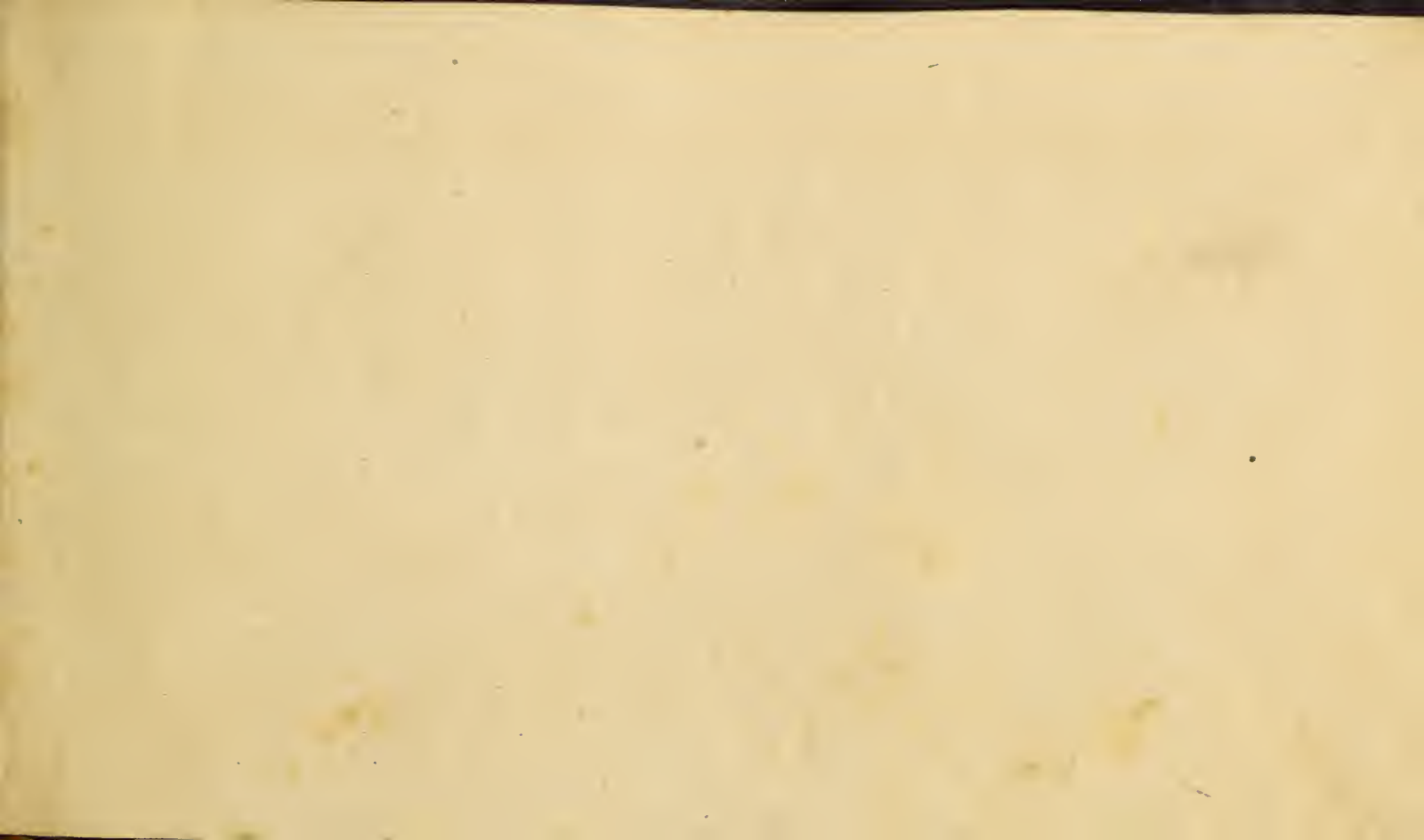


Al.
Armley
Babylon

66 I Thacua









1. 1840
Jan 1st 1840
1840

