

Unto thee will I sing with the harp
O thou holy one of Israel.

Psalm L. XXI. 22. v.



THE

NEWBURYPORT COLLECTION

OF

SACRED, EUROPEAN MUSICK;

CONSISTING OF

Psalm Tunes and Occasional Pieces, selected from the most eminent European Publications....adapted to all the Metres in general use.

to which is prefixed.

A CONCISE INTRODUCTION TO THE GROUNDS OF MUSICK.

EXETER:

PRINTED BY RANLET & NORRIS, AND SOLD AT THEIR BOOK-STORE.

1807.

District of New-Hampshire...to wit....

BE IT REMEMBERED, that on the twenty-seventh day of May, in the thirty-first year of the Independence of the United States of America, AMOS BLANCHARD, of the said district, hath deposited in this Office the title of a book whereof he claims as proprietor, in the following words; to wit....“The Newburyport Collection of Sacred, European Musick; consisting of Psalm tunes and Occasional Pieces, selected from the most eminent European Publications...adapted to all the metres in general us; to which is prefixed, a concise Introduction to the grounds of Musick.” In conformity to the act of Congress of the United States, entitled, “An act for the encouragement of Learning, by securing the copies of Maps, Charts, and other Books to the Authors and proprietors, during the times therein mentioned”....And also, “an act for the encouragement of Learning, by securing the Copies of Maps, Charts, and Books to the Authors and Proprietors of such copies therein mentioned, and extending the benefits thereof to the arts of Designing, Engraving, and Etching Historical and other prints.”

R. CUTTS SHANNON, Clerk of said District.

A true Copy of Record. Attest....R. CUTTS SHANNON, Clerk.

Advertisement.

AS this Compilation is designed as a Supplement to the other musick books, principally in use in the New-England States, the European Musick in them is principally omitted in this; and as it is selected from some of the most celebrated European publications, the Compilers flatter themselves that it will meet the approbation of the lovers of real harmony.

Newburyport, May 28. 1807.

A concise Introduction to the Grounds of Musick.



GAMUT.



THE Gamut, or Scale, is divided into three parts in three different clefs, and marked with the seven first letters of the Alphabet, as follows....viz.


<i>For Tenor, Treble & Counter.</i>		<i>For Counter.</i>		<i>For Bass.</i>	
	Letters. Notes.		Letters. Notes.		Letters. Notes.
Space above,	G O		A O		B O
Fifth line,	F O		G O		A O
Fifth Space,	E O		F O		G O
Fourth line,	D O		E O		F O
Fourth space,	C O		D O		E O
Third line,	B O		C O		D O
Third space,	A O		B O		C O
Second line,	G O		A O		B O
Second space,	F O		G O		A O
First line,	E O		F O		G O
Space below,	D O		E O		F O

Musical Characters.

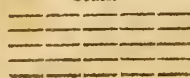
Clefs are used to designate the parts, and are the three following.

The first is  being placed on the letter F, and is used in the Bass marked thus,  only.

The second is  being placed on the letter G, and is used in the parts marked thus,  above the Bass.

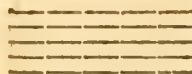
The third is  and has its place commonly on C, though it is removable to any other letter, in which case it removes the order of all the other letters with it.

Staff.



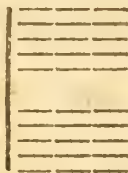
A Staff is five lines with their spaces, whereon notes are written.

Ledger Lines.



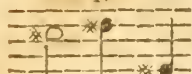
Ledger lines are added when notes ascend, or descend from the staff.

A Brace



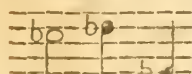
Shows how many parts move together.

Sharps.



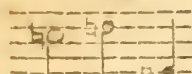
A Sharp set before a note, raises it half a tone.

Flats.



A Flat set before a note, sinks it half a tone.

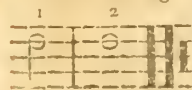
Naturals.



A Natural destroys the effect of flats and sharps, and restores the note before which it is set, to its primitive sound.

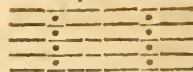
Either a flat or a sharp set at the beginning of a tune have influence through the tune unless contradicted by a natural.

Double Ending.



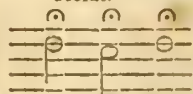
A double ending shows that the notes under figure 1, are sung before repeating; and under figure 2, at repeating; if tied together, all are sung at repeating.

Repeat.



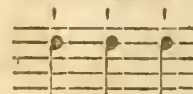
Shows what part of an air is sung over again.

Holds.



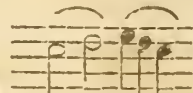
A Hold gives the performer liberty to continue the sound of the note, to which it refers, beyond its common length.

Staccato Marks.



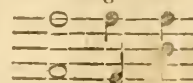
Staccato Marks are to be performed distinctly.

Slurs.



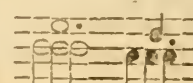
A Slur shows the number of notes sung to one syllable.

Choosing Notes.



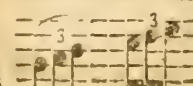
Choosing Notes gives the performer liberty to perform which he pleases, or both may be sung at the same time.

Point of Addition.



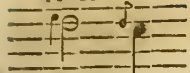
A Point of Addition set after any note, adds to it half its original length; which makes the pointed semibreve equal to three minims, &c.

Point of Diminution.



A figure 3 set over or under any three notes, diminishes them to the time of two of the same kind.

Appoggiaturas.



Appoggiaturas are small notes to lean on in passing intervals, and must be dwelt upon according to the length or value of the note.

Single bars.



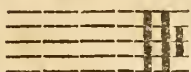
Single Bars divide the time according to the measure note.

Double Bars.



Double Bars flows the end of a strain.

Clofe.



A Clofe shows the end of a tune.

Of Notes and their Rests.

1 equal 2 4 8 16 32

Semibreve. Minims. Crotchets. Quavers. Semiquavers. Demifemiquavers.

Semib. Rest. Minim Rests. Crotchet Rests. Quaver Rests. Semiquaver Rests. Demifemiquaver Rests.

The Notes and Rests thus arranged, explain at one view the proportion they bear to each other in length of sound. The first bar being filled with a semibreve, the second with two minims, show, that the semibreve is twice as long as the minim, the minim twice as long as the crotchet, &c. You should keep silence at any one Rest as long as you would be founding the note it represents.


When there are neither flats, nor sharps at the begining of a tune, mi is in B.
 If there is 1 sharp, it is in F sharp.
 2 sharps, it is in C sharp.
 3 sharps, it is in G sharp.
 4 sharps, it is in D sharp.

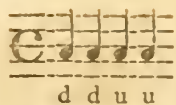
If there is 1 flat, it is in E.
 2 flats, it is in A.
 3 flats, it is in D.
 4 flats, it is in G.


Above mi, is fa, sol, law, fa, sol, law, twice over, and below mi, is law, sol, fa, law, sol, fa, then come the mi again. From mi to fa, and from law to fa, are but half tones.

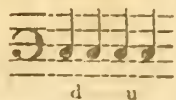
Common Time.


First Adagio, has four beats in a bar, two down and two up, has four crotchets or their amount, accented on the first and third.
 Mode,

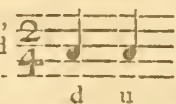
Second Mode,  Largo, has four beats in a bar, two down and two up, has four crotchets, accented as the former, and performed about one quarter quicker.




Third Mode,  Allegro, has two beats, one down and one up, four crotchets in a bar, accented on the first.

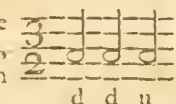



Fourth Mode,  Has two crotchets or their amount, in a bar, and has two beats, accented as the third mode, and performed about one quarter faster.

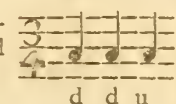



Triple Time.

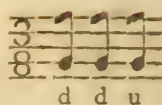
First Mode,  Has three beats in a bar, two down, and one up; three minims or their amount fill a bar, accented chiefly on the first, and faintly on the third parts of the bar.




Second Mode,  Has three crotchets in a bar, or their amount; beat and accented as the first, and performed about one quarter quicker.

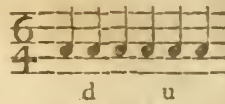



Third Mode,  Has three quavers in a bar; beat and accented as the former, and performed about one quarter quicker than the second.

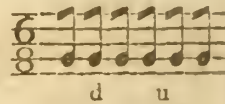


Compound Time.

First Mode,  Has six crotchets in a bar, or their amount; two beats, one down and one up, and accented on the first.



Second Mode,  Has six quavers, or their amount, in a bar, beat and accented as the former, performed about one quarter faster.

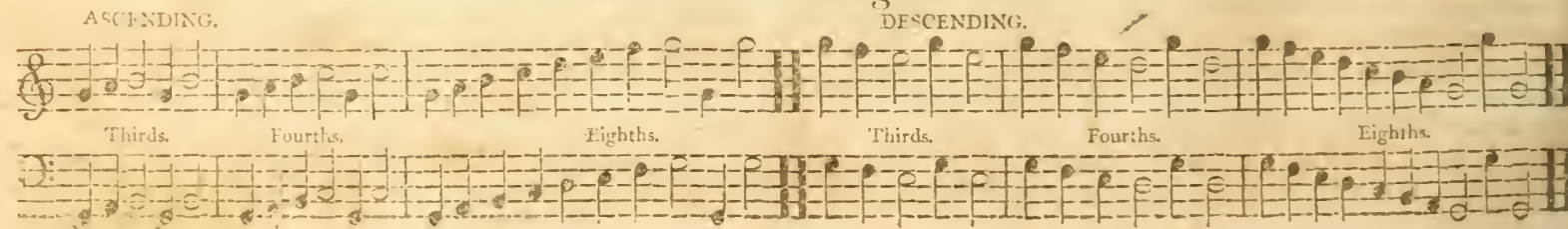


Of the Keys in Musick.

There are but two keys in musick, the sharp or major key, and the flat or minor key, which may be distinguished by the last note in the bass, which if it be next above mi, it is sharp, if next below, it is a flat key; or by the third, sixth and seventh above its key; for if either of them are lesser, it is flat, if greater, it is sharp.

Lesson for Tuning the Voice.

ASCENDING. DESCENDING.



Thirds. Fourths. Eighths. Thirds. Fourths. Eighths.

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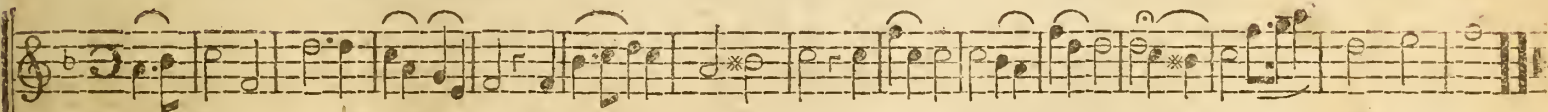
OF

SACRED, EUROPEAN MUSICK.

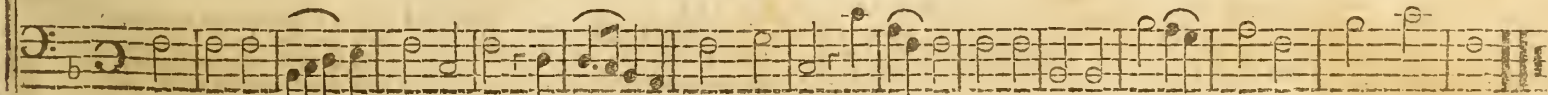
Twinstead.

C. M.

Lockhart.



Sal - vation, O the joyful sound; 'Tis pleasure to our ears; A sov'reign balm for ev'ry wound, A cordial for our fears.



Slow. Pia.

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

For. Pia. For.

With thy sap my spirit feed, With thy sap my spirit feed, With thy sap my spirit feed.

2 Tend'rest branch alas! am I,
Wither without thee, and die;
Weak as helpless infancy,
O confirm my soul in thee.

3 Unsustain'd by thee, I fall,
Send thy strength, for which I call!
Weaker than a bruised reed,
Help, I ev'ry moment need.

4 All my hopes on thee depend,
I love me, save me to the end;
Give me the continuing grace,
Take the everlasting praise.

Andante,

Fin.

AIR. There is a fountain fill'd with blood Drawn from Immanuel's veins; And sinners plung'd beneath that flood, And

sinners plung'd beneath that flood, Lose all their guilty stains, Lose all their guilty stains.

2 Dear dying Lamb, thy precious blood
Shall never lose its pow'r,
Till all the ransom'd church of God
'Be sav'd to sin no more.

3 E'er since, by faith, I saw the stream
Thy flowing wounds supply,
Redeeming Love has been my theme,
And shall be till I die.

4 Then in a nobler, sweeter song
I'll sing thy pow'r to save;
When this poor lisping stammering tongue,
Lies silent in the grave.

AIR. Moderate.

Sing to the Lord aloud, sing to the Lord aloud, And make a joyful

noise, and make a joyful noise; God is our strength, our Saviour God; Let Israel hear his voice.

Lift up your eyes to th' heav'nly feat, Where your Re- - deem- - er stays; Kind in- - tercef- - - for, there he

sits, And loves, and pleads, and prays. Kind in- - ter- - cef- - - for, there he sits, And loves, and pleads, and prays.

And.

Thro' all the changing scenes of life, In trouble and in joy, The

praifes of my God shall still my Heart and tongue em- - - ploy.

Deliverance. C. M.

G. F. Handel.

AIR. Slow.

The Lord ap - pears, my helper now, Nor is my faith afraid;

What all the sons of men can do, since heav'n af - - fords its aid

Slow.

Lord, in the morning thou shalt hear My voice af - cending high; My voice ascending high; To

thee will I di - rect my pray'r, To thee lift up mine eye. To thee lift up mine eye.

Evening Psalm. C. M.

J. W. Callcott.

15

Lord, thou wilt hear me, when I pray; I am forever thine; I fear before thee all

The first system of music consists of three staves. The top staff is a vocal line in treble clef, 3/2 time, with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a 3/2 time signature. The music features various note values, rests, and phrasing slurs.

all the day, Nor would I dare to sin. And while I rest my weary head from

The second system of music also consists of three staves. The top staff is a vocal line in treble clef, 3/2 time, with lyrics underneath. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively, with a 3/2 time signature. The music continues with similar notation to the first system, including phrasing slurs and a repeat sign.

cares and bus'ness free, 'Tis sweet con- - ver- - sing on my bed With my own heart and thee

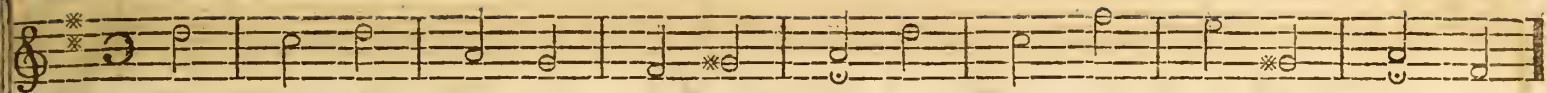
Victory. C. M.

J. W. Callcott.

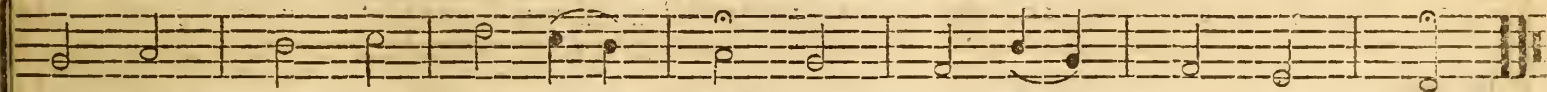
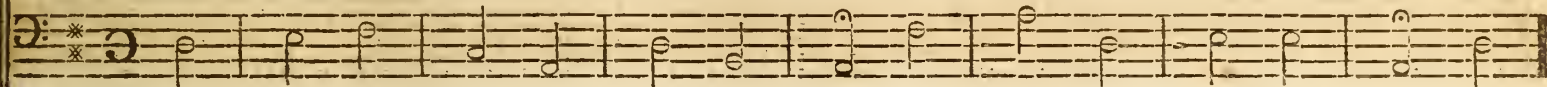
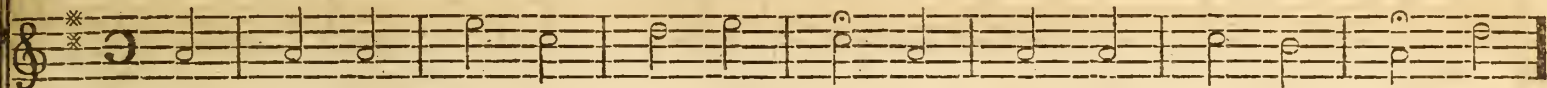
Hosanna to our conqu'ring King, All hail, incarnate love! Ten thousand songs and glories wait To crown my head above.

Ten thousand songs and glories wait To crown my head above.

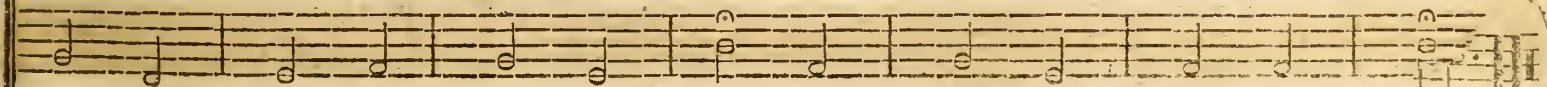
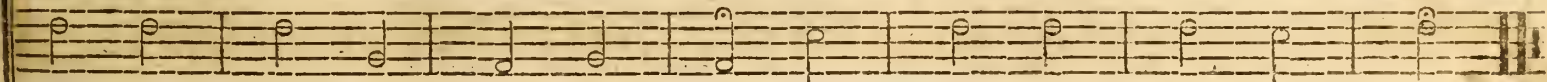
Slow.



O Sun of right- - eous- - ness a- - - - rise, With healing in thy wings, To

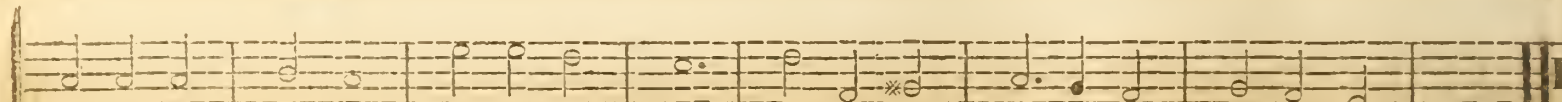
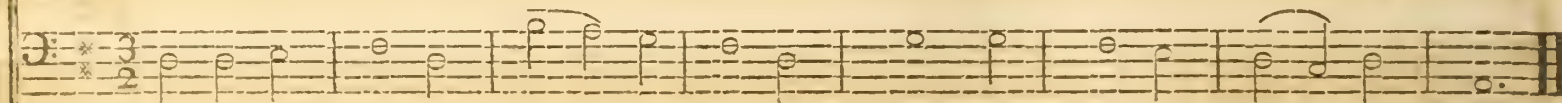
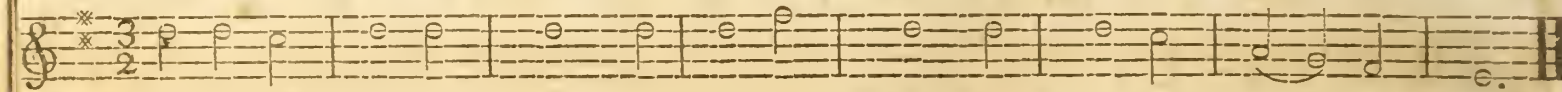


my dif- - eas'd my faint- - ing Soul, Thy light fal- - - va - - tion brings.

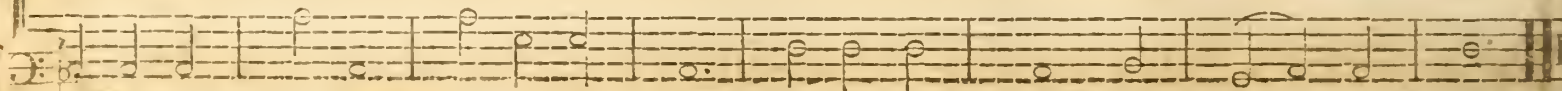
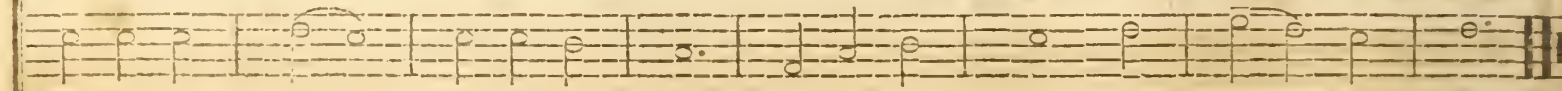


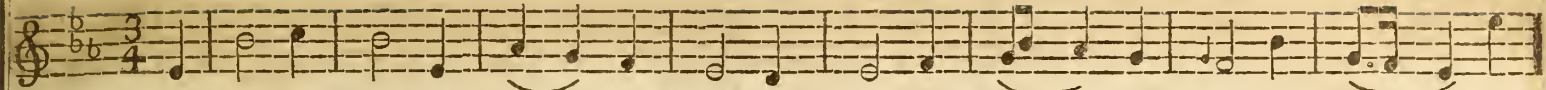


Jesus my all to heav'n is gone, He whom I fix my hopes up- - - on;



His track I see, and I'll per- - sue the narrow way, 'till him I view.

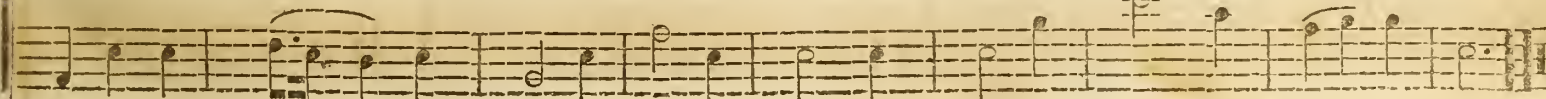
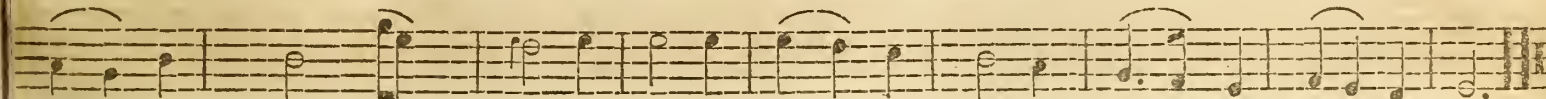




My hiding place, my ref - uge Tow'r, And shield art thou O Lord; I firm - ly



anchor all my hopes, on thine un - - - err - - - ing word, on thine un - - - err - - ing word.



Slow.

Almighty God of truth and love! In me thy pow- - - er es'nt, The mountain

from my soul re- - - move, the hard- - nefs of my heart: My most ob-

durate heart sub- - - - due, In honour to thy Son, And now the gracious

wonder show, And take a - - - way the stone, And take a - - - way the stone.

AIR. Moderate.

I waited patient for the Lord, Who did his gracious

car afford; He bow'd to hear my humble cry; His goodness brought sal- - - va - - tion

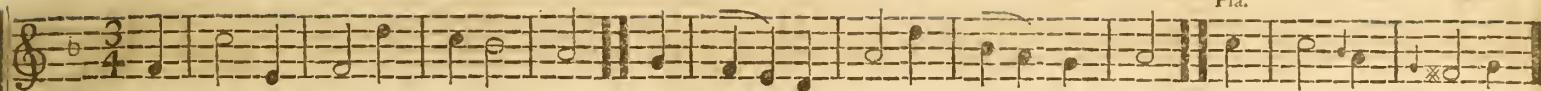
nigh. He rais'd me from a horrid pit, And from my bonds re-leas'd my feet; Firm

on a rock he made me stand, To praise the wonders of his hand.

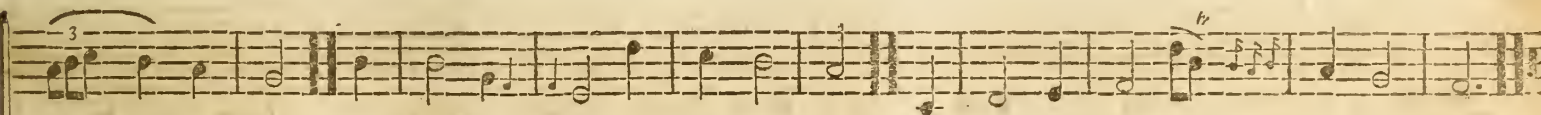
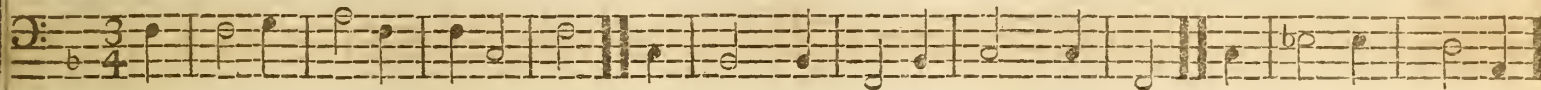
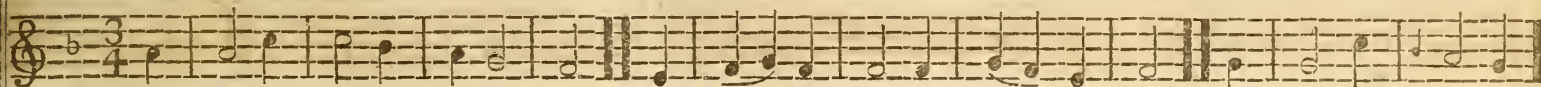
A - - wake and sing the song of Moses and the Lamb; Wake every heart and ev'ry tongue, to

praise the Saviour's name. Wake every heart and every tongue, To praise the Saviour's name.

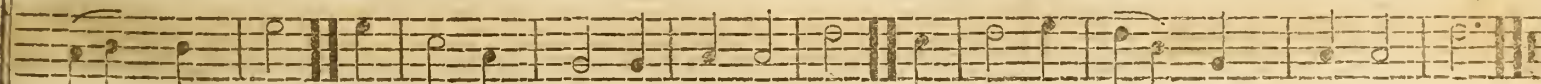
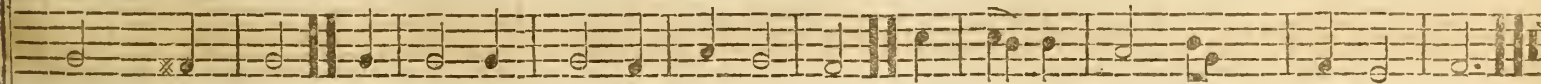
Pia.



Arise my soul with wonder see, What love divine for thee hath done; Behold thy sorrow



in and grief, Are laid on God's eternal Son, Are laid on God's e - - - ternal Son.

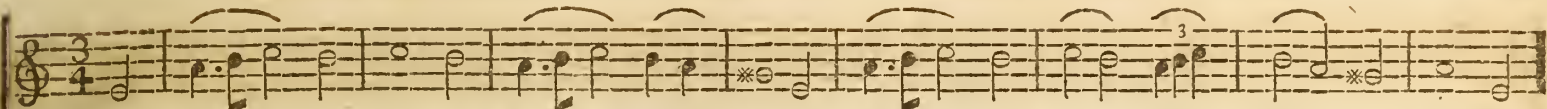


He is a God of sov'reign love, Wo promis'd heaven to me, And taught my

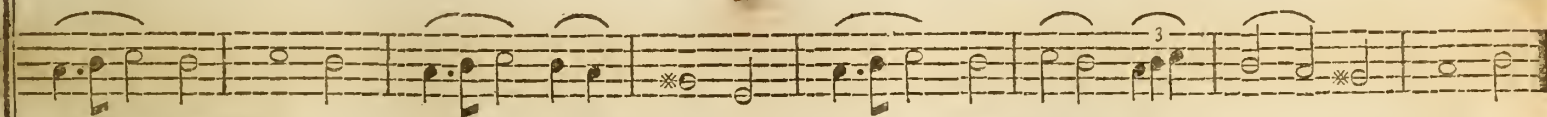
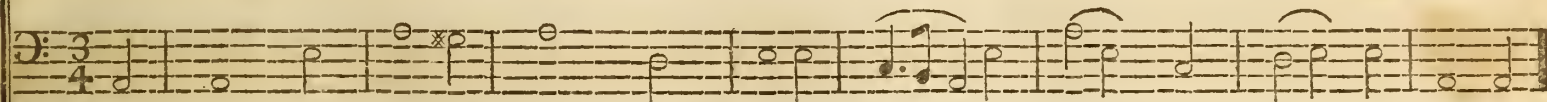
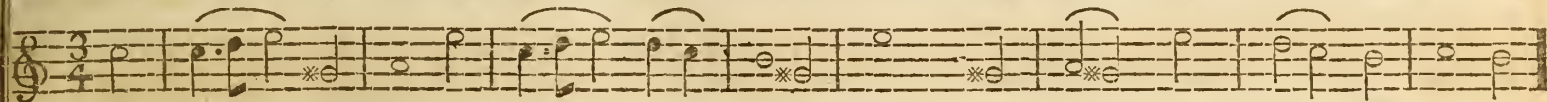
The first system of the musical score consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is also in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music features a melody with various note values, rests, and dynamic markings. There are two double bar lines in each staff, indicating the end of phrases.

thoughts to soar above; Where happy, Where happy, Where happy spirits be.

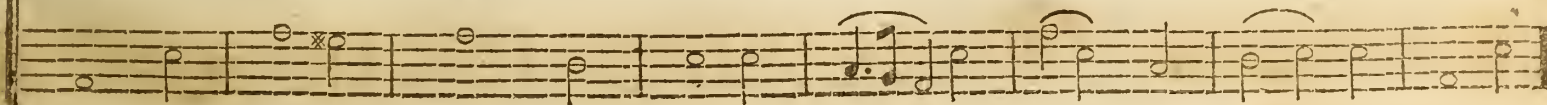
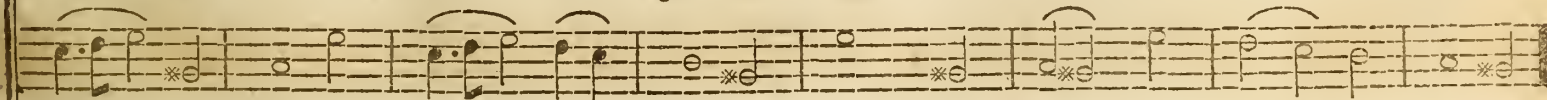
The second system of the musical score also consists of three staves. The top staff is in treble clef with a 3/4 time signature. The middle staff is in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music continues the melody from the first system, ending with a final double bar line in each staff.



Think might - - - y God, on fee - - - ble man; How few his hours, how short his span, short



from the cra - - dle to the grave. Who can secure his vi - - tal breath, A-



gainst the bold demands of death, With skill to fly, or pow'r to save.

Interment.

L. M. or P. M.

Selected from Handel.

Grave Piano.

AIR. Unvail thy bosom, faithful tomb, Take this new treasure to thy trust,

And give these sacred relics room To seek a slumber in the dust.

And give these sac- - ed relics room To seek a slum- - ber in the dust.

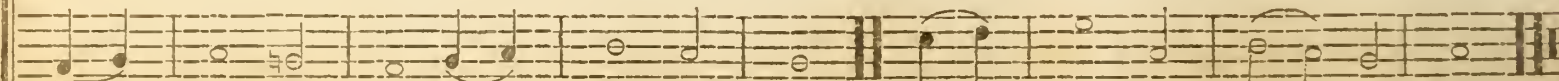
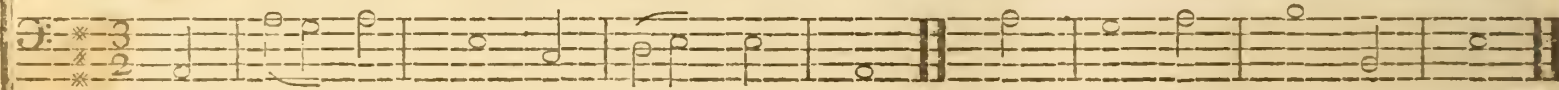
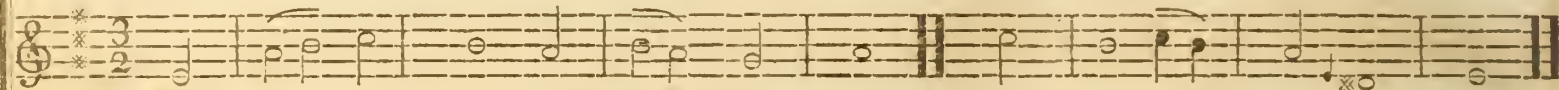
2 Nor pain, nor grief, nor anxious fear,
 Invade thy bounds. No mortal woe
 Can reach the peaceful sleeper here,
 And Angels watch his soft repose.

3 So Jesus slept ; God's dying son,
 Pass'd through the grave and blest the bed ;
 Rest here blest faint, 'till from his throne
 The morning break and pierce the shade.

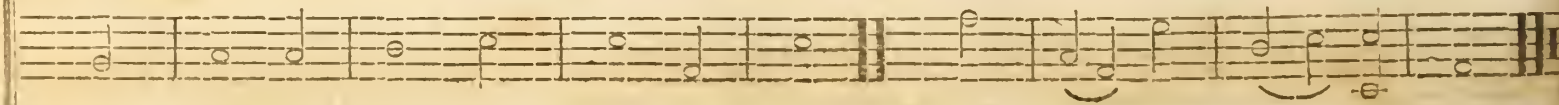
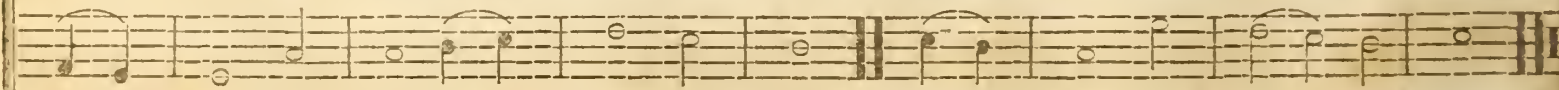
4 Break from his throne, illustrious morn,
 Attend O earth ! his sov'reign word ;
 Restore thy trust, a glorious form ;
 He must ascend to meet his Lord.



Come, let us lift our joy-ful eyes Up to the courts a- - - bove.



And smile to see our Father there Up- - - - on a throne of love.

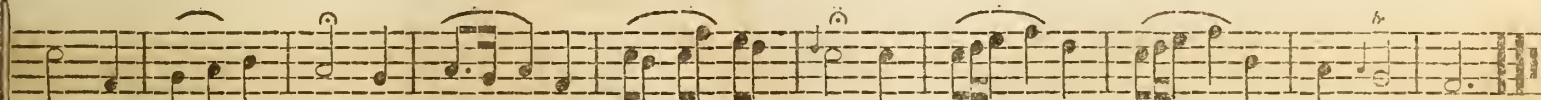


With joy we med - i - - tate the grace Of our high priest a - - - - - bove;

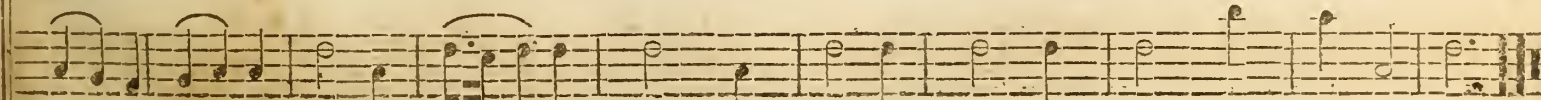
His heart is made of ten - der - - - nefs, His bowels melt with love.



Zion, thrice happy place, Adorn'd with wond'rous grace, And walls of strength embrace thee round; In thee our



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

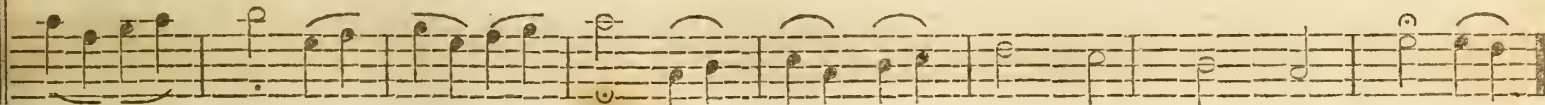
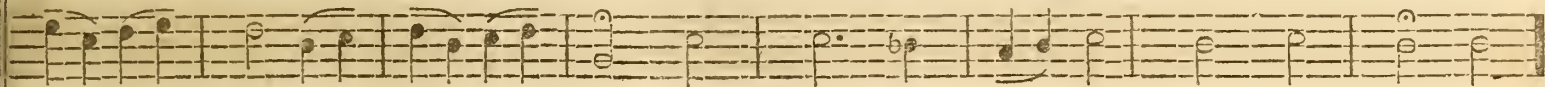


AIR. Give thanks to God: he reigns above, Kind are his thoughts, his name is Love: His

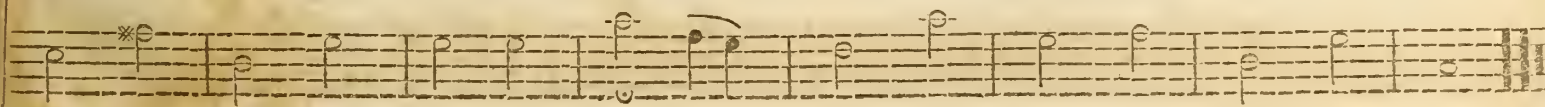
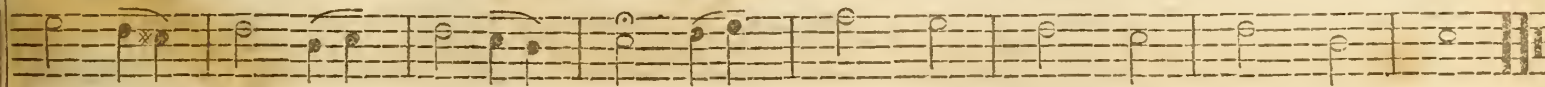
mercy ages past have known, And ages long to come shall own. Let



the re - - dcm - - ed .of the Lord, The wonder of his grace re - - - cord: If-



rael, the na - - tion whom he chose, And rescu'd from their mighty foes.



Slow.

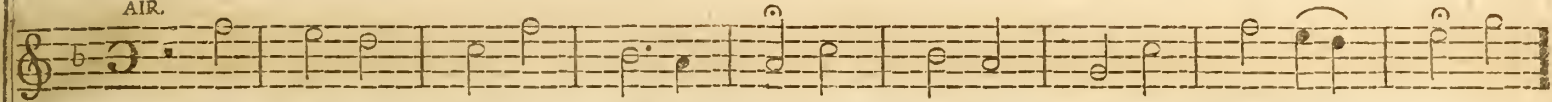
He! ev'ry one who thirsts, draw nigh; 'Tis God in - vites the fal - len race,

Mercy and free sal - va - tion buy, Buy wine and milk, and gospel grace.

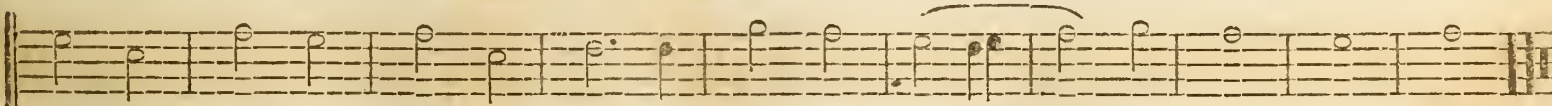
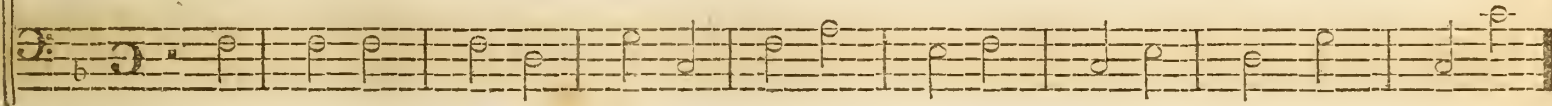
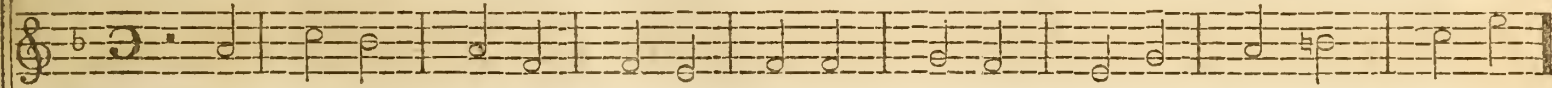
Morning Hymn. L. M.

J. W. Collicoat.

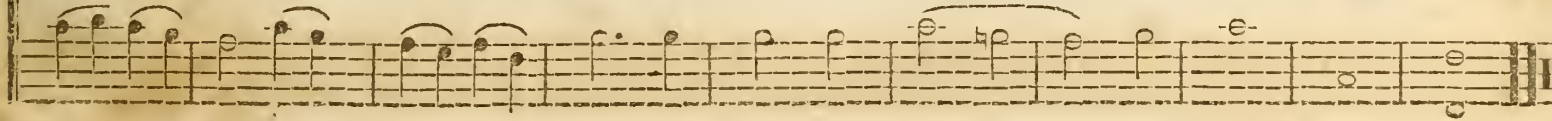
AIR.



Awake my soul, and with the sun, Thy daily stage of duty run; Shake



off dull sloth, and early rise, To pay the morn- - - ing fac- - - ri- - - fice.



tr. Pia.

My drowfy pow'rs why sleep ye so? A - wake my fuggish soul Nothing has

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, C major, and F major, with lyrics underneath. The second and third staves are piano accompaniment. The first staff includes a trill (tr.) above the first measure and a piano (Pia.) instruction at the end. The lyrics are: "My drowfy pow'rs why sleep ye so? A - wake my fuggish soul Nothing has".

For.

half thy work to do, Yet nothing's half so dull. Yet nothing's half so dull.

The second system of the musical score consists of three staves. The top staff is a vocal line in G major, C major, and F major, with lyrics underneath. The second and third staves are piano accompaniment. The first staff includes a forte (For.) instruction above the first measure. The lyrics are: "half thy work to do, Yet nothing's half so dull. Yet nothing's half so dull."

Slow.

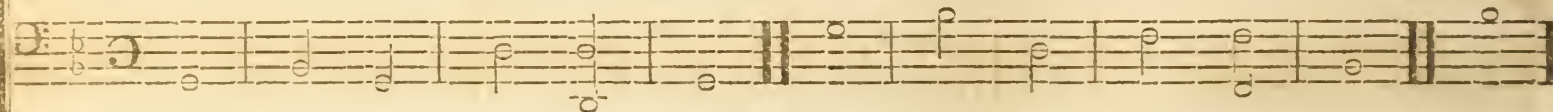
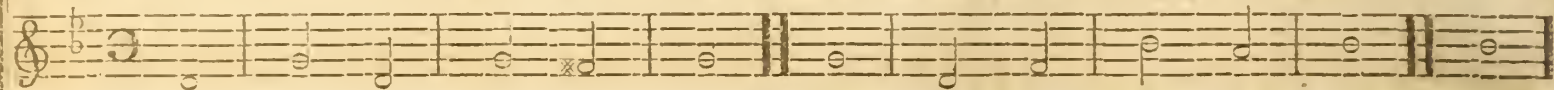
Con- - - fid- - er all my sorrows, Lord, And thy de- - liv- - rence send;

My soul for thy fal- - - va- - tion fairs; When will my troubles end?

AIR.



I lift my soul to God, My trust is in his name; Let



not my foes, that seek my blood, Still triumph in my flame.



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

Thro' distant worlds and regions of the dead. The trumpet sounds; hell trembles; heaven rejoices; Lift up your heads, ye faints, with cheerful voices.

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 heathens say, "And where's your God?"

Lord what a feeble piece Is this our mortal frame? Our life how poor a trifle 'tis, That scarce deserves the name!

Let sinners take their course, And chuse the road to death; But in the worship of my God I'll spend my daily breath.

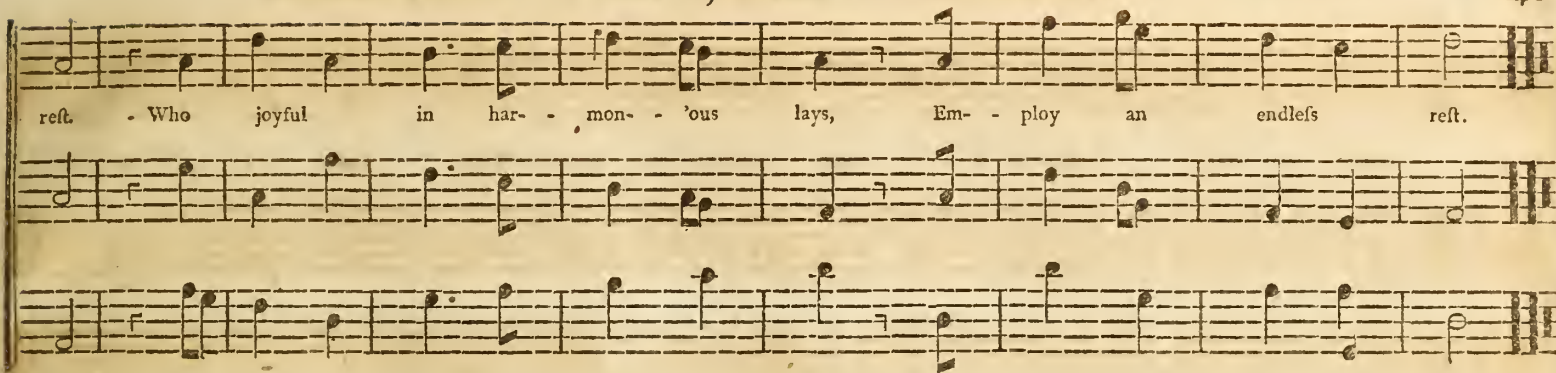
tr.

The Lord of sabbaths let us praise, In concert with the blest; Who

joyful in har - men - 'ous lay, Em - ploy an endless rest. Employ an endless

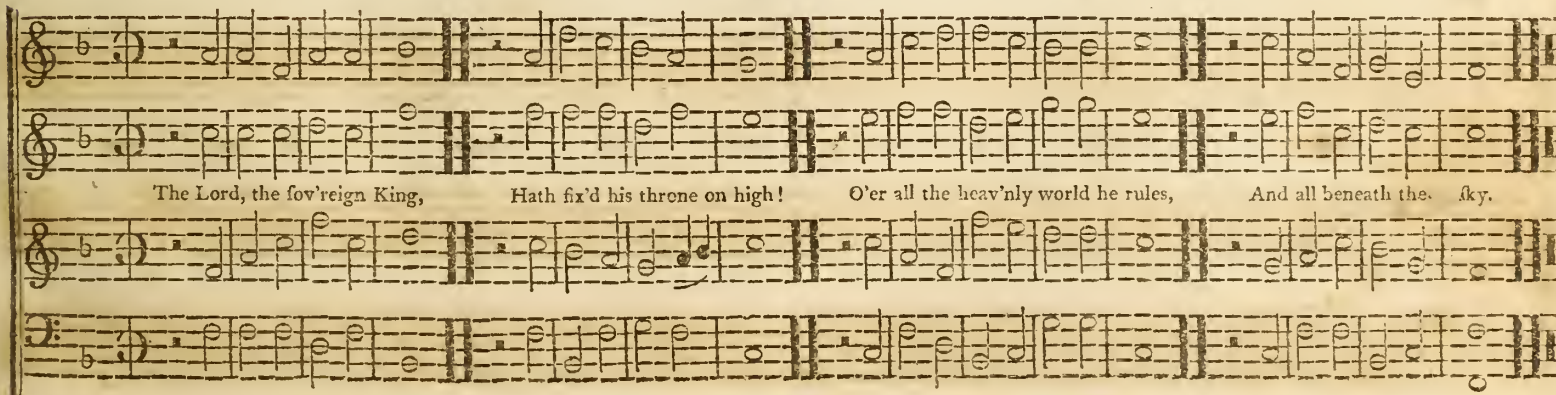
Sabbath, *Continued.*

45



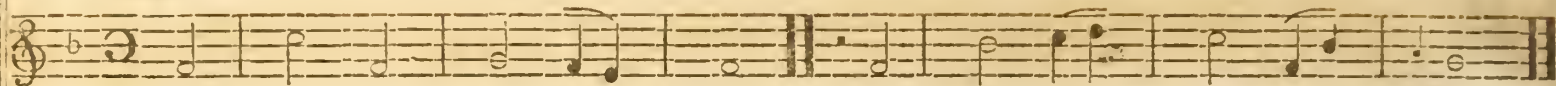
rest. - Who joyful in har- - mon- - ous lays, Em- - ploy an endless rest.

Leeds. S. M.

Williams' Coll.


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

Slow.

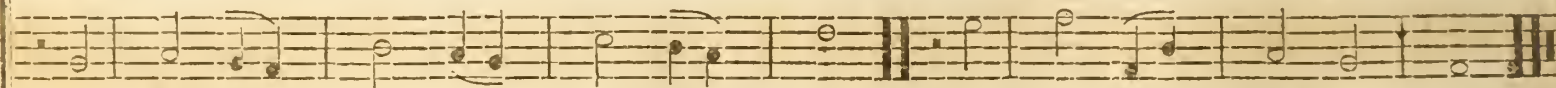


Come holy spir - it, come, Let thy bright beams a - - - rise ;

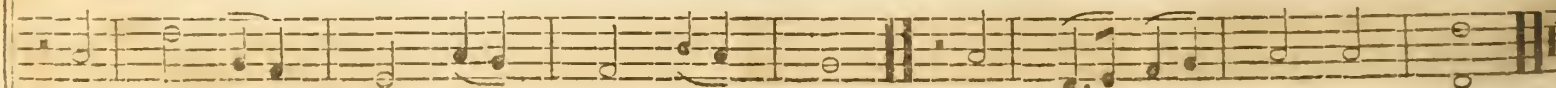
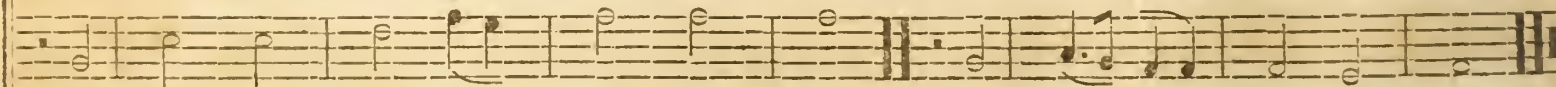


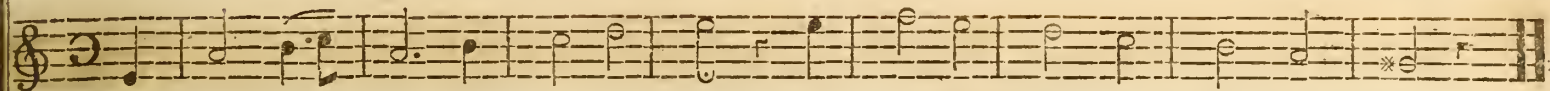
Pia.

For.

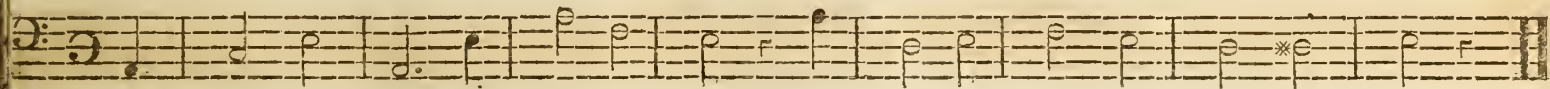
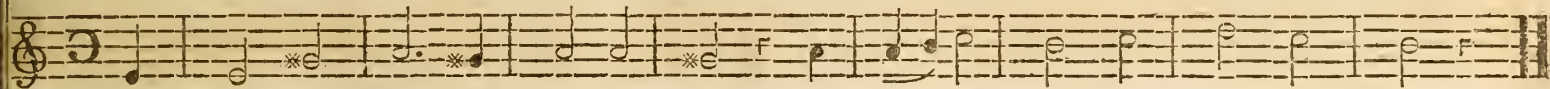


dis - pel the darknes from our minds, And open all our eyes.

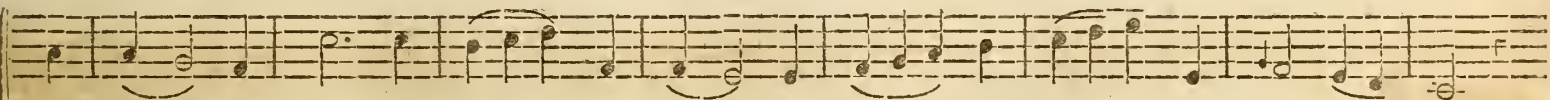




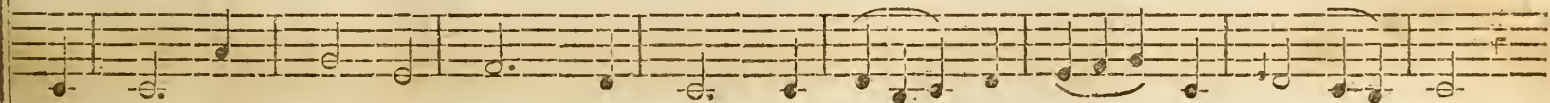
Sweet is the day of sacred rest, No mortal cares shall seize my breast:



Pia.



O may my heart in tune be found, Like David's harp of solemn sound!



Leicester, Continued.

For.

O may my heart in tune be found, Like Da - vid's harp of solemn sound.

Islington.

L. M.

Lockhart.

Plea be the Father and his Son, To whose ce - left - ial source we owe;

Islington, Continued.

For.

Fia.

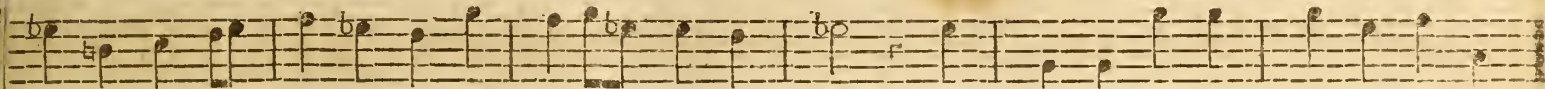
Rivers of endless joys a - - bove, And rills of comfort here be-

For.

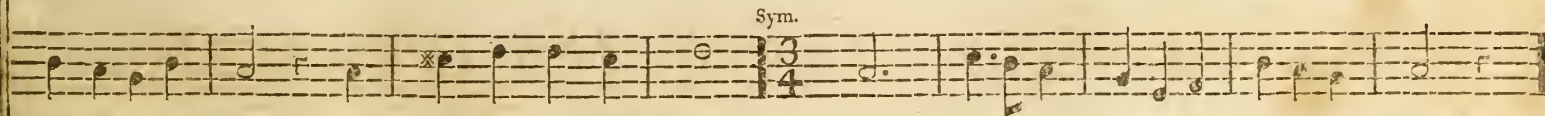
low. Rivers of endless joys a - - bove, And rills of comfort here be - low.

Raise your triumphant songs, To an immortal tune, Let the wide earth resound the deeds, Celestial grace has done,

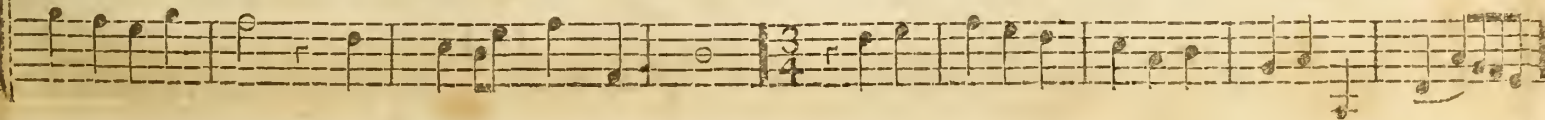
Celestial grace has done. sing how eternal love; Its chief beloved chose, And



bid him raise our wretched race, From their abyfs of woes. And bid him raise our wretched race, From

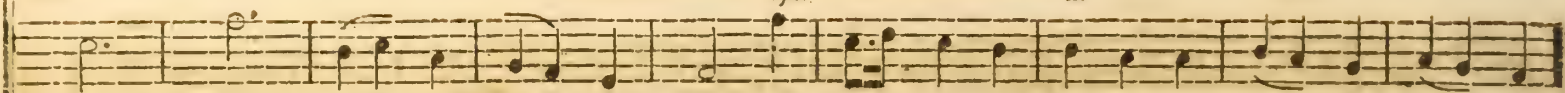


their abyfs of woes, From their abyfs of woes.



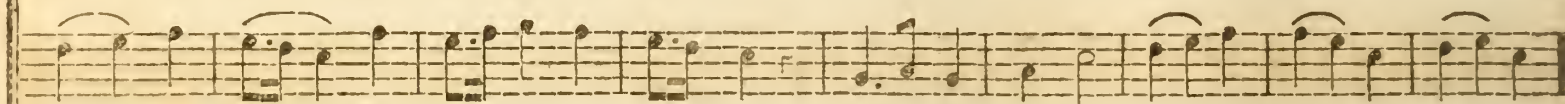
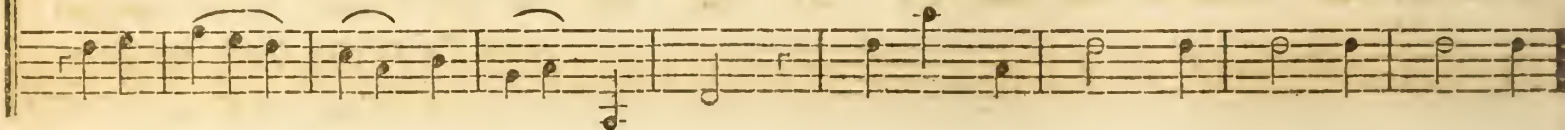
Sym.

tr.

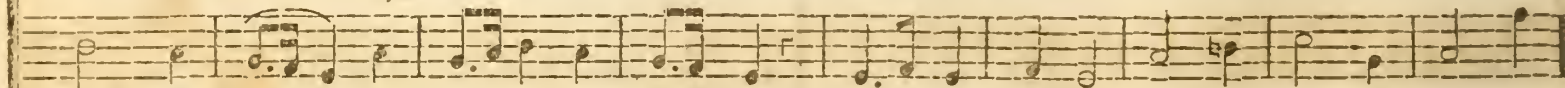


Now, Now, sinners, dry your tears;

Let hopeless, hopeless

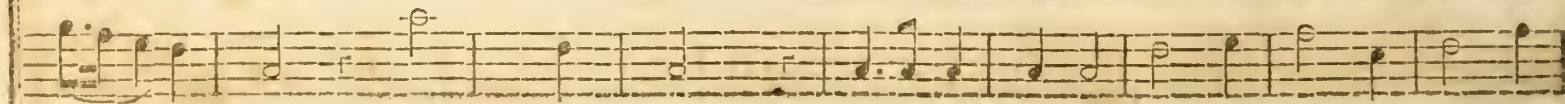


Sym.



sorrow cease,

Bow to the sceptre of his love, And take the



Roehampton, Continued.

Fortifs.

Piano.

offer'd peace. Bow to the sceptre of his love, and take the offer'd peace. May

we obey the call, and lay an humble claim, to the sal-

va - tion he hath brought, And love and praise his name. To the fal - - va - - tion

F

Forte.

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a common time signature. The first staff ends with a fermata over a whole note. The second staff continues the melody. The third staff concludes the system with a fermata over a whole note. The dynamic marking *F* (forte) is placed below the first staff, and *Forte.* is placed below the third staff.

he hath brought, and love and praise his name! And love and praise his name.

F

Detailed description: This system contains three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment line. The bottom staff is a bass line. The music is in a common time signature. The first staff ends with a fermata over a whole note. The second staff continues the melody. The third staff concludes the system with a fermata over a whole note. The dynamic marking *F* (forte) is placed below the first staff.

Thou God of har - mo - ny and love, Whose name transports thy saints above, And

hulls the ravished spheres; On thee in feeble strains I call, And

mix my humble voice with all, Thy heav'nly cho- - risters, Thy heav'nly choristers.

The musical score consists of three staves. The top staff contains the vocal line with lyrics. The middle and bottom staves contain instrumental accompaniment. The music is in a common time signature and features various note values, rests, and dynamic markings such as 'f' and 'p'.

2 If well I know the heav'nly art,
To captivate an human heart,
The glory, Lord, be thine;
A servant of thy blessed will,
I here devote my utmost skill,
To sound the praise divine.

4 What ecstasy of bliss is there,
While all the angelic concert share,
And drink the floating joys;
What more than ecstasy, when all
Struck to the golden pavements fall,
At Jesus' glorious voice.

3 Oh! might I with thy saints aspire,
The meanest of that darling choir,
Who shout thy praise above;
Mixt with the bright Musician band,
May I an heav'nly harper stand,
And sing the song of love.

5 Oh! might I die that awe to prove,
That prostrate awe which dare not move,
Before the great three One;
To shout by turns the bursting joys,
And all eternity employ,
In songs around the throne.

Slow.

Why do we mourn de- - part- - ing friends? Or shake at death's alarm? 'Tis but the voice that

Jesus sends To call them to his arms. To call them to his arms.

Grave.

1 The spirits of the just, Confin'd in bodies groan; Confin'd in

2 Je - - fus, who came to save, The lamb for sinners slain, The lamb for

3 Why fear we then to trust The place where Jesus lay, The place where

bodies groan; Till death consigns the corpse to dust: And then the con- flict's

sinners slain, Perfum'd the chambers of the grave; And made ev'n death our

Jesus lay. In quiet rests our brothers dust, And thus it seems to

Funeral Ode, *Continued.*

done. And then the conflict's done. And then the conflict's done.

gain. And made ev'n death our gain. And made ev'n death our gain, "Forbear my

fay, And thus it seems to fay, And thus it seems to fay :

3/4

Friends, to weep; Since death has lost its sting, Those christians, that in Jesus sleep, Our

3/4

Funeral Ode, *Continued.*

God will with him bring. Our God will with him bring. Those christians, that in Jesus sleep, Our God will

The first system of musical notation consists of four staves. The top staff contains the vocal melody, which begins with a dotted quarter note followed by an eighth note, then a quarter note, and continues with various rhythmic patterns. The lower three staves provide harmonic accompaniment, primarily using chords and single notes. The lyrics are printed below the second staff.

with him bring. Those christians, that in Jesus sleep, Our God will with him bring.

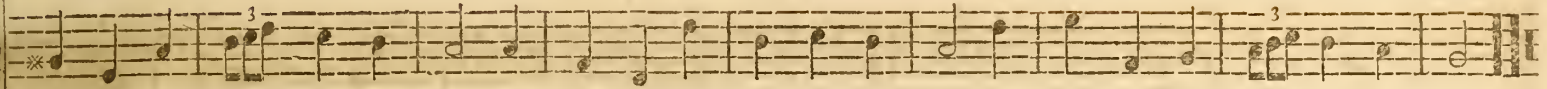
The second system of musical notation also consists of four staves. The vocal melody continues from the first system, ending with a final cadence. The accompaniment follows the same pattern. The lyrics are printed below the second staff.

Dismission. Eighths.

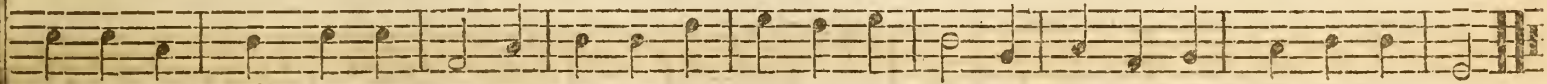
This God is the God we adore, Our faithful un- - chang- - able friend; Whose love is as

great as his pow'r, And neither knows measure nor end; 'Tis Jesus the first and the last, Whose

Dismission, *Continued.*



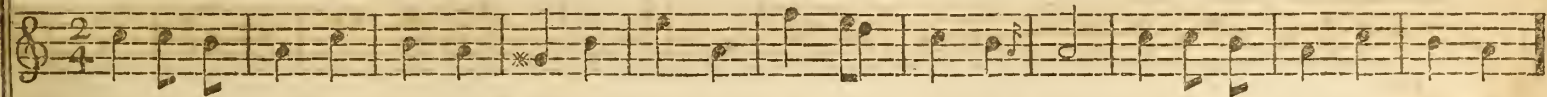
spirit shall guide us safe home; We'll praise him for all that is past, And trust him for all that's to come.



Calvary, L. M. *Milgrove.*

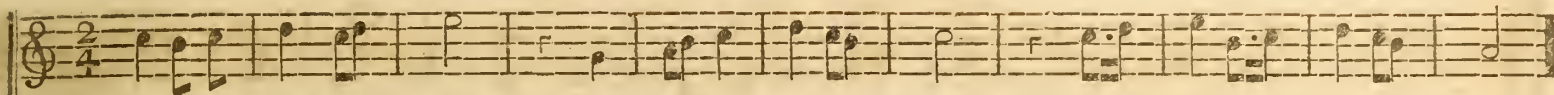


AIR. How shall I speak my Saviour's worth, Or tell the love he bears to me! Shall I begin to sing his

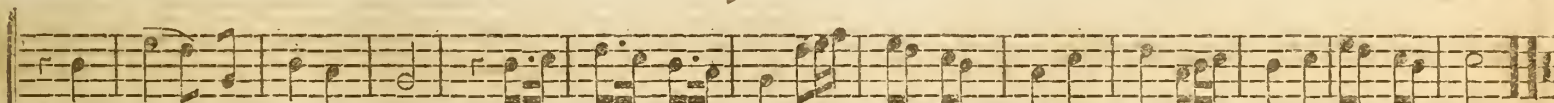


birth, Or follow him to Cal - va - ry? Yes, this I'll tell my breth'ren dear, And call them to re-

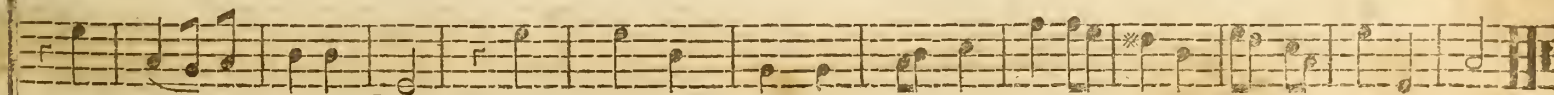
ceive his grace; For now his righteouf - nefs is near, And free from all the fallen race.



Lord of the worlds a - bove, How pleafant and how fair The dwellings of thy love,



Thy earthly temples are! To thine abode My heart aspires, With warm defires To fee my God.



Lo he comes with clouds de - - scend - ing, Once for favour'd sinners slain;

thousand, thousand saints at - - tend - ing swell the triumphs of his train. Hal - le - lu - jah,

Helsesley, *Continued.*

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

2 Ev'ry eye shall now behold him,
 Rob'd in dreadful majesty,
 Those who set at nought and sold him,
 Pierc'd and nail'd him to the tree,
 Deeply wailing,
 Shall the true Messiah see.

3 Ev'ry island, sea and mountain,
 Heav'n and earth shall flee away,
 All who hate him, must confounded,
 Hear the trump proclaim the day.
 Come to judgment,
 Come to judgment, come away.

4 New redemption long expected,
 See in solemn pomp appear,
 All his faints by man rejected,
 Now shall meet him in the air,
 Hallelujah,
 See the day of God appear.

5 Answer thine own bride and spirit,
 Hasten, Lord, the gen'ral doom,
 The new heav'n and earth t' inherit,
 Take thy pining exiles home,
 All creation,
 Travels, groans, and bids thee come.

6 Yea, Aman, let all adore thee,
 High on thine eternal throne,
 Saviour, take the pow'r and glory,
 Claim the kingdom for thine own,
 O come quickly,
 Hallelujah, come, Lord, come.

Joyful all ye na - - - tions rise, Join the triumphs of the

This system contains the first two staves of music. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "Joyful all ye na - - - tions rise, Join the triumphs of the". There are asterisks in the music indicating specific notes.

Pia. With an - - - gel - - ic host proclaim, *For.* Christ is born in Bethle - - - hem.

This system contains the next two staves of music. The top staff is a vocal line with lyrics underneath. The bottom staff is a piano accompaniment. The lyrics are: "With an - - - gel - - ic host proclaim, Christ is born in Bethle - - - hem." The word "Pia." is written above the first staff, and "For." is written above the second staff. There are asterisks in the music indicating specific notes.

Nativity, *Continued.*

Pia.

CHORUS.

Christ is born in Bethle hem. Hark! the her ald an gels

Sym.

sing, Glory to the new born king.

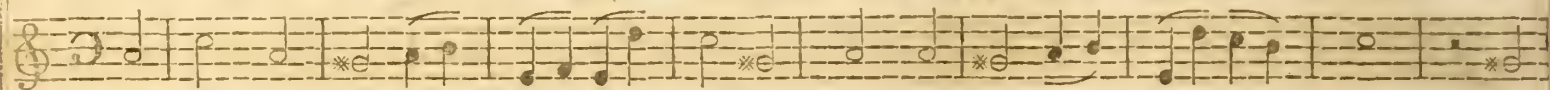
Strangers and Sojourners below, We travel through this wilder - nefs; Seeking the promis's rest to know, In

Christ the fountain - of true bliss. We seek a place beyond the skies, An ev - erlasting paradise!

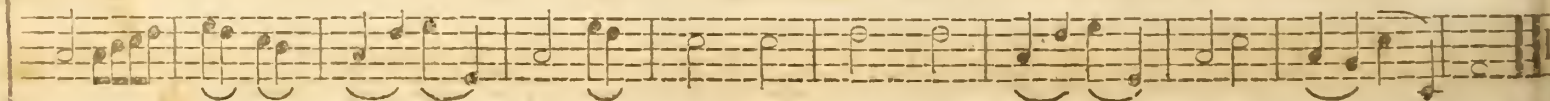
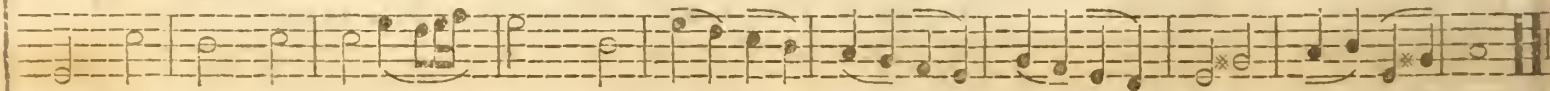
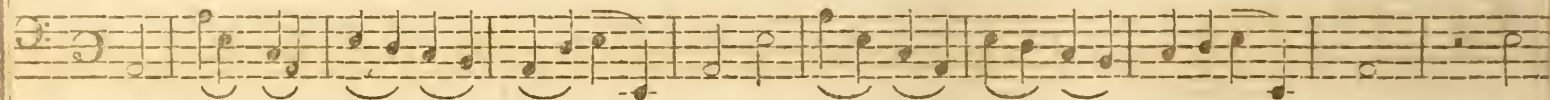
AIR. Very Slow.



When I survey the wondrous Cross, On which the Prince of glory dy'd; My



richest gain I count but lost, And pour contempt on all my pride, on all my pride.



Thou dear Redeemer, dying lamb, We love to hear of thee, No music like thy charming

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef with a 3/4 time signature. The music features various note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like 'f' (forte).

name, Nor half, nor half so sweet can be, Nor half, nor half so sweet can be.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one flat and a common time signature. The lyrics are written below the notes. The middle staff is a piano accompaniment line in treble clef. The bottom staff is a piano accompaniment line in bass clef with a 3/4 time signature. The music continues with similar note values and dynamics as the first system. There are some decorative flourishes in the piano accompaniment, particularly in the right hand of the middle staff.

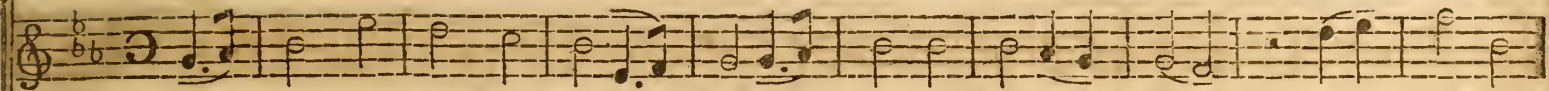
Slow.

Pia.

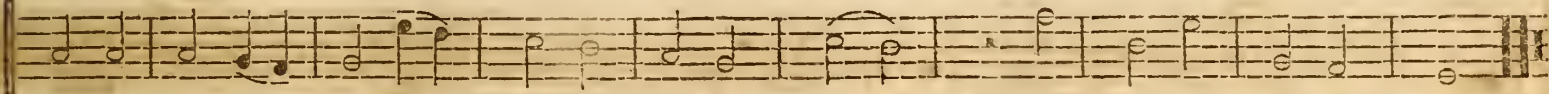
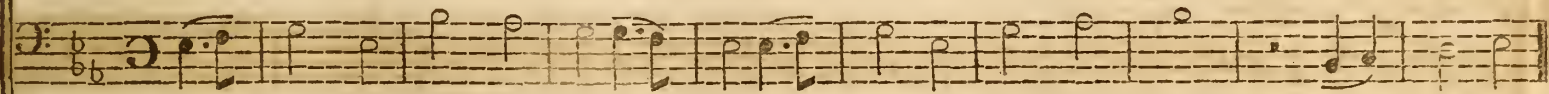
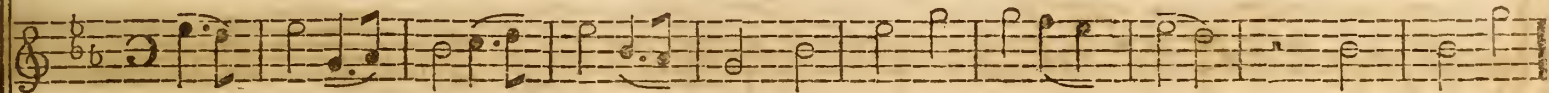
Thee we adore e - - ternal name, And humbly own to thee; How feeble

For.

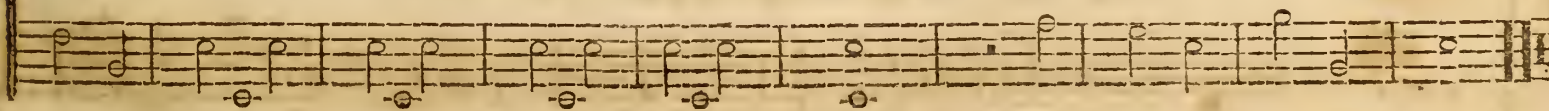
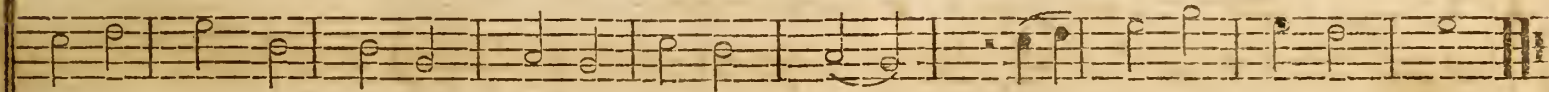
is our mortal frame; What dy - - ing worms are we, What dy - - ing worms are we.



Awake, my soul, tune every string, In God thy Saviour's praise; Join with the



heav'nly host and sing, The highest notes they raise, The highest notes they raise.



AIR.

Pia.

Re- - joice, the Lord is King, Your Lord and King a- - dore; Mortals give

thanks and sing, And tri- - umph ev- - er more; Lift your hearts

Triumph, *Continued.*



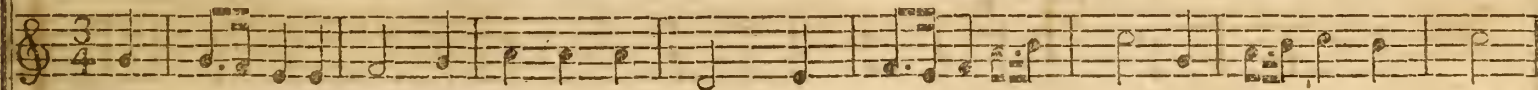
Lift up your voice, re- - - joice a- - - gain I say, re- - - joice.



Stockwel. P. M. 5's & 6's *Lockhart*



Begone unbelief, My Saviour is near, And for my relief Will surely appear;



Pia.

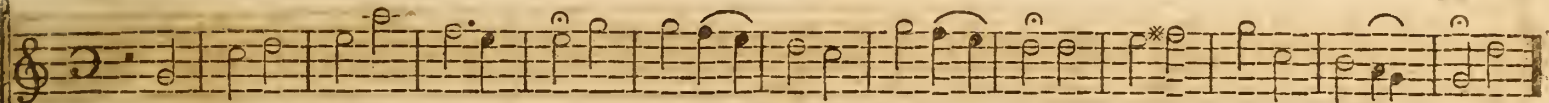
By prayer let me wrestle, And he will perform, With Christ in the vessel, I

For.

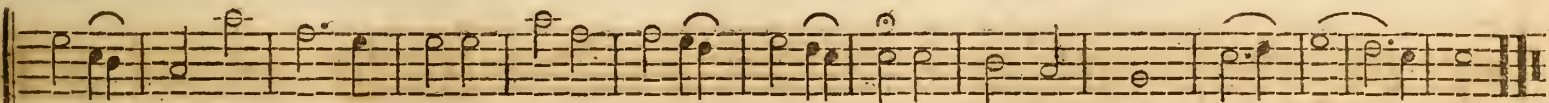
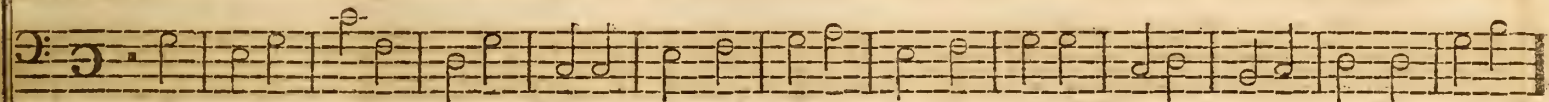
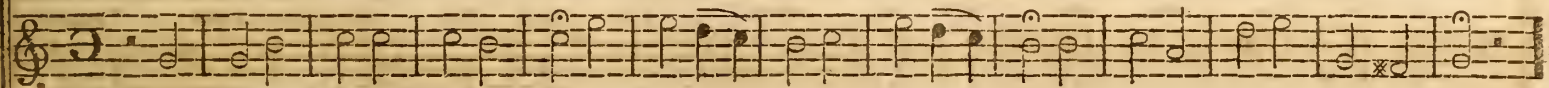
smile at the storm, With Christ in the vessel I smile at the storm.

AIE.

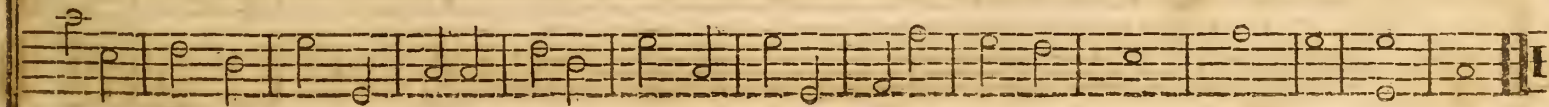
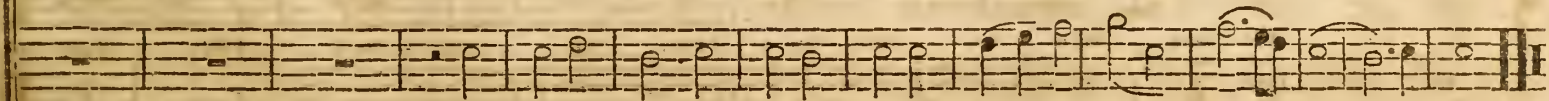
Fin.



Blest are the humble souls that see, Their empti- - nefs and poverty; Their emptinefs and pover- - ty; Treaf-



ures of grace to them are giv'n, And crowns of joy laid up in heav'n, And crowns of joy laid up in heav'n.



AIR. Slow. Amorofo.

Hail thou once def- - pi- - ed Jesus! Thou did'st free fal- - va- - tion bring ;
 Instrumental.

By thy death thou did'st re- - lease us from the ty- - rant's deadly sting.

Affectuoso.

Oh that mine eyes would melt into a flood, That I might plunge in tears for thee, As thou did'st swim in blood to ransom

me; Oh! that this fleshy limbic would begin to drop, to drop, to drop a tear for ev'ry

Oh! that this fleshy limbic would begin to drop, to drop, to drop a tear. to drop a tear for ev'ry

Oh! that this fleshy limbic would begin to drop, to drop a tear, a tear for ev'ry

fin, See, how his bloody dabled arms are spread, To entertain deaths welcome bands; Behold his

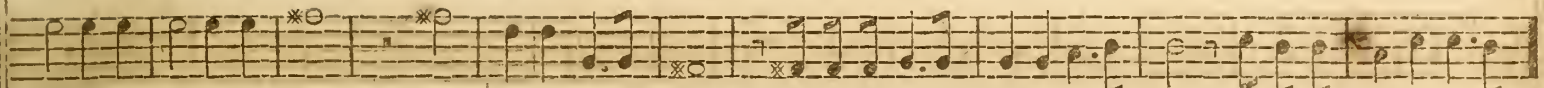
See, see how his bloody dabled arms are spread, To entertain death's welcome bands;

See how his bloody dabled arms are spread, To enter - - tain death's welcome bands;

loving head, his bleeding hands, His oft re - - peated stripes, his wounded side; Hark, hark how he groans

His oft repeated stripes, his wouled side; Hark, hark how he groans,

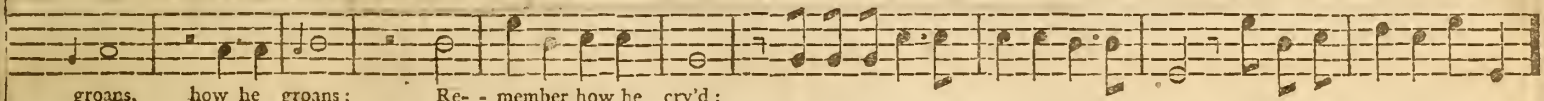
Hark, hark how he



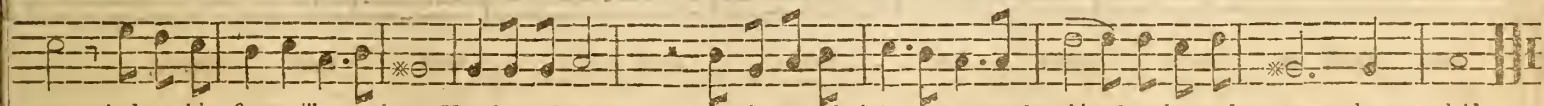
hark how he groans, how he groans, Remember how he cry'd; The very heav'ns put weeds of mourning on, The solid rocks in fudden



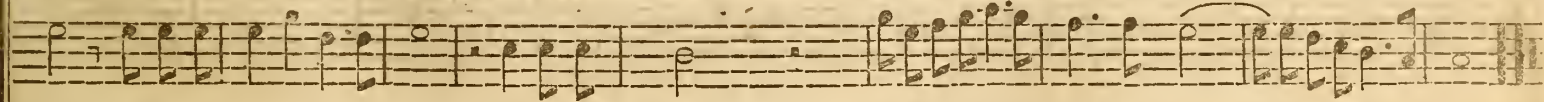
how he groans, Remember how he cry'd, how he cry'd;



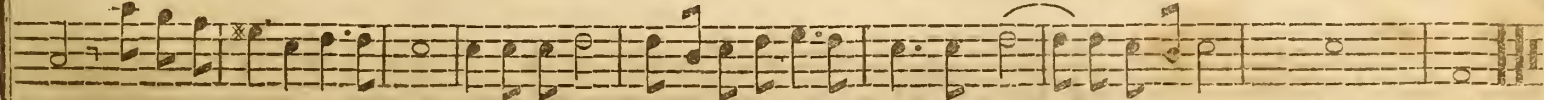
groans, how he groans; Re - member how he cry'd;



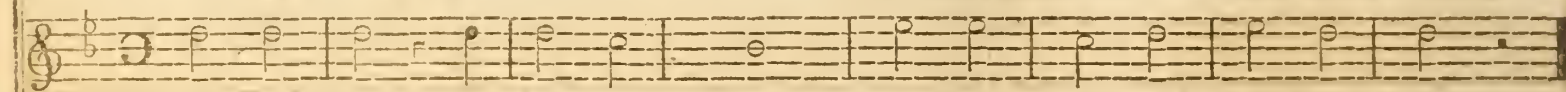
rent; And yet this stone will not relent, Hard hearted man! Only man denied to mourn for him, for whom alone he dy'd.



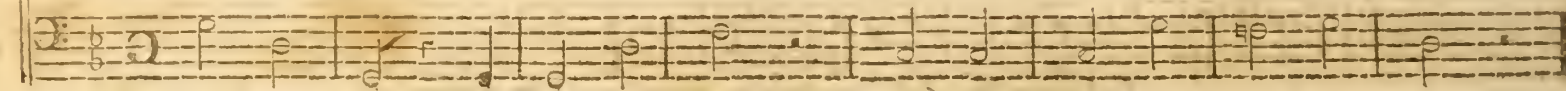
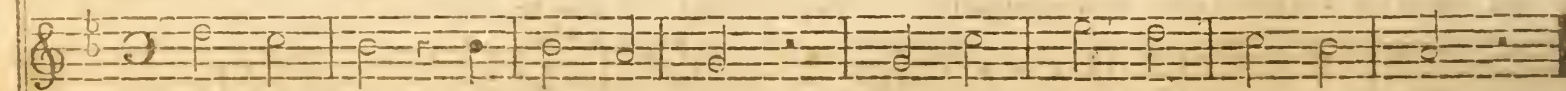
Hard hearted man! Only man deny'd to mourn for him, for whom alone he dy'd.

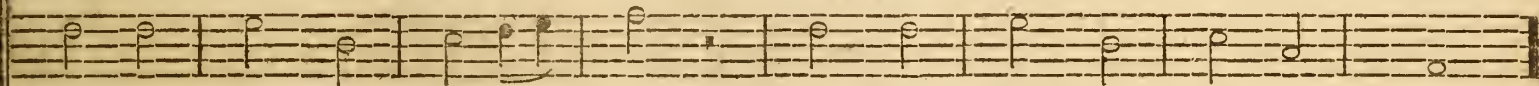
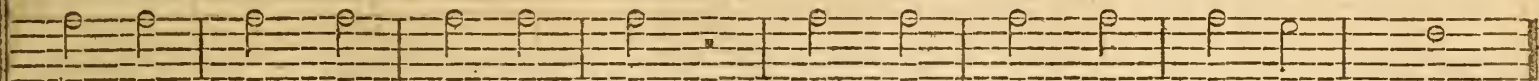
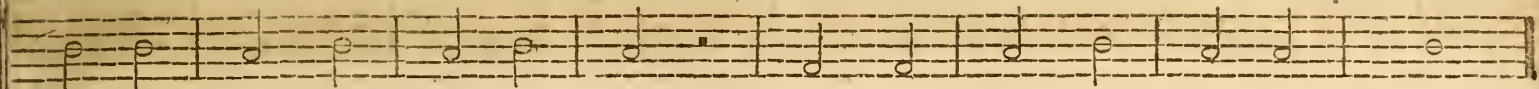


Hard hearted man; Only man deny'd to mourn for him for whom alone he dy'd.

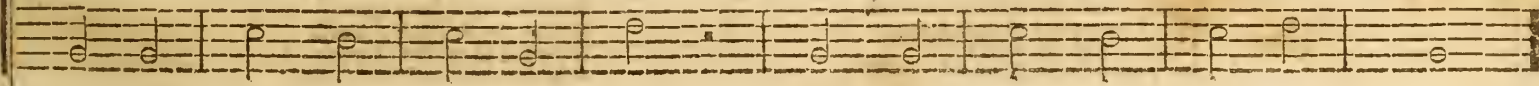
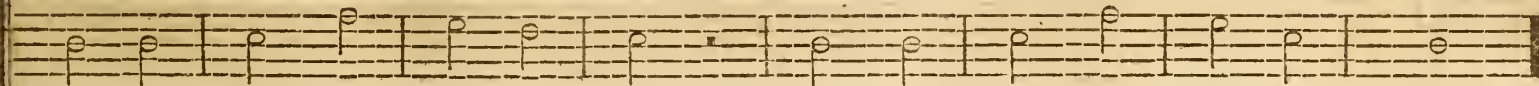


AIR. Hearts of stone, relent, re - - - lent, Break by Jesus' Cross subdu'd,





See his Body mangled, rent, Cover'd with a gore of blood!



The musical score consists of five staves. The first staff is a vocal line with lyrics. The second and third staves are piano accompaniment. The fourth and fifth staves are additional vocal lines. The lyrics are: "Sinful foul, what hast thou done? Murder'd God's e - - - ter - - nal Son!"

Sinful foul, what hast thou done? Murder'd God's e - - - ter - - nal Son!

2 Yes, our sins have done the deed,
 Drove the nails that fix't him here,
 Crown'd with thorns his sacred head,
 Pierc'd him with a soldier's spear,
 Made his soul a sacrifice;
 For a sinful world he dies!

3 Shall I let him die in vain.
 Still to death pursue my God,
 Open tear his wounds again,
 Trample on his precious blood.
 No—with all my sins I'll part:
 Jesus' love hath broke my heart.

Slow.

Thou lamb of God once slain, Think now upon thy pain, And before thy mercy feat Let thy

merits inter- - cede, Plead for us thy bloody sweat, Pour down blessings on our head.

Affectionately.

O Jesus, — e — ver — — lasting God, Who once for sinners shed thy blood up—

on mount Cal — va — — ry; And finish'd there Re — demption's Toil, And made lost

man thy hap - py spoil; All glo - - ry be to thee, All glo - - ry be to thee.

Cross. L. M. *Milgrove.*

The Cross! the Cross! O that's my gain, Because on that the lamb was slain; 'Twas there my

Cross, *Continued.*

Lord was cruci- - f'd; 'Twas there my Saviour for me dy'd, 'Twas there my Saviour for me dy'd.

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in a common time signature and features various rhythmic values and accidentals.

Worship. *Sevens.**Milgrove.*

With spirit.

Brethren, let us join to bless, Jesus Christ, our joy, and peace: Let our praise to

The musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in a 2/4 time signature and features various rhythmic values and accidentals.

him be giv'n, High at God's right hand in heav'n. Halle - - lu - jah, praise the Lord,

Halle - - lujah, praise the Lord, Praise, Praise, Praise, Praise, Hal - le - lu - jah, Praise the Lord.

With spirit, but not to fast.

Awake and sing the song of Moses and the Lamb; Wake ev'ry heart and

ev'ry tongue, to praise the Saviour's name, to praise the Saviour's name, to praise the

Saviour's name; Wake ev'ry heart, and ev'ry tongue, to praise the Saviour's name.

2 Sing of his dying Love,
Sing of his rising pow'r
Sing how He intercedes above
For those whose sins he bore.

4 Sing, till we feel our hearts
Ascending with our tongues:
Sing, till the love of sin departs,
And grace inspires our songs.

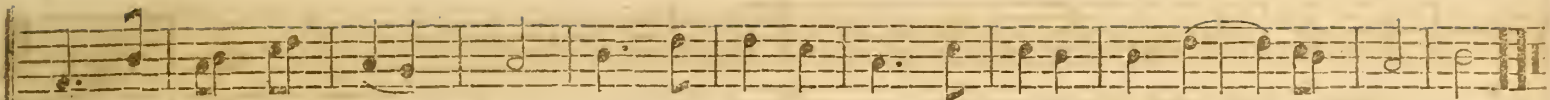
3 Sing on your heav'nly way,
Ye ransom'd Sinners sing:
Sing on, rejoicing ev'ry day,
In Christ th'eternal King.

5 Soon shall ye hear him say,
"Ye blessed children, come,"
Soon will he call you hence away,
To take his wand'ers home.

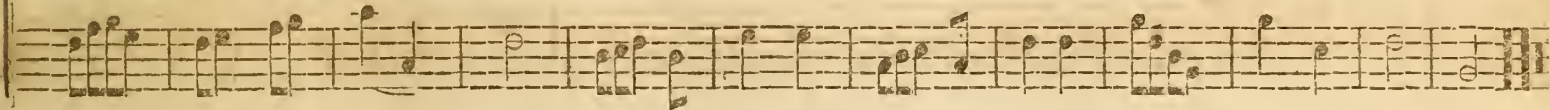
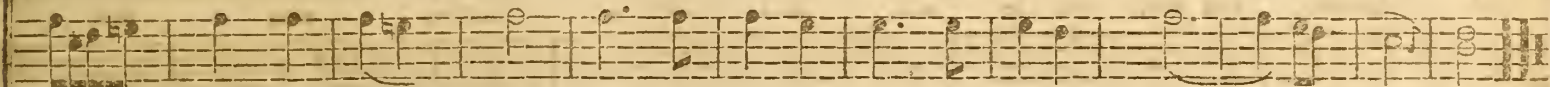
With spirit.

Come, let us join our cheerful Songs, With angels round the throne; Ten thousand

thousand are their tongues; but all their joys are one. Hal - le - lu - jah, Hal - le - - - lujah,



Hal - - - le - - lu - - jah Hal - - le - - lu - - jah, Hal - - - lujah, Hal - - - le - - lu - - jah.



Banner. L. P. M. *Milgrove.*

Majestic



Captain of thine ex - - - lift - - ed host, Dis - - play thy glorious banner high;



The summons send from coast to coast, And call a num'reus army nigh.

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "The summons send from coast to coast, And call a num'reus army nigh."

Captain of thine en- - - list- - ed host, dis- - - play thy glorious banner high.

This system contains four staves of music. The first staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third and fourth staves are additional accompaniment parts. The lyrics are: "Captain of thine en- - - list- - ed host, dis- - - play thy glorious banner high."

Pia.

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,

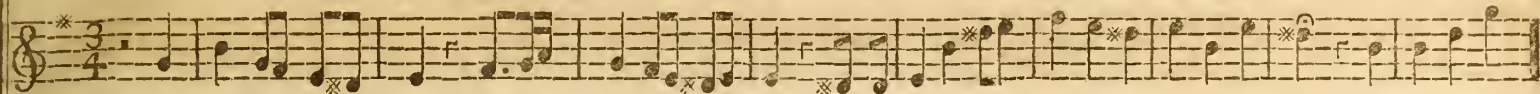
- 2 A country I've found, where true joys abound,
To dwell I'm determin'd on that happy ground.
3 The souls that believe, in Paradise live,
And me in that number will Jesus receive;
4 My soul don't delay, he calls thee away,
Rise, follow thy Saviour, and bless the glad day.
5 No mortal doth know, what he can bestow,
What light, strength and comfort, do after him go.

- 6 Lo onward I move, to a country above, [prove.
None guesses how wond'rous my journey will
7 Great spoils I shall win, from death, hell and sin,
Midst outward afflictions shall feel Christ within:
8 And when I'm to die, receive me, I'll cry,
For Jesus hath lov'd me, I cannot tell why.
9 But this I do find, to him I'm so join'd,
He'll not live in glory, and leave me behind;

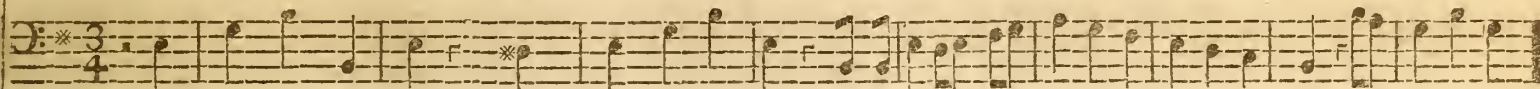
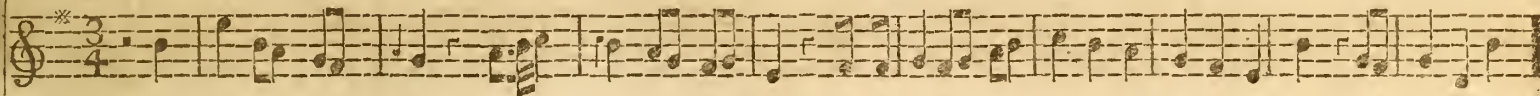
- 10 So this is the race I'm running through grace,
Henceforth 'till admitted to see my Lord's face,
11 And now 'tis my care, my neighbors may share
These blessings; to seek them will none of you dare?
12 In bondage, Oh why, and death will you lie,
When one here assures you free grace is so nigh?

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

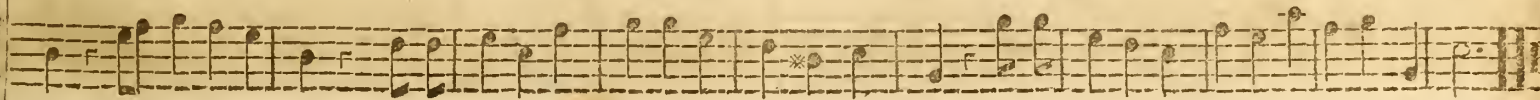
My days of praise shall ne'er be past, While life and thought and be- ing last, Or immor- tal- i- ty endures.



AIR. O Jesus, my hope, For me offer'd up, Who with clamour persu'd thee to Calv'ry's top; The blood thou hast



shed, For me let it plead, And declare thou hast died in thy murd'ers stead, And declare thou hast died in thy murd'ers stead.



Slow—Affectionately.

He dies! the friend of sinners dies! Lo Salem's daughters weep around, A solemn darkness veils the

Slow—Soft.

scies, A sadden trembling shakes the ground! Come fairs, and drop a tear or two, For him who groan'd beneath your load!

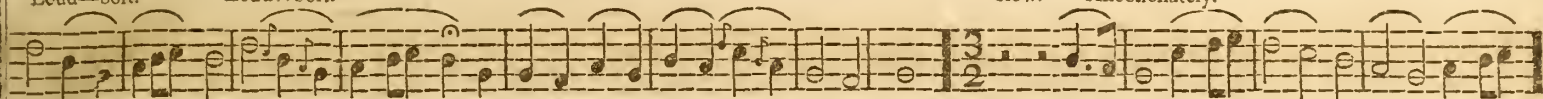
Easter, Continued.

Loud—Soft.

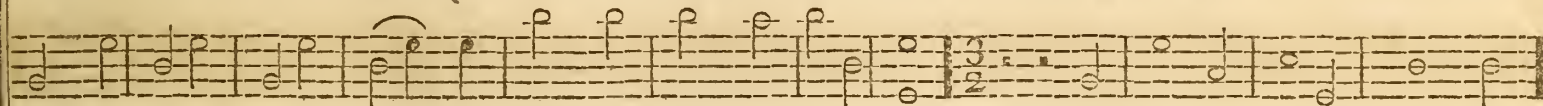
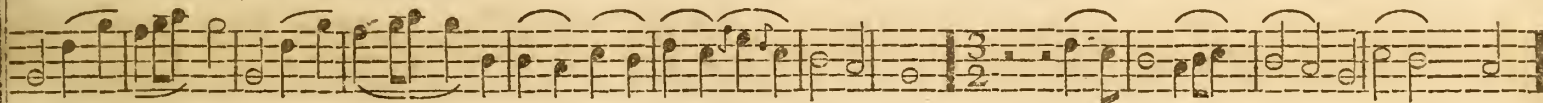
Loud—Soft.

Slow.

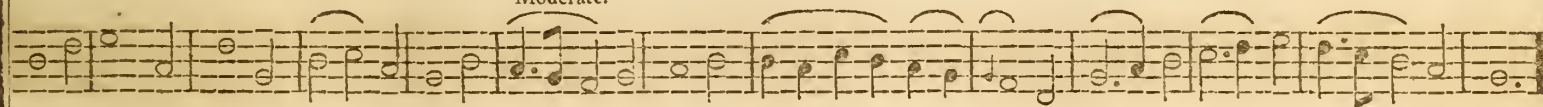
Affectionately.



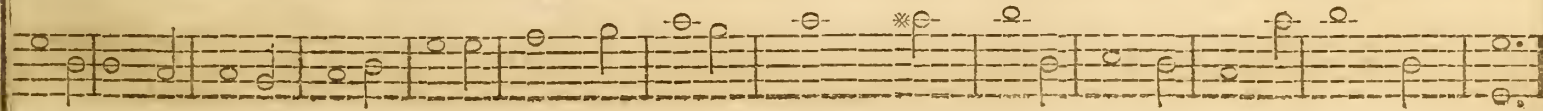
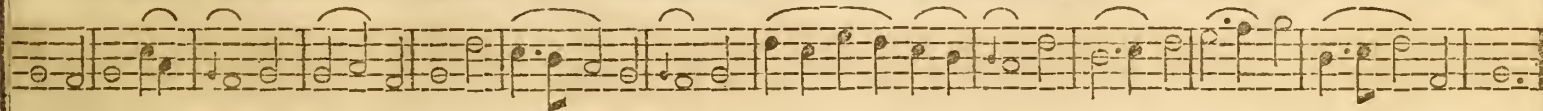
shed a thousand drop for you, A thousand drops of richer blood. Here's love and grief beyond de-

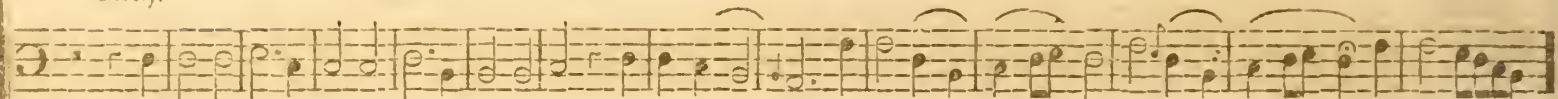


Moderate.

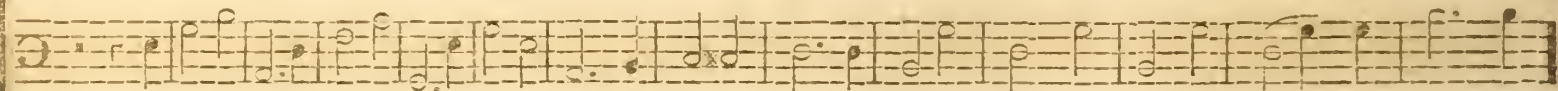
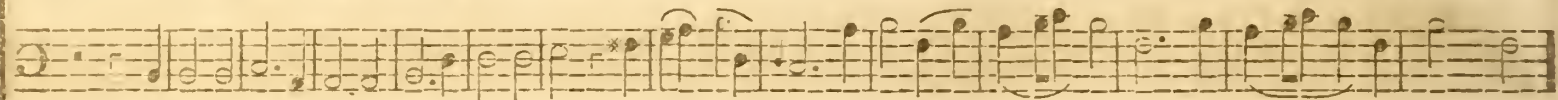


gree, The Lord of glory dies for men, But lo! what sudden joys we see! Jesus the dead revives again,

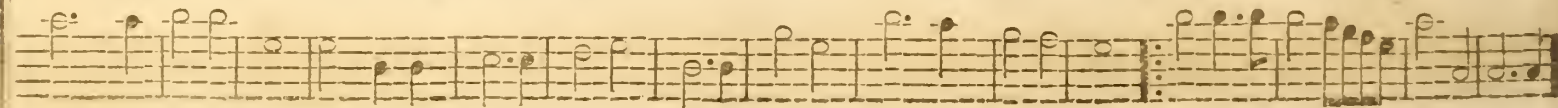
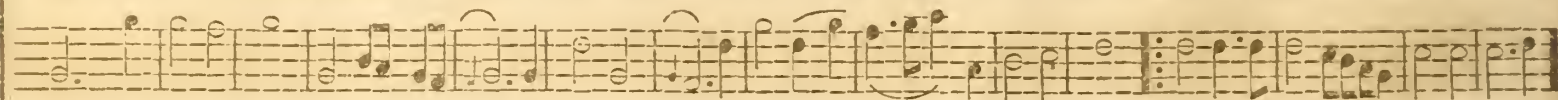


Lively.

The rising God forfakes the tomb! In vain the tomb forbids his rise! Cherubic legions guard him home, And shout him

*Soft.*

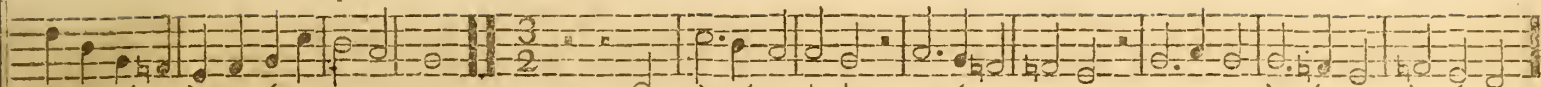
welcome to the skies! Break off your tears ye saints! and tell How high our great deliv'rer reigns! Sing how he spoil'd the lofts of hell, And



Easter, *Continued.*

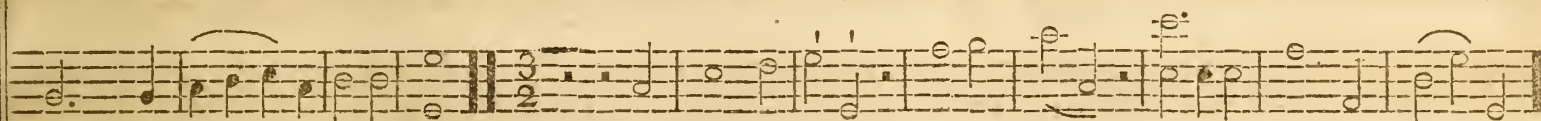
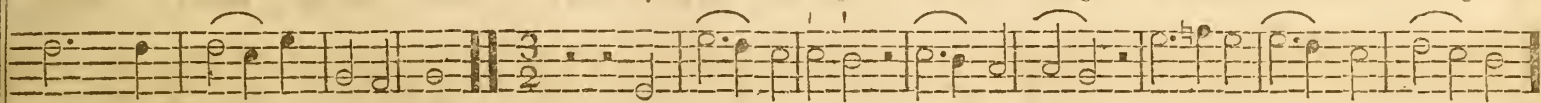
Repeat Loud.

Cheerful—Soft.

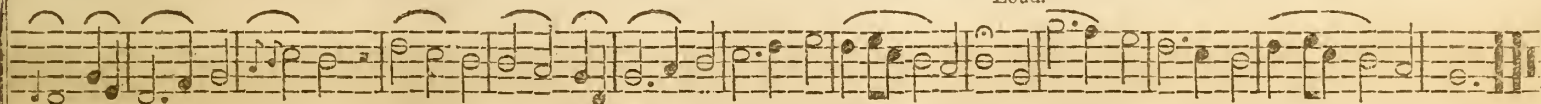


led the monster death in chains.

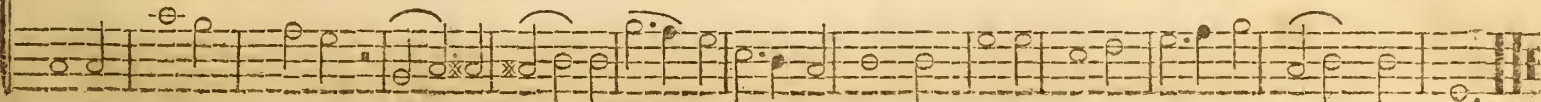
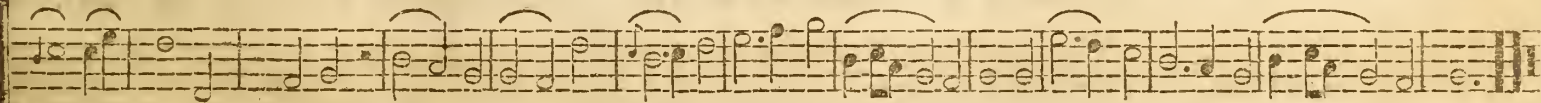
Say, live forever, wond'rous king! Born to redeem! and strong to



Loud.



save. Then ask the monster, Where's thy sting. And where's thy victory boasting grave, And where's thy victory boast- - ing grave.

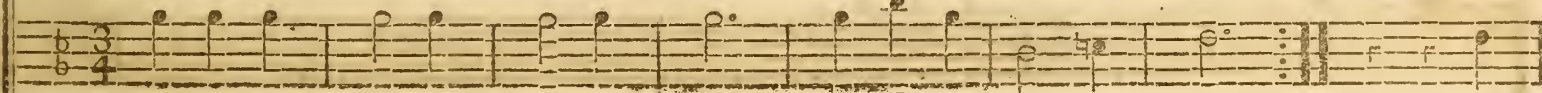
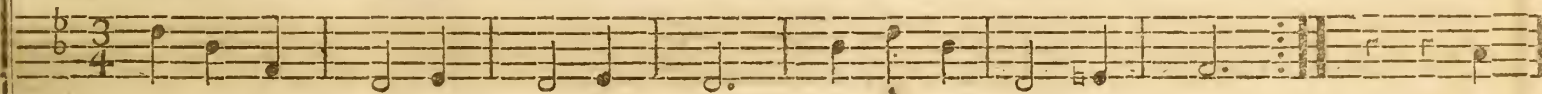
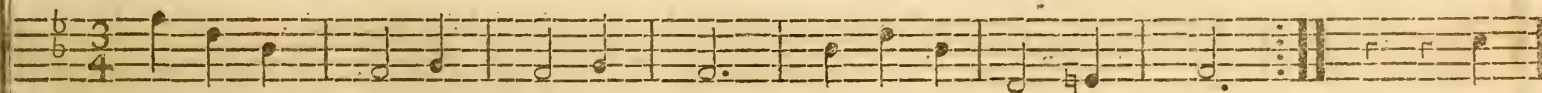


AIR.

Fath - er, Fath - er, how wide thy glory shines! how high thy wonders rise!

Known thro' the earth by thousand signs - by thousand thro' the skies. Those mighty orbs proclaim thy pow'r, those

Pia.



ven - geance and com - - pas - - - sion join in their di - - - vin - - - est forms.

Pia

Here the whole De - i - - ty is known, Nor dáres a creature guess,

For.

Which of the glories brightest shone, The justice or the grace.

Cheerful.

Now the full glories of the lamb, Adorn the heavenly plains, Bright seraphs learn im-

man - u - el's name, And try their choicest strains. O, may I bear some humble part, In

Pia.

that immortal song. Wonder and joy shall tune my heart, And love command my tongue.

I heard a voice from heav'n, saying unto me, saying unto me, write from henceforth, write from henceforth. Blessed

are the dead which die in the Lord: even so, even so saith the spir - it: for they rest from their labours, from their

for they rest from their

for they rest.

Anthem, *Continued.*

rest from their labours, from their labours, they rest from their labours,
labours, they rest from their labours, they rest from their labours, and their works do follow them.
labours from their labours, they rest from their labours, from their labours, from their labours,
from their labours, from their labours, they rest from their labours,

Redeeming Love.

P. M. or 7's.

Rev. J. Johnson.

For.

Pia.

Now be - gin the heav'nly theme, Sing aloud in Jesus' name. Ye who Jesus'

Redeeming Love, *Continued.*

Crescendo.

Forte.

The musical score consists of four staves. The first staff is the vocal line, with lyrics written below it. The second staff is a piano accompaniment. The third and fourth staves are additional piano accompaniment parts. The lyrics are: "kindness prove, Triumph in re- - - deeming love, Triumph in re- - - deeming love." The first part of the score is marked "Crescendo." and the second part is marked "Forte."

2 Ye who see the Father's grace,
Beaming in the Saviour's face ;
As to Canaan on ye move,
Praise and blest redeeming love.

4 Ye alas, who long have been
Willing slaves of death and sin,
Now from bliss no longer rove,
Stop and taste redeeming love.

6 He subdu'd th' infernal pow'rs,
His tremendous foes and ours,
From their curst empire drove,
Mighty in redeeming love.

5 Mourning souls dry up your tears,
Banish all your guilty fears,
See your guilt and curse remove,
Cancel'd by redeeming love.

5 Welcome all by sin oppress'd,
Welcome to your Saviour's breast,
Nothing brought him from above,
Nothing but redeeming love.

7 Hither then your music bring,
Strike aloud each joyful string ;
Mortals join the host above,
Join to praise Redeeming Love.

Men.

Tell us, Tell us, O Women; we would know Whither so fast ye move?

Women.

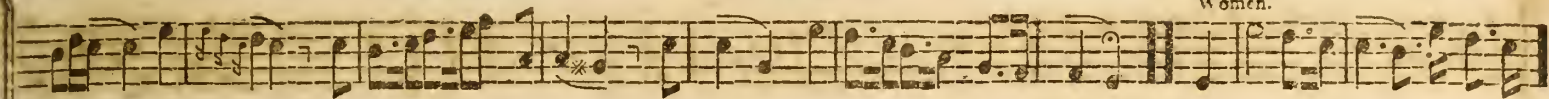
tr.

Men

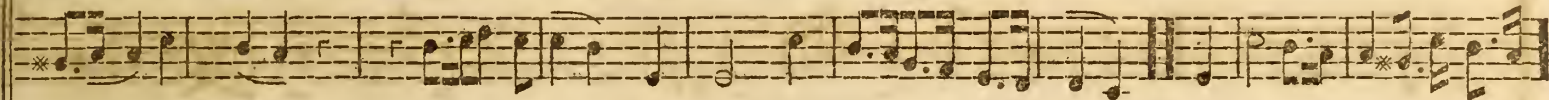
We call'd to have the world be - low, are seeking, are seeking, one a - - bove. Whence came ye,

Dialogue Hymn, Continued.

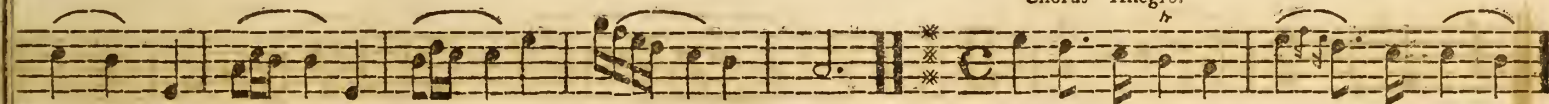
Womén.



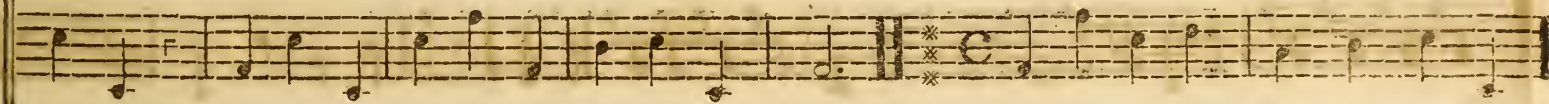
came ye, say, and what's the place That ye are trav'- ling from? From tribu- - la-tion we through



Chorus—Allegro.



grace, are now, are now re- - turn- - ing home, Friends of the bridegroom we shall reign,



Dialogue Hymn, *Continued.*

Saviour, Saviour, we ask no more, we ask no more. Hail, lamb of God, for sin- - ners slain, Whom

heav'n and earth a - - - dore, whom heav'n and earth a - - - dore, - - - - - Whom heav'n and earth a - - dore.

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

Instrumental Bass.

Symphony.

never stand still Till our Master appear.

His ador - a - - ble will, Let us gladly fulfil, And our talents improve, Our

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

This system consists of four staves of music. The first two staves contain the vocal line with lyrics. The third and fourth staves contain the piano accompaniment. The music is in a common time signature and features a variety of rhythmic patterns, including eighth and sixteenth notes.

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

Sym. *Slow.* *Quicker.*

This system consists of four staves of music. The first two staves contain the vocal line with lyrics. The third and fourth staves contain the piano accompaniment. The system includes performance directions: *Sym.* (Symphony), *Slow.*, and *Quicker.*. There are also dynamic markings such as *ff* and *mf* and a repeat sign with first and second endings.

Amesbury, *Continued.*

117

swiftly away, And the fugitive moment Re - fuses to stay, The arrow is flown, The moment is gone, The millen - nial year Rushes

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The music is in a common time signature and features a mix of eighth and sixteenth notes. There are asterisks on the vocal line above the first, second, and third measures of the first line, and above the first and second measures of the second line.

on to our view, And e - - terni - - ty's here, e - - terni - - ty's here. The mil - lenni - - al year, Rushes / on to our view, And e -

The second system of the musical score also consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the piano staff. The music continues with similar notation to the first system. There are asterisks on the vocal line above the first, second, and third measures of the first line, and above the first and second measures of the second line.

Sym.

ternity's here, e - ter - nity's here, e - ter - ni - ty's here, e - ter - nity's here.

SOLO. Distinct.

O that each, in the day Of his coming, may say—I have fought my way thro'. Have fought my way thro;

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

Amesbury, *Continued.*

The first system of music consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature is one flat (B-flat) and the time signature is 6/8. The music begins with a treble clef and a key signature of one flat. The piano part features a steady accompaniment with eighth and sixteenth notes.

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

The second system of music continues the composition with four staves. It maintains the same key signature and time signature as the first system. The vocal lines and piano accompaniment continue to develop the melody and accompaniment.

The third system of music continues the composition with four staves. The vocal parts and piano accompaniment are clearly visible, showing the continuation of the hymn's melody and accompaniment.

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

The fourth system of music concludes the page with four staves. The vocal lines and piano accompaniment reach their final notes on this page. The piano part ends with a final chord.

Grave.

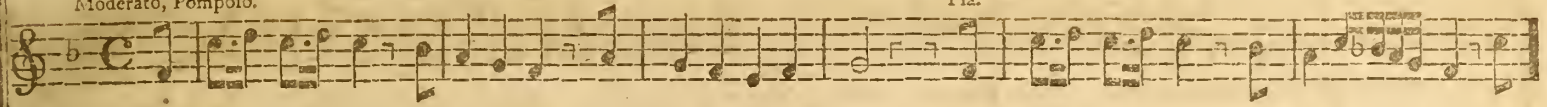
Allegro.

Since by man came death, Since by man came death; by man came also the res- - urrection of the dead.

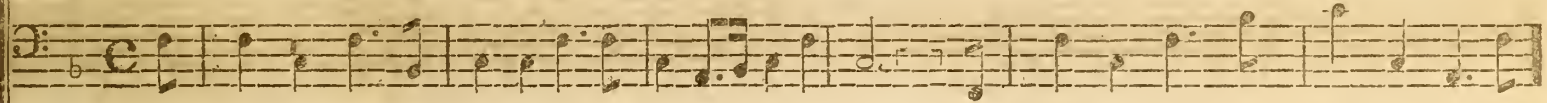
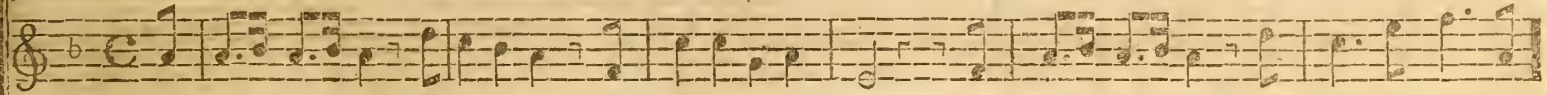
by man came also the resur- - rection of the dead, by man came also the resur- - rection of the dead.

Moderato, Pomposo.

Pia.



Come let us all unite to praise, The Saviour of mankind; Our thankful hearts in solemn lays, Be

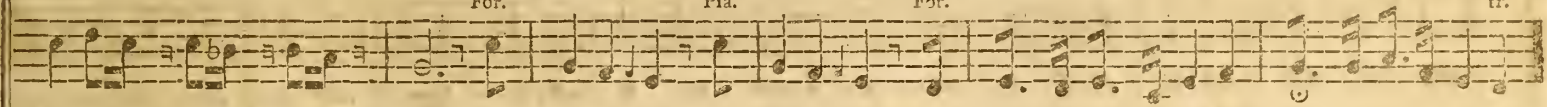


For.

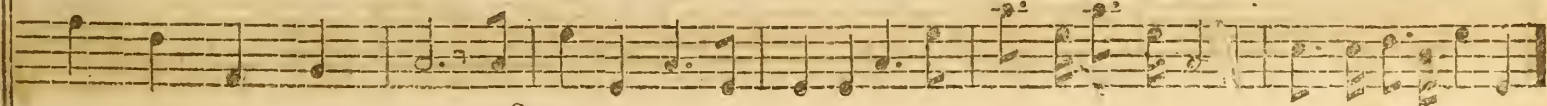
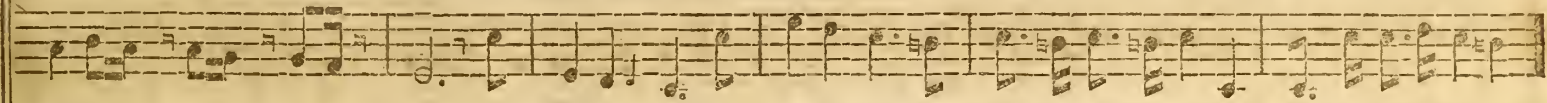
Pia.

For.

tr.



with our voi- - ces join'd. Our thankful hearts, in solemn lays, Our thankful hearts, in solemn praise, Be with our voices



e

Brunswick, *Continued.*

tr. tr. tr. tr. Symphony.

join'd. Our thankful hearts, in solemna praise Be with our voices join'd.

But how shall dust his worth de- - clare, When Angels try in vain; Their faces veil when they appear be-

Sym.

fore the Son of man, when they ap- - pear before the Son of man.

tr.

O Lord, O Lord, we cannot silent be, By love we are con- - strain'd to offer our best

tr. Pia. tr. tr. For.

thanks to thee; Our Saviour and our friend! Our Saviour, our Saviour, our Saviour and our friend,

S. m. Pia.

Though feeble are our best ef - fays, Thy love will not despise

Sym—Pia.

our greatful songs of hum- - ble praise, our well meant fac- - - ri- - fice.

Pia.

Let ev' - - ry tongue thy goodness shew, And spread abroad thy fame; Let ev' - - ry heart with praise o'erflow, And

Brünswick, *Continued.*

For.

Pia.

For.

bleſs thy fa- - cred name; Let ev'ry heart, Let ev'ry heart, Let ev'ry heart thy goodneſs flow, And bleſs thy ſacred

This system contains three staves of music. The first staff is the vocal line, with lyrics underneath. The second and third staves are accompaniment. The tempo markings 'For.' and 'Pia.' are positioned above the first and second staves respectively.

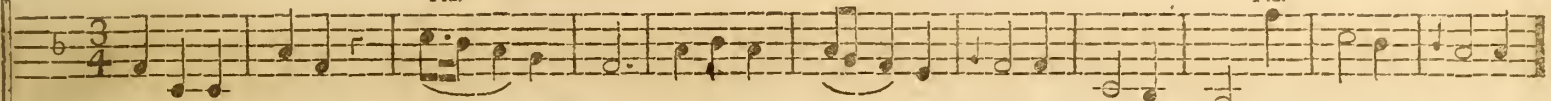
Sym—Pia.

name. And ev'ry heart with praiſe o'er- - flow, And bleſs thy ſacred name.

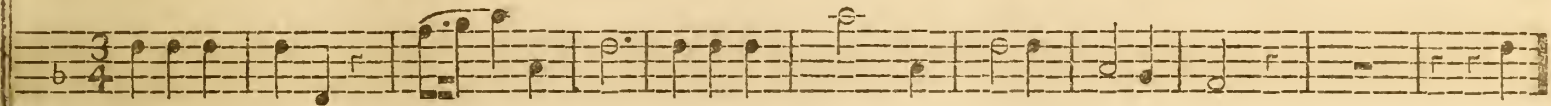
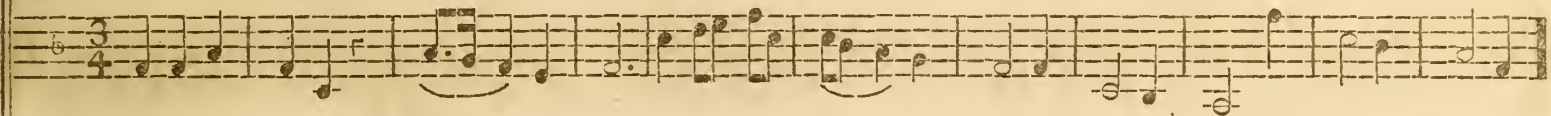
This system contains three staves of music. The first staff is the vocal line, with lyrics underneath. The second and third staves are accompaniment. The tempo marking 'Sym—Pia.' is positioned above the first staff.

Pia.

Pia.



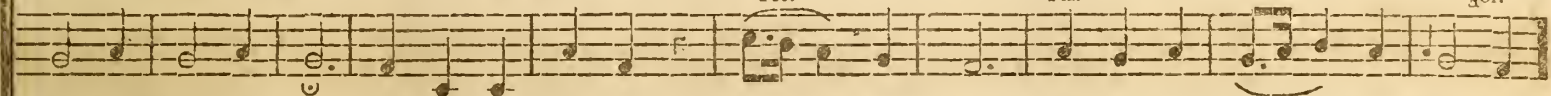
Worship and honour, Thanks and love, Be to our Je - fus giv'n; By men below, by hosts a - bove, by



For.

Pia.

For.



all in earth and heav'n, Worship and honour, Thanks and love Be to our Je - - - fus giv'n by



Pia.

men below, by hosts a - - bove, by all in earth and heav'n, by all in earth and heav'n.

Worcester.

P. M. or 8's & 7's.

Dr. Madan.

And. int.

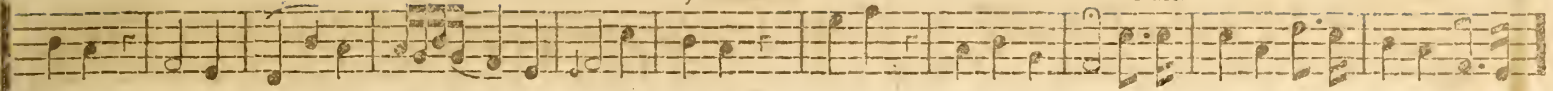
In this world of sin and sorrow, Compas'd round with many a care, From e - - terni - - - ty we

From eternity, &c.

Worcester, Continued.

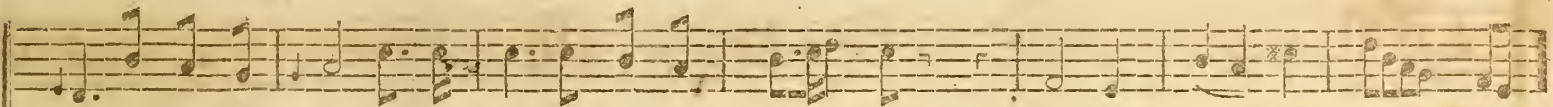
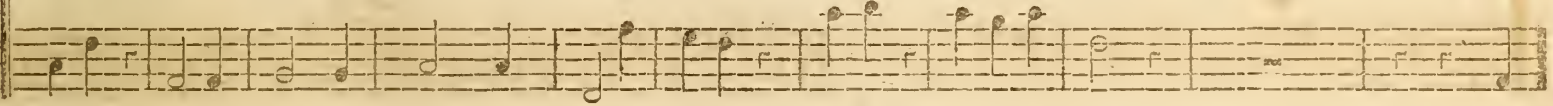
Sym—Pia.

Vivace.



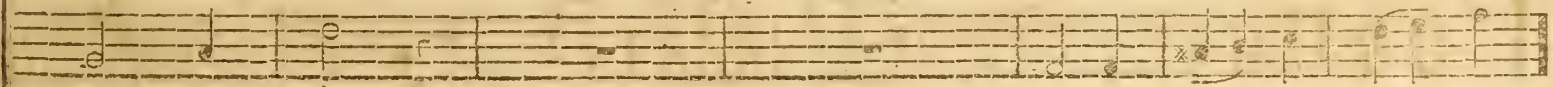
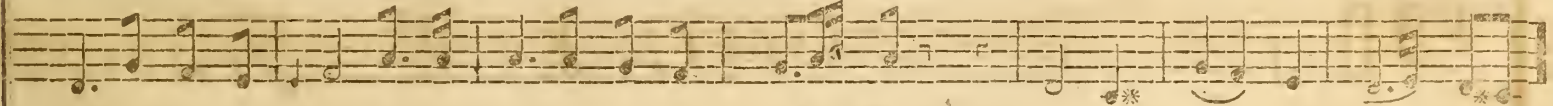
borrow hope that can ex - clude dispair;

The triumphant God and Saviour, In the



glafs of faith I fee; O af - sist each faint en - deav - our,

raife our earth born souls to



Worcester, *Continued.*

Sym—Pia. For. Andante.

thee place that awful scene before us of the tremendous day,

tr. Pia.

When to life thou wilt restore us, Ling'ring ages haste away, haste a - - - way,

For. Pia. For.

haste, haste, haste a - - way; Then this vile and sinful nature incor - rup - tion shall put on; Life renewing glorious

Sym.

Saviour, Let thy gracious will be done, Let thy gracious will be done.

Hith - er ye poor, ye sick, ye blind, A sin disorder'd through, To you the gospel

tr. Del Segno. Syn. tr. Andante—Pia.

calls, to you Me - - siah's blessings all belong; Reason and virtues boasting

sons derive no blessing from his tree; For sinners only Jesus dy'd, Then sure I heard he

tr.

For.
dy'd for me, For sin- - ners only Je- - sus dy'd, Then sure I heard he dy'd for me, he

Alton, *Continued.*

Sym.

tr tr.

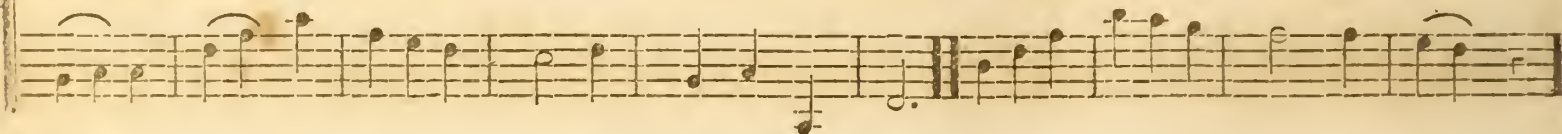
tr.

Andante.

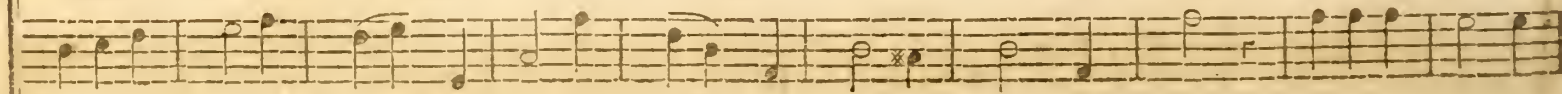
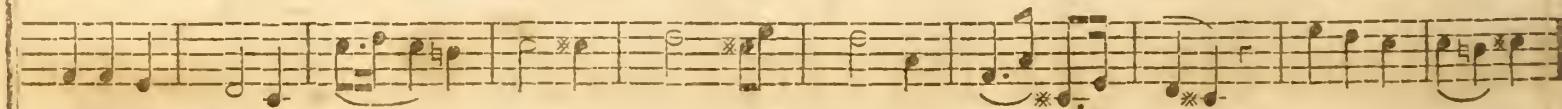


dy'd for me.

'Twas with our griefs Me - si - ah groan'd,



'Twas with our guilt his soul was try'd, Our pun - ish - ment he took, he bore, And sinners liv'd when



Alton, Continued.

Sym.

Je - - sus dy'd. and sinners liv'd when Je - - sus dy'd.

This section consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'f'.

CHORUS—Vivace.

Awake each heart, arise each soul, And join the blissful choirs a - - bove, May nothing tune our

This section consists of three staves of music. The top staff contains the vocal line with lyrics. The middle and bottom staves provide harmonic accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'f'. A triplet of eighth notes is marked with a '3' in the first two staves.

Alton, *Continued.*

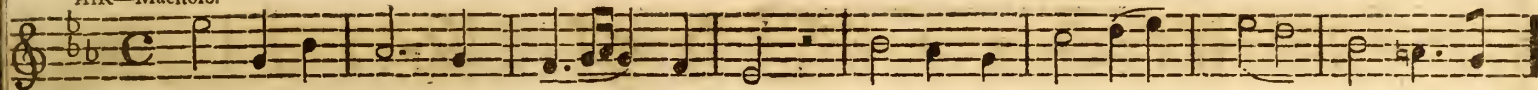
Pia. *Fcr.* *Pia*

future songs, But heav'nly wisdom, heav'nly love, heav'nly wisdom heav'nly love. May

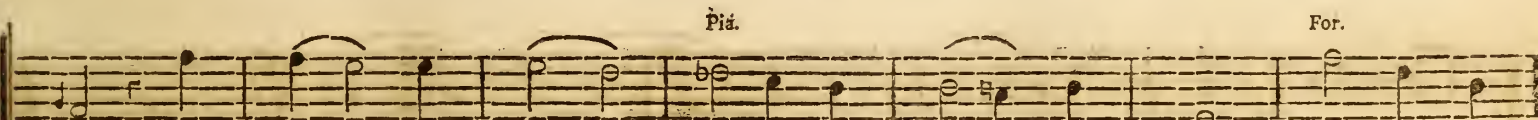
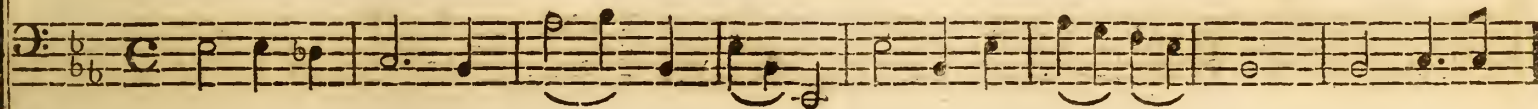
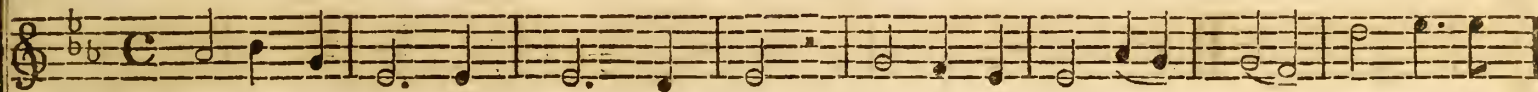
Tutti. *tr.*

nothing tune our future songs, But heav'nly wisdom heav'nly love, But heav'nly wisdom heav'nly love.

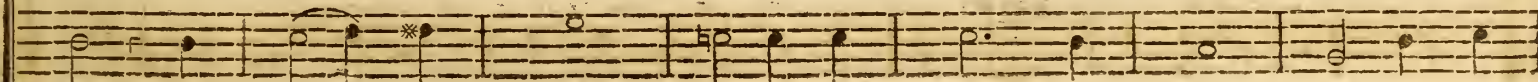
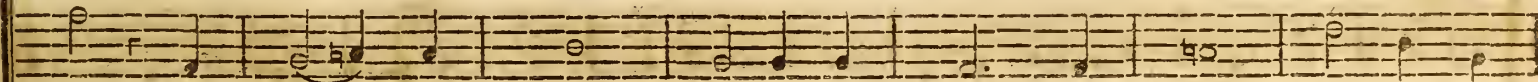
AIR—Maestoso.



O let thy love our hearts constrain, Jesus the cru - ci - - - fi'd; What hast thou



done, out hearts to gain languish'd and groan'd and dy'd, languish'd and



Sym—Tra—Affettuoso.

groan'd and dy'd.

Us into clofst un-ion draw, And in our in-ward parts, Let

Sym. *Pia.*

parts, Let kind- - - ness sweet- - - ly write her law; Let

For.

love com- - - mand our hearts, Let love com- - - mand our hearts.

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

ply, And guard me with a watchful eye; My noon-day walks he shall attend, And all my midnight hours defend.

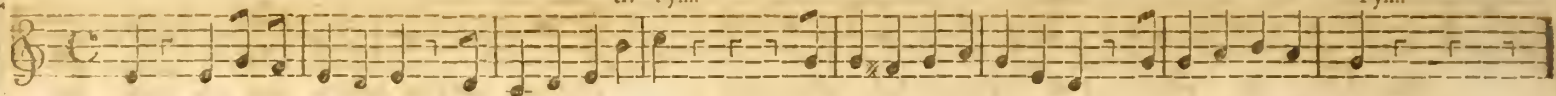
2 When in the sultry glebe I faint,
Or on the thirsty mountain pant,
To fertile vales, and dewy meads,
My weary, wand'ring steps he leads;
Where peaceful rivers soft and flow,
Amid the verdant landscape flow.

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

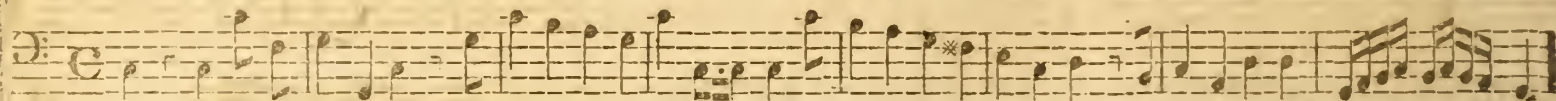
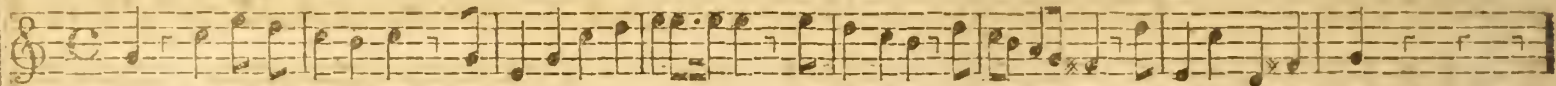
4 Though in a bare and rugged way,
Through devious, lonely wilds I stray,
Thy bounty shall my pains beguile;
The barren wilderness shall smile,
With sudden greens and herbage crown'd,
And streams shall murmur all around.

tr. Sym.

Sym.



Hark ; hark, how the watchmen cry ! Attend the trumpet's found ; Stand to your arms, the foe is nigh, The pow'rs of hell surround.

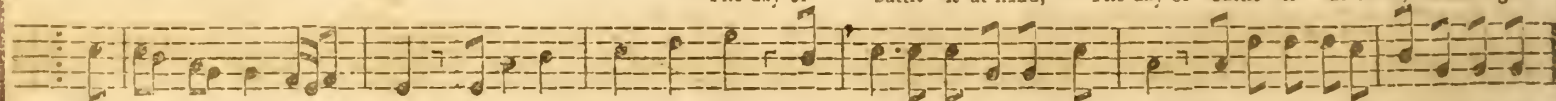


Pi.

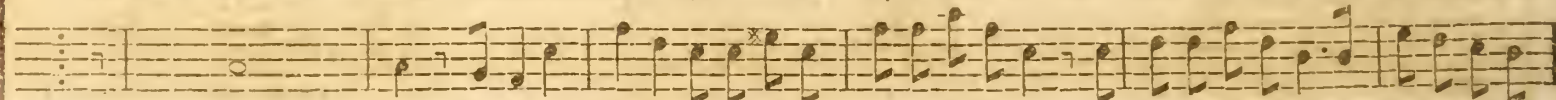
For.



The day of battle is at hand, The day of battle is at hand, Go forth go



Who bow to Christ's com- - mand, Your arms and hearts prepare ; The day of battle is at hand, The day of battle is at hand, Go



Your arms and hearts prepare ; The day of battle is at hand, The day of battle is at hand, Go forth, go

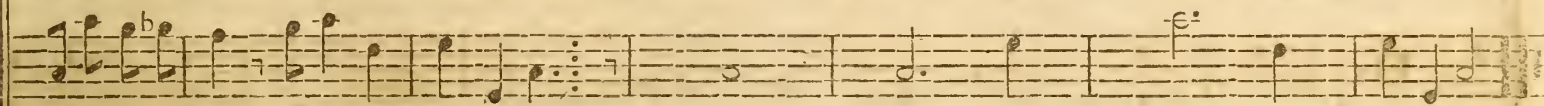
Stepney, Continued.

Sym.

tr.



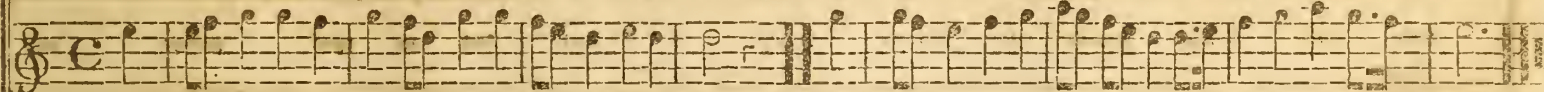
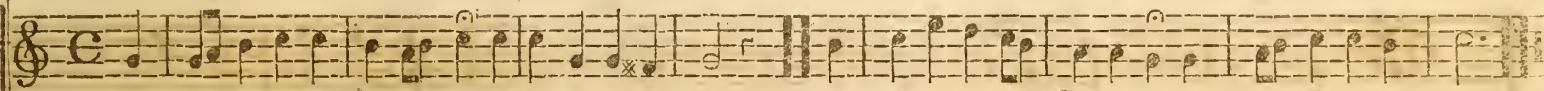
forth to glor'ous war, Go forth to glor'ous way



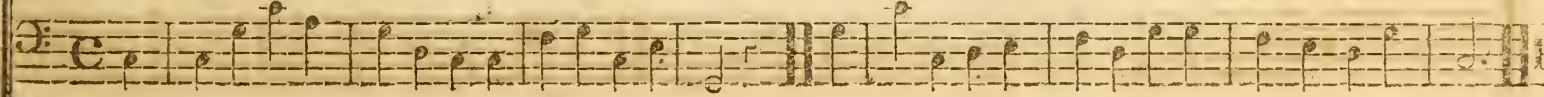
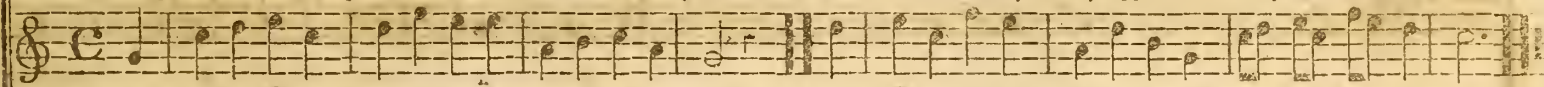
St. James'.

C. M.

Williams' Coll.



Depart from mischief, practice love, Pursue the works of peace; So shall the Lord your ways approve, And set your souls at ease.

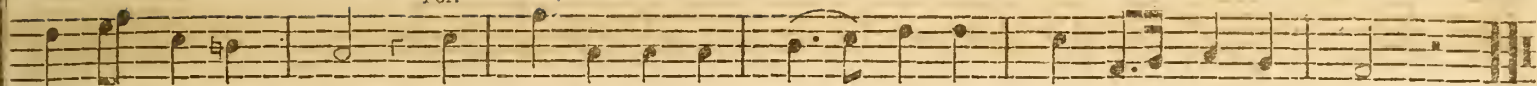


O Lord how great the fa - vour, That we such sinners poor; Can through thy blood's sweet

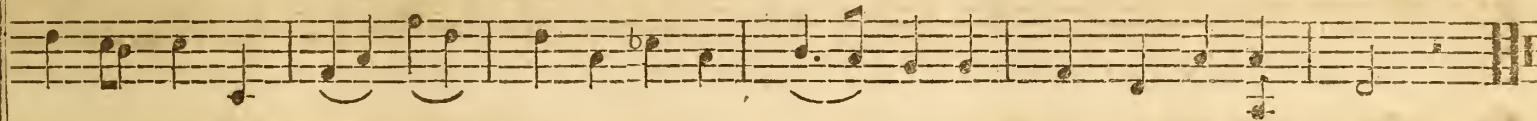
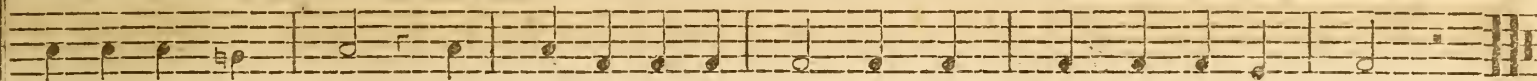
Pia.

Sav - - iour. Ap - - proach thy mercy's door; And find an open passage un-

For.



to the throne of grace, There wait the welcome mess- - age, That bids us go in peace.



2 Lord, we are helpless creatures
 Full of the deepest need,
 Throughout defil'd by nature,
 Stupid and only dead ;
 Our strength is perfect weakness,
 And all we have is sin,
 Our hearts are all uncleanness,
 A den of thieves within.

3 In this forlorn condition,
 Who shall afford us aid,
 Where shall we find compassion,
 But in the church's head ;
 Jesus, thou art all pity,
 O take us to thine arms,
 And exercise thy mercy,
 To save us from all harms.

Pia.

Blessed are the sons of God, They are bought with Christ's own blood, They are

ran- - - som'd from the grave, Life e- - - ter- - - nal they shall have,

For.



With them number'd may we be, Here and in e - - ter - - ni - - ty.



2 God did love them in his Son,
 Long before the world begun;
 They the seal of this receive,
 When on Jesus they believe.
 With them, &c.

3 They are justified by grace,
 They enjoy a solid peace;
 All their sins are wash'd away,
 They shall stand in God's great day.
 With them, &c.

4 They produce the fruits of grace,
 In the works of righteousness!
 They are harmless, meek, and mild,
 Holy, humble, undefiled.
 With them, &c.

5 They are lights upon the earth,
 Children of an heav'nly birth,
 One with God, with Jesus one,
 Glory is in them begun.
 With them, &c.

Guide me, O thou great Je - - ho - - vah, Pilgrim, through this barren land;

Pia. I am weak, but thou art mighty, *For.* Hold me in thy pow'ful hand;

Pia.

Bread of heav'n, Bread of heav'n, Feed me 'till I want no more.

2 Open Lord, the crystal fountain,
 Whence the healing streams do flow ;
 Let the fiery, cloudy pillar,
 Lead me all my journey through ;
 Strong deliv'rer, Strong deliv'rer,
 Be thou still my strength and shield.

3 When I tread the verge of Jordan,
 Bid my anxious fears subside—
 Death of deaths, and hell's destruction,
 Land me safe on Canaan's side ;
 Songs of praises, songs of praises,
 I will ever give to thee.

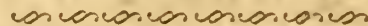
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A concise explanation of the terms which most commonly occur in Musick.



ADAGIO, very slow.
Allegro, brisk lively.
Allegretto, a little brisk.
Al Segno signifies to begin again at the repeat, and finish at the double bar, or the pause.
Ad Libitum, at the pleasure of the performer.
Affectuoso, affectionately.
Andante, distinctly.
Andantino, very distinct.
Bis, twice over.
Cadenza, an extemporary exdence.
Crescendo, soften the tone.
Con Brio, with force.
Con Molto Affetto, with much affection.
Crescendo, increase the tone gradually.
Da Capo, (or D C), repeat the first strain.
Diminuendo, soften the tone gradually.
Dolce, soft and sweet.
Duo, or Duetto, in to parts.
Finale, a concluding Air.

Forte (or F) loud.
Fortissimo, (or F F) very loud.
Grazioso, gracefully.
Grave, slow, heavy.
Gravement, these terms have reference both to the style of the composition, and the execution of the performance.
Largo, slow.
Larghetto, rather slow.
Legato, smooth, slurred.
Maestoso, bold and grand.
Maggiore, or Major, in a sharp key.
Men Allegro, less brisk than Allegro.
Menza Forte, (or M F) half as loud as Forte.
Minore, or Mineur, in a flat key.
Moderato, moderately.
Non Troppo Presto, not too quick.
Ottava, (or 8va) play Octaves, or 8ths above.
Pomposo, a pompous style.

Piano, (or P) soft.
Pianissimo, (or P P) very soft.
Presto, quick.
Prestissimo, very quick.
Rondeau or Rondo, an air ending with the first strain.
Sotto Vace, middling strength of voice.
Sempre Piano, soft throughout the movement.
Siciliano, a pathetick air of $\frac{6}{8}$ or $\frac{6}{4}$ or $\frac{8}{8}$.
Solo, for one principal Instrument, or voice.
Soli, one to each part.
Symphony, for Instruments only.
Syncopation, flurring, applied to passages where a long note comes between two short ones.
Tacet, remain silent.
Tempo Minuetto, in minuet time.
Trio, in three parts.
Tutti, all the parts together.
Vivace, with life and spirit.

ERRATA.

Page 16th, in the two upper parts to Victory, repeat the words to crown.....Page 29th, the last bar but one in the Air of Interment, the pointed crotchet on F, should be on G, and the quaver on E, should be on F.....Page 74, the third bar in the Air of Bramshot, the crotchet on E* should be on G* and the one on F, should be on A.

N. B. A critical eye will undoubtedly discover some few errors more, but it is presumed they are such as can easily be corrected by the performer.

BYFIELD. C. M.

AIR

Shout to the Lord, & let your joys thro' the whole nations rise, Ye western skies resound the voice }
 Beyond the rising sun }
 There mighty God our souls ad.

There

There

There mighty God our souls ad

our glad voices sing

There our glad voices sing And join with the celestial choir, to praise the eternal King. To praise the eternal King

our glad voices sing

mine

... ..

... ..

... ..

... ..

... ..

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... ..

Allegro Moderato

Portuguese Hymn. L.M.

Handwritten musical score for the first system of 'Portuguese Hymn'. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a melody in the upper staves and a bass line in the lower staves. The first measure of the top staff begins with a treble clef, a B-flat key signature, and a 2/4 time signature. The piece concludes with a double bar line and repeat dots.

Handwritten musical score for the second system of 'Portuguese Hymn'. It consists of four staves, continuing from the first system. The notation includes various rhythmic values such as eighth and sixteenth notes, and rests. The piece concludes with a double bar line and repeat dots.