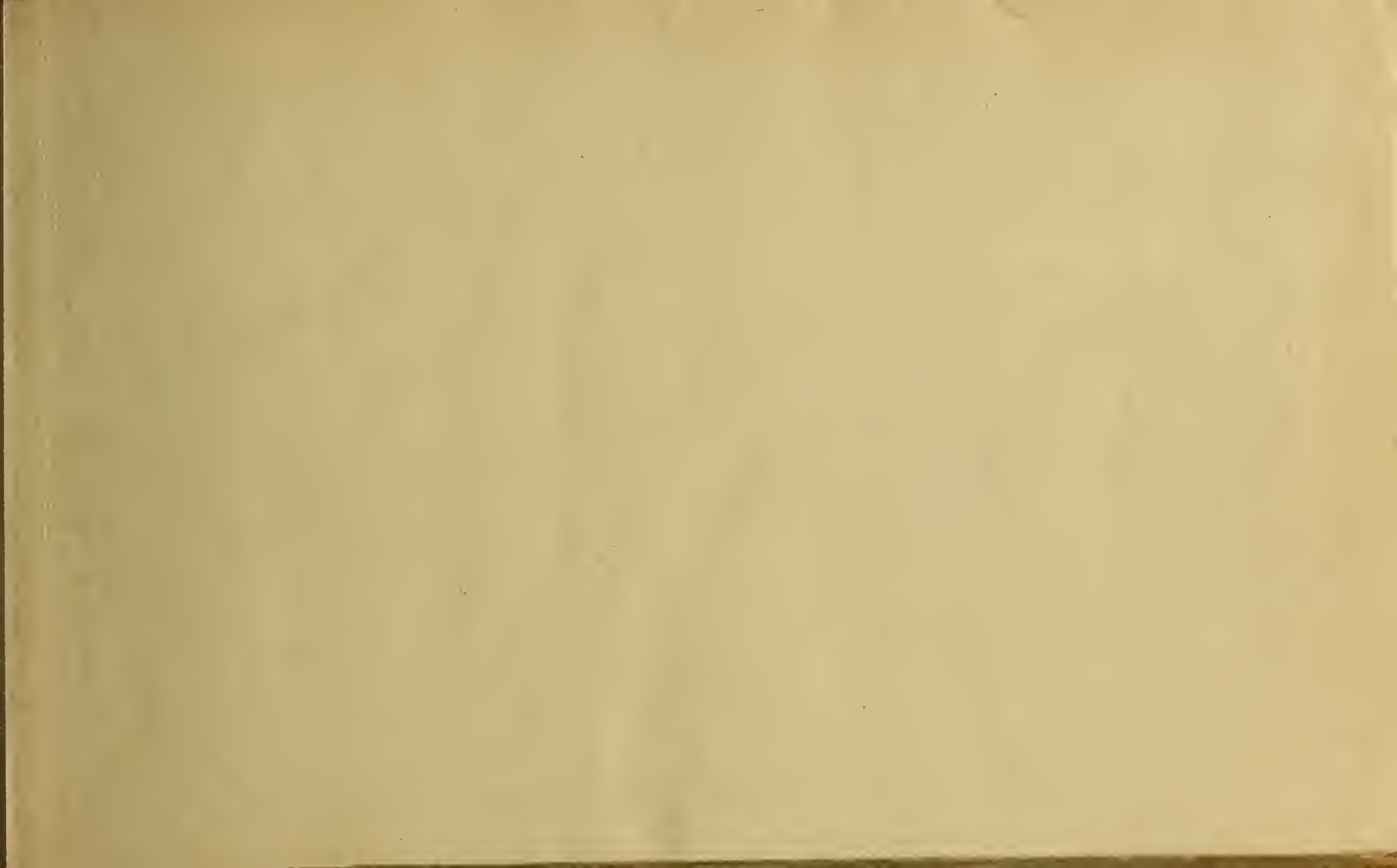




★
No. 8049.94



PURCHASED FROM
SCHOLFIELD FUND







Columbian and European Harmony :

OR,

Bridgewater Collection of Sacred Music.

BY BARTHOLOMEW BROWN, A. M. AND OTHERS.

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

MS. 25

PUBLISHED ACCORDING TO ACT OF CONGRESS.

PRINTED AT BOSTON,

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DEC. 1802.





Wood.

Schol.

Feb. 16. 1872.

M.



P R E F A C E.

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

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

BRIDGEWATER, Dec. 16, 1802.








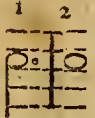







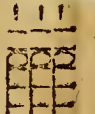
* The MASSACHUSETTS COMPILER was printed by, and may be had of THOMAS & ANDREWS.

A D V E R T I S E M E N T.

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

Verses of 4 lines and	8 syllables each,		
4	8 and 6 alternately,	as	Old 100;
4	6 : 6 : 8 : 6		Windsor,
8	6 : 6 : 6 : 6 : 4 : 4 : 4 : 4		Dover,
8	5 : 5 : 5 : 5 : 6 : 5 : 6 : 5		Bethesda,
6	8 each,		St. Michael's,
6	8 : 8 : 6 : 8 : 8 : 6		St. Helen's,
6	6 : 6 : 8 : 6 : 6 : 8		Ganges,
4	8 each, with 3 syllables in a foot;		Dalston,
4	7 each,		Hampton,
4	8 and 7 alternately,		Cookham,
6	10 each,		Waterford;
6	10 : 10 : 10 : 10 : 11 : 11		Judgment,
4	11 each,		Landaff,
6	6 : 6 : 10 : 6 : 6 : 10		Hermit,
			Auspicious Morn,
		by	L. M.
			C. M.
			S. M.
			H. M.
			P. M.
			L. P. M.
			C. P. M.
			S. P. M.
			8s.
			7s.
			8s. and 7s.
			10s.
			10s. and 11s.
			11s.
			6s. and 10s.

Musical Characters.

Stave		FIVE lines whereon music is written.	Double bar		Shows the end of a strain.
Brace		Shews how many parts are sung together.	Clofe		Shows the end of a tune.
Flat		At the beginning of a tune, governs the mī; and set before a note, sinks it half a tone.	Repeats		Show that part of the tune is to be sung twice.
Sharp		At the beginning of a tune, governs the mī; and set before a note, raises it half a tone.	Figures		Show that the notes under figure 1 are sung before repeating, and the notes under fig. 2, at repeating. If tied together with a slur, all are sung at repeating.
Natural		Restores any note, made flat or sharp, to its primitive sound.	Hold		Shows that the sound of the note over which it is placed, should be continued beyond its customary length, so long as the master pleases. In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.
Point of Addition		Adds to a note half its original length.	Ledgerline		Are added when the notes go out of the compass of the five lines and spaces.
Point of diminution		Reduces three notes to two of the same kind.	Trill		...te, over which it is placed, should
Single bar		Divides the time according to the measure note.	Marks of distinction		Require ... are placed, to be sung emph.

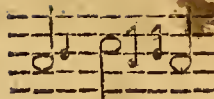
Amel

Choosing notes



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

Apoggitturas



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


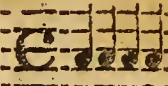
Slur or Tie


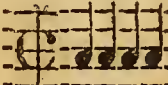




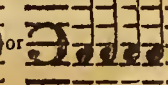
Shows what number of notes are fung to one syllable.


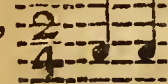
TIME.

Common Time.


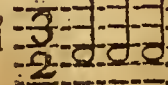
First Mood  **ADAMO**, has 4 beats: 4 crotchets, or their amount, fill a bar: 2 beats down, and 2 up. Accented on the first and third. 

Second do.  **LARGO**, has four beats: 4 crotchets in a bar: $\frac{1}{2}$ quicker than the first: 2 down, and 2 up. Acent on the first and third.* 


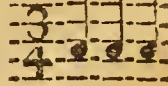


Third do.  or  **ALEGRO**, has 2 beats: 4 crotchets in a bar: 1 down, and 1 up. Accented as the preceding. 

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





Triple Time.

First Mood  HAS 3 bes: 3 minims in a bar: 2 down, and 1 up: accented chiefly on the first, and faintly on th third. 

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

Second do.  Has 3 beats: 3 crotchets in a bar: 2 down, and 1 up. Accented as the preceding. 
Third do.  Has 3 beats: 3 quavers in a bar: 2 down, and 1 up. Accented as the preceding. 

Compound Time.

First Mood  HAS 2 beats: 6 crotchets in a bar: 1 down, and 1 up. Accented on the first. 
Second do.  Has 2 beats: 6 quavers in a bar: 1 down, and 1 up. Accented as above. 

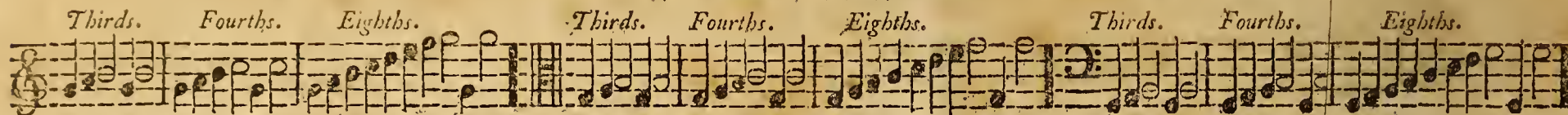
There are other moods in compound time, as $\frac{9}{4}$, $\frac{12}{8}$, &c. but not commonly used in psalmody.

Of the Keys.

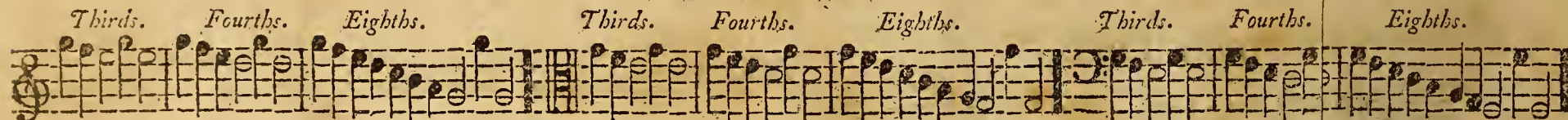
THERE are two Keys in music, the *sharp or major key*, and the *flat or minor key*. If the last note in the bass be next above mi, it is a sharp; if next below, it is a flat key.

Lesson for tuning the Voice.

ASCENDING.



DESCENDING.



E R R A T A.

- PAGE 11, second bass staff, fifth bar, the first note should be a minim; and in the fourteenth bar, the first note should be a minim.
- 13, first tenor staff after the fourth crotchet, insert a single bar.
- 27, second bass staff, after the sixth crotchet, insert a single bar. Same staff, in the eighth bar, for a crotchet on C insert a crotchet on B \flat .
- 37, second bass staff, the last note should be on D, third line.
- 45, first treble staff, fourth bar, the second crotchet should be on D below the first line. Same page, first tenor staff, fourth bar, the crotchet should be on the middle line.
- 46, second counter staff, last bar but two, insert a point at the right of the minim. Same page, second bass staff, last note should be on the middle line.
- 52, first tenor staff, fourth bar, the first quaver should be on the middle line.
- 58, first tenor staff, strike out the second single bar.
- 111, second line, instead of *lays*, read *lay*.
- 113, third bass staff at the beginning, instead of a flat, insert a sharp on C.
- 116, first bass staff, fourth bar, instead of the last crotchet, insert a quaver.
- 118, first bass staff, second bar, instead of a crotchet on G, insert one on F \times , fourth line. Do the same in the tenth bar also.

N. B. Doubtless, by a critical eye, errors will still be discovered: yet we presume they are such as can easily be corrected by the singer.

Come, sound his praise abroad, And hymns of glory sing: Jehovah is the fovereign God, The univerfal King.

Ps. 3.

slow.

WINDSOR.

C. M.

KIRBY. A. D. 1592.

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

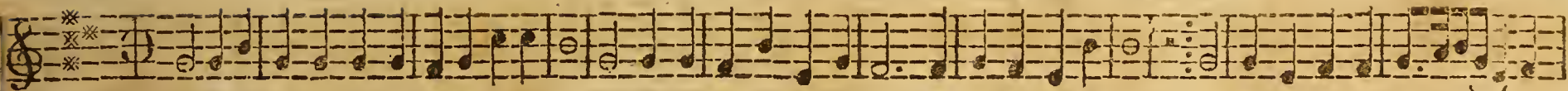
Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints a-

Soft. Loud. 1 2
 way, My thirsty spirit faints away, Without thy cheering grace.

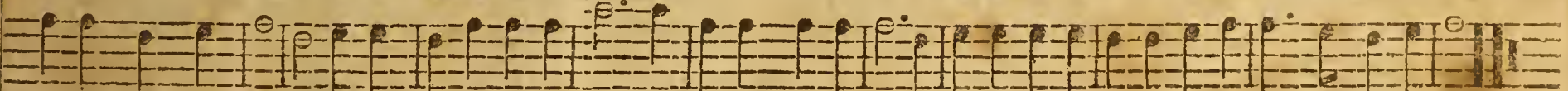
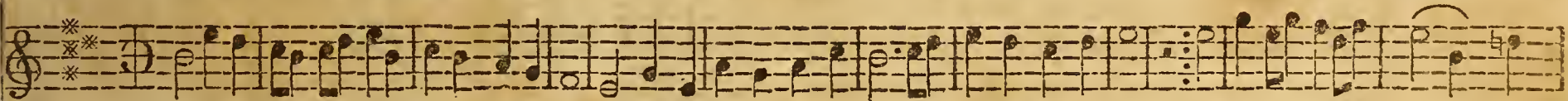
Bassoon.

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

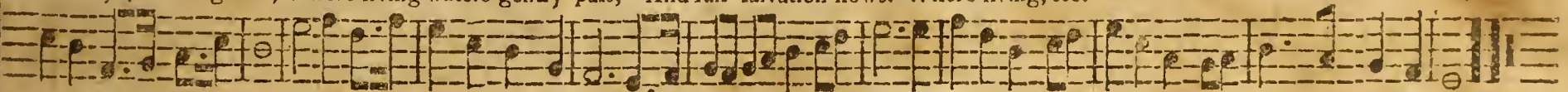
in thy courts be seen, Like a young cedar, like a young cedar, like a young cedar fresh and green.



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



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



When fancy spreads her boldest wings, And wanders unconfin'd Amidst the varied scene of things Which entertain the mind ;

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

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings such as asterisks.

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

The second system of musical notation consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and dynamic markings.

The first system of musical notation for 'St. ANNE'S' consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. The tempo is marked 'Slow.' and the notation includes various note values and dynamic markings.

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

The second system of musical notation for 'St. ANNE'S' consists of two staves, continuing the piece from the first system. It maintains the same key signature and time signature, with similar rhythmic patterns and dynamic markings.



The praises of my God shall

Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still,

The praises of my God shall still,

still, The praises, &c. My heart, My heart, &c.

God, The praises of my God shall still My heart and tongue employ. My heart and tongue employ.

X

FUNERAL HYMN. H. M.

KNAPP. 21

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music begins with a half rest in the treble and a half note in the bass. The melody in the treble staff features a series of eighth and sixteenth notes, with some notes marked with an asterisk (*). The bass staff provides a simple accompaniment with quarter and eighth notes.

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

The second system of music continues the melody from the first system. It features similar rhythmic patterns and note values, with the treble staff carrying the main melody and the bass staff providing accompaniment. The system concludes with a double bar line and repeat dots.

The third system of music continues the melody. It includes a variety of note values and rests, with the treble staff leading the melody. The system ends with a double bar line and repeat dots.

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

The fourth system of music concludes the hymn. It features a final melodic phrase in the treble staff and a corresponding accompaniment in the bass staff. The system ends with a double bar line and repeat dots.

Slow.

Let Zion and her sons rejoice; Behold the promis'd hour! Her God hath heard her mourning voice,

Her God hath heard her mourning voice, And will exalt his pow'r. And will, &c.

Why doth the Lord stand off so far, And why conceal his face?

When great calamities appear, And times of deep distress?

Very slow.

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

Ps. 14.

BANGOR. C. M.

TANSUR'S COL.

Slow.

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



In hell, &c.

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

In hell they meet thy dreadful

In hell, &c.

In

In hell, &c.

In heaven, &c.

ire, In heaven thy glorious throne. In hell, &c.

heaven, &c.

D.

Slow.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/4 time. The music begins with a quarter rest in the treble and a quarter note in the bass. The melody in the treble staff features a series of eighth and quarter notes, with a fermata over the final two notes. The bass staff provides a steady accompaniment of quarter notes.

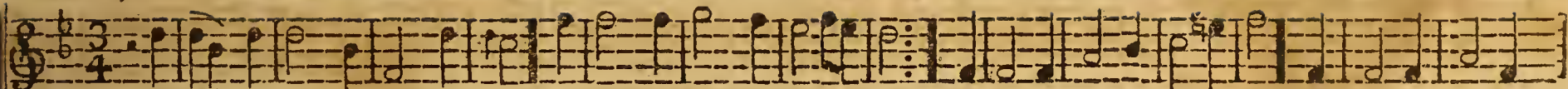
Great God, the heavens' well order'd frame Declares the glory of thy name ; Here thy rich works of wonder shine ;

The second system of music continues the piece with two staves. It maintains the 3/4 time signature. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system concludes with a double bar line.

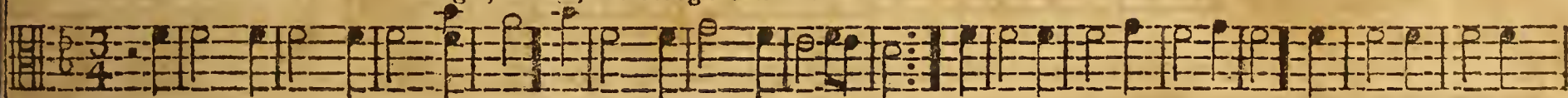
The third system of music continues the piece with two staves. It maintains the 3/4 time signature. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system concludes with a double bar line.

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

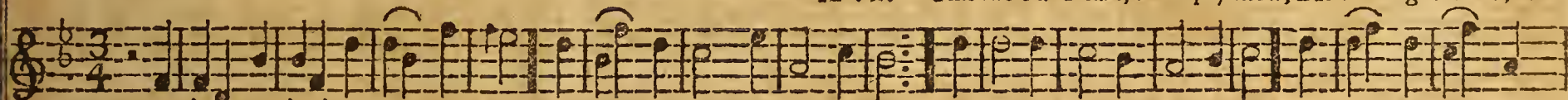
The fourth system of music continues the piece with two staves. It maintains the 3/4 time signature. The treble staff continues the melodic line, and the bass staff continues the accompaniment. The system concludes with a double bar line.



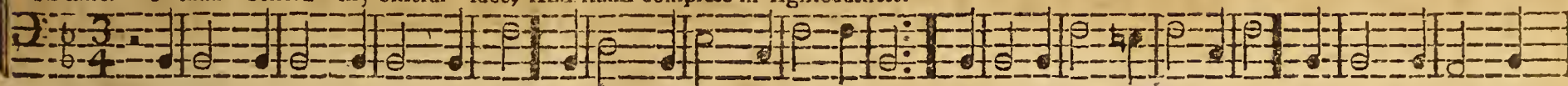
1st time. What sinners value I resign; Lord, 'tis enough that thou art mine &c.



2d Ver. This life's a dream, an empty show, But the bright world, to

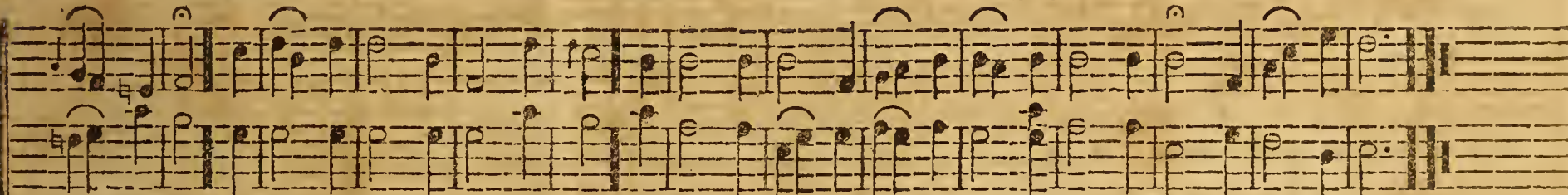


2d time. I shall behold thy blissful face, And stand complete in righteousness.

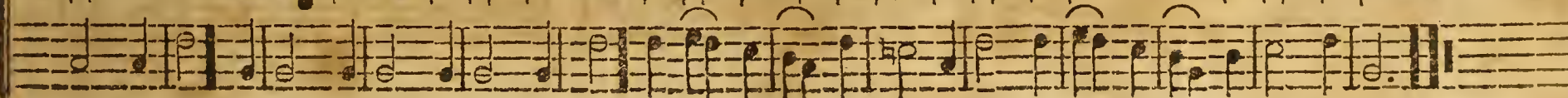
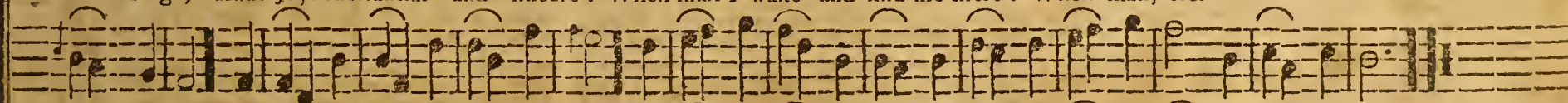


Soft.

Loud.



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



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

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

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

Lord, where shall guilty souls re - tire, For - got - ten and un - known? In hell they meet thy

The second system of music continues the melody and bass line from the first system. It maintains the same key signature and time signature, with the melody in the upper staff and the bass line in the lower staff.

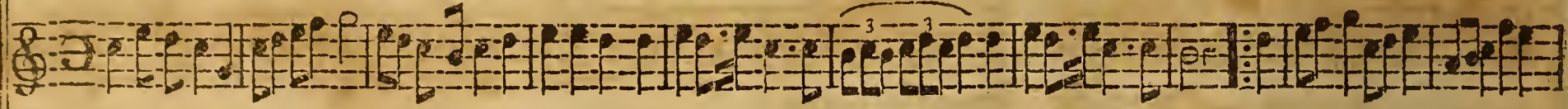
dreadful ire, In heaven thy glorious throne. In heaven, &c.

The third system of music concludes the piece. It features the final notes of the melody in the upper staff and the bass line in the lower staff, ending with a double bar line.

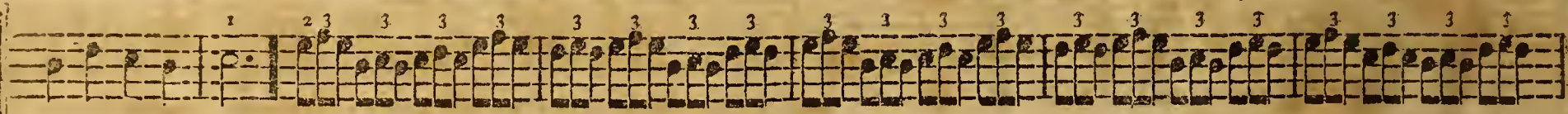
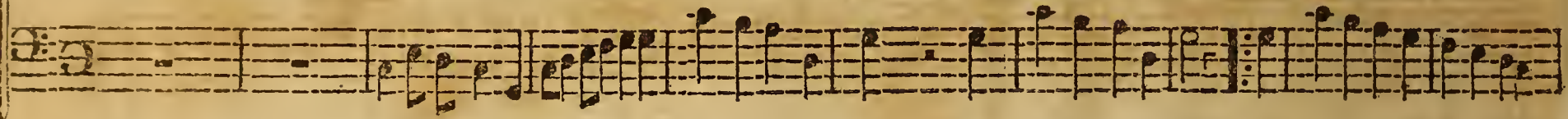
slow.



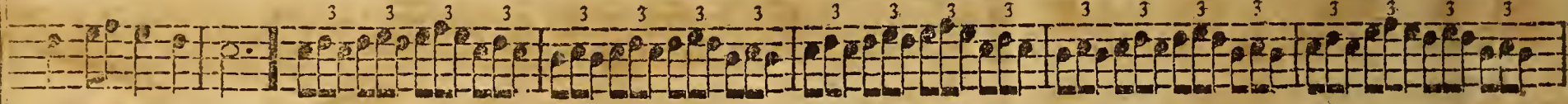
Ver. 1. High let us swell the tuneful notes, High let us swell, &c. And join th' angelic throng, And join, &c. For angels no such love have known, To



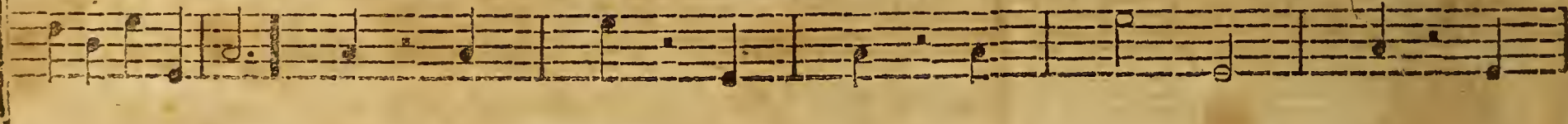
Ver. 5. When shall we reach those blissful realms, When, &c. Where Christ exalted reigns, Where, &c. And learn of the celestial choir, Their



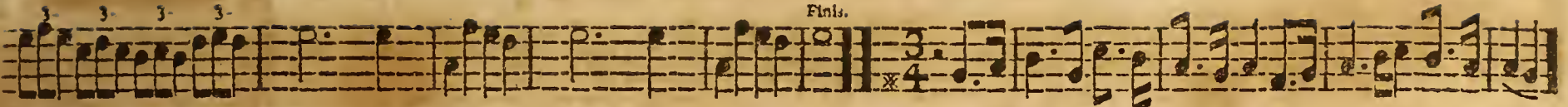
wake a cheerful song. Song



own immortal strains. Strains

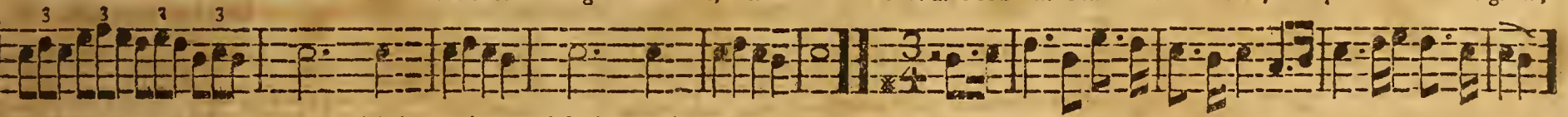


ABINGTON, Continued.



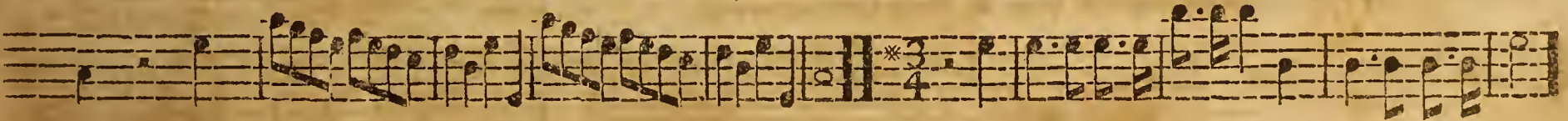
3 3 3 3- Finis.

To wake a cheerful song. To wake, &c. *Ver. 2.* Good will to sinful man is shewn, And peace on earth is giv'n;



3 3 7 3

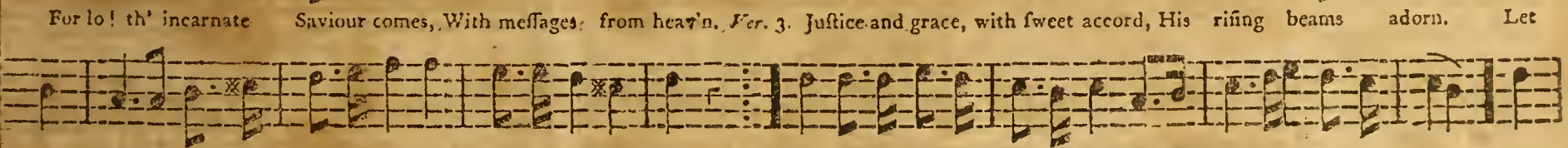
Their own immortal strains. Their own, &c.



For lo! th' incarnate Saviour comes, With messages: from heav'n.



Justice and grace, with sweet accord, His rising beams adorn. Let



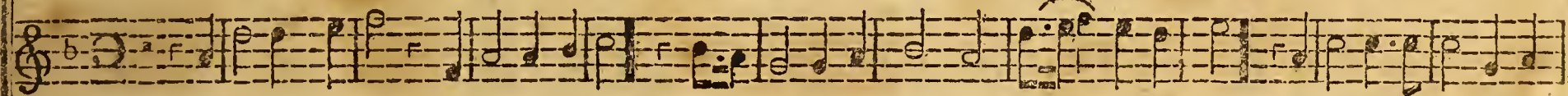
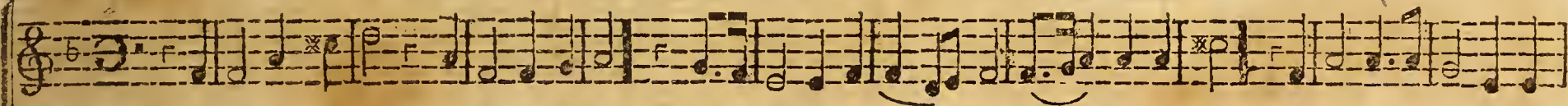
For lo! th' incarnate Saviour comes, With messages: from heav'n.



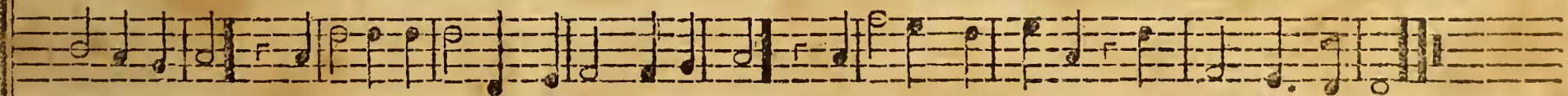
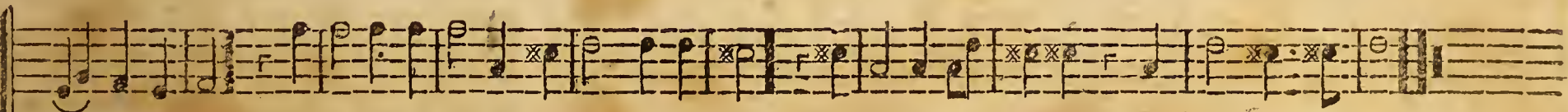
Justice and grace, with sweet accord, His rising beams adorn. Let

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

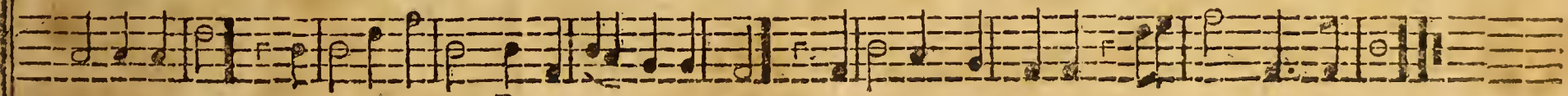
glory by our lips proclaim'd, And by our lives display'd. His glory by our lips proclaim'd, And by our lives, our lives display'd. {Repeat the first strain in the last verse. D. C.



Bless God, O my soul, Rejoice in his Name, And let my glad voice His greatness proclaim : Surpassing in honour, Do-



minion, and might ; His throne is the heaven, His robe is the light. His throne, &c.



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

Ps. 25.

LITTLE MARLBOROUGH. S. M.

WILLIAMS' COL.

Slow.

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



The heavens declare thy glory, Lord, In ev'ry star thy wisdom shines : But

In ev'ry star, In ev'ry star thy wisdom shines :

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

We read thy name in fairer fairer lines.

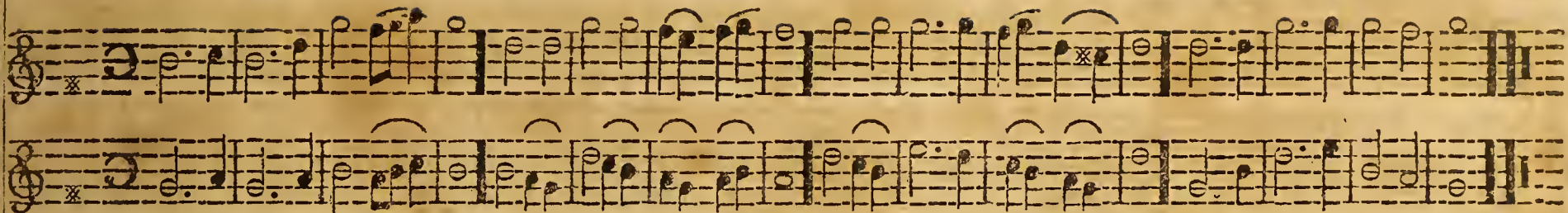
We read thy name, We read, &c.

By omitting to repeat, it may be sung in L. M.

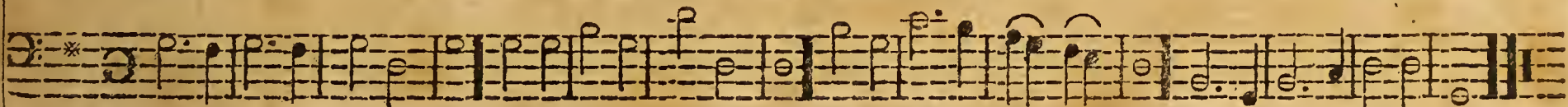
1st time. O Lord, to our request give ear, And free our souls from hostile fear; With

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

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



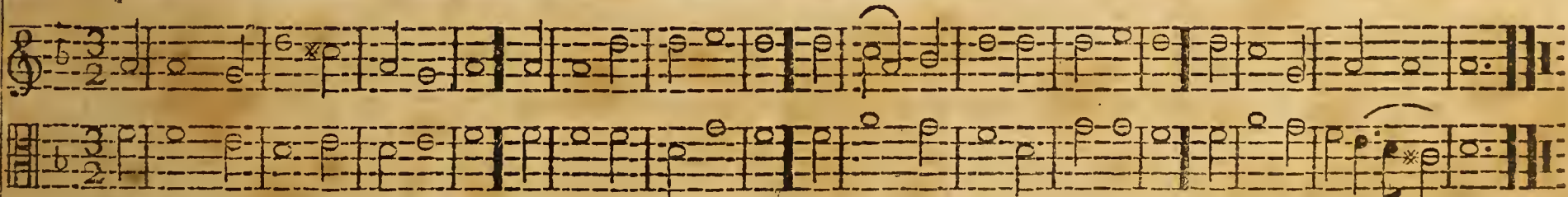
Praise to God, immortal praise, For the love that crowns our days: Bounteous source of every joy, Let thy praise our songs employ.



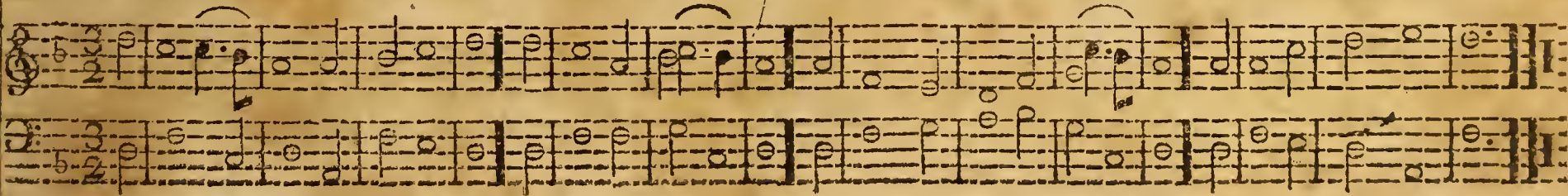
Ps. 17.

WANTAGE. C. M.

WILLIAMS' COL.



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



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

Soft.

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

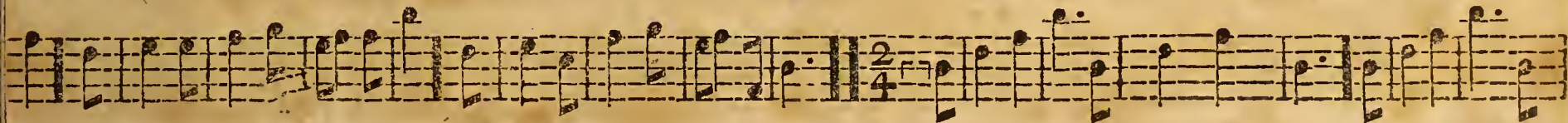
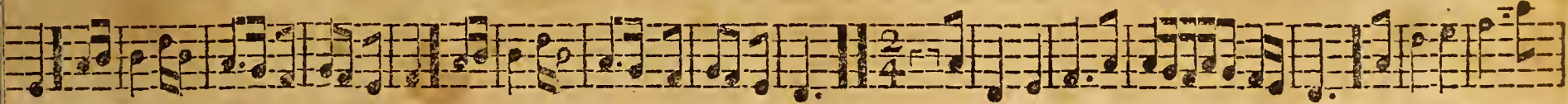
DENMARK, Continued.

Loud.

Soft.



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



Loud.

Soft.

Loud.

Soft.

Loud.



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



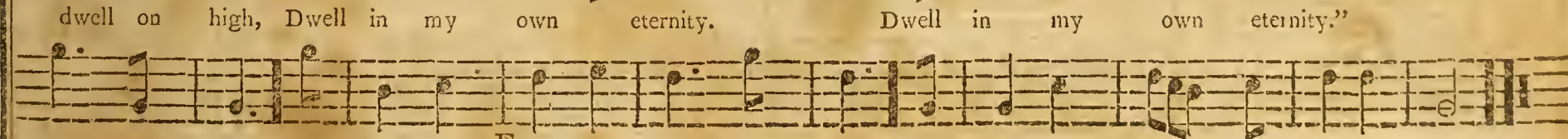
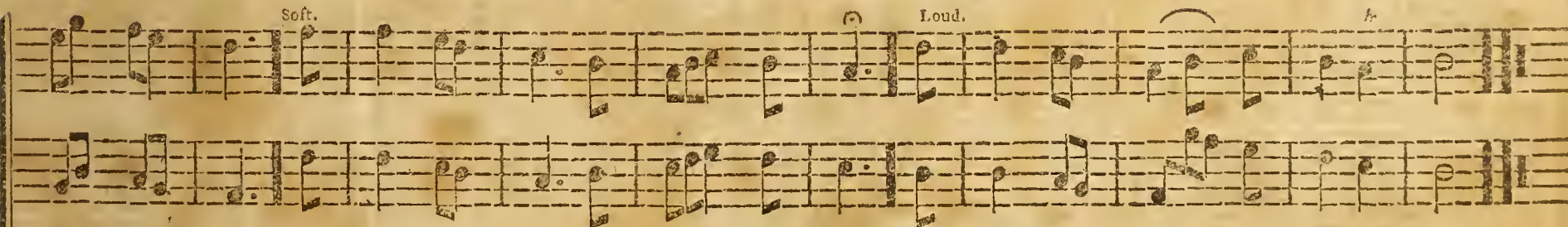
fill, shall fill thy courts with sounding praise. Wide, wide as the world is thy command; Vast as eternity, eternity thy love: Firm as a rock, thy truth must

Soft. Loud.

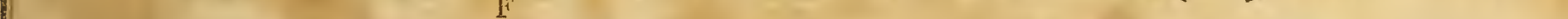
stand, When rolling years shall cease to move, shall cease to move. When rolling years shall cease to move. When, &c.



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



dwell on high, Dwell in my own eternity. Dwell in my own eternity."

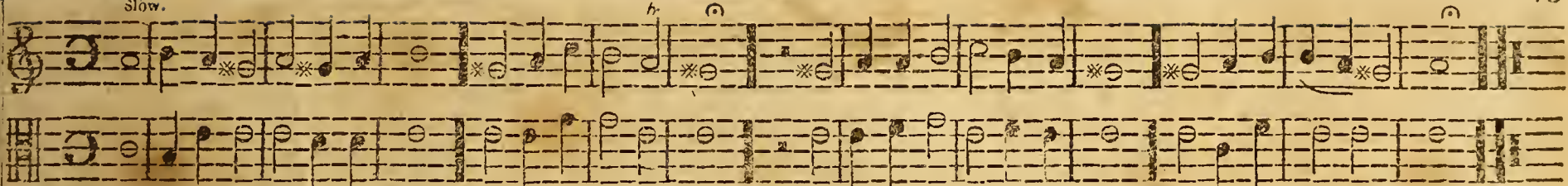


F

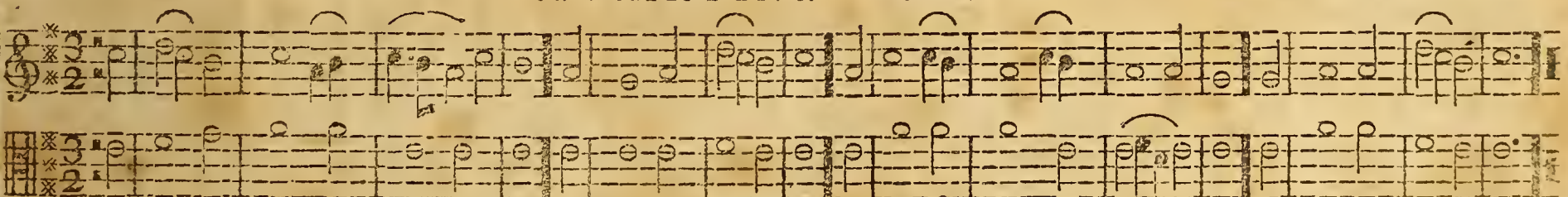
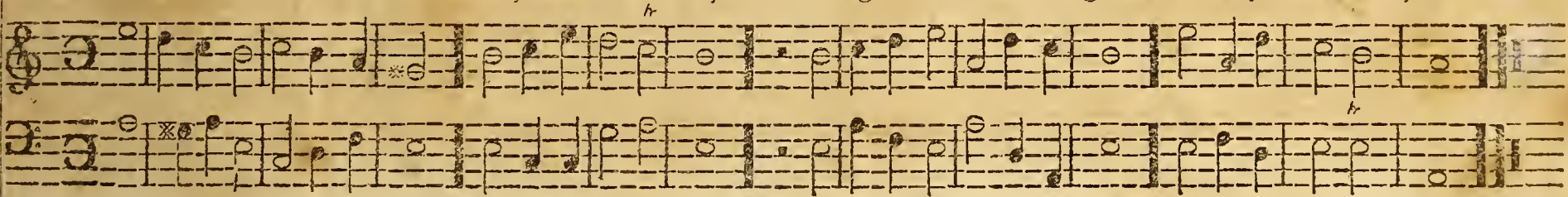
How does my heart rejoice To hear the public voice, "Come, let us seek our God to - day !" Yes,

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

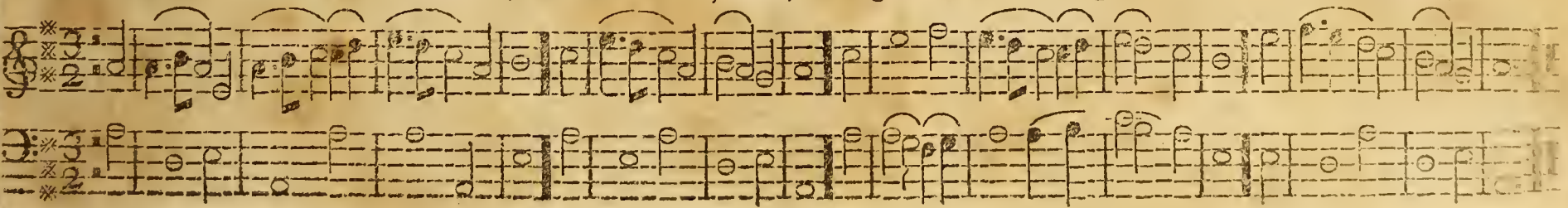
slow.



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



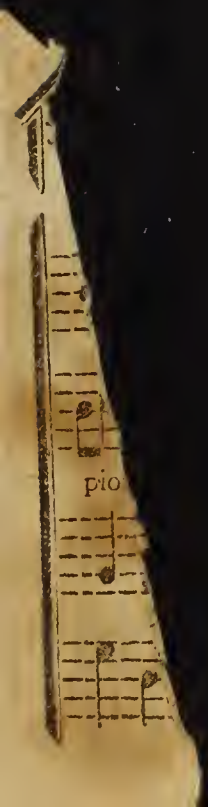
O thou, to whom all creatures bow, Within this earthly frame, Through all the world how great art thou! How glorious is thy name.



Very slow.

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

wake and let thy flowing strain Glide through the midnight air, While high amidst the silent orb, The silver moon rolls clear.



pio

Fragment of musical notation on a page, showing staves and notes, partially obscured by a dark shadow.



JUDGMENT.

108.

REED. 47

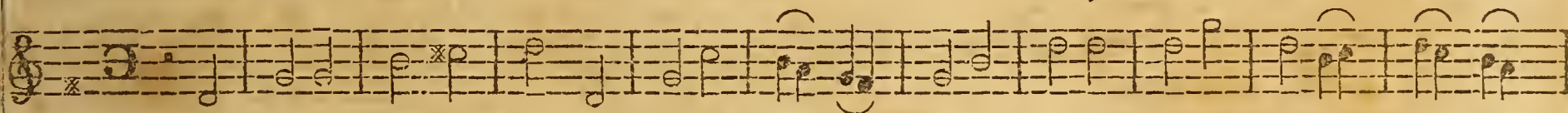
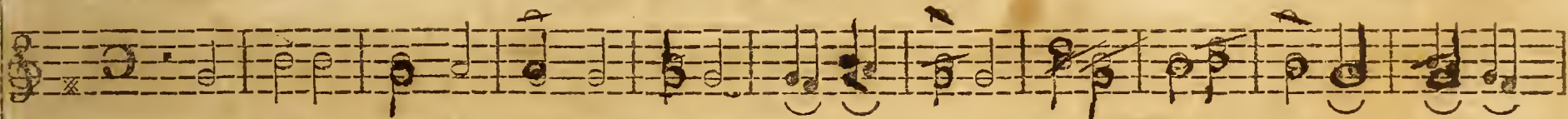
Behold! the Judge descends, his guards are nigh, Tempest and fire attend him down the sky; Heaven, earth, and hell draw near, let all things come,

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

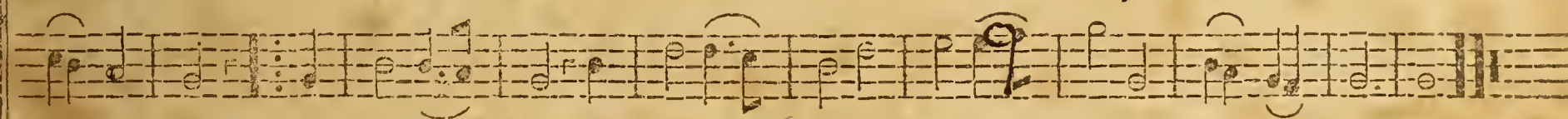
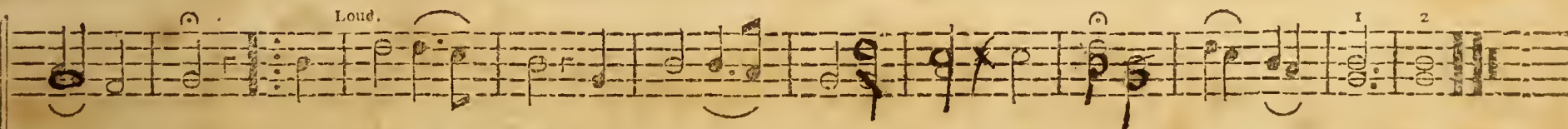
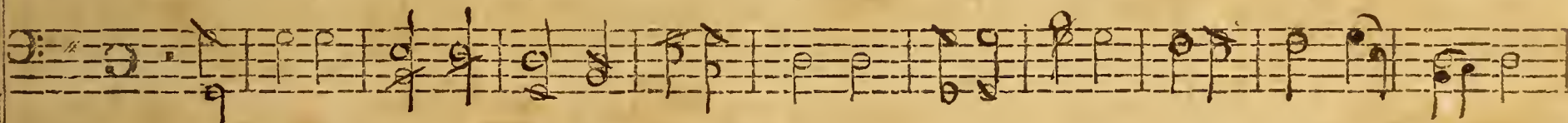
Slow.

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

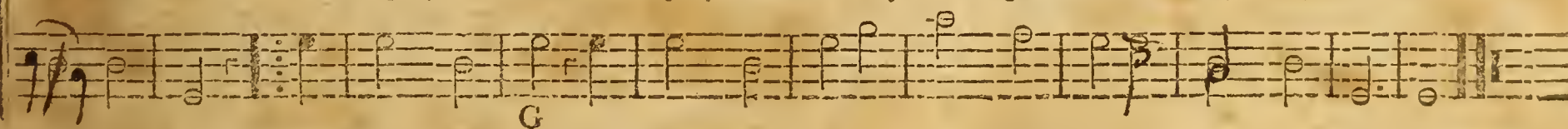
The year of jubilee is come: Return, ye ransom'd sinners, home.



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



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



And joy to make it known; The fovereign of your heart proclaim, The, &c. And bow before his throne.

Come, yethat love the Saviour's name, The fovereign of your heart proclaim, The fovereign, &c. The fovereign of your heart proclaim,

H. 31, 5th ver.



R A N D O L P H. S. M.

MITCHELL.

Soft. Loud.

Good will to men, to angels joy,

Glory to God on high, And heavenly peace on earth! Good will, &c. At our Redeemer's birth. At our, &c.

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

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



Come, O thou trav - el - ler unknown, Whom still I hold, but cannot see, My company before is gone, And

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

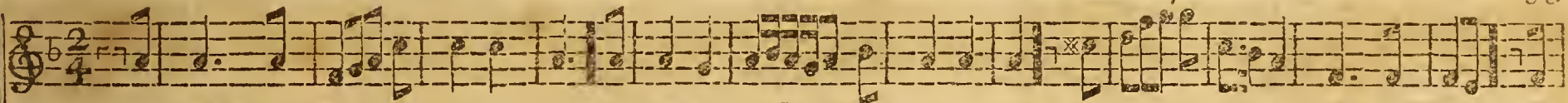
And wrestle till, &c.

LITTLE CHESHUNT.

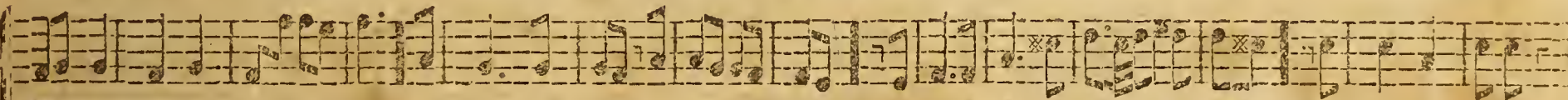
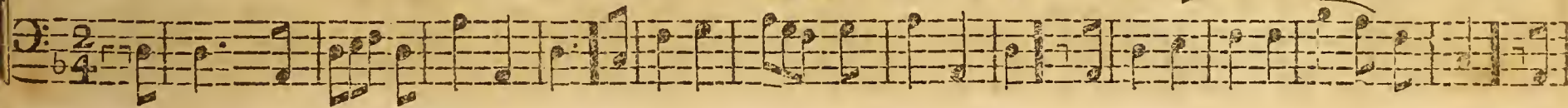
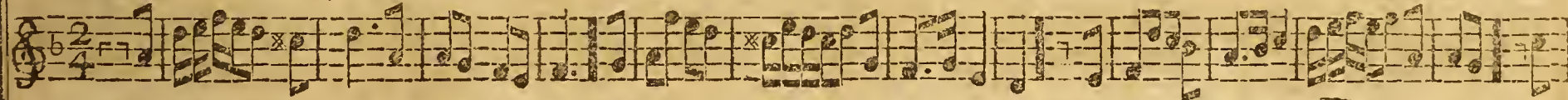
L. M. with two 7s.

HAR. SACRA.

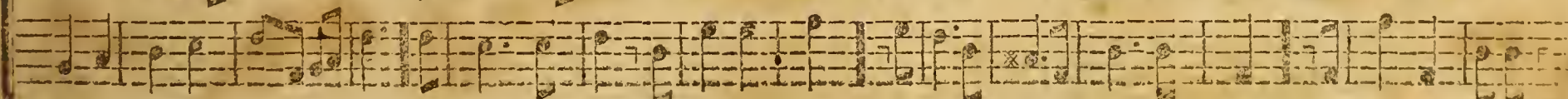
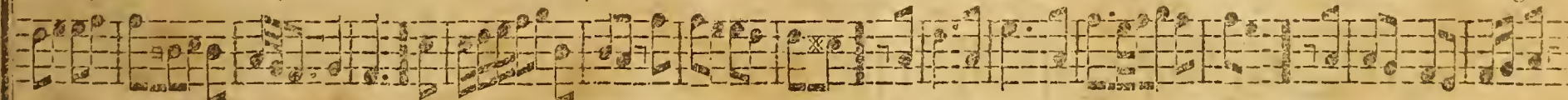
53



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



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



LITTLE CHESHUNT, Continued.

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

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a 7/8 time signature. The music is written in a single melodic line. The second staff contains the lyrics: "o'er the hills, And all my soul with transport fills. He flies exulting o'er the hills, And all my soul with". The third and fourth staves continue the melodic line. There are several asterisks (*) and a cross symbol (X) placed above certain notes in the notation.

transport fills. Gently doth he chide my stay. Rise my soul and come away, com

The second system of musical notation also consists of four staves. The top staff continues the melodic line from the first system. The second staff contains the lyrics: "transport fills. Gently doth he chide my stay. Rise my soul and come away, com". The third and fourth staves continue the melodic line. There are several asterisks (*) and a cross symbol (X) placed above certain notes in the notation. The system concludes with a double bar line.

Musical score for 'Little Cheshunt, Continued'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are: 'e away. Gently doth he chide my stay. Rise my foul and come away.' The music features various rhythmic patterns, including triplets and sixteenth notes.

H. 78, B. I. Watts.



WILDERNESS.

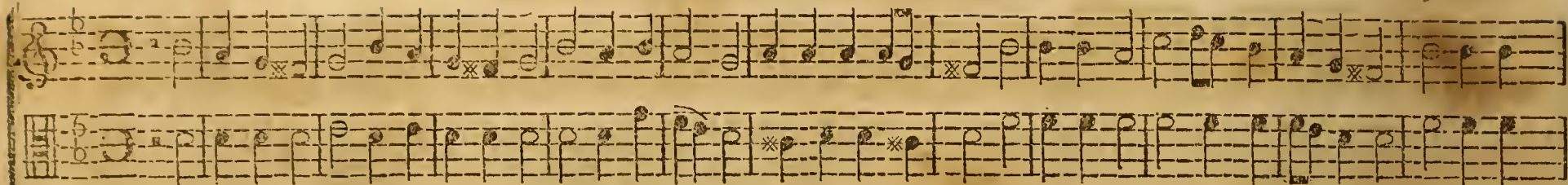
L. M.

LEACH.

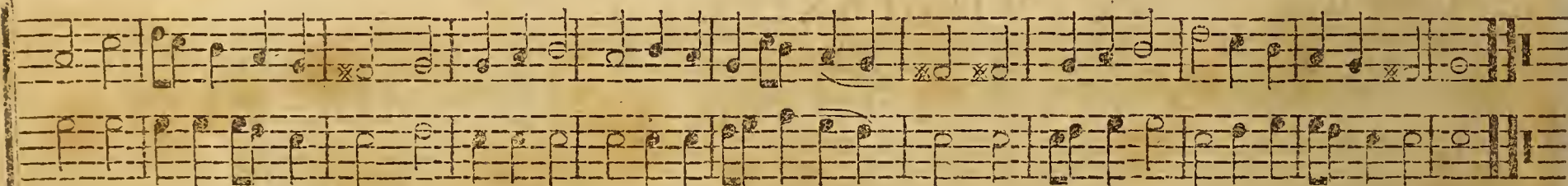
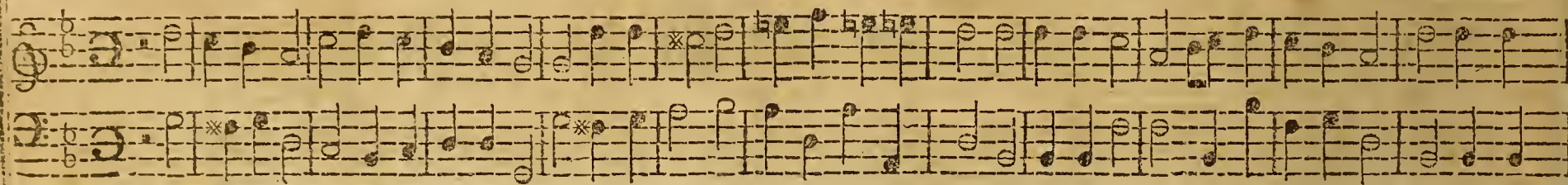
Musical score for 'Wilderness'. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music is in a simple, hymn-like style with a clear melody and accompaniment.

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

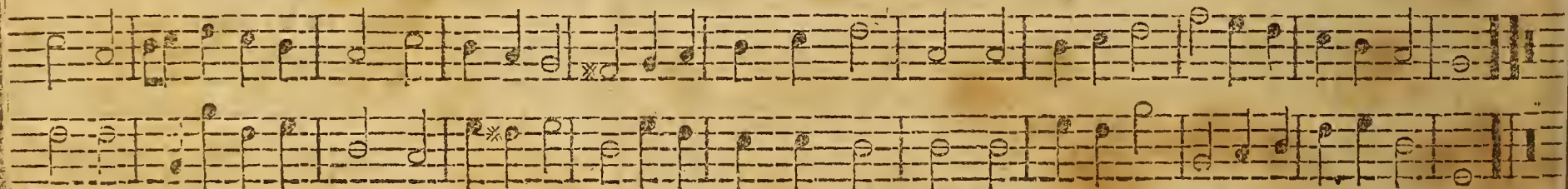
Continuation of the musical score for 'Wilderness'. It consists of two staves. The top staff is for the vocal line, and the bottom staff is for the piano accompaniment. The music continues the melody and accompaniment from the previous section.

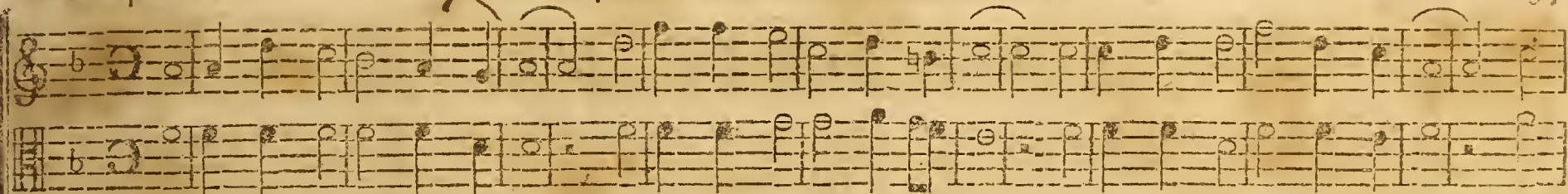


The God of glory sends his summons forth, Calls the fourth nations and awakes the north; From east to west the sovereign orders spread, 'Thro' distant

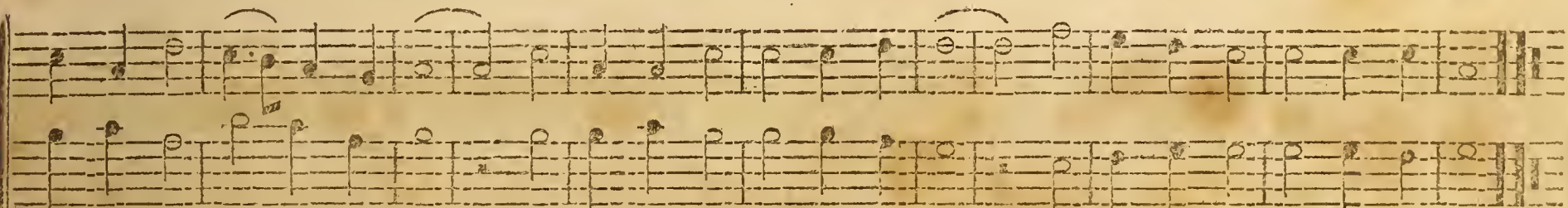
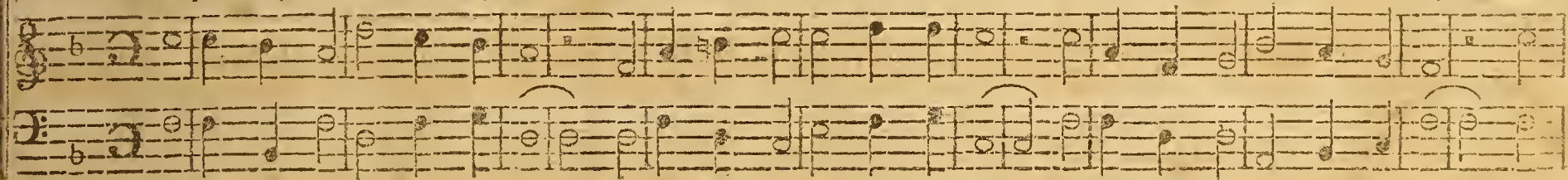


worlds, and regions of the dead. The trumpet sounds, hell trembles, heav'n rejoices; Lift up your heads, ye faints, with cheerful voices.

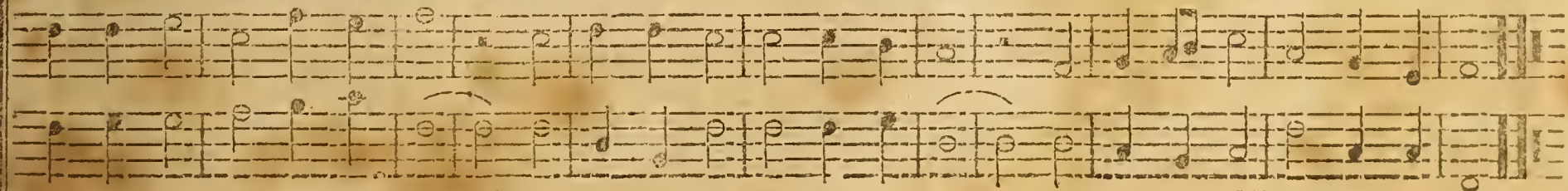


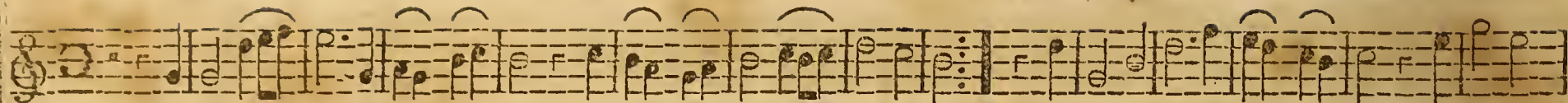


I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler powers: My



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

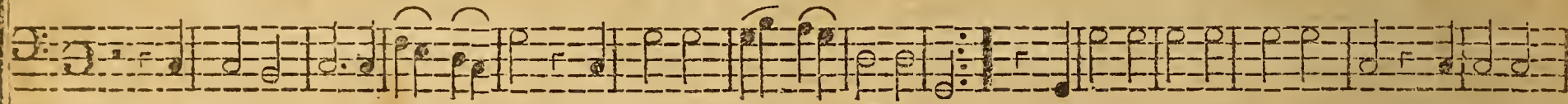




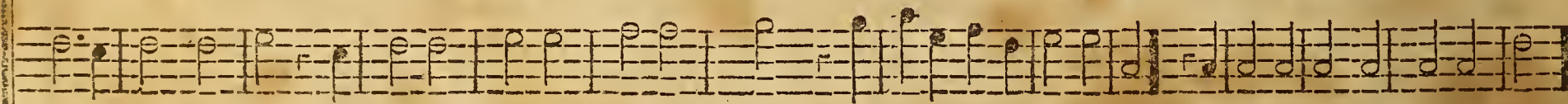
Away, my unbelieving fear. Fear shall no more in me have place ;



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

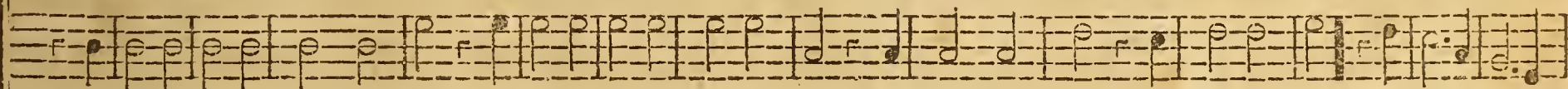


to the tempter yield? No, in the strength of Jesus, no ; I never will give up my shield. Altho' the vine its fruit deny,

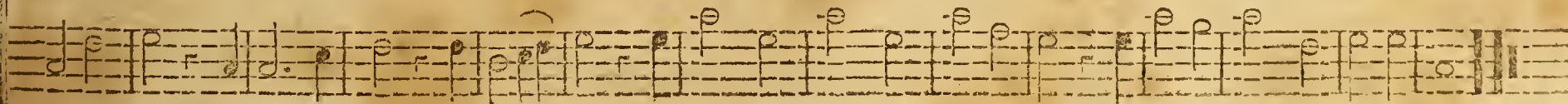




Altho' the olive yield no oil, The with'ring fig tree droop & die, The field illude the tiller's toil, The empty stall no



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



The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in G major (one flat) and 4/4 time. The melody begins with a half rest, followed by a quarter note G, a half note A, and a quarter note B. The bass line starts with a half rest, followed by a quarter note G, a half note F, and a quarter note E.

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

The second system of music continues the melody from the first system. It features the same two-staff format with treble and bass clefs. The melody continues with a quarter note C, a half note D, and a quarter note E. The bass line continues with a half note D, a quarter note C, and a half note B.

The third system of music continues the melody. The upper staff shows a quarter note F, a half note G, and a quarter note A. The lower staff shows a half note A, a quarter note G, and a half note F.

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

The fourth system of music concludes the piece. The upper staff shows a quarter note G, a half note A, and a quarter note B. The lower staff shows a half note B, a quarter note A, and a half note G. The piece ends with a final cadence.



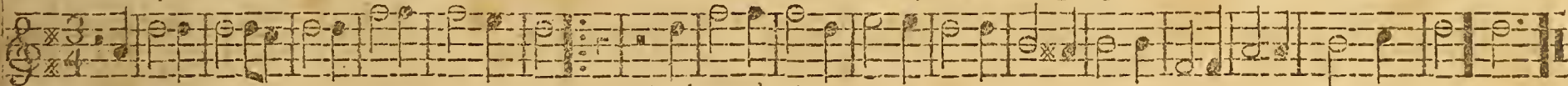
Ye heavenly, &c.



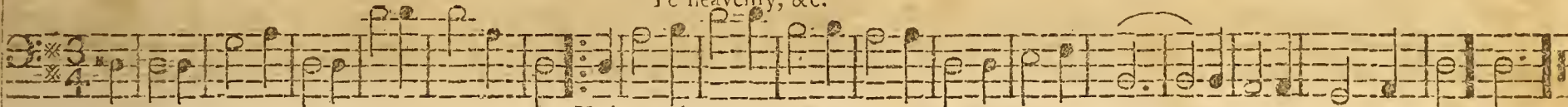
Let ev'ry creature join To praise th' eternal God;

Ye heavenly host the song begin,

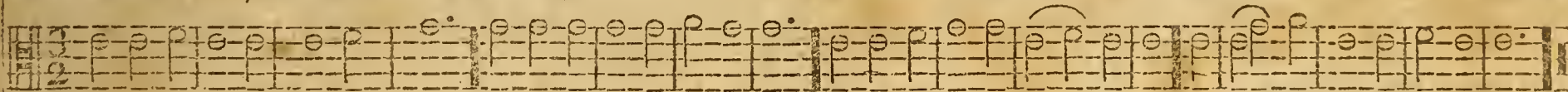
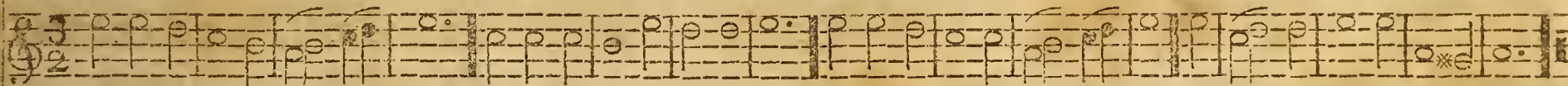
And sound his name abroad.



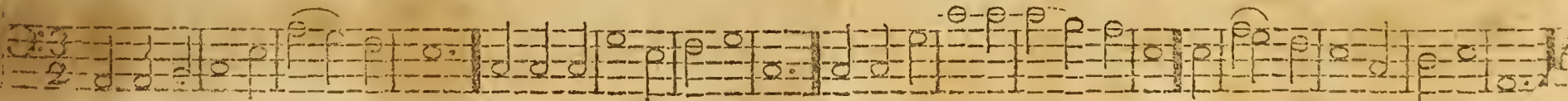
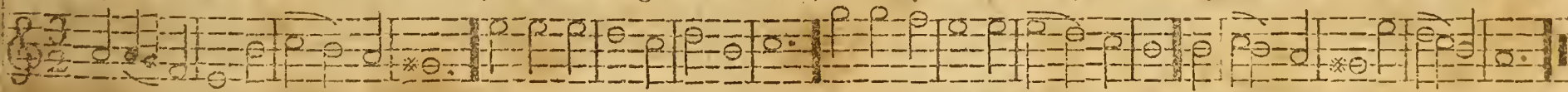
Ye heavenly, &c.

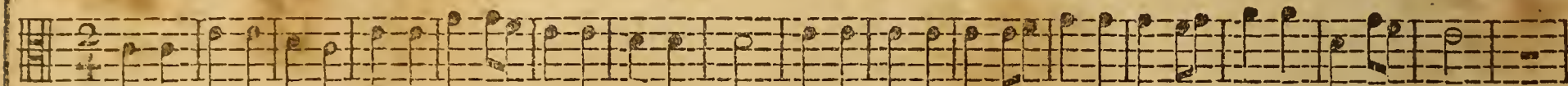
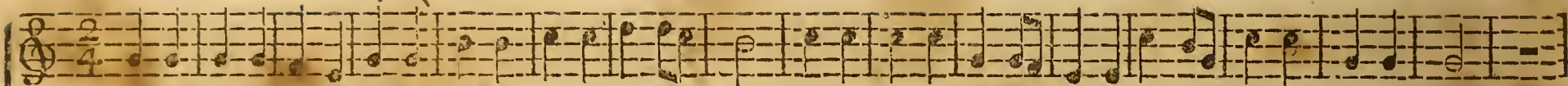


Ye heavenly, &c.

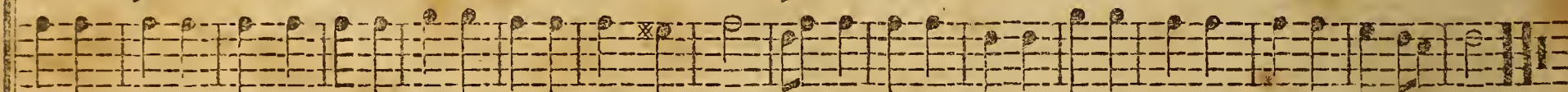
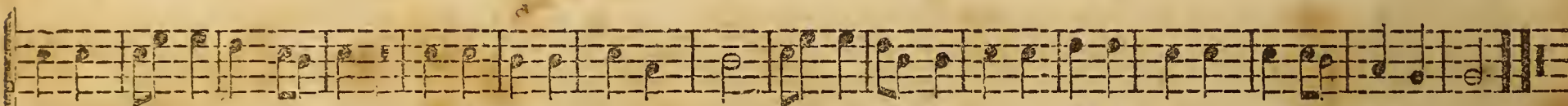
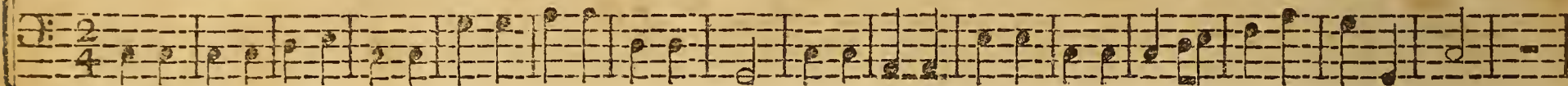


My spirit looks to God alone, My rock and refuge are his throne; In all my fears, in all my straits, My soul on his salvation waits.

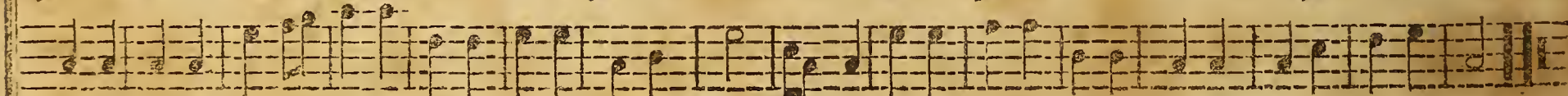


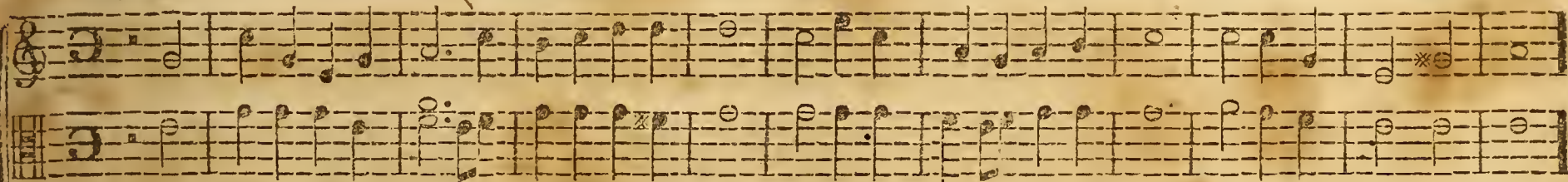


Holy Ghost, inspire our praises, Touch our hearts and tune our tongues; While we laud the name of Jesus, Heav'n will gladly share our songs.

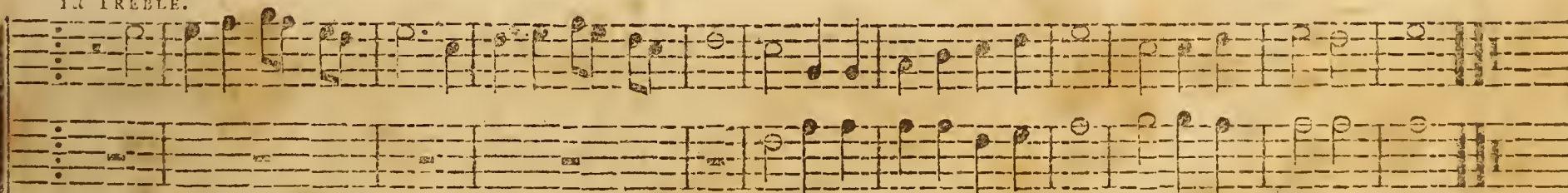


Hosts of angels bright and glorious, While we hymn our common King, Will be proud to join the chorus: And the Lord himself shall sing.

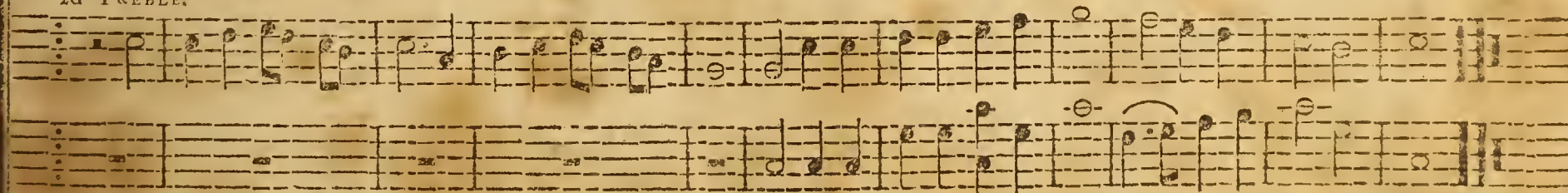




Come, ye that love the Lord, And let your joys be known; Join in a song with sweet accord, While ye surround his throne.

1st TREBLE.

Let those refuse to sing, Who never knew our God; But servants of the heavenly King May speak their joys abroad.

2^d TREBLE.

Slow.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a keyboard accompaniment in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The tempo marking 'Slow.' is written above the first few notes of the vocal line. The music features a mix of eighth and sixteenth notes, with some notes beamed together. Phrasing slurs are used to group notes across measures.

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

The second system of music continues the vocal line and keyboard accompaniment from the first system. It maintains the same musical notation and phrasing.

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

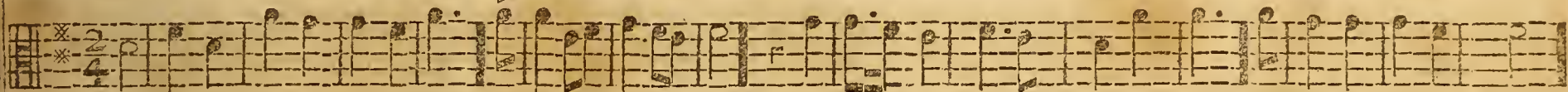
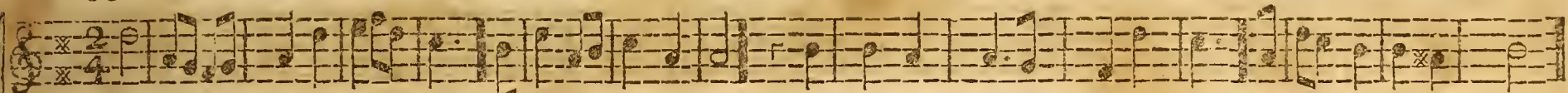
The third system of music continues the vocal line and keyboard accompaniment. It includes a triplet of eighth notes in the vocal line towards the end of the system, marked with a '3' above the notes.

Let all the earth their voices raise, To sing a lofty psalm of praise, And bless the great Jehovah's name :

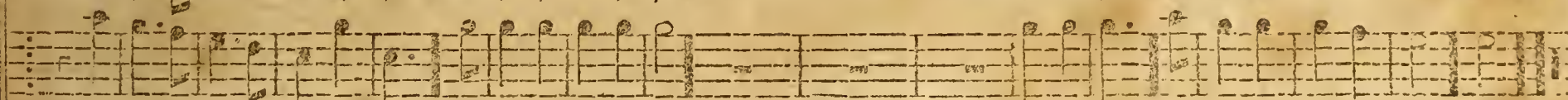
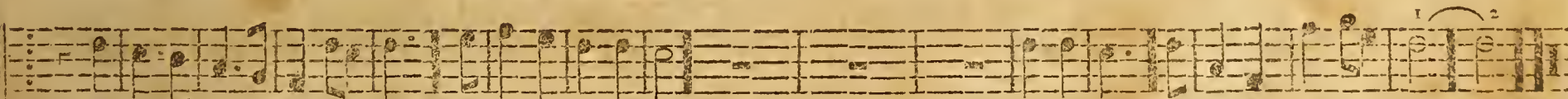
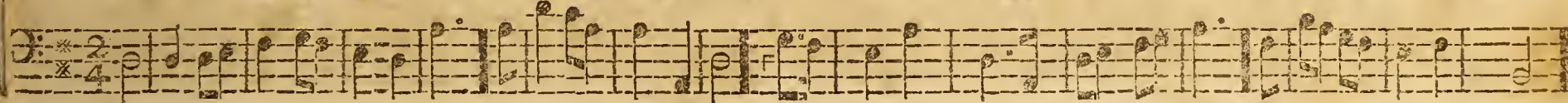
His glory let the heathen know, His wonders to the nations show, And all his works of grace proclaim:

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

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



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



His mercy and his righteousness Let heav'n and earth proclaim; His works of nature and of grace Reveal his wond'rous name.



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

This system contains the first two staves of music. The top staff is in treble clef with a 3/4 time signature, and the bottom staff is in bass clef with a 3/4 time signature. Both staves have a double bar line with an 'X' on the left side. The music consists of a series of eighth and sixteenth notes, with some rests and ties.

of celestial light, Above the reach, above the reach of earthly things.

This system contains the next two staves of music. The top staff is in treble clef and the bottom staff is in bass clef. The music continues with eighth and sixteenth notes, including a triplet of eighth notes in the bottom staff. The system ends with a double bar line.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are asterisks on the first few notes of both staves.

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

The second system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are asterisks on the first few notes of both staves.

The third system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are asterisks on the first few notes of both staves.

Lo! heav'n and earth and seas and skies In one melodious concert rise, To swell th' inspiring theme, To swell, &c.

The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves contain musical notation with notes, rests, and bar lines. There are asterisks on the first few notes of both staves.

To swell, &c.



Dare they, &c.

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

Dare they, &c.

Dare they, &c.

let oppressors rest secure, Whild gold and greatness bribe their hands! Do they forgeth' Almighty Name, That God o'er all is Judge supreme? High in the

58th PSALM Continued.

Slow and Impressive.

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

Ps. 59.

25th P S A L M. S. M.

GILLET.

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

♩ This tune may be sung on the natural minor key.

The first system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music is written in a style typical of 18th-century hymnals, with many notes beamed together and some notes marked with an asterisk (*). The lyrics are printed below the staves.

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

soft.

Loud.

The second system of the musical score consists of two staves. The upper staff is in treble clef with a common time signature (C) and a key signature of one flat (B-flat). The lower staff is in bass clef with a common time signature (C) and a key signature of one flat (B-flat). The music is written in a style typical of 18th-century hymnals, with many notes beamed together and some notes marked with an asterisk (*). The lyrics are printed below the staves.

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

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

My soul, &c.

My soul shall praise him best. My soul, &c.

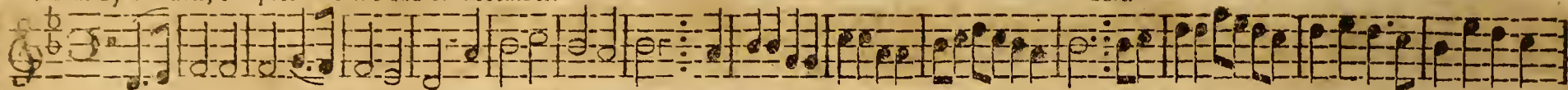
foul, &c.

My soul, &c.

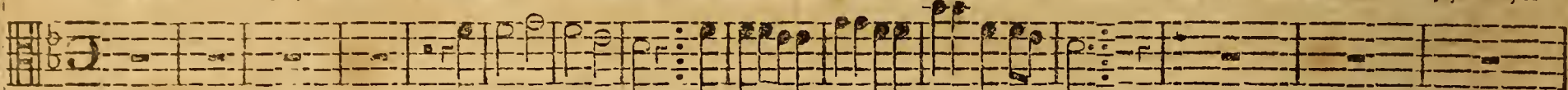
K

Words by S. Davis, composed for the 22d of December.

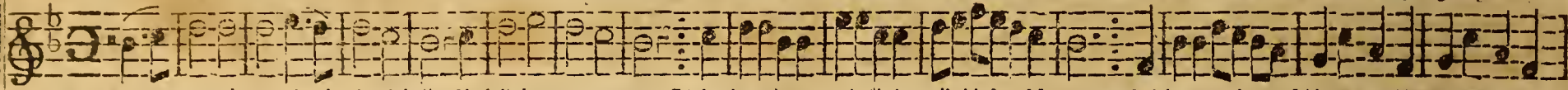
Soft.



Let children learn the mighty deeds Their sires achiev'd of old; And still as time to time succeeds, To their's the tale unfold. Here, while we fondly trace the scene This joyous day re-



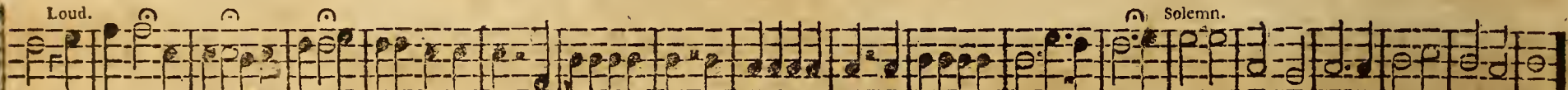
Their pious toils, their just rewards, Returning tributes claim; While faithful history records Each venerable name. Here first the temple's votive fane Aspiring sought the



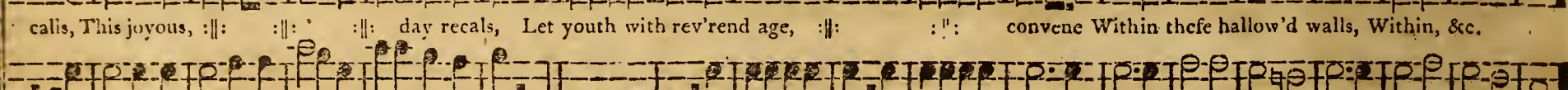
No longer now the roaming horde Unhallow'd vigils keep; No more affrighted mothers guard Their cradled infants' sleep: But social arts, and peaceful homes, This favour'd land en-



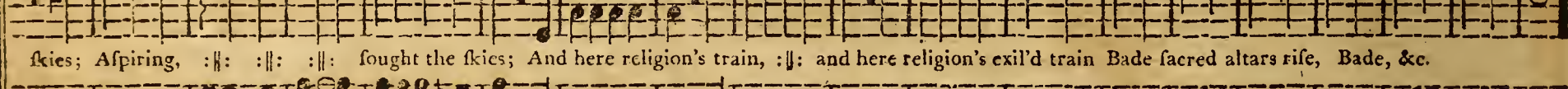
Loud.



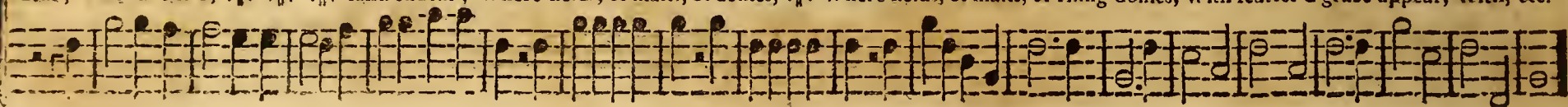
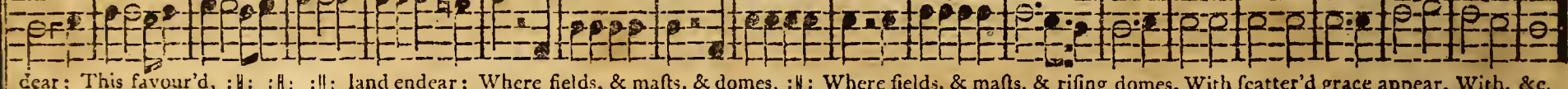
calis, This joyous, :|| :|| :|| day recalls, Let youth with rev'rend age, :|| :|| convene Within these hallow'd walls, Within, &c.



skies; Aspiring, :|| :|| :|| sought the skies; And here religion's train, :|| and here religion's exil'd train Bade sacred altars rise, Bade, &c.



dear; This favour'd, :|| :|| :|| land endear; Where fields, & masts, & domes, :|| Where fields, & masts, & rising domes, With scatter'd grace appear, With, &c.



Solemn.

Slow and soft.

Let musing strangers view the ground, Here seek tradition's lore, Let musing, &c. Here, &c. Where Pilgrims walk'd an holy round, Where
 And where around the savage tribe Alarm'd with horrid yells, And where, &c. Alarm'd, &c. Assembling crowds secure imbibe, Af-
 Let children emulate the deeds Their choral praises sing; Let children, &c. Their, &c. So shall the Muse, as time proceeds, So

Pilgrims, &c. Where, &c. Where Pilgrims walk'd, Where, &c. With.
 assembling, &c. Assembling, &c. Assembling crowds, Assembling, &c. What
 shall, &c. So shall, &c. So shall the Muse, So shall, &c. Her

PILGRIMS Continued.

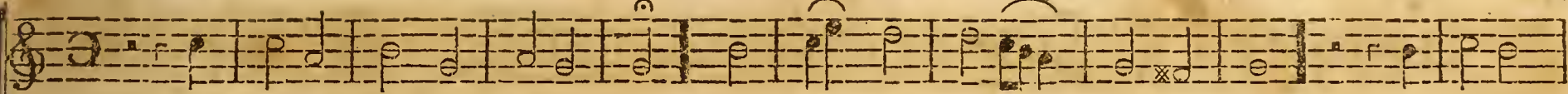
Very Slow.

God in days of yore, With, &c. With God, With God, &c.
 holy legend tells. What, &c. What ho- What, &c.
 meed of incense bring, Her meed, &c. Her meed, Her meed, &c.

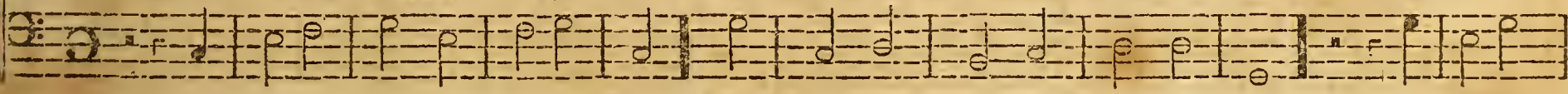
H. II.

G A N G E S. C. P. M.

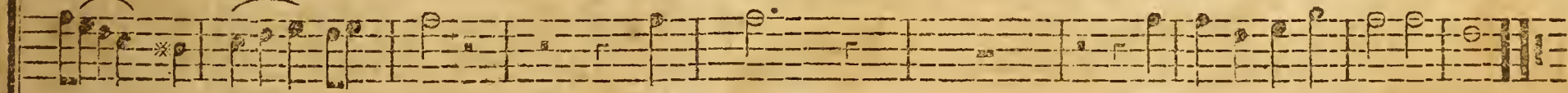
Eternal source of truth and love, With rev'ence and religious fear, And at thy feet to bow.
 Almighty King of heav'n above, And Lord of all below, Permit thy suppliant to draw near,



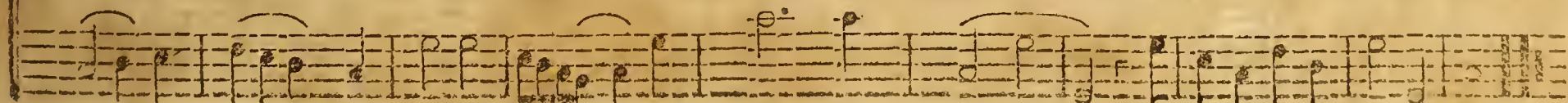
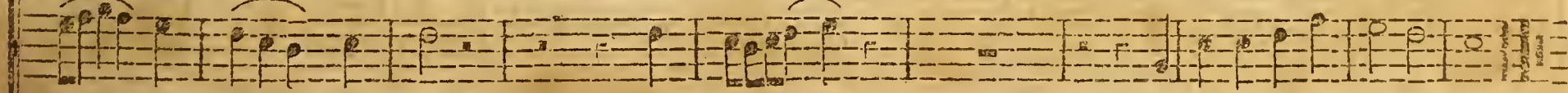
Now to the Lord a noble song; Awake, my soul, awake, my tongue! Hosanna,



And all, And all, And all,



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



By fwift, &c. Nor can, &c.

Life like a vain amufement flies, A fable or a fong, By fwift degrees our nature dies, Nor

By fwift, &c. Nor can, &c.

By fwift, &c.

Nor can, &c. By fwift, &c.

can our joys be long. Nor can, &c.

By fwift, &c. Nor can, &c.

By fwift, &c. Nor can, &c.

Slow.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of one flat (B-flat) and a 6/8 time signature. The music features a melody in the treble staff and a supporting bass line in the bass staff, with various rests and accidentals.

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

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and 6/8 time signature. The melody and bass line continue with similar rhythmic patterns and phrasing.

Very slow.

The third system of music begins with a tempo change to 'Very slow.' It consists of two staves in treble and bass clefs, with the same key signature and time signature. The music is more sparse and features longer note values.

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

The fourth system of music concludes the piece with two staves in treble and bass clefs, maintaining the one-flat key signature and 6/8 time signature. The final notes are sustained and lead to a double bar line.

1st Treble. *Moderate.*

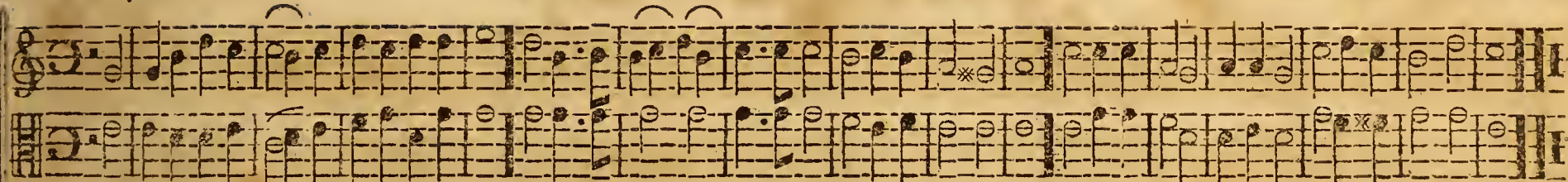
2^d Treble. Salvation is forever nigh The souls that fear and trust the Lord:

Mercy and truth on earth are met, Since Christ the

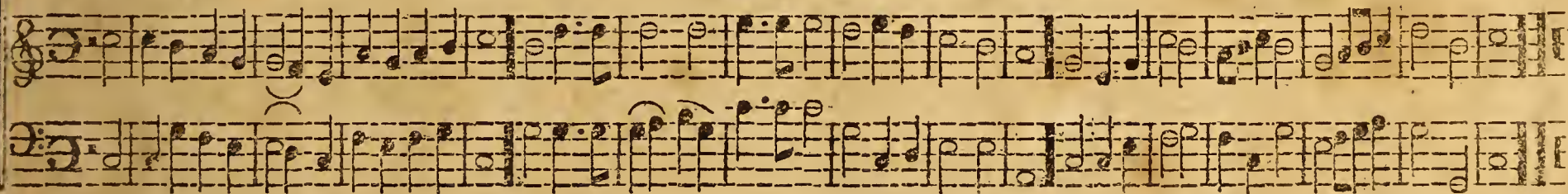
Tenor & Bass. And grace descending from on high, Fresh hopes of glory shall afford.

Loud.

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

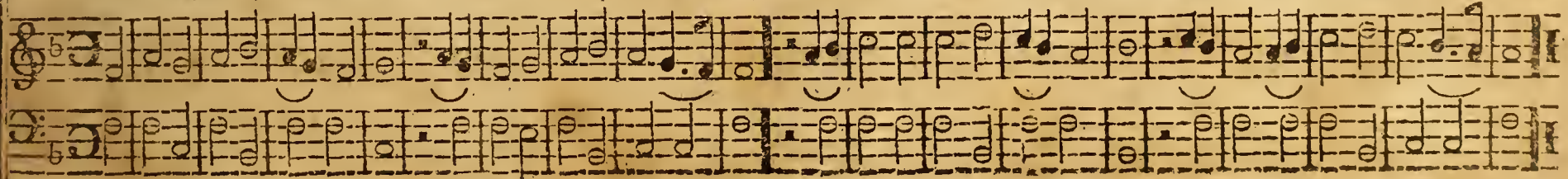


Let ev'ry creature join To praise th' eternal God ; Ye heavenly hosts, the song begin, And sound his name abroad. Ye heavenly, &c.



Close with the first strain and two last lines.

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



These three verses may be sung as separate tunes.

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

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

2d Part.

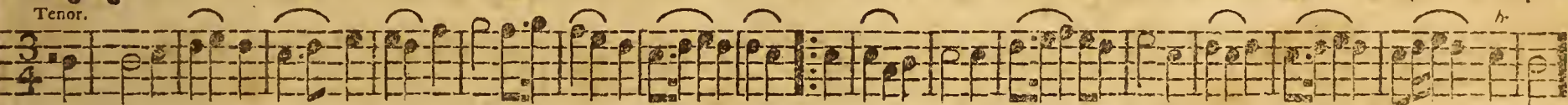
PENTECOST Continued.

83

Treble.

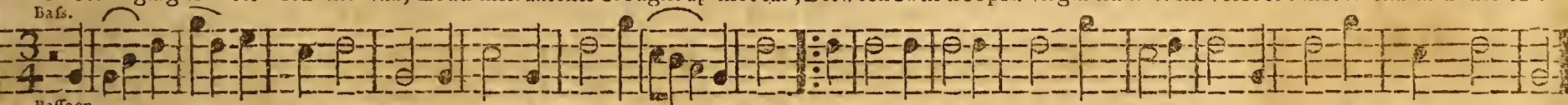


Tenor.

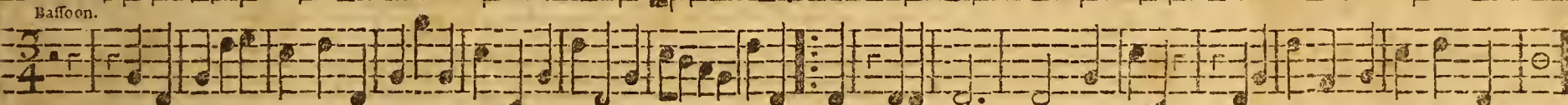


Sweet fing'g Levites led the van, Loud instruments brought up the rear ; Between both troops a virgin train With voice & timbrel charm'd the ear.

Bass.

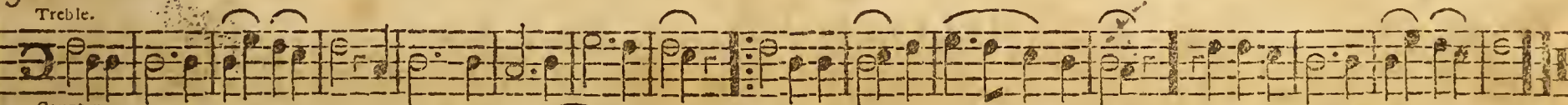


Bassoon.

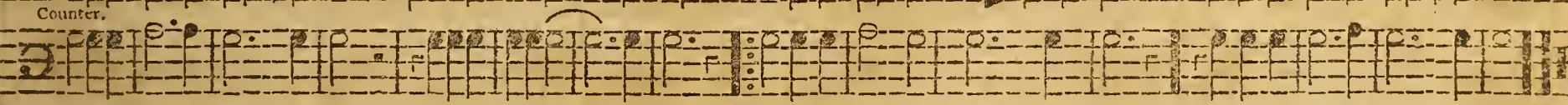


3d Part.

Treble.

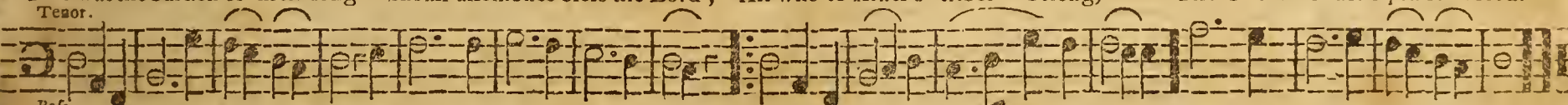


Counter.

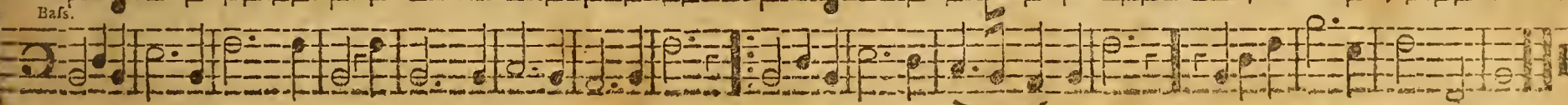


This was the burden of their song--- In full assemblies blest the Lord ; All who to Israel's tribes belong, The God of Israel's praise record.

Tenor.



Bass.



The first system of music for 'Pembroke' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.) and features a melodic line in the upper voice and a supporting bass line. The tempo is marked as 'slow'.

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

The second system of music for 'Pembroke' continues the two-staff arrangement from the first system, maintaining the same clefs and tempo.

H. 152.



HELLESPONT. C. M.

The first system of music for 'Hellepont' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is written in common time (C.M.) and includes a repeat sign. The first ending is marked '1st time.' and the second ending is marked '2d time.'.

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

The second system of music for 'Hellepont' continues the two-staff arrangement from the first system, including the repeat sign and first/second endings.



The first system of music consists of two staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music begins with a whole rest on both staves, followed by a series of notes and rests.

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

The second system of music consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with notes and rests, including some beamed eighth notes.

The third system of music consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with notes and rests, including some beamed eighth notes.

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

The fourth system of music consists of two staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The music continues with notes and rests, including some beamed eighth notes and a final cadence.

Slow.

Brisk.

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C'. The music is written in a simple, hymn-like style with various note values and rests.

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

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues from the first system, featuring more complex rhythmic patterns and phrasing.

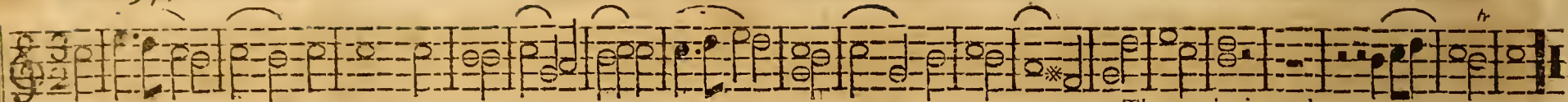
The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. This system includes first and second endings, indicated by the numbers '1' and '2' above the notes.

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

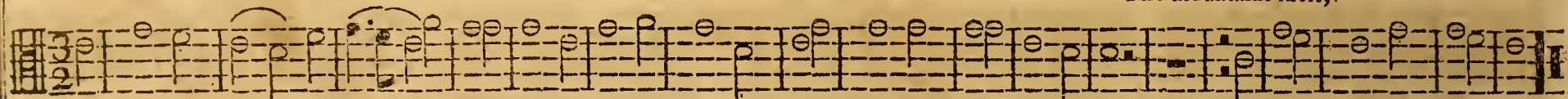
The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music concludes with a final cadence and repeat signs.

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

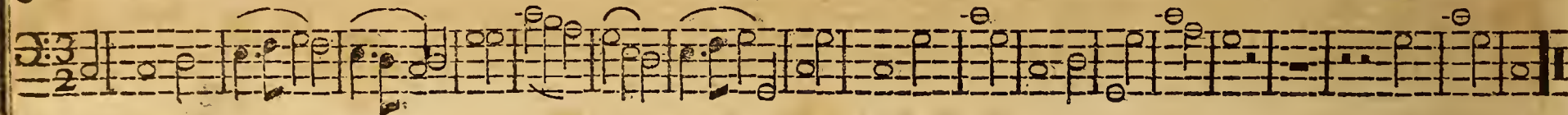
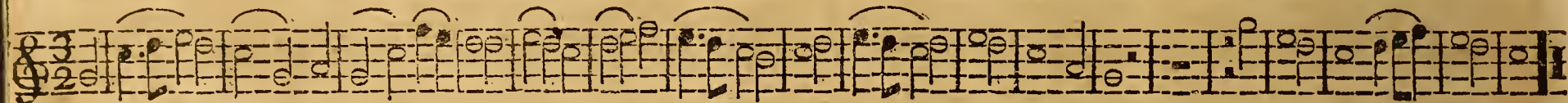
Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, &c.



The mountains melt,



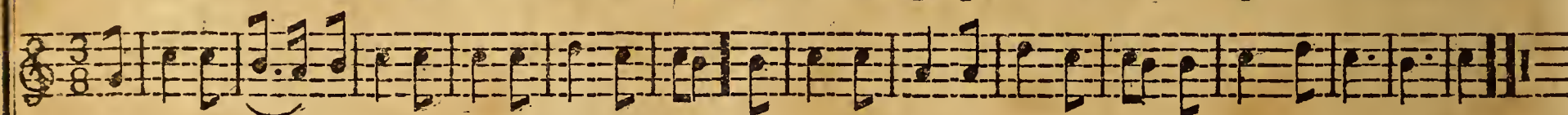
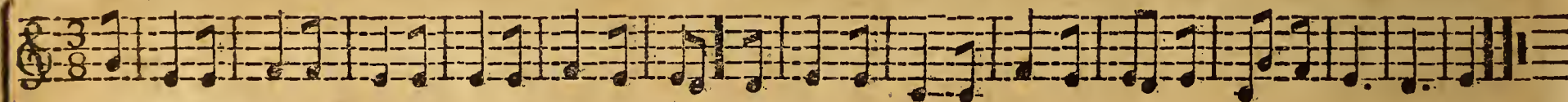
In robes of judgment, lo! he comes, Shakes the wide earth & cleaves the tombs! Before him burns devouring fire, The mountains melt, the seas retire.



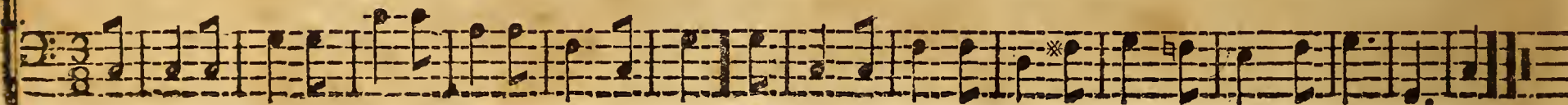
H. 107.

S C I T U A T E . S . M .

DALMER.



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



The first system of music for 'Braintree' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same 3/4 time signature and key signature, providing a harmonic accompaniment. Both staves include dynamic markings such as 'p' (piano) and 'h' (hairpins), and articulation marks like slurs and accents.

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

The second system of music for 'Braintree' continues the melody and accompaniment from the first system. It features the same two-staff structure with treble and bass clefs, 3/4 time signature, and one flat key signature. The notation includes various musical symbols such as slurs, accents, and dynamic markings.

The first system of music for 'Norfolk' consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains a melody with various note values, including eighth and sixteenth notes, and rests. The lower staff is in bass clef with the same 3/4 time signature and key signature, providing a harmonic accompaniment. Both staves include dynamic markings such as 'p' (piano) and 'h' (hairpins), and articulation marks like slurs and accents.

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

The second system of music for 'Norfolk' continues the melody and accompaniment from the first system. It features the same two-staff structure with treble and bass clefs, 3/4 time signature, and one flat key signature. The notation includes various musical symbols such as slurs, accents, and dynamic markings. A 'M' marking is visible at the bottom of the lower staff.

Musical score for 'ARUNDEL' in common time (C. M.). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "All glory be to God on high, And to the earth be peace, Good will henceforth from heaven to men Begin and never cease." The music features a variety of note values including quarter, eighth, and sixteenth notes, with rests and dynamic markings like 'f' and 'h'.

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

H. 142, B. II. Watts.

UPTON. S. M.

DR. ARNOLD.

Musical score for 'UPTON' in common time (S. M.). The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: "Not all the blood, Not all the blood of beasts, On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace." The music features a variety of note values including quarter, eighth, and sixteenth notes, with rests and dynamic markings like 'f' and 'h'. The first staff includes a 'Vocal Bass' line.

Not all the blood, Not all the blood of beasts, On Jewish altars, On Jewish altars slain, Could give the guilty conscience peace,

Vocal Bass.

1 2

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

Takes

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

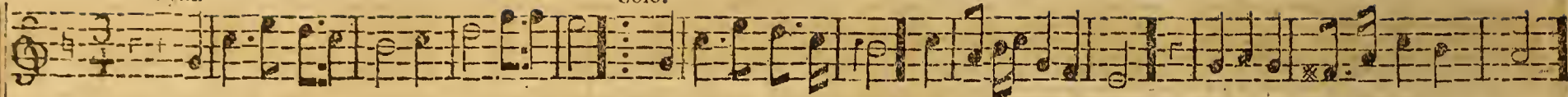
sins away : A sacrifice of nobler name, And richer, richer blood than they.

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

U P T O N Continued.

Sym.

Solo.

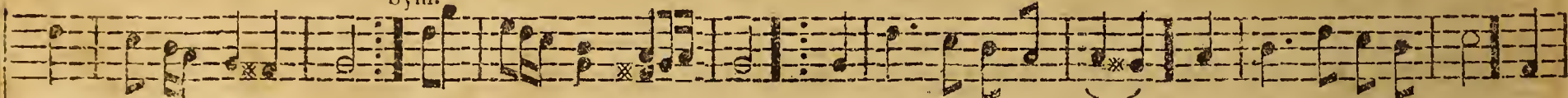


My faith would lay its hand On that dear head of thine, While like a penitent I stand,

Organ.

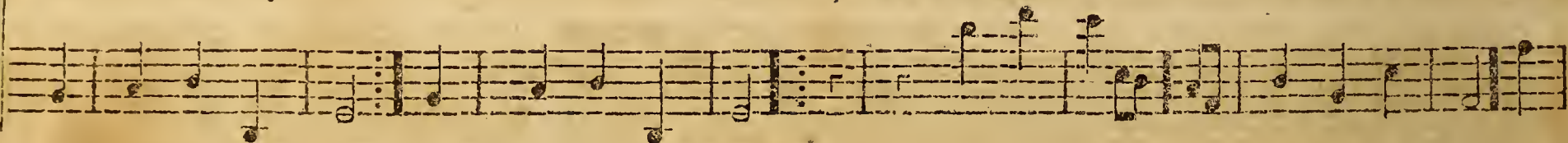


Sym.

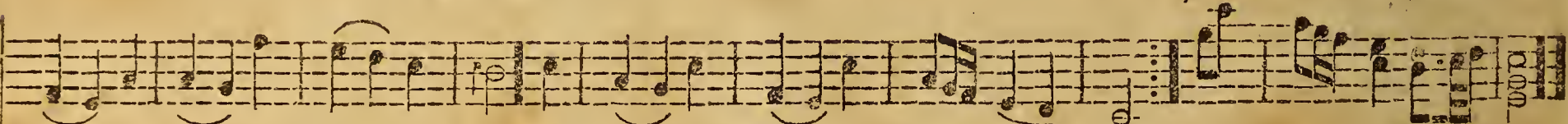


And there confess my sin.

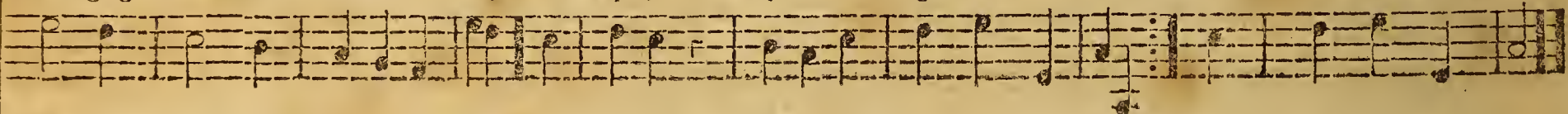
My soul looks back to see The burden thou didst bear, When



Sym.



hanging on th' accursed tree, And hopes, And hopes her guilt was there.



Chorus. Lively.

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

We bless the Lamb with cheerful voice, And

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

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

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

bleeding love. We bless the Lamb with cheerful voice, And sing, And sing his bleeding love. His bleeding love. *Slow.*

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a style characteristic of the 18th century, with various note values and rests.

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

The second system of music continues the piece with two staves in treble and bass clefs. It maintains the same time signature and key signature as the first system.

The third system of music continues the piece with two staves in treble and bass clefs. It maintains the same time signature and key signature as the first system.

facred throne is rais'd.

In Sion, &c.

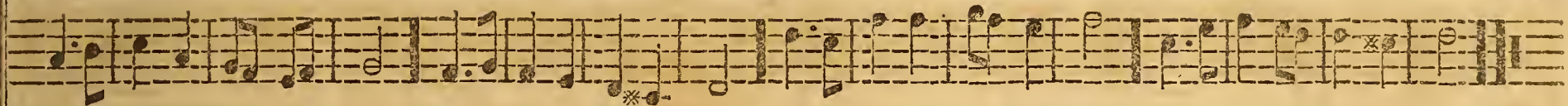
His, &c.

His, &c.

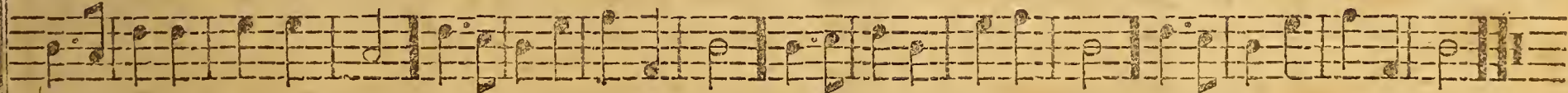
The fourth system of music continues the piece with two staves in treble and bass clefs. It maintains the same time signature and key signature as the first system.

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

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



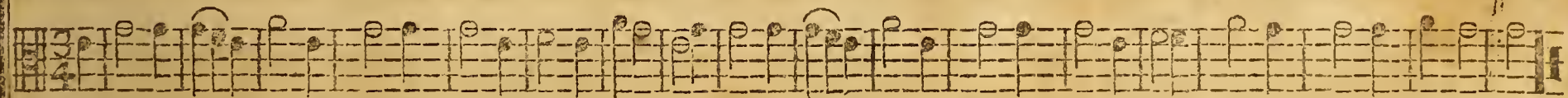
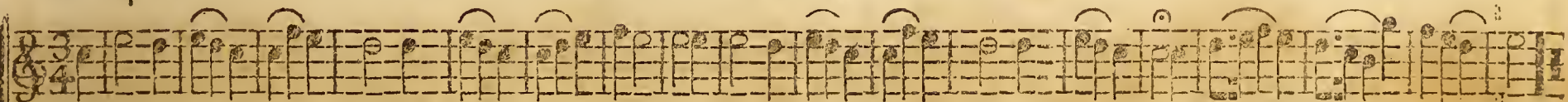
Safe into thy haven guide, O, receive my soul at last. Safe into, &c. O, receive, &c.



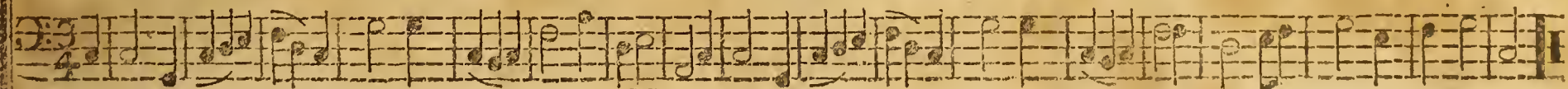
Ps. 24.

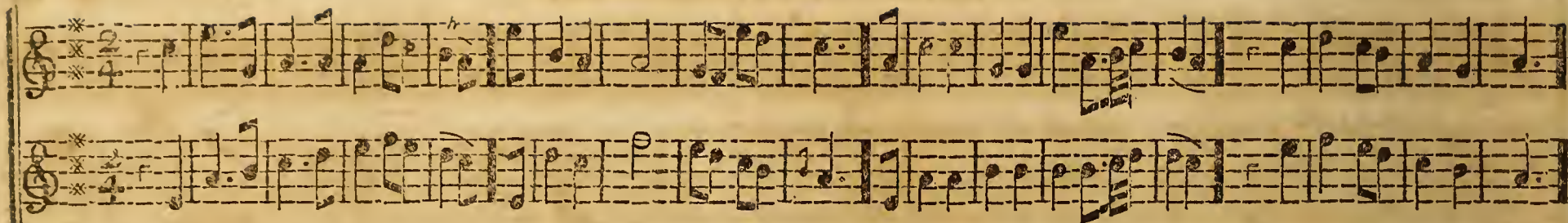
ISLINGTON. C. M.

WILLIAMS' COL.

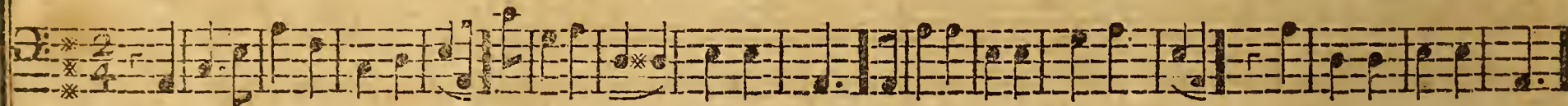


This spacious earth is all the Lord's, And men and worms and beasts and birds; He rais'd the building on the seas, And gave it for, And, &c. their dwelling place.



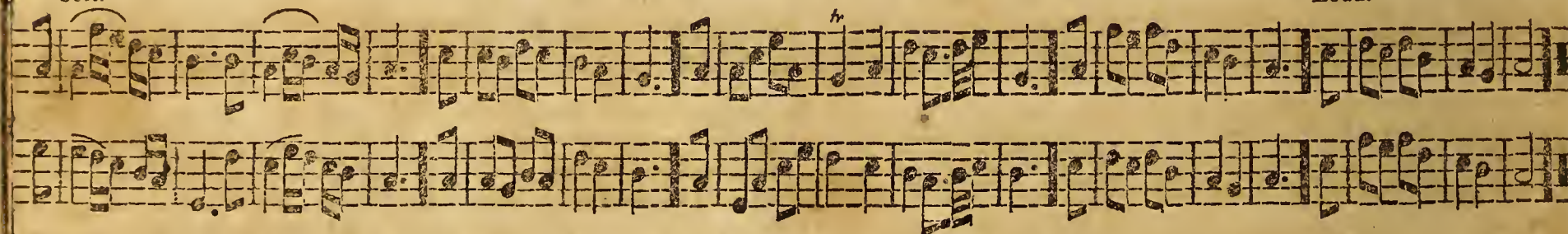


On thee, each morning, O my God, My waking thoughts, thoughts attend; In whom are founded all my hopes, In whom my wishes end.

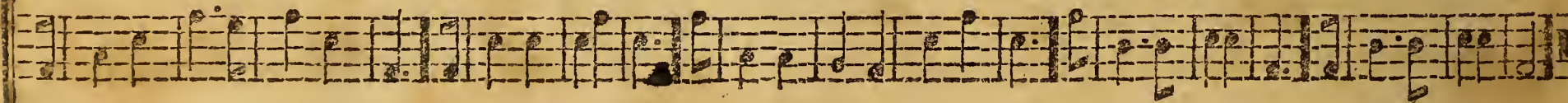


Soft.

Loud.

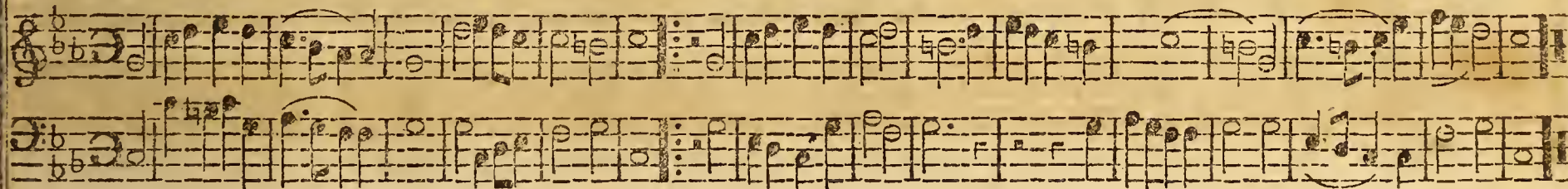


My soul in pleasing wonder lost, Thy boundless love furveys; And fir'd with grateful zeal, prepares Her sacrifice of praise, Her, &c.





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

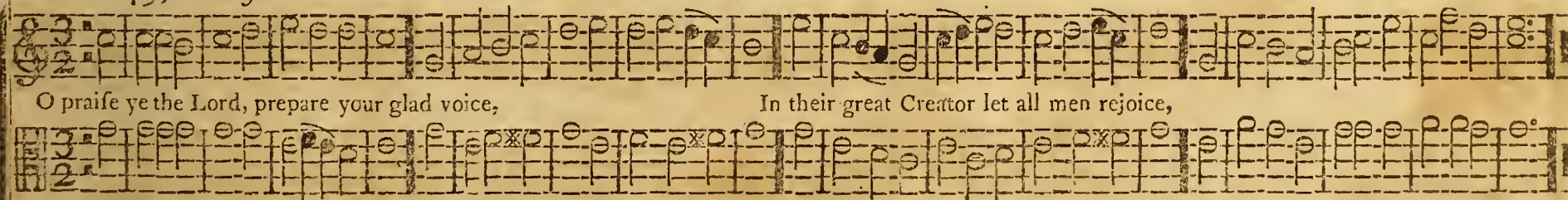


Ps. 149, or 150.

St. MICHAEL'S.

P. M. or L. M.

HANDEL.

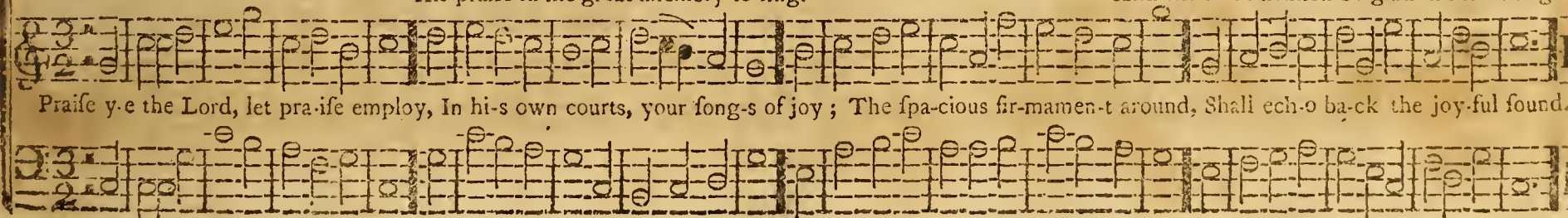


O praise ye the Lord, prepare your glad voice,

In their great Creator let all men rejoice,

His praise in the great assembly to sing.

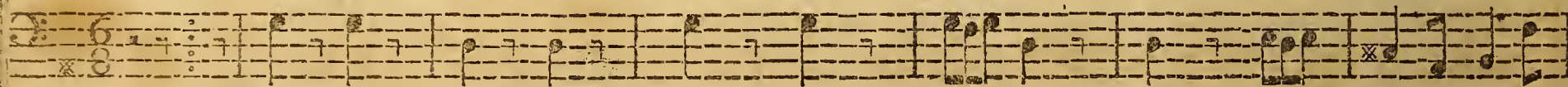
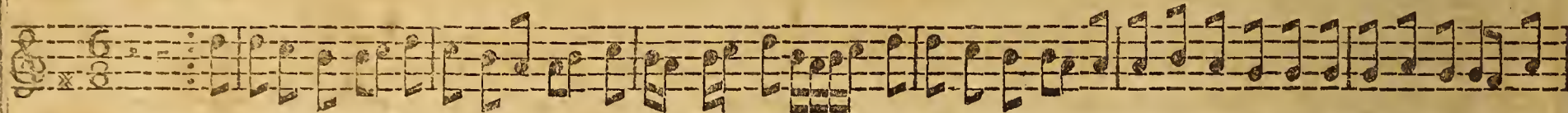
And heirs of salvation be glad in their King.



Praise ye the Lord, let praise employ, In his own courts, your songs of joy; The spacious firmament around, Shall echo back the joyful sound.



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

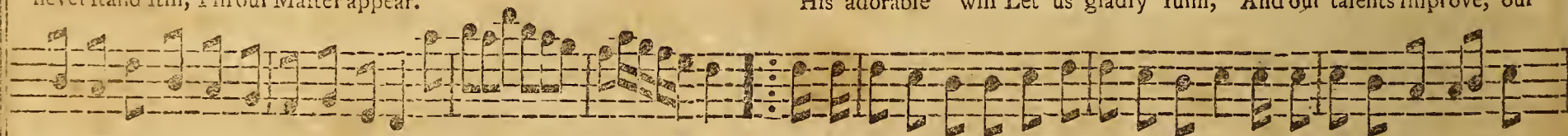


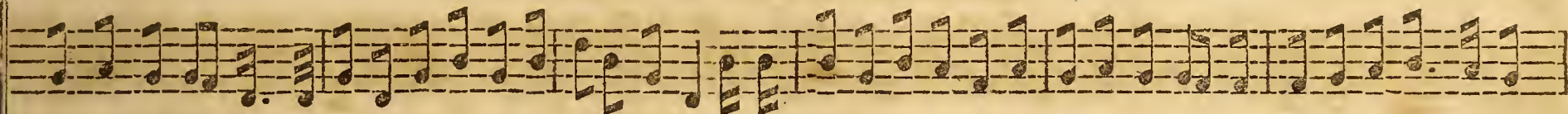
Sym.



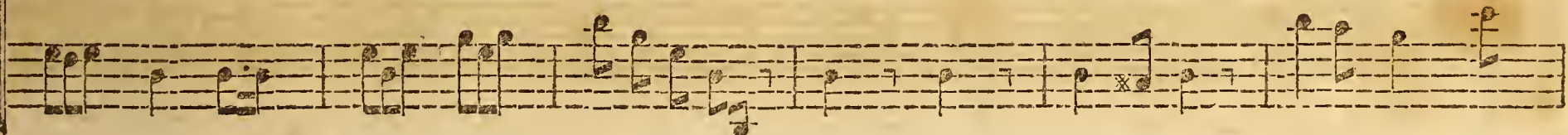
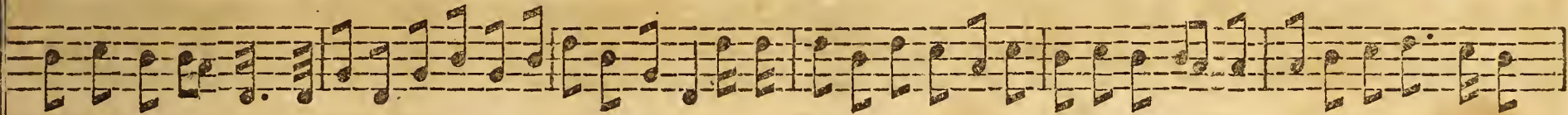
never stand still, Till our Master appear.

His adorable 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



Sym.

Slow.

Quicker.



labour of love.

Our life is a dream, Our time, as a stream, Glides swiftly away, Glides



AMESBURY Continued.

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

The first system of musical notation consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide accompaniment. The music is written in a common time signature and features various note values including eighth and sixteenth notes, as well as rests. There are three asterisks (*) on the top staff, likely indicating specific performance instructions or ornaments.

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

The second system of musical notation also consists of three staves. The top staff contains the vocal melody with lyrics underneath. The middle and bottom staves provide accompaniment. The music continues from the first system, maintaining the same notation style and time signature. There are four asterisks (*) on the top staff.

Sym.

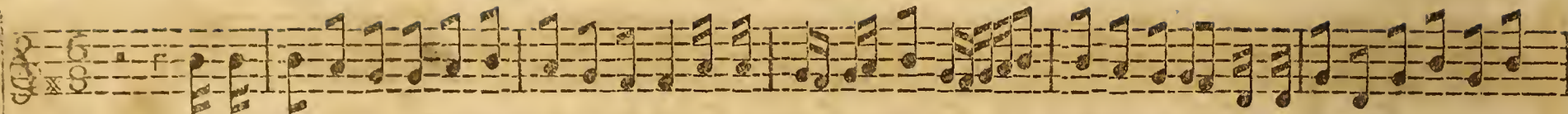
ternity's here, eternity's here, eternity's here, eternity's here.

Solo. Distinct.

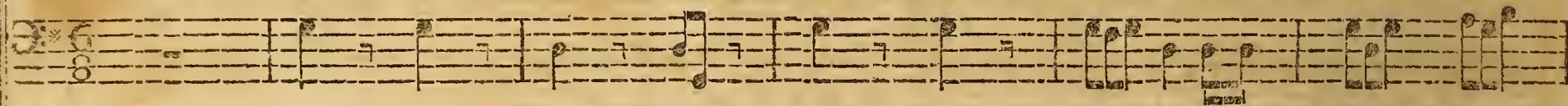
O that each, in the day Of his coming, may say—I have fought my way thro', Have fought my way thro' ;

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

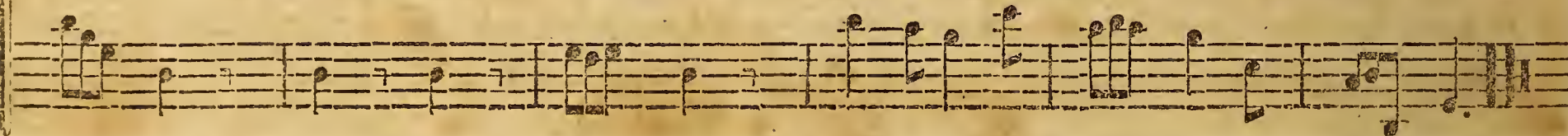
AMESBURY Continued.



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



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



Slow.

Soft.

Loud.

The first system of music consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is common time (C). The music begins with a 'Slow' instruction. The first staff has a 'Soft' marking, and the second staff has a 'Loud' marking. The music is written in a simple, homophonic style with quarter and eighth notes.

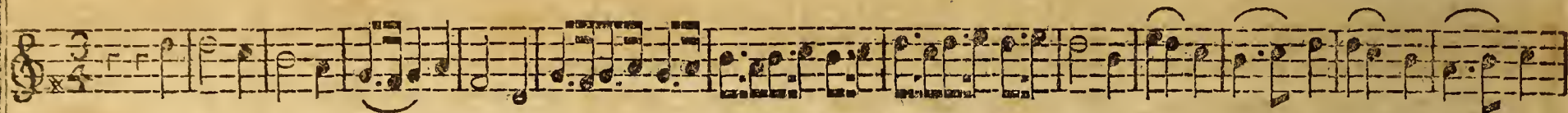
All hail the pow'r of Jesus' name, Let angels prostrate fall; Bring forth the royal diadem, And crown him, :||: :||: :||: Lord of all.

The second system continues the musical piece. It consists of two staves, treble and bass clef. The music continues with the same tempo and dynamics as the first system, ending with a double bar line and repeat signs.

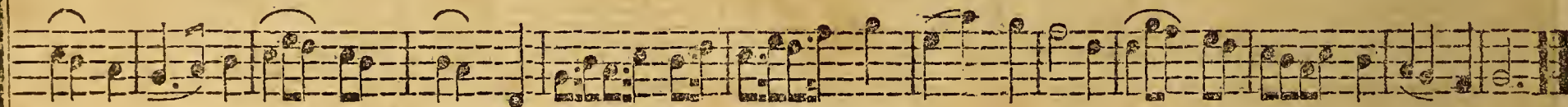
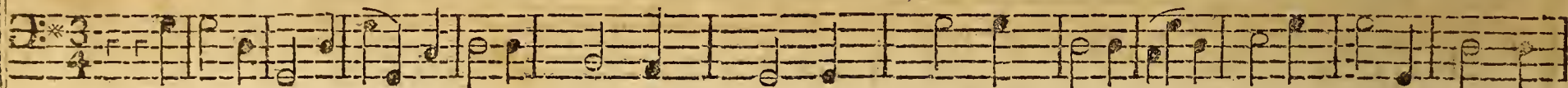
The first system of music for 'Arlington' consists of two staves. The upper staff is in treble clef and the lower in bass clef. The time signature is 3/2. The music begins with a common time signature (C) and a key signature change to one flat (B-flat). The tempo is common time (C.M.).

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

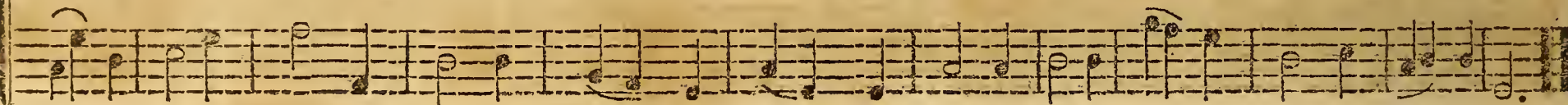
The second system continues the musical piece. It consists of two staves, treble and bass clef. The music continues with the same tempo and dynamics as the first system, ending with a double bar line and repeat signs.

Moderate and majestic.

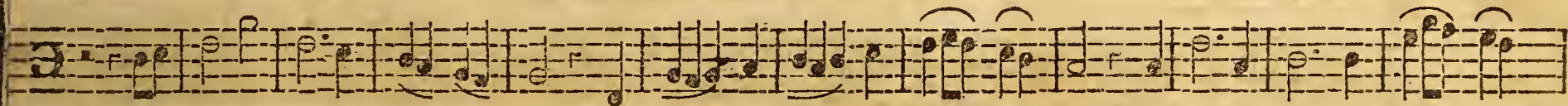
Loud hallelujahs to the Lord, From distant worlds where creatures dwell! Let heaven begin the solemn word, And



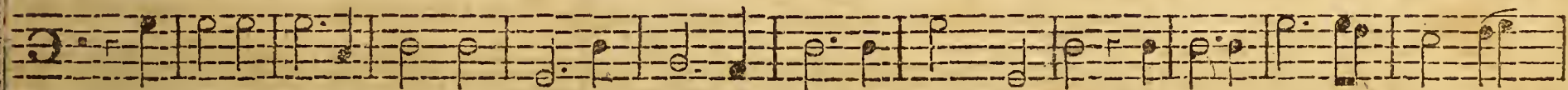
found it dreadful down to hell. Let heaven begin the solemn word, And found it dreadful down to hell.



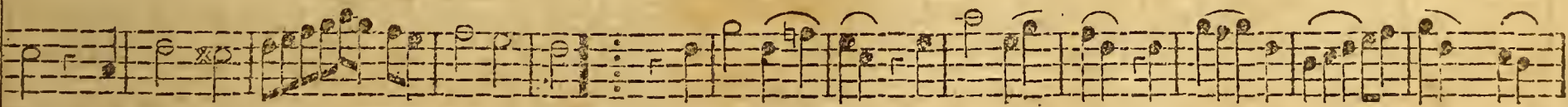
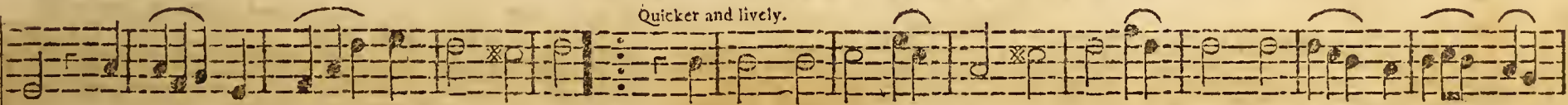
Slow.



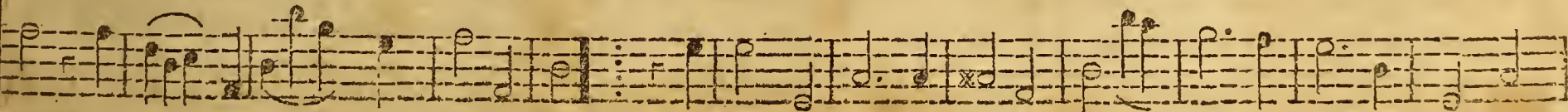
The Lord! how absolute he reigns! Let ev'ry angel bend the knee! Sing of his love in heavenly



Quicker and lively.



frains, And speak how fierce his terrors be. High on a throne his glories dwell, An awful throne of shining



The first system of musical notation consists of two staves. The upper staff contains a melodic line with various note values and rests. The lower staff contains a bass line with similar note values and rests. The music is written in a common time signature.

bliss : Fly through the world, O sun, and tell How dark thy beams, compar'd to his.

The second system of musical notation consists of two staves, continuing the melody and bass line from the first system. It concludes with a double bar line.

X CORONATION. C. M.

HOLDEN.

The first system of musical notation for 'CORONATION. C. M.' consists of two staves. The upper staff is marked with dynamics: *Soft.*, *Loud.*, *Soft.*, and *Loud.*. The lower staff contains the bass line. The music is in common time and features a key signature of two flats.

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

The second system of musical notation for 'CORONATION. C. M.' consists of two staves, continuing the melody and bass line from the first system. It concludes with a double bar line.

Whose, &c.

My soul, repeat his praise, Whose mercies are so great,

Whose anger is so

Whose anger, &c.

Whose anger, &c.

slow to rise,

Whose anger is so slow to rise, So

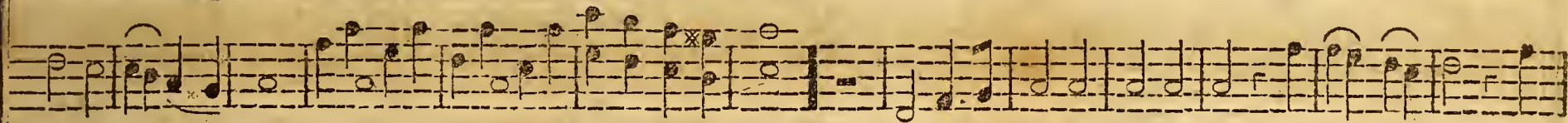
ready to abate.

Whose anger, &c.

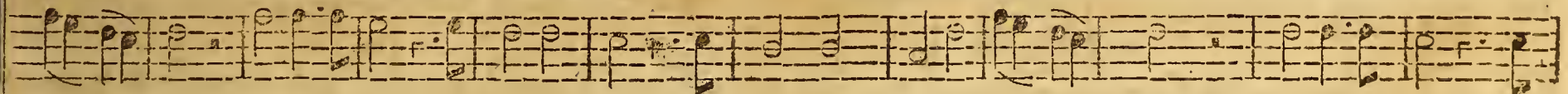
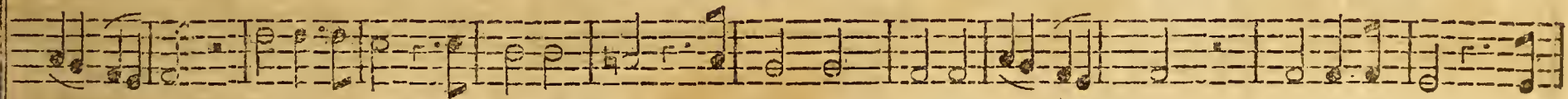
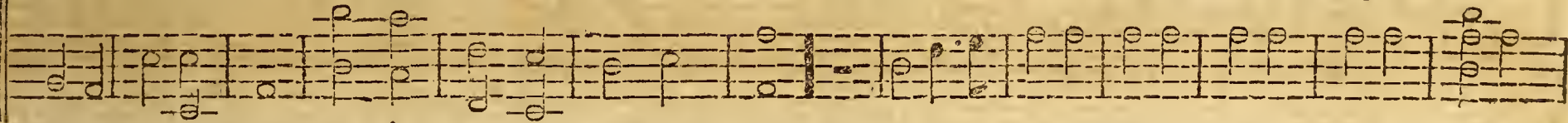
C H E S H U N T Continued.

Sym.

Loud.



There his triumphal chariot waits, And angels chant the



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



C H E S H U N T Continued.

Sym.

Ye everlasting, &c.

Solo.

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

Sym.

Receive, &c. Receive, &c.

Loofe all your bars of mafsy light, And wide unfold th' ethereal fcene; He claims thefe manfions as his right, Receive the King of glory in. He, &c.

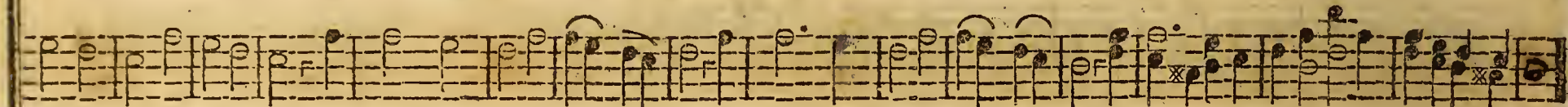
Receive, &c. Receive, &c.

Loud.

Who is this King of glory, who, who, who is this King of glory, who? The Lord who all his foes o'ercame, The world, fin, death, and hell o'erthrew, And

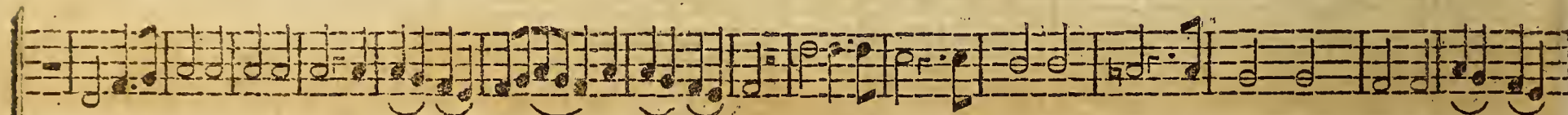
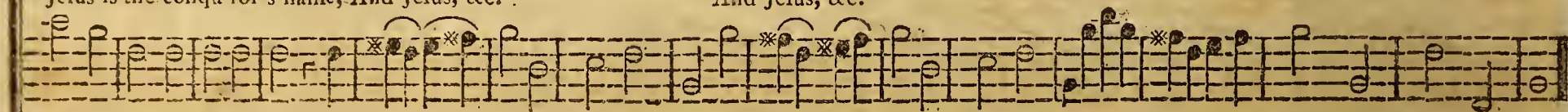
P

Sym.

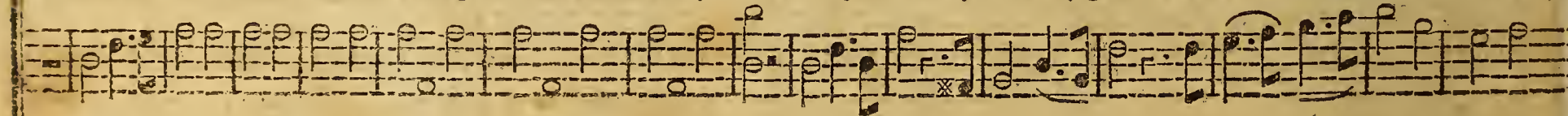


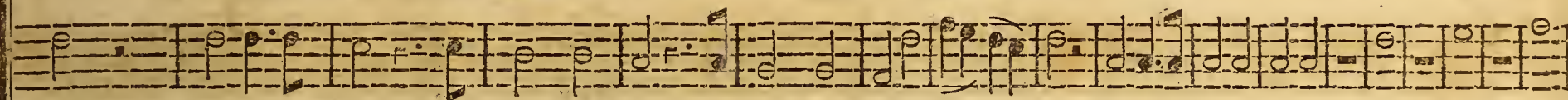
Jefus is the conqu'ror's name, And Jefus, &c.

And Jefus, &c.

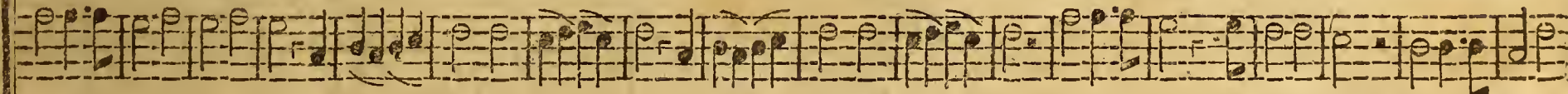
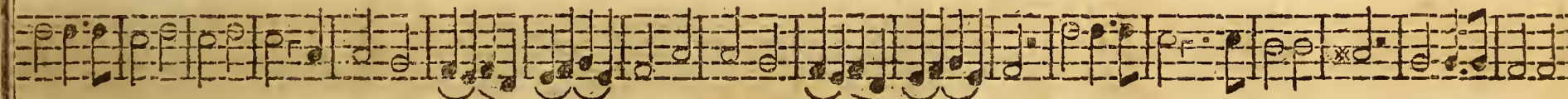
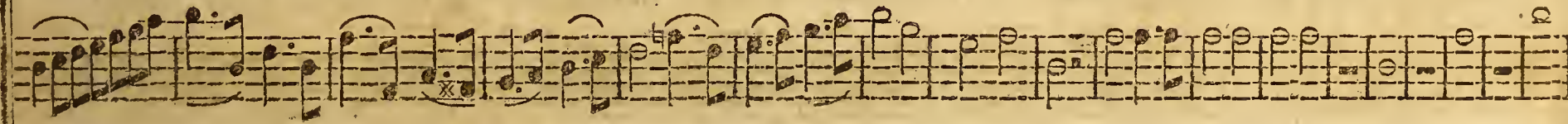


Lo! his triumphal chariot waits, And angels chant the solemn lay, Lift up your heads ye heavenly gates, Ye everlasting doors give

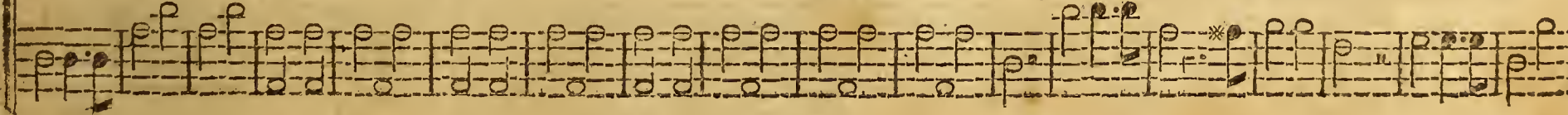




way. Lift up, &c. Ye, &c. Who is the King of glory, who, who, who,



Who, is the King of glory, who? The Lord of glorious pow'r posses'd, The King of saints and angels too, God over all, forever blest'd. God, &c.



God, &c. God over all, forever blest'd, forever blest'd.

This block contains three staves of musical notation. The first staff is a treble clef with a key signature of one flat and a common time signature. The second and third staves are bass clefs. The lyrics are written below the staves, with asterisks marking specific notes in the second and third staves.

H. 100.

St. THOMAS. S. M.

A. WILLIAMS.

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

This block contains four staves of musical notation. The first and third staves are treble clefs, and the second and fourth staves are bass clefs. The lyrics are written below the staves, with asterisks marking specific notes in the first and second staves. A triplet of eighth notes is marked with a '3' in the second staff.

Words by Milton.

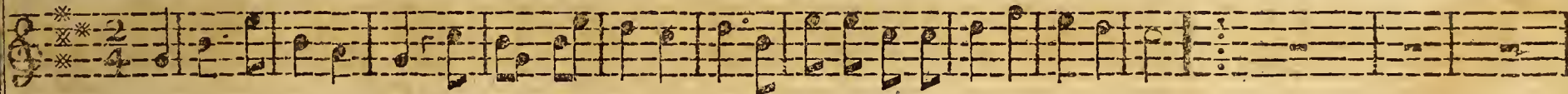
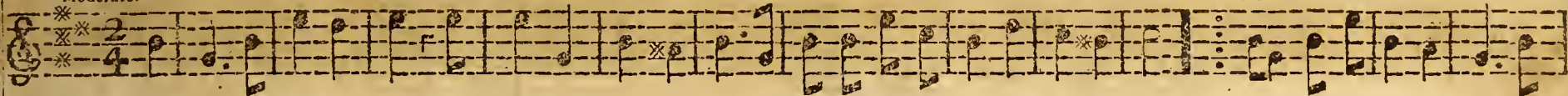
X

AUSPICIOUS MORN, *a Christmas Hymn.*

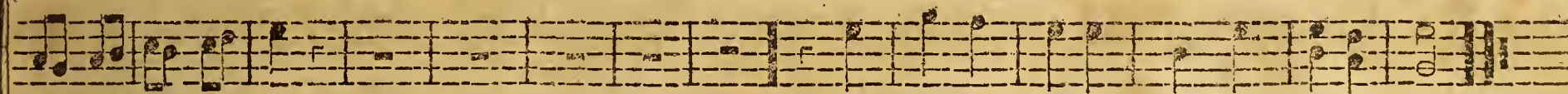
HOLDEN. 117

Moderate.

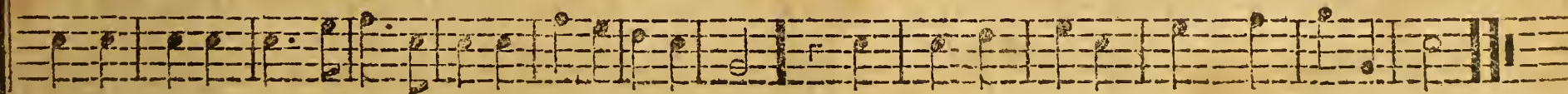
Soft.

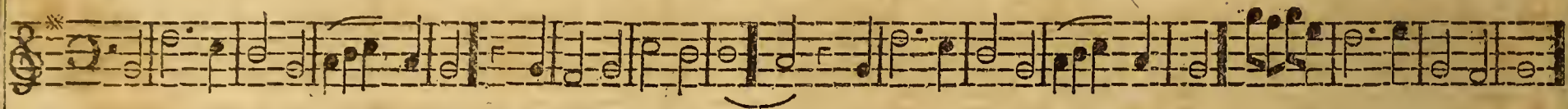
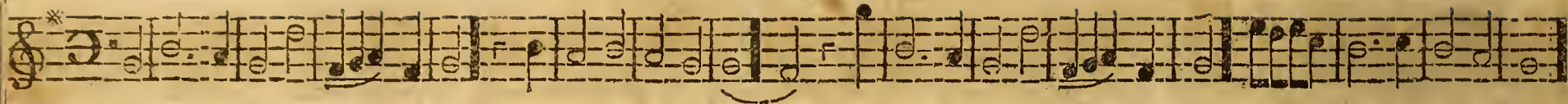


No war or battle found Was heard the world around, No hostile chiefs to furious combat ran ; But peaceful was the night, In

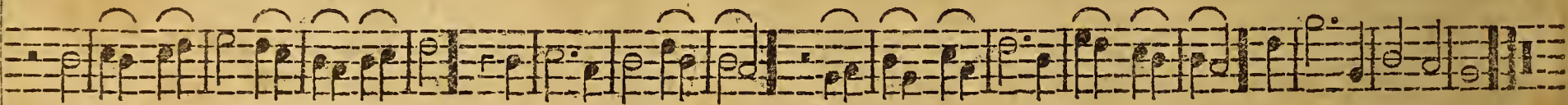
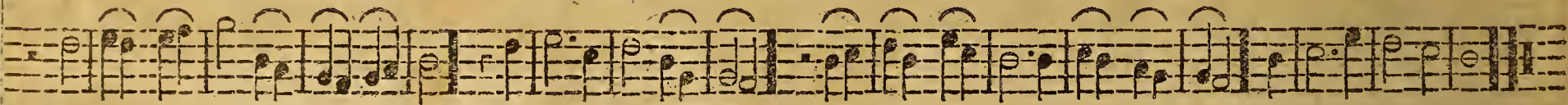
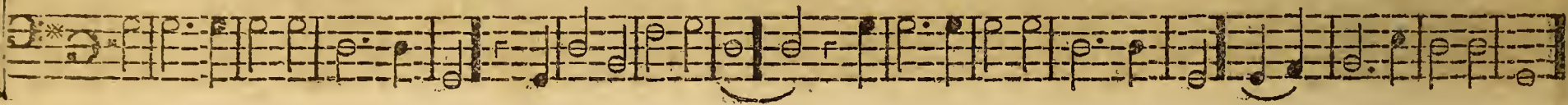


which the Prince of light, His reign of peace upon the earth began. His reign, &c.

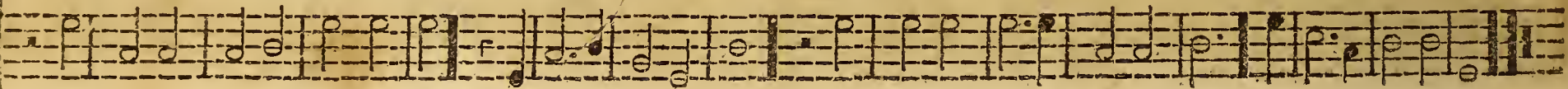




Jesus, I love thy glorious name, 'Tis music to my ear; Fain would I found it out so loud, That heaven and earth might hear.

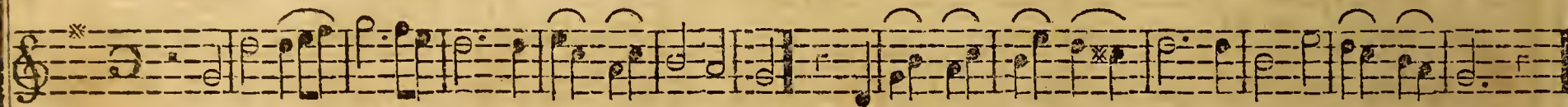
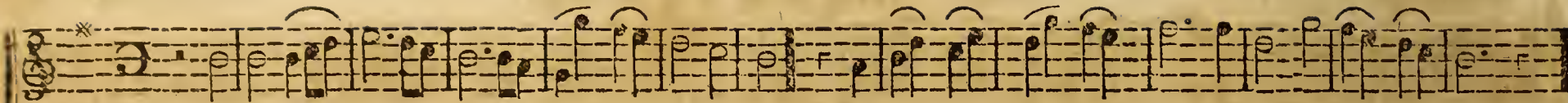


Yes, thou art precious to my soul, My treasure and my trust; Jewels to thee are fordid toys, And gold is glitt'ring dust.

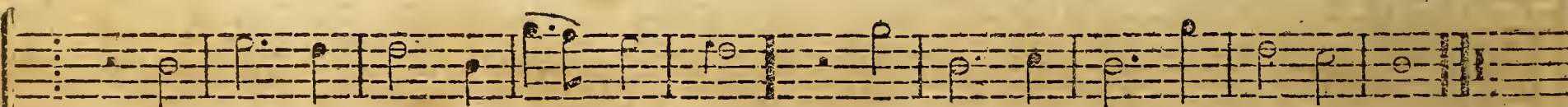
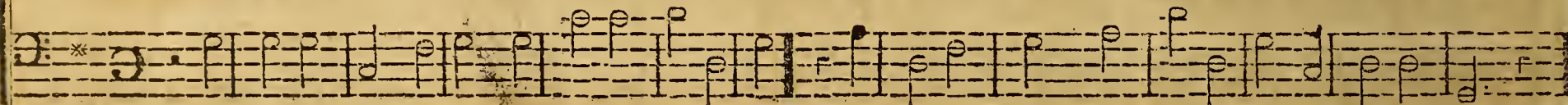


Hail the day that saw him rise, Ravish'd from our wishful eyes: Christ, a while to mortals given, Reascends his native heaven.

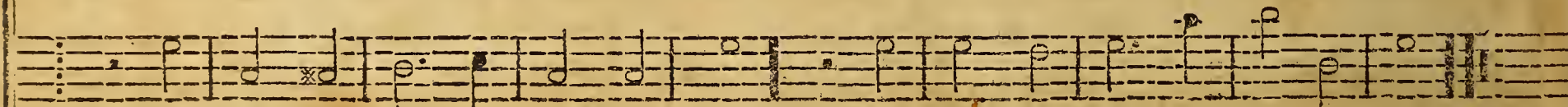
There the pompous triumph waits, Lift your heads, eternal gates, Wide unfold the radiant scene, Take the King of glory in.

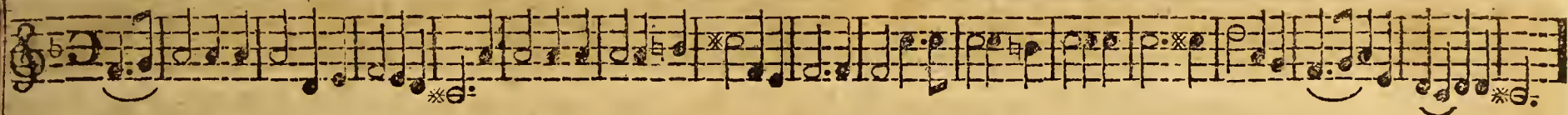


Loud to the Prince of heaven Your cheerful voices raise; To him your vows be given, And fill his courts with praise.



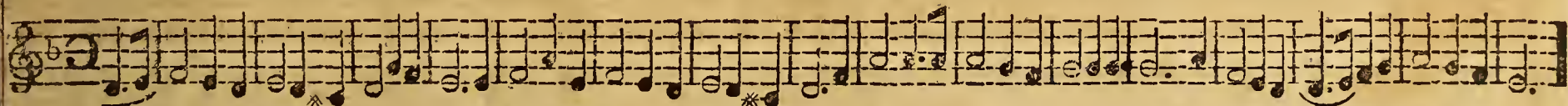
With conscious worth, All bright in charms, All clad in arms, He sallies forth.





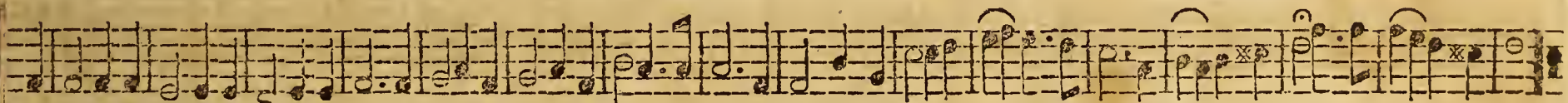
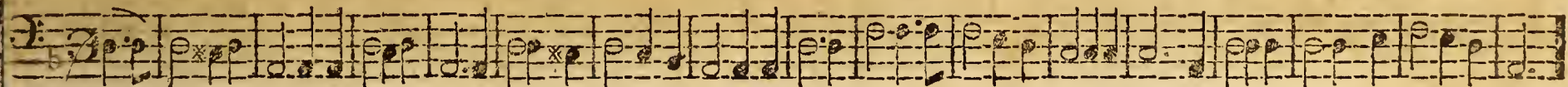
'Tis night, & the landscape is lovely no more;

For morn is approaching, your charms to restore,



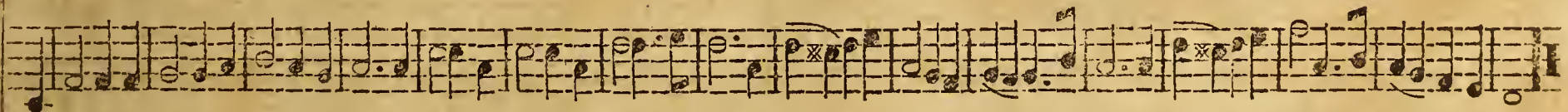
I mourn, but, ye woodlands, I mourn not for you;

Perfum'd with fresh fragrance & glitt'ring with dew:



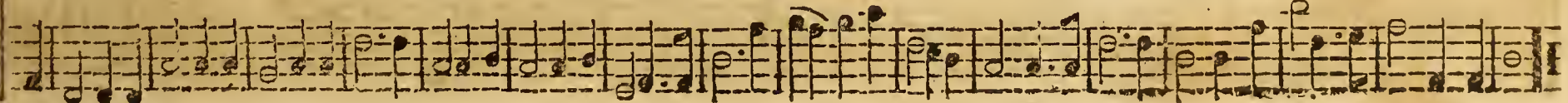
Nor yet for the ravage of winter I mourn,

But when shall spring visit the mouldering urn!



Kind nature the embryo blossoms shall save,

O when shall it dawn on the night of the grave!



Sing to the Lord a new made song, Let earth, in one assembled throng, Her common Patron's praise refund. Sing to the Lord, and blefs his name, From

Chorus.

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

The first system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both are in 2/4 time. A repeat sign (two dots) is placed at the beginning of each staff. The music is written in a simple, rhythmic style with quarter and eighth notes.

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

The second system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. Both are in 2/4 time. A repeat sign (two dots) is placed at the beginning of each staff. The music continues with similar rhythmic patterns.

The third system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music concludes with a double bar line and repeat dots.

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

The fourth system of music consists of two staves. The top staff is a treble clef and the bottom staff is a bass clef. The music concludes with a double bar line and repeat dots.

Moderate.

Ye sons of men, with joy record The various wonders of the Lord, And let his pow'r and goodness found Thro' all your tribes the earth around.

Let his pow'r, &c. Thro', &c.

Loud.

Soft.

Soft.

Loud.

Let his pow'r, &c.

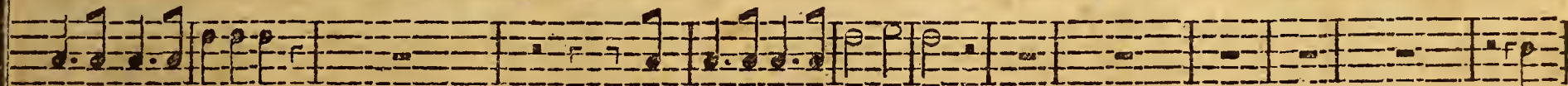
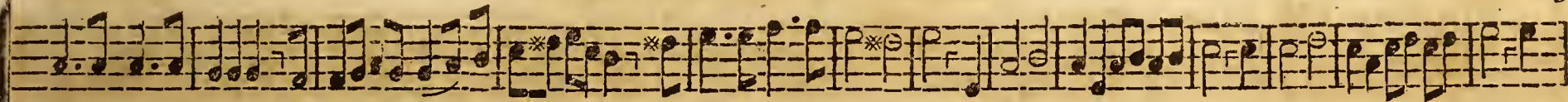
Thro' all, &c.

Let heaven's high arch

your songs invite,

Those spacious fields of brilliant light, Those

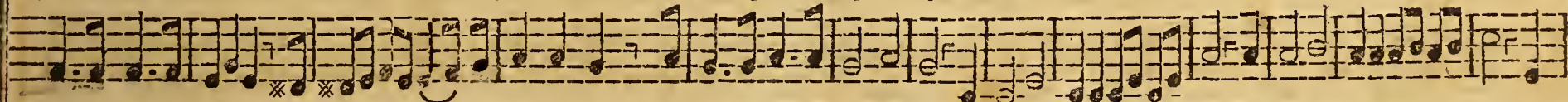
Your songs invite, your songs invite, your songs invite,



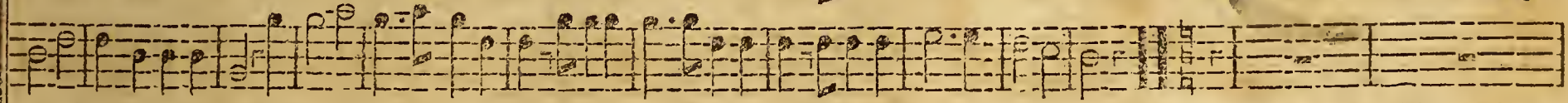
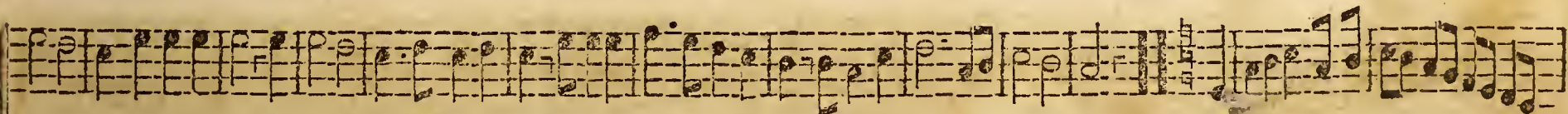
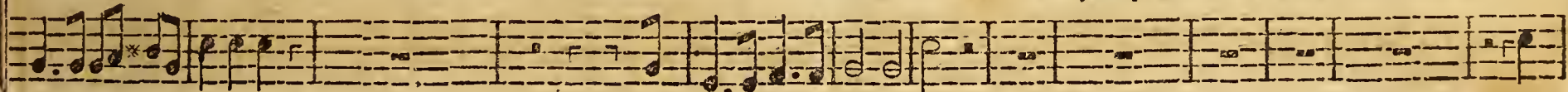
spacious, &c.

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

View



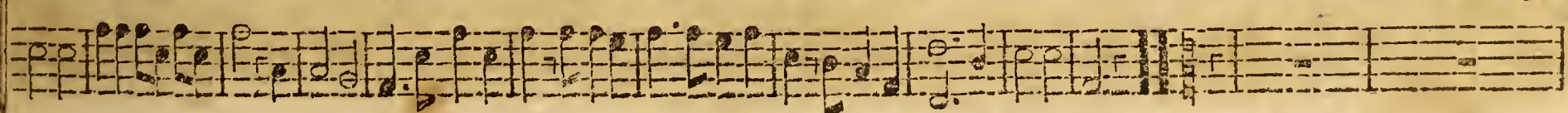
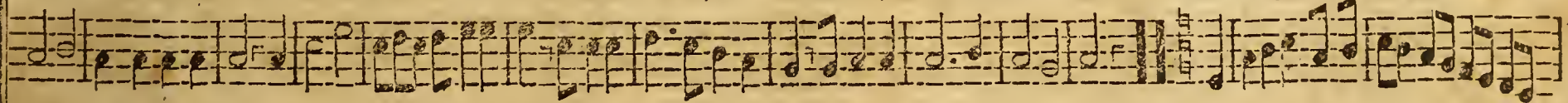
View th' ocean's wide majestic plains, And think how wide its Maker reigns ;



earth in life of various forms, Proclaim a God in man and worms. Proclaim, &c.

Proclaim, &c.

But O that brighter, that brighter world a-



bove, Where lives and reigns incarnate love, Where, &c. God's only Son in flesh array'd, God's, &c. For man a bleeding victim made. For man, &c.

Soft. *Loud.*

To that abode I panting soar, To, &c. There my Redeemer to adore, There shall my joyful pow'rs unite, And

THANKSGIVING Continued.

Soft.

Loud.

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

There shall my pow'rs unite, And join the sons of light, And, &c.

H. 217.

PORTUGAL. L. M.

THORLEY.

slow.

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The lower staff is in bass clef with the same key signature and time signature. The music is written in a simple, homophonic style with quarter and eighth notes.

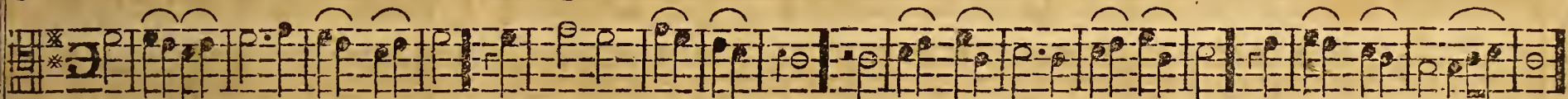
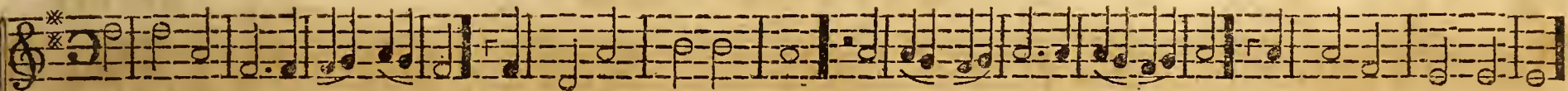
When pale with sickness, oft hast thou With health renew'd my face ; And when in sin and sorrow sunk, Reviv'd my soul with grace.

The second system of music continues the melody from the first system. It features a treble staff and a bass staff. A triplet of eighth notes is marked with a '3' above it in the treble staff. The music concludes with a double bar line.

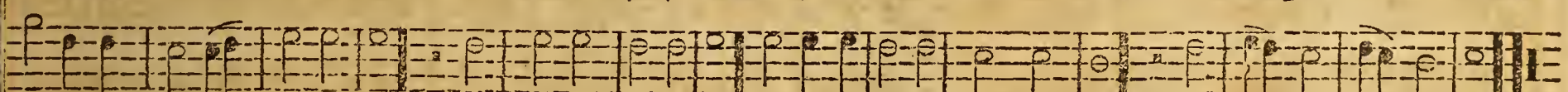
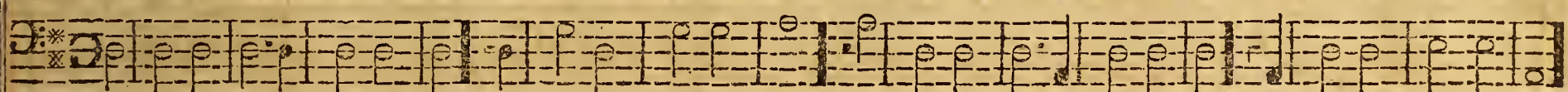
The third system of music begins with two staves of rests, indicating a pause in the music. This is followed by two staves of music in treble and bass clefs, continuing the melody and accompaniment. The system ends with a double bar line.

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

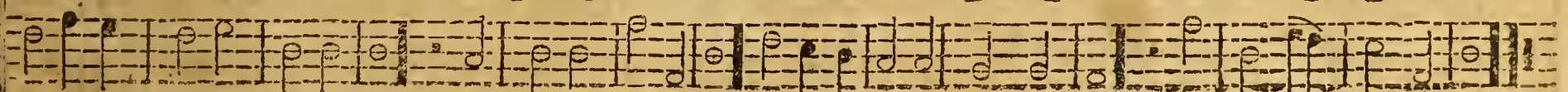
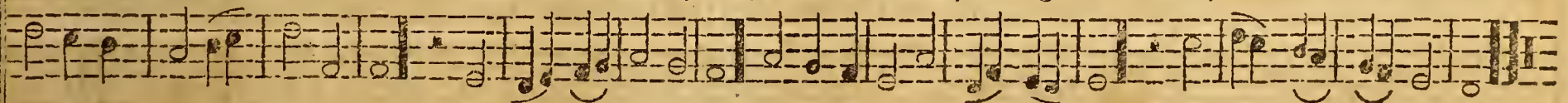
The fourth system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music continues the melody and accompaniment from the previous systems, ending with a double bar line.



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

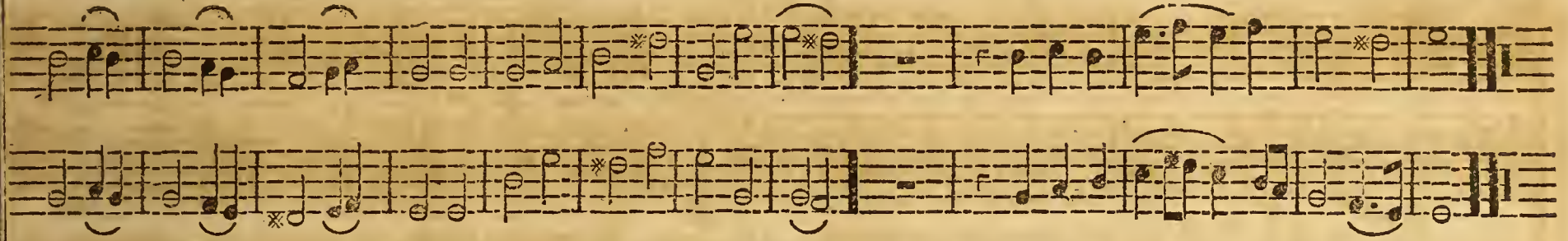


Thee will I honour, for I stand The product of thy skill; The wonders of thy forming hand My admiration fill.

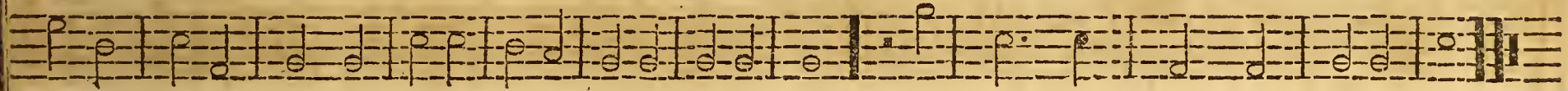


In deep distress I oft have cry'd, In deep, &c. To God, who never yet deny'd To rescue me op-

press'd with wrongs, To rescue, &c. To rescue, &c. Once more, O Lord, deliv'rance send, From



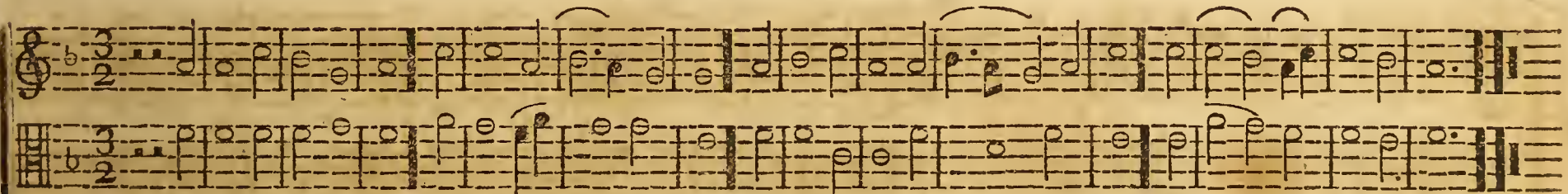
lying lips my soul defend, And from the rage of fland'rous tongues. And from, &c.



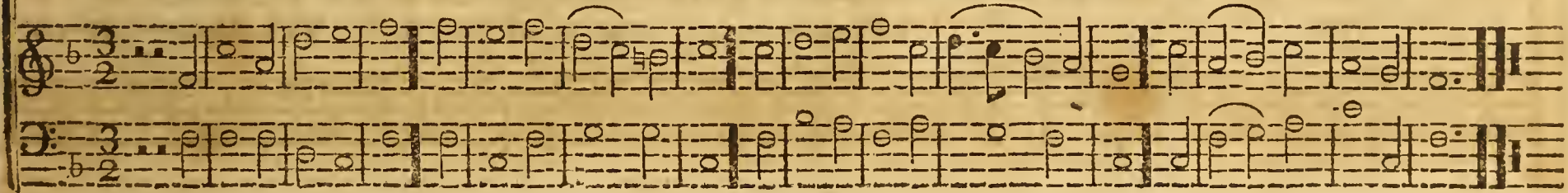
P s . 2 .

S U T T O N . S . M .

H A R . S A C R A .



Maker and sov'reign Lord Of heaven and earth and seas, Thy providence confirms thy word, And answers thy decrees.



With majesty.

Loud.

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

Soft.

Loud.

Distinct and soft.

Let all, &c.

Their humble, &c.

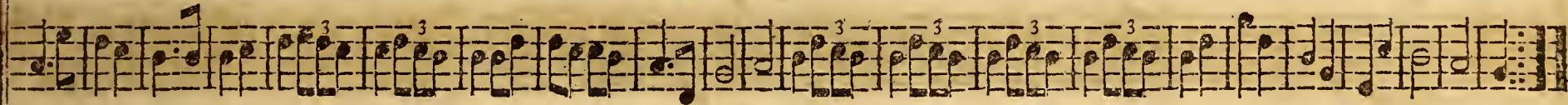
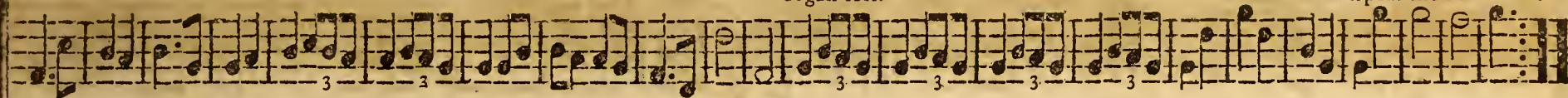
Their humble, &c.

'Tis his Almighty love, His

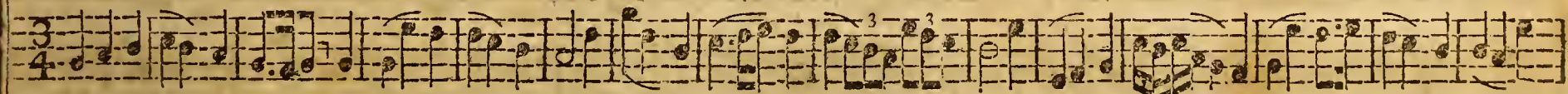
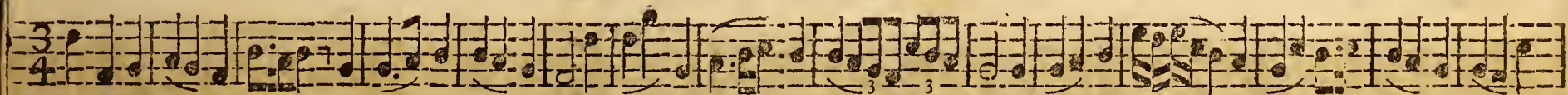
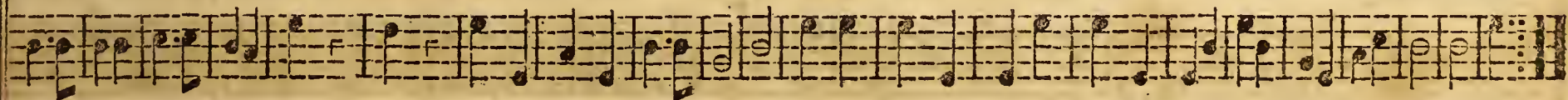
LITCHFIELD Continued.

Organ soft.

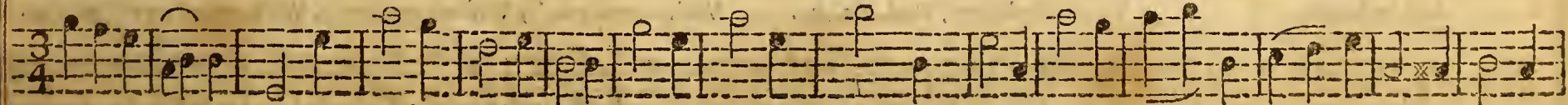
Repeat the first strain.



counsel and his care, Preserve us safe from sin and death, from sin and death, Preserve, &c. from sin and death ::: And ev'ry hurtful snare.



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



LITCHFIELD Continued.

Soft.

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

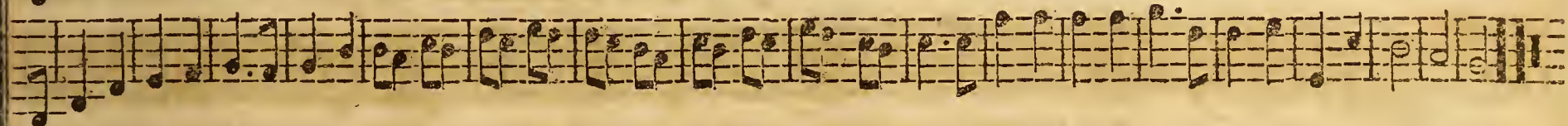
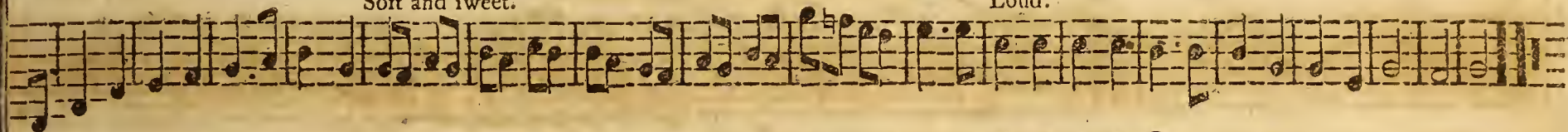
known, And make, &c.

To our Redeemer, God, To, &c.

Wisdom and pow'r, Wisdom and pow'r, Wisdom and pow'r belongs,

Soft and sweet:

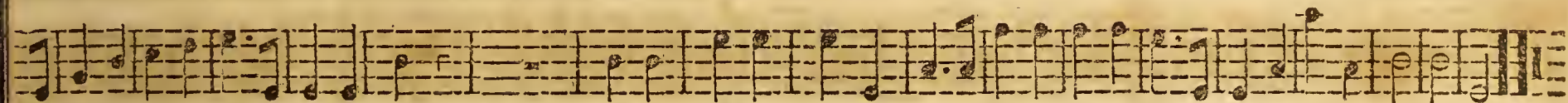
Loud.



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

Immortal, &c.

And, &c.



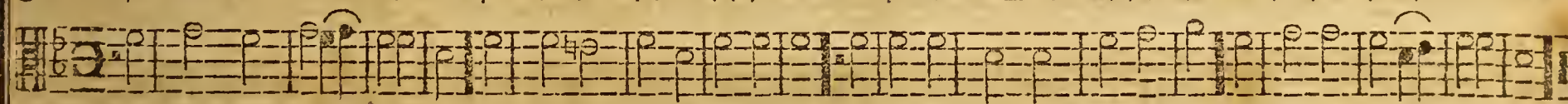
H. 181.

X

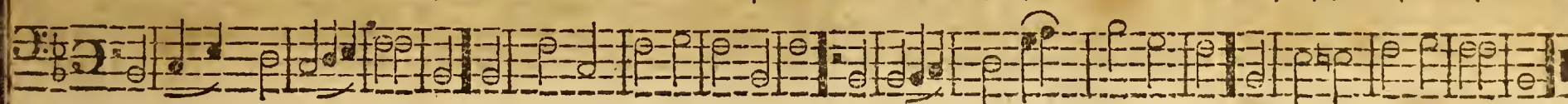
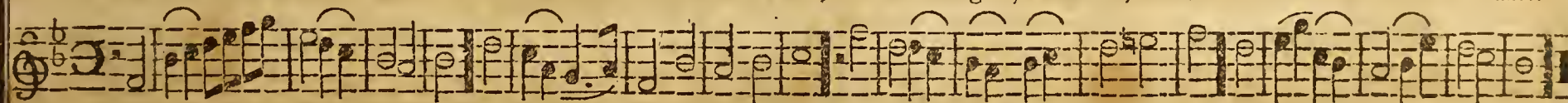
CHRISTIAN.

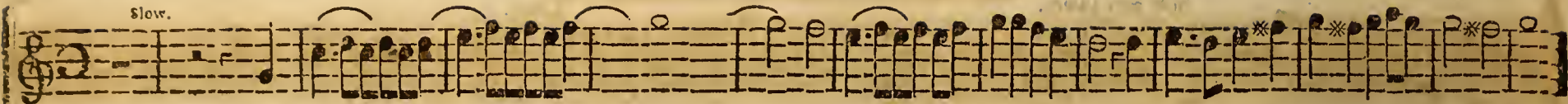
L. M.

LEACH.



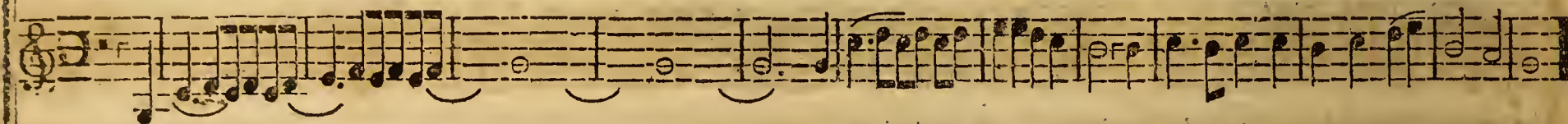
Not all the nobles of the earth, Who boast the honours of their birth, Such real dignity can claim, As those who bear the Christian name.





O praise

O praise the Lord, &c.



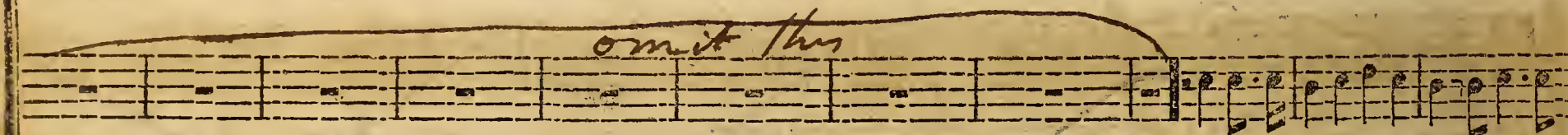
O praise,

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



O praise,

O praise, &c.



omit this



Praise him in heaven, ::

::

::

::

::

::

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

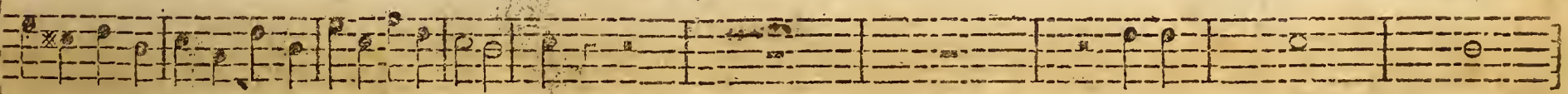
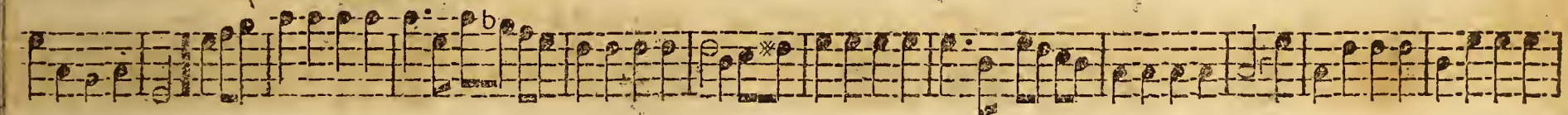




Which he in our behalf hath done; Which he, &c. With



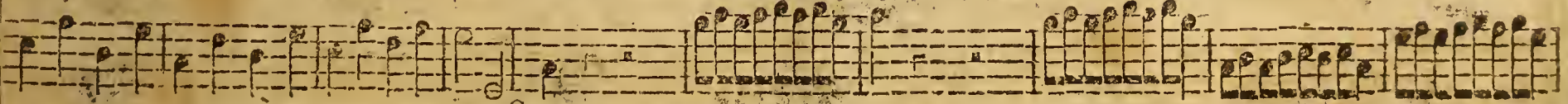
perfect glory shews. Praise him for his mighty acts, Praise him for; &c. His kindness this return exacts,



which our praise should equal run. *equal run*



With which, &c. ru -

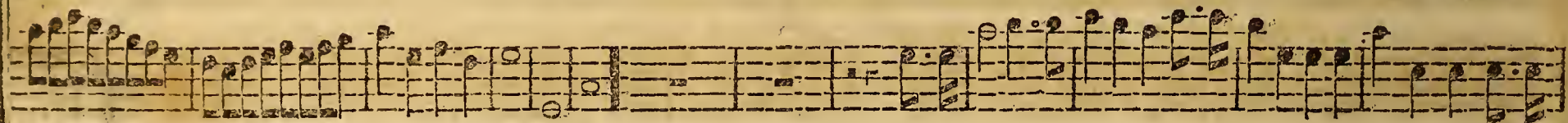


S *org* *run*

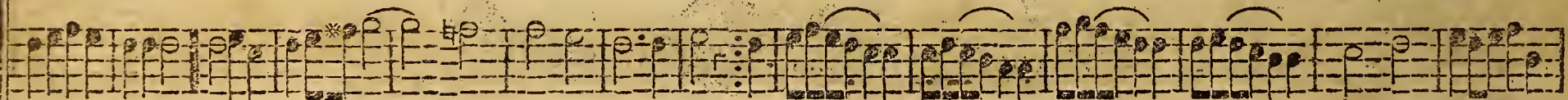
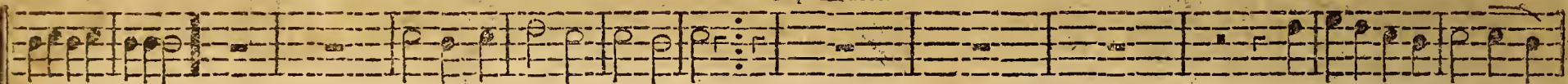
Finis.



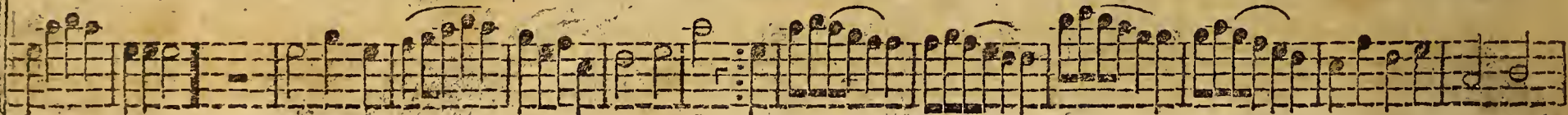
- n, our praise should equal run, Let the shrill trumpet's warlike voice, :||: Make the rocks & hills his praise rebound, :||

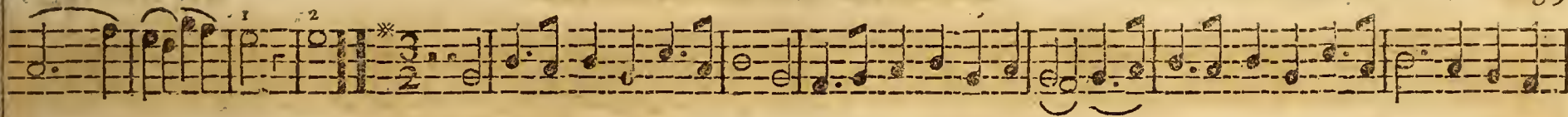


soft.

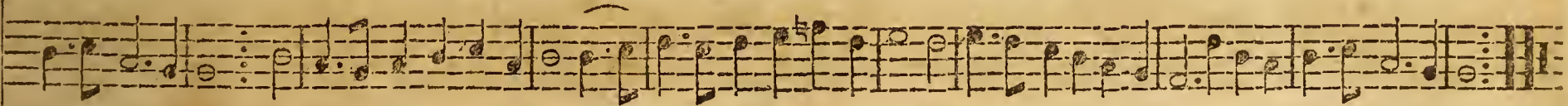
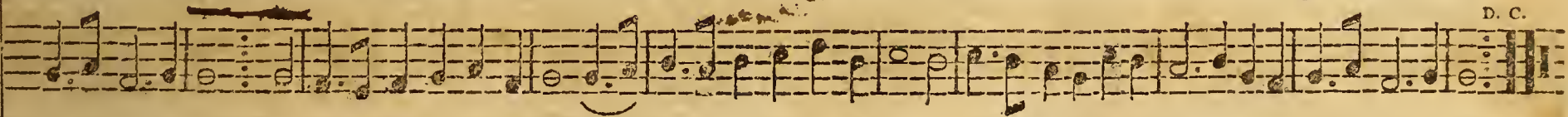
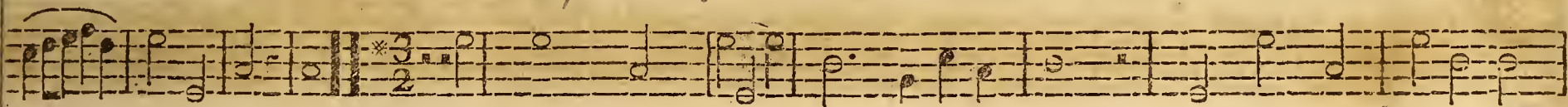


Praise him with harp's melodious noise, melodious noise, And gentle psalt'ry's silver found, And gentle psalt'ry's silver

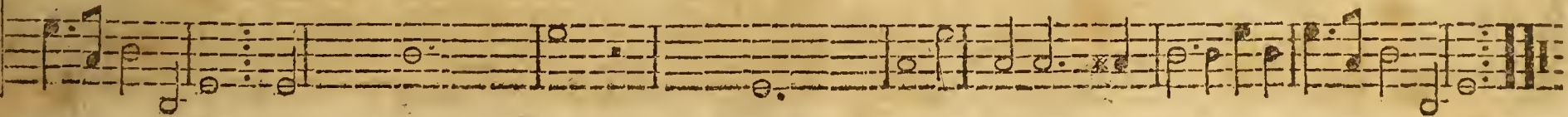


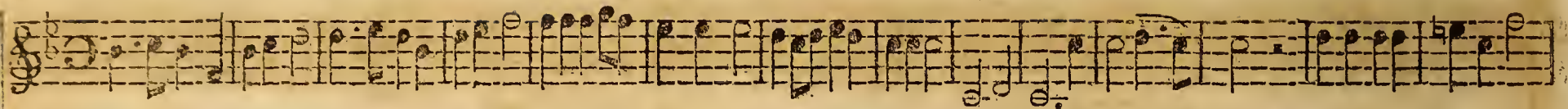


found, silver found. Let virgin troops soft timbrels bring, And some with graceful motions dance; Let instruments of various strings, With organs

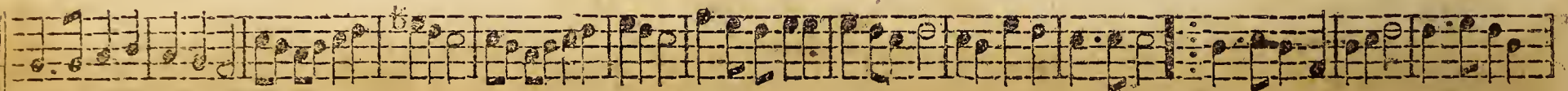
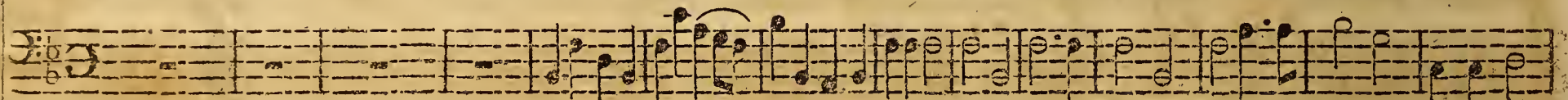


join'd his praise advance. Let virgin, &c. And some, &c. Let instruments, &c. With organs, &c.





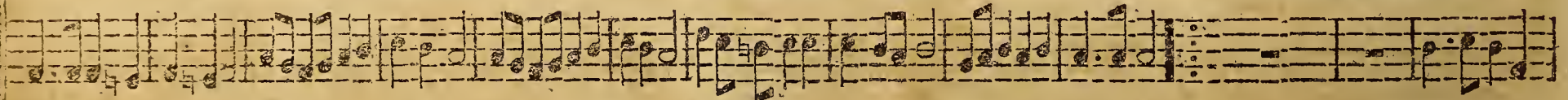
Hark! the herald angels sing, Hark, &c. Glory to the new born King, Glory, &c. Peace on earth and mercy mild, God and sinners reconcil'd,



Joyful all ye nations rise,

With th' angelic host proclaim,

Hark! the herald angels sing,

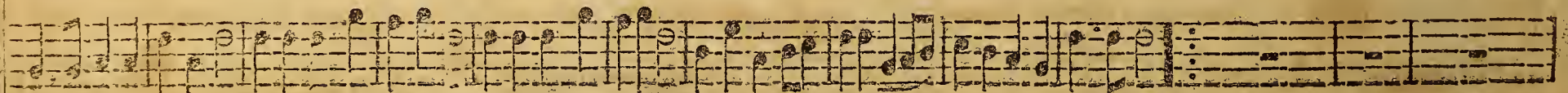


God, &c.

Join the triumph of the skies,

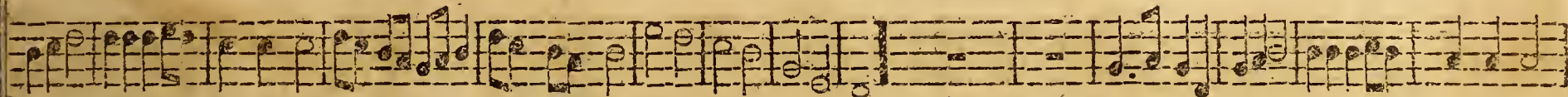
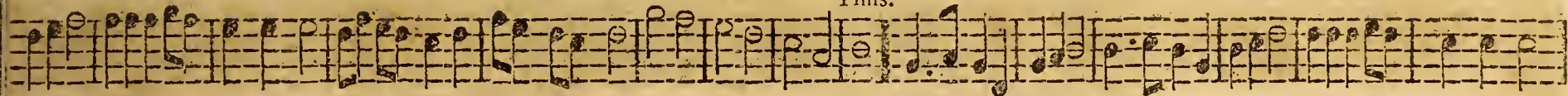
Christ is born at Bethlehem:

Hark, &c.



HERALD ANGELS Continued.

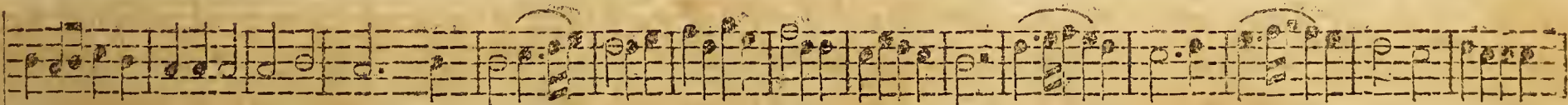
Finis.



Glory to the newborn King, Glory, &c.

Glory, &c.

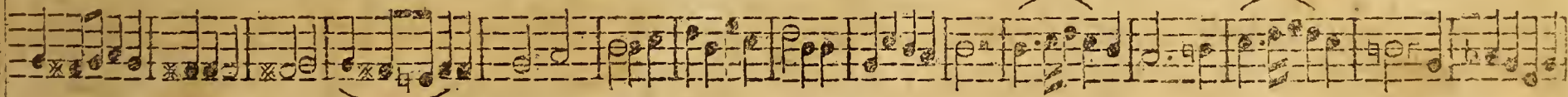
Christ by highest heaven ador'd, Christ, &c. Christ the everlasting Lord,



Christ the everlasting Lord,

Offspring of a virgin's womb,

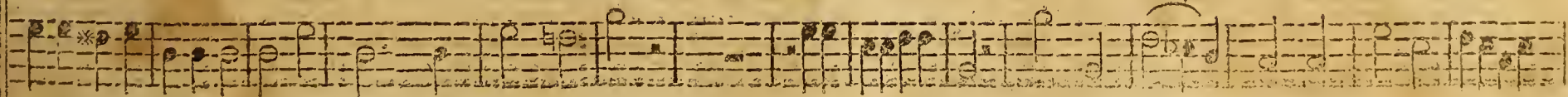
Veil'd in flesh, the Godhead he,



Late in time behold him come,

Offspring, &c.

Hail, hail th' incarnate



HERALD ANGELS Continued.

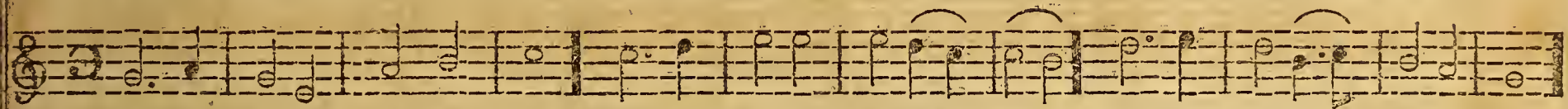
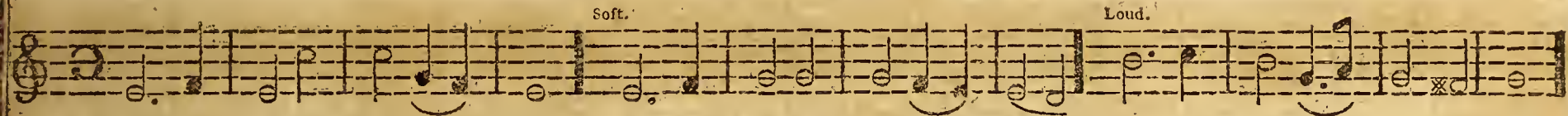
Musical score for 'HERALD ANGELS Continued.' consisting of three systems of staves. The first system includes a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics are: 'Pleas'd as man with man appear Jesus, our Immanuel here re. From the repeat to finish.' The second system continues the melody and bass line with lyrics: 'Deity. Hail, &c. Jesus our Immanuel here, Jesus, &c. our Immanuel here, our Immanuel here.' The third system concludes the piece with a final cadence. A 'D. S.' (Da Capo) marking is present at the end of the first system.

P. 22.

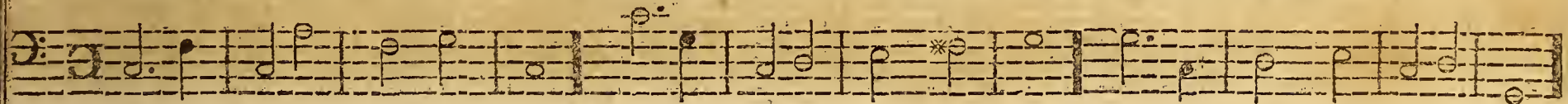
PUTNEY. L. M.

WILLIAMS' COL.

Musical score for 'PUTNEY. L. M.' consisting of three systems of staves. The first system features a treble clef staff with a melodic line and a bass clef staff with a bass line. The lyrics are: 'Now let our mournful songs record The dying sorrows of our Lord, When he complain'd in tears and blood, Like one forsaken of his God.' The second system continues the melody and bass line. The third system concludes the piece with a final cadence.

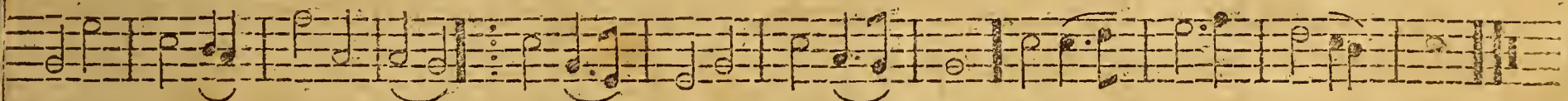
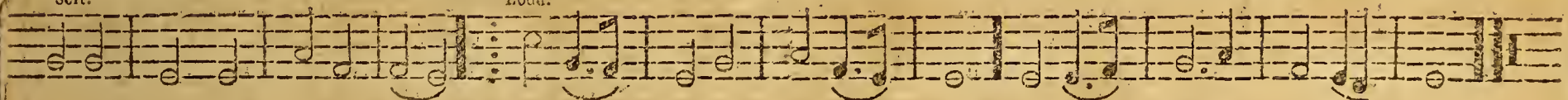


Angels, roll the stone away; Death, give up thy mighty prey: Death, give up, &c.

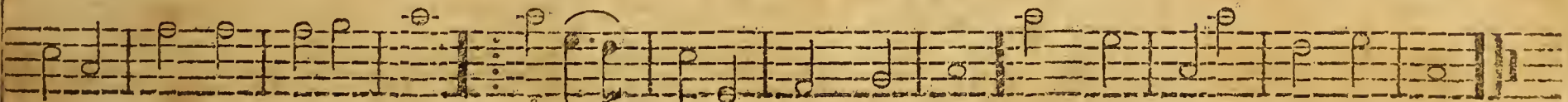


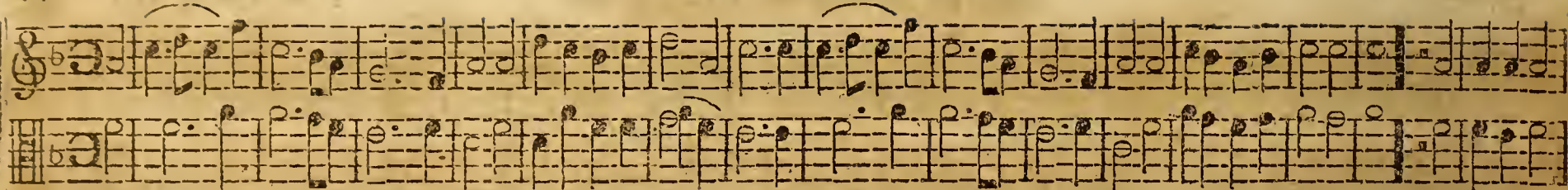
Soft.

Loud.

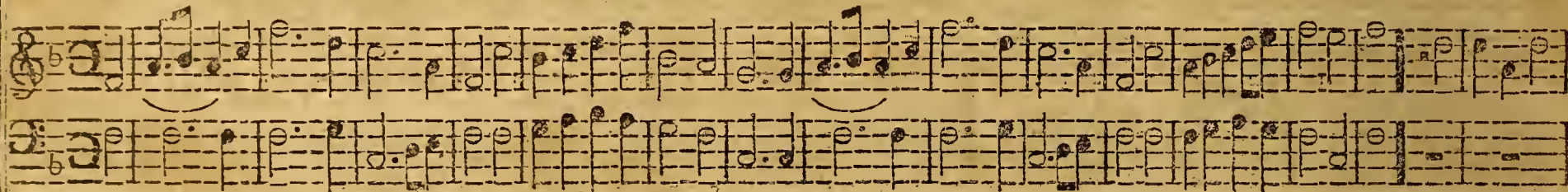


See! he rises from the tomb, Shining in immortal bloom! Shining, &c.

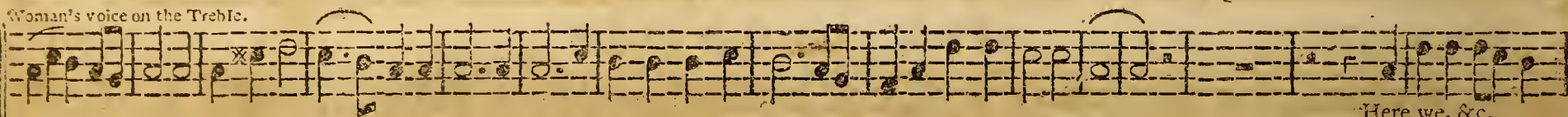




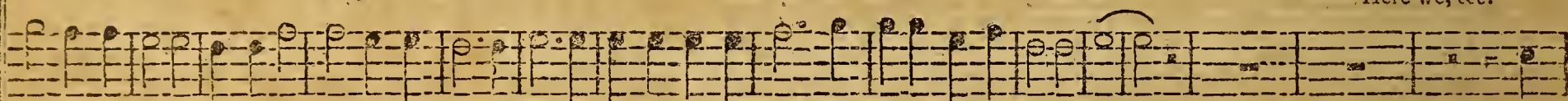
Our spirits join t'adore the Lamb ; O that our feeble lips could move In strains immortal as his name, And melting as his dying love. The law proclaims



Woman's voice on the Treble.

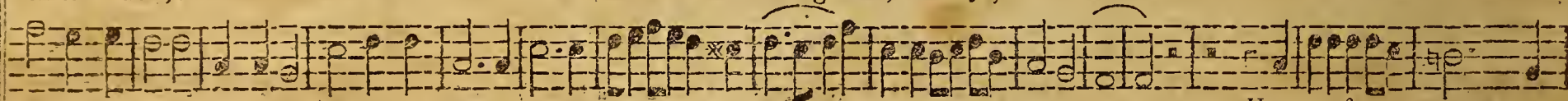


Here we, &c.



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

Here



Here we, &c.



Here we, &c.

we have wash'd our deepest stains,

Blest fountain, springing from the veins Of Jesus our incarnate God. Blest fountain, &c.

And heal'd our wounds with heavenly blood.

In vain, &c.

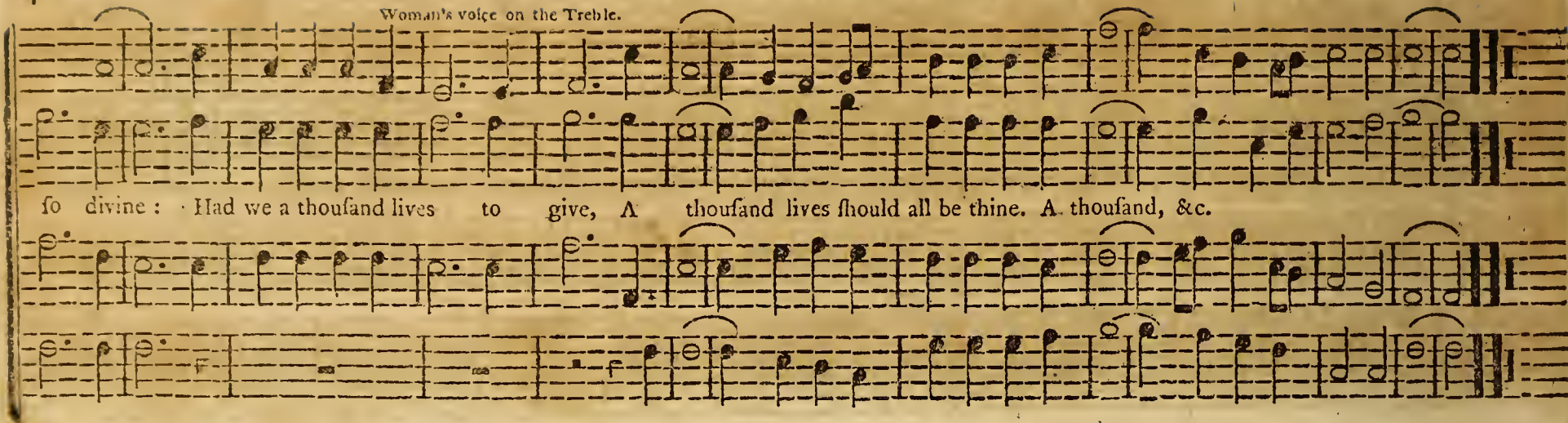
Of Jesus, &c.

In vain our mortal voices strive To speak compassion

In vain, &c.

In vain, &c.

Woman's voice on the Treble.



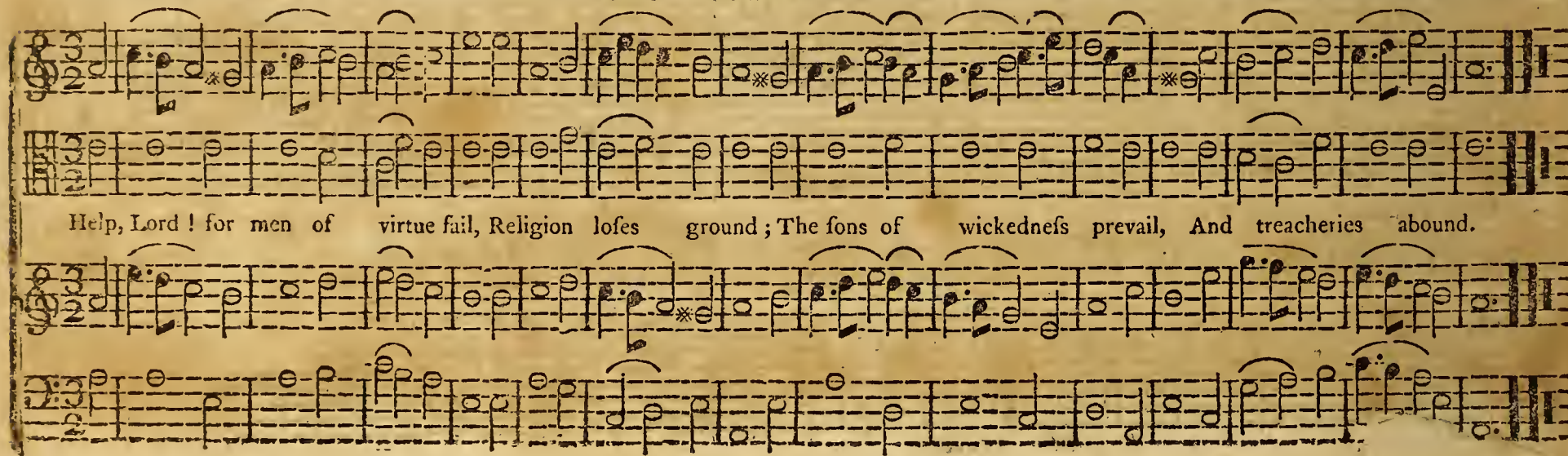
so divine: Had we a thousand lives to give, A thousand lives should all be thine. A thousand, &c.

Ps. 12.

BUCKINGHAM.

C. M.

WILLIAMS' COL.



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

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 3/2 time and have a key signature of one sharp (F#). The music features a variety of note values, including quarter, eighth, and sixteenth notes, with some notes beamed together. There are also rests and dynamic markings like asterisks.

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

The second system of music continues the piece with two staves in treble and bass clefs, maintaining the 3/2 time signature and one sharp key signature. The melody in the treble staff is more active, with many eighth and sixteenth notes, while the bass staff provides a steady accompaniment with quarter and half notes.

The third system of music features two staves in treble and bass clefs. The time signature and key signature remain consistent. A dynamic marking of "Loud," is placed above the treble staff. The music concludes with a double bar line and repeat signs.

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

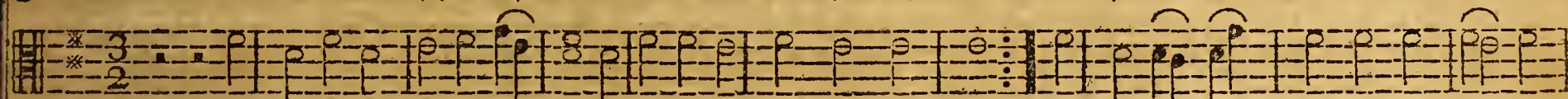
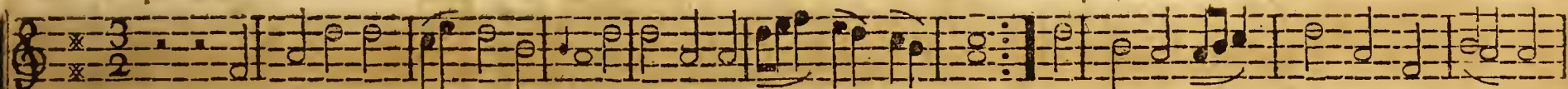
The fourth system of music consists of two staves in treble and bass clefs. It continues the melody and accompaniment from the previous system, ending with a final cadence marked by a double bar line and repeat signs.

Soft.

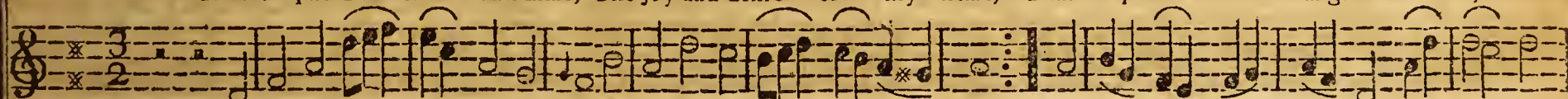
Now can my soul in God rejoice, I feel my Saviour's cheering voice; My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O Jesus, in thine

Soft. Loud.

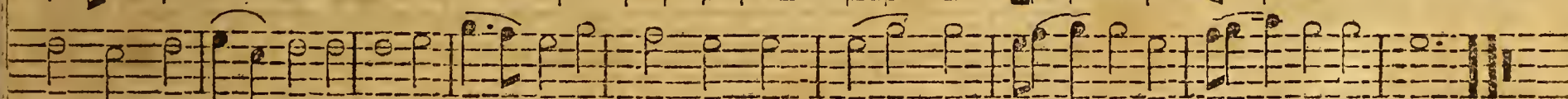
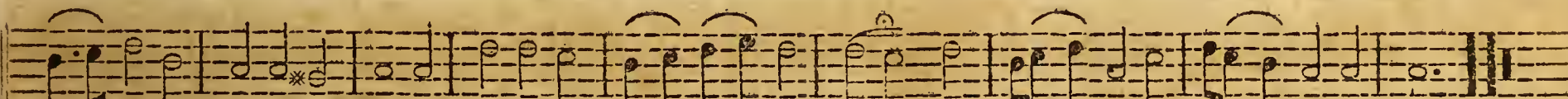
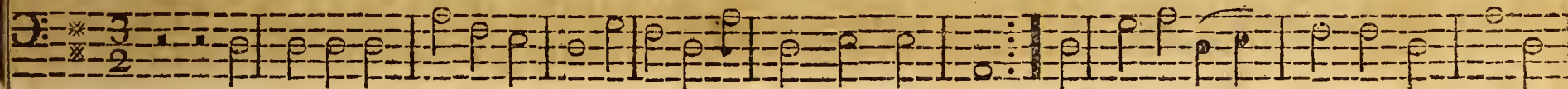
arms, And cheer me with immortal charms, 'Till I awake in realms above, Forever to enjoy thy love. 'Till I awake, &c.



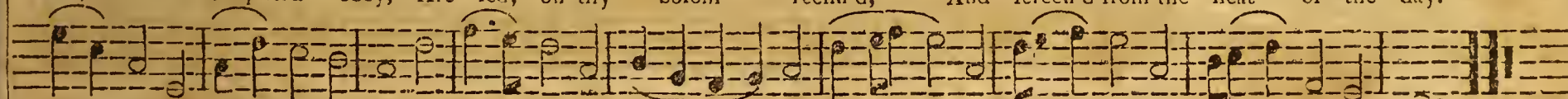
Thou Shepherd of Israel and mine, The joy and desire of my heart, That pasture I languish to find, Where



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

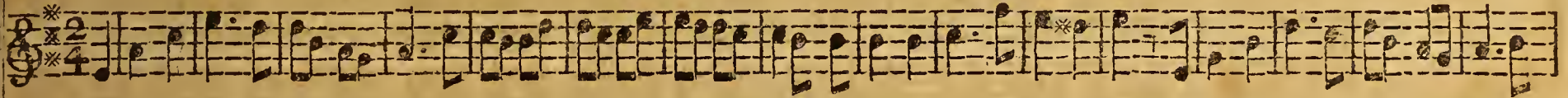
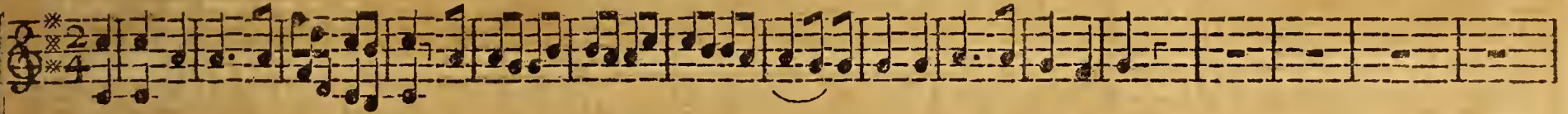


all, who their Shepherd obey, Are fed, on thy bosom reclin'd, And screen'd from the heat of the day.

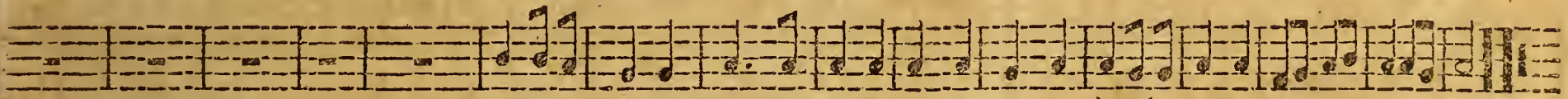


Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the tedious night be gone, And when the dawn arise?

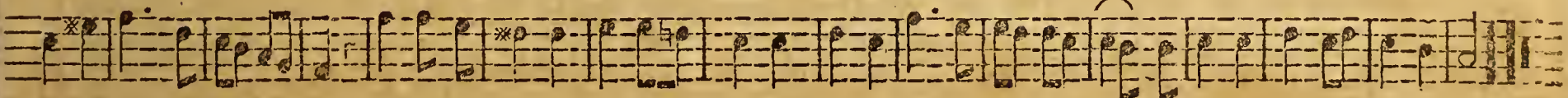
My God! O could I make the claim, My Father and my Friend! And call thee mine, by ev'ry name, On which thy faints depend!



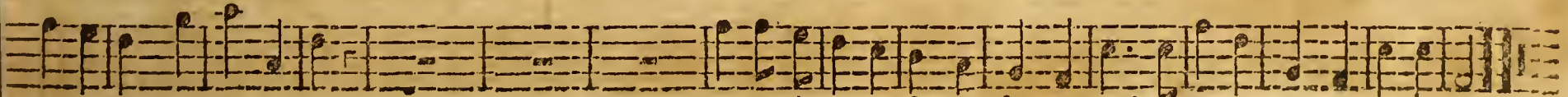
My God, my hope, if thou art mine; Why should my soul with sorrow pine? Why should, &c. On thee alone I cast my care, O



On thee alone I cast my care, I cast, I cast my care, &c.



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



On thee alone I cast, I cast my care, &c.



Soft.

Loud.

Soft.

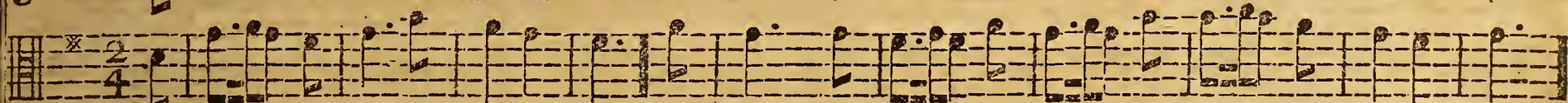
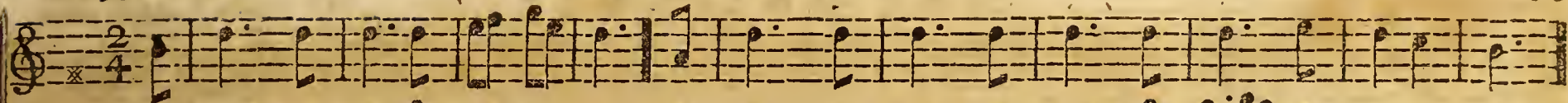
Now to the Lord, who makes us know The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above, Be

Loud.

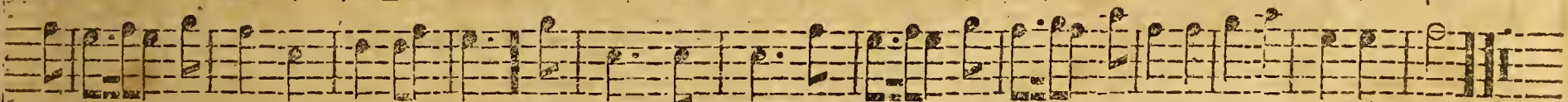
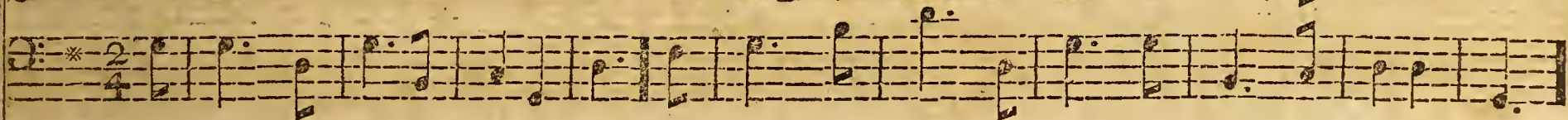
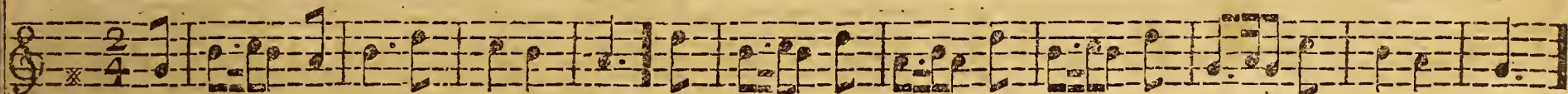
humble honours, &c.

And strains, &c.

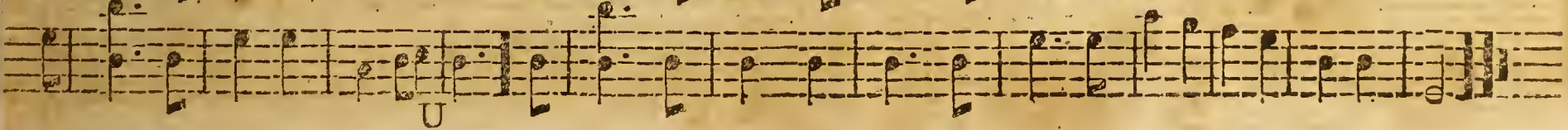
And strains, &c.



O come, loud anthems let us sing, Loud thanks to our, Loud thanks to our almighty King!



For we our voices high should raise, When our salvation's Rock we praise: When our, &c.



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

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

Slow.

Great God, at whose all-pow'rful call At first arose this beauteous frame,

Thy bounty bids the infant year, From

Thou bidd'st the seasons change, & all The changing seasons speak thy name.

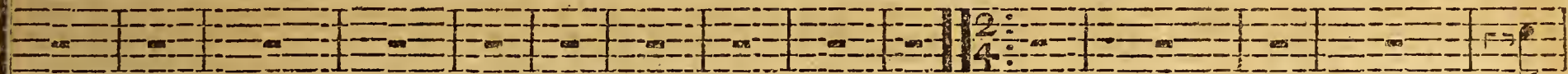
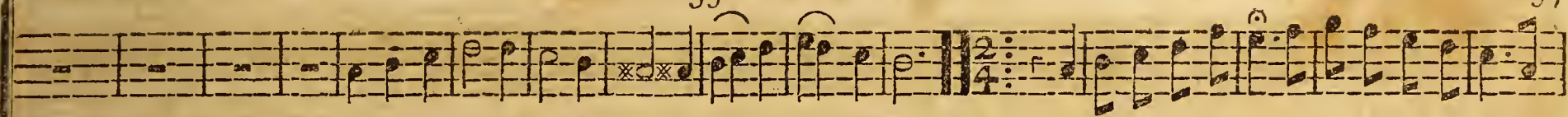
Soft.

Repeat loud.

wint'ry storms recover'd rise; When thousand grateful scenes appear, When thousand grateful scenes appear, Fresh op'ning to our wond'ring eyes.

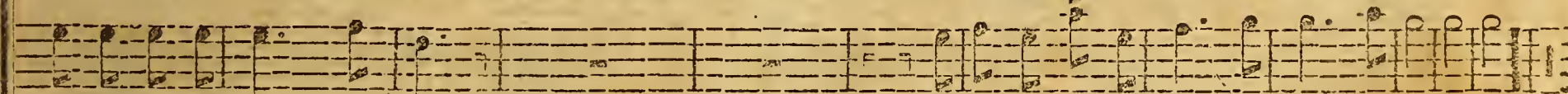
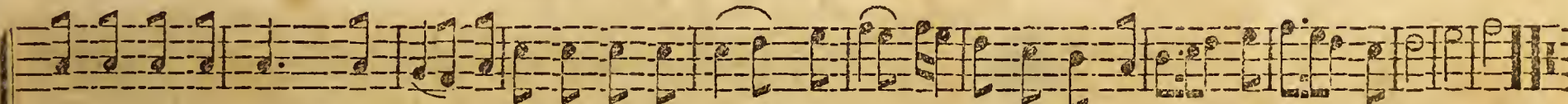
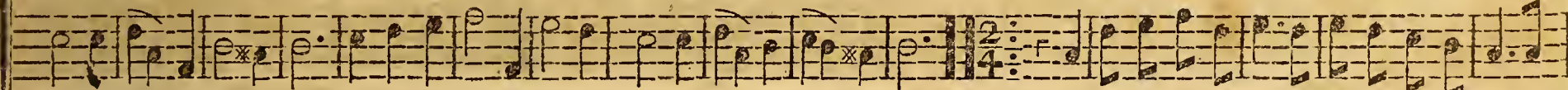
Welcome, sweet day of rest, That saw the Lord arise! Welcome to this reviving breast, And these rejoicing eyes. And these, &c.

The King himself comes near, And casts his faints today; Here we may sit and see him here, And love and praise and pray. One day amidst the



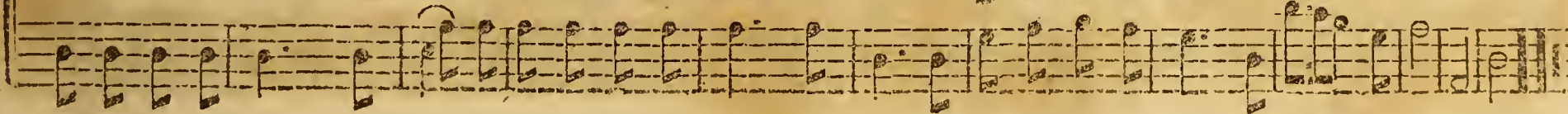
place, Where my dear God hath been, Is sweeter than ten thousand days Of pleasure and of sin.

My willing soul would stay In such a frame as this, And



fit and sing herself away, And fit, &c.

To everlasting blifs. To everlasting blifs.



The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble clef with the same key signature and time signature. The music is written in a style typical of 18th-century hymnals, with notes, rests, and bar lines clearly visible.

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

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The second staff is a bass clef with the same key signature and time signature. The third and fourth staves are also treble clef with the same key signature and time signature. The music continues from the first system, with notes, rests, and bar lines clearly visible.

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

The first system of music for 'BILLOW' consists of two staves. The upper staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody of quarter and eighth notes with various rests and phrasing slurs.

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

The second system of music for 'BILLOW' continues the melody from the first system. It consists of two staves in treble and bass clefs with a two-flat key signature and 3/2 time signature. The notation includes various note values, rests, and phrasing slurs.

The first system of music for 'RELIANCE' consists of two staves. The upper staff is in treble clef with a key signature of one flat (F) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody of quarter and eighth notes with various rests and phrasing slurs. A 'Soft first time' marking is present above the second measure of the upper staff.

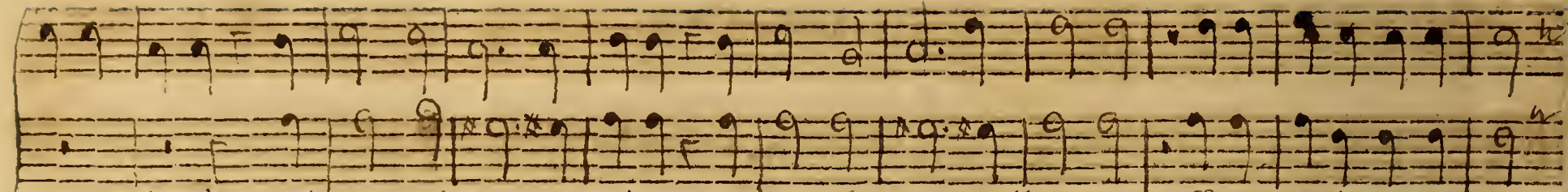
No change of times shall ever shock My firm affection, Lord, to thee; For thou hast always been a rock, A fortress and defence to me.

The second system of music for 'RELIANCE' continues the melody from the first system. It consists of two staves in treble and bass clefs with a one-flat key signature and 3/4 time signature. The notation includes various note values, rests, and phrasing slurs.

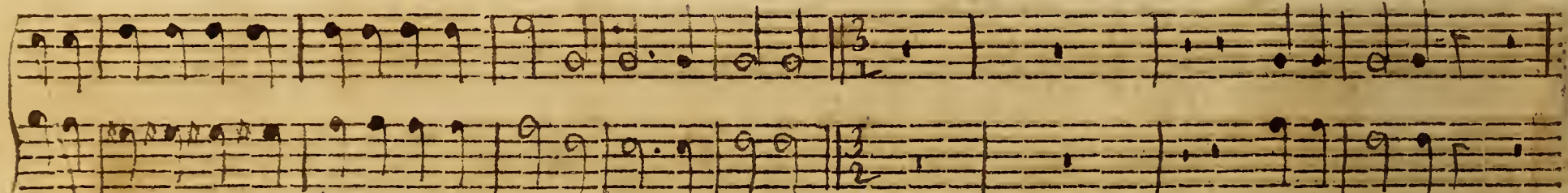
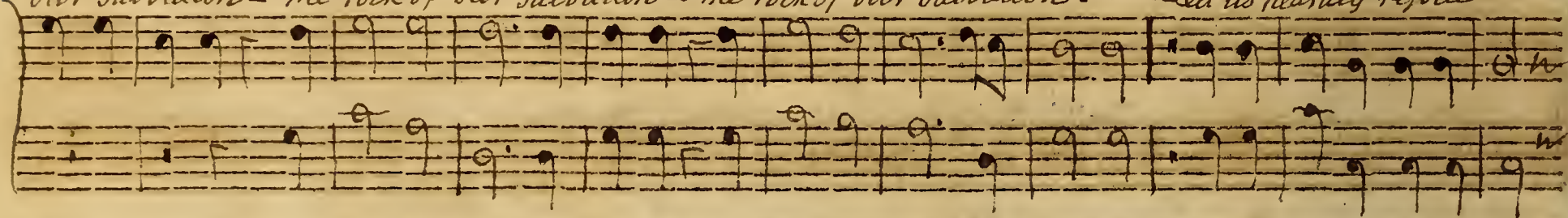
An Anthem.

O come sing unto the Lord O come sing unto the Lord O come sing
unto the Lord O come sing unto the Lord. Let us heartily rejoice in the rock of

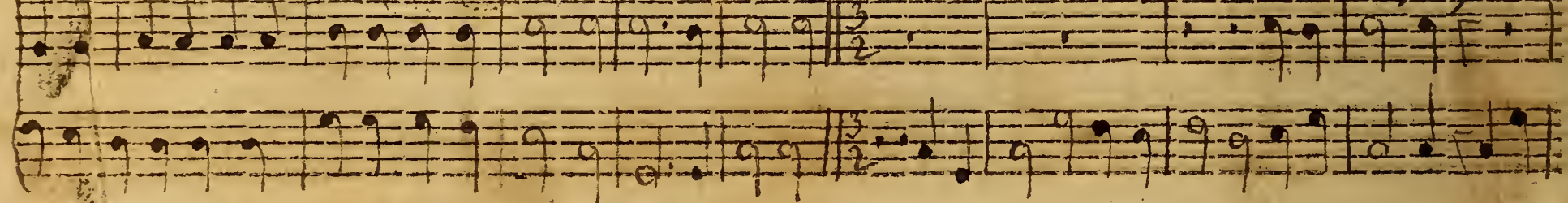
The image shows a handwritten musical score on aged paper. It consists of two systems of staves. Each system has a vocal line (treble clef) and an instrumental line (bass clef). The music is written in a historical style with various note values and rests. The lyrics are written below the vocal line. The first system contains the lyrics: "O come sing unto the Lord O come sing unto the Lord O come sing". The second system contains: "unto the Lord O come sing unto the Lord. Let us heartily rejoice in the rock of". The paper shows signs of age, including some staining and a slightly yellowed tone.

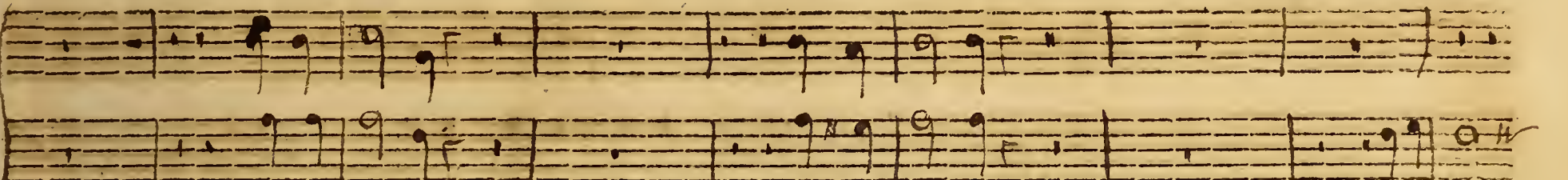


our salvation - the rock of our salvation - the rock of our salvation. — Let us heartily rejoice

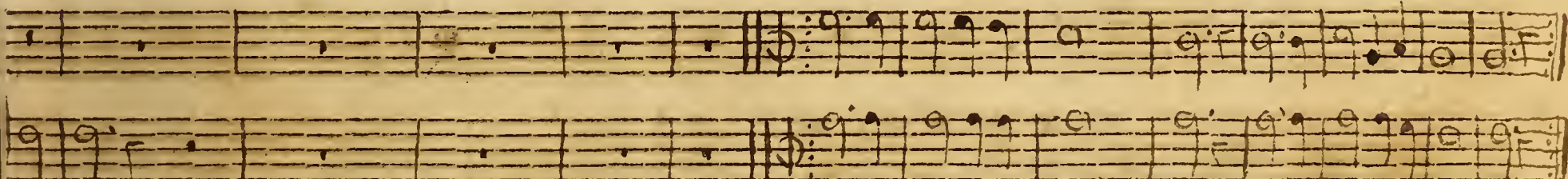
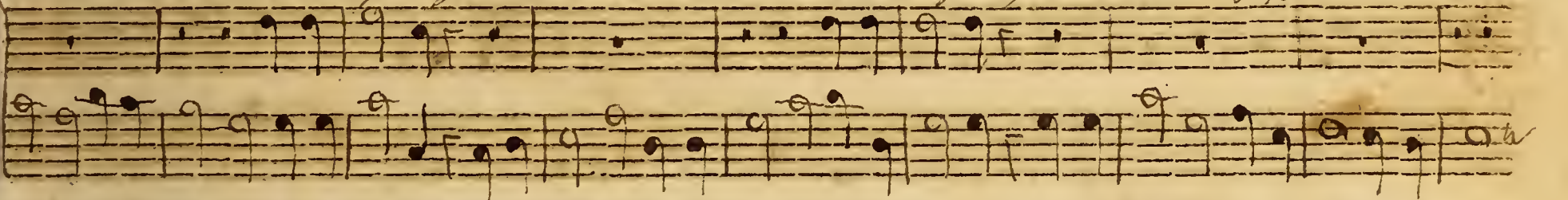


in the rock of our salvation - in the rock of our salvation. — We will come into his presence with thanksgiving

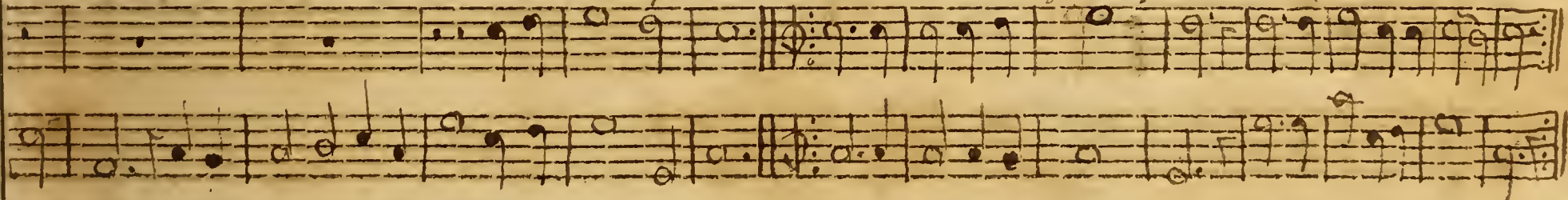




||: with thanksgiving ||: with thanksgiving We will make a joyful noise unto him



with Psalms. ||: unto him with psalms. For the Lord is a great God. ||:



Pia.

For.

Pia.

And his merciful kindness, his merciful kindness is ever evermore towards us. And his merciful kind =

For.

Pia

ness his merciful kindness, is ever evermore towards us. And the truth of the Lord the truth of the

For.

Pia

For.

God the truth of the Lord endureth forever. the truth of the Lord - :||: endureth forever.

minore

Tho' his wrath, tho' his wrath may endure for a moment. Tho' his wrath, Tho' his wrath may endure for a moment.

Major

The first system of handwritten musical notation consists of two staves. The top staff begins with a treble clef and a key signature of one sharp (F#). The music is written in a simple, melodic style with various note values including quarter, eighth, and sixteenth notes, along with rests. The bottom staff continues the melody with similar note values and rests.

yet in his favor in his favor in life, yet in his favor in his favor in life, yet in his favor in his favor, :||

The second system of handwritten musical notation consists of two staves. The top staff continues the melody from the first system, featuring a mix of note values and rests. The bottom staff provides a complementary line, possibly for a second voice or instrument, with similar rhythmic patterns.

The third system of handwritten musical notation consists of two staves. The top staff shows a continuation of the melodic line with some longer note values. The bottom staff continues the accompaniment, maintaining the overall harmonic and rhythmic structure.

is life. Glory be to the father & to the son & to the holy holy ghost. ||

The fourth system of handwritten musical notation consists of two staves. The top staff concludes the melodic phrase with a final cadence. The bottom staff provides the final accompaniment, ending with a double bar line and a repeat sign.





Aug 29 1850

