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SEWALL FUND

No. 9.

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VOCAL

HARMONY;

Being a

Collection of

PSALMS, HYMNS,

ANTHEMS & CHANTS,

Compiled from

the Compositions of the

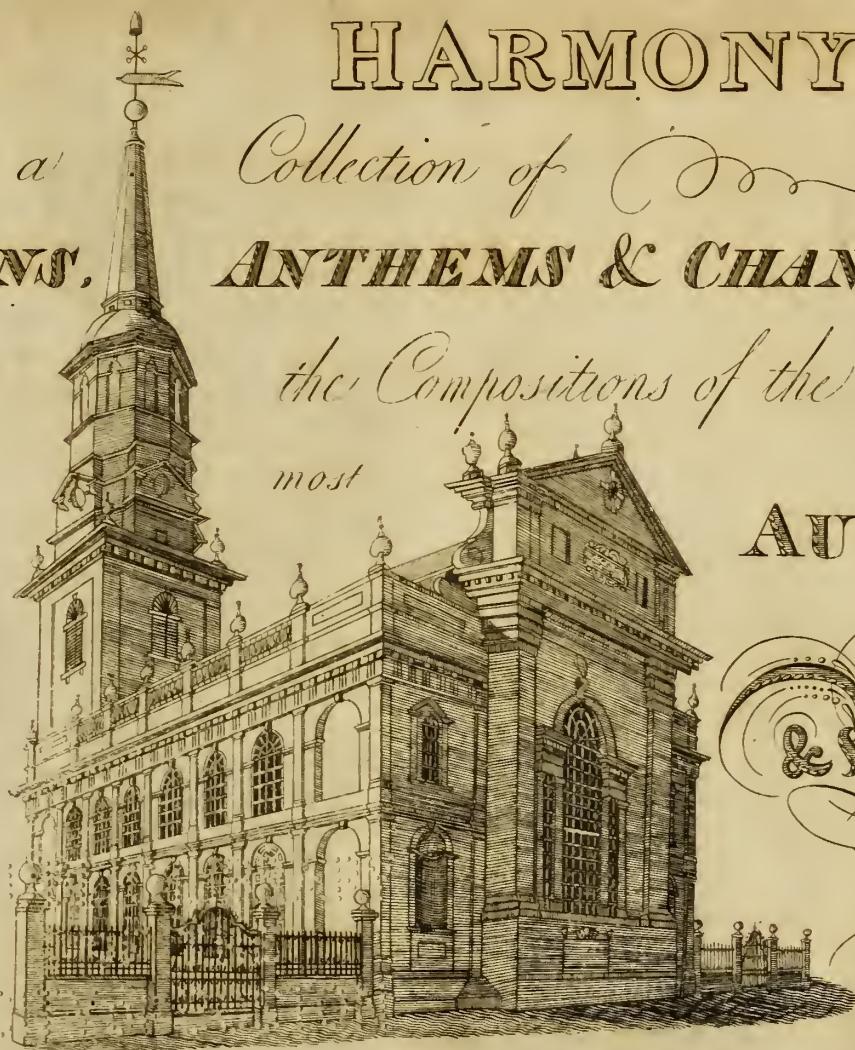
most

APPROVED

AUTHORS

Ancient

& Modern.



By G. E. BLAKE.

Pr. Dols.

Philadelphia, Published & Sold by G. E. Blake No. 1 South 3^d Street.

Sewall
Feb. 20, 1931
F

VERMONT COLLEGE
MOUNT RAINIER
MOUNTAIN STATE

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RULES for SINGING,

In music there are but seven sounds; belonging to any key: note. And they are distinguished by the seven first letters of the alphabet, viz, A, B, C, D, E, F, G.

A stave is five lines with their spaces, whereon music is written, to express the gradations of sound.

EXAMPLES.

Bass.				Tenor.				Counter.				Treble.		
Fifth line	_____ A	9		Fifth line	Space above _____ G	15		Fifth line	Space above _____ G	15		Fifth line	Space above _____ G	22
Fourth	_____ space G	8		Fourth	_____ space E	13		Fourth	_____ space E	13		Fourth	_____ space E	20
Fourth line	_____ F	7		Fourth line	_____ D	12		Fourth line	_____ D	12		Fourth line	_____ D	19
Third	_____ space E	6		Third	_____ space C	11		Third	_____ space C	11		Third	_____ space C	18
Third line	_____ D	5		Third line	_____ B	10		Third line	_____ B	10		Third line	_____ B	17
Second	_____ space C	4		Second	_____ space A	9		Second	_____ space A	9		Second	_____ space A	16
Second line	_____ B	3		Second line	_____ G	8		Second line	_____ G	8		Second line	_____ G	15
First	_____ space A	2		First	_____ space F	7		First	_____ space F	7		First	_____ space F	14
First line	_____ G	1		First line	_____ E	6		First line	_____ E	6		First line	_____ E	13

In the above examples the figures on the right hand of each, discover the corresponding sounds of the general scale and likewise the pitch of the several parts together. The Treble is considered in a woman's voice, which an eighth above a man's


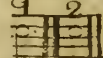

A flat \flat set before a note sinks it half a tone. — A sharp \sharp raises it half a tone. — A natural \natural restores a note to its primitive sound.

Order of the singing syllables, ascending, is fa, so, la, ba, do, ^{na}mi, fa. — Descending, fa, mi, na, do, ba, la, so, fa.

If no flat or sharp, is at the beginning of a tune, C is Fa.

- | | |
|--------------------------------------|---------------------------------------|
| If F be sharp - - - - - G is Fa. | If B be flat - - - - - F is Fa. |
| If F and C be sharp - - - - D is Fa. | If B and E be flat - - - - B is Fa. |
| If F C and G be sharp - - - A is Fa. | If B E and A be flat - - - - E is Fa. |
| If F C G and D be sharp - E is Fa. | If B E A and D be flat - - - A is Fa. |

The last note of the bass must always be Fa, or Na, if Fa, the tune is in the major, if Na it is in the minor mode.

A Brace, { or ||, shows how many parts are sung together. A Ledger — Line is added when a note ascends or descends a line beyond the stave. A Slur \frown shows how many notes are sung to one syllable. A Single | Bar divides the tune agreeably to the measure. A Double || Bar shows the end of a strain. A Dot. at the right hand of a note, makes it one half longer. A Staccato p shows that the note thus marked must be sung in a very distinct manner. A Repeat $\&$ or ||: shows that the tune is to be sung twice from the note over, or before which it is placed, to the next double bar or close. A figure three  over or under any three notes of the same kind, shows that they must be performed in the time of two without a figure. A Direct w is set at the end of a stave, to shew the place of the succeeding note. The figures one two  , at the end of a strain, show that the note under one, is to be sung before the repeat, and that under two, after, omitting the note under one, but if tied with a slur, both must be sung in the repetition. A Close ||| shows the end of a tune.

MOODS OF COMMON TIME .

FIRST MOOD, is expressed by a plain C at the beginning of the stave, has a semibreve, or its quantity, in a measure; sung in the time of four seconds, or while we may leisurely count one, two, three, four; four beats in a bar; two down, and two up .

SECOND MOOD, is expressed by a C with a stroke thro' it, has the same measure, sung in the time of three seconds, four beats in a bar, two down and two up .

THIRD MOOD, is expressed by a D or D inverted, has the same measure, sung in the time of two seconds, two beats in a bar, one down and one up .

FOURTH MOOD, is expressed by the figures $\frac{2}{4}$ two four, has a minim for its measure, sung in the time of one second, two beats in a bar, one down and one up .

MOODS OF TRIPLE TIME .

FIRST MOOD, is expressed by the figures $\frac{3}{2}$ three and two, has three minims in a measure, sung in the time of three seconds, three beats in a bar, two down and one up .

SECOND MOOD, is expressed by the figures $\frac{3}{4}$ three and four, has three crotchets in a measure, sung in half the time of the first mood; three beats in a bar, two down and one up .

THIRD MOOD, is expressed by the figures $\frac{3}{8}$ three and eight, has three quavers in a measure, sung in half the time of the second mood, three beats in a bar, two down and one up.

MOODS OF COMPOUND TIME.

FIRST MOOD, is expressed by the figures $\frac{6}{4}$ six and four, has six crotchets in a measure, sung in the time of two seconds, two beats in a bar, one down and one up.

SECOND MOOD, is expressed by the figures $\frac{6}{8}$ six and eight, has six quavers in a measure, sung in the time of one second, two beats in a bar, one down and one up.

In the moods of time that are expressed by figures, we may observe that the under figure shows into how many parts the semibreve is divided, and the upper figure how many of the same parts fill a measure.

ON BEATING OF TIME.

Beating of time, is an artificial method of marking the movement of a musical air, is performed in various ways, but generally with the hand or foot; in performing vocal music alone, it is best to use the hand only.

Every measure begins with a motion of the hand, or foot, downwards, except in very quick instrumental music, where the motion is down with the beginning of one measure, and up with the next, &c.

In beating the two first moods of common time, let the first beat begin with a motion of the hand downwards, resting the hand upon the end of the fingers, on the thing beat upon; the second beat begins with a motion of the heel of the hand downwards, and resting in that position, without raising the fingers; for the third beat, the hand may be raised to the left shoulder; for the fourth, let the hand be brought back to its first position, & then it will be ready to begin another measure — The two first beats in triple time may be performed as the two first in common time; for the third beat, raise the hand to its first position. For the sake of uniformity it is best for the whole choir to beat with the right hand. We may consider the motion and resting of the hand as dividing the beat equally, in common and triple time — but in compound time the resting is double of the motion.

There should not be the least noise in beating of time, or in any other way, during the performance of music, as it has a direct tendency to destroy the musical sounds.

Characters of the NOTES and the PROPORTION they bear to each other.

A Semibreve
is as long as

Two
Minims, or

Four
Crotchets, or

Eight
Quavers, or

Sixteen
Semiquavers, or

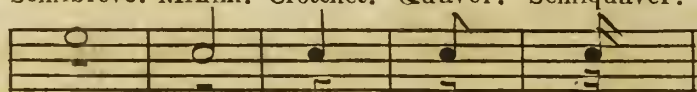
Thirty two
Demisemiquavers.



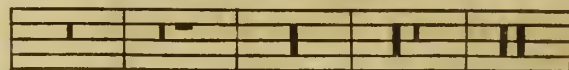
Semibreve. Minim. Crotchet. Quaver. Semiquaver.

2 Bars. 3 Bars. 4 Bars. 6 Bars. 8 Bars.

Example of Rests.



Rest. Rest. Rest. Rest. Rest.



Rest. Rest. Rest. Rest. Rest.

A semibreve rest fills a measure in all moods of time; the other rests are equal in time to the notes after which they are called.

LESSONS FOR TUNING THE VOICE.

Five staves of musical notation for voice tuning exercises. The first two staves are in common time (C) and G major. The third and fourth staves are in 3/4 time and G major. The fifth staff is in common time (C) and G major. Each staff contains a series of notes, often with rests, designed to help the voice find its natural pitch. The exercises include whole notes, half notes, quarter notes, and eighth notes, often with slurs and ties. The notation includes treble and bass clefs, a key signature of one sharp (F#), and a common time signature (C). The exercises are divided into measures by double bar lines. The final staff ends with the notation "&c." indicating that the exercises continue.

The praises of my God shall
 Through all the changing scenes of life, in trouble and in joy, The praises of my
 Air The praises of my God shall still The
 The praises of my God shall still The

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

Have mercy, Lord, on me, as thou wert e-ver kind, Let me, oppress'd with loads of guilt, thy wonted mercy find.

BEDFORD. C.M. Psalm 147.

Weal.

O praise the Lord with hymns of joy, and ce- le-brate his fame! For pleasant, good, and comely 'tis to praise his ho-ly Name.

From whence these direful omens round, which heav'n & earth amaze? Wherefore do earthquakes cleave the ground, why hides the Sun his rays.

Air

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

IRISH. C.M. Psalm 79, V. 9.

Harrison.

Thou God of our sal-va-tion, help, and free our souls from blame, So shall our pardon and de-fence ex- alt thy glorious name.

Air

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 7/4. The lyrics are printed below the first two staves.

Consider that the righte-ous man is God's pe-cu-liar choice, And when to him I ^{ke} my pray'r he al-ways hears my ^{voice}, he always hears my voice.

Air

M E A R. C.M. Psalm 93.

Billings.

Sing to the Lord a new made song, who wond'rous things has done, With his right hand and ho-ly arm, the conquest he has won.

Air

Air
 All glorious God, what hymns of praise Shall our trans- port - ed voic - es raise! What ardent love and

zeal are due, While heav'n stands open, While heav'n stands open, While heav'n stands o - pen to our view.'

MOUNT HOLLY. C.M. Psalm 23, V. 2.

K—

In ten - der grass he makes me feed, and gent - ly there repose; Then leads me to cool shades & where re - freshing wa - ter flows.

To God, in whom I trust, I lift my heart and voice; O! let me not be put to shame, nor let my foes rejoice.

Air

SUFFIELD. C.M. Hymn 25 V. 2.

King.

Then, why lament departed friends, or shake at death's alarms? Death's but the servant Jesus sends, to call us to his arms.

Air

Or who with

What Seraph of celestial birth, to vie with Israel's God shall dare. Or who among the gods of earth

Air

Or who with with our Almighty Lord compare

Or who with with

Detailed description: This block contains the musical score for the first piece. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C). The lyrics are: "Or who with", "What Seraph of celestial birth, to vie with Israel's God shall dare. Or who among the gods of earth", "Air", "Or who with with our Almighty Lord compare", and "Or who with with".

OLD 100 PSALM. L.M.

Luther.

With one consent, let all the earth, to God their cheerful voices raise; Glad homage pay, with awful mirth, and sing before him songs of praise

Air

Detailed description: This block contains the musical score for the second piece. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in common time (C) with a key signature of one sharp (F#). The lyrics are: "With one consent, let all the earth, to God their cheerful voices raise; Glad homage pay, with awful mirth, and sing before him songs of praise" and "Air".

BRUNSWICK . C.M. Psalm 141.

To thee, O Lord, my cries ascend, O haste to my re-lief; And with accustom'd pi-ty hear the accents of my grief.

Air

ROCHESTER. C.M. Psalm 75.

Williams.

To thee, O God, we render praise, to the with thanks repair; For that thy name to us is high, thy wondrous works declare.

Air

Consider, Lord, how short a space thou dost for mortal life or-dain No me-thod

Air No me-thod to pro-

No me-thod to pro-long the

me-thod

no-method No me-thod to prolong the race but loading it with grief and pain.

- long the race

race

The Lord abounds with tender love, and unex-amp-pled acts of grace; His waken'd wrath doth flowly move, his willing mercy flies apace.

Air

This musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the second staff. The word 'Air' is written above the third staff.

ISLE OF WIGHT. C.M. Psalm 123.

The man is blest that fears the Lord, nor on - ly worship pays, But keeps his steps confin'd with care, to his appoint-ed ways.

Air

This musical score consists of four staves. The first two staves are treble clef, and the last two are bass clef. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below the second staff. The word 'Air' is written above the third staff. There are triplets marked with a '3' above the notes in the first staff.

A wake my glo-ry harp and lute, No longer let your strings be mute, And I my tuneful part to take, Will with the ear-ly dawn awake.

Air

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is written in a soprano clef, and the piano part is in a bass clef. The lyrics are written below the vocal line.

ST. MARTINS. C.M. Psalm 42.

Tansur.

As pants the hart for cooling streams, when heated in the chace, So longs my soul, O God, for thee, and thy refreshing grace.

Air

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is two sharps (D major), and the time signature is 3/4. The melody is written in a soprano clef, and the piano part is in a bass clef. The lyrics are written below the vocal line.

Largo.

Thou, Lord, by strictest search hast ^{known} My rising up and ly- ing down; My secret thoughts are known to thee, Known long before conceiv'd by me;

Air

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The tempo is marked 'Largo'. The lyrics are written below the vocal line, with a '3' above the word 'known' in the first line. The word 'Air' is written above the third staff.

NEWCASTLE. S.M. Psalm 67.

To bless thy cho-sen race, in mer-cy, Lord, in-cline; And cause the brightness of thy face, on all thy saints to shine.

Air

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The tempo is marked 'Air'. The lyrics are written below the vocal line. The word 'Air' is written above the third staff.

Musical score for 'PARIS. L.M. Psalm 111.' consisting of four staves. The first two staves are vocal parts with lyrics. The last two staves are instrumental parts, with the third staff marked 'Air'.

Praise ye the Lord, our God to praise My soul her utmost pow'rs shall raise, With private friends & in : the throng, Of saints his ^{praise} shall be my song.

CHRIST'S CHURCH. C.M. Psalm 9.

Musical score for 'CHRIST'S CHURCH. C.M. Psalm 9.' consisting of four staves. The first two staves are vocal parts with lyrics. The last two staves are instrumental parts, with the third staff marked 'Air'.

To ce-le-brate thy praise, O Lord, I will my heart prepare; To all the list'ning world thy works, thy wondrous works declare.

The Heavns declare thy glo-ry, Lord, which that a--lone can fill; The fir-ma-ment and stars ex-press their

Air

and stars

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics. The second staff is a vocal line in G major, 3/4 time, with lyrics. The third staff is a vocal line in G major, 3/4 time, with lyrics. The bottom staff is a bass line in G major, 3/4 time. The lyrics are: "The Heavns declare thy glo-ry, Lord, which that a--lone can fill; The fir-ma-ment and stars ex-press their" and "and stars".

great --- Cre-a-tor's skill. fresh beams of knowledge brings, & from the dark returns of night, divine instruction

The dawn of each returning day

Detailed description: This system contains four staves of music. The top staff is a vocal line in G major, 3/4 time, with lyrics. The second staff is a vocal line in G major, 3/4 time, with lyrics. The third staff is a vocal line in G major, 3/4 time, with lyrics. The bottom staff is a bass line in G major, 3/4 time. The lyrics are: "great --- Cre-a-tor's skill. fresh beams of knowledge brings, & from the dark returns of night, divine instruction" and "The dawn of each returning day".

springs. And from the dark returns of night, divine instruction springs.

Lord, hear the voice of my complaint, ac - cept - - - my

Air

se - cret pray'r; To thee a - lone, my King, my God,

will

will I - - - for help re - pair

will I - - - for help re - pair will

will will

Thy mercy, Lord, to me extend; On thy protection I depend; And to thy wing for shelter haste, Till this outrageous storm is pass'd.

Air

NORWICH. S.M. Psalm 51 V. 2.

Wash off my foul offence, and cleanse me from my sin For how great my guilt has been.

Air

For I confess my crime & see, how great my guilt has been.

For for

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with mostly quarter and eighth notes.

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

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 2/2 time signature, labeled "Air". The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with mostly quarter and eighth notes.

ST. JAMES'S. C.M. Psalm 1.

Courtville.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with mostly quarter and eighth notes.

How blest is he, who ne'er consents, by ill advice to walk, Nor stands in sinners ways, nor sits where men profane - ly talk.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C), labeled "Air". The bottom staff is in bass clef with the same key signature and time signature. The melody is written in a simple, hymn-like style with mostly quarter and eighth notes.

While Angels thus, O Lord, re-joice, shall men no Anthem raise? O may when we

Air O may when we when

O may we lose these uselefs tongues, when we for-get to praise! when

we when we O may when we

when we for-get to praise! O may we lose these useless tongues, when we for-get to praise

we O may when we when we

we O may when we

The spa-cious fir-ma-ment on high, With all the blue e-the-rial sky, And spangled heav'ns a shin-ing frame, Their great o-ri-gi-

Air

nal proclaim. Th' unwea-ried ^{sun} fr^m day to day, Does ^{his} Cre-ator's pow'r dis- play, And pub-lish-es to ev'ry land, The work of an Al-mighty hand.

th' Does And The

th' Does Does And The

FUNERAL HYMN: C.M. Psalm 39 V. 4.

Air

Lord, let me know my term of days, how soon my life will, how soon my life will end: The num'rous train of ill dis -
how soon my life my life will end

- close which this frail state which this frail state which this frail state at - - tend. which this frail state at - - tend.
which this frail state which this frail state frail state at - - tend

ST ANDREW'S. C. M. Psalm 92.

How good and pleasant must it be to thank the Lord most high, And with re-peated hymns of praise, his name to mag-ni-fy.

Air

Lord who's the hap-py man that may, to thy blest courts repair, Not, stranger like, to vi - sit them, but to in - ha-bit there.

This musical score is for a three-part setting of Psalm 15. It features a treble and bass staff for the vocal parts and a single bass staff for the basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Air' and includes the lyrics: 'Lord who's the hap-py man that may, to thy blest courts repair, Not, stranger like, to vi - sit them, but to in - ha-bit there.'

NEW EAGLE STREET. S.M. Psalm 67 V. 3.

Is. Smith.

Air

Let diff'ring na-tions join to ce-le-brate thy fame, Let all the world, O Lord, combine to praise thy glo-rious name.

This musical score is for a three-part setting of Psalm 67, Verse 3. It features a treble and bass staff for the vocal parts and a single bass staff for the basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'Air' and includes the lyrics: 'Let diff'ring na-tions join to ce-le-brate thy fame, Let all the world, O Lord, combine to praise thy glo-rious name.'

ST PETERS. L.M. Psalm 106 V. 3.

Hap-py are they, and on-ly they, Who from thy judgments ne-ver stray, Who know what's right, nor only so, But always practise what they know.

This musical score is for a three-part setting of Psalm 106, Verse 3. It features a treble and bass staff for the vocal parts and a single bass staff for the basso continuo. The key signature is one sharp (F#) and the time signature is 3/4. The piece is marked 'L.M.' and includes the lyrics: 'Hap-py are they, and on-ly they, Who from thy judgments ne-ver stray, Who know what's right, nor only so, But always practise what they know.'

Air

O God, my gracious God, to thee My morning pray'rs shall of_fer'd be, for thee my thirs__ty soul does pant: My

Pia. *For.*

faint_ing flesh im plores thy grace With_in - this dry and bar_ren place, where I re_fresh_ing waters want.

PHILADELPHIA. C.M. Psalm 16 V. 8.

F. Hopkinson.

tr *tr*

I strive each ac_tion to ap_prove to his all see_ing eye; No danger shall my hopes remove, because he still is nigh.

Air

Ye boundless relms of joy, Ex - alt your Maker's fame; His praise your song employ A - bove the star - ry frame:

Chorus.

Your voices raise, Ye Cherubim, And Se - raphim, To sing his praise. Your voices raise, Ye Che - ru - bim, And Se - ra - phim, To sing his praise.

ST MICHEL'S. L.M. Psalm 88 V. 3.

For seas of trouble me in - vade, My soul draws nigh to death's cold shade, Like one whose strength & hopes are fled, They number me among the dead.

WINCHESTER. L.M. Psalm 97.

Je-ho-vah reigns, let all the earth, in his just go-vern-ment re-joice, Let all the isles with sacred mirth, in his applause unite their voice.

Air *tr* *tr*

CAMBRIDGE. C.M. Psalm 8.

D^r Randal.

O thou to whom all creatures bow within this earthly frame, Thro' all the world how ^tg art thou! how glorious is thy name, how glorious is thy nam^e.

Air *how* *how* *how* *how*

How shall the young preserve their ways from all po - lu - tion free? By making still their course of life with thy commands agree, With

Air

This system contains the first two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the first staff. The word 'Air' is written above the third staff, which begins the second system of music.

hear - ty zeal for thee I seek, to thee for succour pray; O suffer not my careless steps from thy right path to stray.

This system contains the second two staves of music. The first staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is a bass clef with the same key signature and time signature. The lyrics are written below the first staff. The system concludes with double bar lines and repeat dots at the end of each staff.

MORNING HYMN.

Awake my soul & with the Sun Thy daily stage of du-ty run, Shake of dul sloth & ear-ly rise, To pay thy morning sacri-fice.

EVENING HYMN.

Glory to thee my God this night, for all the blessings of the light; Keep me O keep me King of Kings, under thy own Almighty wings.

PSALM 150 L.M. V. 6.

Horton.

Let all that vital breath enjoy, the breath he does to them afford In just returns of praise employ: let ev'ry creature praise the Lord.

PSALM 96 PROPER.

F. Hopkinson. 35

Sing to the Lord a new made song, Let earth in one assembled through her common Paton's praise resound: Sing to the Lord & bless his name, From

day to day his praise proclame, who us has with sal-va-tion crown'd: To heathen lands his fame rehearse, His wonders to the u-ni-verse.

SHIPHAM. S.M. Psalm 63 V. 4.

My life, while I that life en-joy, In blessing God I will em-ploy; with lift-ed hands a-dore his name. My

souls con-tent shall be as great As theirs who choicest dain-ties eat, while I with joy his praise pro-claim.

O praise ye the Lord, prepare ye ^r_g voice, His ^{se}_{pr} in the great assembly to sing. In our ^t_g Creator Let Isr'el rejoice, And children of Zion be glad in their King.

STAFFORD. S.M. Psalm 130 V. 5.

Read.

My soul with patience waits for thee, the living Lord; My hopes are on thy pro - - mise built, thy ne - - ver failing word.

God is our refuge in distress; A present help when dangers press; in him undaunted, we'll con - fide;

Air

Tho'

Tho' earth were^m her

Tho

torn

Tho' earth were from her centre tost, And mountains in the o - cean lost, torn piece meal by the roaring tide.

And

torn

torn

centre tost, And mountains in the o - - - cean lost, torn piece meal by the roar - ing tide. torn

Let virgin troops soft timbrels bring, and some with graceful motion dance, and some with graceful motion dance;

Air

Let

Let with Let with or - - - - - gans, Let

Let instruments with organs with or - - - - - gans, with or - - - - -

instruments of various string, with Organs joined his pra advance, with or - - - - - gans Let instruments with

with or - - - gans, with or - - - gans, with

with organs join his praise ad vance, Let instruments of various strings with organs join his praise ad - vance

gans Let instruments of va - - rious strings, with organs join his praise ad - vance.

Let with organs, with organs

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in G major and 4/4 time. It features a variety of note values including eighth, quarter, and half notes, with some slurs and phrasing marks. First and second endings are indicated at the end of the system.

ST ANNS. C.M. Psalm 24.

The spacious earth is all the Lord's, the Lord's her fulness is; The world, and they that dwell therein, by sov'reign right are his.

Air

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are instrumental accompaniment. The music is in G major and 4/4 time. It features a variety of note values including quarter, eighth, and sixteenth notes, with some slurs and phrasing marks. The tempo or style is indicated as 'Air'.

To thee, my God & Saviour, I by day & night address my cry: Vouchsafe my mournful voice to hear, To my distress incline thine ear.

Air

This system contains two systems of musical notation. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The lyrics are written below the first system.

For seas of trouble me invade, My soul Like They

For seas of trouble me invade, My soul draws nigh to death's cold shade: Like one ^{se 9th} who ^{se 9th} his hopes are fled, They number me among the dead.

For My Like They

This system contains two systems of musical notation. The first system has a treble clef and a key signature of one sharp (F#). The second system has a bass clef and a key signature of one sharp (F#). The lyrics are written below the first system.

Thee I will bless, my God and King, thy end-less praise proclaim, This tribute dai-ly I will bring, and e-ver bless thy Name

Air

Thou, Lord, beyond compare art great, and highly to be prais'd; Thy ma-jes-ty, with boundless height, a-bove our knowledge rais'd.

For Our
 To God the mighty Lord, Your joyful thanks repeat; To him due praise afford, As good as he is great For
 Air
 For Our For
 For God does ^{ve started} pro Our confi, For God Our

ISLINGTON. L.M. Psalm 103 V. 19.

His Shall
 Our His boundless love Shall never end.
 His Shall
 His Shall

The Lord, the u - ni - ver - sal King, in heav'n has
 Air

fix'd his lo - ty throne: To him, ye An - gels prais - es sing, in whose great strength, in whose great strength his pow'r is shown.

WALSAL. C.M. Psalm 42 V. 11. —

Why restless, why cast down my soul? hope still, and thou shalt sing The praise of him who is thy God, thy health's e.ter.nal spring.

Air

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

My noon day walks he shall attend, And all my midnight hours defend, When in the sultry glebe I faint, Or on the thirsty mountain pant.

Air

To thee, O God, our constant praise In Zi - on waits, thy cho - sen seat; Our promis'd al - tars there will raise, & all our
all our

zea - lous - vows complete O thou, who to my humble pray'r, didst always bend thy list'ning ear, To thee shall all man -
zea - lous
zealous

kind re - pair, and at thy gra - cious throne appear, and at thy gra - cious throne appear, and at thy gracious throne appear.

Pia. *For.* *Pia.* *For.* *tr*

ANTIGUA. L.M. Psalm 104.

Musical score for 'ANTIGUA. L.M. Psalm 104.' featuring three staves: Treble, Alto (marked 'Air'), and Bass. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: Bless God, my soul, thou, Lord, alone, possessest empire without bounds, With honor thou art crown'd thy throne E. ter - nal Ma - jes - ty surrounds

NEW SABBATH L.M. Psalm 95 V. 2.

Musical score for 'NEW SABBATH L.M. Psalm 95 V. 2.' featuring three staves: Treble, Alto (marked 'Air'), and Bass. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: In - to his presence let us haste, To thank him for his favors past; To him address, in joy - ful songs, The praise that to his Name belongs. The word 'Pia.' is written above the second staff, and 'For.' is written above the third staff.

PSALM 50 PROPER. P.M.

Musical score for 'PSALM 50 PROPER. P.M.' featuring two staves: Treble and Bass. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: The Lord hath spoke, the might - ty God Hath sent his summons all a - broad, from dawning light, till day de - clines: The

listening earth his voice hath heard, And he from Zi-on hath ap-peard, where beau-ty in per-fec-tion shines.

HOTHAM. P.M.

M. Madan.

Air

Jesu 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 in.to the ha-ven guide, O re-ceive O re-ceive O receive my soul at last.

Air

My soul inspir'd with sa_cred love, God's ho_ly name for e_ver bless; Of all his favors mindful prove, and still thy grateful thanks express.

The score consists of three staves. The top staff is a treble clef with a 7/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. There are two 'tr' (trill) markings above the vocal line.

ITALIAN. L.M. Hymn 18.

Air

Sal - va - tion doth to God be - long, His pow'r and grace shall be our song: From him a -

The score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef.

- lone all mer - cies flow; His arma - lo - - - - - ne, His arm a - lone subdues the foe!

The score consists of three staves. The top staff is a treble clef with a common time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef.

The Angel

While shepherds watch their flocks by night, all seated on the ground, The Angel of the Lord came down, and glory shone around.

Air

The

The Angel

And The And And And And

The Angel of the Lord came & glory shone a - rou - - - - nd, And glo - - - - ry, And glo - - - - ry, And glory shone a round.

And The And And And

And And And And And

Je-ho-vah reigns, let all the earth, in his just go-vern-ment rejoice, in his just go-vern-ment re-joice;

Air

Let all the Isles with sa-cred mirth, in his ap-plause u-nite their voice, in his applause unite their voice.

Defend me, Lord, from shame, for still I trust in thee, for still I trust in thee;

Defend me, Lord, from shame, for still I trust in thee; As just and righteous is thy name,

Air
Defend me for still I trust

Defend me for from

from from from

from danger set me free, from danger set me free, from danger danger set me free.

from from from from

danger set me free from from from from

Air

Lord we come be - fore the now, At thy feet we hum - bly bow, Oh! do not our suit dis - dain,

Pia. *tr*

Shall we seek thee Lord in vain, Lord on thee our souls de - pend, In com - pas - sion now de - scend:

For. *Pia.* *tr* *For.*

Fill our hearts with thy rich grace, Tune our lips to sing thy praise, tune our lips to sing thy praise.

The meek companions

Thus in thy sacred courts, \bar{w} I my cheerful thanks express; In presence of thy saints perform the vows of my distress.

Air

The meek companions

of my grief, shall find my table spread; And all that seek y Lord, And all th seek y Lord shall be, & all th seek y Lord shall be with joys immortal fed.

of my grief, shall find my table spread; And all that seek y Lord, And all th seek y Lord shall be, & all th seek y Lord shall be with joys immortal fed.

While Angels thus, O Lord, O Lord, re-joyce, shall men no Anthems raise?

While Angels thus, O Lord, re-joyce, While O Lord, shall

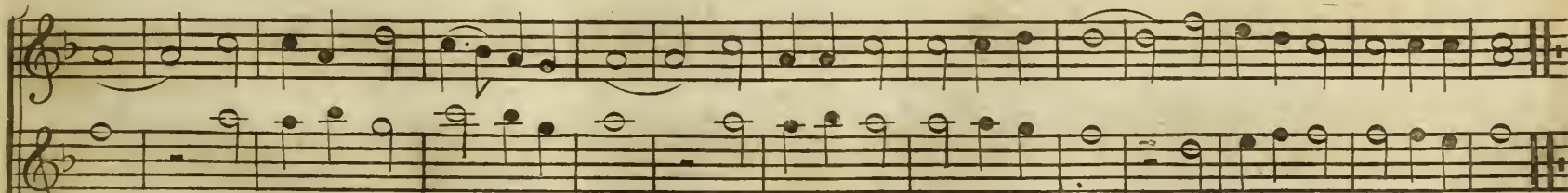
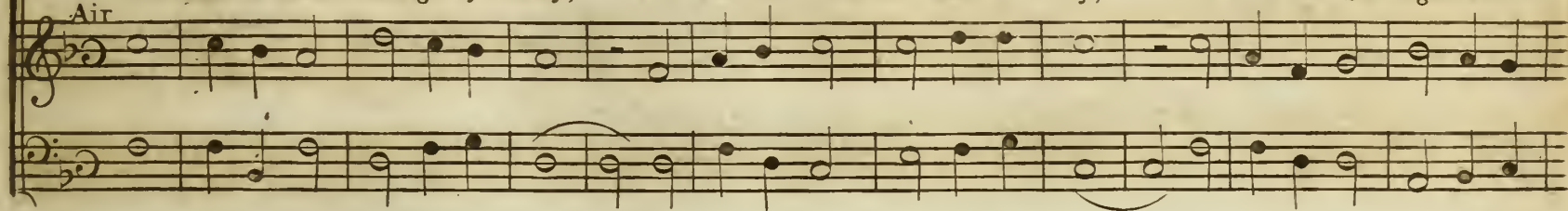
While O Lord, shall O

O may we lose these use - - less tongues, when we forget to praise, when we forget to praise!

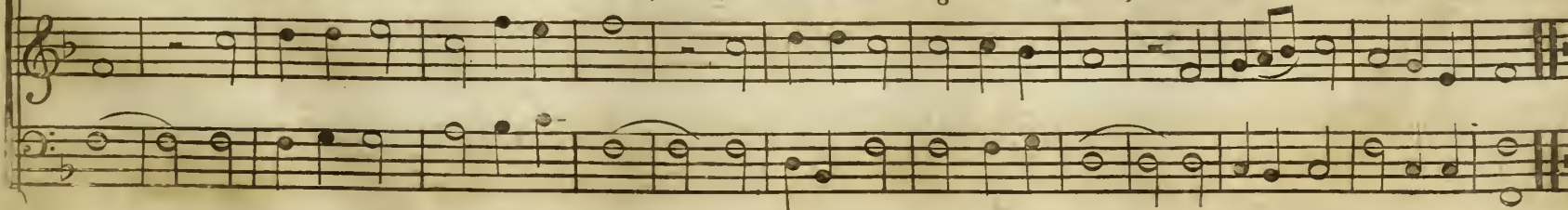
may O may when when



Air
 Sub-mit to God's Almigh-ty sway, For him the hea-then shall o-bey, and earth her Sov'reign Lord con-



-fess: The God of hosts conducts our arms, Our tow'r of re-fuge in a-larms, as to our fathers in distress.



The rag - ing and
 Thou gav'st the word - the winds did cease, the storms obey'd thy will, The rag - ing sea was hush'd in peace,
 Air The
 The

and
 and ev'ry wave was sti - - - - ll and ev'ry wave was still - - - - and ev'ry wave was still.
 and and
 and and

Let all my youthful crimes be blotted out by thee; And, for thy wondrous good-ness' sake, in mer-cy

Air

think on me. Praise ye the Lord, Hallelujah. Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah! Praise ye the Lord.

Pia. For. Pia. For.

Slow

And words of peace re-veal

Who bring salvation on their tongues. Who brings salvation on their tongues, And

Air

Who stand on Zion's hill,

How beautiful are their feet Who Who bring And

words of peace re-veal. How charming, charming is their voice, How sweet the tidings are. Zi-on be-

Zi-on

Zion behold thy saviour king, He reigns &

Zion He Zion

hold thy sav'our king, He reigns & triumphs here, He reigns and triumphs here. Zion behold thy sav'our king - He reigns & triumphs here.

He Zion He Zion

triumphs here, Zion He Zion

BROOKFIELD. L.M. Psalm 83 V. 9.

Billings.

My eyes from weep^e never cease, They waste but still my griefs increase. Yet dai-ly, Lord, to thee I've pray'd, With outstretch'd hands invoc'd thy aid.

Air

I'll praise thy

Interlude. Thou art my Lord, O God, and still I'll praise thy ho-ly

Air

I'll praise thy

I'll praise I'll praise thy

Because thou on-ly, Because thou on-ly, Because

name, Because thou on-ly art my God, art my God, Because thou on-ly art my God, I'll ce-le-brate thy fame.

Because thou on-ly, Because thou on-ly, Because

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody of eighth and sixteenth notes with various rests and phrasing marks.

O praise the Lord in that blest place, from whence his goodness largely flows, Praise him in heav'n, where he his face unveild, in perfect glo - ry shows.

The second system of music is labeled 'Air' and consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

KETTERING. L.M. Hymn 15 V. 3.

The first system of music for 'Kettering' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a melody of eighth and sixteenth notes with various rests and phrasing marks.

Soon as the evening shades prevail, The moon takes up y^e wondrous tale, And nightly to the list'ning earth, Repeats the story of her birth, Whilst all the starsth

The second system of music for 'Kettering' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system.

round her burn, And all the planets in their turn, Confirm the tidings as they roll, And spread the truth fr^m pole to pole, And spread the truth from pole to pole.

My soul thy great cre_a_tor praise, When cloth'd in his ce_les_tial rays; He in full majes_t_y appears, And
like a robe his glo_ry wears and like a robe his glo_ry wears.

Chorus

Great is the Lord what tongue can frame, An equal ho_nor to his name.

PSALM 33. C.M.

Tuckey.

Let all the just to God, with joy, their cheerful voices raise; For well the

righteous it becomes, to sing glad songs of praise. Let harps, & psalteries & lutes, in joyful concert meet; & new made songs of 1^d applause, y^e harmony complete.

SALISBURY.

H. Cary.

2^d Sovereign father heavenly king, Hal - - le - lu - jah. Thee we now presume to sing, Hal - - le - lu - jah.

1^t Glory be to God on high, Hal - - le - lu - jah. God whose glo - ry fills the sky, Hal - - le - lu - jah.

3^d Hail by all thy works ador'd, Hal - - le - lu - jah. Hail the e - ver - last - ing Lord, Hal - - le - lu - jah.

Glad thine attributes con - fess, Hal - - le - lu - jah. Glorious all and num - ber - less, Hal - - le - lu - jah.

Peace on earth to man forgiv'n, Hal - - le - lu - jah. Man the well be - lov'd of heav'n, Hal - - le - lu - jah.

Thee with thankful hearts we prove, Hal - - le - lu - jah. Lord of pow'r and God of love, Hal - - le - lu - jah.

God is a constant sure defence against op - pres - sing rage: As trou - bles rise, his need - ful aids in our be - half en - gage.

Chorus Vivace.

Glory honor pr^{se} & power, be unto the Lamb for ever Halle - lujah, Halle - lujah, Halle - lujah Praise y^e Lord.

Jesus Christ is our redeemer

Air

Praise ye the Lord immor-tal choir, That fill the realms above; Praise him, who form'd you of his fire, And feeds you with his love, Shine

The first system of the musical score consists of three staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music is in a simple, hymn-like style with a mix of quarter and eighth notes.

to. his praise, ye crystal skies, The floo- - - r of his a-bode; Or veil in shades your thousand eyes, Be-fore your

The second system continues the musical score with three staves. The vocal line continues with the lyrics. The musical notation includes various note values and rests, maintaining the 3/4 time signature and one sharp key signature.

brighter God. Hal-le-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah, Halle-lujah.

The third system concludes the piece with three staves. It features a final vocal line with the repeated phrase 'Halle-lujah' and a final instrumental line. The music ends with a double bar line.

Save me, O God, from waves that roll & press to overwhelm my soul. With painful steps in mire I tread And deluges o'erflow my head.

Air

With restless cries my spirits faint My voice is hoarse w^h I complain, My sight decays with tedious pain Whilst for my God I wait - - - in vain.

With restless cries my spirits faint My voice is hoarse w^h I complain, My sight decays with tedious pain Whilst for my God I wait - - - in vain.

Thy constant blessing, Lord, bestow, to cheer my drooping heart; To me according to thy word, thy saving health impart, thy

Air

To thy

To thy

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics are written between the staves. The word 'Air' is written in italics above the first staff. The lyrics 'Thy constant blessing, Lord, bestow, to cheer my drooping heart; To me according to thy word, thy saving health impart, thy' are spread across the first two staves. The words 'To thy' appear below the first staff, and 'To thy' appear below the second staff.

thy To To thy

thy saving health impart. To me according to thy word, thy saving health impart.

To To thy

To To thy

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a 3/2 time signature. The bottom staff is a bass clef with a 3/2 time signature. The lyrics 'thy To To thy' are written above the first staff. The lyrics 'thy saving health impart. To me according to thy word, thy saving health impart.' are written between the staves. The words 'To To thy' appear below the first staff, and 'To To thy' appear below the second staff.

Revive thy thy Revive me, Lord, & let me now, thy promised aid receive.

My soul oppr^hss'd w^e deadly care, close to y^e dust does cleave,

Air

Revive thy thy Revive thy thy

ELENBOROUGH. C.M. Psalm 19 V. 8.

The statutes of the Lord are just, and bring sin-cere de-light; His pure commands in search of truth, His pure commands in

Air

search of truth, as_sist the feeblest sight, as_sist the feeblest sight.

Let all the lands, with shouts of joy, to God their voices raise;

Air.

Sing

Pia. *For:*

Sing Sing

Sing psalms in honor of his Name, Sing psalms in honor of his Name, and spread his glorious praise.

Sing Sing

psalms in honor of his Name Sing

Pia-

Air

My time O ye daughters of Zi-on did run, Most sweetly and soft-ly when Christ was my Sun, Most sweet-ly and

For.

soft-ly when Christ was my Sun: Through darkness I fearless could walk by his light, His rays were my comfort his shield was my

might, Through darkness I fearless could walk by his light, His rays were my comfort, his shield was my might.

Andante.

Pia.

God rules the an-gry floods on high; his boundless sway shall ne-ver cease; His saints with strength he will sup-

Air

This system contains the first two systems of music. The first system has a tempo marking of 'Andante.' and a dynamic marking of '*Pia.*'. The second system has a tempo marking of '*Air*'. The music is in G major and 4/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs).

For.

-ply, and bless his own with con-stant peace, and bless his own with con-stant peace.

This system contains the third and fourth systems of music. The third system has a tempo marking of '*For.*'. The music continues in G major and 4/4 time. The vocal line is on a treble clef staff, and the piano accompaniment is on a grand staff (treble and bass clefs).

Ria.

O clense me

But what frail man observes how oft he does from virtue fall? O clense me from my se--cret faults,

Air

O

For.

from my se - cret faults, thou

thou God that know'st them all, thou God th^t know'st them all, thou God, thou God that know'st them all!

thou

thou

The Lord, who made both heavn and earth, and all that they con - tain, Will ne - ver quit his stedfast truth, nor

make his promise vain. Will ne - ver quit his sted - fast truth, nor make, nor make his promise vain.

Maestoso

*Ria.**For: Slow*

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 are in common time (C). The music is written in a simple, rhythmic style with quarter and eighth notes.

The Lord for ever lives, who has His righteous throne pre-^d. Impartial justice to dispense, To punish or reward, to punish or re-ward.

Air

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. Both are in common time (C). The music continues from the first system. There are handwritten annotations in the upper staff: "all had the power of the law in their hands, moderate full bring forth the crown of life".

PSALM 106. L.M.

The first system of musical notation for Psalm 106 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2 and the key signature has one sharp (F#). The music is written in a simple, rhythmic style with quarter and eighth notes.

O Render thanks to God a-bove, The Fountain of e-ternal love, Whose mercy firm through ages past Has stood, & shall for ever last.

Air

The second system of musical notation for Psalm 106 consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The time signature is 3/2 and the key signature has one sharp (F#). The music continues from the first system.

Rise my soul and stretch thy wings, Thy better portion trace, Rise from transi-to-ry things, Towards heav'n thy native place. Sun and

Air

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom staff is the bass line. The music is in G major (one sharp) and 2/4 time. The lyrics are written below the vocal line. The word "Air" is written above the third staff.

Moon and stars de-cay, Time shall soon this Earth re-move, Rise my soul and haste a-way, To seats pre-pard a-bove.

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

How the Who

Howblesd are they who always keep The pure, the pure and perfect way Who never from the

Air

How the Who Who

How the the the Who never from the sacred paths, Who

of

sacred paths, the, sacred paths of God's of God's of God's com-mandments stray.

of

the of

Detailed description: This is a musical score for a hymn. It consists of four systems of music, each with a vocal line (treble clef) and a piano accompaniment line (bass clef). The music is in common time (C). The lyrics are: 'How the Who', 'Howblesd are they who always keep The pure, the pure and perfect way Who never from the', 'How the Who Who', 'How the the the Who never from the sacred paths, Who', 'of', 'sacred paths, the, sacred paths of God's of God's of God's com-mandments stray.', 'of', 'the of'. The score includes various musical notations such as notes, rests, slurs, and repeat signs with first and second endings. The word 'Air' is written above the second system.

Vouchsafe To

To theemy God& Saviour, I by day& night address my cry: Vouchsafe my mourni voice to h. To my dist. incline thine ear.

Air

Vouchsafe To

RUSSIA. L.M. Hymn 12 V. 4.

It On

That breathis the eternal God, tis thine to fix my souls abode, It holds its life from thee a lone, On earth or in the world unknown.

Air

It On

It On

O praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing.

Air

In

In our great Cre.

In our great Creator let Israel rejoice, And children of Zion be glad in their King.

our let let And

a-tor let Israel re joyce And

The e-ter-nal

Let Israel trust in God, no bounds his mercy knows; The plenteous source & spir^{g m}it whence, e-ter-nal suc-cour flows.

Air

The e-ter-nal

The e-ter-nal e-te-nal The

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody with various note values, including quarter, eighth, and sixteenth notes, along with rests. There are repeat signs and first/second endings indicated by '1.' and '2.'. The lyrics are written below the vocal staves, with some words like 'The e-ter-nal' appearing on multiple staves. A 'g m' marking is present above the word 'spir'.

SOLEMNITY. L.M. Psalm 69 V. 16.

Lord, hear the humble pray'r I make, For thy transcend^g goodness sake; Relieve thy supplicant once more From thy abounding mercys store.

Air

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a melody with various note values, including quarter, eighth, and sixteenth notes, along with rests. There are repeat signs and first/second endings indicated by '1.' and '2.'. The lyrics are written below the vocal staves. A 'g' marking is present above the word 'goodness'.

Let upright men re - pro - - - ve my faults, and I shall thin - - - k them kind;

Air

Like balm that heals a wounded head, I

Like balm that heals a wounded head, I their reproof shall find - - - Like I their re - proof shall find.

their reproof shall find - - Like. fin - - d I

Chorus. Andante.

Before Je - ho - vahs awful Throne, ye nations bow with sa - cred joy, Know that the Lord is GOD a -

For.

lone, He can cre - ate and he des - troy, He can cre - ate and he des - troy. His sov'reign pow'r with-out our aid

Trio.

Ria.

made us of Clay and form'd us men, and when like wandring sheep we stray'd, He brought us to his fold a -

Duett Affettuoso.

gain he brought us to his fold a-gain. We are his People, we are his people, we his care, our
we his care,

Souls and all our mor-tal frame, what last-ing ho-nors, last-ing ho-nors, shall we rear, Al-migh-ty
and what last-ing ho-nors shall we shall we rear -

For Chorus Allegro Mod^o *Pia.*
ma-ker to thy name, Al-migh-ty ma-ker to thy name. We'll croud thy Gates with thank-ful songs, high as the

For. *Pia.* *For.*

heavns our voi - ces raise, and earth, and earth with her ten thou - sand, thousand tongues, Shall fill thy courts, with sounding

Pia. *For.* *tr* **Duett Affettuoso.**

praise, shall fill thy courts, with sounding praise, shall fill, shall fill thy courts with sounding praise. With Harp & Hymns soft

Andante.

me - lo - dy, soft me - lo - dy, into the concert bring, into the concert bring, the trumpet & shrill cornets sound, the trumpet & shrill

Chorus Allegro.

cortet's sound to praise th'Almighty King, to praise th'Almigh-ty King. Wide, wide as the world is thy command, vast as e-

to praise th'Almigh-ty King.

-terni-ty e-terni-ty thy love, firm as a Rock thy truth must stand, when rolling years shall cease to move, shall

cease to move, when rol-ling years shall cease to move, when rol-ling years shall cease to move, shall cease to move.

Air.

Vital spark of heavnly flame, quit, O quit this mortal frame; trembling, hoping, lingring, flying, Oh! the pain the bliss of dy-ing

Affettuoso.

cease fond nature, cease thy strife, and let me languish in to life. Hark! they whisper Angels say they whisper An-gels say

For:

whisper Angels say Hark! they Hark! Hark! they whisper An-gels say, sis-ter spirit come a-way sister spirit come a-way.

whisper Angels say Hark! they

Pia.

what is this absorbs me quite, steals my senses, shuts my sight, drowns my spirits, draws my breath, tell me my soul can this be death?

For.

Adagio.

Pia. Andante.

tell me my soul! can this be death? The world re-cedes, it dis-appears, heav'n opens on my eyes, my ears with sounds se-

Vivace.

-ra- phic ring. Lend, lend your wings, I mount I fly, O Grave where is thy vic-to-ry, O grave where is thy vic-to-ry, O

Pia.

death where is thy sting, O grave where is thy vic-to-ry, O death where is thy sting. Lend, lend thy wings, I mount I fly, O grave where is thy

victory, thy victory, O grave where is thy vic-to-ry, thy vic-to-ry, O death where is thy sting, O death where is thy sting. Lend, lend thy wings, I

Adagio.

mount I fly, O grave where is thy vic-to-ry, thy vic-to-ry, O death! O death! where is thy sting?

ANTHEM. Corinthians 15 Chapter.

Symphony.

Air. Moderato.

Now is Christ risen,

And

And become the first fruits of them that slept, And become the first fruits of them that slept, For since by

now is Christ risin from the Dead

And

And

man came death, by man came also the re-sur-recti-on of the dead. Hal-le-lu-jah, Hal-le-lu-jah, Hal - - - - - le-lu-jah, by

Sym.

man came also the re-sur-recti-on of the dead. Behold I shew you a mystery, we shall not all

we shall we shall

sleep, we shall not all sleep but we shall be changed, be changed, be changed in a moment, in the twinkling of an eye, at the last

we shall we shall

Sym. So. Sym. So.

trump.

For the Trumpet shall sound, And the

Sy. So. Sy. So. Sy.

And

And Slow

dead shall be raised incorruptable, incorruptable And we shall be chang'd.

And

mortal, this

mortal, this mortal, this mortal must

For this corruptible, for this cor - - rup - tible, must put on incorruption, And this mortal, this

for this corruptible, for this corruptible, must this

Slow.

put on immortality, .

O Death

O Death! where is thy sting? O Grave! where is thy victory?

Then shall be brought to pass the saying that is written, Death is swallowed up in victory. O Death

O Death

Vivace

thanks

The sting of death is sin and the strength of sin is the Lord. but thanks be to God who giveth us the victory, thanks be to God who giveth us the

thanks

But thanks be to God who thanks

Hal - le - lu - jah,

victory through Jesus Christ our Lord. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -

Detailed description: This system contains four staves. The top staff is a vocal line with lyrics 'Hal - le - lu - jah,'. The second staff is another vocal line with lyrics 'victory through Jesus Christ our Lord. Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Hal -'. The third and fourth staves are piano accompaniment. The music is in G major and 4/4 time, featuring a melody with eighth and sixteenth notes and a bass line with quarter and eighth notes.

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

Detailed description: This system continues the musical score with four staves. The top staff is a vocal line with lyrics '- le - lu - jah, Hal - - - - - le - lu - jah, Hal - - - - - le - lu - jah, Hal - - - - - le - lu - jah.'. The second staff is another vocal line. The third and fourth staves are piano accompaniment. The music concludes with a double bar line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

Moderato

Pia.

In Ga - briels hand a mighty mighty stone, Lies a fair type of Ba - by - lon. Prophets rejoice, and all ye saints,

In Ga - briels hand a mighty stone

For.

God shall avenge your long complaints. He said, He said, and dreadful as he stood he sunk the milstone in the flood.

tr Adagio

Thus terribly shall Babel fall, thus terribly sh¹. Babel fall sh¹. Babel fall, and never, never, never more be found at all, and never more be found at all.

thus

and

Symphony.

Moderato.

For. *Pia.* *For.*

Hast happy day, Hast happy day, Hast happy day that time I long to see, When ev'ry son of Adam shall be free

Pia. *For.* *tr*

then shall the happy world a - loud proclaim, the pleasing wonders, the pleasing wonders, the pleasing wonders of the Saviour's Name.

Arise for thy lig - - - ht is and the

Arise, Arise, shine, shine, shine O Zion, for thy light is come & the glory of the Lord is ris'n upon thee,

for thy lig - - - ht is

for is

glo - - - - - ry of the Lord

is ris'n upon thee, and the glo - - - - - ry of the Lord is ris'n upon thee.

the glory of the Lord

Detailed description: The image shows a musical score for an anthem. It consists of four systems of staves. Each system has a vocal line (treble clef) and a bass line (bass clef). The music is in a key with one sharp (F#) and common time (C). The lyrics are printed below the vocal line. The first system has lyrics: 'Arise for thy lig - - - ht is and the'. The second system has lyrics: 'Arise, Arise, shine, shine, shine O Zion, for thy light is come & the glory of the Lord is ris'n upon thee,'. The third system has lyrics: 'for thy lig - - - ht is' and 'for is'. The fourth system has lyrics: 'glo - - - - - ry of the Lord', 'is ris'n upon thee, and the glo - - - - - ry of the Lord is ris'n upon thee.', and 'the glory of the Lord'. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs.

bring you ^{g^d.} tid^{gs}. ^{g^d.} tid^{gs}. gl - - - ad tidings glad tidings gl - - - - ad tidings glad tid^{gs} glad tid^{gs} glad tidings glad tidings of great joy, of g^d joy gl - - ad gl - - - - ad

which sh^d. be to all people glad tidings g^d. tidings gl - - - - ad tidings g^d. tidings of great joy g^d. tidings gl - - - - ad

of great joy
 tidings glad tidings glad tidings of great joy. which shall be to all people to all all a - - - ll

of great joy

people, For unto you is born, this day In the City of David, a saviour, a saviour, a saviour who is Christ the Lord.

and on earth peace, and
 Glory Glory Glory be to God on high and on earth peace peace peace goodwill to-
 peace and on earth peace, and
 peace peace peace peace

For unto us a child is born,
 -wards men For unto us a child is born, unto us a son is givn, and his nameshall be called

wonderful counsellor the mighty God, the ever-lasting Father the prince of peace. A-

men Halle-lujah Amen Halle-lujah Amen A - - - - - men Amen A - - - - - men A - men.

Adagio.

Thou sweet gliding Kedron, by thy silver stream Our Saviour at midnight when Cynthia's pale beam Shone bright on the waters, w^d

Air

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 3/4 time, featuring a melody with many triplets. The second staff is the piano accompaniment in the same key and time, with a steady eighth-note bass line. The third staff is a second vocal line, also in G major, 3/4 time, with a similar melodic style to the first. The fourth staff is the piano accompaniment for the second vocal line. The lyrics are written below the second and third staves.

frequent-ly stray, And lose in thy murmers, and lose in thy murmers the toils of the day, the toils of the day, the toils of the day.

Pia.

The second system of the musical score also consists of four staves. The top staff is the vocal line in G major, 3/4 time, with a melodic line that includes some rests. The second staff is the piano accompaniment, continuing the eighth-note bass line. The third staff is a second vocal line in G major, 3/4 time, with a melodic line. The fourth staff is the piano accompaniment for the second vocal line. The lyrics are written below the second and third staves. The tempo marking *Pia.* is placed above the second staff.

CHORUS with Spirit.

For.

Come Saints & a-dore him, Come bow at his feet, O give him the glory, The praise th^t is meet, Let joyful hosannas unceasing arise, Let

For.

joyful hosannas unceasing arise And join in full chorus that gladdens the skies, And join in full chorus that gladdens the skies.

Lamb of God whose bleeding love, We thus recall to mind; Send the answer f^m above, And let us mercy find. Think on us who look to thee, And

Air

Pia. *For.* *Recitative* *Chorus* 1 2

every struggling soul release, O remember Calve-ry, O remember Calvery, And bid us go in peace, And bid us go in peace, And bid us go in peace.

1 2

1 2

Behold I bring you glad tidings, glad tidings of joy which sh^l be to all people,

Air

Be- hold I bring you glad tidings, glad tidings of

joy which sh^l be to all people

For unto you; unto you is born this day In the City of David, in the City of David.

For unto you, unto you is born this day In the City, in the

A sa-viour who is Christ the Lord, A saviour who is Christ the Lord. glad - - tidings
 glad - - tidings glad tidings glad tidings
 gl - - ad tidings of joy, which
 tidings glad tidings of joy glad tidings which sh! be to all people. And this sh! be a si - - - gn un -
 gl - - ad tidings of joy, which
 tidings glad tidings glad tidings of joy, which

to you. You shall find the babe, wrapt in swaddling clothes, lying in a manger, lying in a manger

suddenly there was with the Angel a multitude of the heavenly, heavenly, heavenly hosts

And suddenly there was with the Angel a multitude of the heavenly, heavenly, heavenly hosts

And suddenly there was with the Angel a multitude of the heavenly, heavenly, heavenly hosts

And suddenly there was with the Angel a multitude of the heavenly, heavenly, heavenly hosts

Slow

Glory to God in the highest, Glory to God in the highest and on earth peace,
Praise - - - ing God and saying,

Lively.

peace, good will to - wards men Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Halle-ujah, Halle-lu-jah.

EXALTATION.

Ex - al - ted high at God's righthand, Nearer the Throne than cherubs stand, With Glory crown'd, with Glory crown'd, My

Air

wond' - - - ring Soul says, who are they? who are they? My wond' - - - ring soul, says who are they?

They are the saints be-lov'd by God, Wash'd are their robes in Jesus' blood; More spotless than the pur-est

white, More spotless than the purest white, They shine in un-cre - a - ted light, They shine in un-cre - a - ted light.

Chorus.

Amen, Amen, Amen, Amen they cry to him a-lone, Who dares to fill his Fathers throne, they give him glory, they

A - men A - men A - men A men A

Give him glory, And again repeat his praise, repeat his praise, repeat his praise A - - men A - - - men A -

A - - - men A - - - men A -

men.

men. They give him glory, They give him glory, And again repeat his praise, repeat his praise and say A - men.

men.

H. & V.

Prepare! Prepare! To meet thy God, Nor trifle with a Saviours blood, Nor trifle with a Saviours blood: Attend, the voice, immortal souls, 'Tis Time, 'tis death,

Air

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in G major and common time. The lyrics are written below the vocal staves.

Pia.

Judgem^t calls, 'tis Time, 'tis Death, 'tis Judgem^t calls. Jesus, our Spirits waiting stand, To hear thy great august command; Assist us Lord,

This system contains four staves of music. The first three staves are vocal parts, and the fourth is a basso continuo line. The music is in G major and 3/4 time. The lyrics are written below the vocal staves.

Vivace

towatch & pray And realize that solemn day, And rea-lize that solemn day. Give us a Faith that works by Love, To bear our Souls to

Ria. thee above; Thy heavnly graces all impart, To cleance - - - and puri-fy the heart, Adorn us with thy spotless robe & bring us to thy bless'd a

For:

bode, where all thy Saints In glory shine, cloath'd in a right - - - eousness divine Where all thy Saints In glory shine, Cloath'd in a righteousness divine

Chorus Full.

There, There sh! we see our Saviour God, There, There sh! we see our Saviour God? And spread redeeming love abroad, And spr! redeeming love abroad While

For:

Shall join to make thy wonders known, Shall

listening, list'n'g list'n'g Angels, Wh^e list'n'g list'n'g list'n'g Angels round the Throne, Wh^e list'n'g Angels round the throne,

join to make thy won - - - - - ders thy wonders, Shall join to make thy won - - - - - ders known.

thy wonders

wonders, wonders, wonders, thy wonders,

For.

At An_chor laid, re - mote from home, Toiling I cry sweet spirit come, Toiling I cry sweet spirit come:

Air

This system contains a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 7/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a 7/4 time signature. The lyrics are written below the vocal line.

Ria. *For.*

Celestial breeze, no lon_ger stay But swell my sails, and speed my way, But swell my sails and speed my way.

This system continues the musical score with a vocal line and piano accompaniment. The vocal line is in treble clef with a key signature of one sharp and a 7/4 time signature. The piano accompaniment consists of two staves: the right hand in treble clef and the left hand in bass clef, both with a key signature of one sharp and a 7/4 time signature. The lyrics are written below the vocal line.

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

Fain would I mount, fain would I glow, Fain would I mount, fain would I glow, And loose my ca - ble, and loose my ca - ble

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). It begins with a *Pia.* marking and contains the lyrics 'Fain would I mount, fain would I glow, Fain would I mount, fain would I glow, And loose my ca - ble, and loose my ca - ble'. The bottom staff is a piano accompaniment in bass clef with the same key signature. It features a steady bass line with some melodic movement in the right hand.

from be - low But I can only spread my sail, Thou, thou must breathe the auspicious gale. But I can on - ly

Detailed description: This system contains the next two staves of music. The top staff continues the vocal line from the first system, with lyrics 'from be - low But I can only spread my sail, Thou, thou must breathe the auspicious gale. But I can on - ly'. The bottom staff continues the piano accompaniment, featuring several triplet markings (indicated by a '3' over a group of notes) in both hands. The overall texture remains consistent with the first system.

*Pia.**For.*

spread my sail, Thou, thou must breathe th'auspicious gale, Thou, thou must breathe, Thou, thou must breathe th'auspicious gale.

ANTHEM, PSALM 124.

If the Lord himself had

If the Lord himself, the Lord had not been on our side now may Israel say. If the Lord himself

Air

If the Lord himself had not been, the Lord himself had

If the Lord himself, the Lord himself, the Lord had

Yea the waters had drown'd us & the
had not been on our side when men rose up a- gainst us,
They had swallowed, swallow- ed us up quick.

stre - - - am had gone over our soul. Yea the waters had drown'd
Yea the waters had drown'd us & the stre - - - am had gone over our souls.

But prais_ed be the Lord

The snare is broken &

But praised be the Lord our soul is escap'd even as a bird out of the snare of the fowler.

we are de_li_ver_ed. Our help stand^h in the name, Our help stand^h in the na - - - me of

Our help standeth in the name, Our help standeth in the name of the Lord who made heavn and earth.

Our Our of

Our Our of

CHESHUNT NEW.

D^r Arnold.

Andante.

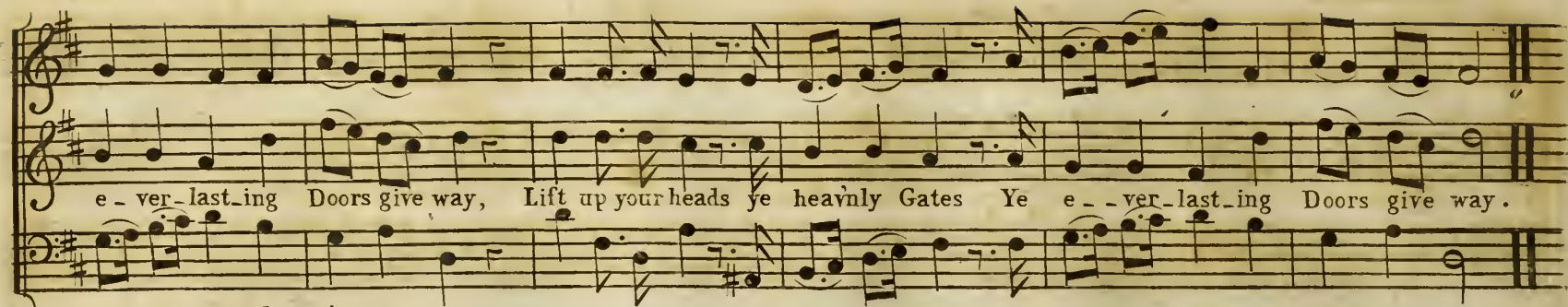
Air

Our Lord is risen from the Dead, Our Jesus is gone up on high; The powrs of hell are cap-tive led, Dragd to the portals of the

Sky. The powrs of hell are captive led, Dragd to the portals of the Sky, Dragd to the portals of the Sky.

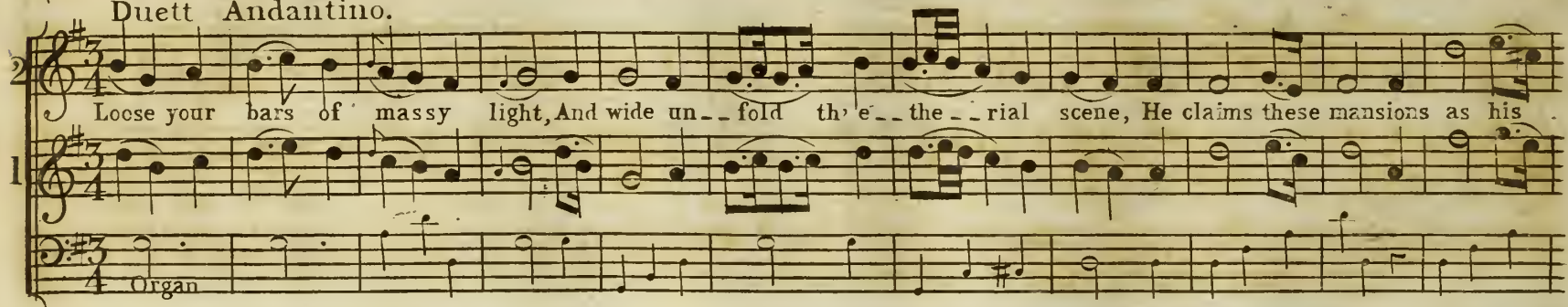
For.

There his trium-phal Chariot waits, And Angels chaunt the so-lemn lay: Lift up your heads ye heavnly Gates, Ye



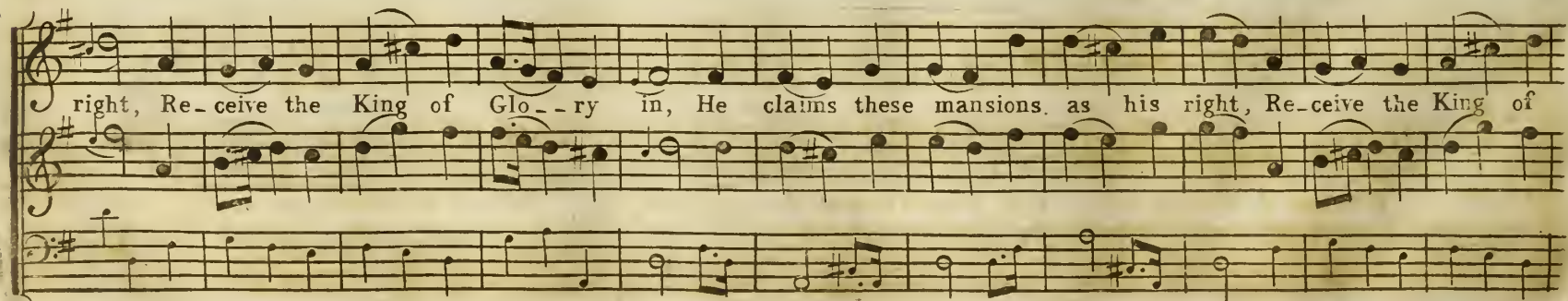
e - ver - last - ing Doors give way, Lift up your heads ye heavnly Gates Ye e - ver - last - ing Doors give way.

Duett Andantino.



Loose your bars of massy light, And wide un--fold th' e--the--rial scene, He claims these mansions as his

2
1
4 Organ



right, Re-ceive the King of Glo--ry in, He claims these mansions as his right, Re-ceive the King of

Glo - ry in, Re - ceive the King of Glo - ry in. Loose your bars of mas - sy light, And wide un - fold the

- the - rial scene, He claims these mansions as his right Re - ceive the King of Glo - ry in, He claims these

He claims these mansion re - ceive the king of Glo - ry in, Re - ceive the King of Glo - ry in.
mansions as his right re - ceive

For Chorus Allegro Maestoso.

Who is the king of glo-ry who who who is the king of glory who The Lord that all his foes o'er came, The world, sin,

death & hell o'er threw, And Jesus is the conq'rer's name, And Jesus is the conq'rer's name, And Jesus is the conq'rer's name.

Lo his triumphal chariot waits, And Angels chant the solemn lay; Lift up your heads ye heavenly gates, Ye e-ver-lasting doors give way

Lift up your heads ye heav'nly gates, Ye e - ver - last - ing doors give way. Who is the king of glory who who

who, who is the king of glory who, The Lord of glorious pow'r possest, The king of Saints & Angels too, God over all, for ever

blest, God over all for e - ver blest, God over all for e - ver blest, God over all for e - ver blest, for e - ver blest.

Air

O Char-ity O Char-ity O Char-ity sweet cheer - - - ing sound O Char-ity

This system contains the first three staves of music. The top staff is a treble clef with a key signature of one flat (B-flat). The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. The music is in a 3/4 time signature. There are dynamic markings 'f' and 'r' above the vocal line.

sweet cheer - - - ing sound, to man with wants op press'd, thou hast a balm for ev - - - ry wound, and aid for

This system contains the second three staves of music. The top staff is a treble clef. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef. There are dynamic markings 'f' and 'r' above the vocal line.

all des - - - tress: from him who reigns a - - - bove the skies their o - - - ri - gin we trace, he bade thee in

This system contains the final three staves of music on the page. The top staff is a treble clef. The middle staff is a vocal line with lyrics. The bottom staff is a bass clef.

thy beau-ties rise to bless the human race. Dek'd in thy robe of love di-vine

he sent his Son to save On na-ture dark, in glo-ry shine

Quick

Pia. *For.*

and triumph o'er the grave, and triumph o'er the grave, and tri-umph o'er the grave.

1 2

1 2

1 2

O ye who bear the Christian name, be as your Saviour kind, be no-ve-lent in ev'ry aim.

and sympathizing mind: Then shall sweet chari-ty pre-pare your souls for heav'nly joy and grace shall save from

satans snare and soothe your ev'ry sigh, and soothe your ev'ry sigh, and soothe your ev'-ry' sigh.

Andante Affettuoso.

EASTER.

M. Madan. *fr* 129

Air

He dies, the friend of sin-ners dies! Lo! Salem's daughters weep a round! A so-lemn darkness

viels the skies! A sud-den trembling shakes the ground! Come saints & drop a tear or two, For

f *p* *f* *p*
him who groan'd be-neath your load, He shed a thou-sand drops for you, A thou-sand drops of richer blood!

Affettuoso

Here's love and grief be_yond de_gree, The Lord of glo_ry dies for men! But Lo! what

Vivace

sudden joys we see! Je_sus the dead re_vives a_gain! The rising God forsakes the tomb! In

vain the tomb for_bids his rise! Che_ru_bic le_gions guard him home, And shout him wel_come to the skies!

Vivace.

2^d time forte.

p^o Break off your tears ye saints and tell How high our great de-*lr* liv-*lr* rer reigns! Sing how he spoil'd the hosts of hell, And

lr led the monster death in chains! *p^o* Say, live for ever, wondrous King! Born to re-deem & strong to save, Then

fortis. ask the monster, where's thy sting? And where's thy vic-to-ry boast- ing grave? And where's thy vic-to-ry boast- ing grave.

Air F

The voice of my Be-lo-ved sounds While o'er the mountain top he bounds, He flies ex-ult-ing

o'er the hills And all my Soul with transport fills. The voice of my Be-lo-ved sounds While

o'er the mountain tops he bounds He flies ex-ult-ing o'er the Hills And all my soul with transport fills He

flies ex - ulting o'er the Hills And all my Soul with transport fills. Gently doth he chide my

stay, Rise my Love and come a - - way come - - - - -

- - - a - - way Gently doth he chide my stay, Rise my Love and come a - - way.

Da Capo.

Hal - le - lujah, The Lord is ris'n indeed, Hal - le - lu - jah.

Now is Christ

The Lord is ris'n in-deed,

Now is Christ risen from the dead & become ^e first fruits of them that slept. Hallelujah, Hallelujah,

risen f^m the dead & become ^e first fruits of th^m th^t slept.

For.

And did he rise, and did he rise he rose, he rose,

Halle-lu-jah And did he rise, did he rise, Hear, O ye nations, hear it, O ye dead

And did he rise, and did he rise he rose, he rose, he

And did he rise, and did he rise

he burst the bars of death, he burst the bars of death, & triumph'd o'er the grave. Then, then, then I rose, then I rose,

rose, he rose, he bursty bars of death,

*Pia.**For.*

then I rose, then I rose, then first humanity triumphant past the crystal ports of light, and seiz'd e-ternal youth. Man all immortal

hail, hail, heaven all lavish of strange gifts to man, Thine all the glory, man's boundless bliss. Thine all the glory, man's the boundless bliss.

- ANTHEM ISAIAH 44 CHAP.

Sing sing sing O ye heavns sing for y^e sing sing sing O ye heavns sing sing sing for y^e Lord

Sing sing sing O ye heavns for y^e Lord hath done it sing sing sing O ye heavns sing sing sing for the

Sing sing sing O ye heavns sing sing sing for y^e Lord, the sing sing sing O ye heavns

Sing sing sing O ye heavns sing sing sing for y^e sing sing sing O ye heavns

Lord hath done it. Shout shout shout ye lower p^ts ye lower parts of the earth. sho^t sho^t sho^t shout shout shout ye lower parts of the earth.

shout shout shout shout

shout shout shout shout

Shout shout shout ye lower p^ts ye lower p^ts of the earth. sho^t sho^t shout shout

For the and hath

For the Lord hath redeemed Ja - cob and glorified himself in Is rael hath glorified himsf hath glorified himsf in Is - ra -

For the and for the hath

For the and for the and hath

Break moun - - tains break & evry tree there - - in - - and

el Break forth into sing - - ing ye mountains, break forth into singing ye mount? O forest and evry tree therin, and

Break forth break sing - - ing ye and

Break sing - - ing ye break and

and and and and and

ev'ry tree & ev'ry tree therein and ev'ry tree therein and ev'ry tree therein and ev'ry tree therein and

and and and ev'ry tree there in and and

and and and and and

and and and and

ev'ry tree therein and ev'ry tree therein and ev'ry tree, and ev'ry tree therein and ev'ry tree therein

and and and

and and and

For the and and

For the Lord hath redeemed Ja-cob and glorified himself in Israel and glorified hims. & glorified himsf. in Is-ra-el.

For the and for the and

For the and and

Glo - ry be to the Father, glo - ry be to the Son, glo - ry be to the holy Ghost

Glo - ry be to the Father, glo - ry be to the Son, glo - ry be to the holy

Glo - ry be to the Father, Son & holy Ghost,
 Glo - ry be to the Father, Son & holy Ghost
 Glo - ry be to the ho - ly
 Ghost
 Glo - - ry be to the Son,
 Glo - ry be to the Father,

Glo - ry be to the Father, Son & holy Ghost, as it was in the beginning, is now, now, now, is now, now, now,
 Ghost, is now, now, now and ever shall be
 and e - - - - - ver shall be
 Glo - ry, glo - - ry, is now, now, now, is now, now, now,

Glo - ry Amen Amen world w.^d A -

Glory, glory be to the Father, Son & holy Ghost, World without end, w.^d without end, w.^d without end Amen world without end A -

Glo - ry A - men world without end, w.^d w.^d A -

Glory, glory world w.^d w.^d world w.^d A -

men A - men world w.^d A - men

men world without end, w.^d without end Amen world without end A - men

men w.^d w.^d A - men A - men w.^d w.^d A - men

men world w.^d w.^d w.^d w.^d A - men

ANTHEM PSALM 104 .

Stephenson. 143

Praise the Lord O my Soul - - - Praise

Praise the Lord O my Soul - - - Praise the Lord O my soul, O my soul

Praise the Lord O my Soul - - - Praise - - - the Lord O my Soul Lord praisethe Lord

Praise the Lord O my Soul - - - Praise the Lord O my Soul Praise - - -

my soul.

Praise the Lord O my soul O my soul.

my soul. O Lord my God thou art become exceeding glo - - - rious, thou art become exceed^g

thou thou with
 thou art cloathed with majesty and honor with ma - - - - - lesty, with majesty &
 glo - - - - - rious, art become exceed^g glorious, thou thou with
 thou thou with
 thou thou glorious, thou
 honor thou art become exceeding glo - - - - - rious, thou art cloathed w^h majesty and honor,
 thou glo - - - - - rious, thou honor thou
 thou glo - - - - - rious, thou honor thou glo - - - - - rious

honor thou glorious, thou
 thou art become exceed. thou art become exceed. exceeding glorious, thou art become exceed. exceed. glorious, thou art cloathed w majesty & honor.
 glo - - - rious, become exceed. exceeding glorious, thou glo - - - rious, exceed.
 thou honor thou glo - - - rious, exceeding

Halle - lu - jah Amen hal hal
 Halle - lujah Amen, hallelujah Amen A - men, Thou deckest thy - self - with light as it were with a gar - ment
 Hallelujah Amen hal hal - - le - lujah A - men Amen
 Halle - lujah, Amen hal hal A - - - men

and spreadest out the heavens, and spreadest out the heavens like a curtain Who layeth the beams of his chambers in the waters, and maketh the

his cha - - - riot & & & &
cloudshis chariot his cha - riot, and walk - - - eth and walketh and walk - - - eth upon the wings of the wind
his cha - - - riot & & & He maketh his
his cha - - - riot & & &

foundations the founda-
He laid the founda- da-
Angels Spi-rits he maketh his Angels Spirits and his ministers a flame-ing fire foundations the founda-

dations that re-mov-ed, that
tions of the earth that it never be re-mo-ved, that it never be removed, that it never be removed
dations that that that that that
that it never be re-mo-ved that re-moved, that

O Lord how manifold are thy works, in wisdom hast thou made them all, the earth is full is full - - - - is full - of thy

riches, shall re-joice - - - re-joice shall re-
 The glorious majes-ty of the Lord shall endure for ever the Lord shall re - - - joice - - - shall re-joice - - -
 shall re-joice shall re-joice - - - re-
 shall re-joice - - - rejoice shall re

joyce - - in Hal - - le - lujah hal hal A - men A - men hal
 --- rejoice in his works Hal - - le - lujah halle lujah A - men halle - lujah A - men A -
 joyce rejoice in Hal - - le - lujah Hal hal A men hal
 joyce - - - in Hal - le - lujah Hal hal A - men hal hal
 Amen hal Amen hal A men hal Amen hal Amen A - - - - men
 - men halle - lujah A - men A - men halle - lujah A - men hallelujah A - men hallelujah A - men A - - - - men
 hal hal A - men hal A - men hal - - - le - lujah A - - men A - men A - - - - men
 A - men A - men hal hal A - men A - - - - men A - - - - men

Sinners O why so thought-less grown, Why in such dreadful haste to die; Daring to leap to worlds un-known, Headless a-

Air

-gainst thy God to fly. Wilt thou dispise e-ter-nal fate, Urg'd on by sin's fan-tas-tic. dreams, Madly attempt th'in-fer-nal

gate, And force thy pas-sage to the flames. Stay, Stay, Stay sinner stay, Stay sinner, on the gos-pel plains, Be-

-hold, be-hold the God of love un-fold The glories of his dying pains, For e-ver telling yet untold, For

Adagio

ever, for ever, For ever telling, ever telling yet un told, For ever telling, e-ver telling yet un - told

FRIENDSHIP.

Friendship thou charmer of the mind, Thou sweet deluding ill ; The brightest minutes mortals find, And sharpest hours we feel. Fate has di -

Air

vid-ed all our shares O pleasure and of pain; of pleasure, pleasure, pleasure, pleasure and of pain. Fate has divided all our shares

of pleasure and of pain; In love the comforts and the cares are mixt and join'd a-gain, are mixt and join'd a-gain.

But while in floods our sorrow rolls, And drops of joy are few; This dear delight of mingl'd souls, Serves but to swe - - - - - ll our woe. This dear de.

- light of mingling souls, Serves but to swell our woe, Oh! why should blifs dep't in haste & friends! stay to mourn, Why the fond passion cling so fast, when

evry joy evry joy evry joy evry joy is gone. Why the fond passion cling so fast, When evry joy is gone.

Yet never let our hearts divide, Nor death dissolve the chain, nor death, nor death dissolve the chain; For love & joy were once al-ly'd, And must be

love and joy - - - - - love & joy were once ally'd, & must
 be join'd again. Love and joy, love and joy, love and joy, love and joy - - - - - love & joy were once ally'd, & must
 be join'd again. Love and joy, love and joy, love and joy, love and joy

be join'd again. Never let our hearts divide, Nor death dissolve the chain, For love and joy were once ally'd, And must be join'd a gain.

The dwelling of thy love -- Thine

Lord of the worlds a_bove, How pleasant & how fair The dwelling of thy love -- Thine earthly temples are

Air

The Thine

earthly temples are To thine abode my heart aspires

To thine abode my heart aspires With warm desires to see my God. With warm desires to see my God.

To

to thee all

We praise the O God we acknowledge thee to be the Lord, all the earth doth worship thee the Father ever-last-ing.

#Air

angels cry aloud, the heavens & all the powers therein,

to thee cherubim & seraphim continually do cry. holy holy holy Lord God of sabbath.

heav'n & earth are full of the majesty of thy glo-ry. the glorious company of the apostles prai - - - se thee. the godly fellowship of y^e prophets

prai - - - se thee. the noble army of mar-tyrs prai - - - se thee. the holy church thro'out all the world doth acknowledge thee. the Father

of an infinite majesty. thine ado-ra-ble true and on-ly son. also the Holy Ghost the com-for-ter. thou art the king of glory

O - - - - Christ. thou art the e-verlasting son of the Father. when thou tookest upon thee to deli-ver man, thou dst humble thyself to be

horn of a pure virgin, when thou hadst overcome^e sharpn^s of death, thou dst open the kingdom of heavⁿ to all believers. thou sittest at the r^t hand of God, in the glory

of the Father. we believe th^t thou shalt come to be our judge. we therefore pray thee help thy serv^{ts}. whom^u I hast redeemed with thy precⁱous blood. in^{ke} them to be

numbered^h w^h thy saints in glory e-ver-lasting. O Lord save thy people & blessthine heritage. govern them & lift them up for e-ver. day by day

we - - magni-fy thee.and we worship thy name ever world without end. vouchsafe O Lord, to keep us this day without sin.

O Lord have mercy upon us, have mercy upon us. O Lord let thy mercy be up-on us as our trust is in thee A - - - - men.

The first system consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The music is written in a common time signature. The lyrics are placed below the second staff.

PHILADELPHIA NEW. S.M.

Pia. *For.*

My Saviour & my king, Thy beauties are divine; Thy lips with blessings over - flow, And ev'ry grace is thine, & ev'ry grace is thine.

The second system also consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#). The music is written in a common time signature. The lyrics are placed below the second staff. The first staff of this system has the markings *Pia.* and *For.* above it. The third staff has the marking *Air* above it.

Air

Deep in the dust before thy Throne Our Guilt & our Disgrace we own Great God we own th' unhappy Name whence sprung our Nature & our Shame, ^{but}

whilst our Spirit's fill'd with Awe, Behold the Terrors of the Law We sing the Honors of thy Grace That sent to save a ruin'd Race. That sent to save a ruin'd Race. *tr*

Pia.

We sing thine ever - last - ing Son, Who join'd our Nature to his own, A - dam the se - cond from the Dust Raises the Ru - ins

of the First. Where Sin did reign and Death abound, There have the Sons of Adam found, abounding Life, There glorious Grace Reigns thro' the

Lord our Righteousness. Reigns thro' the Lord Our Righteousness.

MILBANK. C. B.

Air *Ria*

Of him who did Sal - va - tion bring, Lord may we

For. *Ria* *For.*

e - ver think and sing! A - rise, ye guilt - ty he'll for - give, A - rise, ye nee - dy he'll re - lieve.

Air

Hail ho - ly ho - ly ho - ly Lord! Be end - less Praise Praise to Thee! Supreme es - sen - tial One a -

dord In co - e - ter - nal Three! Enthron'd in e - ver - last - ing State e'er Time its round be -

- gan, Who join'd in Council to cre - ate the Dig - ni - ty of Man. The Dig - ni - ty of Man.

tr *Pia* *For* *tr*

Air

Long have we sat beneath the Sound Of thy Sal - va - tion Lord, But still how weak our Faith is found, And knowledge of thy

Pia.

For.

Word. Oft we fre - quent thine ho - ly Place, Yet hear al - most in vain, How small a Por - tion of thy

Pia.

Grace, Do our false Hearts retain! How small a Por - tion of thy Grace Do our false Hearts retain.

Air. *Vivace.*

Now to the Pow'r of God Su-preme Be e-ver-last-ing e-ver-last-ing Honor giv'n, He saves from
 Hell (we bless his Name) He calls lost wand-ring Souls to Heav'n, He calls lost wand'ring Souls to Heav'n.

Andante. *hr* NANTWICH. *hr* M. Madan. *hr*

O God, how endless is thy Love! Thy Gifts are ev'ry Ev'ning new, And Morning Mercies

Pia. *For.* *br.*

from a -- bove, Gent-ly dis - till like ear - ly Dew. Gent-ly dis - - till like ear-ly Dew.

REDEEMING LOVE.

I. W.

Air For. *Pia.* *For.*

Now be-gin the Heav'nly Theme, Sing a -- loud in Je - sus' - Name, Sing a - loud in Jesus' Name

Pia. *For.*

Ye, who Je - sus' Kindness prove, Triumph in Re - deem - ing Love, Triumph in Re - deem - ing - Love.

Air

Come let us a - new our Joureny pursue, Roll round with the year, roll round with the year, And never stand still till our master appear, and

never stand still till our master appear. His a - do - ra - ble will let us gladly fulfill, And our talents improve, our talents improve, By the

patience of Hope & the labour of Love, by the patience of hope & the labour of love, the patience of hope & the labour of love

Our life is a dream, our time is a stream, glides swiftly away, glides swiftly away, & the fu-gi-tive moment re-fuses to stay, The

arrow is flown the moment is gone, the mil-le-nial year rushes on to our view, & E-ter-ni-ty's here, e-ter-ni-ty's here, the mil-

-le-nial year Rushes on to our view & e-ter-ni-ty's here, e-ter-ni-ty's here, e-ter-ni-ty's here, e-ter-ni-ty's here.

172 SOLO Andante.

O, that each in the day of his com^g may say, I have fought my way thro', have fo^t my way thro', I have finish'd the work, thou didst g^{ve} me to do, have finish'd the

TUTTI.

O, that each from the L^d may receive the glad word well & faithfully done, faithfully done, enter into my joy & sit
work thou didst give me to do.

down on my throne, enter into my joy & sit down on my throne, enter into my joy & sit down on my throne & sit down on my throne.

For.

Plung'd in a gulph of dark despair, We wretched, wretched sinners lay, Without one cheerful beam of hope, Or spark of glimring day.

Alu.
With tying eyes the Prince of grace Beheld our helpless, helpless grief, He saw and O amazing love! He came, he came to

Fa.
our relief down from the shining seats above, with joyful, joyful, haste he fled, Enter'd the grave in mortal flesh, And dwelt, & dwelt, &

Lively

dwelt among the dead. Oh! Oh! for this love, let rocks & hills their lasting silence break, their lasting silence break their silence break

And all harmonious human tongues, The Saviours praises speak. Oh! Oh! for this love let rocks and hills their lasting silence

break, their lasting silence break, their silence break. Angels assist our mighty joys, Strike all your Harps our harps of gold But

when you raise your highest notes your highest notes His love, his love, his love can ne'er be told, his love can ne'er be told.

ANTHEM

Bladgrove

Air
O Lord whose mercies number - less, O'er all thy works prevail, o'er all thy works pre-
Org.
O Lord whose

-vail, hear me hear me hear me O Lord my God, hear me hear me hear me O Lord my God hear me O L^d my God
Org. *Org.* *Org.* *Org.*

Wash me thoroughly from my wickedness, & cleanse me from my sin, and cleanse me from my sin cleanse me cleanse me

Org.

cleans me from my sin cleans me cleans me cleans me f^m my sin my God, cleans me f^m my sin

Org. Org. Org.

For I acknowledge my transgression & my sin is e'er before me, & my sin is e'er before me, mercy mercy mercy O

Lord on me, mercy mercy mercy O Lord on me! my God have mercy on me A-

- gainst thee only have I sinned, and done evil in thy sight & done evil in thy sight, mercy mercy

Against thee Org.

mercy O Lord on me! mercy, mercy mercy O Lord on me! My God have mercy on me. Then

Org. Org. Org.

shall I teach thy ways to the wicked, & sinners shall be converted, & sinners shall be converted, sinners shall be convert -

Then shall I

Org. Org.

- ed to thee, sinners shall be converted to thee my God, converted to thee.

Org. Org.

LOCK

W. B.

Ye servants of God, Your master pro-claim, And publish a - broad, His wonder-ful name.

The name all vic-tor-ious of Je-sus ex-tol, His Kingdom is glorious and rules o-ver all.

UPTON.

M Madan.

Air

Not all the Blood, not all the blood of beasts On Jewish Altars, on Jewish altars slain; Could give the guil-ty conscience peace Or

wash, or wash a-way the stain -way the stain But Christ, but Christ the Heav'nly Lamb, Takes all our sins, our

sins a-way A sa-cri-fice of nob-ler name And rich-er, rich-er blood than they.

sacri fice of nobler name

And

SOLO Andante.

My Faith would lay its hand On that dear head of thine, While like a pe-ni-tent I

stand And there con-fess my sin. My Soul looks back to see The burdens thou didst bear, When

hang-ing on th'ac-curs-ed tree And hopes, and hopes was there

Believing we re-joice, to see the curse remove, Believing we re-joice, to see the curse remove, We bless the

Lamb with cheerful voice, And sing, and sing his bleed-ing Love, we bless the Lamb with cheerful

voice, And sing, and sing his bleeding Love. Believing we re-joice, to see the curse remove, Believing we re-

joyce, to see the curse re - move, We Bless the Lamb With cheerful voice And sing, and sing his bleeding

Love, We Bless the Lamb with cheerfull voice, And sing, and sing his bleeding Love, his bleeding Love.

ANTHEM. Psalm 18.

J. Lyon.

Treble

The Lord descended from above, And bowed heavens high, bowed heavens high, & underneath his throne a throne of darkness of the sky.

The Lord descended from above, And bow'd the heav'n's most high, bow'd the heav'n's most high, And underneath his feet he cast

Allegro.

full roy-ally he rode, On cherubs
the darkness the darkness of the sky. On cherubs & on therubims, full royally he rode,
full royally he rode,

& on cherubims full royal-ly he rode,
 he ro - - - de; on ché-rubs and on
 full roy-ally he rode,

ché-rubims, full roy-al-ly he rode, And on the wings of mighty winds, Came fly - - - ing all a -

On the wings,

broad,

On cherubs & on che-ru-bims, full roy-ally he

On the wings,

On the wings of migh - - - ty winds,

rode And on the wings of mighty winds, Came fly- ing all a - - broad.

1st Treble.

2^d Treble. let all the earth, with sacred mirth.

Counter.

1st Je-ho-vah reigns, Je-ho-vah reigns, let all the earth, let all the earth, rejoice, all, let all the earth, in his just government rejoice, all, all, all, let
 2^d Let all the isles, Let all the isles with sacred mirth, with sacred mirth, rejoice, all, with sacred mirth, in his applause unite their voice all, all, all, with

Tenor.

Bass. earth, all

2^d Treble. Counter.

all the earth, in his just government rejoice, rejoice, rejoice, rejoice, rejoice, let all the earth, in his just government rejoice. sacred mirth, in his applause unite their voice, rejoice rejoice rejoice rejoice let all the isles, in his applause unite their voice.

Darkness & clouds of awful shade, His dazzling glory shroud in state, Justice and truth his guards are made, & fix'd by his pa-

Treble. Brisk.

Devouring fire before his face,
- vilion wait. devouring fire, before his
devouring fire, His foes around with vengeance
face, before his face

Chorus.

His lightning set the world on blaze, Earth saw it & with terror shook.

The proudest hills His presence felt Their height nor strength could help a ford; The proudest hills like wax did melt,

Slow.

in presence of th'al_migh - ty Lord. The heavens his right'ous - ness to show, with storms of fire, his foes pursu'd;

And all the tremb - ling world be - low, Have his descend - ing glo - ry view'd.

Tenor & Bass.

Glad Zion of thy triumph heard,

1^t & 2^d Trebles.

And Judah's daughters were o'er - joy'd,

Treble & Bass.

Because thy right'ous judgments, Lord, Have Pagan pride and pow'r des - troy'd.

Rejoice ye righteous, in the Lord, Memorials of his holiness, Deep in your faithful breasts record; And with your thankful tongues confess.

ANTHEM, Psalm 122.

A. Williams.

Treble & Bass.

I was glad was glad - - - - - d, was glad when they said unto me, we will go, we will go we will go into the house of the L^d.

I was glad

We will go, we will go we will go into the house of ^fLord. Our feet shall and, our feet shall stand in thy gates *hr* *hr* *f* Je-ru-sa-lem.

Jerusalem is built as a city that is at unity in itself, For thither go the tribes, ^ey tribes, even the tribes of ^ey Lord. To testify unto Isra-

For For

-el, to testify unto Isra - el. And to give tha - - - nks give thanks, unto the name of the Lord.

And give give give

And to give tha - - - nks give thanks. give than - - - ks

Tenor & Bass.

Counter Solo.

For there is the seat of judgment.

Even the seat,

even the seat, even the seat of the house of David.

1^t Chorus. Slow.

O pray for the peace, O pray for the peace, O pray for the peace of Jeru. sa. lem!

Slow

Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, Peace be within thy walls, & plentifulness, & plentifulness within thy palaces.

Brisk.

Counter & Bass.

For my brethren & companions sake

For my brethren & comp^{ns} sake, I will wish the pros.

For my brethren & companions sake, I will wish the prosperity, I will wish the prosp^y & I will

I will wish the prosperity, I will wish the prosperny.

-pe-ri-ty

Repeat the first Chorus & conclude with the second.

1 2 Grave Brisk Moderate Grave.

Amen, A - - - - men,

seek to do thee good. Amen, Amen, Amen, Amen, Hallelujah, hallelujah, hallelujah, Amen, A - - - - men, A - - - - men.

Amen, A - - - - men,

HALLELUJAH CHORUS from the MESSIAH.

Handel. 193

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by two piano accompaniment staves (treble and bass clef), and a fourth staff for the basso continuo line. The music is in G major and common time. The lyrics "Hallelujah, hallelujah, hallelujah, hallelujah, hallelu-jah, hallelujah, hallelujah, halle-" are written below the piano staves.

The second system of the musical score consists of four staves, continuing the vocal and piano parts from the first system. The lyrics "lujah, hallelujah, hallelujah, For the Lord God omnipotent reigneth, Hallelujah, hallelujah, hallelujah, hallelujah, For the Lord God omnipote^{nt}." are written below the piano staves.

For the Lord God om-ni-potent reign-eth Hallelujah

reigneth, Hallelujah, hallelujah, hallelujah, hallelujah, Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, Hallelujah, hallelujah, hallelujah, hallelujah, hallelujah, For the Lord hallelujah

jah, hallelujah, hal'e - - lu - jah, hallelujah, hallelujah, For the Lord God om-ni-po-tent reigneth, hallelujah,

God omni po tent reign-eth, hallelujah hal-

hallelujah

hallelu-jah The kingdom of this world, Is become the kingdom of our Lord & of his Christ, & of his Christ;

And he shall

And he shall reign for ever & e--ver & he shall reign forever, & e-ver, forever, & ever for e-ver &

And he shall reign forever & e-ver & he shall reign for ever & e--ver & he shall reign forever &

reign for ever & ever for ever & ever & he shall r.ⁿ & hesh.ⁿ for ever & ever, forever, forever & ever for ever, forever, &

-ver, king of kings - - - - - & Lord of Lor - - - - - ds king of king - - - - -
 ever king of forever, & ever, hallelujah, halle -
 ever for ever, & ever, hallelujah, hallelujah, for ever, & ever, hallelujah, hallelujah,

-s & Lord of Lor - - - - - ds, king of king - - - - - s & Lord of Lords & Lord of Lords, & he shall
 -lujah, for ever, & ever, hallelujah, hallelujah, forever, & ever, hallelujah, hallelujah, king of kings, & Lord of Lords,
 & he shall

reign, And he shall reign for ever & e-ver for ever & ever hallelujah, halle

And he shall reign & heshall reign, sh reign for ever & e-ver, king of kings, forever & ever & Lord of Lords,

And hesh reign & he shall reign & hesh reign for ever & e-ver king of king- - s & Lord of Lord - - -

reign for ever & e-ver & he shall reign for ever & ever, king of kings, forever & ever, & Lord of L^{ds} hallelujah halle

lujah, & heshall reign for ever for ever & e-ver

& he shall reign for ever, & e-ver, king of kings, & Lord of Lords, king of kings, & Lord of Lords, & he shall reign for

- s & heshall reign for ever, & ever, & e-ver,

lujah, & & heshall reign for ever &

king of kings & Lord of Lords.

ever, & ever, forever, & ever, forever, & ever, hallelujah, hallelujah, hallelujah, hallelujah, hal- le- lu- jah.

CHANT.

CHANT.

CHANT.

CHANT.

CHANT.

CHANT.

CHANT.

CHANT.

CHANT.

DOUBLE CHANT.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in common time (C). The music features a series of chords and melodic lines, with some notes marked with a sharp sign (#). The system concludes with a double bar line.

DOUBLE CHANT.

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 are in common time (C). The key signature changes to one sharp (F#). The music continues with similar chordal and melodic structures as the first system, ending with a double bar line.

CHANT.

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 are in common time (C). The key signature remains one sharp (F#). The music is primarily chordal, with some melodic movement in the upper staff, ending with a double bar line.

CHANT.

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 are in common time (C). The key signature remains one sharp (F#). The music continues with chordal textures and melodic lines, ending with a double bar line.

CHANT.

The fifth 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 key signature changes to natural (C). The music features simple chordal accompaniment and melodic fragments, ending with a double bar line.

CHANT.

The sixth 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 key signature remains natural (C). The music concludes with simple chordal textures, ending with a double bar line.

FINIS.







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