

FIFTH EDITION---ENLARGED AND IMPROVED.



THE NEW-BRUNSWICK COLLECTION

OF

SACRED MUSIC.



"Praise the Lord, for the Lord is good; sing praises unto his name: for it is pleasant."—PSALM CXXV. 3.



New-Brunswick,

PRINTED AND PUBLISHED BY TERHUNE & LETSON.

1829

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# *The New-Brunswick Collection of Sacred Music.*

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A

## SELECTION OF TUNES

FROM

THE MOST APPROVED AUTHORS IN EUROPE AND AMERICA.

DESIGNED

PRINCIPALLY FOR THE USE OF CHURCHES.

BY CORNELIUS VAN DEVENTER.

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“Praise the Lord, for the Lord is good; sing praises unto His name, for it is pleasant.”—PSALM CXXIV. 3.



FIFTH EDITION, ENLARGED AND IMPROVED.

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**New-Brunswick:**

PRINTED AND PUBLISHED BY TERHUNE & LETSON, ALBANY-STREET, AND FOR SALE BY THE PRINCIPAL BOOKSELLERS IN THE CITIES OF NEW-YORK AND PHILADELPHIA, AND IN THE STATE OF NEW-JERSEY.

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1829



DISTRICT OF NEW-JERSEY, SS.

L. S.

**B**E IT REMEMBERED, That on the 16th day of September, in the Fifty-second year of the Independence of the United States of America, Terhune & Letson of the said District, have deposited in this Office the title of a book, the right whereof they claim as Proprietors, in the words following, to wit:—

“The New-Brunswick Collection of Sacred Music.—A Selection of Tunes from the most approved Authors in Europe and America. Designed principally for the use of Churches. By Cornelius Van Deventer. ‘Praise the Lord, for the Lord is good; sing praises unto His name, for it is pleasant.’—Psalm cxxxv. 3.”

In conformity to an Act of the Congress of the United States, entitled, an Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies, during the times therein mentioned; and also to the Act, entitled an Act supplementary to the Act entitled an Act for the encouragement of learning, by securing the copies of maps, charts and books to the authors and proprietors of such copies, during the times therein mentioned, and extending the benefits thereof to the arts of designing, etching and engraving historical and other prints.

WILLIAM PENNINGTON,

*Clerk of the District of New-Jersey.*





## TO THE PUBLIC.

The Subscribers, in offering to the public this Fifth, and enlarged edition of the "New-Brunswick Collection of Sacred Music," remark, that they have closely prosecuted the design of the first compilers of the work, in selecting such tunes as are peculiarly adapted to Church Music; and in doing this they have commanded the skill and experience of one of the oldest and most judicious practical musicians in the state, who has carefully expunged from this edition such tunes as were in any

respect exceptionable, supplying their place with the most approved and popular tunes now in use. They therefore cheerfully submit the investigation of the work to all who are capable of appreciating its merits, with full confidence that its own intrinsic worth will be an ample recommendation, and procure for it a circulation as extensive as any music book now in use.

THE PUBLISHERS.

*New-Brunswick, Nov. 1828.*

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### EXPLANATION OF MUSICAL TERMS.

**ADAGIO**—with a slow movement.

**AFFETUOSO**—in a style of execution adapted to

**AMOROSO**—express affection, tenderness and supplication

**ALLEGRO**—a brisk and sprightly movement.

**ALLEGRETTO**—less quick than Allegro.

**ALTO**—Counter, or high Tenor.

**ANDANTE**—with distinctness.

**DE CAPO, or D. C.**—close with the first strain.

**EXPRESSIVO**—with expression.

**FORTE**—strong and full.

**FORTISSIMO**—very loud.

**LARGO**—the slowest degree of movement.

**PIANO, or PIA**—soft.

**PIANISSIMO, or PIANISS.**—very soft.

**Spirituoso**—with spirit.

**Vivace**—in a brisk and lively manner.

**Duo, or DUETTO**—for two voices or instruments.

**Crescendo, or Cres.**—to swell the sound.

**Maestoso**—slow, firm and bold.

**Moderato**—a movement between Andante and Allegro.

TREBLE & TENOR.

- G 22 Sol
- F 21 Faw
- E 20 Law
- D 19 Sol
- C 18 Faw
- B 17 Mi
- A 16 Law
- G 15 Sol
- F 14 Faw
- E 13 Law



This character, called the G cliff, is used in Treble and Tenor, and stands on the second line.

COUNTER.

- G 15 Sol
- F 14 Faw
- E 13 Law
- D 12 Sol
- C 11 Faw
- B 10 Mi
- A 9 Law
- G 8 Sol
- F 7 Faw



This character, called the Counter cliff, is used in Counter, and stands usually on the middle line.

BASS.

- A 9 Law
- G 8 Sol
- F 7 Faw
- E 6 Law
- D 5 Sol
- C 4 Faw
- B 3 Mi
- A 2 Law
- G 1 Sol

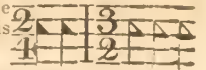


This character, called the Bass cliff, is used in Bass, and stands on the 4th line.

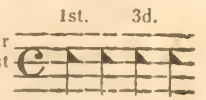
SOL. LAW. MI. FAW.

NOTES. RESTS.

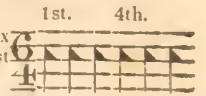
Accent is a certain force of sound, which, when a bar consists of 1st. 1st. two or three equal parts, is



When of four it is on the first and third.



When of six it is on the first and fourth.



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

Choosing notes, stand one over the other, either of which may be sung.

Syncopation is when notes are so placed that the hand must rise and fall not always at the beginning of each note, but often in the middle.

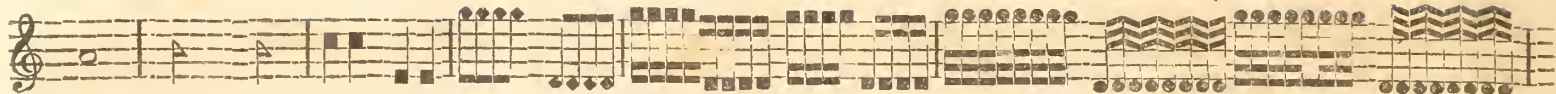
The natural place for Mi, is in B.

But if B be flat, Mi is in	E	If F be sharp, Mi is in	F
if B and E,	A	If F and C,	C
if B, E, and A,	D	If F, C, and G,	G
if B, E, A, and D,	G	If F, C, G, and D,	D

The first column, shows the order of the letters as they stand on the lines and spaces in each staff. The Tenor is omitted, in its proper place, because it is the same as the Treble, only one eighth below it. The woman's voice, being one eighth above the man's. The second shows the connection of the parts, by exhibiting in figures the number of different sounds in the three octaves. The third shows the names and order of the notes in each staff.

A SCALE OF NOTES AND THEIR PROPORTION.

1 Semibreve is equal to 2 Minims, 4 Crotchets, 8 Quavers, 16 Semiquavers, 32 Demisemiquavers.



**Brace.** Shows how many parts are to be sung together.

**Stave.** Five lines, with their spaces, whereon music is written.

**Ledger Line.** Is added, when notes ascend or descend beyond the stave.

**Flat.**  $\flat$  Set before a note, sinks it half a tone.

**Sharp.**  $\sharp$  Set before a note, raises it half a tone.

**Natural.**  $\natural$  Restores a note before made flat or sharp, to its primitive sound.

**Slur.** Drawn over or under any number of notes, shows that they are all sung to one syllable.

**Dot, or Point.** At the right hand of a note, adds to it half its length.



**Figure.** 3 Over or under any three notes, shows that they are to be sung in the time of two.

**Single Bar.** Divides the time according to the measure note.

**Double Bar.** Shows the end of a strain.

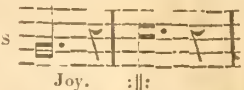
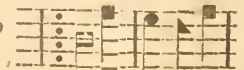
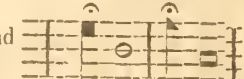
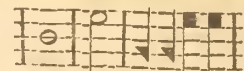
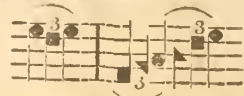
**Trill.**  $\text{tr}$  A note proper to be shaken or graced.

**Hold.**  $\text{cresc.}$  Notes thus marked, are to be held beyond their usual time.

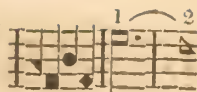
**Repeat.** Shows that the tune is repeated from it to the next double bar or close.

$\text{::}$  Denotes a repetition of the preceding words

**Close.** Shows the end of a tune.



At the end of a strain that is repeated, the note or notes under 1 is sung before the repeat, and those under 2 after: but if tied with a slur, both are sung after the repeat.



Slide



A leading note, or graceful sliding from one note to another.

1 2

Common Time Moods.

First Has a semibreve or its quantity in a measure, sung in the time of four seconds; four beats in a bar, two down and two up.

Second Has the same measure note, and beat in the same manner, only half as quick again,

Third Has the same measure note, and sung as quick again as the first; two beats in a bar, one down and one up.

Fourth Has a minim in a measure, and beat as the third mood, only a third quicker.

Triplic Time Moods.

First Contains three minims or their quantity in a measure, sung in the time of three seconds; two beats, one down and one up.

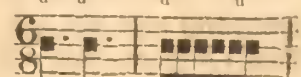
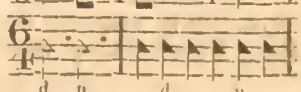
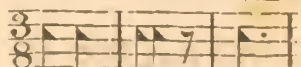
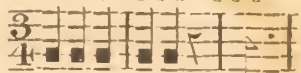
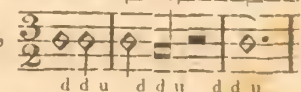
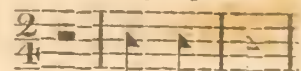
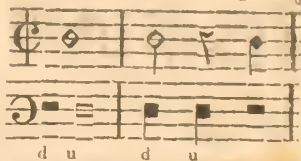
Second Contains three crotchets in a measure, and beat in the same manner, only half as quick again.

Third Contains three quavers in a measure, and beat as the second mood, only a third quicker.

Compound Moods.

First Contains six crotchets in a measure, sung in the time of two seconds, two beats, one down and one up.

Second Contains six quavers in a measure, and beat as the first, only half as quick again.

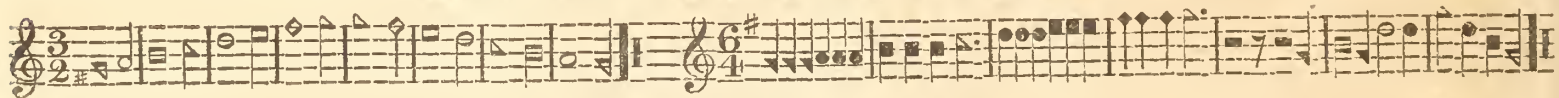


N. B. The hand falls at the beginning of every bar, in all moods of time.

## The Eight Notes.



## Lessons for Tuning the Voice.



## Intervals Proved.



## OF THE KEY NOTE.

The Key Note is the predominant tone, to which all the other sounds have a reference, and is generally the concluding note of the principal part, and always of the bass. There are but two keys, viz. the Sharp, or major key, *Faw*, placed next above *Mi*; and the Flat, or minor key, *Law*, placed next below *Mi*. Tunes in the sharp key are naturally expressive of the cheerful and lively passions, while the flat key is adapted to the grave, the mournful and the pathetic. Hence choristers should always be careful to select such tunes, either in the flat or sharp key, as shall agree with the subject matter of the verse about to be sung, lest the words and the tune be at variance.

# *New-Brunswick Collection of Sacred Music.*

BRUNSWICK, C. M. Flat Key on A.

Air. Lord! thou wilt hear me when I pray: I am for ever thine. I fear before thee all the day, Nor would I dare to sin.

The musical score for 'BRUNSWICK, C. M. Flat Key on A.' consists of three staves. The top staff is the vocal line, written in a treble clef with a common time signature. The lyrics are written below the notes. The middle staff is the right-hand accompaniment, and the bottom staff is the left-hand accompaniment, both in treble clef. The key signature has one flat (B-flat), and the time signature is common time.

LITCHFIELD, L. M. Sharp Key on A.

Air. How soft the words my Saviour speaks! How kind the promises he makes! A bruised reed he never breaks, Nor will he quench the smoking flax.

The musical score for 'LITCHFIELD, L. M. Sharp Key on A.' consists of three staves. The top staff is the vocal line, written in a treble clef with a 2/4 time signature. The lyrics are written below the notes. The middle staff is the right-hand accompaniment, and the bottom staff is the left-hand accompaniment, both in treble clef. The key signature has two sharps (F# and C#), and the time signature is 2/4.

## RETIREMENT, C. M. Sharp Key on F.

Musical score for 'RETIREMENT' in C Major, 2/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment line. The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment with some triplet figures.

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

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

*Pia.*

*For.*

Continuation of the musical score for 'RETIREMENT'. It shows the vocal line and piano accompaniment for the second system, including the triplet figures mentioned in the text above.

## NEW SABBATH, L. M. Sharp Key on D.

Musical score for 'NEW SABBATH' in D Major, 3/4 time. The score consists of two systems. The first system has a vocal line and a piano accompaniment line. The second system continues the vocal line and piano accompaniment. The piano part features a steady eighth-note accompaniment with some triplet figures.

Sing to the Lord that built the skies,

The Lord that reared this stately frame:

Let all the nations sound his praise,

And lands unknown repeat his name.



CONDOLENCE. L. M, Sharp Key on B.

Air.

Musical score for 'CONDOLENCE' in G major (one sharp) and 2/4 time. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: 'So fades the lovely blooming flower, Frail smiling solace of an hour; So soon our transient comforts fly, And pleasure only blooms to die.'

BLENDON. L. M. Sharp Key on D.

Air.

Musical score for 'BLENDON' in D major (two sharps) and 3/2 time. The score consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. The lyrics are: 'Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky. Those heavenly guards around thee wait, Like chariots that attend thy state.'

## BRISTOL, C. M. Sharp Key on G.

1st Pia. 2d Forte 1 2

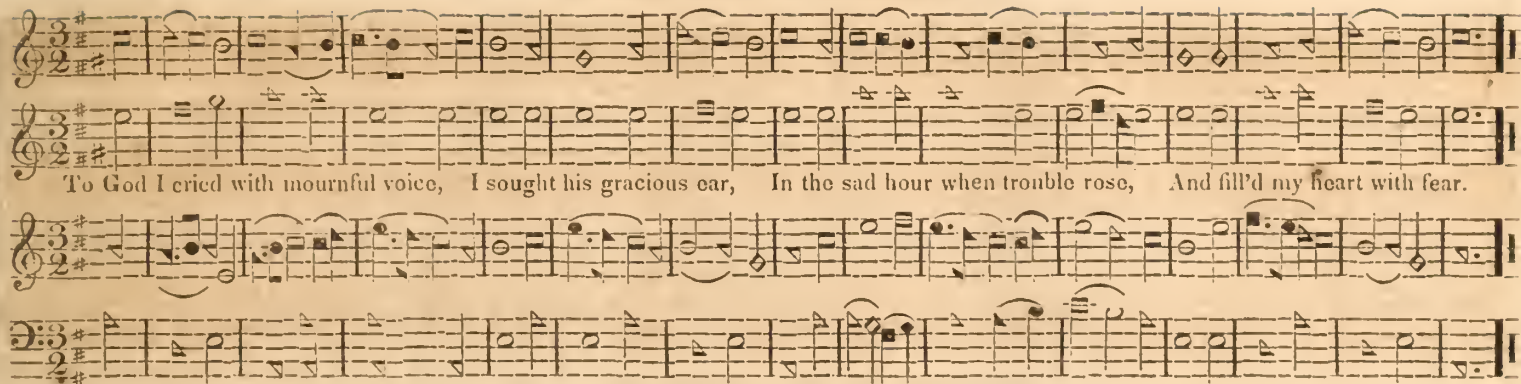
While shepherds watch'd their flocks by night, All seated on the ground, :||: The angel of the Lord came down, And glory shone around. :||:

## AMHERST, P. M. Sharp Key on G.

Air. Ye boundless realms of joy, Exalt your maker's fame, His praise your song employ, Above the starry frame. Your voices raise, ye cherubim, And seraphim, to sing his praise.

## TALLIS, L. M. Sharp Key on B.

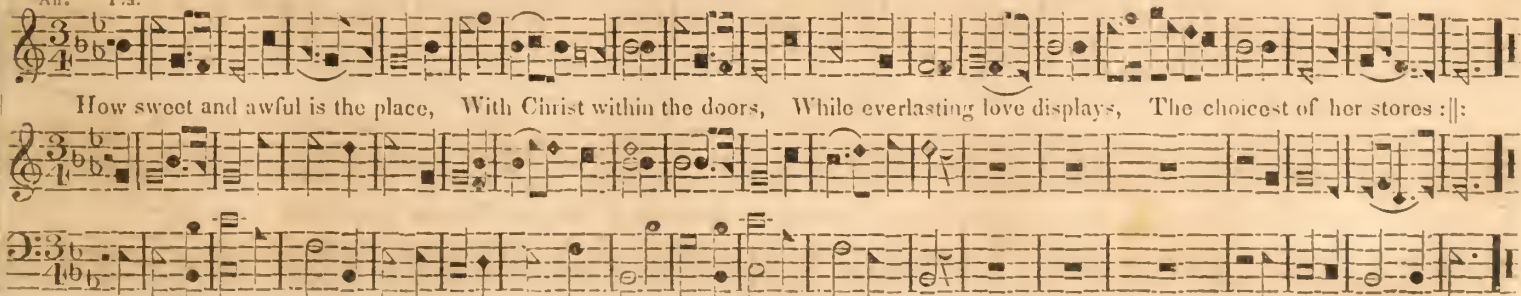
Glory to thee, my God, this night, For all the blessings of the light; Keep me, O keep me, King of kings, under the shadow of thy wings.



To God I cried with mournful voice, I sought his gracious ear, In the sad hour when trouble rose, And fill'd my heart with fear.

## BRADFORD, C. M. Sharp Key on E.

Air. P.a.



How sweet and awful is the place, With Christ within the doors, While everlasting love displays, The choicest of her stores :||

## WINDHAM, L. M. Flat Key on F.

A musical score for the hymn 'WINDHAM, L. M. Flat Key on F.' The score is arranged in four staves. The top two staves are for the vocal line, with a treble clef and a key signature of two flats (B-flat and E-flat). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The music is in common time (C). The lyrics are: "Broad is the road that leads to death, And thousands walk together there ; But wisdom shows a narrow path, With here and there a traveller".

Broad is the road that leads to death, And thousands walk together there ; But wisdom shows a narrow path, With here and there a traveller

## CHINA, C. M. Sharp Key on D.

A musical score for the hymn 'CHINA, C. M. Sharp Key on D.' The score is arranged in four staves. The top two staves are for the vocal line, with a treble clef and a key signature of two sharps (F-sharp and C-sharp). The bottom two staves are for the piano accompaniment, with a bass clef and the same key signature. The music is in 2/2 time. The lyrics are: "Why do we mourn departing friends, Or shake at death's alarms ? 'Tis but the voice that Jesus sends, To call us to his arms.".

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

PORTUGUESE HYMN, P. M. Sharp Key on A.

Air.

Hither, ye faithful, haste with songs of triumph; To Bethlehem haste, the Lord of life to meet. To you this day is born a Prince and

Saviour. O come and let us worship, O come and let us worship, O come and let us wor - ship at his feet.

O Jesus, for such wond'rous condescension,  
 Our praises and rev'rence are an off'ring meet;  
 Now is the word made flesh, and dwells among us,  
 O come and let us worship at his feet.

Shout his Almighty name, ye choir of angels,  
 And let the celestial courts his praise repeat;  
 Unto our God be glory in the highest;  
 O come and let us worship at his feet.

## STRATFORD, P. M. Sharp Key on G.

Jehovah reigns, let every nation hear, And at his footstool bow with holy fear; Let heaven's high arches echo

Air

with his name, And the wide peopled earth his praise proclaim. Then send it down to hell's deep gloom resounding, Through all her caves in

Three staves of musical notation. The top staff contains the vocal line with lyrics. The middle and bottom staves contain piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "dreadful murmurs sounding. Then send it down to hell's deep gloom resounding, Thro' all her caves in dreadful murmurs sounding."

dreadful murmurs sounding. Then send it down to hell's deep gloom resounding, Thro' all her caves in dreadful murmurs sounding.

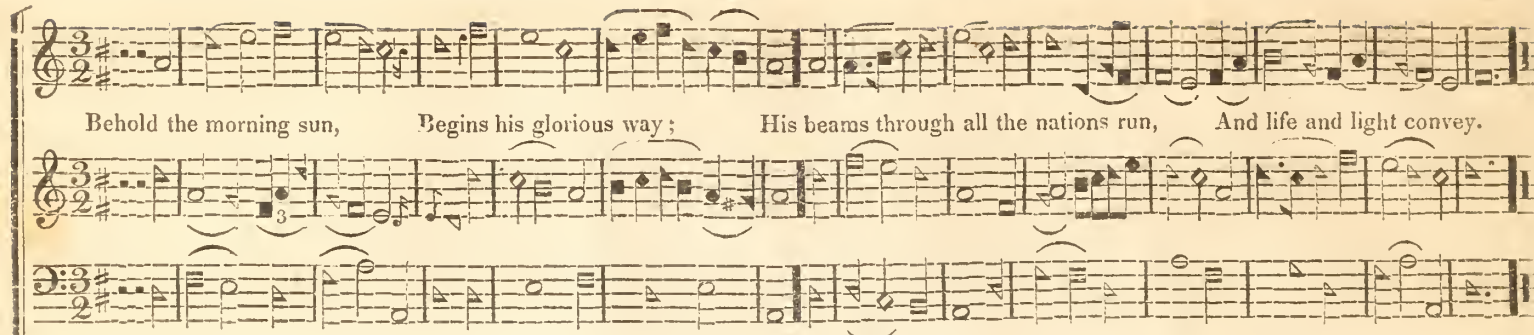
SHIRLAND. S. M. A  $\sharp$

Stanley.

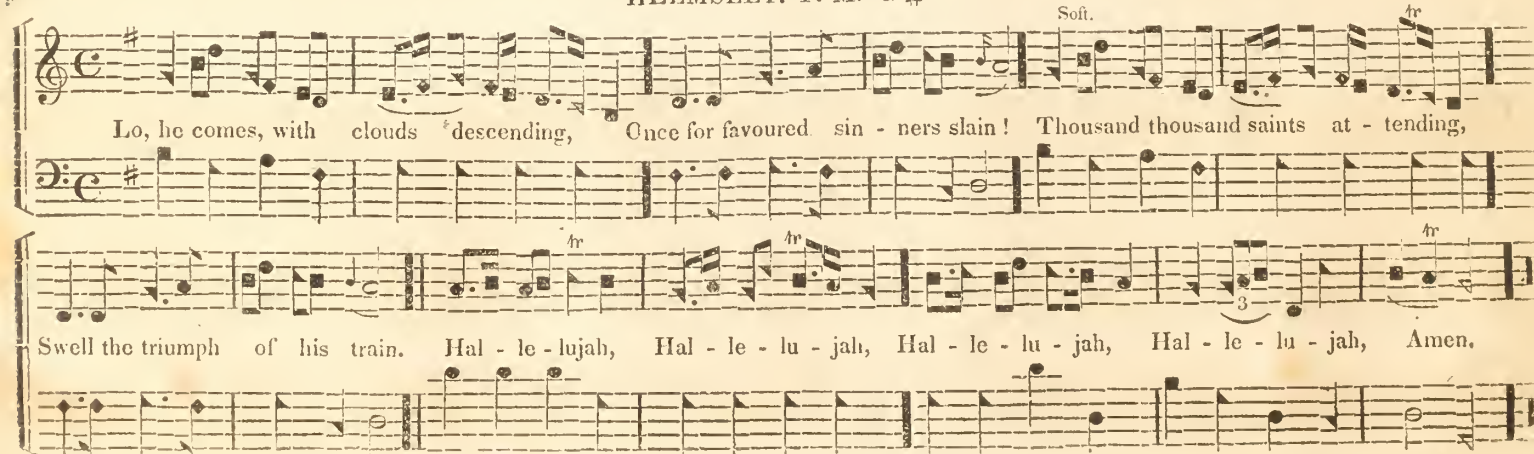
Three staves of musical notation. The top staff contains the vocal line with lyrics. The middle and bottom staves contain piano accompaniment. The music is in a key with one sharp (F#) and a 3/4 time signature. The lyrics are: "How beauteous are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal." The tempo markings are "Moderate.", "Soft.", and "Loud.".

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

Moderate. Soft. Loud.



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

HELMSLEY. P. M. G $\sharp$ 


Lo, he comes, with clouds descending, Once for favoured sin - ners slain! Thousand thousand saints at - tending,

Swell the triumph of his train. Hal - le - lujah, Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah, Amen.



Lord, what is man, poor feeble man, Born of the earth at first! His life a shadow, light and vain, Still hast'ning to the dust.

*Air.*

The musical score consists of three staves. The top staff is the vocal line in treble clef with a common time signature. The middle staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The lyrics are written below the first staff.

## HORSLEY. L. M. E 16

*Tucker.*

The Heavens declare thy glory, Lord, In every star thy goodness shines, But when our eyes behold thy word, We read thy name in fairer lines

*Air.* *Soft.* *Loud.*

We read thy name in fairer lines.

The musical score consists of three staves. The top staff is the vocal line in treble clef with a common time signature and a key signature of one sharp (F#). The middle staff is the vocal line in treble clef, and the bottom staff is the bass line in bass clef. The lyrics are written below the first staff. Performance markings 'Air.', 'Soft.', and 'Loud.' are placed above the top staff.

## KINGSBRIDGE. L.'M. A 15

Musical score for the first system of the hymn "Kingsbridge". It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Show pi - ty, Lord, O Lord, for - give, Let a re - penting re - bel live;"

Musical score for the second system of the hymn "Kingsbridge". It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/2. The lyrics are: "Are not thy mer - cies large and free? May not a sin - ner trust in thee?"

An. *Moderate.*

In thy blest king - dom we shall be From ev - 'ry mor - tal trouble free!

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains the lyrics "In thy blest king - dom we shall be From ev - 'ry mor - tal trouble free!". The piano accompaniment is shown on two staves below the vocal line, with the right hand in treble clef and the left hand in bass clef, both in 3/4 time and one sharp key signature. The music features a variety of note values, including eighth and sixteenth notes, and rests.

No groans shall mingle with the songs, Re - sound - ing from im - mor - tal tongues.

The second system of the musical score also consists of three staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. It contains the lyrics "No groans shall mingle with the songs, Re - sound - ing from im - mor - tal tongues.". The piano accompaniment is shown on two staves below the vocal line, with the right hand in treble clef and the left hand in bass clef, both in 3/4 time and one sharp key signature. The music continues with similar rhythmic patterns and includes a triplet of eighth notes in the vocal line.

The God we worship now, Will guide us till we die; Will be our God while here below, And ours above the sky.

Air.

## HARLEIGH. C. M. F #

Handel.

I ask them whence their vict'ry came? They with united breath, Ascribe their conquest to the Lamb, Their triumph to his death. :||:

Air.

Grace! 'tis a charming sound. Harmonious to the ear, Heaven with the echo shall resound, Heaven with the echo shall re-

sound, the echo shall resound, And all the earth shall hear, and all the earth shall hear, and all the earth shall hear.

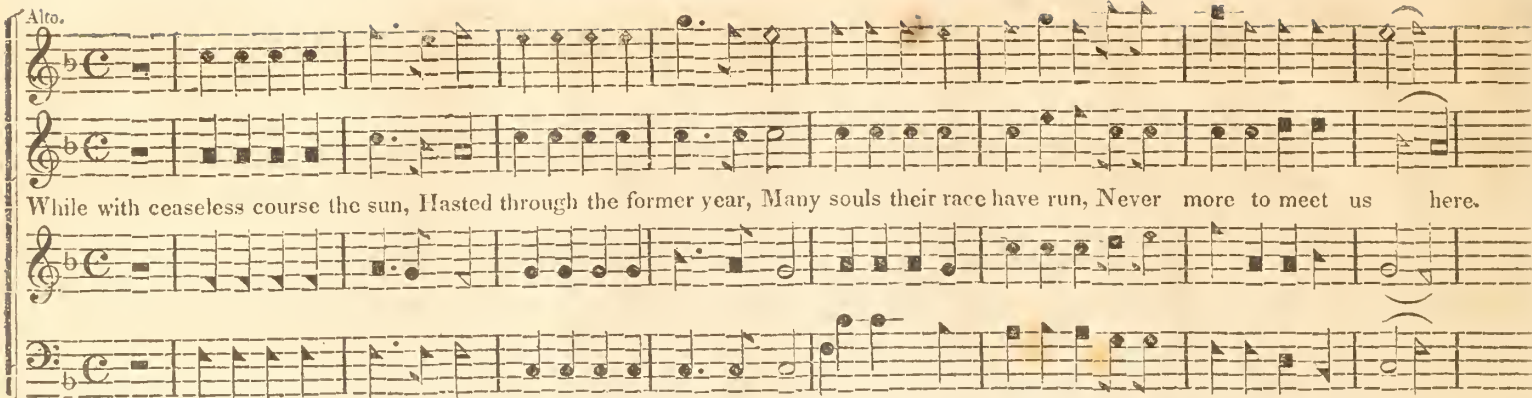
sound, the echo shall resound.

Heaven with the echo shall resound, and all the earth shall hear, and all the earth shall hear.

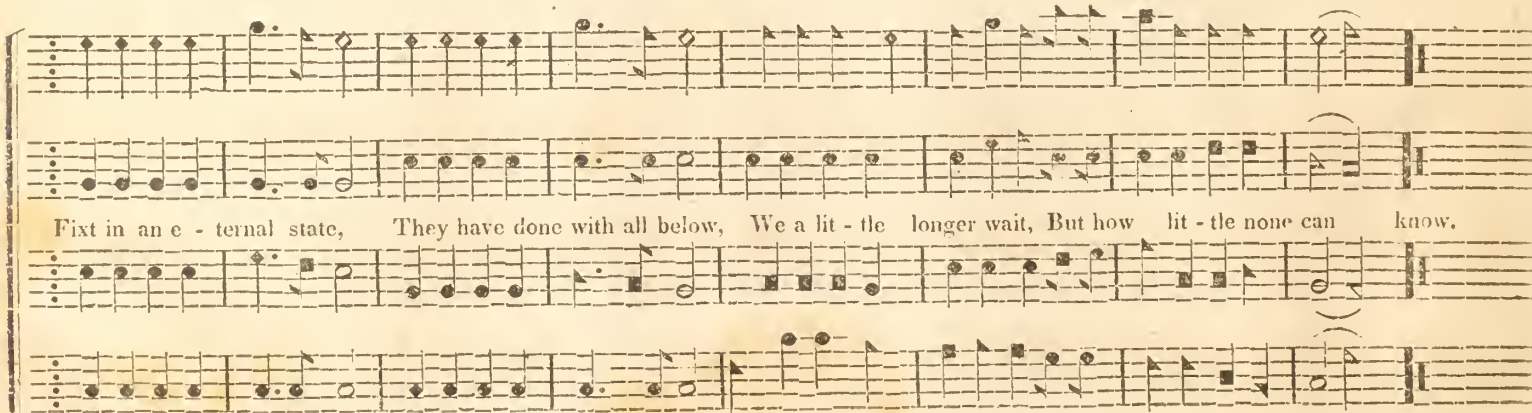
sound, the echo shall resound.

## NEW-YEAR'S ODE.

Alto.



While with ceaseless course the sun, Hasted through the former year, Many souls their race have run, Never more to meet us here.



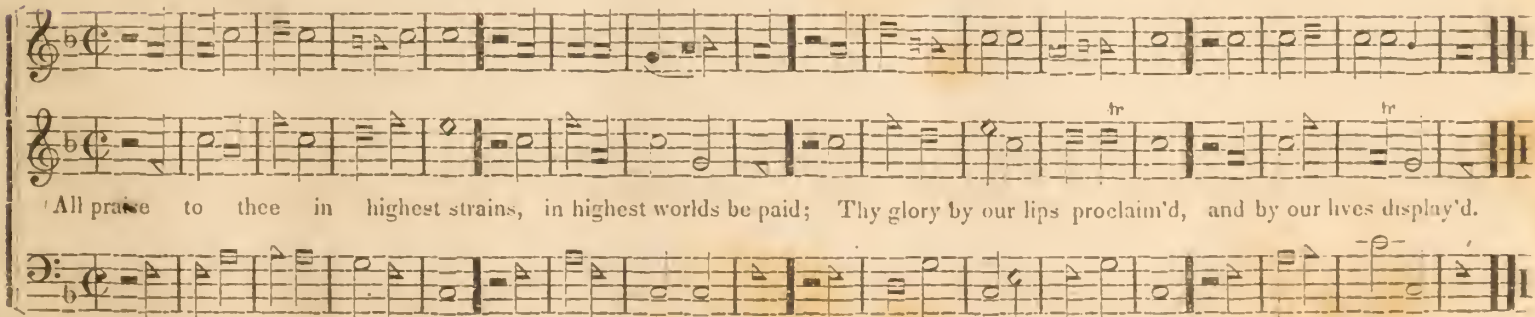
Fixt in an e - ternal state, They have done with all below, We a lit - tle longer wait, But how lit - tle none can know.



2. As the winged arrow flies  
Speedily the mark to find;  
As the lightning from the skies  
Darts, and leaves no trace behind;  
Swiftly thus our fleeting days  
Bear us down life's rapid stream:  
Upwards, Lord, our spirits raise,  
All below is but a dream.

3. Thanks, for mercies past, receive,  
Pardon of our sins renew;  
Teach us henceforth how to live,  
With eternity in view;  
Bless thy word to young and old,  
Fill us with a Saviour's love;  
And when life's short tale is told,  
May we dwell with thee above.

NEW-LONDON. C. M. Sharp Key on F.



All praise to thee in highest strains, in highest worlds be paid; Thy glory by our lips proclaim'd, and by our lives display'd.





Air. Ye nations round the earth rejoice, Before the Lord, your sov'ign king; Serve him with cheerful heart and voice, With all your tongues his glory sing.

The musical score for 'Old Hundred' consists of four staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in alto clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in common time (C) and the key signature has one sharp (F#). The lyrics are written below the vocal staves.

ROCHESTER C. M. Sharp Key on A.

Air. Come, let us join our cheerful songs, With angels round the throne, Ten thousand thousand are their tongues. But all their joys are one.

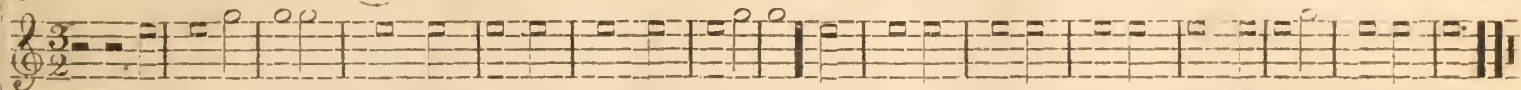
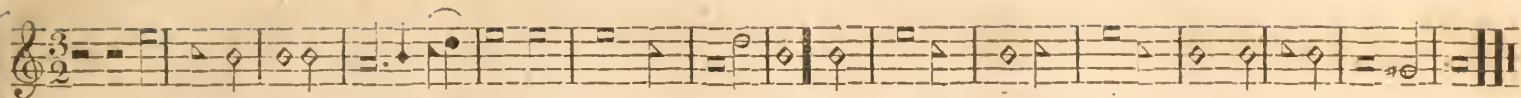
The musical score for 'Rochester' consists of four staves. The top two staves are for the vocal line, with the first staff in treble clef and the second in alto clef. The bottom two staves are for the piano accompaniment, with the third staff in treble clef and the fourth in bass clef. The music is in common time (C) and the key signature has one sharp (F#). The lyrics are written below the vocal staves.

## ARCADIA. C. M. Sharp Key on E.

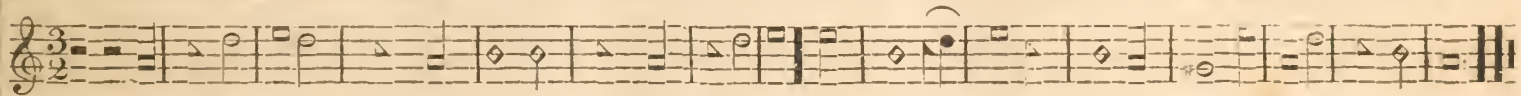
Air. The Lamb shall lead his heavenly flock, Where living fountains rise, And love divine shall wipe away, The sorrows of their eyes.

## LAVINGTON. C. M. Sharp Key on A.

Air. No more, believers, mourn your lot; But since you are the Lord's, Resign to them that know him not, Such joys as earth affords.



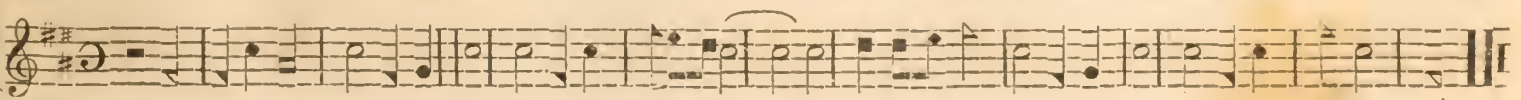
With rev'rence let the saints appear, And bow before the Lord, His high commands with rev'rence hear, And tremble at his word.



MELODY. C. M. Sharp Key on A.



Hark, how the feathered warblers sing, 'Tis nature's cheerful voice; Soft music hails the lovely Spring, And woods and fields rejoice.



## COLCHESTER. C. M. Sharp Key on D.

My never-ceasing songs shall show,      The mercies of the Lord,      And make succeeding ages know,      How faithful is his word.

The musical score consists of three staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The middle staff is a vocal line in treble clef with a 2/2 time signature. The bottom staff is a piano accompaniment in bass clef with a 3/2 time signature. The key signature has two sharps (D major). The lyrics are written below the vocal staves.

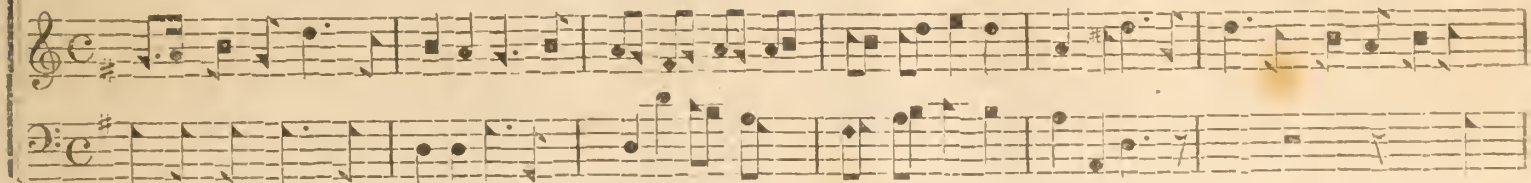
## HALIFAX. L. M. Sharp Key on F.

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

The musical score consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The middle staff is a vocal line in treble clef with a common time signature. The bottom staff is a piano accompaniment in bass clef with a common time signature. The key signature has one flat (F major). The lyrics are written below the vocal staves.



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



Spring, Soft music hails the lovely Spring, And woods and fields rejoice, Soft music hails the lovely Spring, And woods and fields rejoice.



## DODDRIDGE. L. M. Sharp key on A.

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

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

The image shows a musical score for a hymn. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one sharp (F#), and the time signature is 3/8. The lyrics are: 'When life's last con - flict here is o'er, My spir - it chain'd to flesh no more, With what glad ac - cents shall I rise, To join the mu - sic in the skies..' The score includes various musical notations such as notes, rests, and dynamic markings.

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

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

## TRURO. L. M. Sharp Key on F.

Now to the Lord a noble song, Awake my soul, awake my tongue: Hosanna to the eternal one, And all his boundless love proclaim.

The musical score for 'TRURO' is written in a four-staff system. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is 2/4. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings.

## QUERCY. L. M. Sharp Key on G.

With all my power of heart and tongue, I'll praise my Maker with my song; Angels shall hear the notes I raise, Approve the song and join the praise

The musical score for 'QUERCY' is written in a four-staff system. 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-sharp), and the time signature is 3/2. The music is characterized by a slower tempo with a focus on half and whole notes.



The foun - tain of Christ Lord, help us to sing, The blood of our Priest, Our cru - ci - fi - ed King.

This system contains a vocal line and three piano accompaniment staves. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of three staves: the top two are in treble clef and the bottom one is in bass clef, all with a 3/4 time signature. The music is in G major (one sharp) and features a mix of eighth and sixteenth notes.

Here's strength for the weakly, That hither are led; Here's health for the sickly, And life for the dead.

This system contains a vocal line and three piano accompaniment staves. The vocal line is in treble clef with a 3/4 time signature. The piano accompaniment consists of three staves: the top two are in treble clef and the bottom one is in bass clef, all with a 3/4 time signature. The music continues in G major and includes a variety of rhythmic patterns.

How can we a - dore, or wor - thi - ly praise, Thy good - ness and pow - er, thou God of all grace? With honour and blessings be -

fore thee we fall, Most glad - ly con - fess - ing the Fa - ther of all. Most glad - ly con - fess ing the Fa - ther of all.

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

My days of praise shall ne'er be past, While life and thought and being last, Or immortalities endure.

## MARGATE. S. M. Sharp Key on G.

Alto.



Be - hold the lofty sky, Declares its maker God; And all his starry works on high, Proclaim his pow - er a - broad.

## LUTON. L. M. Sharp Key on E.



With all my power of heart and tongue, I'll praise my maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise

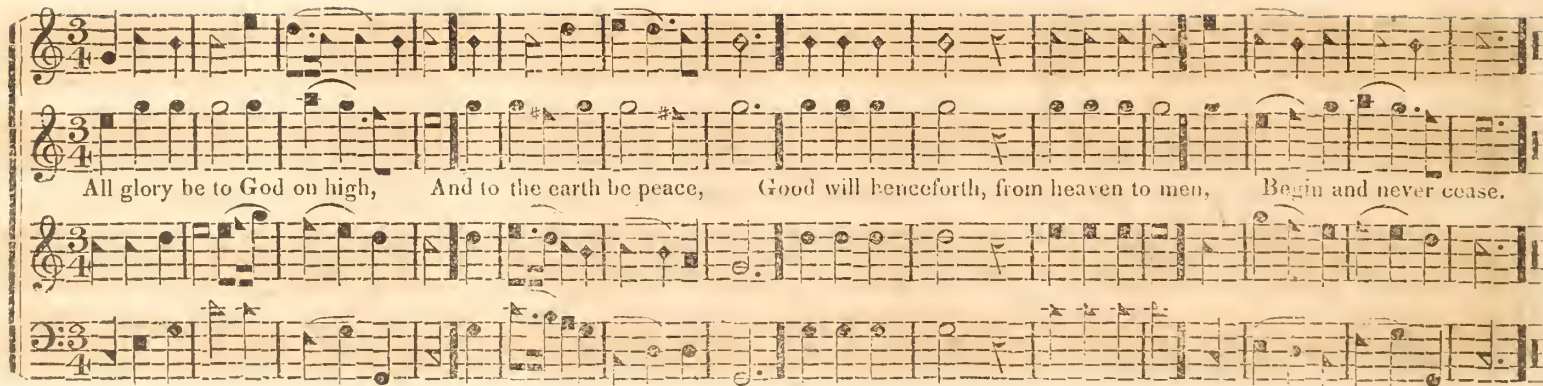
Ye tribes of Ad - am, join, With Heaven and earth and seas, And of - fer notes di - vine,

The first system of the musical score consists of four staves. The top 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. The third and fourth staves are also treble clefs. The music is written in a style typical of 17th-century lute tablature, with rhythmic values indicated by numbers 1-4 and note heads. The lyrics are placed below the second and third staves.

To your cre - a - tor's praise. Ye ho - ly throng of an - gels bright, In worlds of light be - gin the song.


The second system of the musical score consists of four staves, continuing the piece from the first system. It follows the same instrumental arrangement of treble and bass clefs. The lyrics are placed below the second and third staves.

## ARUNDEL. C. M. Sharp Key on C.



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

## DALSTON. H. M. Sharp Key on B. 6. 8.



How pleased and blest was I, To hear the people cry, Yes, with a cheerful zeal, And there our vows and honours pay,  
Come, let us seek our God to-day, We haste to Zion's hill,

Alto.

Join all the glo - rious names, Of wis - dom, love, and pow - er, That ev - er mor - tals knew,

Pia.

For.

That an - gels ev - er bore; All are too mean to speak his worth, Too mean to set my Saviour forth.

## PORTSMOUTH. H. M. Sharp Key on B.

Ye boundless realms of joy, Ex - alt your Maker's fame, His praise your songs em - ploy, His praise your songs em -

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The second staff is an alto clef with the same time signature and key signature. The third staff is a treble clef with the same time signature and key signature. The fourth staff is a bass clef with the same time signature and key signature. The lyrics are written below the second and third staves.

ploy, A - bove the star - ry frame, A - bove the star - ry frame; Ye ho - ly throng of an - gels

The second system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature and a key signature of two flats. The second staff is an alto clef with the same time signature and key signature. The third staff is a treble clef with the same time signature and key signature. The fourth staff is a bass clef with the same time signature and key signature. The lyrics are written below the second and third staves.



PORTSMOUTH Continued.

bright, In worlds of light be - gin the song.    Ye ho - ly thro' of angels bright, In worlds of light be - gin the song.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various note values, including eighth and sixteenth notes, and rests. There are some numerical markings (2, 3) above certain notes, likely indicating fingerings or multi-measure rests.

WATCHMAN. S. M. Sharp Key on E.

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

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a melody with various note values, including eighth and sixteenth notes, and rests. There are some numerical markings (2, 3) above certain notes, likely indicating fingerings or multi-measure rests.

## EATON. L. M. Sharp Key on E.

Come, gentle patience, smile on pain, Then dying hope re - vives' a - gain, And wipes the tear from sor - row's eye,

While faith points upward to the sky, And wipes the tear from sor - row's eye, While faith points upward to the sky.

Tenor

Second Treble.

To Zion's hill I lift mine eyes, From thence ex - pec - ting aid: From Zion's hill, and Zion's

Detailed description: This block contains the first system of the musical score. It features two vocal staves: 'Tenor' on the left and 'Second Treble' on the right. The music is written in a sharp key signature (one sharp, F#) and a common time signature (C). The lyrics are written below the vocal staves. The Tenor part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Second Treble part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The lyrics are: 'To Zion's hill I lift mine eyes, From thence ex - pec - ting aid: From Zion's hill, and Zion's'.

Chorus.

God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.

Detailed description: This block contains the second system of the musical score, which is the chorus. It features two vocal staves: 'Tenor' on the left and 'Second Treble' on the right. The music is written in a sharp key signature (one sharp, F#) and a common time signature (C). The lyrics are written below the vocal staves. The Tenor part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The Second Treble part begins with a half note G4, followed by a quarter note A4, and then a series of eighth notes. The lyrics are: 'God, From Zi - on's hill, and Zi - on's God, Who heaven and earth has made, Who heaven and earth has made.'.

## PIETY. C. M. Sharp Key on D.

Tenor. Second Treble. Tenor.

Air.

Hap - py is he that fears the Lord, And fol - lows his com - mands, And fol - lows his com - mands;

Who lends the poor with - out re - ward, Who lends the poor with - out re - ward, Or gives with li - be - ral hands.

Come thou fount of every blessing, Tune my heart to sing thy grace; Streams of mercy never ceasing, call for songs of loudest praise.

Air.

Chorus.

Second Treble.

Teach me some melodious sonnet, Sung by flaming tongues above; Praise the mount, Praise, &c. Praise, &c. Oh fix me on it, Mount of God's unchanging love.

First Treble.

## PARADISE. C. M. Sharp Key on A.

Musical score for the first system, featuring a Tenor part and an Air. The key signature is one sharp (F#) and the time signature is 2/4. The Tenor part is written on a single staff with a treble clef. The Air is written on two staves, with the upper staff in treble clef and the lower staff in bass clef.

Tenor.

Air.

There is a land of pure de - light, Where saints in - mor - tal reign; In - fi - nite

Musical score for the second system, featuring a Second Treble part. The key signature is one sharp (F#) and the time signature is 2/4. The part is written on a single staff with a treble clef.

Second Treble.

day ex - cludes the night, And plea - sures ban - ish pain, And plea - sures ban - ish pain.

Tenor

Air The Lord of glory is my light, and my salvation too, and my salvation too. God is my strength, nor will I fear

What

What

all my foes can do.

What all my foes can do, what all my foes can do, what all my foes can do.

What all my foes can do, &c.

One privilege my heart desires,  
 O grant me an abode,  
 Among the churches of thy saint,  
 The temples of my God.

Now shall my head be lifted high  
 Above my foes around,  
 And songs of joy and victory  
 Within thy temples sound.

## MORNING HYMN. L. M. Sharp Key on E.

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

And praise him for that glorious sight. His mer - cy in - fi - nite im - plore, His goodness in - fi - nite a - dore.

↪ This may be sung in Long Metre, by omitting the two last strains.



Tenor

He comes, he comes, the Judge severe ; The seventh trumpet speaks him near ; His light - nings flash, his thun - ders

Detailed description: This system contains the first two staves of the musical score. The top staff is a Tenor clef with a 2/4 time signature and a key signature of one sharp (F#). The bottom staff is a Bass clef with a 2/4 time signature and a key signature of one sharp (F#). The lyrics are written below the Tenor staff. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests and dynamic markings.

roll ; How welcome to the faithful soul ! His lightnings flash, his thunders roll ; How welcome to the faithful soul !

Detailed description: This system contains the second two staves of the musical score. The top staff is a Tenor clef and the bottom staff is a Bass clef, both in 2/4 time with a key signature of one sharp (F#). The lyrics continue from the first system. The musical notation includes various rhythmic patterns and articulation marks.

## NEWMARK. C. M. Sharp Key on A.

The first system of music for 'NEWMARK' consists of two staves. Both are in treble clef, 3/4 time, and A major. The melody is written on the upper staff, and the bass line is on the lower staff. The piece begins with a common rest and a half note G4. The melody features a series of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

Come holy Spirit, heavenly Dove, With all thy quick'ning powers; Kindle a flame of sacred love, In these cold hearts of ours.

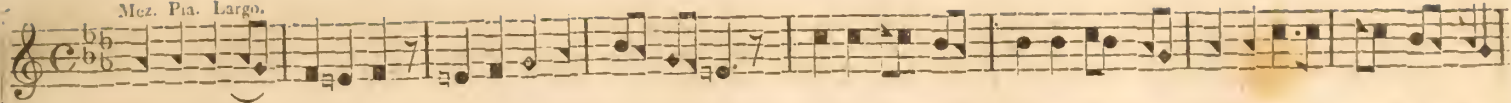
The second system of music for 'NEWMARK' consists of two staves. The upper staff is in treble clef, 3/4 time, and A major, and is marked 'Air'. It begins with a triplet of eighth notes (G4, A4, B4). The lower staff is in bass clef, 3/4 time, and A major. The piece concludes with a double bar line and repeat dots.

## BROOMSGROVE. C. M. Sharp Key on C.

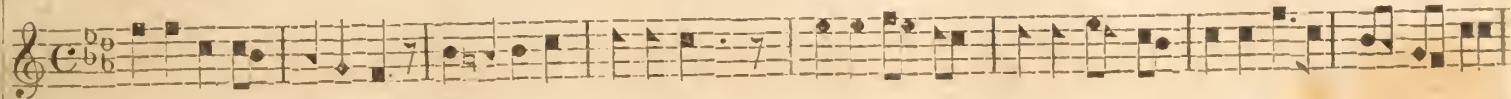
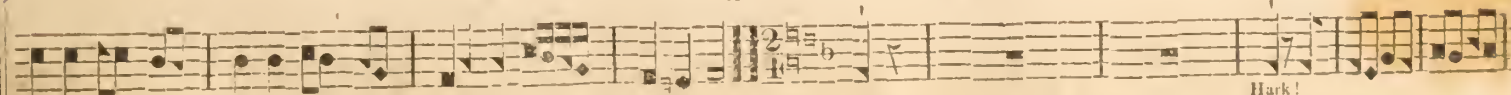
The first system of music for 'BROOMSGROVE' consists of two staves. Both are in treble clef, 2/4 time, and C major. The melody is written on the upper staff, and the bass line is on the lower staff. The piece begins with a common rest and a half note C4. The melody features a series of eighth and sixteenth notes, with some notes beamed together. The piece concludes with a double bar line and repeat dots.

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

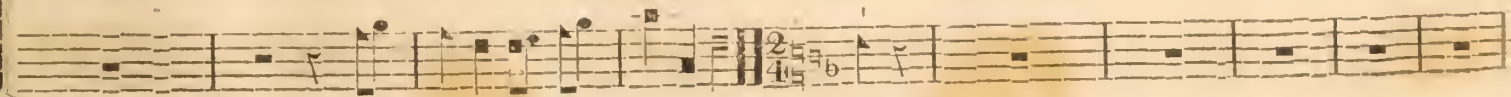
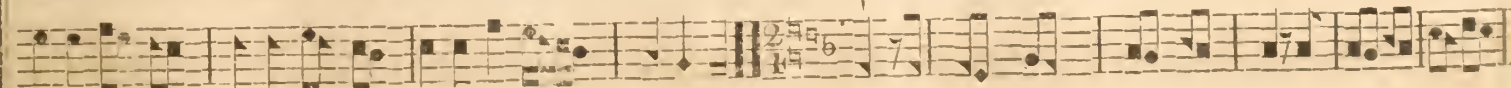
The second system of music for 'BROOMSGROVE' consists of two staves. The upper staff is in treble clef, 2/4 time, and C major. The lower staff is in bass clef, 2/4 time, and C major. The piece concludes with a double bar line and repeat dots.

*Mez. Pia. Largo.*

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

*Affettuoso.**Pia.*

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



## DYING CHRISTIAN Continued.

For. Pia. For. fr

say, they whisper, an - gels say, Hark! they whisper, an - gels say, Sis - ter spirit, come a - way, Sister spirit come away.

Hark!

Hark!

Pia Cres Pia Cres

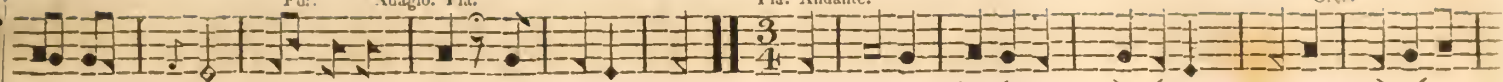
What is this absorbs me quite, Steals my sen - ses, shuts my sight, Drowns my spirit, draws my breath? Tell me, my soul, can

DYING CHRISTIAN Continued.

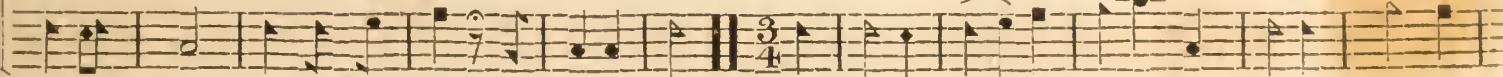
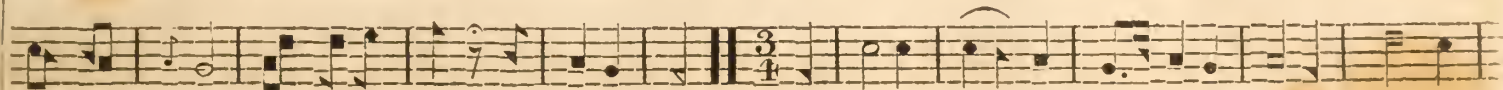
For. Adagio. Pia.

Pia. Andante.

Cres.



this be death? Tell me, my soul, can this be death? The world re - cedes, it dis - ap - pears! Heaven o - pens

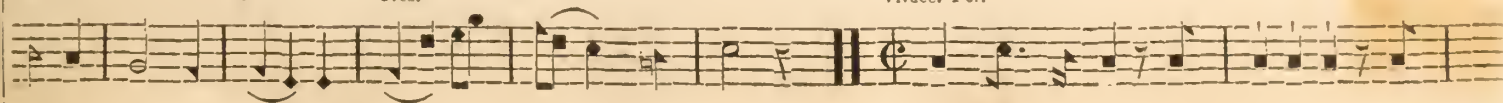


For.

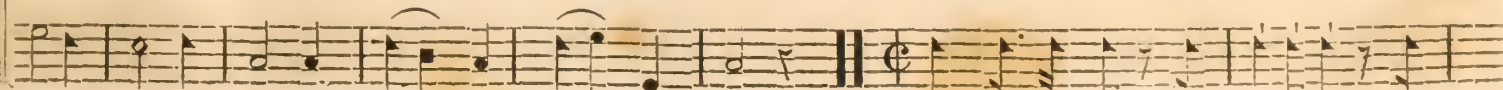
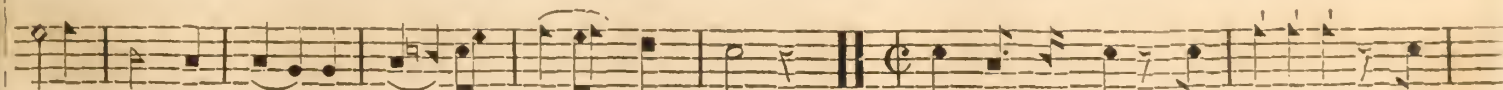
Dim.

Cres.

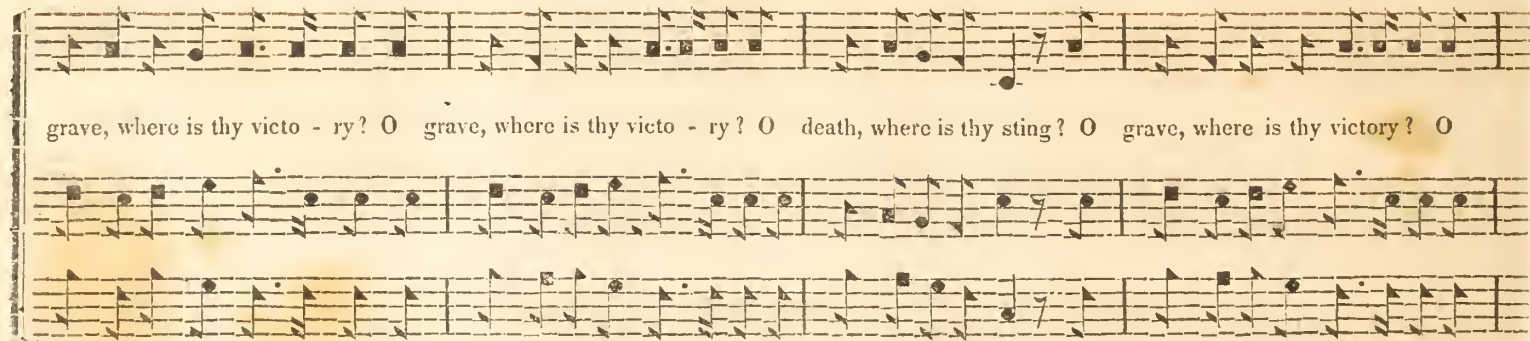
Vivace. For.



on my eyes, my ears With sounds se - ra - phic ring. Lend, lend your wings I mount, I fly! O

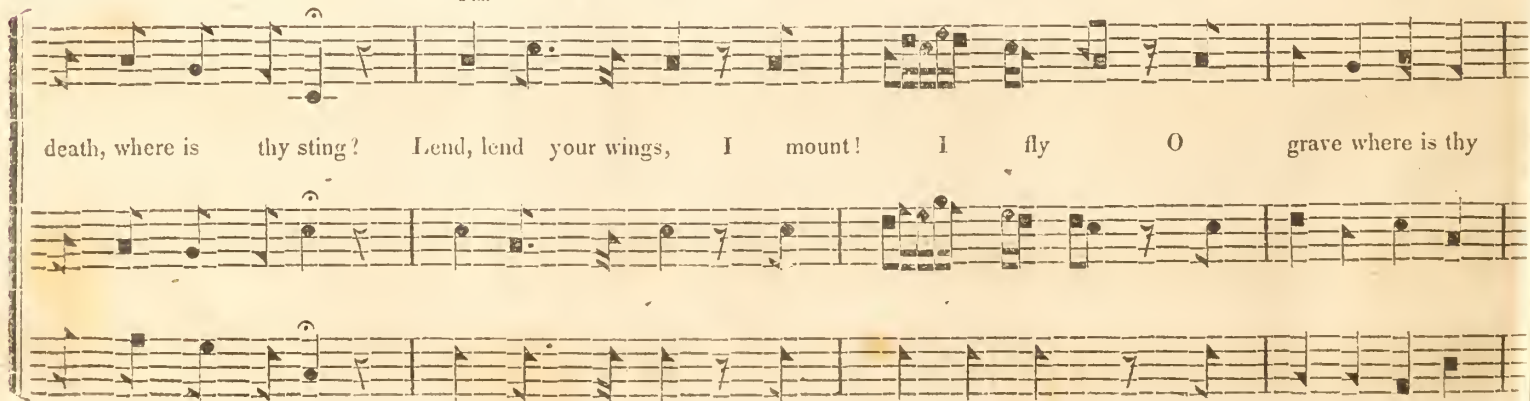


## DYING CHRISTIAN Continued.



grave, where is thy victo - ry? O grave, where is thy victo - ry? O death, where is thy sting? O grave, where is thy victory? O

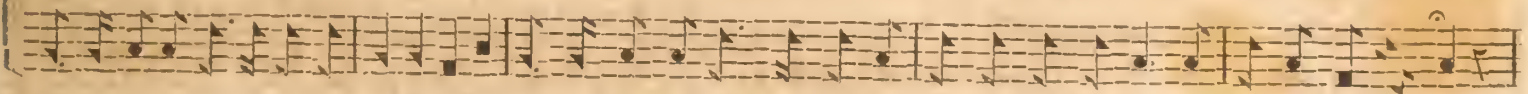
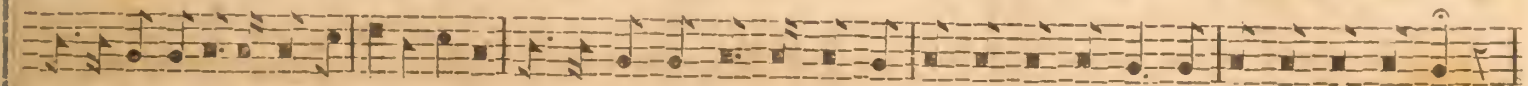
Pia.



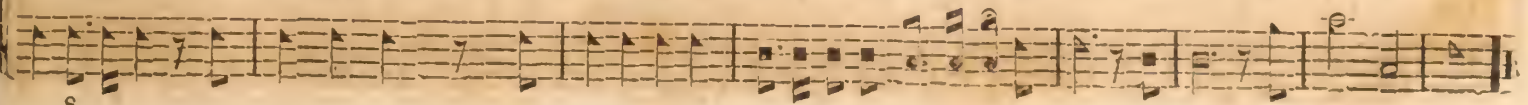
death, where is thy sting? Lend, lend your wings, I mount! I fly O grave where is thy



victory, thy victory? O grave, where is thy victo - ry? thy victo ry, O death, where is thy sting? O death, where is thy sting?



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



## LIMEHOUSE L. M. Flat Key on E.

Do this, said he, till time shall end, In memory of your dying friend: Meet at my table, and record, The love of your departed Lord.

Air.

## GERMAN AIR. L. M. Sharp Key on C.

Far from my thoughts vain world begone, Let my religious hours alone; Fain would my eyes my Saviour see; I wait a visit, Lord, from thee.



Musical score for 'STROUDTWATER' in C Major, 3/2 time. The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'In vain we trace creation o'er, In search of sacred rest, The whole creation is too poor, To make us truly blest.'

## THATCHER. S. M. Sharp Key on A.

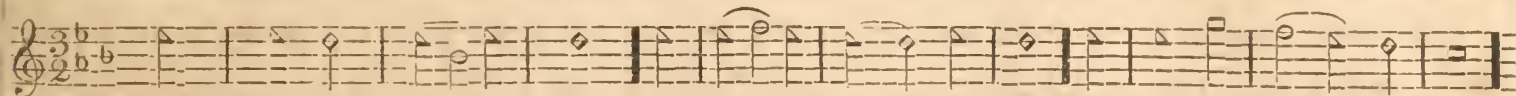
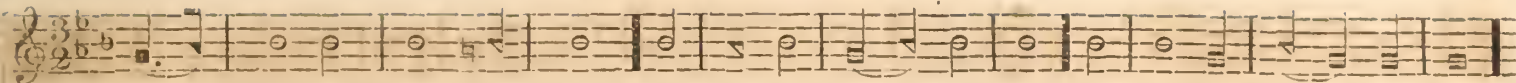
Musical score for 'THATCHER' in C Major, 3/2 time. The score consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The lyrics are: 'Sing to the Lord a - loud, And make a joy - ful noise; God is our strength, our Saviour God, Let Israel hear his voice.'

## CALVARY. 8. 7. 8. 7. 4. 7. Sharp Key on C.

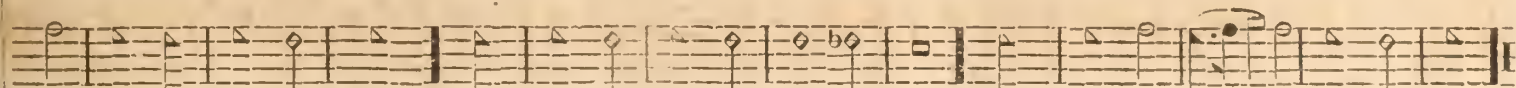
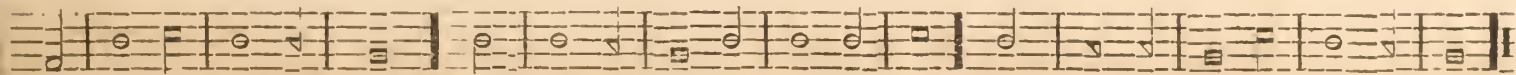
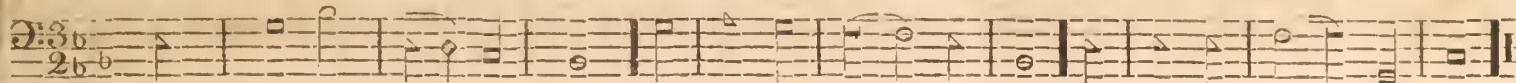
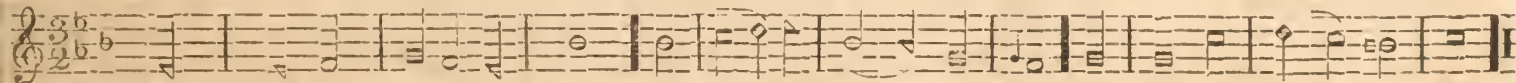
Hark, the voice of love and mer - cy, Sounds a - loud from Cal - va - ry; See, it rends the rocks asun - der, Shakes the

Soft and Slow.

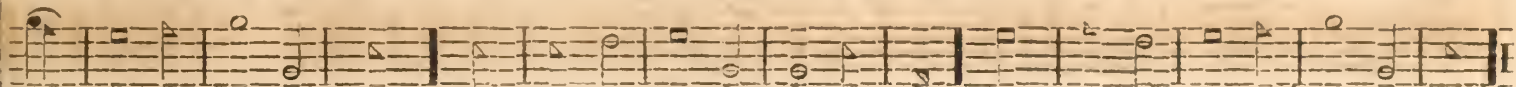
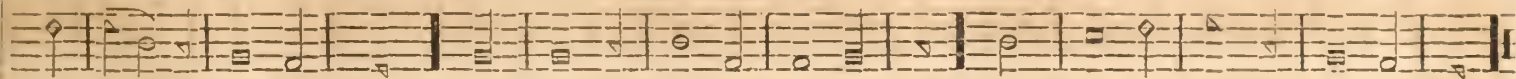
earth, and veils the sky; It is fin - ish - ed, It is fin - ish - ed, Hear a dying Sa - viour cry.



To God the migh - ty Lord, Your joy - ful thanks re - peat; To him due praise af - ford,



As good as he is great; For God does prove our constant friend, His boundless love shall no - ver end.



Be - yond, be - vond, the glit - ter - ing starry sky, Far as the e - ter - nal hills, Far as the e - ter - nal hills,

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat (Bb). The lyrics are written below the notes. The middle and bottom staves are piano accompaniment, also in treble and bass clefs respectively, with the same time signature and key signature. The piano part features a steady eighth-note accompaniment with some chords and rests.

There, in the boundless world of light, Our dear Re - deemer dwells, Our dear Re - deemer dwells.

The second system of the musical score also consists of three staves. The top staff is the vocal line with lyrics. The middle and bottom staves are the piano accompaniment. The piano part continues with a consistent eighth-note accompaniment, providing a harmonic foundation for the vocal melody.

Trible and Bass soft.

Im - mor - tal angels bright and fair, In countless ar - mies shine, At his right hand with golden harps, They

of - fer notes divine. At his right hand, With gold - en harps, They of - fer songs di - vine.

They brought his chariot from above, To bear him to his throne, Clap your triumphant :: wings and cry, The glorious work is done.

Air.

O love di - vine, how sweet thou art! When shall I find my long - ing heart All ta - ken up by thee?

I thirst, I faint, I die to prove, The great - ness of re - deem - ing love, The love of Christ to me, The love of Christ to me.



## ARLINGTON. C. M. Sharp Key on G.

The first system of musical notation for 'ARLINGTON' consists of two staves. The top staff is in treble clef with a 3/2 time signature and a sharp sign on the F line. The bottom staff is in bass clef with a 3/2 time signature and a sharp sign on the F line. The music features a variety of note values including eighth, sixteenth, and quarter notes, along with rests and accidentals.

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

The second system of musical notation for 'ARLINGTON' consists of two staves. The top staff is in treble clef with a 3/2 time signature and a sharp sign on the F line. The bottom staff is in bass clef with a 3/2 time signature and a sharp sign on the F line. The music continues with similar note values and rests as the first system.

## RICKMANSWORTH. L. M. Sharp Key on G.

The first system of musical notation for 'RICKMANSWORTH' consists of two staves. The top staff is in treble clef with a 3/4 time signature and a sharp sign on the F line. The bottom staff is in bass clef with a 3/4 time signature and a sharp sign on the F line. The music includes a triplet of eighth notes in the first measure of the top staff.

Air. Great God attend while Zion sings, The joy that from thy presence springs; To spend one day with thee on earth, Exceeds a thousand days of mirth.

The second system of musical notation for 'RICKMANSWORTH' consists of two staves. The top staff is in treble clef with a 3/4 time signature and a sharp sign on the F line. The bottom staff is in bass clef with a 3/4 time signature and a sharp sign on the F line. The music continues with similar note values and rests as the first system.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines.

Hope looks beyond the bound of time, When what we now deplore, Shall rise in full immortal prime, And bloom to fade no more.

The second system of music continues the piece with two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp (F#) and a 3/4 time signature. The notation includes various rhythmic patterns and rests.

WALDEN. C. M. Flat Key on A.

The first system of music for 'Walden' consists of a single staff in treble clef. The key signature is one flat (Bb) and the time signature is 3/4. The tempo marking 'Slow' is written above the staff. The music begins with a fermata over the first note. The notation includes quarter, eighth, and sixteenth notes.

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

The second system of music for 'Walden' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one flat (Bb) and a 3/4 time signature. The tempo marking 'Air' is written above the first staff. The notation includes various note values and rests.

## WAKEFIELD. S. M. Sharp Key on G.

Pia.

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The second staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The third staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is the bass line in bass clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are: "O may the Church be - low Re - semble that above, Where springs of pu - rest pleas - ure flow,"

For

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The second staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The third staff is the vocal line in treble clef, 3/4 time, with a key signature of one sharp (F#). The bottom staff is the bass line in bass clef, 3/4 time, with a key signature of one sharp (F#). The lyrics are: "And ev - ery heart is love. Where springs of pu - rest pleasure flow, And ev - ery heart is love."

ST. ALBANS. C. M. Sharp Key on G.

Come, happy souls, approach your God, With new melodious songs; Come, tender to Almighty Grace, The tribute of your tongues :||

ST. PETER. L. M. Sharp Key on A.

His hand will smooth my rugged way, And lead me to the realms of day; To milder skies and brighter plains, Where everlasting pleasure reigns.

## CLIFTON. C. M. Sharp Key on G.

Hark, the glad sound, the Saviour comes, The Sa - viour pro - mis - ed long; Let ev - e - ry

heart pre - pare a throne, And ev - e - ry voice a song, And ev - e - ry voice a song.

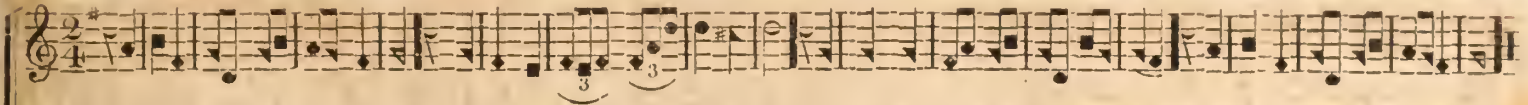
CONDESCENSION. C. M. Sharp Key on F.



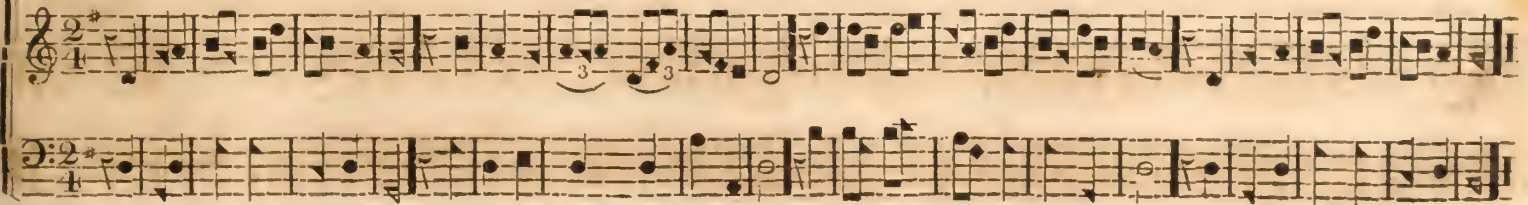
How condescending and how kind, Was God's eternal Son! Our misery reached his heavenly mind, And pity brought him down.



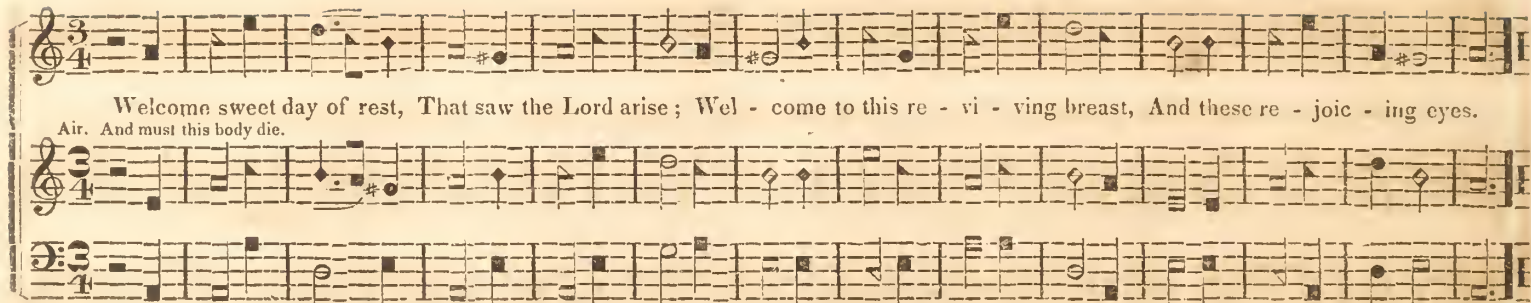
PORTUGAL. L. M. Sharp Key on G.



How lovely, how divinely sweet, O Lord, thy sacred courts appear! Fain would my longing passion meet The glory of thy presence there.

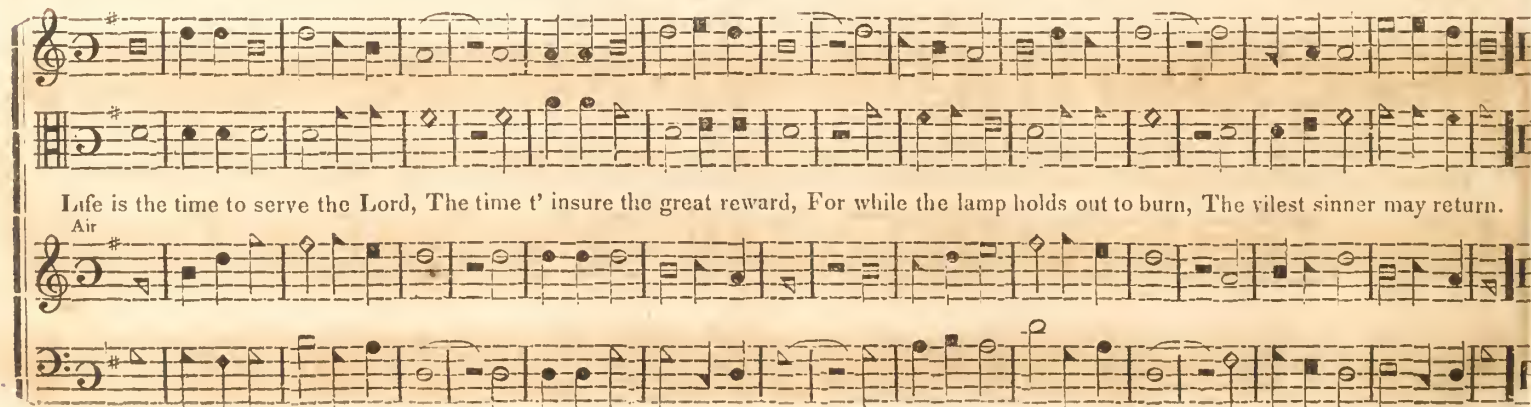


## LITTLE MARLBOROUGH. S. M. Flat Key on A.



Welcome sweet day of rest, That saw the Lord arise; Wel - come to this re - vi - ving breast, And these re - joic - ing eyes.  
 Air. And must this body die.

## WELLS. I. M. Sharp Key on G.



Life is the time to serve the Lord, The time t' insure the great reward, For while the lamp holds out to burn, The vilest sinner may return.  
 Air.

Air

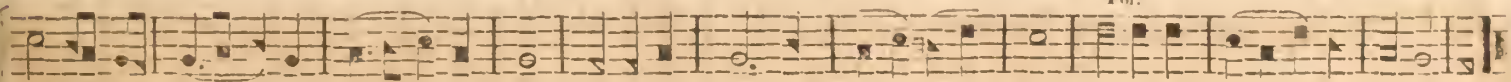
Pia.



From my youth up, till age prevailed, I never saw the righteous foiled, Or want o'ertake his numerous race.



For.



Be - cause com - pas - sion fill'd his heart, And he did cheer - ful ly in - part, God made his off - spring's wealth in - crease.

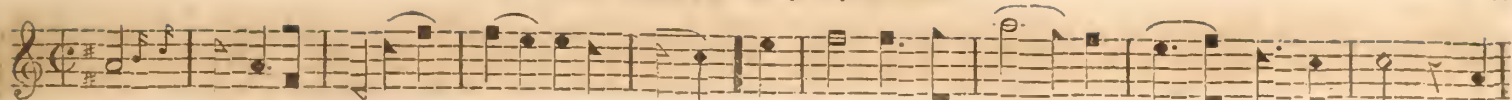


## DESPONDENCE. 4 10's. Flat Key on C.

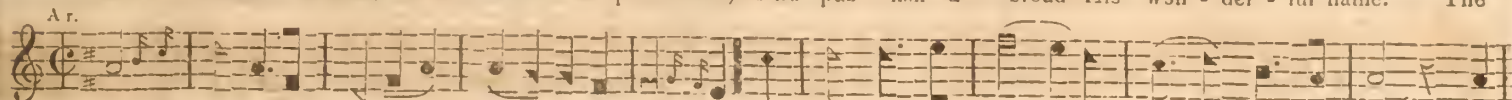
A - long the banks where Ba - bel's cur - rent flows, Our cap - tive - band in deep des - pon - dence stray - 'd,

While Zi - on's fall in sad re - mem - brance rose, Her friends, her chil - dren min - gled with the dead.





Ye servants of God, Your Mas - ter pro - claim, And pub - lish a - broad His won - der - ful name. The



name all vic - to - rious Of Je - sus ex - tol, His king - dom is glo - rious, And rules o - ver all.

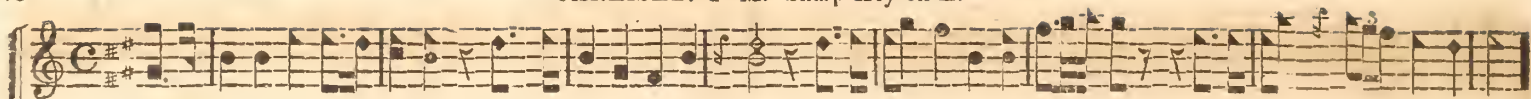


God ruleth on high,  
Almighty to save,  
And still he is nigh,  
His presence we have.  
The great congregation  
His triumph shall sing,  
Ascribing salvation  
To Jesus our King.

Salvation to God,  
Who sits on the throne,  
Let all cry aloud,  
And honour the Son,  
Our Jesus's praises  
The angels proclaim,  
Fall down on their faces,  
And worship the Lamb.

Then let us adore,  
And give him his right,  
All glory and power,  
And wisdom and might,  
All honour and blessing,  
With angels above,  
And thanks never ceasing,  
And infinite love.

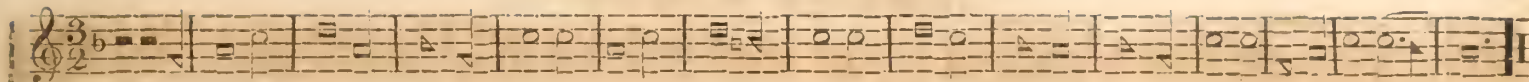
## CARLISLE. P M. Sharp Key on E.



Light of those whose dreary dwelling, Borders on the shades of death, Come, and thy dear self revealing, Dissipate the clouds beneath.

Air.

The new heaven's and earth's creator, In our deepest darkness rise, Scattering all the night of nature, Pouring day upon our eyes.



Sing to the Lord Je - ho - vah's name, And in his strength rejoice; When his salvation is our theme, Exalted be our voice.

Air.

 The second system of music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves have a 3/2 time signature and a key signature of one flat. The treble staff contains a melodic line with various note values and rests, while the bass staff provides a harmonic accompaniment. The system concludes with a double bar line.

## EGYPT. S. M. Flat Key on G.



My God, my life, my love, To thee, to thee I call, I can - not live if thou re - move, For thou art all in all.

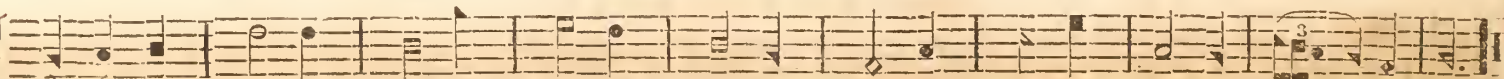
Air.

 The second system of music is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. Both staves have a common time signature and a key signature of two flats. The treble staff features a melodic line with various note values and rests, and the bass staff provides a harmonic accompaniment. The system ends with a double bar line.

## CASTLE STREET. L. M. Sharp Key on G.

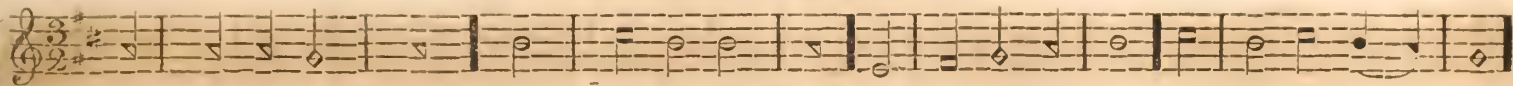


Sweet is the work, my God, my King, To praise thy name, give thanks and sing; To show thy love by

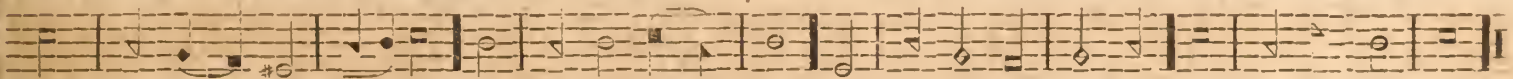
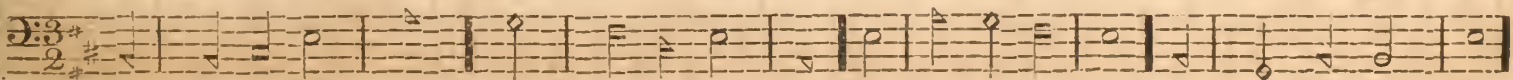


mor - ning light, And talk of all thy truth at night, And talk of all thy truth at night.

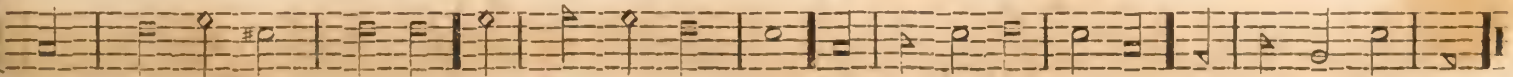
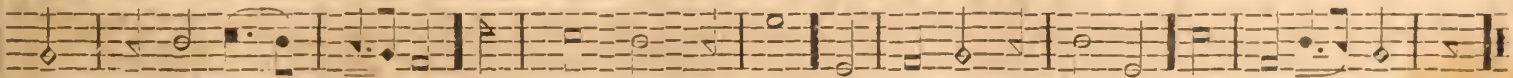




O praise ye the Lord! Pre - pare your glad voice, His praise in the great as - sem - bly to sing.



In our great Cre - a - tor Let Is - rael re - joice, And chil - dren of Zi - on Be glad in their King.



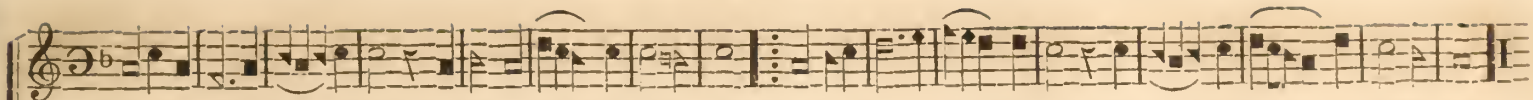
The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one flat (B-flat) and the time signature is 2/4. The music features a melody in the upper staves and a bass line in the lower staves. The lyrics are written below the second staff.

O what a - ma - zing joys they feel While to their gold - en harps they sing, And sit on ev - e - ry

The second system of the musical score continues the piece with four staves. It maintains the same key signature and time signature as the first system. The melody and bass line continue across the staves. The lyrics are written below the second staff.

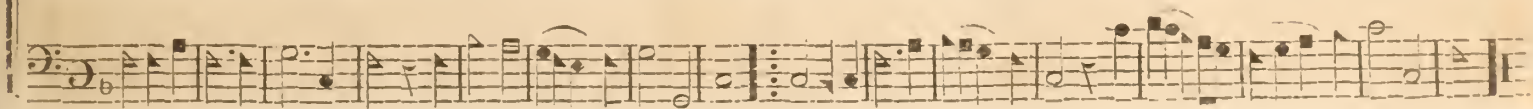
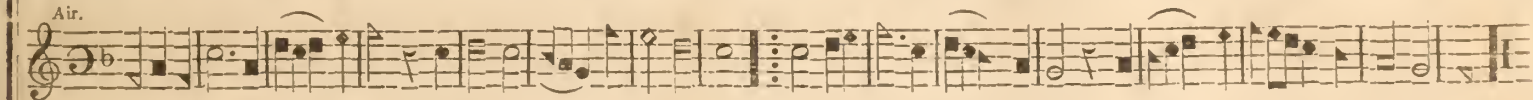
Hea - ven - ly hill, And sit on ev - e - ry heavenly hill, And sing the triumphs of their King.

BREWER. L. M. Sharp Key on F.

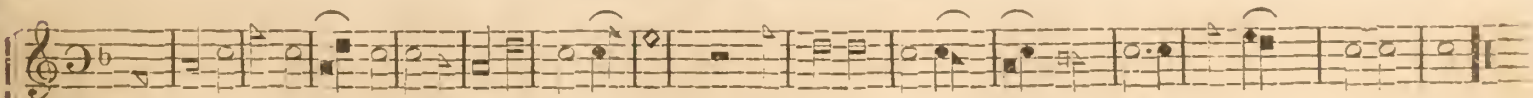


Now to the power of God supreme, Be everlasting honours given; He saves from hell, we bless his name, He calls our wand'ring feet to heav'n

*Air.*

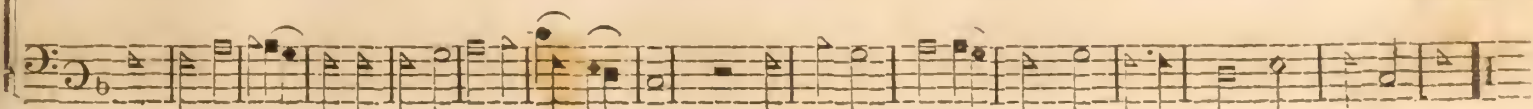
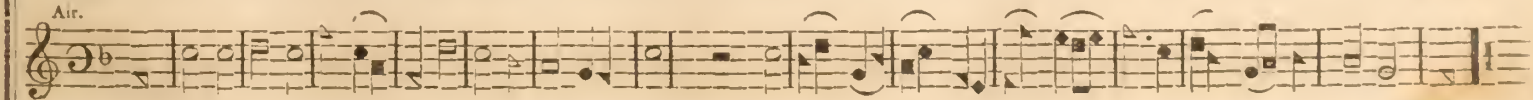


WINTER. C. M. Sharp Key on F.



His hoary frost, his fleecy snow, Descend and clothe the ground, The liquid streams forbear to flow, In i - cy fetters bound.

*Air.*



## MEAR. C. M. Sharp Key on G.

Will God for ever cast us off? His wrath for ever smoke? Against the people of his love, His little chosen flock?

Air.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The piece is marked 'Air.' and features a melody with various note values and rests.

## COOKHAM. 7's. Sharp Key on G.

Tell me, Saviour, from a - bove, Dearest object of my love, Where thy little flocks a - bide Seated near thy bleeding side.

Air.

The musical score consists of three staves. The top two staves are for the vocal line, and the bottom staff is for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The piece is marked 'Air.' and features a melody with various note values, rests, and triplets.



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

Air.

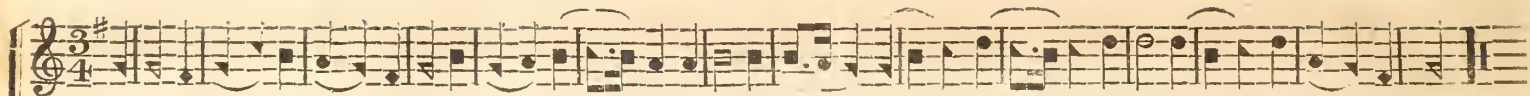
The musical score for 'BRAINTREE' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'While shepherds wate 'd their flocks by night, All seated on the ground. The angel of the Lord came down, And glory shone around.' The piece is marked 'Air'.

## BLANDFORD. C. M. Sharp Key on E.

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

The musical score for 'BLANDFORD' is written in 3/4 time with a key signature of one sharp (F#). It consists of four staves: two for the vocal line and two for the piano accompaniment. The lyrics are: 'Awake my soul, arise my tongue, Prepare a tuneful voice; In God, the life of all my joys Aloud will I rejoice.'

## IRISH. C. M. Sharp Key on G.

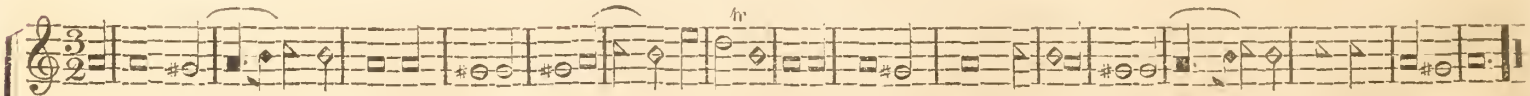


Lord, in the morning thou shalt hear, My voice ascending high ; To thee will I di - rect my prayer, To thee lift up mine eye.

Air.

 The second system of music is written in treble clef, 3/4 time, and G major. It is labeled "Air." and consists of a single melodic line. The notation is similar to the first system, featuring eighth and sixteenth notes with slurs. The piece ends with a double bar line.

## PUTNEY. L. M. Flat Key on G.



Man has a soul of vast de - sire, He burns within with restless fire, Toss'd to and fro, his passions fly, From vanity to van - i - ty.

Air.

 The second system of music is written in treble clef, 3/2 time, and G minor. It is labeled "Air." and consists of a single melodic line. The notation continues the melody from the first system, with dotted rhythms and slurs. The piece ends with a double bar line.

Now shall the trembling mourn - er come, And bind his sheaves, and bear them home ;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat (F major). The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef, featuring a 7/4 time signature. The lyrics are: "Now shall the trembling mourn - er come, And bind his sheaves, and bear them home ;".

The voice long broke with sighs shall sing P'llt Heaven with Hal - le - lu - jahs ring.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 2/4 time, with a key signature of one flat. The second staff is a piano accompaniment in treble clef. The third staff is a piano accompaniment in bass clef. The fourth staff is a piano accompaniment in bass clef, featuring a 7/4 time signature. The lyrics are: "The voice long broke with sighs shall sing P'llt Heaven with Hal - le - lu - jahs ring.".

My soul, the great Cre - a - tor praise, When cloth'd in his ce - lestial rays, He in full ma - jes - ty appears, And like a

Air.

Chorus

robe his glory wears. Great is the Lord, what tongue can frame, :||: An e - qual honour to his name.

Come sound his praise abroad, And hymns of glo - ry sing; Je - hovah is the sovereign Lord. The u - niversal King.

The first system consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The two lower staves are piano accompaniment in treble and bass clefs, respectively. The lyrics are written below the vocal staff.

Praise ye the Lord, Halle - lujah, Praise ye the Lord, Halle - lujah, Halle - lujah, Halle - lujah, Hallelujah, Praise ye the Lord

The second system also consists of three staves. The top staff is a vocal line in treble clef with a common time signature. The two lower staves are piano accompaniment in treble and bass clefs, respectively. The lyrics are written below the vocal staff. The word "Slow." is written above the second staff of this system.

## WALSAL. C. M. Flat Key on A.

Alas! and did my Saviour bleed? And did my Sov'reign die? Would he devote that sacred head, For such a wretch as I?

The musical score consists of three staves. The top staff is the vocal line in treble clef, with lyrics written below it. The middle and bottom staves are piano accompaniment in treble and bass clefs, respectively. The key signature has one flat (F major or D minor), and the time signature is common time (C). The music features various note values including eighth and sixteenth notes, and rests.

## TILDEN. L. M. Sharp Key on D.

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

The musical score consists of four staves. The top staff is the vocal line in treble clef, with lyrics written below it. The second and third staves are piano accompaniment in treble clef, and the bottom staff is in bass clef. The key signature has two sharps (D major or B minor), and the time signature is 3/2. A 'Pia' marking is present above the final measure of the vocal line. The music includes various note values and rests.

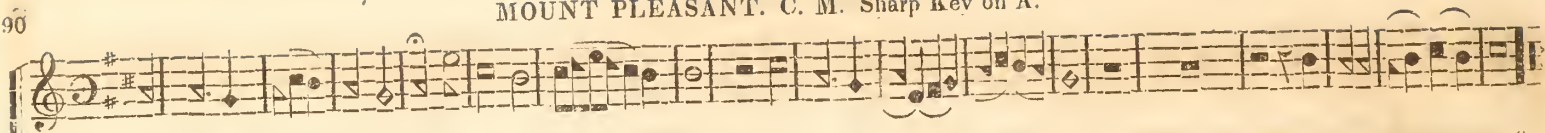
For.

shall I wake and find me there? My flesh shall slumber in the ground, Then burst th' chains with sweet surprise, And in my Saviour's image rise.  
Till the last trumpet's joyful sound,

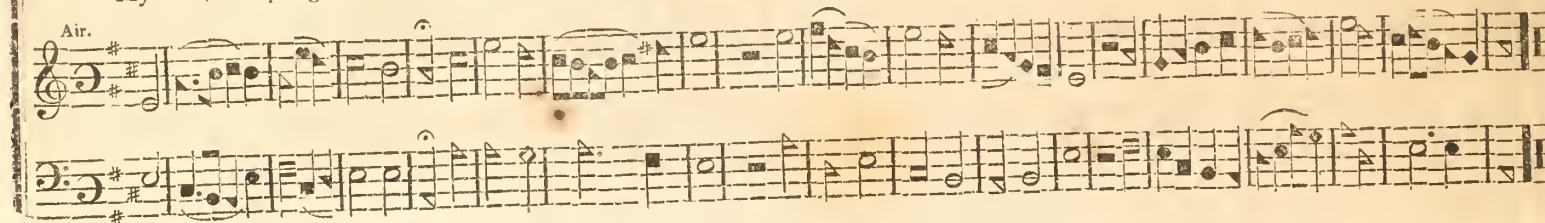
## DUNDEE. C. M. Sharp Key on G.

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

## MOUNT PLEASANT. C. M. Sharp Key on A.



My God, the spring of all my joys, The life of my delights, The glory of my brightest days, And comfort of my nights. :||



## DISMISSION. P. M. Sharp Key on F.

 The first system of musical notation for 'DISMISSION' is written on a single treble clef staff. It begins with a key signature of one flat (Bb) and a common time signature (C). The melody is marked 'Air.' and consists of a series of eighth and sixteenth notes. There are several rests and a final double bar line with repeat dots.
 

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

 The second system of musical notation for 'DISMISSION' is written on two staves: a treble clef staff on top and a bass clef staff on the bottom. The treble staff is marked 'Pia.' and contains the vocal melody. The bass staff contains the accompaniment. The key signature remains one flat (Bb) and the time signature is common time (C).
 

Cr.

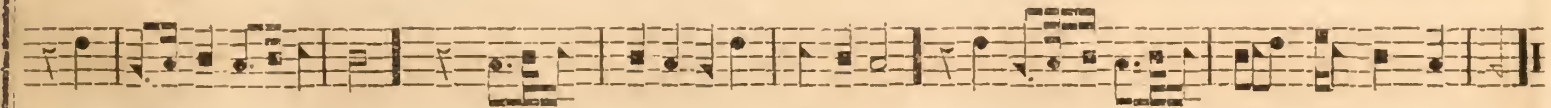




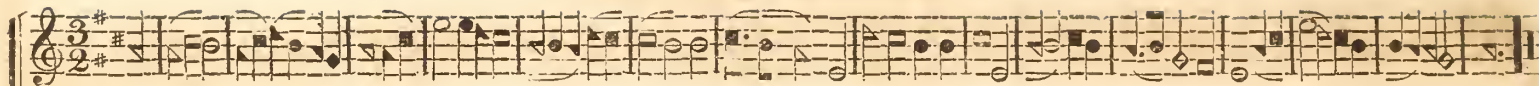
Lord of the worlds a - bove, How plea - sant and how fair, The dwell - ings of thy love,



Thy earth - ly temples are! To thine abode my heart aspires, With warm de - sires, to see my God.



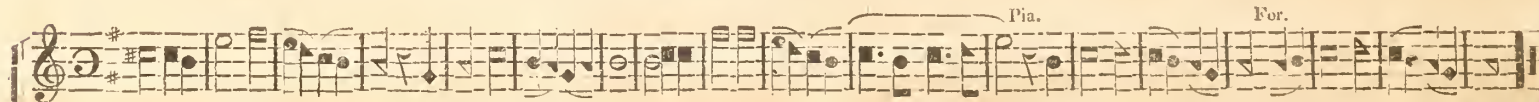
## IONIC. P. M. Sharp Key on A.



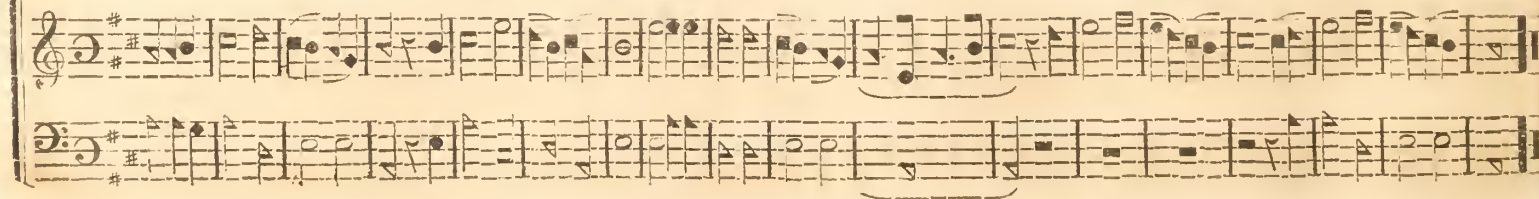
Thou Shepherd of Israel and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art. :|:

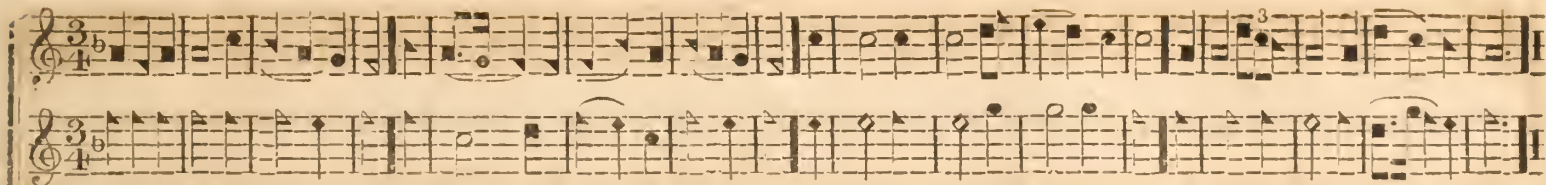


## DEVIZES. C. M. Sharp Key on A.

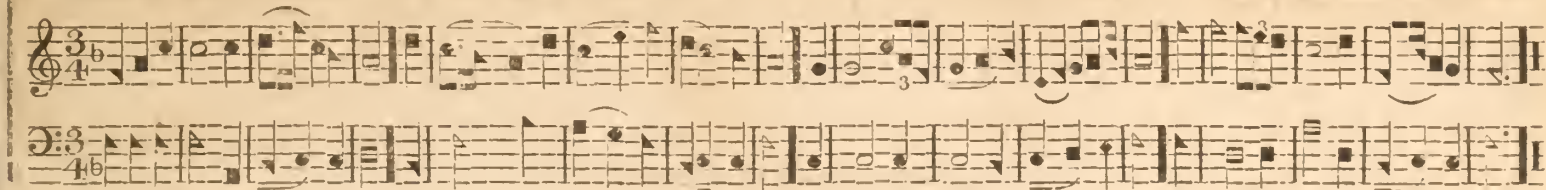


With my whole heart I'll raise my song, Thy wonders I'll proclaim, Thou, sovereign Judge of right and wrong, Wilt put my foes to shame. :||:





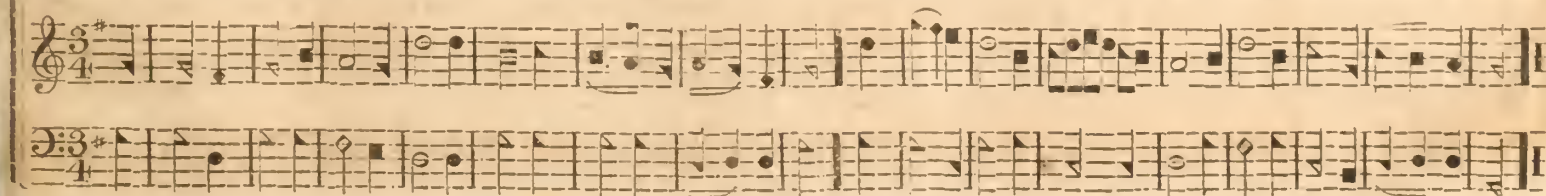
Great God, whose universal sway, The known and unknown worlds obey, Extend the kingdom of thy Son, Till ev'ry land his law shall own.



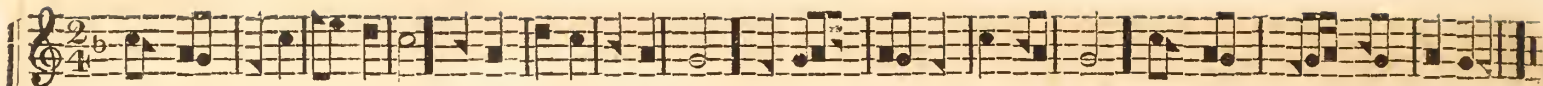
## BRENTFORD. L M. Sharp Key on G.



Bury'd in shadows of the night, We lie, till Christ restores the light ; Wisdom descends to lead the blind, And chase the darkness of the mind.



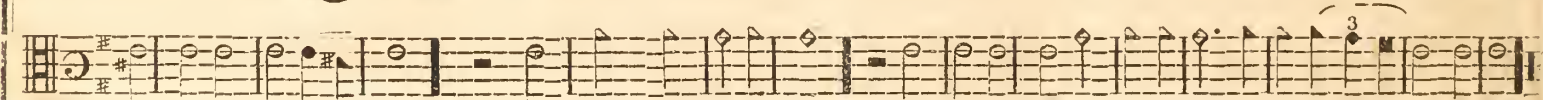
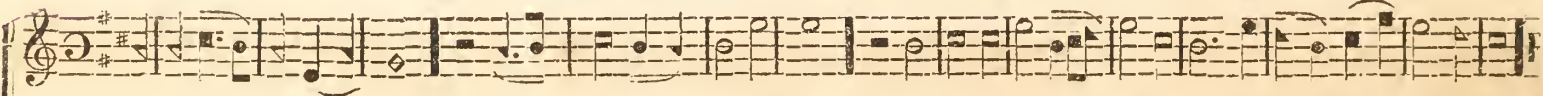
## ALCESTER. 7's. Sharp Key on F.



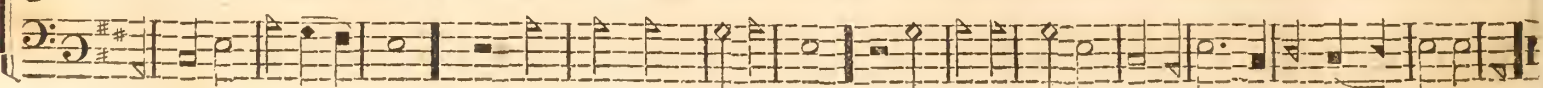
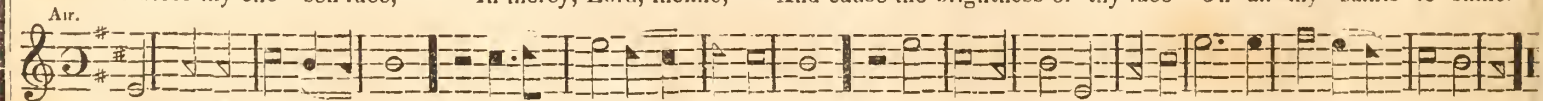
When the morning paints the skies, When the stars of evening rise, We thy praises will record, Sovereign Ruler, mighty Lord.



## ST. THOMAS. S. M. Sharp Key on A.



To bless thy cho - sen race, In mercy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.

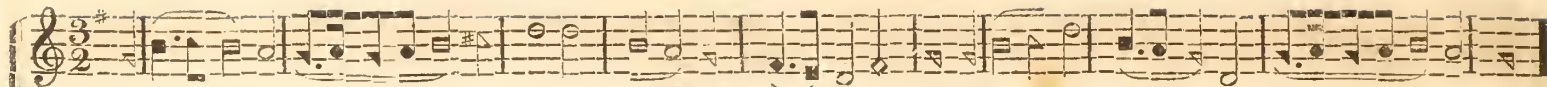


Sing to the Lord, ye distant Lands, Ye tribes of every tongue, His new dis - cover'd grace demands A new and nobler song.

Chorus to be sung at the end of a Psalm.

Glory, honour, praise and power, Be unto the Lamb forever, Jesus Christ is our Redeemer, Hal - lo - lujah, Hal - lo - lujah, Hal - le - lujah, Praise the Lord.

## Sr. GILES. P. M. Sharp Key on G.



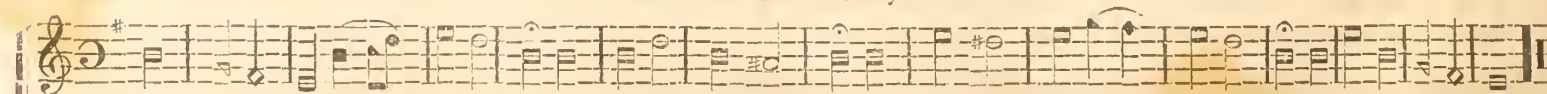
Like fruit - ful show - ers of rain, That wa - ter all the plain, De - scend - ing from the neigh - b'ring hills;



Such streams of plea - sure roll, Through ev - 'ry friend - ly soul, Where love like heaven ly - dew dis - tils.



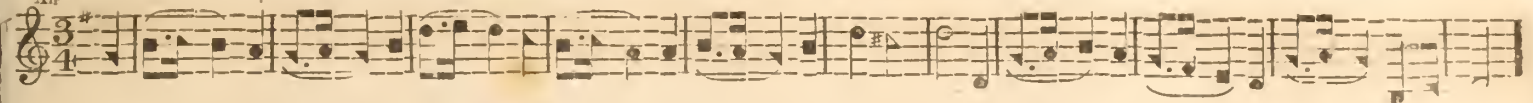
## BANGOR. C. M. Flat Key on E.



Let me to some wild desert go, And find a peaceful home, Where storms of malice ne - ver blow, Temp - tations ne - ver come.



*Alp*



Come, let us join our cheer - ful songs, With an - gels round the throne: Ten thou sand thou - sand are their tongues,

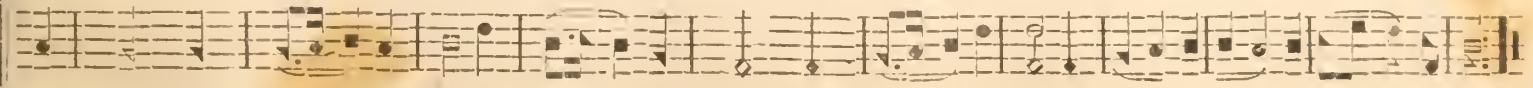


*Pia.*

*For.*



But all their joys are one. Ten thou - sand thou - sand are their tongues, But all, But all their joys are one.



## CHESTER. L. M. Sharp Key on A.

Sweet is the work, my God, my King, To praise thy name, give thanks and sing,

To show thy love by morning light, And talk of all thy truths at night.

## FARNDON. C. M. Sharp Key on D.

Air.

Be - hold the glories of the Lamb, Amidst his Father's throne; Prepare new honours for his name, And songs before unknown.



From low - est depths of wo, To God I send my cry, Lord, hear my sup - plica - ting voice, And gra - ciously re - ply.

## CAMBERWELL. C M Sharp Key on A.

Be - hold the morn - ing sun, Be - gins his glo - rious way, His beams through all the na - tions run, And life and light con - vey.

## MORETON. L. M. Sharp Key on C.

Musical score for 'MORETON. L. M. Sharp Key on C.' The score consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes.

O may thy Church, thy turtle-dove, mournful, yet chaste, thy pity move; To birds of prey expose her not, Though poor, too dear to be for-got.

Air.

Musical score for 'BROOKFIELD. L. M. Flat Key on D.' The score consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes.

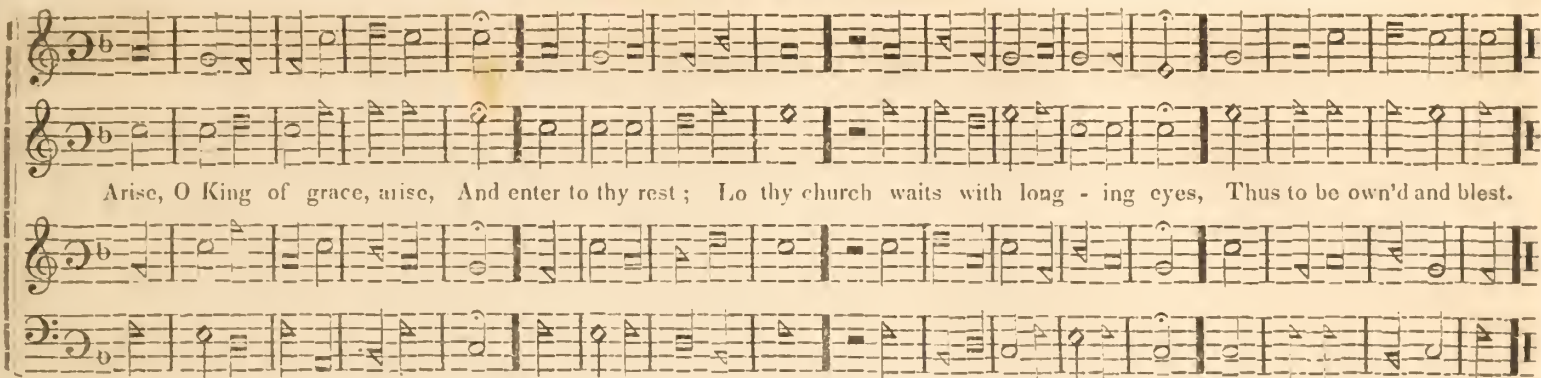
## BROOKFIELD. L. M. Flat Key on D.

Musical score for 'BROOKFIELD. L. M. Flat Key on D.' The score consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes.

Look down in pity, Lord, and see, The mighty woes that burden me; Down to the dust my life is bro't, Like one long buried and forgot.

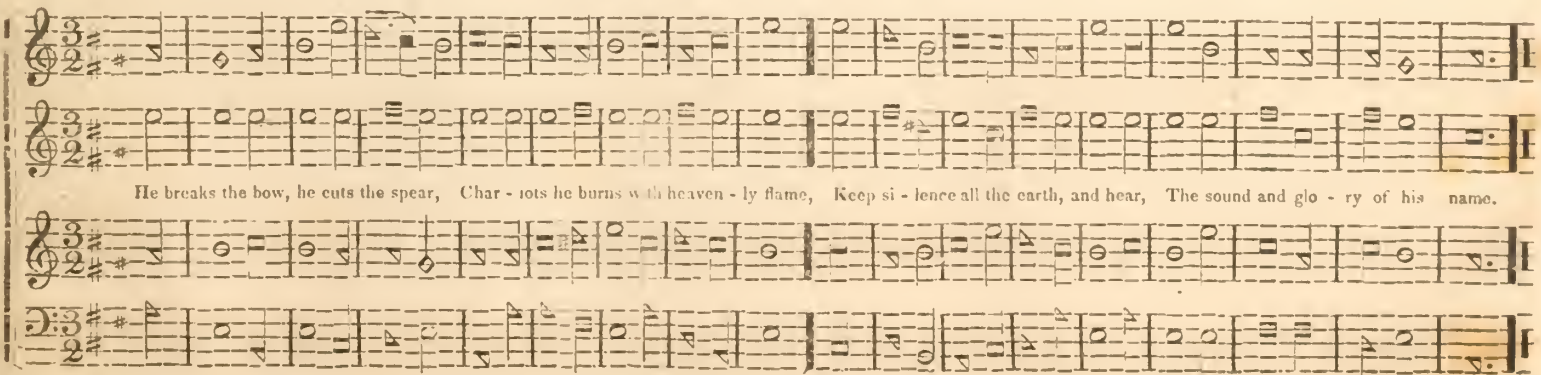
Air.

Musical score for 'BROOKFIELD. L. M. Flat Key on D.' The score consists of two staves. The upper staff is in treble clef with a 3/2 time signature. The lower staff is in bass clef with a 3/2 time signature. The music features a melody with various note values and rests, and a bass line with chords and single notes.



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

BATH. L. M. Sharp Key on A.



He breaks the bow, he cuts the spear, Char - iots he burns with heaven - ly flame, Keep si - lence all the earth, and hear, The sound and glo - ry of his name.

## JUDGMENT. P. M. Sharp Key on C.

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

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

The musical score consists of two systems of four staves each. The first system contains the vocal line and the first three instrumental parts. The second system contains the vocal line and the remaining three instrumental parts. The music is written in a key with one sharp (F#) and a common time signature (C). The notation includes various note values, rests, and dynamic markings.



## WORSHIP. P. M. Sharp Key on D.

Alto. Cheerful.

How pleas'd and blest was I, To hear the peo - ple cry, Come, let us seek our God to - day.

Air.

Pia.

For.

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

ST. GEORGE. L. M. Sharp Key on D.

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

NEWRY L. M. Sharp Key on F.

Loud hal - le - lu - jabs to the Lord, From distant worlds, where creatures dwell; Let heaven be - gin the so - lemn word, And sound it dreadful down to hell.





Why should the chil - dren of a king Go mourn - ing all their days! Great com - fort -

Air.

er, de - scend, and bring, Some to - kens of thy grace.

Some to - kens of thy grace.

## WARWICK. C. M. Sharp Key on E.

Pia.

For.

How shall I praise the eternal God, That in - fi - nite unknown? Who can ascend his high abode, Or venture near his throne?

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

## DUNKENFIELD. L. M. Flat Key on D.

Thee we adore, e - ter - nal name, And humbly own to thee, How fee - ble is our mor - tal frame, What dy - ing worms are we.

The musical score consists of four staves. The top two staves are for the vocal line, with the lyrics written below. The bottom two staves are for the piano accompaniment. The key signature is one flat (Bb) and the time signature is 3/2. The piece is marked 'L. M.'.

My Saviour, my almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace?

This musical score is for the hymn 'CHARMOUTH. C. M. Sharp Key on E.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and the key signature has one sharp (F#). The lyrics are: 'My Saviour, my almighty friend, When I begin thy praise, Where will the growing numbers end, The numbers of thy grace?' The lyrics are placed between the vocal and piano staves.

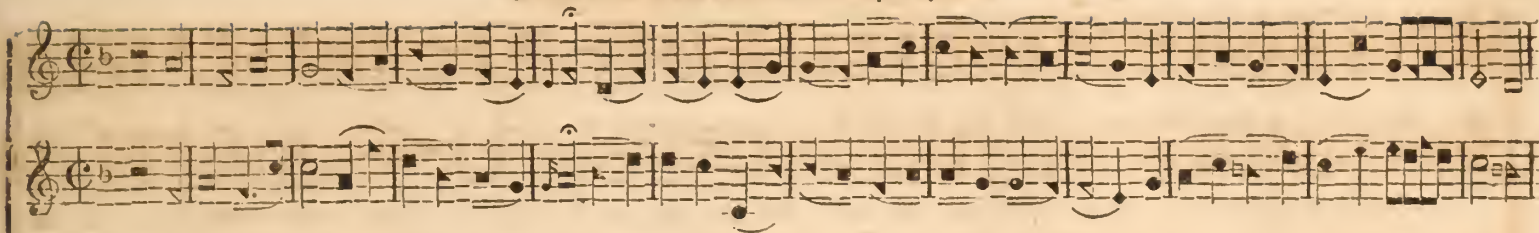
## COVENTRY. C. M. Sharp Key on C.

Lo, what an en - ter - tain - ing sight, Are breth - ren that agree, Breth - ren whose cheer - ful hearts unite, In bands of pi - e - ty.

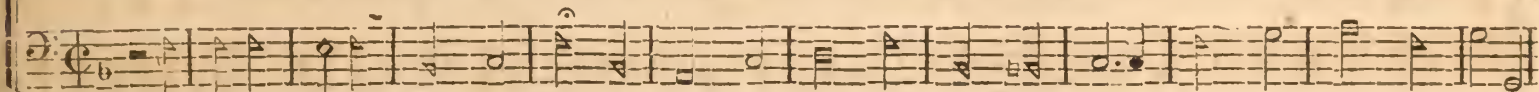
This musical score is for the hymn 'COVENTRY. C. M. Sharp Key on C.' It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in 3/4 time and the key signature has no sharps or flats (C major). The lyrics are: 'Lo, what an en - ter - tain - ing sight, Are breth - ren that agree, Breth - ren whose cheer - ful hearts unite, In bands of pi - e - ty.' The lyrics are placed between the vocal and piano staves.

Great God, the Heaven's well-ordered frame, De - clares the glo - ries of thy name, Here thy rich works of won - der shine,

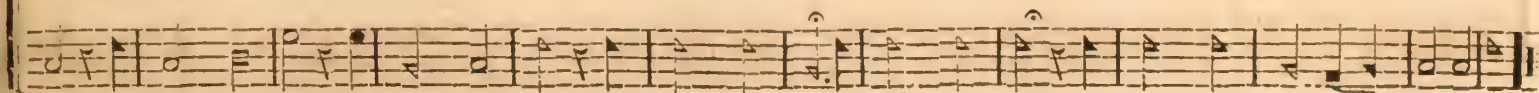
A thousand stary beauties there, A thousand radiant marks appear, Of boundless pow'r and skill divine, Of boundless pow'r and skill divinc.



I'll praise my ma - ker while I've breath, And when my voice is lost in death, Praise shall em - ploy my no - bler



powers. My days of praise shall no'er be past, While life, and thought, and be - ing last, Or int - mor - tality en - dures.



## BURNHAM. 6.6.6.6. 8.8. Sharp Key on D.

1st ver. Ye ransom'd souls, a - rise, With all the dead a - wake; Up to sal - va - tion wise, Oil in your ves - sels take.

2d ver. Go, meet him in the sky, Your e - ver - last - ing friend, Your head to glo - ri - fy, With all his saints ascend;

Up starting at the midnight cry, Up start - ing at the mid - night cry, Be - hold, Be - hold the heav'nly bride - groom nigh.

2d ver. Ye pure in heart, Ob - tain the grace, Yo pure in heart, Obtain the grace, To see, To see, without a veil, his face,

STERLING. L. M. Sharp Key on A.

The first system of music for 'STERLING' consists of two staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is a piano accompaniment in treble clef with the same key signature and time signature. The music features a series of eighth and sixteenth notes in the vocal line, with chords and arpeggiated figures in the piano accompaniment.

O come, loud anthems let us sing, Loud thanks to our Al-mighty king; For we our voices high should raise, When our sal-vation's rock we praise.

The second system of music for 'STERLING' continues the vocal and piano parts from the first system. It maintains the same musical structure and notation.

PRESCOT S. M. Sharp Key on A.

The first system of music for 'PRESCOT' features a vocal line in tenor clef (C4) and a piano accompaniment in treble clef. Both parts are in sharp key and common time. The vocal line begins with a 'Tenor.' label. The music is characterized by a steady eighth-note accompaniment and a vocal melody of quarter and eighth notes.

Sing on your hea-ven-ly way, Ye ran-dom'd sin-ners sing; Sing on re-joic-ing ev'ry day, In Christ your heavenly King;

The second system of music for 'PRESCOT' continues the vocal and piano parts. It includes various musical notations such as slurs and ties over the vocal line.

## SAVANNAH. 3.8.8.8. Flat Key on C.

The first system of musical notation for 'SAVANNAH' consists of two staves. The top staff is in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a 3/8 time signature and features a melody with eighth and sixteenth notes, including some triplets and rests.

The moment a sinner believes, And trusts in his crucified Lord, His pardon at once he receives, Redemption in full thro' his blood.

The second system of musical notation for 'SAVANNAH' consists of two staves. The top staff is in treble clef with a key signature of two flats and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, ending with a double bar line.

## DANVILLE. C. M. Sharp Key on G.

The first system of musical notation for 'DANVILLE' consists of two staves. The top staff is in treble clef with a key signature of one sharp (F-sharp) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music is written in a 3/8 time signature and features a melody with eighth and sixteenth notes, including some triplets and rests.

Lord, in the mor - ning thou shalt hear My voice as - cen - ding high, To thee will I direct my prayer, To thee lift up mine eye. :||

The second system of musical notation for 'DANVILLE' consists of two staves. The top staff is in treble clef with a key signature of one sharp and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues the melody from the first system, ending with a double bar line. The word 'Air.' is written above the first few notes of the top staff.



To thee in each bright mor - ning, Father of all we pray, While hope and fancy dawn - ing, Lead on the ri - sing day.

Air.

To thee, in life's last ev - en, We'll tune our fee - ble breath, Hear all our sins for - giv - en, And soft - ly sleep in death. Hear all, &c.

## WAREHAM. C. M. Sharp Key on G.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature and a sharp sign on the F line. The second staff is an alto clef with a 3/2 time signature and a sharp sign on the F line. The third staff is a treble clef with a 3/2 time signature and a sharp sign on the F line. The fourth staff is a bass clef with a 3/2 time signature and a sharp sign on the F line. The music is written in a key of G major and a 3/2 time signature. The lyrics are: "How large the pro - mise, how di - vine, To A - bra'm and his seed! I'll be a God to thee and thine,"

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature and a sharp sign on the F line. The second staff is an alto clef with a 3/2 time signature and a sharp sign on the F line. The third staff is a treble clef with a 3/2 time signature and a sharp sign on the F line. The fourth staff is a bass clef with a 3/2 time signature and a sharp sign on the F line. The music is written in a key of G major and a 3/2 time signature. The lyrics are: "sup - ply - ing all their need; I'll be a God to thee and thine, Sup - ply - ing all their need."

## WELKIN. C. M. Sharp Key on F.

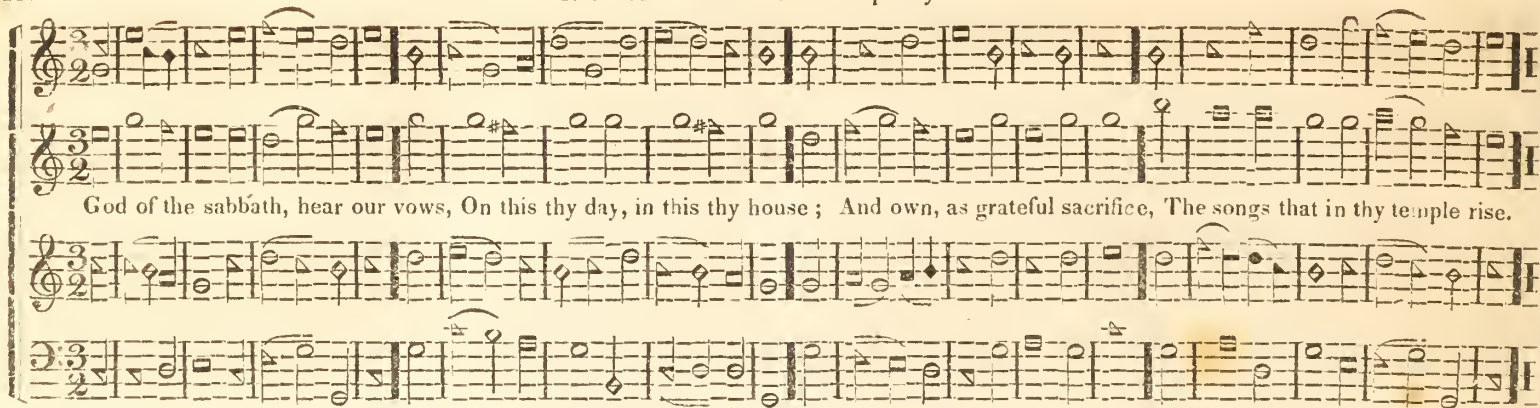
117.

In - dul - gent Father, how divine, How bright thy glories are, Through nature's ample round they shine, Thy goodness to declare.

## WARRINGTON. L. M. Sharp Key on D.

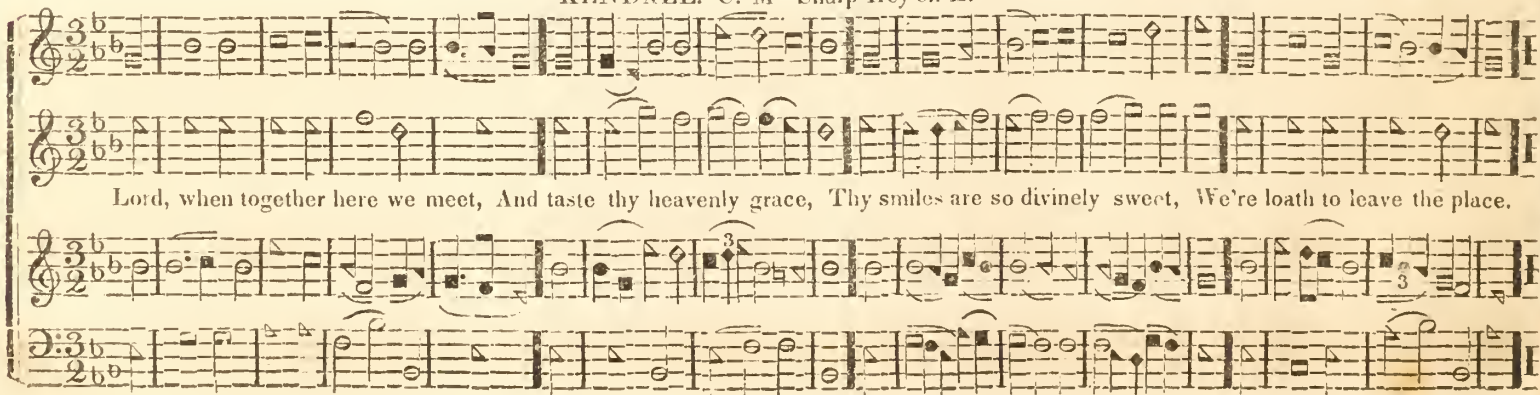
Just are thy ways, and true thy word, Great rock of my secure abode; Who is a God beside the Lord, Or where's a refuge like our God?

## ALL-SAINTS. L. M. Sharp Key on C.



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

## KENDALL. C. M. Sharp Key on E.



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

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

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, 2/4 time, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music features a variety of note values including eighth and sixteenth notes, and rests.

burns de - vour - ing fire, The moun - tains melt, the seas re - tire, The moun - tains melt, the seas re - tire

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef, 2/4 time, with lyrics underneath. The second staff is a piano accompaniment in treble clef. The third and fourth staves are piano accompaniment in bass clef. The music continues with similar rhythmic patterns and note values as the first system.

## ARMLY. L. M. Flat Key on A.

Musical score for "ARMLY. L. M. Flat Key on A." in 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "Thou whom my soul admires above All earthly joys, all earthly love, Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow?" The music features various ornaments, including triplets and grace notes.

Thou whom my soul admires above All earthly joys, all earthly love, Tell me, dear shepherd, let me know, Where do thy sweetest pastures grow?

## COMMUNION. S. M. Sharp Key on G.

Musical score for "COMMUNION. S. M. Sharp Key on G." in 3/2 time. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "The Lord my shep - herd is, I shall be well sup - phed; Since he is mine, and I am his, What can I want be - side?" The music is marked "Air" and features a simple, hymn-like melody.

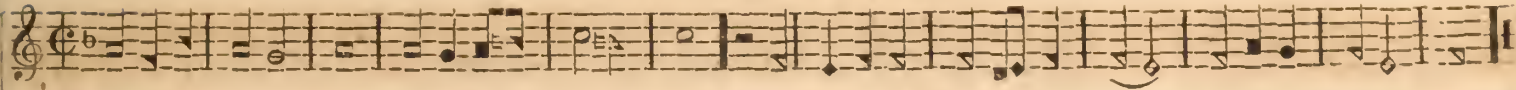
Second Treble.

The Lord my shep - herd is, I shall be well sup - phed; Since he is mine, and I am his, What can I want be - side?

Air.

## DOVER. S. M. Sharp Key on F.

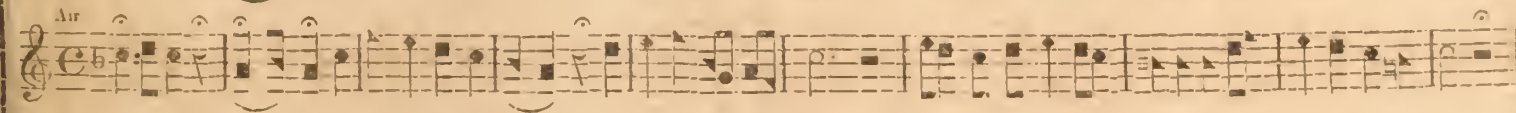
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Welcome, sweet day of rest, That saw the Lord arise, Wel - come to this re - living breast, And these re - joic - ing eyes.



## CAMBRIDGE. C. M. Sharp Key on A.

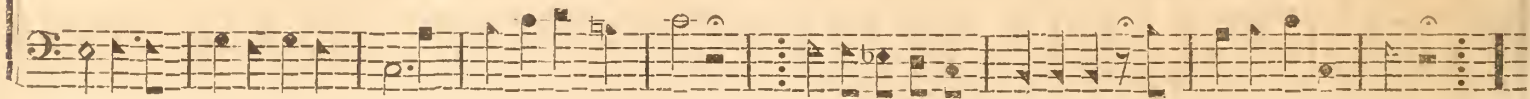


Father, Father, how wide thy glory shines, How high thy wonders rise! Known thro' the earth by thousand signs, By thousands thro' the skies.

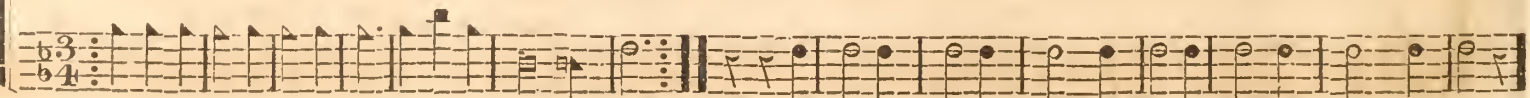




Those mighty orbs proclaim thy power, Those motions speak thy skill, And on the wings of every hour, We read thy patience still.



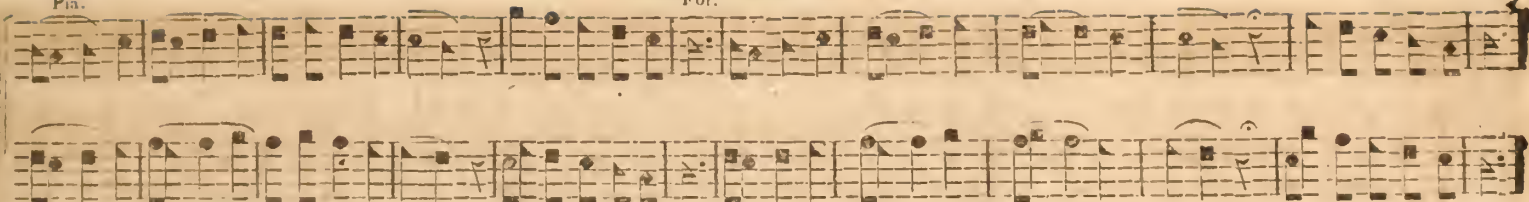
But when we view thy great designs, To save rebellious worms, Where vengeance and compassion join, In their divinest forms,





Pia.

For.



Here the whole De - i - ty is known, Nor dare a crea - ture guess, Which of the glo - ries bright - est shone, The jus - tice • the grace.



Now the full glories of the Lamb, Adorn the heavenly plains, Bright seraphs learn Immanuel's name, And try their choicest



strains. O may I bear some humble part, In that immortal song! Wonder an' joy shall tune my heart, And love command my tongue.

## NINETY-SEVENTH L. M. Sharp Key on E.

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

Throu'd on a cloud, our God shall come, Bright flames pre - pare his way, Than - der and

dark - ness, fire and storm, Lead on the dread - ful day, Lead on the dread - ful day.

## LEROY. S. M. Sharp Key on F.

Second Treble.

Air.

Not all the blood of beasts, On Jew - ish al - tars slain, Can give the guilty conscience peace, Or wash away the stain.

The musical score for 'LEROY. S. M. Sharp Key on F.' consists of four staves. The first two staves are labeled 'Second Treble.' and 'Air.' respectively. The third staff contains the lyrics: 'Not all the blood of beasts, On Jew - ish al - tars slain, Can give the guilty conscience peace, Or wash away the stain.' The fourth staff is a bass line. The music is written in a sharp key on F (F# major) and common time (C).

## MILAN. C. M. Sharp Key on C.

Air.

Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments

The musical score for 'MILAN. C. M. Sharp Key on C.' consists of four staves. The first staff is labeled 'Air.' The second staff contains the lyrics: 'Wel - come, de - light - ful morn, Thou day of sa - cred rest, I hail thy kind re - turn, Lord, make these mo - ments'. The third and fourth staves are vocal and bass lines respectively. The music is written in a sharp key on C (C# major) and common time (C).

## MILAN Concluded.

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blest. From the low train of mor - tal joys, I soar to reach im - mor - tal joys, I soar to reach immortal joys.

The musical score consists of four staves. The top two staves contain the vocal line with lyrics. The bottom two staves contain the piano accompaniment. The music is in a 3/4 time signature and ends with a double bar line.

## CONTRITION. S. M. Flat Key on E.

Tenor.

Air. Andantino. Affet.

When over - whelm - ed with grief, My heart with - in me dies; Help - less, and far from all re - lief, To Hea - ven I lift mine eyes.

The musical score consists of two staves. The top staff is for the Tenor voice, and the bottom staff is for the piano accompaniment. The music is in a 3/4 time signature and ends with a double bar line.

## DIRGE. 10's. Sharp Key on D.

Adagio.

Few are our days, those few we dream a - way;      Sure is our fate, to moul - der in the clay.

For.

Pia.

Rise, im - mor - tal soul, a - love thine earth - ly fate!      Time yet is thine, but soon it is too late

INSPIRATION. C. M. Sharp Key on D.

Moderato.

Now shall my in - ward joys a - rise, And burst in - to a song, And burst in - to a song, Al - mighty love in -

*Forte.* *Pia.* *Forte.* *Pia.*

And pleas - ure tune my tongue, and pleas - ure tune my tongue, and pleas - ure tune my tongue, and pleas - ure tune my tongue.

spire my heart, and pleas - ure tune my tongue, and pleas - ure tune my tongue, and pleas - ure tune my tongue.

*Cres.* *Forte.* *Cres.* *Forte.*

## BEVERLY. H. M. Sharp Key on D.

Blow ye the trum - pet, blow, The glad - ly so - lemn sound, Let all the na - tions know To earth's re - mo - test bounds,

The year of ju - bi - lee is come, The year of ju - bi - lee is come Return, *Pia.* *Forte.*

The year of ju - bi - lee, of ju - bi - lee is come, *Pia.* Re - turn, ye ranson'd *Forte.*

The year of ju - bi - lee is come, The year of jubilee is come, Return, *Pia.*

The year of ju - bi - lee, of ju - bi - lee is come,



BEVERLY Concluded.

*Pia.*  
 re - turn, re - turn, re - turn, ye ran - som'd sin - ners, home.  
*Cres.*  
 sin - ners, home, re - turn, ye ran - som'd sin - ners, home.  
*Pia.*  
 re - turn, re - turn, Re - turn, ye ran - som'd sin - ners, home.

St. ANNE'S C. M. Sharp Key on D.

Sing to the Lord, ye dis - tant lands, Ye tribes of ev'ry tongue, His new discover'd grace demands A new and no - bler song.

## DENMARK. L. M. Sharp Key on D.

Andante. Maestosp.

Be - fore Je - ho - vah's aw - ful throne, Ye na - tions bow with sa - cred joy, Know that the Lord is

God a - lone, He can cre - ate, and he de - stroy, He can cre - ate, and he de - stroy.

Trio.

His sov - reign pow - er, with - out our aid, Made us of clay, and form'd us men, And when like wand'ring

sheep we stray'd, He brought us to his fold a - gain, He brought us to his fold a - gain.

DENMARK Continued.

*Forte.* Chorus, with spirit. *Pia.* *Forte.*

*Forte.* *Forte.*

We'll crowd thy gates with thank-ful songs, High as the heavens our voices raise, And earth, and earth, with her ten thousand, thousand,

*Pia.* *Forte.*

*Pia.* *Forte.* *Pia.* *Forte.* 1 2

shall fill thy courts 1 2

tongues, shall fill thy courts with sounding praise, with sounding praise, shall fill, shall fill thy courts with sounding praise. 1 2

*Pia.* *Forte.* *Pia.* *Forte.* 1 2

Shall fill thy courts *Pia.* *Forte.* 1 2

Maestoso.

Maestoso.

Wide, wide as the world is thy cominand, Vast as eter - ni - ty, eter - ni - ty thy love, Firm as a rock thy truth shall stand, When

Pia.

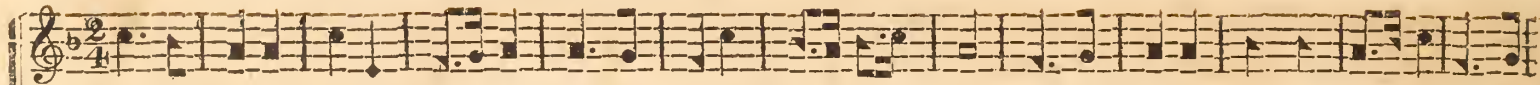
Forte.

Forte.

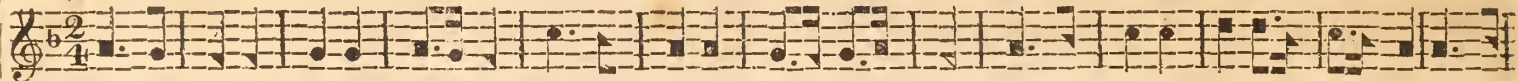
rolling years shall cease to move, shall cease to move, When rolling years shall cease to move, When rolling years shall cease to move.

Forte.

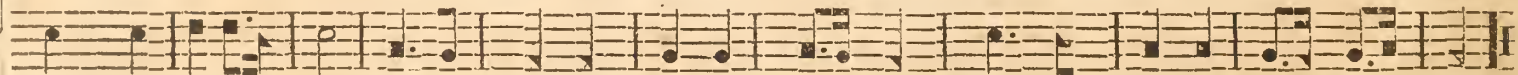
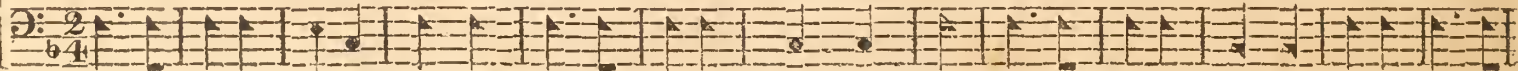
## GREENVILLE. 8. 7. Sharp Key on F.



Air.



Gen - tly, Lord, O gen - tly lead us, Through this low - ly vale of tears; And, oh Lord, in mer - cy, give us, Thy rich



grace in all our fears. Oh, re - fresh us, Oh, re - fresh us, Oh, re - fresh us with thy grace.



Main body of handwritten text, consisting of several lines of cursive script. The text is significantly faded and difficult to decipher, but appears to be organized into paragraphs or sections.









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