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# THE SERAPH;

A COLLECTION OF

## SACRED MUSIC:

CONSISTING OF THE MOST CELEBRATED

### PSALM AND HYMN TUNES,

ARRANGED GENERALLY IN FOUR VOCAL PARTS:

INCLUDING

MANY WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY, AND SEVERAL

**ENTIRELY NEW, COMPOSED FOR THIS WORK;**

EMBRACING

ALL THE VARIETY OF METRES IN GENERAL USE, WITH A PARTICULAR REFERENCE TO THE CLASSIFICATION OF THE  
HYMNS OF THE PROTESTANT EPISCOPAL CHURCH.

ALSO,—THE RUDIMENTS OF MUSIC,

AND A FEW PRACTICAL LESSONS FOR THE USE OF SCHOOLS.

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**BY JOHN COLE.**

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**Baltimore:**

PUBLISHED BY THE EDITOR, AND SOLD AT HIS MUSIC STORE, NO. 137, MARKET-STREET

Price One Dollar single—or Nine Dollars per dozen



DISTRICT OF MARYLAND, TO WIT:

BE IT REMEMBERED, That on this sixth day of August, in the year of our Lord One Thousand Eight Hundred and Twenty-seven, and of the Independence of the United States of America, the fifty-first, JOHN COLE, of the said District, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, *to wit*:

"The Seraph, a collection of Sacred Music; consisting of the most celebrated Psalms and Hymn Tunes, arranged generally in four vocal parts: including many which have never before been published in this country, and several entirely new, composed for this work; embracing all the variety of metres in general use, with a particular reference to the classification of the Hymns of the Protestant Episcopal Church. Also,—the Rudiments of Music, and a few practical Lessons for the Use of Schools.—  
"By John Cole."

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, engraving, and etching historical and other  
"PICTURES."

PHILIP MOORE,

*Clerk of the District of Maryland.*



## PREFACE.

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The great change which, within a few years, has taken place with respect to the style of Music proper for the Church, is cause of much rejoicing among those who have been labouring for years to effect this revolution. Instead of the constant cry for new and lively tunes, we now find that singers are becoming satisfied with simple melodies, without fugues, long slurs, divisions, and vain and often ridiculous repetitions. Many of the Tunes which were only occasionally sung out of respect to the elder part of the congregation, are now beginning to be preferred to those of a lighter class—this will account for the many changes which have been made in this work, when compared with the former edition: several pieces having been omitted, in order to give place to those which are calculated to be more useful.

In making this selection, most of the modern English publications and some few of our own,\* have been consulted; but as very few of these agree in the mode in which even the most common tunes are harmonized, it became sometimes a difficult task to decide which was best amongst so many that were good—that which presented the fewest difficulties, has generally been adopted. It is scarcely necessary in this wonderful age of improvement, to say any thing in defence of such pieces as appear in a new dress; those who are capable of judging of the “why and the wherefore,” will be satisfied, and those who are not, must be indulged in the privilege of grumbling. Some few tunes have been retained and others added, which are not in good taste; but as they have been long familiar to our ears, and are frequently called for, they have been permitted to occupy a station among their betters.

The German Tunes, will furnish a rich treat to the admirers of genuine psalmody. Judgment, No. 180, has been sadly mutilated, in some of our books; even the Air has been anglicised—it is here restored to its original form, the harmony by Rink. On the opposite page will be found a gem of the first water, composed in the Phrygian mode and transposed a third higher. Several others might be pointed out as worthy of particular notice; but it is presumed their own merits will bring them into notice.

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\* Among these were “The Boston Handel and Haydn collection of Church Music,” a work that has done more towards improving the public taste, than any other similar publication extant.

In selecting Airs adapted to the peculiar metres of the new Hymns of the Protestant Episcopal Church, care has been taken to avoid every thing which might lead to an improper association of ideas; and those who expect in this department to find—“Deil tak the wars”—“O send Lewis Gordon home,” &c. will be disappointed. The Rev. George Whitfield once observed in playful mood, “that it was a pity to let the devil have all the pretty tunes,” and this is often quoted as an apology for introducing song tunes even of the worst kind, into public worship; there are those however, who question the propriety of robbing even the Devil; especially of articles only fit for the use of his friends.

On account of the great scarcity of Counter-tenor voices, the Alto is now commonly performed by Boys, and Ladies with deep voices; I have therefore for their accommodation, and without much incommoding the counter tenor singer, written this part as a second treble; thereby giving the notes their proper place in the harmony, and at the same time furnishing a part for a second Violin or Clarinet if wanted—this part also, generally presents to the eye of the Organist, the essential harmony. The Tenor is written on the Treble scale, and is placed on the upper staff of the score—the critic will discover occasional false progressions in this part, unless he reads it an octave lower.

Very few directory terms are made use of; this matter is left to the discretion of those whose province it is to govern. I would remark, however, that as far as my observation has gone, the old psalm tunes are generally sung too slow. Dr. Crotch, professor of music at Oxford and president of the Royal Institution, in his book of psalm tunes, has directed the time by the Pendulum, and has marked such tunes as Windsor, York, &c. at two feet to the Minim—Crowle, Burford, Bedford, Hanover, &c. two feet six inches, and Old Hundred at three feet; but after all, the subject of the words is the best guide. Even the passages marked *Pia*, *For*, *Cres*, &c. may not always be proper; who for instance would sing “Let the loud Ocean roar her joy” *piano*, if even it were so marked. Let the conductor, at least, understand well the subject of the Psalm or Hymn; he may then by a gentle whisper, convey his ideas to the singers, and produce effects which cannot be done by any arbitrary rule.

Friendly hints for the improvement of the future editions of this work are solicited, and will receive all that attention which they may deserve.

## METRICAL INDEX.

<i>Common Metres—Major.</i>		43	<i>Common Metres—Minor.</i>		139	<i>Long Metres—Minor.</i>		
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Abington	47	Liverpool	55	Hinton	116	Resignation	4	
Abridge	54	Manchester	58	Kenyon College	125	Shirland	1	
Asylum	59	Medfield	66	Kent	93	Sutton	17	
Arundel	63	Mount Pleasant	81	Luton	94	St. Thomas'	12	
Arlington	65	Marietta	84	Langport	99	Thatcher	16	
Annapolis	75	Nottingham	34	Manheim	106	Watchman	4	
Advent	82	Oxford	46	Morning	91	Wyatt	14	
Ashley	215	Ossory	35	Morning Hymn	100			
Blandford	36	Peterborough	68	Mission	101	<i>Short Metres—Minor.</i>		
Bellville	39	Rosse Chappel	37	Morning Star	88	Aylesbury	25	
Bradford	48	Rochester	31	Nazareth	89	Langdon	30	
Bethlehem	50	Salem	49	Newham	92	Ormond	26	
Broadmead	57	Swanwick	74	Newry	95	Southwell	27	
Bedford	61	St. James'	32	Norfolk	97	St. Brides	28	
Bath Chappel	69	St. Anne's	33	New Sabbath	98	Zanesville	29	
Broomsgrove	71	St. Stephen's	35	Old Hundred				
Cambridge	70	St. John's,	44	Orra Moor		<i>Short Metres—Major.</i>		
Clifford	78	St. Martin's	52	Portugal	112	Aurora	19	
Cincinnati	83	St. Gregory's	62	Plymouth	115	Brandenburg	11	
Devizes	72	St. Matthew's	87	Park-street	124	Bolton	21	
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Havanna	53	Duke-street	56	Redemption	143	Dover	8	
Hungerford	67	Eisleben	73	Seasons	140	Eastbourne	5	
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				Waldeck	104	Louisville	3	
				Warrington	111	Laghorn	20	
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				Winchester	121	Newton	23	

<i>Class II. No. 1,</i> <i>or 8s and 6s.</i>	Invitation 167	<i>Class II. No. 7.</i>	<i>Class III. No. 2,</i> <i>or 7s 6 lines.</i>	<i>Class IV. No. 4 or 8.7.4.</i>	<i>Class IV. No. 5.</i>
Habakkuk 157	Salisbury 165	Judgment 180	Turin 194	Tivoli 204	Bethel 211
Ickleford 156	Westville 168		Zion 193	<i>Class IV. No. 1 or 149th.</i>	122 <i>d</i> Metre.
Morden 155	<i>Class II. No. 4, or 148th.</i>	<i>Class II. No. 8, or 96th.</i>		Hanover 205	Temple 217
Universal Praise 154	Darwell's 173	Cobourg 181	<i>Class III. No. 3,</i> <i>or 8s &amp; 7s.</i>	<i>Class IV. No. 2.</i>	Worship 216
<i>Class II. No. 2, or 113th.</i>	Lenox 170				50th & 115th Metre.
Antwerp 163	Mount Zion 174	<i>Class III. No. 1, or 7s.</i>	Bentinck 201	Belvidere 207	Walworth 218
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Mecklenburg 159	<i>Class II. No. 5, or 10s.</i>	Delaware 188	Sardinia 197	<i>Class IV. No. 4.</i>	Hymn 185, Aveyley 214
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<i>Class II. No. 3, or 112th.</i>	<i>Class II. No. 6, or 7. 6.</i>	German Hymn 182	Westborough 199	Adoration 209	
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Denmark . . . . .	" 154	" 22	Shout the Glad Tidings . . . . .	" 9
				" 46
				" 1

⚠ The Reader is requested to correct the following errors:

No. 60, Fifth Stave, fourth Bar, third Note—for B, read D, fourth line.  
 65, Fourth Stave, eleventh Bar, erase the Flat.  
 94, Second Stave, first Bar, erase the upper Note F.  
 148, Seventh Stave, sixth Bar, last Note, should be D, fourth line.  
 167, The words under the Bass, should be marked, Verse 2.  
 175, Seventh Stave, eighth Bar, the crotchet should be A.  
 179, Seventh Stave, last Natural before the C, should be erased and placed before the A.  
 201, Third Stave, last Note but one, should be B.  
 216, Third Stave, sixth Bar, the tie should be under the two first Notes.  
 Appendix, page 17, fourth Stave, second Bar, the Minim should be F, fourth line.

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Ashley	215	Carthage	166	Hanover	205	Nazareth	109	Smyrna	200	Waldeck	108
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* Bangor	93	Eflingham	111	Liverpool	55	Pentonville	9	Thatcher	16		



# THE RUDIMENTS OF MUSIC.

## SCALE OF MUSIC OR GAMUT.

Treble Cleff.  
Tenor Cleff.  
Bass Cleff.

C D E F G A B C D E F G A B C D E F G A B C D E F G A B C

THE above Scale exhibits a series of Notes from double C, in the Bass, to C in *alt*, in the Treble; arranged on two Staves, or Staffs, of five lines each. The lowest is called the Bass Staff, and has the Bass, or F Cleff placed at the beginning. The upper is called the Treble Staff and has the Treble or G C cleff at the beginning. A middle, or Tenor Scale is formed by borrowing two or more lines from the Bass, and as many from the Treble as may be wanting to make up its Staff.

## THE SCALE DIVIDED,

Shewing the connexion of the different parts of Music, as they are arranged in this work, and the compass of the several voices.

Tenor part, transposed into the Treble Scale—Men's Voices.  
C D E F G A B C D E F G

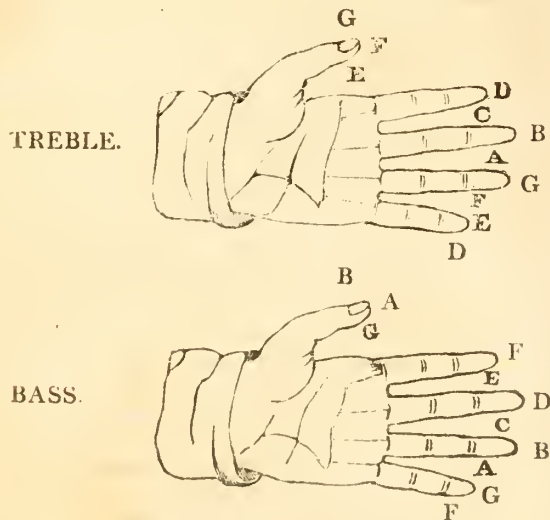
Alto, or Second Treble—Boys and lowest Female Voices.  
G A B C D E F G A B C

Treble, or Soprano—Highest Female Voices.  
C D E F G A B C D E F G A B C

Bass—Lowest Male Voices.  
F G A B C D E F G A B C D E

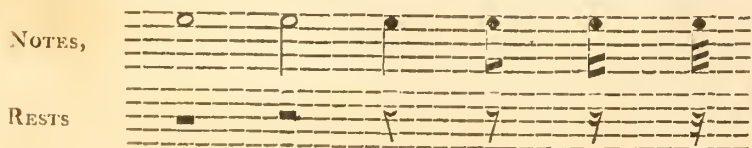


The names of the lines and spaces, may be learned by the hand ; the little finger representing the first line, and the thumb the fifth—thus :—



## OF THE NOTES AND RESTS.

The length of a Note, with regard to *Time*, is known by its form. There are six different sorts of *Notes* now in use, with their corresponding *Rests*, or marks of silence, as follows :

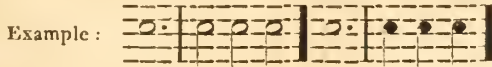


The proportions which the above Notes and Rests bear to each other, are shewn in the following Table :—

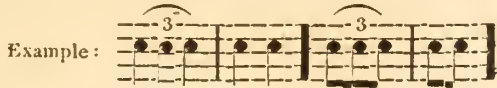
	A SEMIBREVE,	RESTS.
is as long as	TWO MINIMS,	
	or FOUR CROTCHETS,	
	or EIGHT QUAVERS,	
	or SIXTEEN SEMI-QUAVERS,	
	or THIRTY-TWO DEMI-SEMI-QUAVERS,	

The forms and proportions of these Notes and Rests should be strongly impressed on the mind. A very simple mode of learning their proportions, is to compare the Semibreve to a dollar, the Minim is then a half dollar, the Crotchet a quarter, the Quaver an eighth, and the Semi-quaver a sixteenth.

A DOT, after a Note or Rest, adds one half to its length : thus, a Dotted Semibreve is equal in duration to three Minims ; a Dotted Minim to three Crotchets, &c.





A FIGURE 3, placed over or under three Notes, signifies that they are to be performed in the time of two of the same kind without the figure ; thus, three Crotchets are reduced to the time of two, &c.—they are called Triplets.



OF THE OTHER MUSICAL CHARACTERS.


A FLAT,  lowers a Note half a tone.

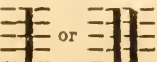

A SHARP,  raises a Note half a tone.

A NATURAL,  restores a Note made Flat or Sharp, to its original sound.


FLATS or SHARPS placed after the Cleff, regulate the Scale, and are called the *Signature* of the Key.


FLATS, SHARPS, or NATURALS, placed before a Note, are called accidentals.



A BAR,  is used to divide the Notes into equal measures.

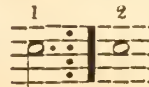
A DOUBLE BAR,  or  denotes the end of a movement, or the end of a line of poetry.


B

A BRACE,  shows how many parts there are in the composition.


A SLUR or TIE,  is drawn over or under so many Notes as are sung to one syllable. When Quavers, Semi-Quavers, &c. are grouped together, the Tye is frequently omitted.


A REPEAT,  or  shows what part of time is to be sung over again.


A DOUBLE ENDING,  signifies that before repeating, the Note under figure 1 is to be sung ; and at repeating, the Note under figure 2, omitting the first.

A CRESCENDO,  signifies a gradual increase of sound.

A DIMINUENDO,  signifies a gradual decrease of sound.

A SWELL,  signifies a gradual increase and decrease of sound.


A PAUSE,  leaves the time of the Note or Rest over which it is placed, to be protracted at the pleasure of the performer or leader.

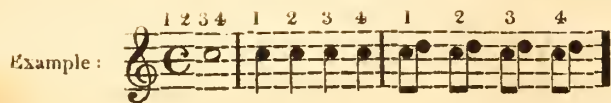
STACCATO MARKS,  are placed over such Notes as are to be performed in a short and distinct manner.

OF TIME AND ITS SIGNATURES.

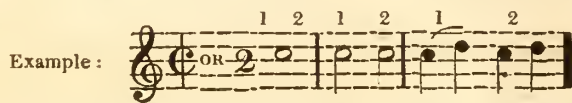
All Music is divided by Bars or perpendicular lines, into equal measures, governed by the signature at the beginning.

Simple Common Time, has three signs :

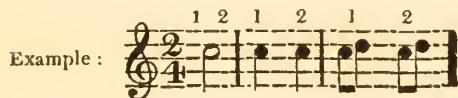
The FIRST,  contains the value of a Semi-breve in each measure, and is beat with four motions.



The SECOND,  $\frac{6}{4}$  or  $\frac{3}{2}$  also contains the value of a Semi-breve in each measure, and may be beat with two motions.



The THIRD,  $\frac{9}{4}$  contains the value of a Minim in each measure, and is generally beat with two motions; though it frequently requires four.—See No 154.



Simple Triple Time, has three signs.

The FIRST,  $\frac{3}{2}$  or three Minims in a Measure.

The SECOND,  $\frac{3}{4}$  or three Crotchets in a Measure.

The THIRD,  $\frac{3}{8}$  or three Quavers in a Measure.

These are all beat with three motions.

Observe, the upper figure denotes the Number, and the lower one the Degree of the Note, or fractional part of the Semibreve.

Compound Common Time, has two signs.

The FIRST,  $\frac{6}{4}$  contains Six Crotchets in a Measure, and is usually beat with two motions.

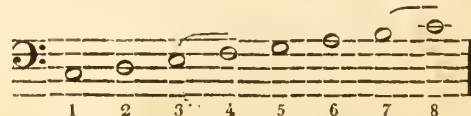
The SECOND,  $\frac{6}{8}$  contains six Quavers in a Measure, and beat as the former.

There are also other signatures; which are explained by the figures.

#### OF THE DIATONIC SCALE AND ITS MODES.

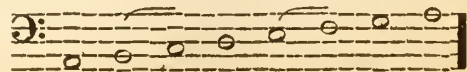
The Natural or Diatonic Scale of Music, consists of a gradual succession of eight sounds, including five whole tones and two half tones. The situation of these semitones is not always the same, but varies according to the mode.—These modes are called Major and Minor; and every Major has its relative Minor, which commences a third below. The Natural Major mode, has C for its Key Note, and its relative Minor Key is A.

Example of the Major Mode of C :



Note.—The situation of the Semitones, is indicated by the ties; they lie between the third and fourth and the seventh and eighth.

Example of the Minor Mode of A, commencing a third lower.\*



There are peculiarities in this mode, which will be explained in the Practical Lessons.

\* When we speak of distances, as thirds, fourths, &c. the two extremes are always counted—thus, from A to C, is called a third, from C to G, a fifth, &c.

PRACTICAL LESSONS.

In practising Musical Lessons, it is customary to apply certain Syllables to the several intervals. The Italians use, Do, Re, Mi, Fa, Sol, La, Si; applying them to Lines and Spaces as we do the Letters, without regard to the change of Key. The mode which generally prevails in our Schools, is to repeat three of them in the Octave, and to preserve the same order in all the Keys—thus: Fa, Sol, La, Fa, Sol, La, Mi. Mi is the governing Note, and when there is neither Flat nor Sharp at the Signature, B is Mi.

LESSON I.—Semibreves—swell and diminish every Note.  
 1 2 3 4\* 3d 5th Octave.

English Mode. fa sol la fa sol la mi fa fa mi la sol fa la sol fa  
 Italian Mode. do re mi fa sol la si do do si la sol fa mi re do

LESSON II.—Minims with the *Rest* introduced.

fa fa sol la fa sol la mi fa fa mi la sol fa la sol fa

LESSON III.—Minims and Crotchets.†

fa sol la fa sol la mi fa fa mi la sol fa fa sol fa

LESSON IV. with the Crotchet *Rest* introduced.

fa fa sol la fa sol la mi fa fa mi la sol fa la sol

\* The pupil should not only know that there are four Crotchets in a Semibreve, but should be taught to mark them distinctly by four motions of the hand—thus

† The first and third Crotchets, are accented, or strongly marked.





## LESSON V.—Introducing Quavers.

1 2 3 4 1 2 3 4

fa sol

## LESSON VI.—Minims Crotchets and Quavers.

1 2 3 4 1 2 3 4

## LESSON VII.—Gamut, with two Notes to each Tone.

1 2 3 4

## LESSON VIII.—With the interval of the second.

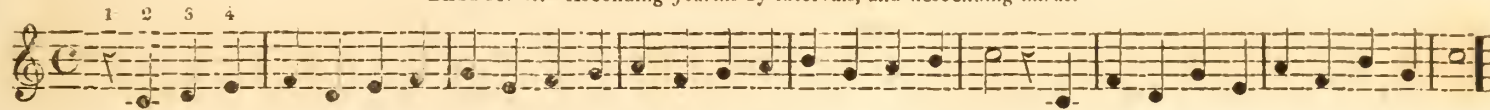
1 2 3 4

## LESSON IX.—With the interval of the third.

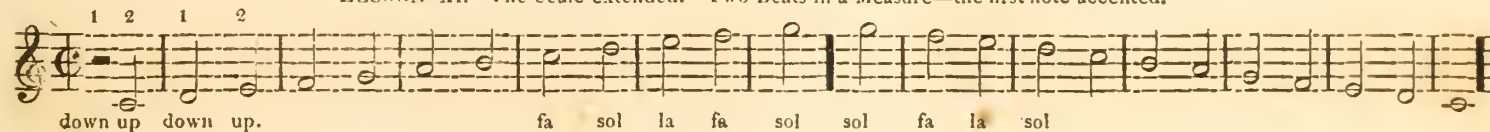
1 2 3 4



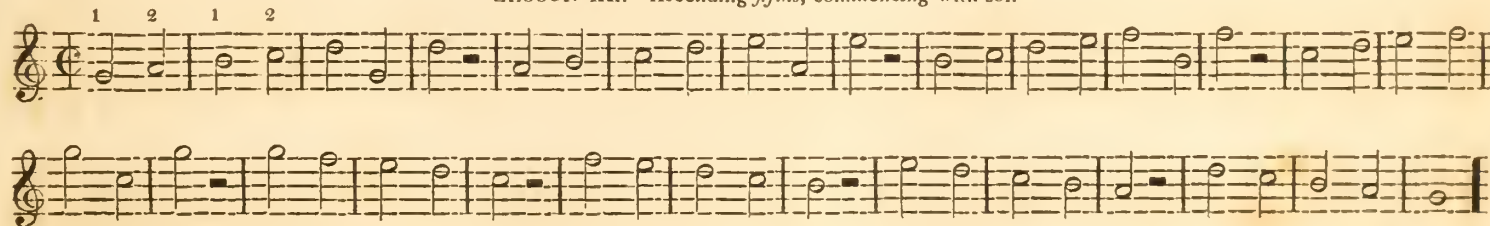
LESSON X.—Ascending *fourths* by intervals, and descending *thirds*.



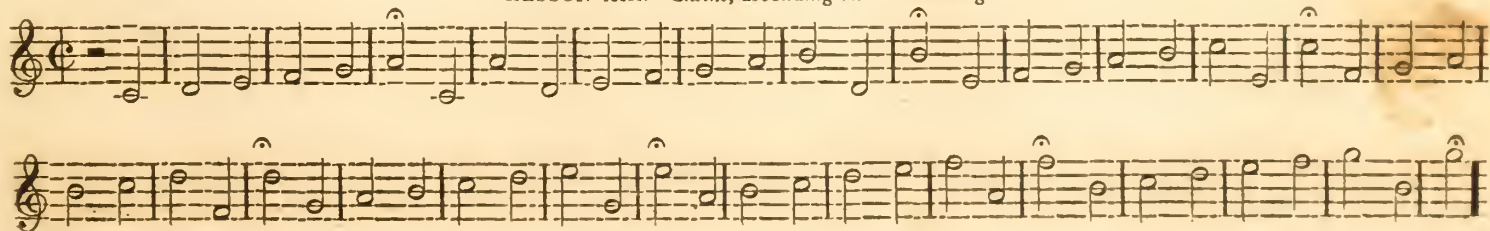
LESSON XI.—The Scale extended. Two Beats in a Measure—the first note accented.



LESSON XII.—Ascending *fifths*, commencing with sol.



LESSON XIII.—*Sixths*, ascending and descending.



LESSON XIV.—Octaves.

LESSON XV.—Dotted Notes.

1 2 3 4

LESSON XVI.—With Crotchet Rests.

1 2 3 4

LESSON XVII.—With Syncopated or Driven Notes.

1 2 3 4

LESSON XVIII.—Skips of the third, fourth, fifth, &c.

1 2 1 2

OF THE MINOR MODE.

The Minor Mode differs from the Major, on account of the situation of the Semitones. In raising the first third, we have a Semitone less than in the Major Mode, and it is this third, which gives it its peculiarity. The ascending Scale differs also from the descending Scale; for in ascending it is necessary to make the *sixth* and *seventh* Sharp, and to restore them to their natural sound in descending. As it is more to our purpose to *do* this, than to know why it is to be done, we shall refer the scientific enquirer to Callcott's Musical Grammar, or Kollman's Essay on Musical Harmony, and proceed to the Scale—the natural series of which, commences with A,

MINOR SCALE.

la mi fa sol la <sup>♯</sup>fi si la la sol fa la sol fa mi la la si la

la mi fa sol sol la mi fa la sol fa la sol fa mi la la si la

This Mode presents difficulties which are not easily surmounted. The change of syllables, as under the Treble, has been recommended; but as a change of name does not change the sound, and as the four last notes in the ascending Scale are the same as in the Major mode, I have added a series of syllables under the Bass, which will give the true sound, recollecting to raise a whole tone from one sol to the other. But the best method is to sing the Scale to an instrument.

LESSON IN THE MINOR MODE.

la si la mi fa mi la si la mi fa la sol fa mi sol la mi fa la fa mi fa fa sol la fa mi si la

la si la sol la la la si la fa si la la la si la sol fa la la si la la sol fa la la sol la la

THE CHROMATIC SCALE.

Ascending by Sharps.      Descending by Flats.

1 2 3 4 5 6 7 8 9 10 11 12 13      1 2 3 4 5 6 7 8 9 10 11 12 13

\* Pronounced *fee*, see.

The above Scale is formed by dividing the whole Tones of the Diatonic Scale, and presents a series of twelve distinct sounds; either of which may, by the use of Flats or Sharps, be made a Tonic or Key Note. These Flats or Sharps change the situation of the Syllables, and as mi is the governing Note, its situation may be found by the following rule:

If B be Flat, mi is in . . . . . E	If F be Sharp, mi is in . . . . . F
If B and E be Flat, mi is in . . . . . A	If F and C be Sharp, mi is in . . . . . C
If B, E, and A be Flat, mi is in . . . . . D	If F, C, and G be Sharp, mi is in . . . . . G
If B, E, A, and D be Flat, mi is in . . . . . G	If F, C, G, and D be Sharp, mi is in . . . . . D

If an accidental Flat occurs, it produces a temporary change of Key, of which it is the *fourth*; and consequently must be called fa.

Example:

fa mi fa fa la fa fa la mi fa mi fa

If an accidental Sharp occurs, it produces a temporary change of Key, of which it is the *seventh*, and consequently must be called mi.

Example:

fa mi la sol mi fa sol mi sol fa mi fa sol fa la sol fa sol fa la sol fa

OF THE APOGIATURA, OR LEADING AND AFTER NOTES.

Written

Performed:

EXPLANATION OF MUSICAL TERMS.

*Adagio*, (or *Ad.*) signifies the slowest time.  
*Affettuoso*, tender and affectingly.  
*Allegretto*, a little brisk.  
*Allegro*, (or *Allo.*) brisk.  
*Andante*, rather slow and distinct.  
*Andantino*, somewhat quicker than *Andante*. [parts.  
*Chorus*, signifies that all the voices sing on their respective  
*Crescendo*, (or *Cres.*) to increase the sound.

*Da Capo*, (or *D. C.*) to return and end with the first [strain  
*Diminuendo*, to diminish the sound.  
*Forte*, (or *For.* or *F.*) loud.  
*Fortissimo*, (or *F. F.*) very loud.  
*Largo*, somewhat quicker than *Grave*.  
*Larghetto*, not so slow as *Largo*.  
*Maestoso*, with majesty.  
*Moderato*, moderately.

*Mezzo Forte*, (or *M. F.*) moderately loud.  
*Mezzo Piano*, (or *M. P.*) rather soft.  
*Piano*, (or *Pia.*) soft.  
*Pianissimo*, (or *P. P.*) very soft.  
*Spiritoso*, (or *Con Spirito*,) with spirit.  
*Tasto*, no chords.  
*Tutti*, all—a word used in contradistinction to *Solo*.  
*Vivace*, in a brisk and animated style.



# THE SERAPH.

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No. 1.

SHIRLAND, S. M.

*Stanley.*

The musical score is written for four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The melody is written in a soprano clef. The piano accompaniment is written in a bass clef. The score includes dynamic markings of *p* (piano) and *f* (forte). The lyrics are printed below the vocal line.

Let diff'ring na - tions join, To ce - le - brate thy fame: Let all the world O Lord com - bine, To praise thy glorious name.



**No. 2.****CARLISLE, S. M.***C. Lockhart.*

How beautiful are their feet, Who stand on Zi-on's hill; Who bring sal-vation on their tongues, And words of peace reveal.

**No. 3.****LOUISVILLE, S. M.***J. Cole.*

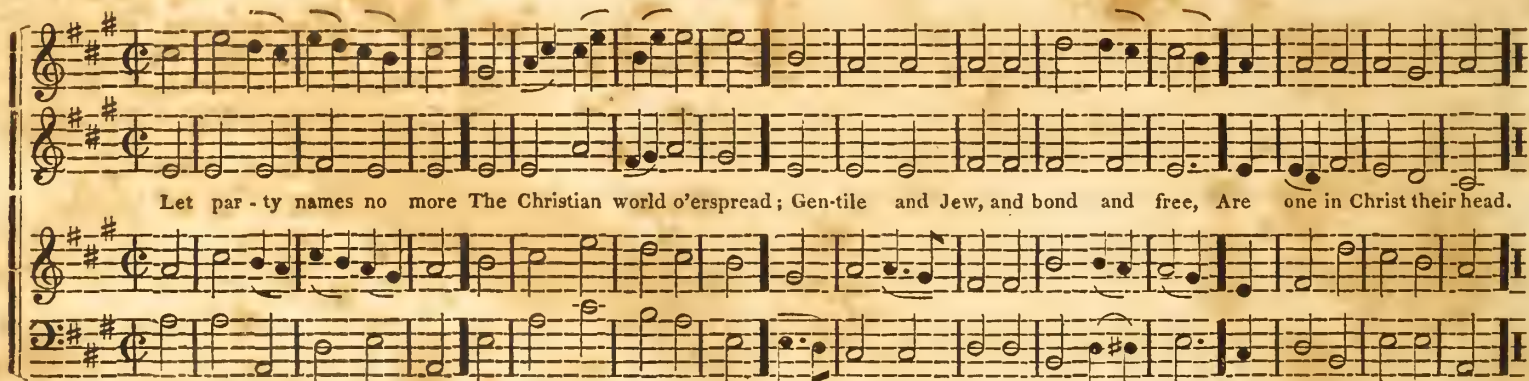
Come sound his praise abroad, And hymns of glo-ry sing; Je-ho-va-hi is the sov-reign Lord, The u-ni-ver-sal king.

**No. 4.****RESIGNATION, S. M.***Jas. Leach.*

Mine eyes and my de-sire, Are e-ver to the Lord; I love to plead his pro-mi-ses, And rest up-on his word.

**No. 5.****EASTBOURNE, S. M.***T. Harwood.*

Let ev'ry creature join, To praise th'e ter-nal God. Ye heav'n-ly hosts the song be-gin, And sound his name abroad.

**No. 6.****CAMBRIDGE, S. M.***R. Harrison.*

Let par - ty names no more The Christian world o'erspread; Gen - tile and Jew, and bond and free, Are one in Christ their head.

**No. 7.****CRANBROOK, S. M.***T. Clarke.*

Grace! 'tis a char - ming sound, Har - mo - nious to the ear; Heav'n with the echo shall resound, And all the earth shall hear.



**No. 8.****DOVER, S. M.***A. Williams.*

Thy name al-migh-ty Lord, Shall sound thro' distant lands; Great is thy grace and sure thy word; Thy truth for e-ver stands.

**No. 9.****PENTONVILLE, S. M.***Francis Linley.*

Welcome sweet day of rest, That saw the Lord a-rise! Welcome to this re-viv-ing breast; And these re-joic-ing eyes.

**No. 10.****UROYDON, S. M.***Rev. C. J. Latrobe's Collection.*

Ex - alt the Lord, our God, And worship at his feet; His na - ture is all ho - li - ness, And mercy is his seat.

The musical score for 'UROYDON, S. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the second staff.

**No. 11.****BRANDENBURG, S. M.***Adapted from the German.*

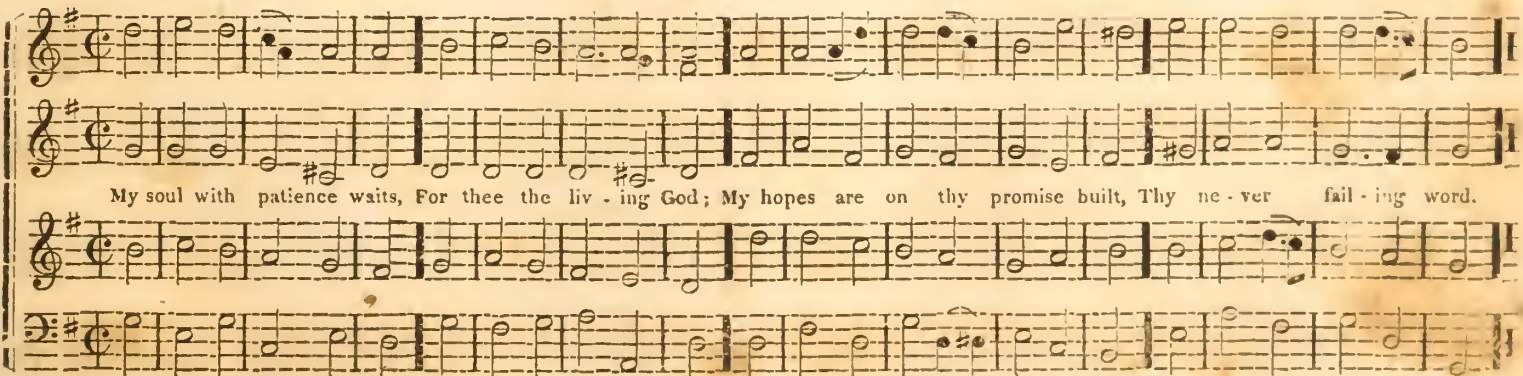
See what a liv - ing stone, The build - ers did re - fuse; Yet God hath built his church thereon, In spite of envious Jews.

The musical score for 'BRANDENBURG, S. M.' consists of four staves. The first two staves are vocal parts, and the last two are piano accompaniment. The key signature is B-flat major (two flats) and the time signature is common time (C). The lyrics are written below the second staff.



**No. 12.****ST. THOMAS', S. M.***J. Williams.*

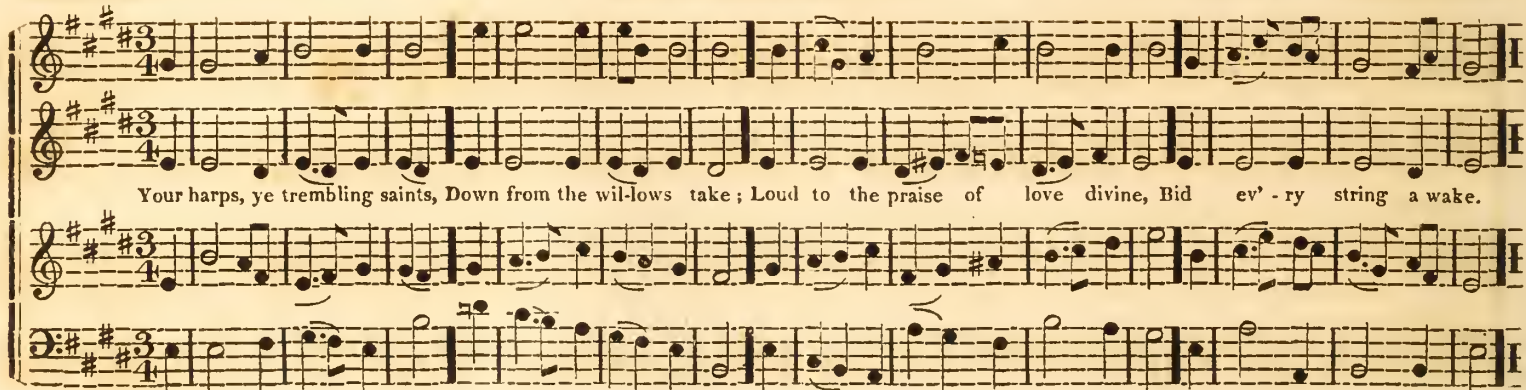
How various and how new, Are thy compassions Lord; Each morning shall thy mer-cies shew, Each night thy love re-cord.

**No. 13.****GAMBLER, S. M.***J. Cole.*

My soul with patience waits, For thee the liv-ing God; My hopes are on thy promise built, Thy ne-ver fail-ing word.

**No. 14.**

WYATT, S. M.

*Arranged for this work.*

Your harps, ye trembling saints, Down from the wil-lows take; Loud to the praise of love divine, Bid ev'-ry string a wake.

**No. 15.**

MOUNT EPHRAIM, S. M.

*B. Milgrove.*

Be-hold the lof-ty sky, De-clares its Ma-ker, God, And all the star-ry works on high, Pro-claim his pow'r abroad.

**No. 16.****THATCHER, S. M.***An extract from Handel.*

Come sound his praise a-broad, And hymns of glo - ry sing, Je - ho - vah is the sov - reign Lord, The u - ni - ver - sal king.

**No. 17.****SUTTON, S. M.**

His mer - cy and his truth, The righteous Lord dis-plays; In bring-ing wand-ring sin - ners home, And teach - ing them his ways.



The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics underneath. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The music is in common time (C) and G major. The lyrics are: "The Lord my shep-herd is, I shall be well supply'd; Since he is mine, and".

The Lord my shep-herd is, I shall be well supply'd; Since he is mine, and

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef. The second staff is the vocal line in treble clef with lyrics underneath. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The music is in common time (C) and G major. The lyrics are: "I am his, Since he is mine and I am his, What can I want be - side." The system ends with a double bar line.

I am his, Since he is mine and I am his, What can I want be - side.



Come we that love the Lord, And let our joys be known; Join in a song with sweet ac-cord, And thus surround the throne.

The following Coda may be sung after the last verse :

Praise ye the Lord, Hal-le-lu-jah Praise ye the Lord, Hal-le-lu jah, Hal-le-lu-jah Hal-le-lu-jah Hal-le-lu-jah, Praise ye the Lord.

ORG. ORG.

How beautiful are their feet, Who stand on Zion's hill; Who bring salvation on their tongues and words of peace reveal. How charming is their voice, How

The first system of the musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in the key of B-flat major and common time. The lyrics are written below the vocal staves.

sweet their tidings are; "Zion behold thy saviour king, He reigns and triumphs here; Zion behold thy saviour king, He reigns and triumphs here."

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The lyrics are written below the vocal staves. Dynamic markings 'P', 'CRES', and 'F' are present in the piano part. The system concludes with a double bar line.

**No. 25.**

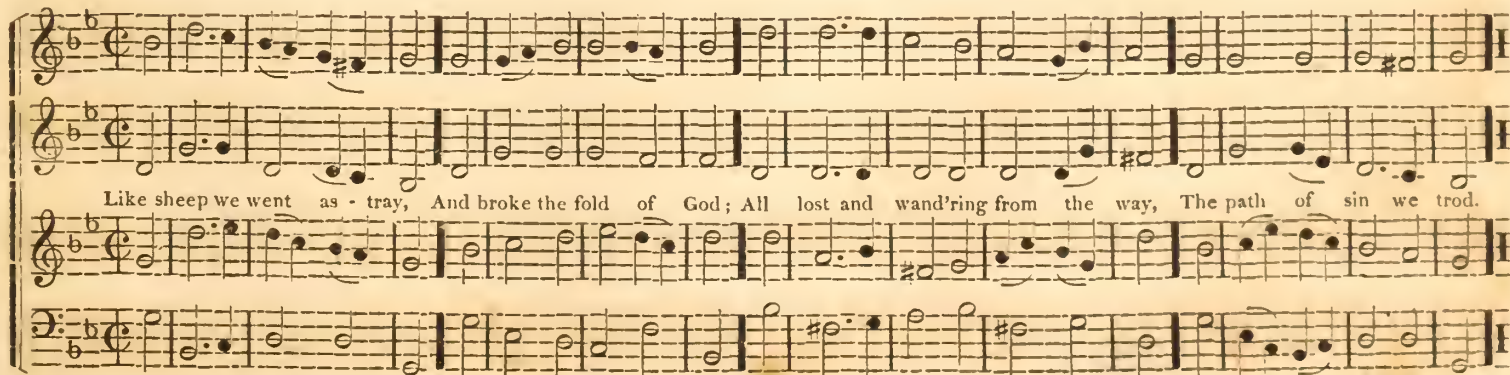
## AYLESBURY, S. M.

*Chetham.*

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

**No. 26.**

## ORMOND, S. M.

*M. Cooke.*

Like sheep we went as - tray, And broke the fold of God; All lost and wand'ring from the way, The path of sin we trod.



**No. 27.****SOUTHWELL, S. M.***T. Ravenscroft.*

Have mer-cy Lord on me, As thou wert e - ver kind; Let me, oppress'd with loads of guilt, Thy wonted mer-cy find.

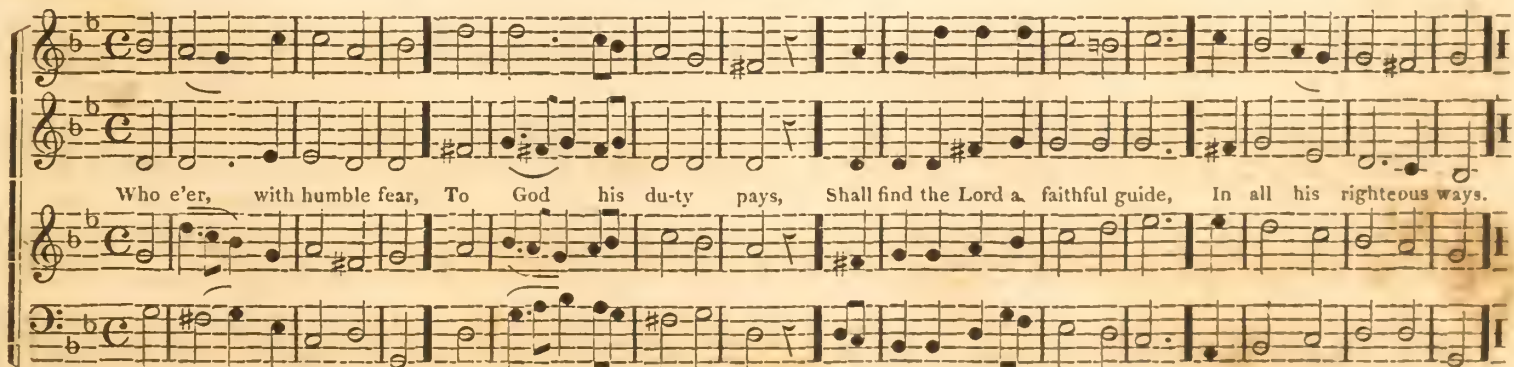
**No. 28.****ST. BRIDE'S, S. M.***Dr. Howard.*

And must this bo - dy die, This mortal frame de - cay? And must these ac - tive limbs of mine, Lie mould'ring in the clay.



**No. 29.****ZANESVILLE, S. M.***Arranged for this work.*


From low-est depths of wo, To God I sent my cry; Lord hear my sup - pli - cat - ing voice, And graciously re - ply.

**No. 30.****LANGDON, S. M.***J. Cole.*


Who e'er, with humble fear, To God his du-ty pays, Shall find the Lord a faithful guide, In all his righteous ways.

**No. 31.****FULHAM, C. M.***Jos. Baidon.*

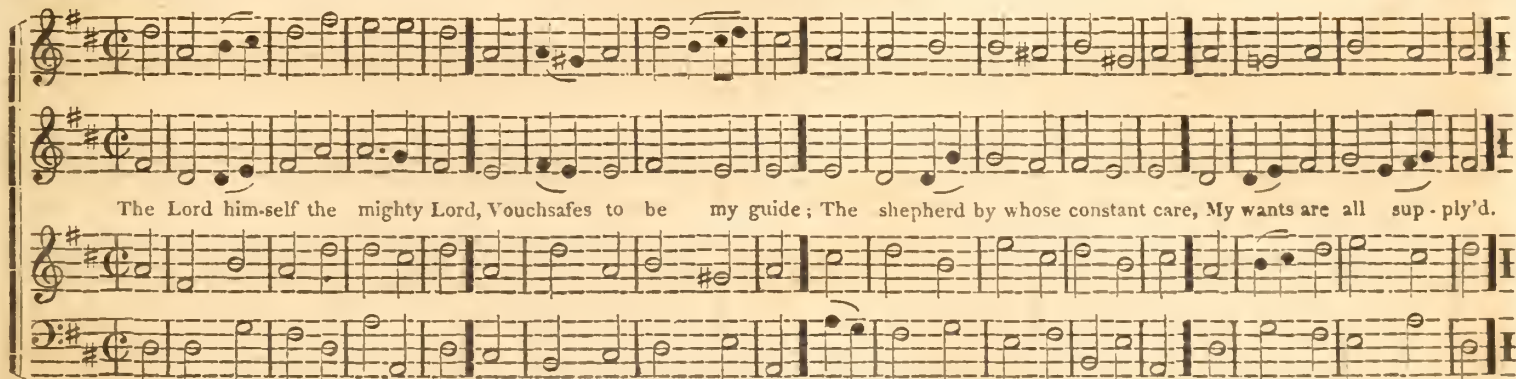
How blest is he who ne'er consents, By ill advice to walk; Nor stands in sinners ways, nor sits Where men pro-fane-ly talk.

**No. 32.****ST. JAMES', C. M.***Courteville.*

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

**No. 33.**

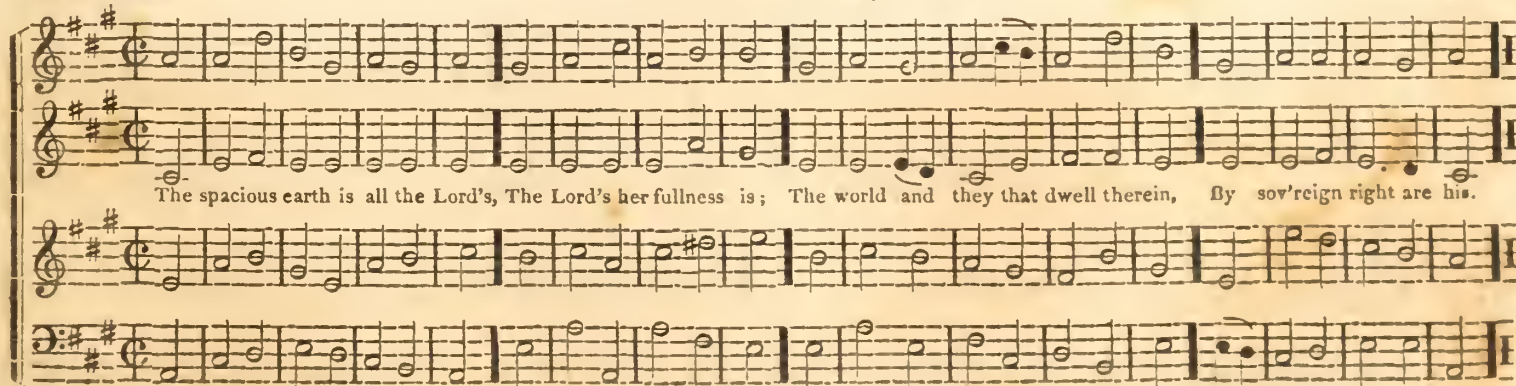
## ST. ANN'S, C. M.

*Dr. Croft.*


The Lord him-self the mighty Lord, Vouchsafes to be my guide; The shepherd by whose constant care, My wants are all sup- ply'd.

**No. 34.**

## NOTTINGHAM, C. M.

*Jer. Clarke.*


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



**No. 35.****ST. STEPHEN'S, C. M.***Rev. W. Jones.*

Let all the just to God with joy, Their cheerful voices raise; For well the righteous it becomes, To sing glad songs of praise.

**No. 36.****BLANDFORD, C. M.***T. Jackson.*

Through all the chang-ing scenes of life, In trouble and in joy; The praises of my God shall still, My heart and tongue employ.



**No. 37.**

## ROSSE-CHAPEL, C. M.

*J. Cole.*

That which the builders once refus'd, Is now the corner stone; This is the wondrous work of God, The work of God alone.

**No. 38.**

## WEIMAR, C. M.

*Knecht.*

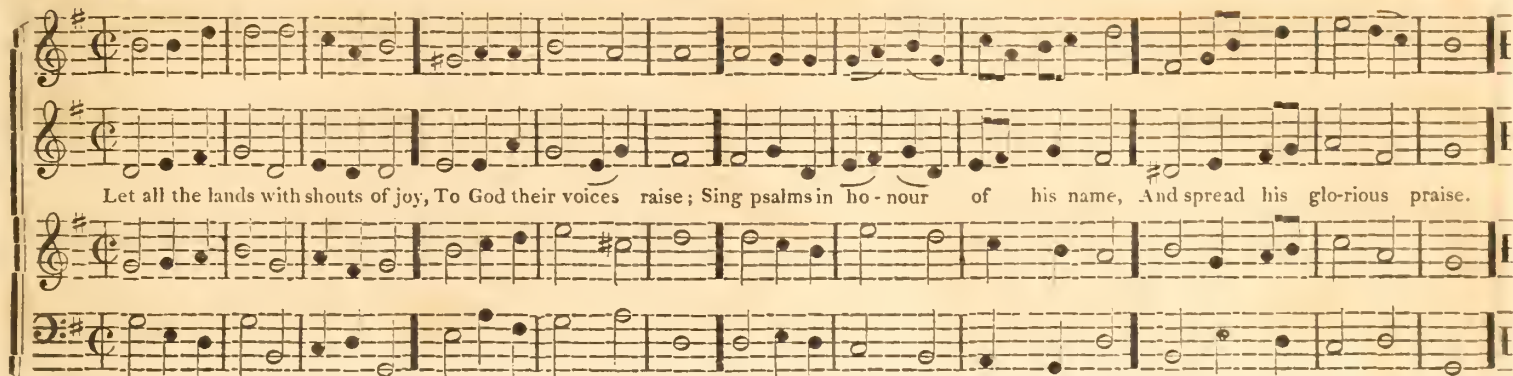
The hosts of God encamp around The dwellings of the just; Deliv'rance he affords to all, Who in his succour trust.

**No. 39.****BELLVILLE, C. M.***J. Tucker.*

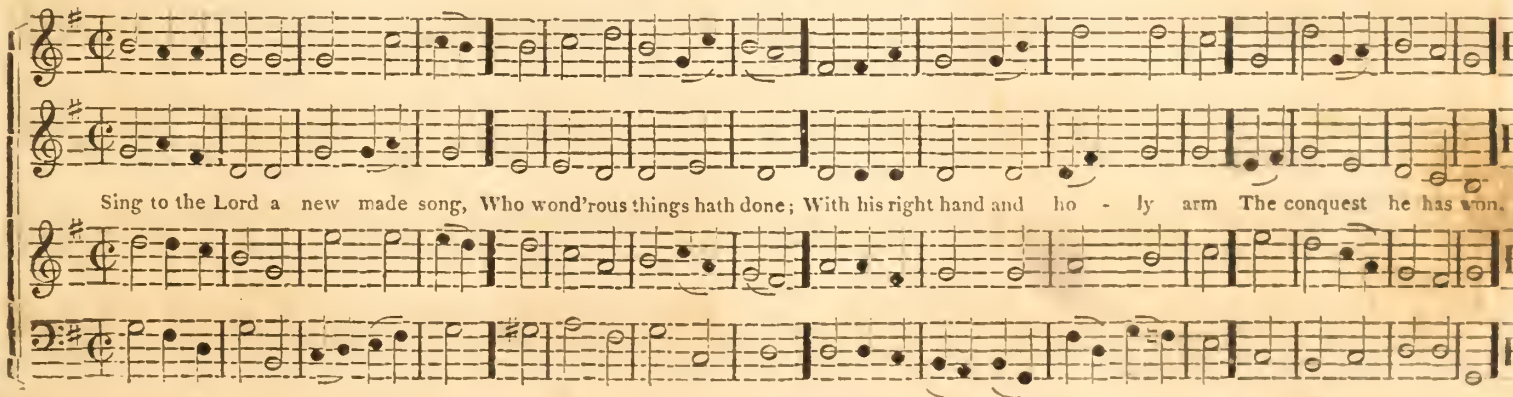
Happy the man whose tender care, Relieves the poor distress'd; When troubles compass him a-round, The Lord shall give him rest.

**No. 40.****WINTHORPE, C. M.***T. Harwood.*

As pants the hart for cooling streams, When heated in the chase; So longs my soul, O God, for thee, And thy refreshing grace.

**No. 41.****ROCHESTER, C. M.***A. Williams.*

Let all the lands with shouts of joy, To God their voices raise; Sing psalms in ho-nour of his name, And spread his glo-rious praise.

**No. 42.****TOTTENHAM, C. M.**

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



**No. 43.****IRISH, C. M.**

O God my heart is ful - ly bent, To mag - ni - fy thy name; My tongue with cheer - ful songs of praise shall ce - le - brate thy fame.

The musical score for No. 43 consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The second staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The bottom staff is the piano accompaniment in bass clef, 3/4 time, with a key signature of one flat. Dynamics markings 'p' and 'f' are present in the piano parts.

**No. 44.****ST. JOHN'S, C. M.**

O praise the Lord with one consent, And mag - ni - fy his name; Let all the ser - vants of the Lord, His wor - thy praise proclaim.

The musical score for No. 44 consists of four staves. The top staff is the vocal line in treble clef, 3/4 time, with a key signature of one flat (B-flat). The second staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The third staff is the piano accompaniment in treble clef, 3/4 time, with a key signature of one flat. The bottom staff is the piano accompaniment in bass clef, 3/4 time, with a key signature of one flat. Dynamics markings 'p' and 'f' are present in the piano parts.



**No. 45.**

## ALDWINKLE, C. M.

*Rev. Dr. Hawies.*

My God, my e-ver-last-ing hope, I live up-on thy truth; Thy hands have held my childhood up, And strength'ned all my youth.

**No. 46.**

## OXFORD, C. M.

*B. Coombs.*

In God's own house pronounce his praise, His grace he there reveals; To heav'n your joy and won-der raise, For there his glo-ry dwells.

**No. 47.**

## ABINGTON, C. M.

*Dr. Heighington.*

While shepherds watch'd their flocks by night, All seated on the ground; The an - gel of the Lord came down, And glo - ry shone around.

**No. 48.**

## BRADFORD, C. M.

*An extract from Handel.*

I know that my Re - deem - er lives, And in - ter - cedes for me; Sal - va - tion to his saints he gives, And life and li - ber - ty.

**No. 49.****SALEM, C. M.***Arranged for this work.*

O render thanks and bless the Lord; In-voke his sa - cred name; Acquaint the na - tions with his deeds, His matchless deeds proclaim.

**No. 50.****BETHLEHEM, C. M.***Rev. Mr. Twining.*

O 'twas the dawn of heav'nly day, When Christ the Lord appear'd; He chas'd the for - mer night a - way, And all the shadows clear'd.



**No. 51.****EASTON, C. M.***An extract from Mozart*

O thou to whom all creatures bow, Within this earth-ly frame; Thro' all the world how great art thou, How glo - rious is thy name.

**No. 52.****GAINSBOROUGH; OR, ST. MARTIN'S, C. M.***Tansur.*

The earth for e - ver is the Lord's, With Adam's num'rous race; He rais'd its arch - es o'er the floods, And built it on the seas.

**No. 53.****HAVANNA, C. M.***Dr. Harrington.*

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

**No. 54.****ABRIDGE, C. M.***J. Smith.*

Shepherds re-joice, lift up your eyes, And send your fears a-way; News from the regions of the skies! Sal - va - tion's born to day.

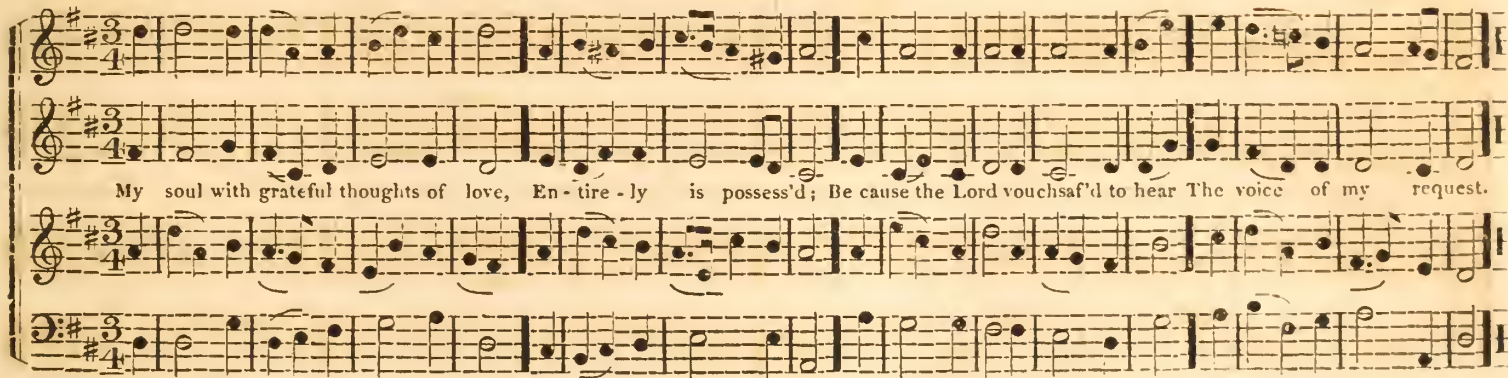
**No. 55.****LIVERPOOL, C. M.***Dr. Wainwright.*


The glorious armies of the sky, To thee Al-migh-ty King, Tri-um-phant anthems con-se-crate, And hal-le-lu-jahs sing.

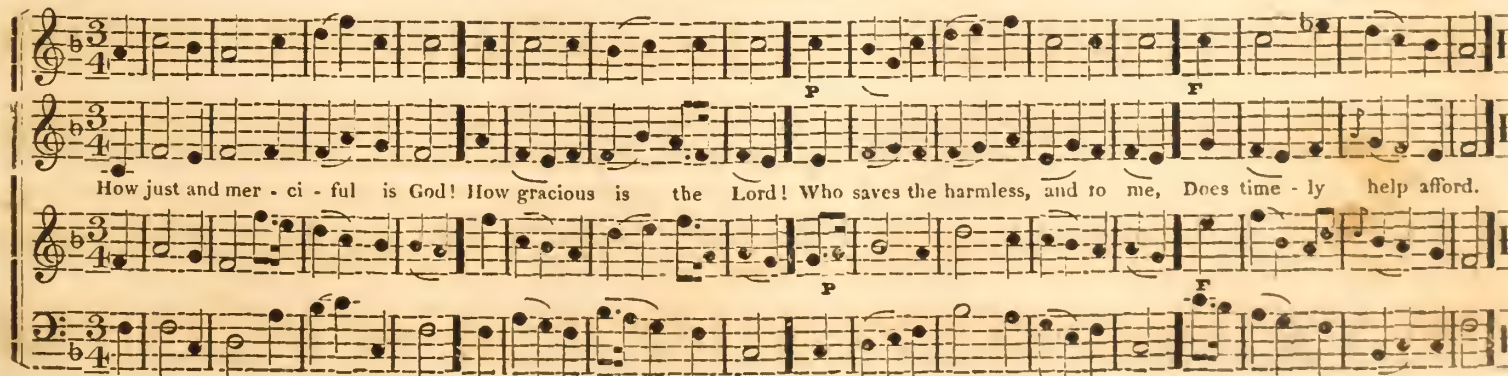
**No. 56.****WESTMINSTER, C. M.***Dr. Nares.*


My hiding place my re-fuge tow'r, And shield art thou O Lord; I firmly an-chor all my hopes On thy un-err-ing word.



**No. 57.****BROADMEAD, C. M.***J. Whitaker.*


My soul with grateful thoughts of love, En-tire-ly is possess'd; Be cause the Lord vouchsaf'd to hear The voice of my request.

**No. 58.****MANCHESTER, C. M.***Dr. Wainwright.*


How just and mer-ci-ful is God! How gracious is the Lord! Who saves the harmless, and to me, Does time-ly help afford.

**No. 59.****ASYLUM, C. M.***W. Horsley.*

Thee I'll ex-tol, my God my King, Thy endless praise proclaim; This tribute dai - ly will I bring, And e - ver bless thy name.

**No. 60.****TWEED, C. M.***Dr. Carter.*

How blest are they who al - ways keep, The pure and per-fect way; Who never from the sa - cred paths Of God's commandments stray.

**No. 61.****BEDFORD, C. M.***William Wheall.*

How long shall earth's al-lur-ing toys, De-tain our hearts and eyes; Regardless of im-mor-tal joys, And strangers to the skies.

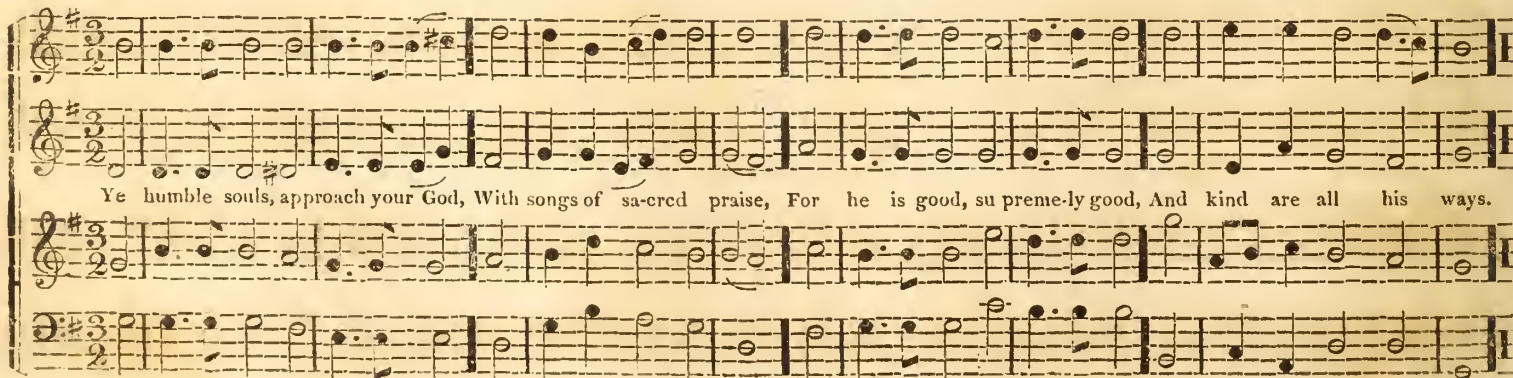
**No. 62.****ST. GREGORY'S, C. M.***Dr. Wainwright.*

How ho-ly is the Lord, how just, How right-eous all his ways! How nigh to him, who with firm trust For his as-sis-tance prays.



**No. 63.****ARUNDEL, C. M.**


Thou, God, all glo - ry, honour, power, Art wor - thy to receive ; Since all things by thy power were made, And by thy boun - ty live.

**No. 64.****ARLINGTON, C. M.***An extract from Dr. Arne's Overture to Artaxerxes.*


Ye humble souls, approach your God, With songs of sa - cred praise, For he is good, su preme - ly good, And kind are all his ways.

**No. 65.****KEMP, C. M.***J. Cole.*

For e-ver and for e-ver, Lord, Unchang'd thou dost remain; Thy word, es-tab-lish'd in the heav'ns, Does all their orbs sustain.

**No. 66.****MEDFIELD, C. M.***Mather.*

How sweet are all thy words to me! O what di-vine repas! How much more grateful to my soul, Than ho-ney to my taste.

**No. 67.****HUNGERFORD, C. M.**

The musical score for No. 67, 'Hungerford, C. M.', consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Thee will I bless, my God and King, Thy endless praise proclaim; This tribute dai-ly will I bring, And e-ver bless thy name.'

**No. 68.****PETERBOROUGH, C. M.**

The musical score for No. 68, 'Peterborough, C. M.', consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'O 'twas a joyful sound to hear, Our tribes de-vout-ly say, "Up, Israel to the tem-ple haste, And keep your fes-tal day."



God my sup - por - ter and my hope, My help for - e - ver near; Thine arm of mer - cy

The first system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the vocal line with lyrics. The third staff is the vocal line in treble clef. The fourth staff is the bass line in bass clef with a key signature of one sharp (F#). The music is divided into four measures by vertical bar lines.

held me up, When sink - ing in des - pair.

Thine arm of mer - cy held me up,

The second system of the musical score consists of four staves. The top staff is the vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is the vocal line with lyrics. The third staff is the vocal line in treble clef. The fourth staff is the bass line in bass clef with a key signature of one sharp (F#). The music is divided into four measures by vertical bar lines. Dynamics markings 'p' and 'f' are present.

How vast must their ad - van - tage be, How great their plea - sure prove, Who live like

In of - fi - ces of love.

brethren and a - gree In of - fi - ces of love. In of - fi - ces of love.

In of - fi - ces of love.

**No. 71.****BROOMSGROVE, C. M.**

What shall I ren - der to my God, For all his kindness shown? My feet shall vis - it

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are written below the second staff. The first staff contains the melody, the second staff contains the lyrics, the third staff contains a vocal line, and the fourth staff contains the bass line. The lyrics are: "What shall I ren - der to my God, For all his kindness shown? My feet shall vis - it".

thine a - bode, My songs ad - dress thy throne, My songs ad - dress thy throne.

The second system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are written below the second staff. The first staff contains the melody, the second staff contains the lyrics, the third staff contains a vocal line, and the fourth staff contains the bass line. The lyrics are: "thine a - bode, My songs ad - dress thy throne, My songs ad - dress thy throne." There are dynamic markings 'p' and 'f' in the second and third staves.



Great God, with won-der and with praise, On all thy works I look; But still thy wis-dom

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

power and grace, Shine brighter in thy book, Shine bright-er in thy book.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the piano accompaniment staff. Dynamics markings 'p' and 'f' are present in the piano accompaniment staves.

To our Re - deem - ers glo - rious name, A - wake the sa - cred song

The first system consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 3/2. The lyrics are written below the vocal staff.

O may his love, im - mor - tal flame! Tune ev - ry heart and tongue.

The second system also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature and time signature remain the same as in the first system. Dynamics markings 'p' (piano) and 'f' (forte) are present. A large 'H' is printed at the bottom left of the system.

How shall the young pre - serve their way, From all pol - lu - tion free? By mak - ing still their

*P*

*P*

*P*

*P*

course of life With thy com - mands a - gree, With thy com - mands a - gree.

*P* *CRES* *F*

*P* *CRES* *F*

*P* *CRES* *F*

*P* *CRES* *F*



To mansions in the skies; To mansions in the skies;

When I can read my ti - tle clear To man - sions in the skies.

To mansions in the skies; To mansions in the skies;

To man - sions in the skies;

I'll bid farewell to ev - ry fear, I'll bid farewell to ev - ry fear, And wipe my weeping eyes.

When all thy mercies, O my God, My ris-ing soul sur-veys;

When all thy mercies O my God, My ris - ing soul sur - veys;

When all thy mer - cies O my God, My ris - ing soul sur - veys;

When all thy mercies O my God, My ris - ing soul sur - veys;

Trans-port-ed with the view, I'm lost In won - der, love and praise.

Trans - port - ed with the view, I'm lost In wonder, love and praise.

Trans - port - ed with the view, I'm lost In won - der, love and praise.

Trans-port-ed with the view, I'm lost In won - der, love and praise.

My tongue with cheer-ful songs of praise, Shall

O God, my heart is ful - ly bent To mag - ni - fy thy name;

My tongue with cheer-ful songs of praise, Shall

ce - le - brate thy fame.

My tongue with cheer-ful songs of praise, Shall ce - le - brate thy fame,

ce - le - brate thy fame.



No. 78.

CLIFFORD, C. M.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is a vocal line with lyrics underneath. The third staff is another treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. Dynamics include a piano (p) marking in the second measure of the second staff and a piano (p) marking in the second measure of the third staff.

To Zion's hill I lift my eyes, From thence ex - pect-ing aid; From Zion's hill, and Zi - on's God, From

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line with lyrics underneath. The third staff is another treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with a key signature of one flat and a common time signature. Dynamics include a forte (f) marking in the second measure of the top staff and a forte (f) marking in the second measure of the third staff.

Zi - on's hill and Zi - on's God, Who heav'n and earth has made. Who heav'n and earth has made.

O 'twas a joy-ful sound to hear  
 Our tribes de-vout-ly say, "Up Is-rael, to the tem-ple haste, Up

This system consists of four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The music is in a major mode. There are dynamic markings 'p' at the end of the first and third staves.

Is-rael to the tem-ple haste, And keep your fes-tal day. And keep your fes-tal day."

This system also consists of four staves of music, continuing the vocal and piano parts from the first system. It features the same key signature and time signature. Dynamic markings 'f' are present under the second and third staves. The system concludes with a double bar line.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Come, Lord and warm each lan - guid heart, In - spire each life-less tongue, And let the joys of heav'n im - part, Their". A dynamic marking of **F** (forte) is present in the piano accompaniment staff.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "in - fluence to our song. And let the joys of heav'n im-part, Their in - fluence to our song." A dynamic marking of **F** (forte) is present in the piano accompaniment staff.



No. 81.

MOUNT PLEASANT, C. M.

J. Leach.

Ye hum - ble souls ap - proach your God, With songs of sa - cred praise; For he is

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, and then two more staves for the piano accompaniment. The music is in the key of D major (two sharps) and common time. The lyrics are written below the piano accompaniment staff.

good, su - preme - ly good, And kind are all his ways, And kind are all his ways.

The second system of the musical score also consists of four staves, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the piano accompaniment staff. The system concludes with a double bar line.

WITH SPIRIT.—One voice on each part \*

CHORUS.

The Lord has thro' th'as-ton-ish'd world, Display'd his sav-ing might, And made his righteous acts appear In

all the Heathen's sight. And made his righteous acts ap-pear In all the Heathen's sight.

\* When accompanied with an Organ, the Bass and Tenor Voices may be silent during the first movement.

LIVELY.

With cheerful notes let all the earth, To God their voices raise, To God their voices raise; Let all inspired with godly mirth sing

Let all inspired with godly mirth sing

Detailed description: This system contains four staves of music. The top three staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is a bass line in bass clef with the same key signature and time signature. The lyrics are written below the vocal staves. Dynamics include a piano (p) marking.

cheerful songs of praise. Let all inspired with godly mirth sing cheerful songs of praise. Let all inspired with godly mirth sing cheerful songs of praise.

cheerful songs of praise.

Detailed description: This system continues the musical score with four staves. It features the same vocal and bass parts as the first system. The lyrics are repeated. Dynamics include piano (p) and forte (f) markings.



The Lord himself, the migh - ty Lord, Vouchsafes to be my guide ; The shepherd, by whose constant care my wants are all supply'd.

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

In tender grass he makes me feed, And gently there re - pose ; Then leads me to cool shades and where, Re - fresh - ing water flows.

ORGAN. VOICE.

This musical system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the organ accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staves. The organ part is labeled 'ORGAN.' and the vocal part is labeled 'VOICE.' at the bottom.

Erect your heads, e - ter - nal gates, Un - fold, to en - ter - tain The king of glo ry: see he comes with his ee - les - tial train

This system consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are written below the second staff.

Who is the king of glo - ry, who? The Lord for strength renown'd; In bat - tle mighty o'er his foes, E - ter - nal vic - tor crown'd.

This system consists of four staves of music. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in common time (C). The lyrics are written below the second staff. There are dynamic markings 'p' and 'f' in the first and second staves.

The heav'ns declare thy glo - ry Lord, Which that a-lone can fill; The fir - ma - ment and stars express, Their great cre - a-tor's skill;

The dawn of each re - turn - ing day Fresh beams of knowledge brings; And from the dark returns of night, Di - vine in - struc - tion springs.



The Lord des - cend - ed from a - bove, And bow'd the heav'ns most high; And underneath his feet he cast, The darkness of the sky.

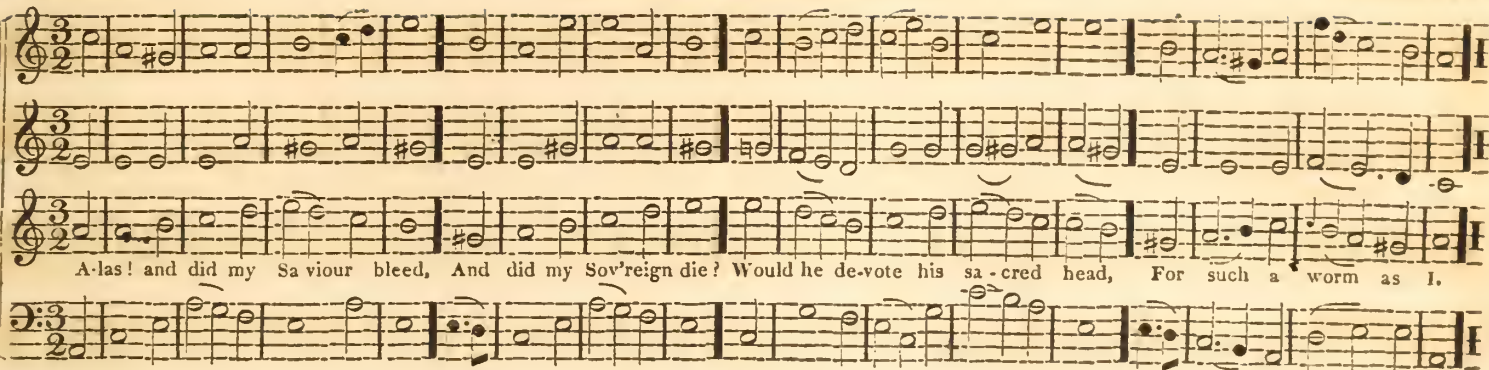
On Che - ru - bim and Se - ra - phim, Full roy - al - ly he rose; And on the wings of mighty winds, Came fly - ing all a - broad.

**No. 88.****FUNERAL THOUGHT, C. M.***J. Smith.*

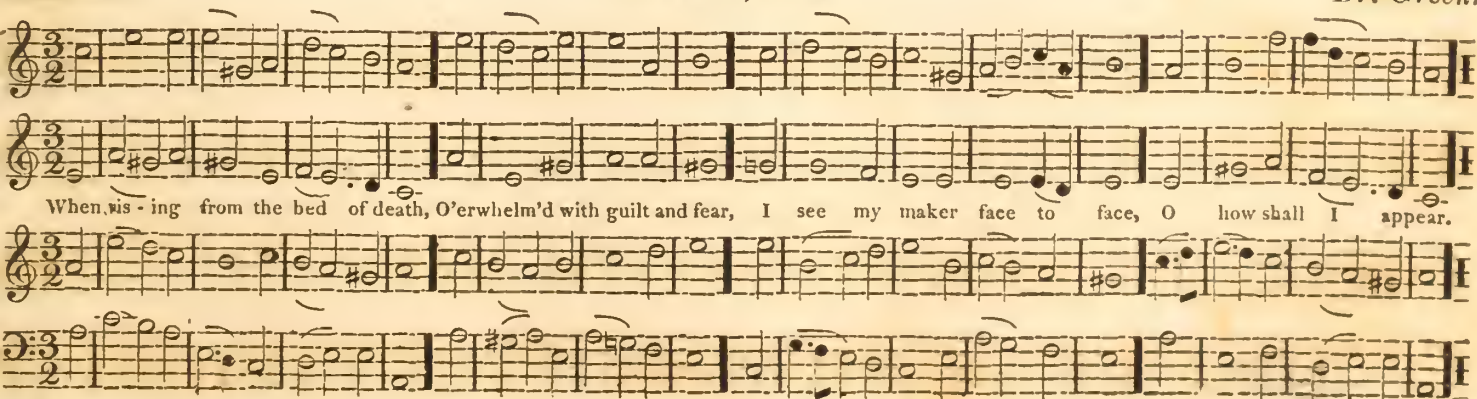
Hark! from the tombs a mournful sound! My ears attend the cry: "Ye living men! come view the ground, Where you must shortly lie."

**No. 89.****ST. OLAVE'S, C. M.***Husband.*

Hear what the voice from heav'n declares To those in Christ who die! "Releas'd from all their worldly cares, They reign with him on high. They reign, &c."

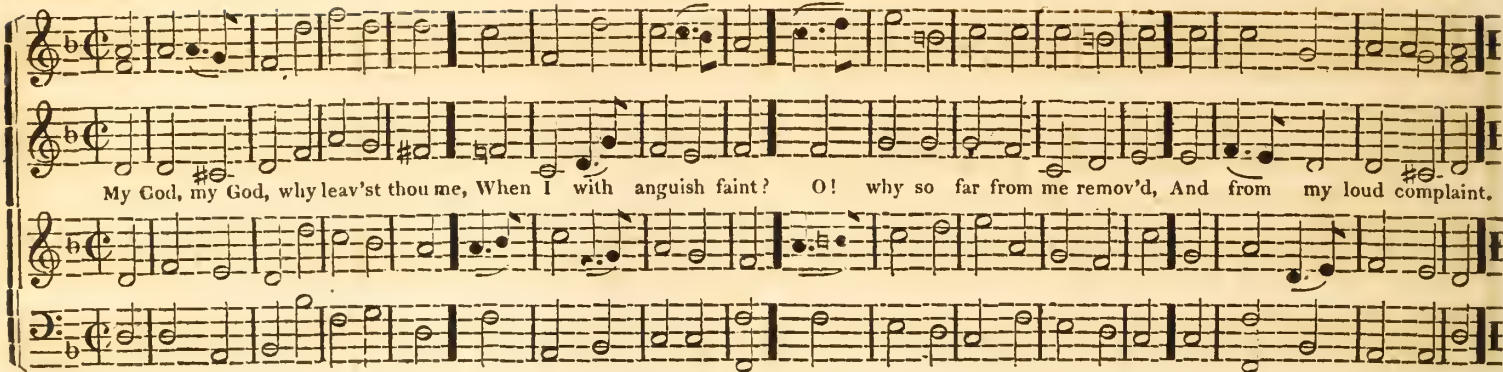
**No. 90.****BURFORD, C. M.***Purcel.*


A-las! and did my Sa viour bleed, And did my Sov'reign die? Would he de-vote his sa-cred head, For such a worm as I.

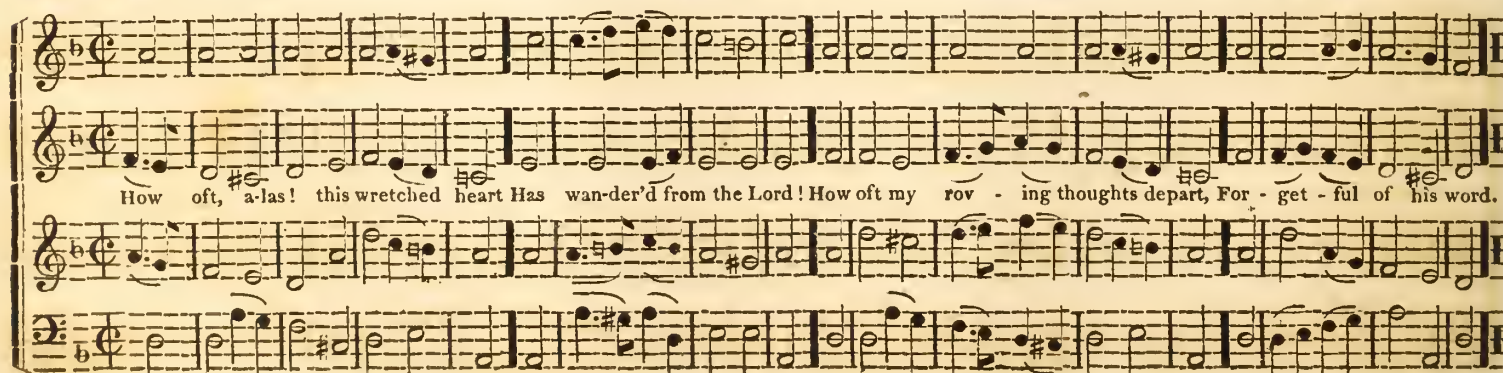
**No. 91.****CROWLE, C. M.***Dr. Green.*


When ris-ing from the bed of death, O'erwhelm'd with guilt and fear, I see my maker face to face, O how shall I appear.



**No. 92.****ST. MARY'S, C. M.***Dr. Croft.*

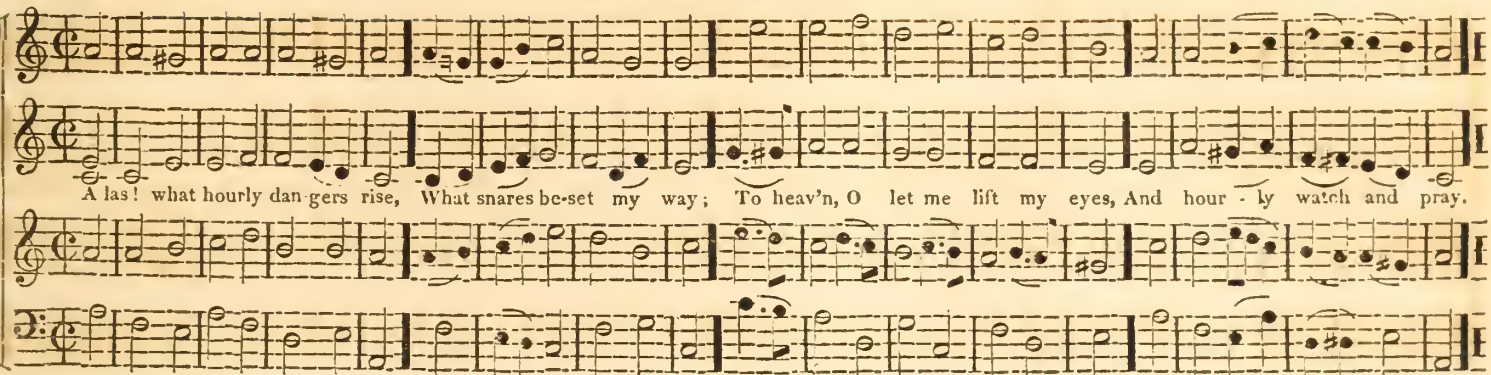
My God, my God, why leav'st thou me, When I with anguish faint? O! why so far from me remov'd, And from my loud complaint.

**No. 93.****BANGOR, C. M.***Arranged for this work.*

How oft, a-las! this wretched heart Has wan-der'd from the Lord! How oft my rov-ing thoughts depart, For-get-ful of his word.

**No. 94.**

## BRUNSWICK, C. M.

*Arranged for this work.*


A las! what hourly dan-gers rise, What snares be-set my way; To heav'n, O let me lift my eyes, And hour-ly watch and pray.

**No. 95.**

## WALSAL, C. M.

*Arranged for this work.*


How helpless guilty na-ture lies, Un-con-scious of its load! The heart unchang'd can ne-ver rise To hap-pi-ness and God.

**No. 96.****ALDENBURG, C. M.***German.*

Lord hear the voice of my complaint, Accept my secret pray'r; To thee al-one, my king, my God, Will I for help re - pair.

**No. 97.****WHITBY, C. M.***German.*

Teach me thy way, O Lord, and I From truth shall ne'er de-part. In rev'rence to thy sa - cred name, De - vout - ly fix my heart;



**No. 98.****WINDSOR, C. M.***Ravenscroft.*

Teach me the measure of my days, Thou maker of my frame; I would sur-vey life's narrow space, And learn how frail I am.

**No. 99.****BETHER, C. M.***Dr. Howard.*

How long wilt thou forget me Lord? Must I for e-ver mourn? How long wilt thou withdraw from me, O! ne-ver to re-turn.

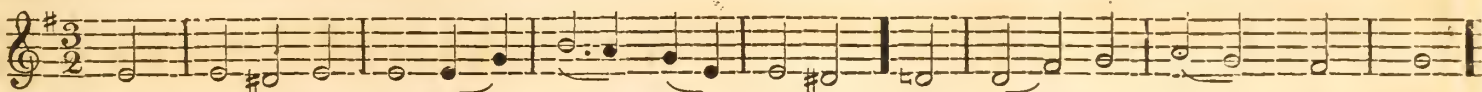
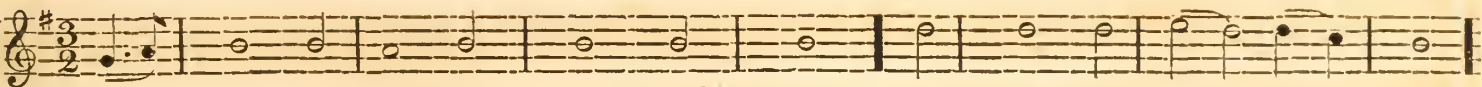
SLOW AND SOLEMN.

From whence these dire - ful o - mens round, Which heav'n and earth a - maze? Wherefore do earthquakes cleave the ground? Why

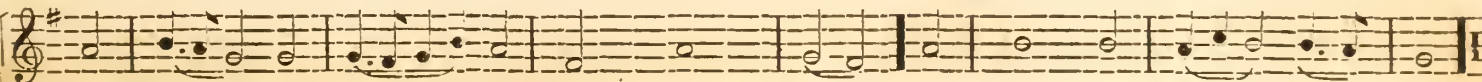
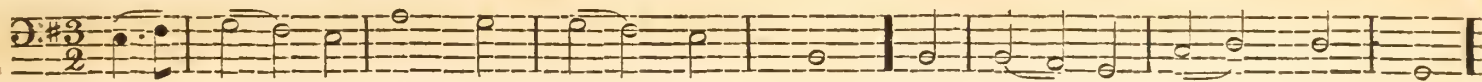
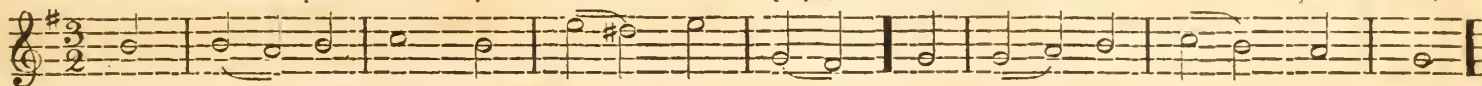
**DUO**

hides the sun his rays? Wherefore do earthquakes cleave the ground, Why hides the sun his rays.

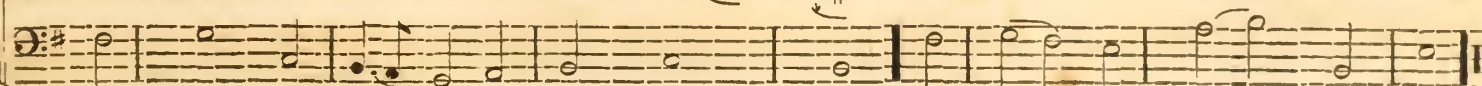
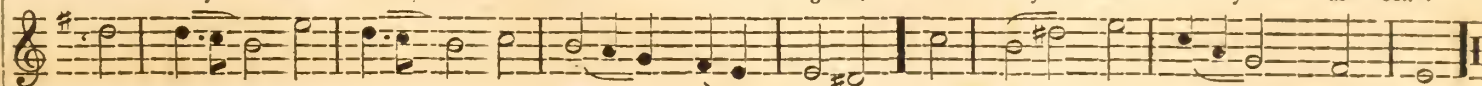
**TUTTI**



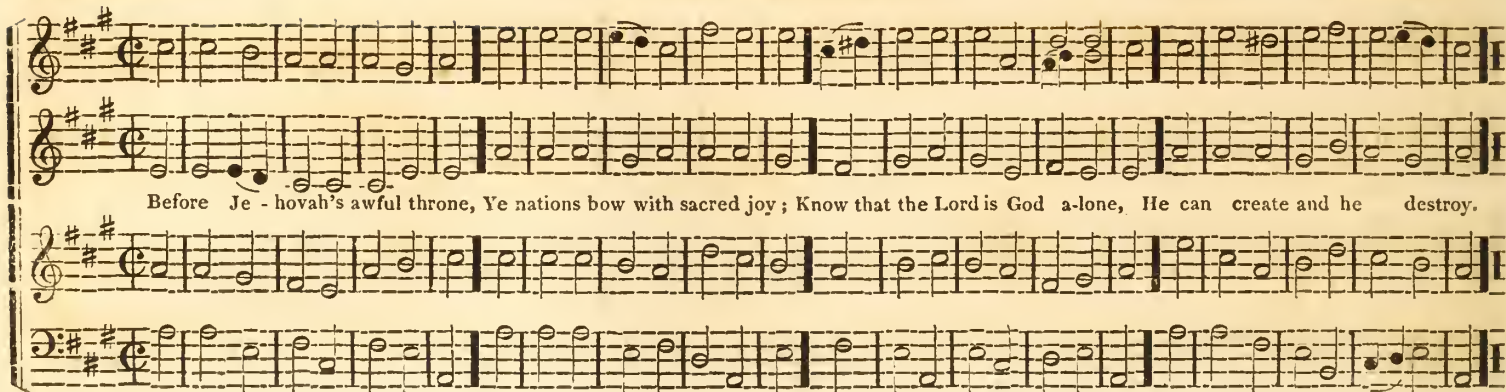
When I pour out my soul in pray'r, Do thou O Lord at - tend;



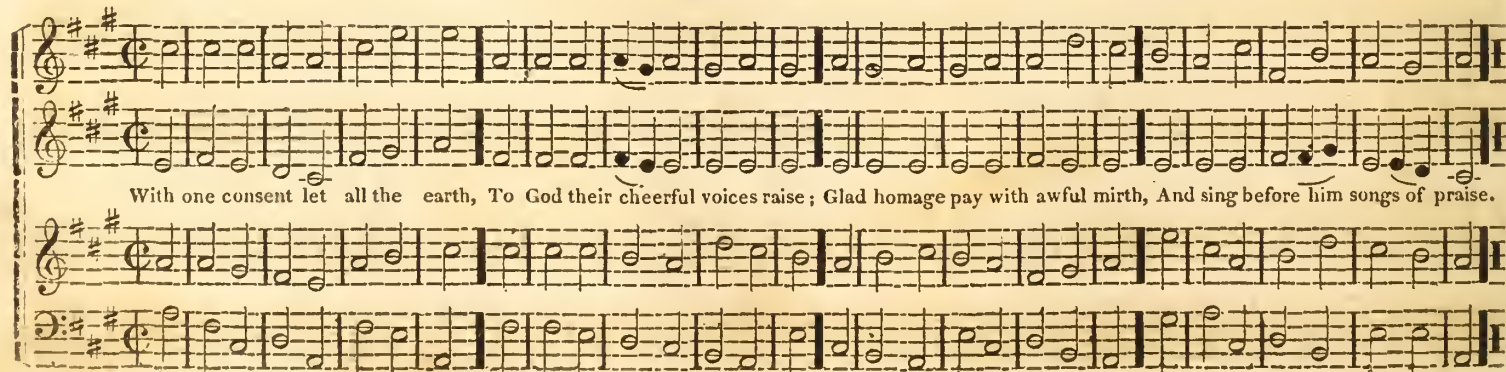
To thy e - ter - nal throne of grace, Let my sad cry as - cend.





**No. 102.****OLD HUNDRED, L. M. No. 1.***As published by Dr. Hayes.*

Before Je - hovah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God a-lone, He can create and he destroy.

**No. 103.****OLD HUNDRED, L. M. No. 2.***A German copy.*

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

**No. 104.****EISLEBEN, L. M.***Dr. Martin Luther.*

Behold the blind their sight receive! Behold the dead awake and live; The dumb speak wonders, and the lame, Leap like the hart and bless his name.

**No. 105.****BOHEMIA, L. M.***German*

So let our lips and lives express, The ho - ly gospel we profess; So let our works and virtues shine, To prove the doctrine all divine.

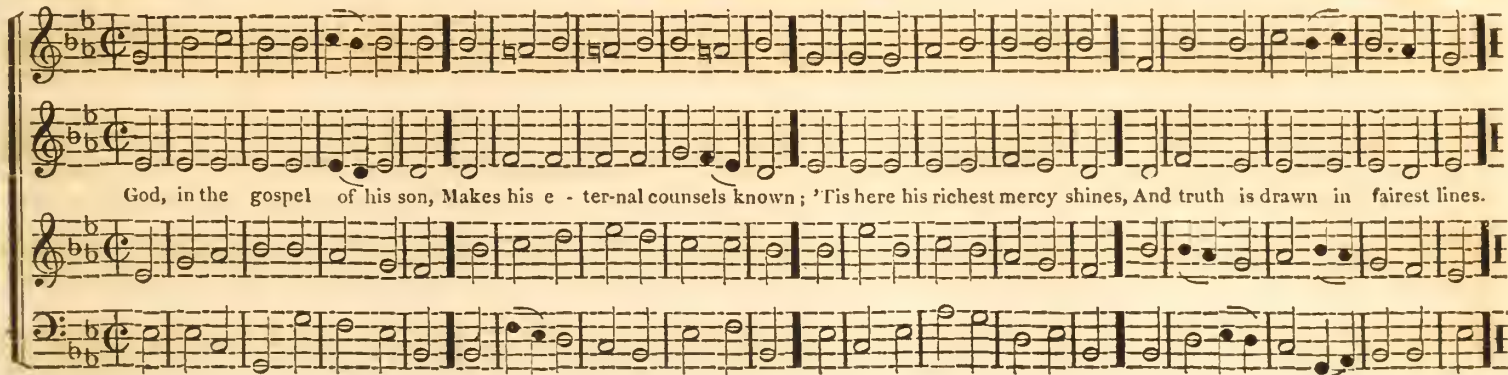
**No. 106.****MANHEIM, L. M.***German.*

O may thy love inspire my song, Sal-va-tion shall be all my song; And all my pow'rs shall join to bless The Lord my strength and righteousness.

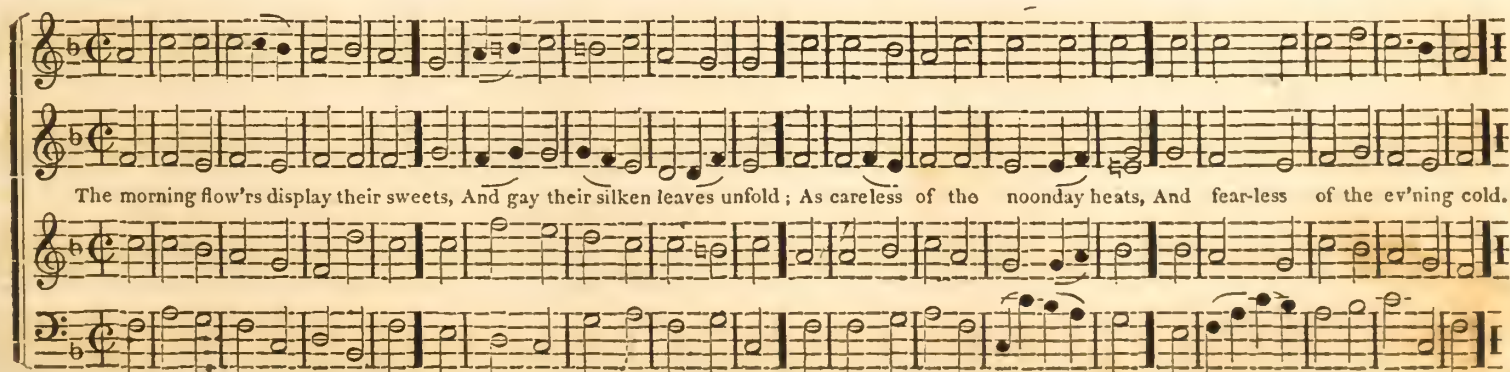
**No. 107.****AUGSBURG, L. M.***German.*

Teach us, O Lord, to keep in view Thy pat - tern, and thy steps pursuc; Let alms bestow'd, let kindness done, Be witness'd by each rolling sun.

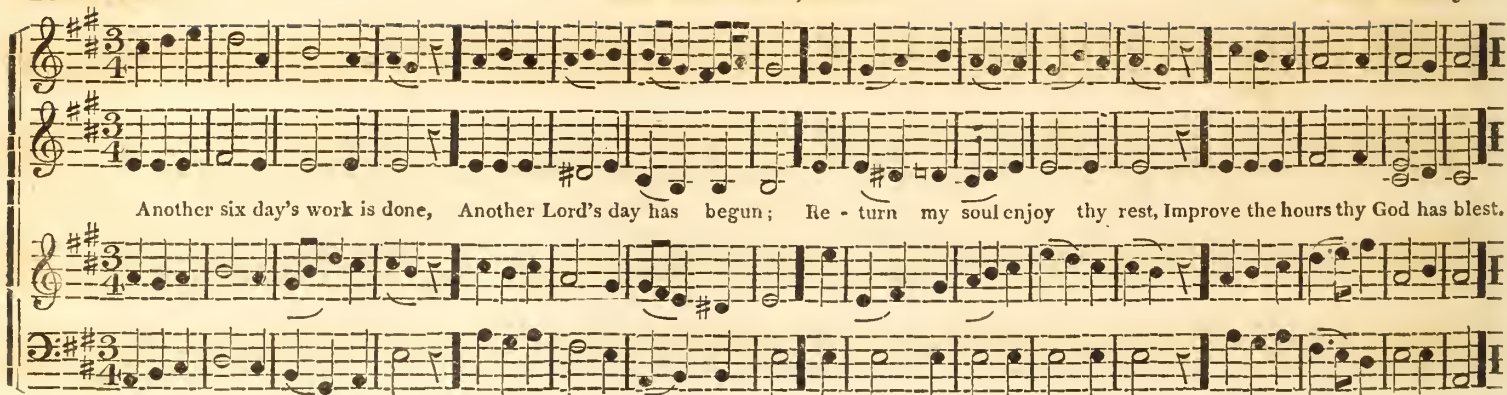


**No. 108.****WALDECK, L. M.***German.*

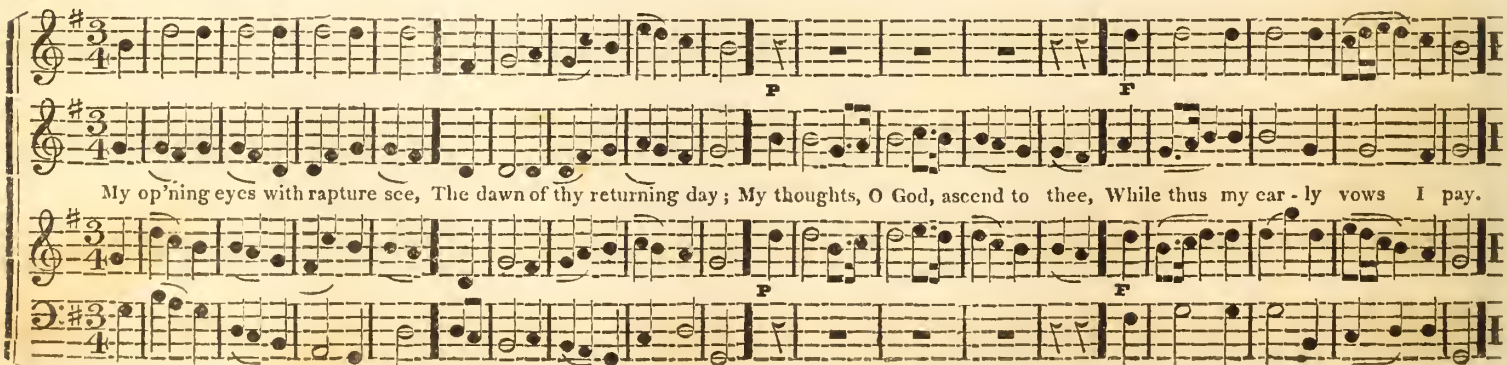
God, in the gospel of his son, Makes his e - ter-nal counsels known; 'Tis here his richest mercy shines, And truth is drawn in fairest lines.

**No. 109.****NAZARETH, L. M.***S. Webbe, Senr.*

The morning flow'rs display their sweets, And gay their silken leaves unfold; As care-less of the noonday heats, And fear-less of the ev'ning cold.

**No. 110.****BOWEN, L. M.***Haydn.*


Another six day's work is done, Another Lord's day has begun; Re - turn my soul enjoy thy rest, Improve the hours thy God has blest.

**No. 111.****EFFINGHAM, L. M.**


My op'ning eyes with rapture see, The dawn of thy returning day; My thoughts, O God, ascend to thee, While thus my car - ly vows I pay.

**No. 112.****ORRAMOOR, L. M.***Arranged by Meineke.*

My God, permit me not to be, A stranger to myself and thee : Amidst a thousand thoughts I rove, For-get-ful of my highest love.

**No. 113.****MORNING, L. M.***J. Gildon.*

God of the morning at whose voice 'The cheerful sun inakes haste to rise ; And like a gi - ant doth rejoice, To run his jour-ney thro' the skies.



**No. 114.**

## CALVERT, L. M.

*J. A. Hiller.*

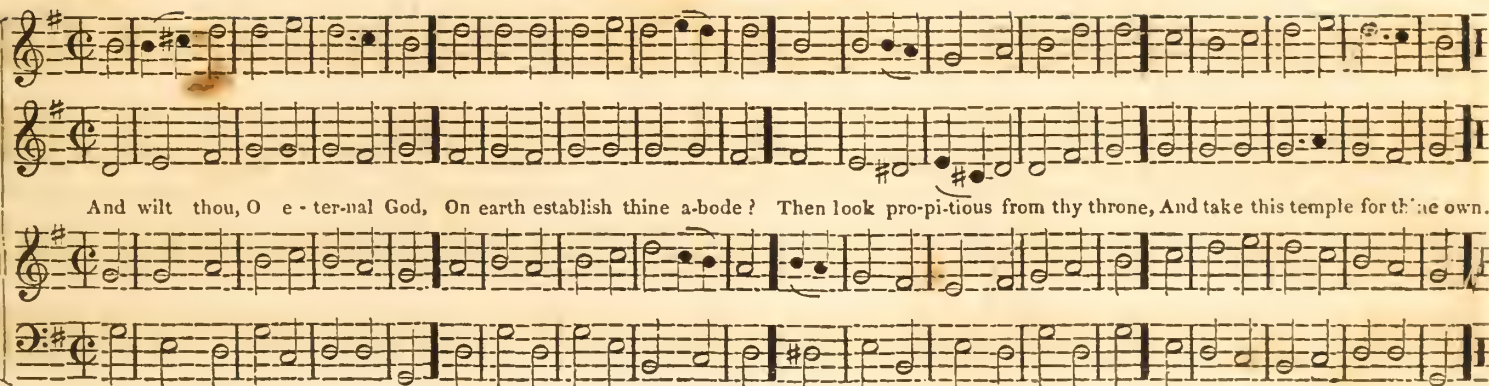
Come gracious Spirit, heavenly Dove, With light and comfort from above; Be thou our guardian, thou our guide, O'er ev'ry thought and step preside.

**No. 115.**

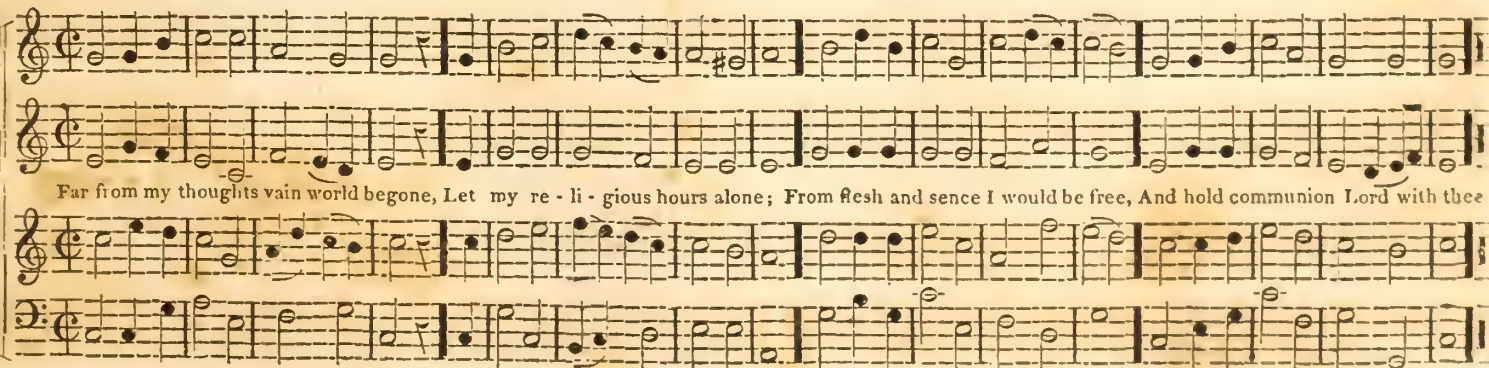
## PORTUGAL, L. M.

*Thorley.*

All glorious God, what hymns of praise, Shall our transported voices raise; What ardent love and zeal are due, While heav'n stands open to our view.

**No. 116.****KENYON COLLEDGE, L. M.***J. Cole.*


And wilt thou, O e - ter - nal God, On earth establish thine a - bode? Then look pro - pi - tious from thy throne, And take this temple for thine own.

**No. 117.****EBENEZER, L. M.***J. Cole.*


Far from my thoughts vain world begone, Let my re - li - gious hours alone; From flesh and sence I would be free, And hold communion Lord with thee.

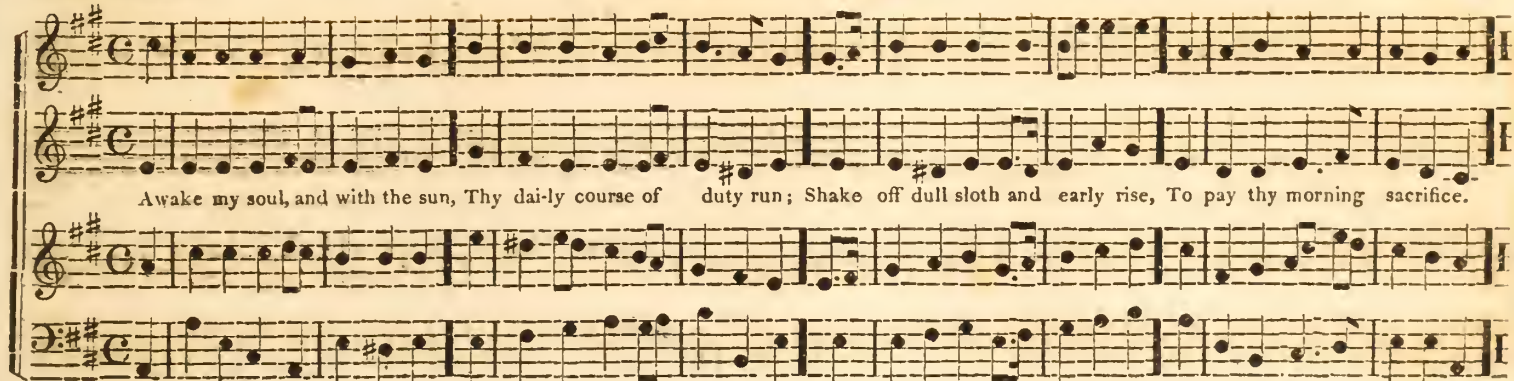
**No. 118.****SEASONS, L. M.***Pleyel.*

Eternal source of ev' - ry joy, Well may thy praise our lips employ; While in thy temple we ap - pear To hail thee sov'reign of the year.

**No. 119.****LUTON, L. M.***Rev. G. Burder.*

To Jesus our ex-alt-ed Lord, That name in heav'n and earth ador'd; Fain would our hearts and voices raise A cheerful song of sacred praise.



**No. 120.****MORNING HYMN, L. M.***F. Barthelmon.*


Awake my soul, and with the sun, Thy dai-ly course of duty run; Shake off dull sloth and early rise, To pay thy morning sacrifice.

**No. 121.****EVENING HYMN, L. M.***Tallis.*


Glory to thee, my God this night, For all the blessings of the light; Keep me, O keep me, king of kings, Under thine own Al-migh-ty wings.

**No. 122.****MISSION, L. M.***Handel—from the Oratorio of Saul.*

WITH SPIRIT.

Jesus shall reign where'er the sun Does his successive journeys run; His kingdom spread from shore, to shore, Till moons shall wax and wane no more.

**No. 123.****CHARLESTON, L. M.***R. Cook.*

From vocal air and concave skies, Let wafted hal - le - lu-jahs sound; And let the sacred triumph rise, Till vaulted heav'n the notes rebound.

**No. 124.**

## PLYMOUTH, L. M.

*J. Cole.*

Triumphant Zion! lift thy head, From dust and darkness & the dead; Though humbled long, awake at length, And gird thee with thy Saviour's strength.

**No. 125.**

## KENT, L. M.

*Geo. Green.*

O that my load of sin were gone! O that I could at last submit, At Jesus' feet to lay it down! To lay my soul at Je - sus' feet.

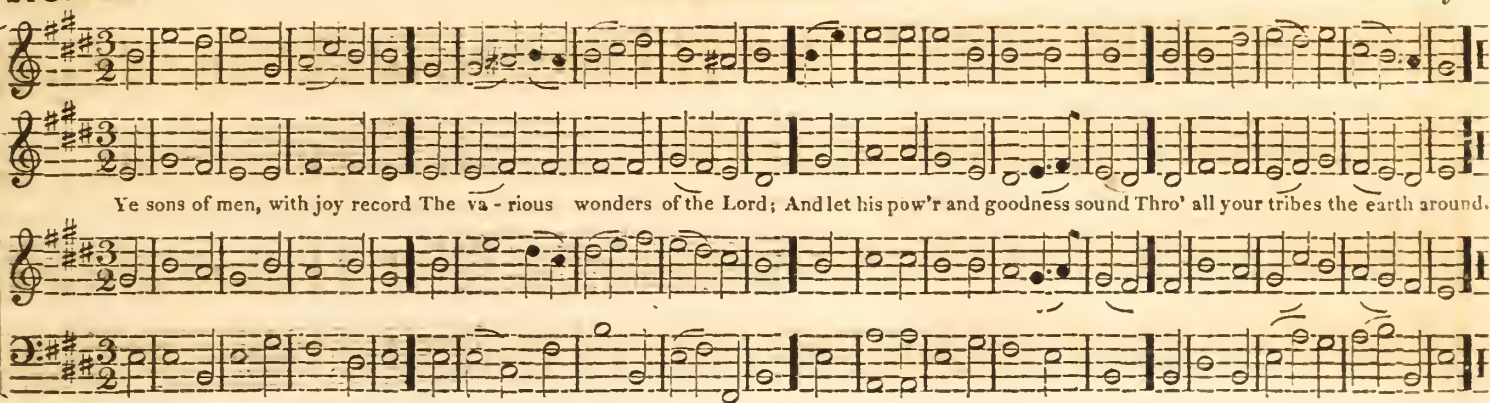


**No. 126.****WARRINGTON, L. M.***R. Harrison.*

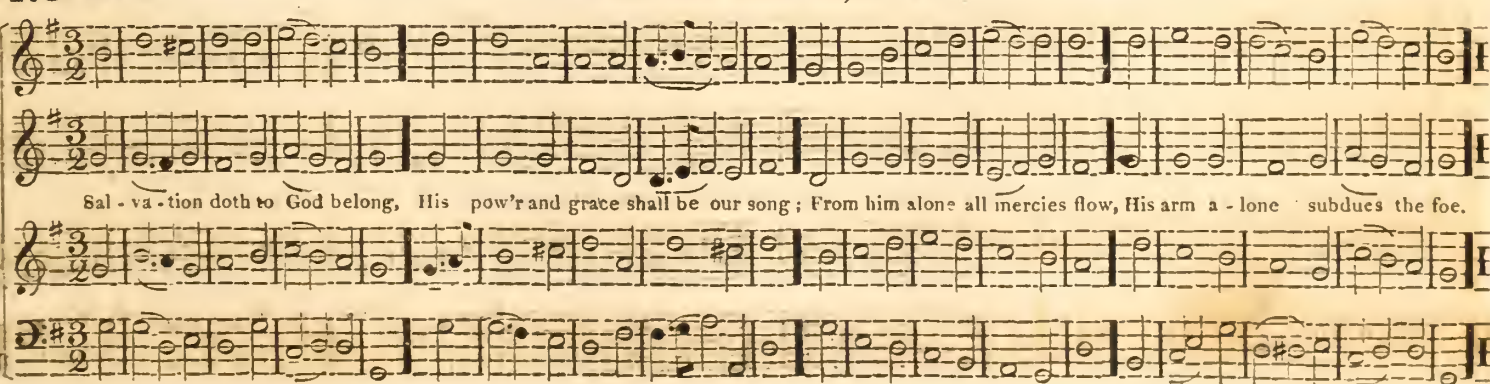
Come let our voi - ces join to raise, A sacred song of solemn praise; God is a sov'reign king, re - hearse His honour in ex - alt-ed verse.

**No. 127.****ALFRETON, L. M.***W. Beastall.*

From all that dwell below the skies, Let the Cre - a - tor's praise arise; Let the Redeemer's name be sung, Thro' ev'ry land by ev'ry tongue.

**No. 128.****NEWNHAM.***Dr. Hayes.*


Ye sons of men, with joy record The va-rious wonders of the Lord; And let his pow'r and goodness sound Thro' all your tribes the earth around.

**No. 129.****ANGEL'S HYMN, L. M.**


Sal - va - tion doth to God belong, His pow'r and grace shall be our song; From him alone all mercies flow, His arm a - lone subdues the foe.

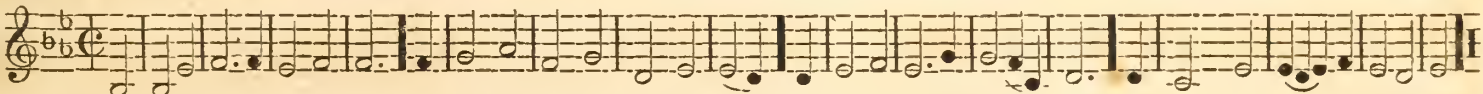
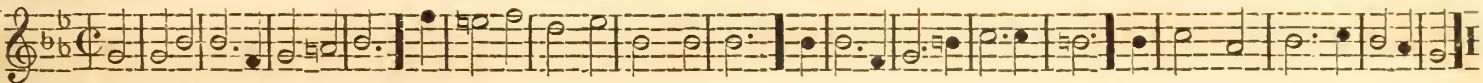
**No. 130.****WELLS, L. M.**

Musical score for No. 130, Wells, L. M. The score is in G major (one flat) and 3/2 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "With all my pow'rs of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song and join the praise."

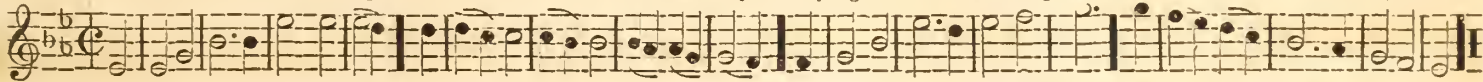
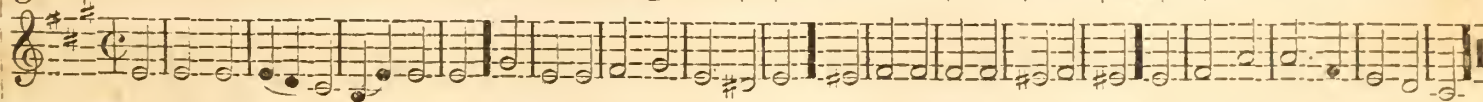
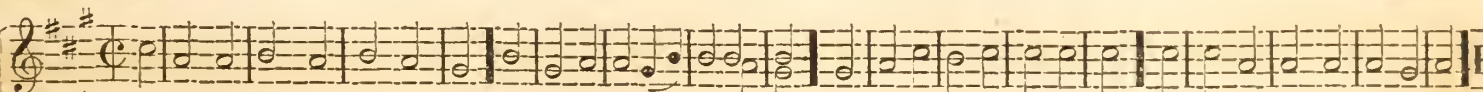
**No. 131.****NEWRY; or, DUKE-STREET, L. M.***J. Hatton.*

Musical score for No. 131, Newry; or, Duke-Street, L. M. The score is in G major (one flat) and common time (C). It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Awake, my soul, and with the sun Thy daily course of duty run; Shake off dull sloth, and ear - ly rise, To pay thy morn-ing sac-ri-fice."

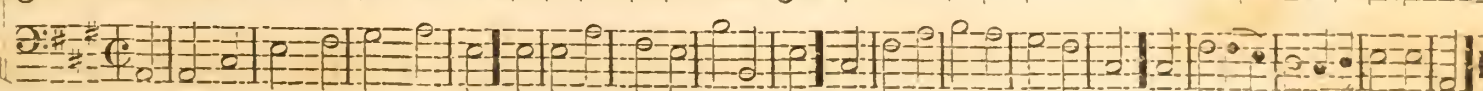
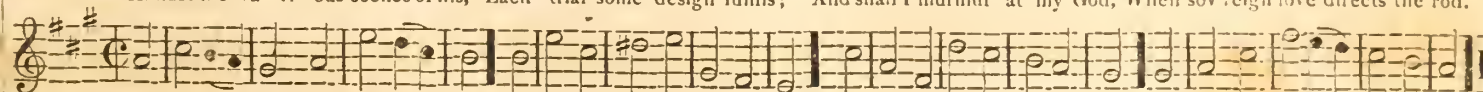


**No. 132.****ADDISON, L. M.***Whitaker.*

The spacious firmament on high, With all the blue e - the - rial sky, And spangled heav'ns a shining frame, Their great or - i - gi - nal proclaim.

**No. 133.****NORFOLK, L. M.***J. Ashton.*

Amidst the va - ri - ous scenes of ills, Each trial some design fulfils; And shall I murmur at my God, When sov'reign love directs the rod.



## No. 134.

## ST. PETER'S, L. M.

Harwood.

My soul inspir'd with sa - cred love, God's ho - ly name for e - ver bless;

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The music is in the key of D major (two sharps) and 3/4 time. The lyrics are: "My soul inspir'd with sa - cred love, God's ho - ly name for e - ver bless;"

Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex-press.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The music continues in the key of D major and 3/4 time. The lyrics are: "Of all his fa - vours mind - ful prove, And still thy grate - ful thanks ex-press."

O render thanks to God a-bove,  
The fountain of e - ter - nal love; Whose mercy firm thro'

a - ges past, Has stood and shall for e - ver last,  
Has stood and shall for e - ver last.



He that hath made his re-fuge God, Shall find a most se - cure a - bode; Shall walk all day be-

*p*

This system contains the first four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the second staff. A piano (*p*) dynamic marking is placed below the third staff.

neath his shade, And there at night shall rest his head. And there at night shall rest his head.

This system contains the next four staves of the musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are written below the second staff. The system concludes with a double bar line.

## WINCHESTER, L. M.

How pleasant, how di - vine - ly fair, O Lord of hosts thy dwellings are; With long de - sires my

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat), and the time signature is common time (C). The music is written in a simple, hymn-like style with quarter and eighth notes.

spi - rit faints, To meet th'as - sem - blies of thy saints, To meet th'as - sem - blies of thy saints.

The second system of the musical score also consists of four staves. It continues the melody from the first system. The lyrics are positioned below the staves. The music concludes with a double bar line and repeat dots.

Lord, how de - light - ful 'tis to see, A whole as - sem - bly worship thee; At once they sing, At

They hear - . . . . of heav'n and learn the way.

once they pray, *p* *f*

They hear of heav'n and learn the way, They hear of heav'n and learn the way.



WITH SPIRIT.

Jesus shall reign where'er the sun Does his suc-ces-sive journies run; His kingdom spread from shore to shore, Till

moons shall wax and wane no more. His kingdom spread from shore to shore, Till moons shall wax and wane no more.

LIVELY.

All glorious God, what hymns of praise, Shall our trans - port - ed voices raise? What ar - dent love and

This system contains the first four staves of music. The top two staves are treble clef, and the bottom two are bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are written below the second staff.

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

This system contains the next four staves of music. The lyrics continue below the staves. The first staff of this system has a fermata over the final note. The second staff has a fermata over the final note. The third staff has a fermata over the final note. The fourth staff has a fermata over the final note.

# REDEMPTION—Continued.

*Delamain.*

## VERSE II.—SLOWER.

Once we were fall'n, and O how low! Just on the brink of end-less wo; When Je - sus,

from the realms a - bove; Borne on the wings of bound-less love,

**DA CAPO**

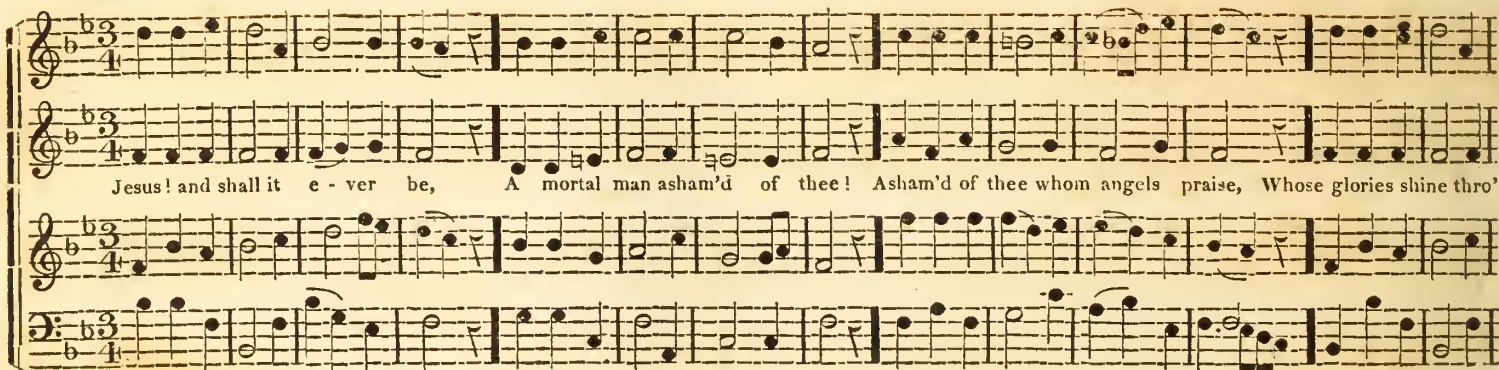
## VERSES III. AND IV.

### To the Music of the first verse.

Scatter'd the shades of death and night,  
 And spread around his heavenly light:  
 By him what wond'rous grace is shown  
 To souls improv'rish'd,  
 To souls improv'rish'd,  
 To souls, impoverish'd and undone.

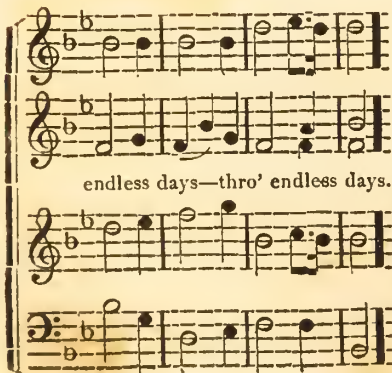
He shows, beyond these mortal shores,  
 A bright inheritance as ours;  
 Where saints in light our coming wait  
 To share their holy,  
 Their holy, happy state.  
 To share their holy, happy state.



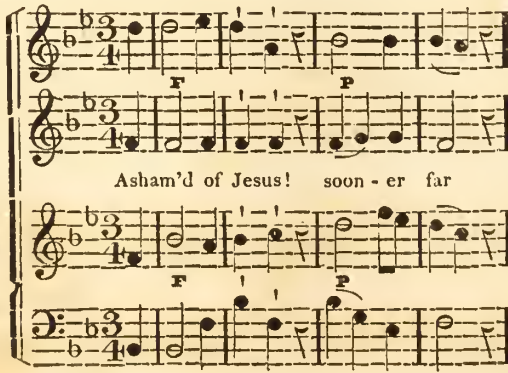


Jesus! and shall it e - ver be, A mortal man ash-am'd of thee! Ash-am'd of thee whom an-gels praise, Whose glo-ries shine thro'

Sing the following verses thus :



endless days—thro' endless days.



Ash-am'd of Jesus! soon - er far

Ash-am'd of Jesus! sooner far  
 Let night disown each radiant star;  
 'Tis midnight with my soul, till he,  
 Bright morning Star, bid darkness flee—bid darkness flee.

Ash-am'd of Jesus! O, as soon  
 Let morning blush to own the sun;  
 He sheds the beams of light divine  
 O'er this benighted soul of mine—this soul of mine.

Ash-am'd of Jesus! that dear friend  
 On whom my hopes of heav'n depend!  
 No; when I blush, be this my shame,  
 That I no more revere his name—revere his name.

Ash-am'd of Jesus! empty pride!  
 I'll boast a Saviour crucified;  
 And, O, may this my portion be,  
 My Saviour not ash-am'd of me!—unworthy me.

E - ter - nal source of ev' - ry joy! Well may thy praise our lips em - ploy;

While in thy temple we ap - pear To hail thee sov'reign of the year.

No. 143.

TRIUMPHANT ZION, L. M. Hymn 29.

J. Blewitt.

LIVELY.

Tri-umphant Zi-on lift thy head - - - - -

Tri - umph - ant Zi - on lift thy head From dust and darkness and the dead!

Tri - umphant Zi - on! lift thy head - - - - -

Tri - umph - ant Zi - on lift thy head - - - - -

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with the tempo marking 'LIVELY.' and contains the lyrics 'Tri-umphant Zi-on lift thy head - - - - -'. The second staff is a piano accompaniment in treble clef with the same key and time signature, containing the lyrics 'Tri - umph - ant Zi - on lift thy head From dust and darkness and the dead!'. The third staff is a vocal line in treble clef with the lyrics 'Tri - umphant Zi - on! lift thy head - - - - -'. The fourth staff is a piano accompaniment in bass clef with the lyrics 'Tri - umph - ant Zi - on lift thy head - - - - -'. The music features various note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings.

Though hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.

Detailed description: This system contains four staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains the lyrics 'Though hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.' and includes dynamic markings 'p' (piano) and 'f' (forte). The second staff is a piano accompaniment in treble clef with the same key and time signature, containing the lyrics 'Though hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.' and dynamic markings 'p' and 'f'. The third staff is a vocal line in treble clef with the lyrics 'Though hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.' and dynamic markings 'p' and 'f'. The fourth staff is a piano accompaniment in bass clef with the lyrics 'Though hum - bled long, a - wake at length, And gird thee with thy Sa - viour's strength.' and dynamic markings 'p' and 'f'. The music continues with various note values and rests.

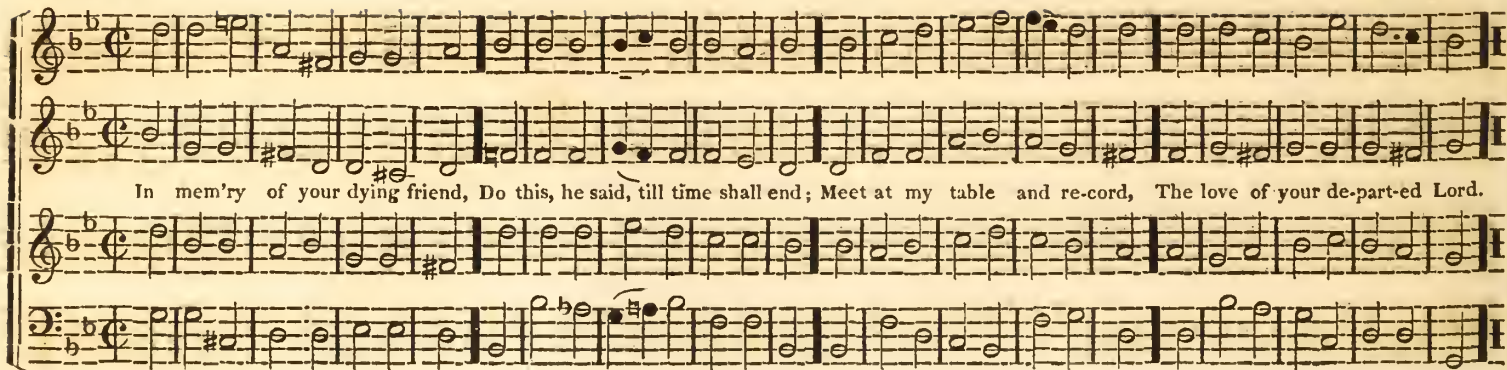


**No. 144.****DERBY, L. M.***Harwood.*

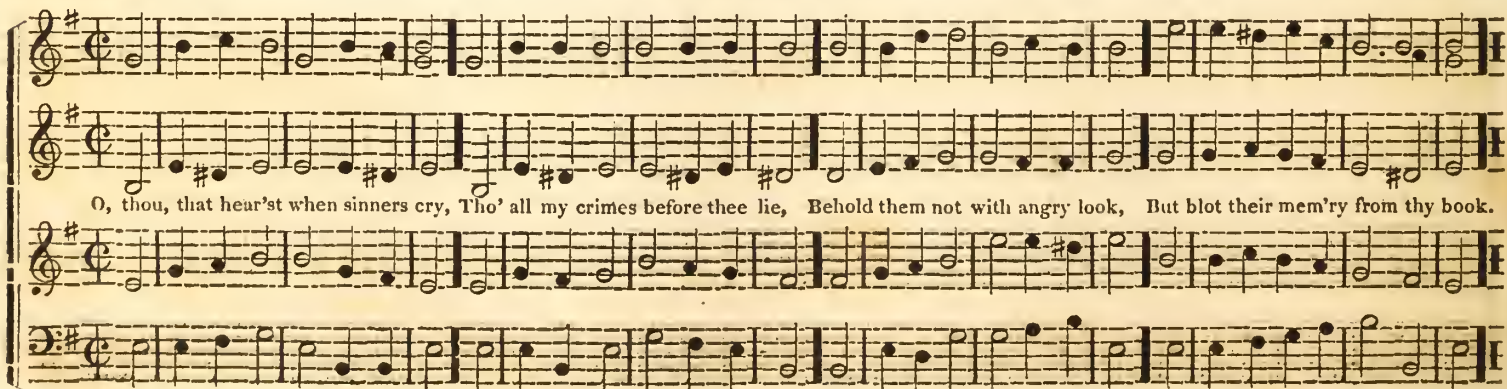
O that my load of sin were gone; O that I could at last submit, At Jesus' feet to lay me down; To lay my soul at Je-sus' feet!

**No. 145.****GRESHAM, L. M.***J. R. Stevens.*

Thy mercy, Lord, to me ex-tend; On thy protection I depend; And to thy wings for shel-ter haste, Till this outrageous storm is past.

**No. 146.****BREMEN, L. M.***German.*

In mem'ry of your dying friend, Do this, he said, till time shall end; Meet at my table and re-cord, The love of your de-part-ed Lord.

**No. 147.****WINDHAM, L. M.***Read.*

O, thou, that hear'st when sinners cry, Tho' all my crimes before thee lie, Behold them not with angry look, But blot their mem'ry from thy book.

Shew pi - ty, Lord! O Lord for - give! Let a re - pent - ing re - bel live,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a common time signature. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is common time (C).

Are not thy mer - cies large and free, May not a sin - ner trust in thee

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is the piano accompaniment in treble clef, and the fourth staff is the piano accompaniment in bass clef. The key signature has one sharp (F#), and the time signature is common time (C).



**No. 149.**

NEVINS, L. M.

*An ancient Air, arranged for this work.*

Now let our mournful songs re - cord, The dy - ing sor - rows of the Lord;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a 3/2 time signature. The second staff is a vocal line with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The music is in the key of D major and consists of 12 measures.

When he com - plain'd in tears and blood, As one for - sa - ken of his God.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is a vocal line with lyrics underneath. The third and fourth staves are piano accompaniment in treble and bass clefs, respectively. The music continues in the key of D major and consists of 12 measures.

Thy mer - cy Lord, to me ex - tend; On thy pro - tec - tion I de - pend;

The first system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The music is in the key of D major.

And to thy wings for shel - ter haste Till this out - ra - geous storm is past.

The second system of the musical score consists of four staves. The top staff is a treble clef with a 3/2 time signature. The second staff is a vocal line with lyrics. The third staff is a treble clef with a 3/2 time signature. The fourth staff is a bass clef with a 3/2 time signature. The music is in the key of D major. There are triplets in the vocal line and the third staff.

My trem - bling flesh and ach - ing heart, May of - ten fail to suc - cour me ;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is the vocal line with lyrics. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music is written in a simple, hymn-like style with clear phrasing and dynamics.

But God, will in - ward strength im - part, And my e - ter - nal por - tion be.

The second system of the musical score also consists of four staves. The top staff is a vocal line in treble clef. The second staff is the vocal line with lyrics. The third staff is a vocal line in treble clef. The fourth staff is a piano accompaniment line in bass clef. The music continues from the first system, maintaining the same key signature and time signature.



Four staves of musical notation in G major (one flat) and common time. The first three staves are vocal lines, and the fourth is a basso continuo line. The lyrics are: "Come, Holy Ghost, our souls inspire, And light-en with ce-les-tial fire : Thou the a-noint ing Spir-it art, Who dost thy seven fold gifts impart."

After the last verse :

Four staves of musical notation in G major (one flat) and common time. The first three staves are vocal lines, and the fourth is a basso continuo line. The lyrics are: "Praise to thy e - ter - nal mer-it, Fa - ther, Son, and Ho - ly Spirit."

Thy blessed Unction from above,  
Is comfort, life, and fire of love :  
Enable with perpetual light,  
The dulness of our blinded sight.

Anoint and cheer our soiled face,  
With the abundance of thy grace  
Keep far our foes, give peace at home ;  
Where thou art guide, no ill can come.

Teach us to know the Father, Son,  
And thee, of both to be but one ;  
That through the ages all along,  
This may be our endless song :

O thou to whose all search - ing sight, The dark - ness shi - neth as the light; Search, prove my

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

heart; it looks to thee, O burst its bonds and set it free, And set it free.

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

**No. 154.****UNIVERSAL PRAISE—Class II. No. 1; or, 8.8.6.***John Stafford Smith.*

MODERATE TIME.

Be - gin my soul th'ex - alt - ed lay, Let each en - rap - tur'd thought obey, And praise th'Almighty's name; Let heaven and earth, and

Seas and skies, In one me-lo-dious con - cert rise, To swell th'in - spir - ing theme. To swell th'in - spir - ing theme.



With joy shall I be - hold the day That calls my will - ing soul a - way, To dwell a - mong the blest;

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, the second is a vocal line in treble clef with lyrics underneath, the third is a piano accompaniment in treble clef, and the fourth is a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "With joy shall I be - hold the day That calls my will - ing soul a - way, To dwell a - mong the blest;"

For lo! my great Re - deem - er's pow'r Un - folds the e - ver - last - ing door, And points me to his rest

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef, the second is a vocal line in treble clef with lyrics underneath, the third is a piano accompaniment in treble clef, and the fourth is a piano accompaniment in bass clef. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "For lo! my great Re - deem - er's pow'r Un - folds the e - ver - last - ing door, And points me to his rest"

When Lord to this our western land, Led by thy pro-vi-den-tial hand, Our wand'ring father's came,

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics. The third staff is a vocal line in treble clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature.

Their ancient homes, their friends in youth, Sent forth the herald's of thy truth, To keep them in thy name.

The second system of the musical score consists of four staves. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The second staff is a vocal line in treble clef with the same key signature and time signature, containing the lyrics. The third staff is a vocal line in treble clef with the same key signature and time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature.

**No. 157.****HABAKKUK—Class II. No. 1; or, 8. 8. 6.***Dr. Clarke.*

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature is two flats (Bb, Eb) and the time signature is 4/4. The music is marked with dynamics: *P* (piano) at the beginning, *F* (forte) in the middle, and *M F* (mezzo-forte) towards the end. The lyrics are written below the second staff.

Although the vine its fruit de - ny, The bud-ding fig - tree droop and die, No oil the o - live yield;

The second system of the musical score also consists of four staves with the same key signature and time signature as the first system. The dynamics are marked as *F*, *P*, and *M F*. The lyrics are written below the second staff.

Yet will I trust me in my God, Yea, bend re - joic - ing to his rod, And by his grace be heal'd.



The Lord, hath spoke, the might-ty God, Hath sent his sum-mons all abroad, From dawning light till day declines;

The list' - ning earth his voice hath heard, And he from Zi - on hath appear'd, Where beau-ty in per - fec - tion shines.

ORGAN. VOICE.

The good man's way is God's de-light, He or-ders all the steps a-right Of him that moves by his command;

Though he sometimes may be distress'd, Yet shall he ne'er be quite oppress'd, For God uphold's him with his hand.

I'll praise my Ma - ker while I've breath, And when my voice is lost in death Praise shall employ my no - bler pow'rs,

My days of praise shall ne'er be past, While life, and thought, and be - ing, last, Or im - mor - ta - li - ty endures.



Ye saints and ser-vants of the Lord, The triumphs of his name re-cord, His sacred name for e-ver bless;

Where'er the cir-cling sun displays, His ris-ing beams and set-ting rays, Due praise to his great name address.

**No. 162.****FURLEY—Class II. No. 2 ; or, 113th.***C. Meineke.*

SICILIANO ANDANTE.

Musical score for the first system, featuring organ and voice parts. The organ part is in the lower staves, and the voice part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 6/8. The organ part is marked with dynamics *p* and *f*. The voice part is marked with dynamics *p* and *f*. The lyrics are: "He that hath God his guardian made, Shall under the Almighty's shade, Se-cure and un - dis - turb'd a - bide; Thus to my soul of".

Musical score for the second system, featuring organ and voice parts. The organ part is in the lower staves, and the voice part is in the upper staves. The key signature is one flat (B-flat), and the time signature is 6/8. The organ part is marked with dynamics *M F* and *F*. The voice part is marked with dynamics *M F* and *F*. The lyrics are: "him I'll say; He is my fortress and my stay, My God, in whom I will confide, My God in whom I will con - fide."

Let all the earth their voi - ces raise, To sing a lof - ty psalm of praise, To bless the great Je - ho - vah's name;

His glo - ry let the Hea-then know, His won - ders to the na - tions shew, And all his works of grace proclaim.



The Lord : my pas - ture shall pre - pare, And feed me with a shep - herd's care ;  
His pre - sence shall my wants sup - ply, And guard me with a watch - ful eye ;

Detailed description: This system contains the first two lines of the musical score. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The lyrics are printed below the vocal line, with words aligned to the notes. The first line of music ends with a double bar line and repeat dots. The second line continues the melody and accompaniment.

My noon - day walks he shall at - tend, And all my mid - night hours de - fend.

Detailed description: This system contains the second two lines of the musical score. It features a vocal line and a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/2. The vocal line begins with a treble clef and a key signature of one sharp. The piano accompaniment starts with a bass clef and a key signature of one sharp. The lyrics are printed below the vocal line, with words aligned to the notes. The first line of music ends with a double bar line and repeat dots. The second line continues the melody and accompaniment. Dynamics markings 'P' (piano) and 'F' (forte) are placed above the vocal line and below the piano line at the beginning of the second line of music.

No. 165.

SALISBURY, Class II. No. 3; or 112th.

Haydn.

As pant-ing in the sul-try beam, The Hart de-sires the cool-ing stream, So to thy pre-sence Lord, I flee,

So longs my soul, O God, for thee; Athirst to taste thy liv-ing grace, And see thy glo-ry, face to face.

Great God! this sa-cred day of thine, Demands the soul's col-lect-ed powr's; Gladly we now to thee re-sign These

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of two flats (B-flat and E-flat) and a 2/4 time signature. The second staff is a vocal line with lyrics. The third staff is an alto clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests.

so-lemn con-se-crat-ed hours; O may our souls a-dor-ing own The grace that calls us to thy throne.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a key signature of two flats and a 2/4 time signature. The second staff is a vocal line with lyrics. The third staff is an alto clef with a key signature of two flats and a 2/4 time signature. The bottom staff is a bass clef with a key signature of two flats and a 2/4 time signature. The music continues with similar note values and rests as the first system.



Peace, troubled soul, whose plaintive moan, Hath taught each scene the note of wo; Cease thy complaint, suppress thy groan,

Come, freely come, by sin opprest, On Je - sus cast thy weigh - ty load; In him, thy re - fuge find, thy rest,

And let thy tears for - get to flow; Behold, the precious balm is found, To lull thy pain, and heal thy wound.

Safe in the mer - cy of thy God; Thy God's thy Saviour! glorious word! O hear, believe, and bless the Lord.

When, streaming from the eastern skies The morn - ing sun sa - lutes mine eyes, O sun of righ-te-ousness di-vine,

On me with beams of mer - cy shine; Chase the dark clouds of sin a-way, And turn my darkness in - to day.

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

And guard me with a watch - ful eye; My noonday walks he shall at - tend, And all my midnight hours defend.



## CHILDREN.

Come let our voi-ces join In one glad song of praise; To God, the God of love, Our grateful hearts we raise:

The musical score for children consists of four staves. The first two staves are treble clefs, and the last two are a bass clef. The music is in common time (C) and G major. The lyrics are written below the second staff.

## CONGREGATION.

To God a-lone your praise belongs; To God a-lone your praise belongs; His love demands your ear-liest songs.

The musical score for the congregation consists of four staves. The first two staves are treble clefs, and the last two are a bass clef. The music is in common time (C) and G major. The lyrics are written below the second staff.

No. 171.

TRUMPET, Class II. No. 4; or 148th.

Ye bound-less realms of joy, Ex - alt your Ma - ker's fame; His praise your songs em - ploy His

praise your songs em - ploy, A - bove the star - ry frame, A - bove the star - ry frame. Your

# TRUMPET—Continued.

Musical score for the first system, featuring four staves. The top two staves are vocal lines with lyrics: "voi-ces raise, Ye Che-ru-bim, And Se-ra-phim to sing his praise;". The bottom two staves are piano accompaniment. A piano dynamic marking (*P*) is present at the end of the system.

Musical score for the second system, featuring four staves. The top two staves are vocal lines with lyrics: "And Se-ra-phim to sing his praise." and "Che-ru-bim,". The bottom two staves are piano accompaniment.

2 Thou moon, that rul'st the night,  
 And sun that guid'st the day,  
 Ye glitt'ring stars of light,  
 To him your homage pay :  
 His praise declare,  
 Ye heavens above,  
 And clouds that move  
 In liquid air.

3 Let them adore the Lord,  
 And praise his holy name,  
 By whose almighty word  
 They all from nothing came -  
 And all shall last,  
 From changes free ;  
 His firm decree  
 Stands ever fast.



We give im - mor - tal praise, To God the Fa - ther's love, For all our com - forts here, And all our hopes a - bove:

*Tasto.*

*P* He sent his own E - ter - nal Son, *CRES* To die for sins, *F* To die for sins that man had done.

*P* *CRES* *b* *F*

To God, the mighty Lord, Your joy-ful thanks re-peat; To him due praise af-ford, As good as he is great:

TASTO

For God does prove our constant friend, His boundless love shall ne-ver end.

6 He spread the ocean round  
About the spacious land;  
And made the rising ground  
Above the waters stand;  
For God, &c.

7 Through heav'n he did display  
His num'rous hosts of light;  
The sun to rule by day,  
The moon and stars by night  
For God, &c.

25 He does the food supply,  
On which all creatures live;  
To God, who reigns on high,  
Eternal praises give.  
For God will prove  
Our constant friend.  
His boundless love  
Shall never end.

In loud ex - alt - ed strains, The king of glo - ry praise ; O'er heav'n and earth he reigns, Thro' e - ver - last - ing days :

But Zi - on, with his presence blest, Is his de-light, his cho - sen rest.

- 2 O King of glory! come,  
And with thy favour crown  
This temple as thy home,  
This people as thy own.  
Beneath this roof vouchsafe to show  
How God can dwell with men below.
- 3 Now let thine ear attend  
Our supplicating cries ;  
Now let our praise ascend,  
Accepted to the skies ;  
Now let thy gospel's joyful sound  
Spread its celestial influence round.
- 4 Here, may the list'ning throng,  
Imbibe thy truth and love ;  
Here Christians join the song  
Of Seraphim above :  
Till all who humbly seek thy face,  
Rejoice in thy abounding grace.



Re - joice! the Lord is King, Your God and King a - dore; Mor - tals, give thanks and sing, And tri - umph ever more:

Lift up the heart, Lift up the voice, Re-joice a - loud, ye saints re - joice, Re - joice, a - loud ye saints re - joice.

S

Rise, crown'd with light, im - pe - rial Sa - lem rise! Ex - alt thy tow' - ring head and lift thine eyes!

See heav'n its sparkling portals wide dis - play, And break up - on thee with a flood of day.

Hail to the Lord's anointed, Great Da - vid's great-er Son; Hail, in the time ap-point-ed His reign on earth be-gun! He comes to break op-

pression, To set the cap-tive free, To take a-way transgression, To take away trans-gres-sion, And rule in e-qui-ty.

To take away transgression,



TRIO.

TENOR.

From Greenland's i - cy moun-tains, From India's co - ral strand; Where Af-ric's sun-ny foun-tains, Roll down their gol-den sand:

From ma - ny an ancient ri-ver, From ma - ny a pal-my plain; They call us to de - li - ver, Their land from error's chain.

# MISSIONARY HYMN—Continued.

## CHORUS.

Sal - va - tion! O sal - va - tion! The joy - ful sound proclaim; Till earth's re - mot - est sta - tion, Has learn'd Mes - si - ah's

name, Till earth's re-mot-est station Has learn'd Messiah's name.

2 What though the spicy breezes  
Blow soft o'er Ceylon's Isle ;  
Where ev'ry prospect pleases,  
And only man is vile :  
In vain with lavish kindness  
The gifts of God are strewn ;  
The Heathen in his blindness  
Bows down to wood and stone.

3 Shall we, whose souls are lighted  
With wisdom from on high,  
Shall we, to men benighted  
The lamp of life deny ?  
Salvation! Oh Salvation!  
The joyful sound proclaim  
Till earth's remotest station  
Has learn'd Messiah's name !

4 Waft, waft, ye winds, his story,  
And you, ye waters, roll,  
Till like a sea of glory  
It spreads from pole to pole ;  
Till o'er our ransom'd nature  
The Lamb for sinners slain,  
Redeemer, King, Creator  
In bliss returns to reign.

**No. 179.**

## HEBER — Class II. No. 6. Hymn 107.

*German.*

From Greenland's i - cy mountains, From In - dia's co - ral strand, Where Afric's sun - ny foun - tains, Roll down their golden sand ; From many an

ancient ri - ver, From many a pal - my plain, They call us to de - li - ver Their land from error's chain.



Great God, what do I see and hear! The end of things cre - a - ted! The trum - pet  
The Judge of man I see ap - pear, On clouds of glo - ry seat - ed:

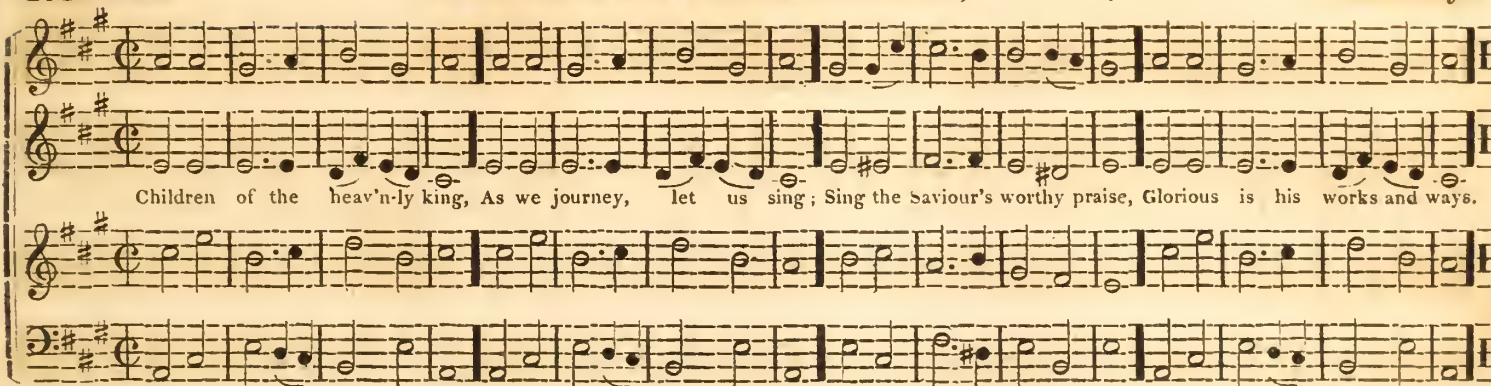
sounds the graves re - store, The dead which they con - tain'd be - fore: Pre - pare, my soul to meet him.

Sing to the Lord a new made song; Let earth in one as - sem - bled thron'g Her com - mon  
 Sing to the Lord and bless his name; From day to day his praise pro - claim, Who us hath

patrons praise re-sound: To Hea - then lands his fame rehearse, His wonders to the u - ni - verse.  
 with sal - va - tion crown'd:

**No. 182.**

## GERMAN HYMN—Class III. No. 1; or 4 lines 7.

*Pleyel.*


Children of the heav'n-ly king, As we journey, let us sing; Sing the Saviour's worthy praise, Glorious is his works and ways.

**No. 183.**

## LEIPSIC—Class III. No. 1.

*German.*


Sov'reign ru - ler of the skies, E - ver gracious e - ver wise, All our times are in thy hand, All e - vents at thy command.

T



**No. 184.****ALCESTER—Class III. No. 1.**

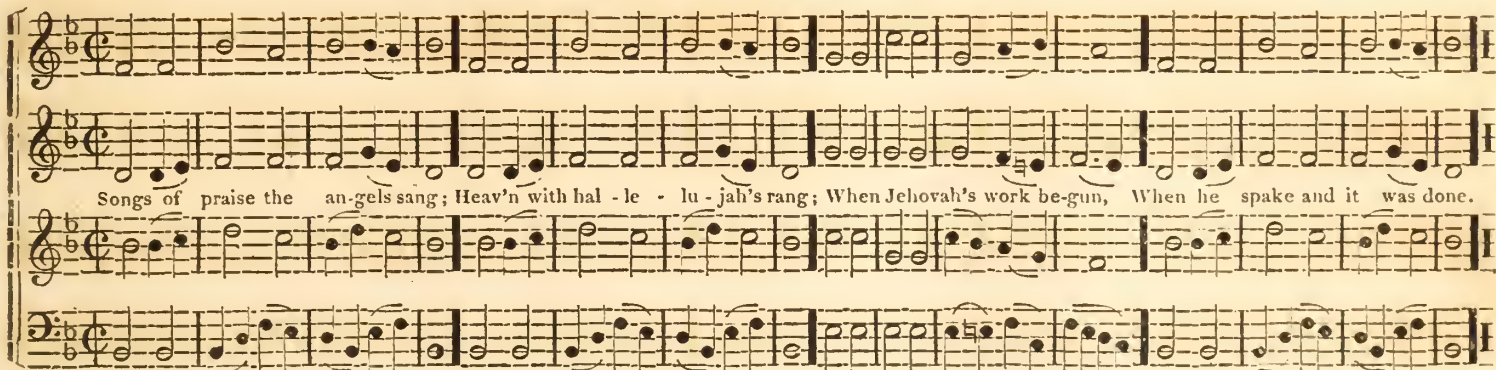
To thy temple I re - pair, Lord I love to worship there; While thy glorious praise is sung, Touch my lips, unloose my tongue.

**No. 185.****ELLENTHORPE—Class III. No. 1.***F. Linley.*

Sing my soul, his wondrous love, Who from yon bright throne above, Ever watchful-o'er our race, Still to man extends his grace.

**No. 186.**

## SAURIN—Class III. No. 1.

*French Air.*


Songs of praise the an-gels sang; Heav'n with hal - le - lu - jah's rang; When Jehovah's work be-gun, When he spake and it was done.

**No. 187.**

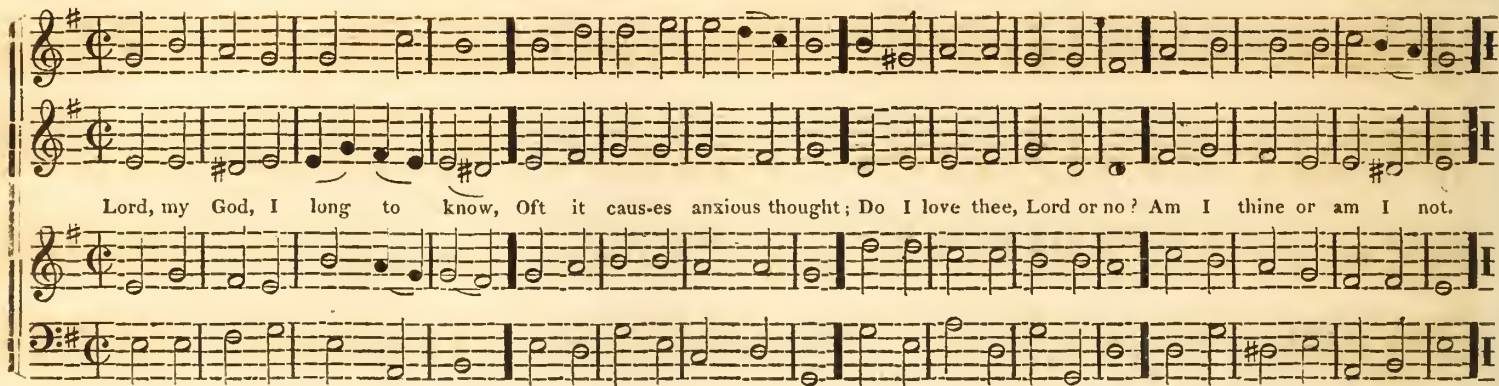
## ATTERCLIFF—Class III. No. 1. Hymn 172.

*Goodlad.*


Soft-ly now the light of day Fades up - on my sight away, Free from care, from la - bour free, Lord I would com-mune with thee.

**No. 188.**

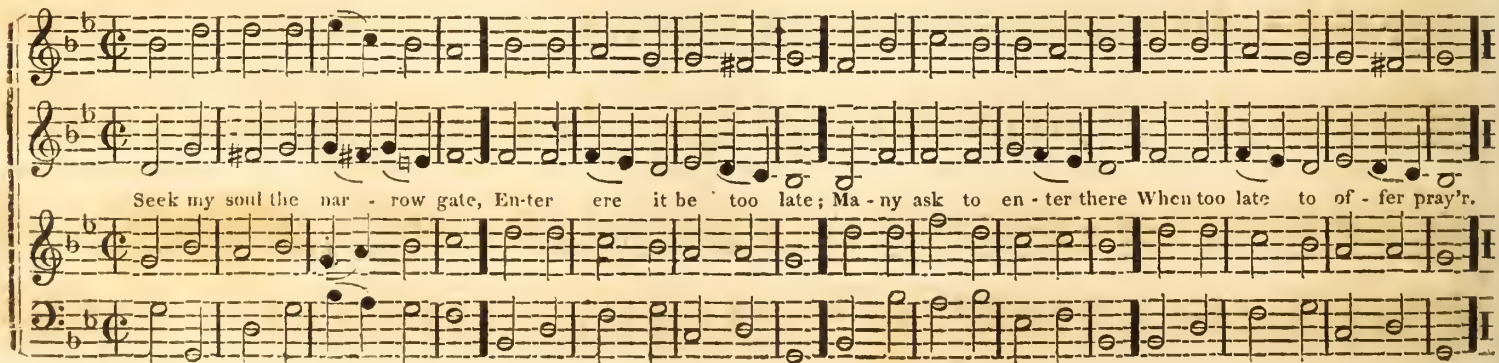
## DELAWARE—Class III. No. 1.

*J. Antes.*


Lord, my God, I long to know, Oft it caus-es anxious thought; Do I love thee, Lord or no? Am I thine or am I not.

**No. 189.**

## VERMONT—Class III. No. 1.

*German.*


Seek my soul the nar - row gate, En-ter ere it be too late; Ma - ny ask to en - ter there When too late to of - fer pray'r.



No. 190.

HOTHAM—Class III. No. 1 ; 8 lines.\*

Jesus, Saviour of my soul, Let me to thy bosom fly, While the wave of trouble roll, While the tempest still is high : Hide me, O my

Saviour, hide, Till the storm of life is past, Safe in - to the ha-ven guide, O re-ceive, O re-ceive, O receive my soul at last.

\* When Gloria Patri is sung, the first four lines of the music must be omitted.

**No. 191.**

MEZZA VOCE.

**VICTORY—Class III. No. 1; 8 lines.\* Hymn 201.***Meineke.*

Who are these in bright ar - ray? This in - nu - mer - a - ble throng, Round the altar, night and day Tuning their triumphant song? "Worthy is the

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats (Bb and Eb), and the time signature is common time (C). The music is marked 'MEZZA VOCE'. The lyrics are written below the second staff. Dynamics include a forte (F) marking at the end of the first line.

Lamb once slain, Blessing, honour, glo-ry, pow'r, Wisdom, rich-es, to ob-tain, New do - mi - nion ev'-ry hour, New do - mi - nion ev'ry hour."

The second system of the musical score also consists of four staves (two treble, two bass). The key signature and time signature remain the same. The lyrics are written below the second staff. Dynamics include piano (P) and forte (F) markings throughout the system.

\* See note on the preceding page.

## No. 192.

## LITANY—Class III. No. 1. Hymn 56.

*German.*

MEZZA VOCE.

Saviour, when in dust to thee Low we bend th' adoring knee; When, repentant from the skies, Scarce we lift our streaming eyes;

O, by all thy pains and wo, Suffer'd once for man be-low, Bending from thy throne on high, Hear our solemn Li-ta-ny.



Praise to God, im-mor-tal praise, For the love that crowns our days; Bounteous source of ev'-ry joy,

Let thy praise our tongues em-ploy: All to thee, our God, we owe, Source whence all our blessings flow.

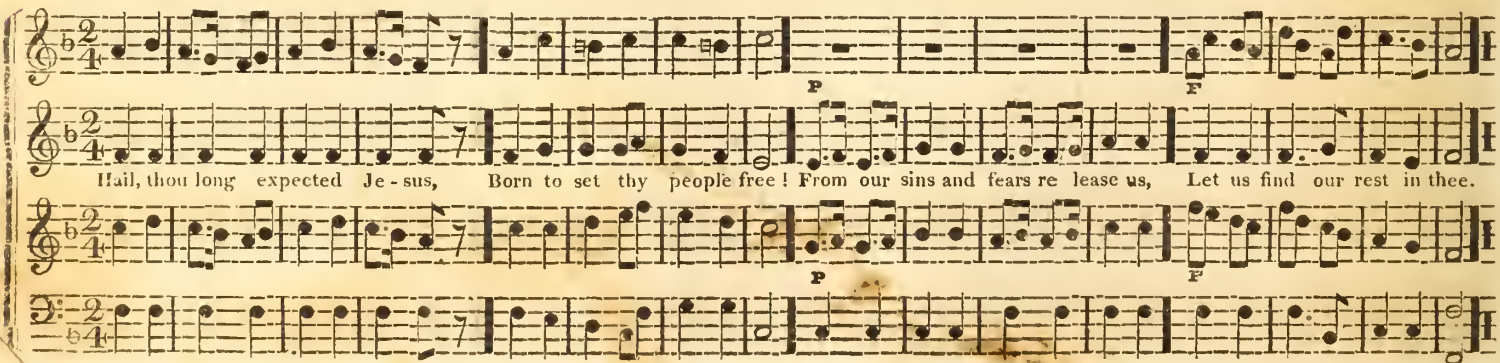
Rock of a-ges! cleft for me, Let me hide my-self in thee; Let the wa-ter and the blood,

From thy side a healing flood, Be of sin the dou-ble cure, Save from wrath and make me pure.

U

**No. 195.****MAGNUS—Class III. No. 3; or, 8 & 7. Hymn 81.***Bishop.*


Dread Je - ho - vah! God of na-tions! From thy tem-ple in the skies, Hear thy people's sup-pli-ca-tion, Now for their de - liv'-rance rise.

**No. 196.****SICILIAN MARINERS—Class III. No. 3. Hymn 42.**


Hail, thou long expected Je - sus, Born to set thy people free! From our sins and fears re lease us, Let us find our rest in thee.



SLOW.

Dread Je - ho - vah God of Na - tions! From thy tem - ple in the skies,

Hear thy peo - ple's sup - pli ca - tions, Now for their de - liv' - rance rise.

Hear thy peo - ple's sup - pli ca - tions, Now for their de - liv' - rance rise.

Guide me O thou Great Je - ho - vah, Pil - grin through this bar - ren land; I am weak but thou art migh - ty;

Hold me with thy powerful hand, Hold me with thy powerful hand. Hold me with thy powerful hand.

ANDANTE.

Sa- viour, source of ev' - ry blessing, Tune my heart to grate-ful lays; Streams of mer-cy ne-ver ceas-ing,

Call for ceaseless songs of praise. Streams of mer - cy ne - ver ceas-ing, Call for cease-less songs of praise.

\* Hymn 40, does not belong to this class, but it may be sung to this tune, and requires no repetition of the words, except the fifth line.



Lord, with glowing heart I'd praise thee, For the bliss thy love bestows; For the pard'ning grace that saves me, And the peace that from it flows:

Help, O God, my weak endeavour; This dull soul to rapture raise; Thou must light the flame, or ne-ver Can my love be warm'd to praise.

\* See note at No. 190.

**No. 201.****BENTINCK—Class III. No. 3, 8 lines \****From Webbe's Motets.*

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

Praise, my soul, the God that sought thee, Wretched wand'rer far astray; Poun'd thee lost and kind-ly brought thee From the paths of death a - way :

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

Praise with love's de - vout - est feel - ing, Him who saw thy guilt born fear; And, the light of hope revealing, Bade the blood stain'd cross appear.

\* See note at No. 190.

Who is this that comes from E - dom, All his rai - ment stain'd with blood, To the cap - tive speak - ing free - dom,

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one sharp (F#) and the time signature is common time (C). The music is marked with a piano 'p' dynamic. The lyrics are written below the staves, with some notes in the vocal line having sharp signs above them.

Bring - ing and bes - tow - ing good; Glo - rious in the garb he wears, Glo - rious in the spoil he bears.

The second system of the musical score also consists of four staves (two treble, two bass). The key signature and time signature remain the same. The music is marked with a forte 'f' dynamic. The lyrics are written below the staves, with some notes in the vocal line having sharp signs above them.



1. Let us praise and join the cho - rus Of the saints en-thron'd on high; Here they trust-ed him be - fore us,  
2. Yes, we praise the graci-ous Sa - viour, Won-der love and bless thy name; Par - don Lord our poor en - dea - vour,

Now their prais - es fill the sky: "Thou hast wash'd us with thy blood, Thou art wor - thy Lamb of God.  
Pi - ty, for thou know'st our frame: Pu - ri - fy us with thy blood, For through thee we come to God.

**P**

**REPEAT FOR**

ANDANTINO.

Lord! dis - miss us with thy bles - sing, Fill our hearts with joy and peace :

Let us each, thy love pos - ses - sing, Tri - umph in re - deem - ing grace.

\* This measure may be sung to No. 200.

TIVOLI—Continued.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat) and a dynamic marking of *p*. The second staff is a vocal line with lyrics: "O re - fresh us, O re - fresh us, Trav'ling through this wil - der - ness." The third staff is a treble clef with a key signature of one flat and a dynamic marking of *p*. The bottom staff is a bass clef with a key signature of one flat. All staves end with a fermata and a final bar line.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one flat and a dynamic marking of *f*. The second staff is a vocal line with lyrics: "O re - fresh us, O re - fresh us, Trav'ling through this wil - der - ness." The third staff is a treble clef with a key signature of one flat and a dynamic marking of *f*. The bottom staff is a bass clef with a key signature of one flat. All staves end with a fermata and a final bar line.



**No. 205.****HANOVER—Class IV. No. 1. Hymn 109.***Handel.*

How won'drous and great Thy works God of praise! How just, king of saints, And true are thy ways.

O, who shall not fear thee And ho-nour thy name! Thou on - ly art ho - ly, Thou on - ly supreme.

**No. 206.****GOSHEN—Class IV. No. 2. Hymn 173.**

In - spir-er and hearer of pray'r, Thou shepherd and guardian of thine, My all to thy co - ve - nant care, I, sleeping or waking re-sign.

**No. 207.****BELVIDERE—Class IV. No. 2.***J. Cole.*

How cheerful a-long the gay mead, The dai-sy and cowslips appear; The flocks as they carelessly feed, Re-joice in the spring of the year.

WITH ANIMATION.

Be joy - ful in God, all ye lands of the earth, O serve him with glad - ness and fear ;

Ex - ult in his pre - sence with mu - sic and mirth, With love and de - vo - tion draw near.

\* This measure may be sung to Wilton and many other C. M. tunes in Triple time ; by a proper attention to the division of the syllables.



**No. 209.****ADORATION—Class IV. No. 4. Hymn 144.***Dixon.*

How firm a foun - da - tion ye saints of the Lord, is laid for your faith in his ex - cel - lent word;

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music is a hymn tune with lyrics written below the second staff. The piece concludes with a double bar line and repeat dots.

First time, Treble and Bass only. Repeat, full.

What more can he say than to you he hath said, You, who un - to Je - sus for re - fuge have fled.

The second system of the musical score also consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music continues the hymn tune with lyrics written below the second staff. The piece concludes with a double bar line and repeat dots.

**No. 210.**

SLOW.

## HAMILTON—Class IV. No. 4, Hymn 187.

*Old English Air.*

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "I would not live al - way : I ask not to stay Where storm af - ter storm ris - es dark o'er the way ;".

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment staff, a second vocal line, and a bass line. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "The few lu - rid morn - ings that dawn on us here, Are enough for life's woes, full enough for its cheer.".

When through the torn sail the wild tempest is streaming, When o'er the dark wave the red lightning is gleaming, Nor hope lends a ray the poor

seaman to cherish, We fly to our Ma-ker: "Save, Lord, or we perish." We fly to our Ma-ker: "Save, Lord, or we perish."

X



MAESTOSO.

The God of Abraham praise, Who reigns enthron'd a - bove; Ancient of e - ver - last - ing days, And God of love.

Je - ho - vah, Great I AM, By earth and heav'n confess'd; I bow and bless the sa - cred name For e - ver bless'd.

Rise, my soul and stretch thy wings, Thy bet-ter por-tion trace; Rise from tran-si-to-ry things, Tow'rds heav'n, thy native place:

*p* Sun and moon, and stars de-cay, Time shall soon this earth re-move; *f* Rise, my soul, and haste a-way To seats prepar'd a-bove.

Since I've known a Saviour's name, And sin's strong fetters broke, Care-ful without care I am, Nor feel my ea - sy yoke:

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C) and contains the lyrics. The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The music is written in a key with one sharp (F#).

Joy-ful now my faith to shew, I find his ser - vice my re-ward, All the work I do be - low is light, for such a Lord.

The second system of the musical score also consists of four staves. The top staff is a treble clef with a common time signature (C). The second staff is a treble clef with a common time signature (C) and contains the lyrics. The third staff is a treble clef with a common time signature (C). The fourth staff is a bass clef with a common time signature (C). The music continues in the same key and time signature as the first system.



Sal-va-tion! O the joyful sound, Glad tidings to our ears, A sov'-reign balm for ev' - ry wound, A cordial for our fears.

*First Treble, and Bass voices only* **f** *Repeat full.*

*First Treble, and Bass voices only.* **f** *Repeat full.*

Chorus after each Verse :

Glory, honour, praise and power, Be unto the Lamb for ever; Jesus Christ is our Redeemer, Hal-le-lu-jah, Hal - le-lu-jah, Hal-le lu jah, praise the Lord.

**ALLEGRO**

How plea - sant 'tis to see, Kin - dred and friends a - gree, Each in their pro - per sta - tion move;

And each ful - fil their part, With sym - pa - this - ing heart, In all the cares of life and love.

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

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

Yes, with a cheerful zeal, We haste to Zi-on's hill And there our vows and ho - nours pay.

The second system of the musical score also consists of four staves, with the top two for the vocal line and the bottom two for the piano accompaniment. The key signature and time signature remain the same as in the first system. The lyrics are written below the vocal staves.



Behold! the Judge descends, his guards are nigh: Tempest and fire attend him down the sky Heav'n, earth, and hell draw n'ar; 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!"

Note—Dr. Watts' Fiftieth Psalm may be sung to this tune, by dividing the last note of the two last lines into Minims.

# APPENDIX. NO. 1.

SHOUT THE GLAD TIDINGS. Hymn 46.

*Avison.*

CON SPIRITO.

*Secondo.*

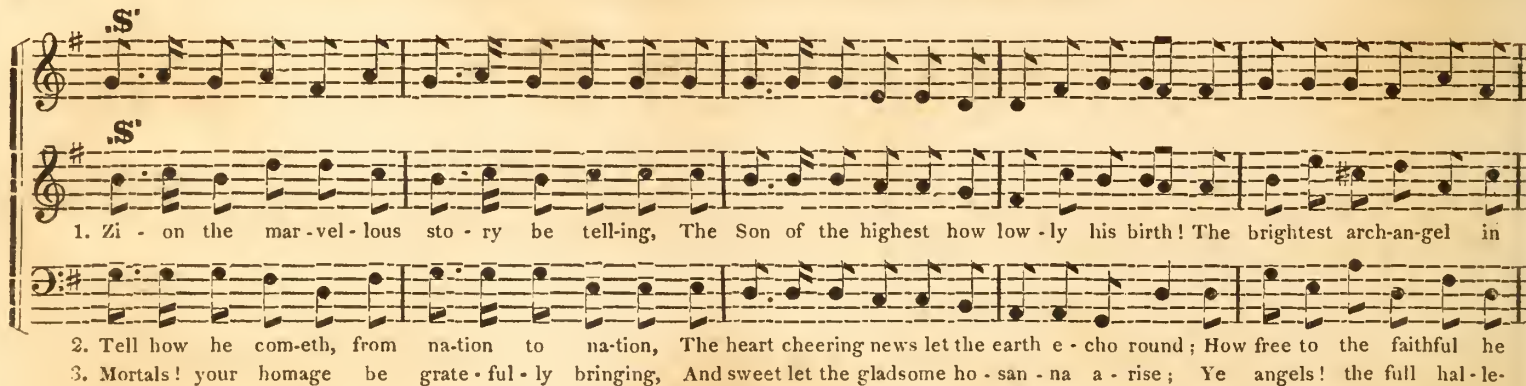
*Primo.*

*Bass.*

Shout the glad tidings ex - ult - ing - ly sing, Je-

ru - sa - lem triumphs, Mes - si - ah is king. Shout the glad tidings ex - ult - ing - ly sing; Je - ru - sa - lem triumphs, Mes - si - ah is king.

## SHOUT THE GLAD TIDINGS—Continued.

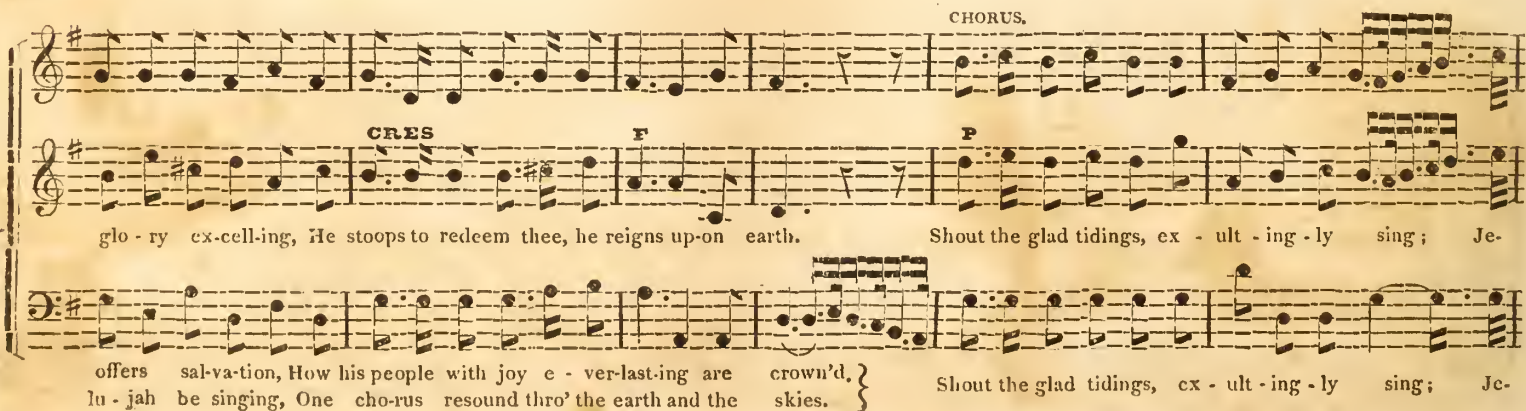


1. Zi - on the mar - vel - lous sto - ry be tell - ing, The Son of the highest how low - ly his birth! The brightest arch - angel in

2. Tell how he com - eth, from na - tion to na - tion, The heart cheering news let the earth e - cho round; How free to the faithful he

3. Mortals! your homage be grate - ful - ly bring - ing, And sweet let the gladsome ho - san - na a - rise; Ye angels! the full hal - le -

CHORUS.



glo - ry ex - cell - ing, He stoops to redeem thee, he reigns up - on earth. Shout the glad tidings, ex - ult - ing - ly sing; Je -

offers sal - va - tion, How his people with joy e - ver - last - ing are crown'd, } Shout the glad tidings, ex - ult - ing - ly sing; Je -  
lu - jah be singing, One cho - rus resound thro' the earth and the skies. }



SHOUT THE GLAD TIDINGS—Continued.

ru - sa - lem triumphs Mes - si - ah is King Shout the glad tid - ings, ex - ult - ing' - ly sing; Je - ru - sa - lem tri - umphs Mes - si - ah is King Mes -

si - ah is King, Mes - si - ah is King.

**F** **DAL SEGNO. S.**

## CRUCIFIXION. Hymn 62.

Bradbury.

LARGHETTO.

When I sur - vey the wond'rous cross On which the Prince of glo - ry died; My rich - est gain, I count but loss, And

MEZZA VOCE.

When I sur - vey the wond'rous cross On which the Prince of glo - ry died; My rich - est gain I count but loss, And

pour contempt on all my pride, And pour contempt on all my pride.

pour con-tempt on all my pride, And pour con-tempt on all my pride.

# CRUCIFIXION—Continued.

**CRES** **F** **P**

For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me

**CRES** **F** **P**

For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me

Detailed description: This system contains two systems of musical notation. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats (B-flat and E-flat). The first system includes dynamic markings 'CRES' (Crescendo), 'F' (Forte), and 'P' (Piano). The lyrics are: 'For - bid it Lord, that I should boast, Save in the cross of Christ my God; All the vain things that charm me'.

**F**

most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -

**F**

most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -

Detailed description: This system contains two systems of musical notation. Each system has a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is two flats. The first system includes a dynamic marking 'F' (Forte). The lyrics are: 'most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -'. The second system also includes a dynamic marking 'F' (Forte) and continues the lyrics: 'most, I sa - cri - fice them to his blood, All the vain things that charm me most, I sa - cri -'.



## CRUCIFIXION—Continued.

FOUR VOICES.

fice them to his blood. See from his head, his feet,

his hands, his feet,

LARGO AFFETUOSO.

fice them to his blood. See from his head, his hands, his feet,

and love flow min-gled down; Did ere such love and sor-row meet?

sor-row and love or thorns com-

sor-row and love flow min-gled down; Did ere such love and sor-row meet? Or thorns com-

CRUCIFIXION—Continued.

A Sa - viour's crown? Or thorns com - pose a Sa - viour's  
 pose Did ere such love and sor-row meet,  
 pose a Sa - viour's crown? Did ere such love and sorrow meet, Or thorns com - pose a Sa - viour's

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats (B-flat and E-flat), and a 7/4 time signature. The lyrics are written below the notes. The second and third staves are piano accompaniment, with the second staff being the right hand and the third the left hand. The bottom staff is the bass line, starting with a bass clef and the same key signature and time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

CHORUS, MODERATO.  
 crown? Were the whole realm of na - ture mine, That were a  
 MEZZA VOCE.  
 crown? Were the whole realm of na - ture mine, That were a

Detailed description: This system contains four staves of music. The top staff is the vocal line, starting with a treble clef, a key signature of two flats, and a 7/4 time signature. The tempo marking 'CHORUS, MODERATO.' is placed above the staff. The lyrics are written below the notes. The second and third staves are piano accompaniment, with the second staff being the right hand and the third the left hand. The bottom staff is the bass line, starting with a bass clef and the same key signature and time signature. The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

## CRUCIFIXION—Continued.

tri-bute far too small; Love so a-maz-ing so di-vine, Demands my life, my soul, my all. DUO.

Love so a-maz-ing

tri-bute far too small; Love so a-maz-ing so di-vine, Demands my life, my soul, my all. Love so a-maz-ing

ORG.

Detailed description: This system contains four staves of music. The top staff is the vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The bottom staff is an organ accompaniment. A dynamic marking 'F' is present above the first vocal line. The word 'DUO.' is at the end of the first line, and 'ORG.' is at the end of the fourth line.

TUTTL. ADAGIO.

De-mands my life, my soul, my all, Demands my life, my soul, my all.

so di-vine,

TUTTL. ADAGIO.

so di-vine, De-mands my life, my soul, my all. Demands my life, my soul, my all.

Detailed description: This system contains four staves of music. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is another vocal line with lyrics. The bottom staff is an organ accompaniment. Dynamic markings 'TUTTL.' and 'ADAGIO.' are placed above the first and third staves respectively. The word 'F' is placed above the third staff.



THE DYING CHRISTIAN—Hymn 191.

LARGO E PIANO.

Vi - tal spark of heav'nly flame! Quit, Oh! quit this mor - tal frame! Trembling, hop - ing, ling'ring, fly - ing,

Vi - tal spark of heav'nly flame! Quit, Oh! quit this mor - tal frame! Trembling hop - ing, ling'ring, fly - ing,

Detailed description: This system contains the first two staves of the hymn. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lyrics are: "Vi - tal spark of heav'nly flame! Quit, Oh! quit this mor - tal frame! Trembling, hop - ing, ling'ring, fly - ing,". The piano part features a steady eighth-note accompaniment.

O, the pain the bliss of dying! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life.

O, the pain the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life.

Detailed description: This system contains the second two staves of the hymn. The top staff is the vocal line, and the bottom staff is the piano accompaniment. Both are in a key signature of three flats (B-flat, E-flat, A-flat) and a common time signature (C). The lyrics are: "O, the pain the bliss of dying! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life." and "O, the pain the bliss of dy - ing! Cease fond na - ture, cease thy strife, And let me lan - guish in - to life." The piano part continues with the same accompaniment pattern.

## THE DYING CHRISTIAN—Continued.

ALLEGRO PIA.

Hark! Hark! Hark! they whisper, angels say  
 Hark! Hark! they whisper, an - gels say, they whisper, they whisper, angels say,  
 Hark! they whisper, an - gels say, they whisper, an - gels say, They whisper, they whisper, angels say  
 Hark! Hark! Hark! they whisper, angels say

sister spir - it come a - way." What is this ab - sorbs me quite?  
 "Sister spi - rit come a - way, Sis - ter spi - rit come a - way." What is this ab - sorbs me quite?  
 Sis - ter spi - rit come a - way." What is this ab - sorbs me quite?

Steals my sen - ses, shuts my sight, Drowns my spir - its, draws my breath? Tell me my soul, can this be death?

Steals my sen - ses, shuts my sight, Drowns my spi - rits, draws my breath? Tell me my soul, can this be death?

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 7/4. The lyrics are: "Steals my sen - ses, shuts my sight, Drowns my spir - its, draws my breath? Tell me my soul, can this be death?"

ANDANTE. FOUR VOICES.

My soul, can this be death? The world recedes, it dis - ap - pears. Heav'n o - pens on my eyes, My

Tell me my soul, can this be death? The world re - cedes, it dis - ap - pears. Heav'n opens, o - pens on my eyes, My

Detailed description: This system contains four staves of music. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature has one flat (B-flat), and the time signature is 3/4. The lyrics are: "My soul, can this be death? The world recedes, it dis - ap - pears. Heav'n o - pens on my eyes, My" and "Tell me my soul, can this be death? The world re - cedes, it dis - ap - pears. Heav'n opens, o - pens on my eyes, My". There are dynamic markings 'F' and 'P' above the first vocal staff.



## THE DYING CHRISTIAN—Continued.

CHORUS. CON SPIRITO.

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

**CRES**

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

Detailed description: This system contains the first two lines of the chorus. The top line is the vocal melody in a soprano clef, with lyrics underneath. The second line is the piano accompaniment in a soprano clef. The third line is the vocal melody in an alto clef, with lyrics underneath. The fourth line is the piano accompaniment in a bass clef. The music is in 2/4 time, with a key signature of one flat (B-flat). The tempo/mood is 'CON SPIRITO'. A 'CRES' (crescendo) marking is placed above the third line.

grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O death where is thy sting?

grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O death where is thy sting.

Detailed description: This system contains the second two lines of the chorus. The top line is the vocal melody in a soprano clef, with lyrics underneath. The second line is the piano accompaniment in a soprano clef. The third line is the vocal melody in an alto clef, with lyrics underneath. The fourth line is the piano accompaniment in a bass clef. The music continues in 2/4 time with a key signature of one flat. The lyrics are: 'grave where is thy vic - to - ry, O death where is thy sting? O grave where is thy vic - to - ry, O death where is thy sting?'.

UNIS.

THE DYING CHRISTIAN—Continued.

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) in G major. The lyrics are: "Lend, lend your wings, I mount, I fly, O grave where is thy vic-to-ry, thy vic-to-ry? O grave where is thy". Dynamic markings include *f* and *p*. The piece is in 4/4 time.

Musical score for the second system, continuing the four-staff arrangement. The lyrics are: "vic-to-ry, thy vic-to-ry? O death where is thy sting? O death where is thy sting? Lord, lend your wings, I mount, I fly, O". Dynamic markings include *f* and *p*. The piece is in 4/4 time.

## THE DYING CHRISTIAN—Continued.

grave where is thy vic - to - ry, thy vic - to - ry? O death, O death, where is thy sting.

grave where is thy vic - to - ry, thy vic - to - ry? O death, O death, where is thy sting.

## CAROLLTON. Hymn 187.

*Composed for this work by A. Clifton.*

I would not live al - way; I ask not to stay; Where storm af - ter storm, ri - ses dark o'er my way;



**DUETT.**

The few lu - rid mornings that dawn on us here, Are enough for life's woes, full e - nough for its cheer:

**ORGAN.**

*F*

Detailed description: This system contains a Duet and Organ accompaniment. The Duet consists of two vocal staves in G major (one sharp) and 2/4 time. The Organ part is in the bass clef, also in G major and 2/4 time. The lyrics are: "The few lu - rid mornings that dawn on us here, Are enough for life's woes, full e - nough for its cheer:". The organ part features a prominent bass line with a forte dynamic marking 'F'.

**TUTTI.**

The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.

**TUTTI.**

The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.

Detailed description: This system contains two Tutti sections. The first Tutti section is a vocal line in G major, 2/4 time, with the lyrics: "The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.". The second Tutti section is an organ accompaniment in the bass clef, also in G major and 2/4 time, with the same lyrics: "The few lu - rid mornings that dawn on us here, Are e-nough for life's woes, full e - nough for its cheer.". The organ part features a steady bass line.

MAESTOSO.

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

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.

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

# DENMARK—Continued.

TRIO—ANDANTE.

SECOND TREBLE, or ALTO.

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

His sov'-reign pow'r 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.

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



## DUETTO—TREBLE AND BASS:

We are his peo-ple, we his care, Our souls and all our mor-tal frame; What last-ing

What

last-ing ho-nours shall we rear, Al-migh-ty Ma-ker to thy name.

What

**P** **CRES** **F**

What last-ing ho-nours shall we rear, Al-migh-ty Ma-ker to thy name.

last-ing last-ing ho-nours

## DENMARK—Continued.

27

TUTTI. CON SPIRITO.

We'll crowd thy gates with thankful songs, High as the heav'ns our voices raise; And  
We'll crowd thy gates with thankful songs; High as the heav'ns our voices raise; And

earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts with songs of praise, Shall  
earth, and earth, with her ten thousand thousand tongues, Shall fill thy courts, with songs of praise, Shall

UNIS. UNIS.

## DENMARK—Continued.

fill thy courts, with songs of praise, Shall fill, shall fill thy courts with songs of praise.

fill thy courts, with songs of praise, Shall fill, shall fill thy courts with songs of praise.

UNIS

Wide, wide as the world is thy com-mand, Vast as e - ter - ni - ty, e - ter - ni - ty thy love;

Wide, wide as the world is thy com-mand, Vast as e - ter - ni - ty, E - ter - ni - ty thy love.

UNIS



Firm as a rock, thy truth must stand, When roll - ing years shall cease to - move, Shall cease to

Firm as a rock, thy truth must stand, When roll - ing years shall cease to move, Shall cease to

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in G major, starting with a treble clef and a key signature of one sharp (F#). The melody begins on G4 and moves stepwise up to D5. The bottom staff is a piano accompaniment in G major, starting with a bass clef and a key signature of one sharp. It features a steady eighth-note accompaniment pattern. The lyrics are printed below the vocal staff.

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

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

Detailed description: This system contains the second two staves of music. The top staff continues the vocal line from the first system, ending with a double bar line. The bottom staff continues the piano accompaniment. The lyrics are printed below the vocal staff. Dynamic markings 'p' (piano) and 'f' (forte) are present above the piano staff. The key signature remains G major.



He shall lead my wea - ry feet; To the streams that still and slow, Thro' the ver-dant

He shall lead my wea - ry feet; To the streams that still and slow, Thro' the ver-dant

**CRES** **F**

mea - dows flow, the ver - dant mea - dows flow.

mea - dows flow, the ver - dant mea - dows flow.

When through devious paths I stray,  
 He shall teach the better way,  
 Kindle virtue's dying flame,  
 And my erring soul reclaim.  
 Through the dreary vale I tread,  
 By the shades of death o'erspread  
 There I walk from terror free,  
 While protected, Lord by thee



## FATHER OF MERCIES.

Wranitzky.

SOLO-ANDANTE.

1 Fa-ther of mer - cies, Fountain of good - ness ; Lord we a - dore thee, and wor - ship thy name.  
2 Prophets and mar - tyrs, Sing Hal - le - lu - jah; Heav'n's arch - es e - cho the prais - es of God.

CHORUS.

1 Praise him all ye Angels, Praise him with the Cymbals, For he is Lord alone, O praise the Ho - ly One.  
2 Lord we would a-dore thee, Hearts and voi-ces joining, For thou art Lord alone, Thou art the Ho - ly One.

1 Lute and harp resounding, Lof-ty notes rebounding ;  
2 Come with thanks before thee, Sweetest notes combining ;

1 Praise him all ye Angels, Praise him with the Cymbals, For he is Lord a-lone, O praise the Ho-ly One.  
2 Lord we would a-dore thee, Hearts and voi, ces joining. For thou art Lord a-lone, Thou art the Ho-ly One.

END OF APPENDIX NO I.

7.6.77  
10.11.77

