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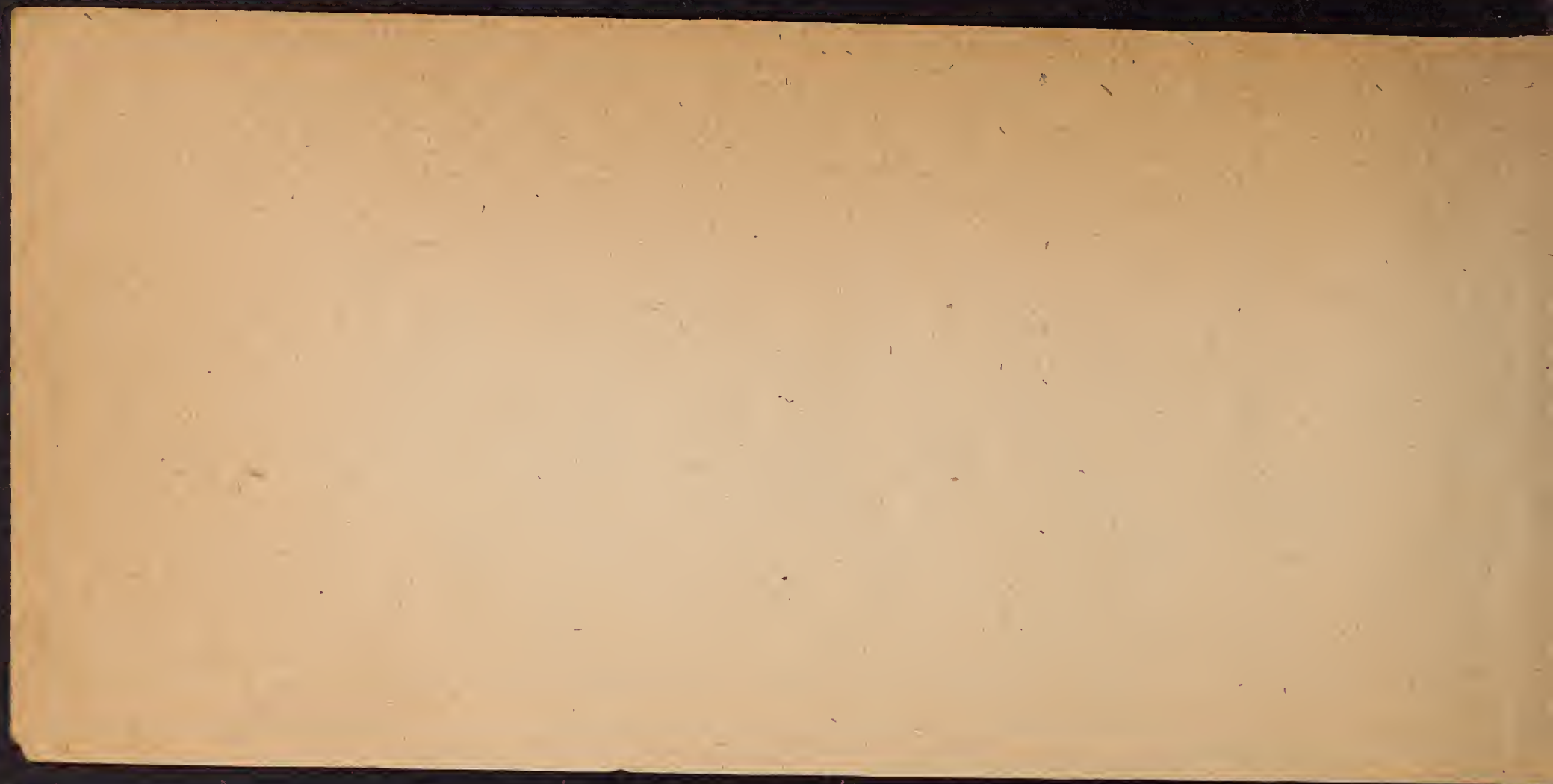


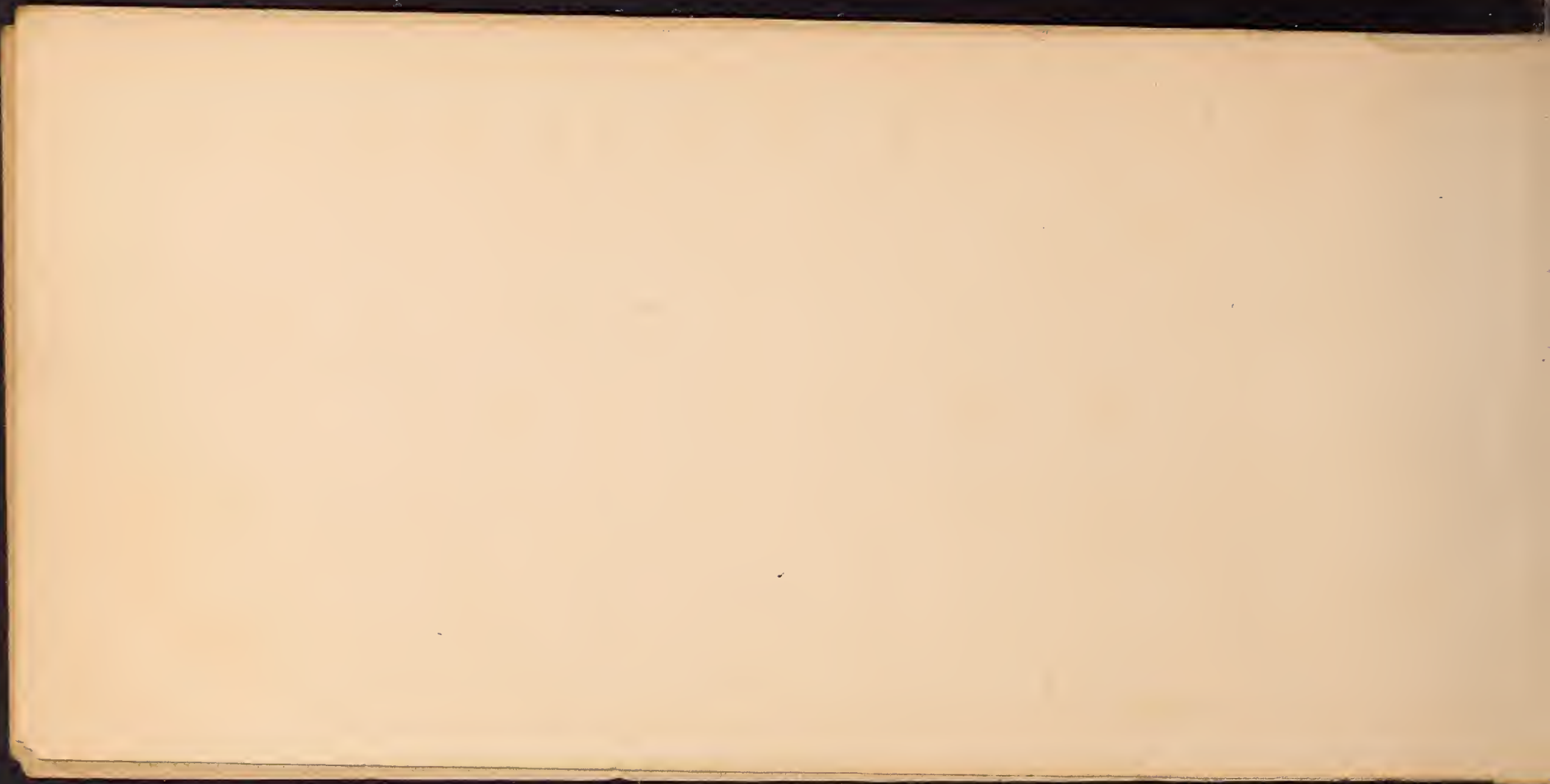
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Feb. 16. 1928

M.

ADVERTISEMENT.

It is necessary to apprize the Public, that in this work, for the sake of Conciseness, the following Abbreviations are made use of, in the titles of the several tunes.

S.M. Short Metre, or Measure, wherein the verses consist of 4 lines, the 1st, 2^d & 4th containing 6 Syllables, and the 3^d 8.

C.M. Common Metre, consists of lines containing 8 & 6 Syllables each, alternately.

L.M. Long Metre, is all in lines of 8 Syllables.

7^s The measure of 7 Syllables in a line. 8 & 7, lines of 8 & 7 Syllables alternately. 6, 8^s Six lines of 6 syllables, which make the Verse half as long again as the Long Metre, such is Addison's 23^d Psalm.

P.M. Particular, proper, or peculiar Metres, such as those of the 50th, 113th & 148th Psalms, with several others which come under neither of the above Classes.

D signifies double i.e. that the tune takes 2 Verses without being repeated.

8^s differ from long Metre, not in the number, but quality of the Syllables, those of the long Metre being one short and one long Syllable, but these 2 short to one long.

Please to observe that all the tunes of the same Metre are ranged together, and the Metres succeed each other in the following order—The short Metres from 11 to 12 inclusive. Common M. from 13 to 54. Long M. from 55 to 84. Sevens from 85 to 96, and the Peculiar M. from 97 to the end.

The other abbreviations made use of, refer to the books from which the words affixed to the several Tunes are taken, with the number of the Hymn or Page.

D^r W. stand for — — — D^r Watts

G. W. — — — M^r G. Whitefield

Lady H. — — — Lady Huntingdon

A. T. — — — M^r Aug. Toplady.

Lan. Hy. Collection of Hymns published at Lancaster.

N. Ver. — — — New Version.

Besides the above, the Olney Hymns, M^r Merrick's Psalms, Mess. Evans', Hart's, Hills', and D^r Gibbons' Hymns are occasionally referred to at length.

N. B. Pa. stands for Page—Ps. for Psalm—Hy. for Hymn—Bk. for Book—

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AYLESBURY, or Wirksworth.

Pf. LXI. D! W.

S. M.

1

When overwhelm'd with grief My heart within me dies, Helpless, and far from all relief, To heav'n I lift mine Eyes.

The musical score for 'AYLESBURY, or Wirksworth' consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass line in bass clef. The lyrics are written between the vocal staves. The bass line includes figured bass notation: 6 6 #, 6 6 #, 5 # #, 6 6 6 5 #.

SOUTHWELL.

Pf. XC. D! W.

S. M.

E. Hooper 1592.

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

The musical score for 'SOUTHWELL' consists of three staves. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass line in bass clef. The lyrics are written between the vocal staves. The bass line includes figured bass notation: 6 6 #, 5 # 5 6 # #, # #, 6 5 #.

PERNELLUM, OF ST. PETERS.

Pf. XIX. 2^d Pt. D! W.

S.M.

Behold the morning Sun Begins his glorious way; His beams thro' all the nations run, And Life & light convey.

The musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp (F#). The lower staff is a basso continuo line in bass clef, also in 3/2 time. The lyrics are written below the vocal staff. The piece concludes with a double bar line.

SUTTON.

Pf. XIX. 1st Pt. D! W.

S.M.

Behold the lofty sky Declares its ma-ker God, And all his starry works on high Proclaim his powr abroad.

The musical score consists of two staves. The upper staff is a vocal line in treble clef, 3/2 time, with a key signature of one sharp (F#). The lower staff is a basso continuo line in bass clef, also in 3/2 time. The lyrics are written below the vocal staff. The piece concludes with a double bar line.

ST. SIMONS.

Pf. XXV. 2^d Pt D^r W.

S.M.

3

Where shall the man be found That fears t'offend his God, That loves the Gospel's joy-ful sound, And trembles at the rod?

6 6 6 7 6 6 5 5 6 6 6 7

NEWCASTLE, New York, or Halifax.

Pf. XLVIII. D^r W.

S.M.

Plymouth in Dixon's Coll.

Great is the Lord our God, And let his praise be great; He makes his churches a-bode, His most delightful Seat.

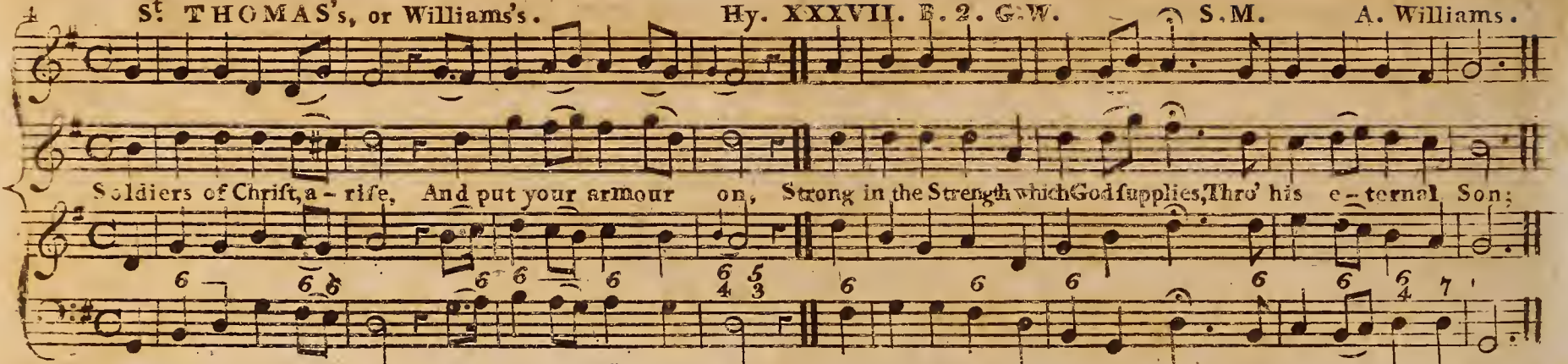
7 6-6 6 5 6 7 6 6 6-6 6 6 87

St. THOMAS's, or Williams's.

Hy. XXXVII. F. 2. G. W.

S. M.

A. Williams.



Soldiers of Christ, a - rise, And put your armour on, Strong in the Strength which God supplies, Thro' his e - ternal Son;

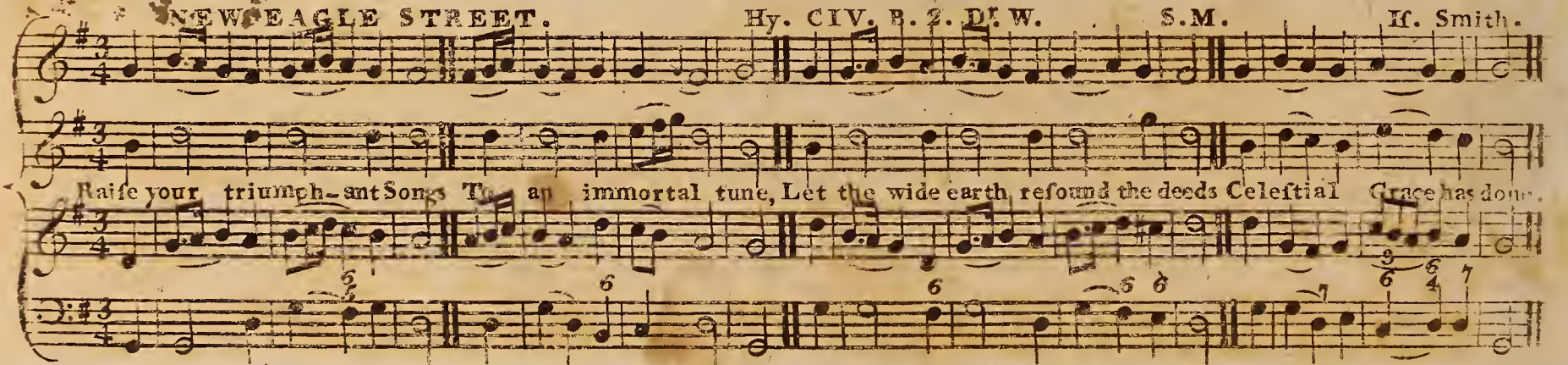
6 6 6 6 6 4 5 3 6 6 6 6 6 6 6 7

NEW EAGLE STREET.

Hy. CIV. B. 2. D. W.

S. M.

H. Smith.



Raise your triumph - ant Songs To an immortal tune, Let the wide earth resound the deeds Celestial Grace has done.

5 6 6 6 6 6 6 7 6 6 7

My Soul, repeat his praise Whose mercies are so great; Whose anger is so flow to rise, So ready to abate.

Whose anger is so flow to rise, So ready to a - bate.

High as the heav'ns are rais'd
 Above the ground we tread,
 So far the riches of his grace
 Our highest thoughts exceed.

His power subdues our sins,
 And his forgiving love,
 Far as the East is from the West,
 Doth all our guilt remove.

God of eternal love, How fickle are our ways. And yet how oft did Israel prove Thy Constancy of grace.

Pia.

For. And yet how oft did Israel prove Thy constan-cy of grace.

For.

They saw thy wonders wrought,
 And then thy praise they sung;
 But soon thy works of power forgot,
 And murmur'd with their tongue.

Yet when they mourn'd their faults,
 He hearken'd to their groans,
 Brought his own Covenant to his thought
 And call'd them still his Sons.

Awake, and sing - the Song Of Moses, and the Lamb; Wake ev'- ry heart, and ev'- - ry tongue, To

Pia.

For.

praise the Sa - - viour's name. Wake ev' ry heart, and ev' - ry tongue, To praise the Sayiour's name.

For.

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

Sing 'till we hear Christ say,
 "Your sins are all forgiv'n"
 Sing on rejoicing ev'ry day,
 'Till we all meet in heav'n.

SILVER STREET, or Falcon Street.

Pf. XCV. DI W.

S.M.

If. Smith. 9

Come sound his praise abroad, And Hymns of glory sing: Je-hovah is the sov'reign God, The u - - niversal King.

Pia. For. Pia. For.
Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord.

Let ev'ry Creature join To praise th'eternal God; Ye heavnly hofts, the fong begin, And found his

Pia.

Pia.

name abroad. Ye heavnly hofts the fong begin, And found his name abroad.

For.

For.

Thou Sun with golden beams,
And Moon with paler rays,
Ye ftarry lights, ye twinkling flames,
Shine to your Maker's praife.

By all his works above
His honours be exprest;
But faints that taste his faving love
Should fing his praifes beft.

Father, our hearts we lift Up to thy gracious throne, And bless thee for the precious gift, Of thine incarnate Son: The gift unspeak-

ble, We thankfully receive; And to the World thy goodness tell! O may we to thee live! O may we to thee live!

My God, my life, my love; To thee, to thee I call; I cannot live if thou remove, For thou art all in all.

Figured bass: 4 3 6 7 6 5 6 6 8 9 8 6 7 8 5 3 6 7 5 6 5.

Thy shining grace can cheer, This dungeon where I dwell; 'Tis Paradise when thou art here, If thou depart 'tis Hell, If thou depart 'tis Hell.

Figured bass: 7 7 6 4 5 3 3 6 6 6 6 5 3 6 4 3 6 4 3.

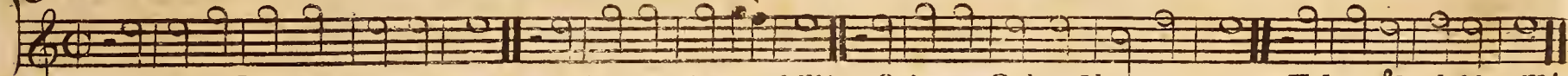
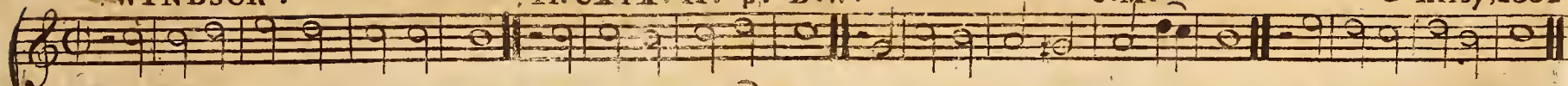
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WINDSOR .

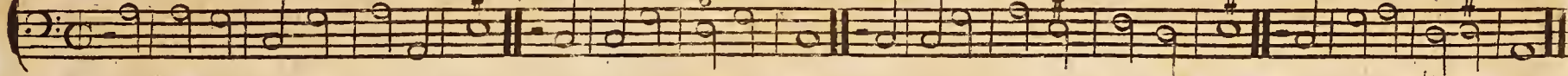
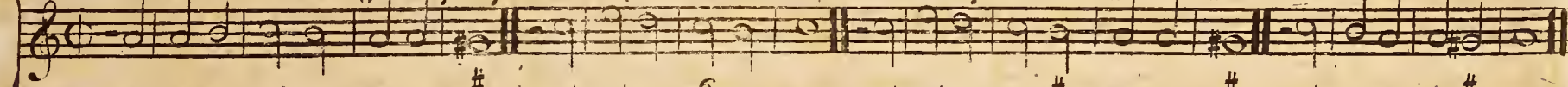
Pf. CXIX. 11th p. D^r. W.

C.M.

G. Kirby, 1592 ¹³



O that the Lord would guide my ways To keep his statutes still! O that my God would grant me grace To know & do his will!

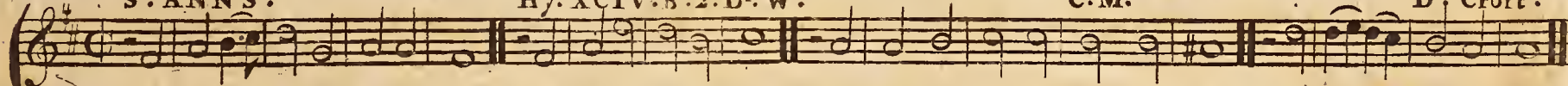


St. ANN'S .

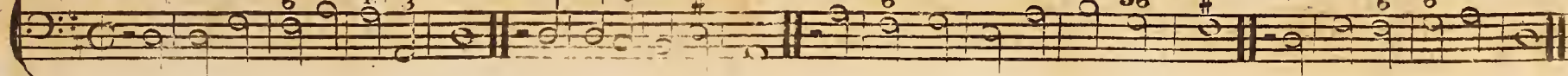
Hy. XCIV. B. 2. D^r. W.

C.M.

D^r. Croft .



My God, my Portion, and my Love, My ever-lasting All, I've none but thee in heav'n a - bove, Or on this earthy ball.



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

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes figured bass notation: 65 #, 65 #, 6 #, 56 #, 6 #, 6 #, 65 #, #, 6 6 6 6 4 #.

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

The musical score consists of two systems. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The piano part includes figured bass notation: 7, 6.

ST DAVID'S.

Ps. XXVII. D! W.

C.M.

T. Ravenscroft MB.

15

The Lord of Glory is my light. And my falvation too: God is my strength, nor will I fear What all my foes can do.

ST. MARY'S, or Hackney.

Hy. LXXXIII. B. I. D! W.

C.M.

D! Croft.

Not from the dust affliction grows, Nor troubles rise by chance; Yet we are born to cares and woes, A sad in-her-i tance.

Come children learn to fear the Lord, And, that your days belong, Let not a false or spiteful word Be found upon your tongue.

Not all the outward forms on earth, Nor rites that God has given, Nor will of man, nor blood, nor birth Can raise a soul to heav'n.

LONDON.

Ps. XLIV. D! W

C.M.

D! Croft.

17

Lord, we have heard thy works of old Thy works of power & grace; When to our ears our Fathers told, The wonders of their days.

The musical score for 'LONDON' consists of four staves. The top two staves are vocal parts in G major, and the bottom two are a lute or keyboard accompaniment in G major. The lyrics are written below the vocal staves. The piece is in common time (C.M.) and is attributed to D! Croft.

BANGOR, or Sheffield.

Hy. XXVIII. B. 2. D! W.

C.M.

Stoop down my thoughts that use to rise, Converse a while with death; Think how a gasping mortal lies, And pants a-way his breath.

The musical score for 'BANGOR, or Sheffield' consists of four staves. The top two staves are vocal parts in G major, and the bottom two are a lute or keyboard accompaniment in G major. The lyrics are written below the vocal staves. The piece is in common time (C.M.) and is attributed to D! W. The score includes figured bass notation in the bottom staff, such as #, 87, #, #, 6.5, 87, 6.6, 6.4, #.

Now to the Lamb that once was slain, Be endless blessings paid; Sal-vation, glo-ry, joy, remain, For--ever on thy head.

Thou hast redeem'd our souls with blood, Hast set the prisoners free; Hast made us Kings and Priests to God, And we shall reign w. thee.

BEDFORD, or Edmonton.

Pf. LXXXIV. D! W.

C.M.

W. Weal. M.B.

My soul, how lovely is the place To which thy God resorts, Tis heav'n to see his smiling face, Tho' in his earthly courts.

This musical score is for the hymn 'BEDFORD, or Edmonton'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is common time (C.M.). The lyrics are written below the vocal staves. The piano part includes fingering numbers such as 6, 5, and 6.

BURFORD, Uxbridge, Norwich, or Hexham. Pf. CXIX. 4th Pt. D! W.

C.M.

How shall the young secure their hearts And guard their lives from sin Thy word the choicest rules imparts To keep the conscience

This musical score is for the hymn 'BURFORD, Uxbridge, Norwich, or Hexham'. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C.M.). The lyrics are written below the vocal staves. The piano part includes fingering numbers such as 8, 7, 6, and 5.

CROWLE, or Broomsgrove.

Pf. I. D! W.

C.M.

Blest is the man who shuns the place Where sinners love to meet, Who fears to tread their wicked ways, And hates the scoffer's seat.

Detailed description: This is a three-staff musical score. The top staff is the treble clef, the middle is the vocal line with lyrics, and the bottom is the bass clef. The music is in 3/4 time and D major. It features a variety of note values including quarter, eighth, and sixteenth notes, with some rests. The lyrics are written below the middle staff.

ROCHESTER, or St. Michael's.

Pf. XLVII. D! W.

C.M.

O for a shout of sacred joy To God the sovereign King; Let ev'ry land their tongues employ And hymns of triumph sing.

Detailed description: This is a three-staff musical score. The top staff is the treble clef, the middle is the vocal line with lyrics, and the bottom is the bass clef. The music is in 3/4 time and D major. It features a variety of note values including quarter, eighth, and sixteenth notes, with some rests. The lyrics are written below the middle staff.

WORKSOP, or St. Neots.

Pf. CXXXIX. 2^d Pt. D: W.

C.M.

When I with pleasing wonder stand, And all my frame survey; Lord, tis thy work, I own thy hand That built my humble clay.

This musical score consists of three 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.M.). The middle staff is the vocal line in alto clef. The bottom staff is the bass line in bass clef. The lyrics are written below the middle staff. The score includes various musical notations such as notes, rests, and bar lines.

STROUDWATER.

Pf. CXLV. 2^d Pt. D: W.

C.M.

Sweet is the memory of thy grace, My God, my heav'nly King, I praise to age thy righteousness, In founts of glorying.

This musical score consists of three 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.M.). The middle staff is the vocal line in alto clef. The bottom staff is the bass line in bass clef. The lyrics are written below the middle staff. The score includes various musical notations such as notes, rests, and bar lines.

BATH CROCUS.

Hy. XXXIV. B. 2. D^r. W.

C. M.

Musical score for "BATH CROCUS" in G major, 3/4 time. The score consists of three staves: a vocal line, a treble clef accompaniment line, and a bass clef accompaniment line. The lyrics are: "Come ho - ly Spirit, heavenly Dove, With all thy quickning pow'rs Kindle a flame of sacred love, In these cold hearts of ours." The piece concludes with a double bar line.

BRAINTREE.

Hy. XCI. B. 2. D^r. W.

C. M.

Musical score for "BRAINTREE" in G major, 3/4 time. The score consists of three staves: a vocal line, a treble clef accompaniment line, and a bass clef accompaniment line. The lyrics are: "Oh the delights, the heavenly joys, the glories of - the place, Where Je - sus sheds the brightest beams of his - overflowing grace!" The piece concludes with a double bar line.

WESTON FAVEI, or Cornish.

By L. H. B. B. B.

C. M.

Pia.

Come let us join our chearful songs, With Angels round the throne, Ten thousand thousand are their tongues, But

Pia.

7 6 6 6 6 4 6 6 6 7 3 5 4 3

For.

all their joys are one, Ten thousand thousand are their tongues, But all, But all their joys are one.

For.

6 6 6 6 6 6 5 5 6 6 5 4 3

FOUNDLINGS, or Narbath.

Pf. XXXIII. D! W.

C.M.

Theo. Smith.

h

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

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C.M.). The piece is in 3/4 time. The lyrics are written below the vocal staff.

IRISH, Dublin, or Conders.

Pf. V. D! W.

C.M.

Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my pray'r, To thee I lift up mine eye.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C.M.). The piece is in 3/4 time. The lyrics are written below the vocal staff.

St. GEORGE'S.

Hy. XX. B.1. D! W.

C.M.

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

6 6 # 6 6 7 5 6 6 6 4 3

SHELDON, Witton's, or New York.

Hy. XXXVIII. B.2. D! W.

C.M.

Happy the heart where graces reign, Where love inspires the breast: Love is the brightest of the train, And strengthens all the rest.

6 6 4 7 6 6 6 4 # 47 6 3 6 6 7

Lift up your eyes to th' heavenly seats Where your Redeemer stays: Kind In - ter - ces - for, there he sits, And loves, and pleads, and prays.

6 6 6 4 7 6 5 6 6 4 # 6 7 8 6 7 4 3 6 6 6 4 #

'Twas well, my soul, he dy'd for thee, And shed his vital blood, Appeard stern justice on the Tree, And then a - rose to God.

6 7 6 7 6 5 6 5 6 6 8 7 8 5 6 7 6 6 6 5 3

WAYBRIDGE.

Pa. 136. A. T.

C. M.

M. Madan.

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

6 6 9 8 8 7 6 5 6 7 6 6 5 4 3 8 7 6 5 4 3 6 6 7 8 7 6 5 6 5 4 3

HUDDERSFIELD.

Hy. LXVII. B. 2. D! W.

C. M.

M. Madan.

Great God how infi-nite art thou! What worthless worms are we! Let the whole race of creatures bow, And pay their praise to thee And pay their praise to thee

6 4 5 6 6 6 6 5 4 6 6 5 4 3 2 7 6 5 4 6 5 4 3 6 5 4 3 2 1

EDGECOMBE.

Hy. XXV. B. 2. D! W.

C. M.

W. B.

My drowfy powrs, why sleepe ye so? Awake, my sluggish soull! Nothing has half thy work to do, Yet nothings half so dull. Yet nothings half so dull.

This musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time (C.M.) and features a variety of note values including quarter, eighth, and sixteenth notes. The lyrics are written below the vocal staff.

ABRIDGE.

Pf. XLVII. Ver. 4. D! W.

C. M.

If, Smith.

Rehearse his praise with awe profound, Let knowledge lead the song, Nor mock him with a solemn sound Upon a thoughtless tongue.

This musical score consists of three staves. The top staff is the vocal line, the middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The music is in common time (C.M.) and features a variety of note values including quarter, eighth, and sixteenth notes. The lyrics are written below the vocal staff.

When I can read my title clear To man - - - fions in the skies, I bid farewell to ev'ry fear,

And wipe my weeping eyes. And wipe my weeping eyes.
 And wipe - - - my weep - ing eyes. And
 And wipe my weeping eyes.

Let cares like a wild deluge come,
 And storms of sorrow fall,
 May I but safely reach my home,
 My God, my heav'n, my all;

There shall I bathe my weary soul
 In seas of heav'nly rest,
 And not a Wave of trouble roll
 Across my peaceful breast

BRENTFORD.

Hy. XXXIX. B.1. D! W.

C.M.

A. Williams.

Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And plea - - sures tune my tongue!

This musical score is for the hymn 'BRENTFORD'. It features a vocal line and a piano accompaniment. The key signature has one sharp (F#), and the time signature is common time (C.M.). The lyrics are: 'Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue!' The piano part includes figured bass notation with numbers 4, 6, 6, 6, #, 6, 6, 5 6, 6, 6, 6, 4, 3.

IVY.

Arcadia. B. Coll.

Hy. VIII. B.2. D! W.

C.M.

Ho-san-na with a cheerful sound, To God's upholding hand; Ten thousand snares attend us round, And yet secure we stand.

This musical score is for the hymn 'IVY'. It features a vocal line and a piano accompaniment. The key signature has two flats (Bb, Eb), and the time signature is common time (C.M.). The lyrics are: 'Ho-san-na with a cheerful sound, To God's upholding hand; Ten thousand snares attend us round, And yet secure we stand.' The piano part includes figured bass notation with numbers 3, 4, 6, 6, 5, 6, 6, 6, 4, 6, 6, 6, 6, 4, 3, 6, 6, 5, 4, 3.

MORNING HYMN, Richmond, or Wantley.

Hy. XLVIII. B. 2. D! W.

C. M.

H. Smith.

31

How vain are all things here be- low. How false and yet how fair, Each pleasure has its poison too; And ev'-ry sweet a snare.

This musical score is for the hymn 'Morning Hymn'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features various ornaments and fingerings, such as triplets and sixteenth-note runs. The lyrics are written below the piano part.

GAINSBOROUGH, or St Martin's.

Pf. XXXIV. (at pause) D! W.

C. M.

O Sinners, come and taste his love, Come, learn his pleasant ways, And let your own experience prove The sweetness of his grace.

This musical score is for the hymn 'Gainsborough'. It consists of three staves: a vocal line in treble clef, a piano accompaniment in treble clef, and a bass line in bass clef. The key signature is one sharp (F#) and the time signature is 3/4. The music features various ornaments and fingerings, such as sixteenth-note runs and triplets. The lyrics are written below the piano part.

Pia.

Blest be the dear u - ni - ting love, That will not let us part; Our bodies may far off remove, We still are

Pia.

End here

For.

joind in heart. Our bodies may far off remove, We still are joind in heart.

For.

Join'd in one spirit to our head,
 Where he appoints we go,
 And still in Jesus footsteps tread,
 And do his work below.

O let us ever walk in him,
 And nothing know beside,
 Nothing desire, nothing esteem,
 But Jesus crucify'd.

Joy to the world; the Lord is come; Let earth receive her King: Let ev'ry heart prepare him room, And heav'n and nature sing.

6 6 5 8 7 6 6 6 6 6 6 6 6 6 6 8 7

Pia. Joy to the earth, the Saviour reigns; Let men their Songs employ; While Fields & floods, Rocks hills & plains Repeat the sounding joy

Pia. 6 8 7 6 8 7 4 3 8 7 7 6 6 6 6 6 6 4 Rep. F.

GREEN-WALK CHAPLE.

Hy. LIX. B.3. Obo. Hy.

C.M.

Let worldly minds the world pursue, It has no charms for me; Once I admir'd its trifles too,

But grace has set me free. Hal-lulujah, Hal-lulujah, Halle-lujah, Amen.

It's pleasures now no longer pleas,
 No more content afford, the f.
 Far from my heart be joys like
 Now I have seen the Lord.

Creatures no more divide my choice,
 I bid them all depart;
 His name, his love, & grace my vine,
 Have fix'd my roving heart.

Sing to the Lord Je-hovah's name And in his strength rejoice; When his Salvation is our theme, Ex-alt-ed

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. 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 staff. The bass line includes several figured bass notations: 6-6, 6 4 3, 6 8, 6 4 #, 6 5, 8, 6, 6.

be our voice. With thanks approach his aw-ful sight, And psalms of honour sing; The Lord's a God of boundless

Detailed description: This system contains the second two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a time signature of 3/4. 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 staff. The bass line includes several figured bass notations: 6 5 3, 6, 7, 6 8, 6 5, 6, 6 4 7, 6 5.

might, The whole cre-a--tions King. Hal - le - lu - jah, Hal - le - lu - jah, Halle - lu - jah, Hal - le - lu - jah,

Pia. *For.*

87 6 5 6 7 6 #

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

Pia. *For.*

6 7 6 7

Earth with its caverns dark & deep
 Lies in his spacious hand;
 He fixt the Seas what bounds to keep,
 And where the hills must stand,
 Come, and with humble souls adore,
 Come, kneel before his face;
 O may the creatures of his power
 Be children of his grace.

LOUGHTON.

Pf. XXXIV. D[♯] W.

C.M.

I'll bless the Lord from day to day; How good are all his ways. Ye humble souls that use to pray, Come, help my lips to praise

Pia. Hal - le - lu - jah, *For.* Hal - le - lu - jah, *Pia.* Hal - le - lu - jah, *For.* Hal - le - lu - jah, Hal - le - lu - jah, Hal - le - lu - jah.

MELCHISEDEC.

Hy. V. B. 2. G. W.

C. M. D.

Thou dear Redeemer, dying Lamb, We love to hear of thee; No music like thy charming name Nearer half so

sweet can be. O may we ever hear thy voice, In mercy to us speak, And in our Priest will we rejoice, Thou great Melchisedec.

ASHLEY or Ramsgate.

Hy. LXXXVIII. B. 2. D. W.

C.M.

Rep. *f* *Pia.*

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

6 6 7 6 8 7 6 6 4 # 4 3 4 6 6 6 6 5 4 3

Rep. *f* *Pia.*

For. *Pia.* For.

Glory honour praise & power, be unto the Lamb for ever, Jesus Christ is our Redeemer, Hallelujah, Hallelujah, Hallelujah praise the Lord.

For. 6 6 6 6 7 7 6 6 6 6 6 *Pia.* 7 6 7 6 For. 6 6 5 4 3

Lord, when together here we meet, And taste thy heav'nly grace; Thy smiles are so di-vine-ly sweet, We're

loth to leave the place. Thy smiles are so divine-ly sweet, We're loth to leave the place.

But, Lord, tho' we must part a-^{while,}
 Upon the sacred road;
 Yet let thy face upon us smile,
 And keep us close to God.

This, only this we humbly crave,
 While earth is our abode;
 That we with Christ & saints
 Communion on the road.

BLOXHAM.

Ps. LXXVI. D! W.

C.M.

In Judah God of old was known; His name in Israel great; In Salem stood his holy throne, And Zi-on was his seat.

St. JOHN's, or New Cambridge.

Hy. VII. B. 2. D! W.

C.M.

Dread sov'reign, let my ev'ning song Like ho-ly incense rise: Afsift the offerings of my tongue To reach the lofty sky.

WANTAGE or St Bennet's.

Pf. LXXVII. 2^d Pt D! W.

C. M.

How awful is thy chastning rod? May thy own children say The great, the wise, the dreadful God. How holy is his way.

CHELSEA or Oldford.

Hy. CXXV. B. I. D! W.

C. M.

With joy we meditate the grace Of our High Priest a - bove; His heart is made of tendernefs, His bowels melt with love.

Elmhurst or Alldridge C.M.

With earnest longings of the mind, My God, to thee I look; So pants the hunted Hart to find So

6 6 # — 8 7 # 6 5 # 8 7 8 7 # # 8 9 5 6 5 9 8 7 8 7 7 8 7 6 # 4 #

pants the hunted Hart to find And taste the cooling brook, And taste the cooling brook.

6 6 8 7 # 6 # # 4 6 8 6 6 6 #

When shall I see thy courts of grace
 And meet my God again?
 So long an absence from thy face
 My heart endures with pain.
 Hope in the Lord, whose mighty hand
 Can all thy woes remove;
 For I shall yet before him stand
 And sing restoring

ABINGDON, or Heighington.

Hy. XV. B.3. Olney Hy.

C.M.

D^r Heighington. 45

God moves in a myste- - - rious way, His wonders to perform; He plants his footsteps in the Sea, And

8 6 7 7 6 6 6 6 5 6 5 6 7 6 5

4 3 4 3 5 6 7 4 3

rides up - on the storm He plants his footsteps in the Sea, And rides up - on the storm.

6 8 6 7 7 6 6 6 5 6 6 6 5

4 3 4 3 5 6 7 4 3

Ye fearful saints fresh courage take
The clouds you so much dread
Are big with mercy, & shall break
In blessings on your head.

Judge not the Lord by feeble sense,
But trust him for his grace;
Behind a frowning providence,
He hides a smiling face.

DORSET.

Hy. XC. R. 2. DI W.

C.M.D.

W.B.

How sad our state by nature is. Our sin how deep it stains. And Sa-tan binds our captive minds Fast in his slavish chain

But there's a voice of sov'reign grace Sounds from the sacred word; Ho! ye despairing Sinners, come, And trust upon the Lord.

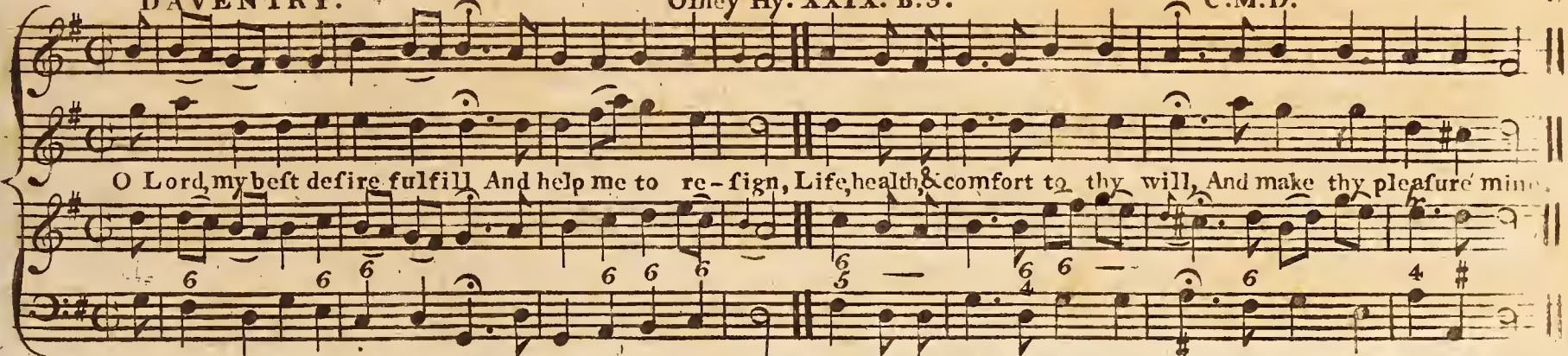
Pia. Rep: For.

Pia. Rep: F

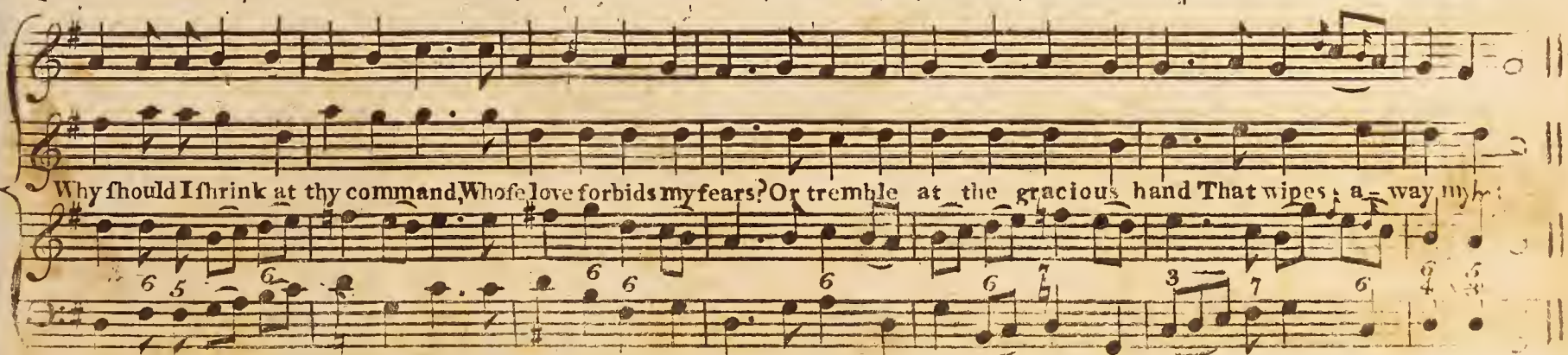
DAVENTRY.

Olney Hy. XXIX. B. 3.

C.M.D.



O Lord, my best desire fulfill And help me to re- sign, Life, health, & comfort to thy will, And make thy pleasure mine.



Why should I shrink at thy command, Whose love forbids my fears? Or tremble at the gracious hand That wipes a way my

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

There everlasting spring abides; And never with'ring flow'rs: Death, like a narrow sea, divides This heav'n-ly land from ours.

Hence from my soul, sad thoughts, begone, And leave me to my joys; My tongue shall triumph, My tongue shall

Pia.

For.

triumph, My tongue shall triumph in my God, And make a joyful noise.

For.

Darkness & doubts had veild my mind,
 And drown'd my head in tears,
 Till sov'reign grace with shining rays
 Dispell'd my gloomy fears.

O, what immortal joys I felt,
 And raptures all divine,
 When Jesus told me, I was his,
 And my Beloved, mine.

FUNERAL HYMN.

Hy. LXIII. B. 2. D¹ W.

C. M.

H. Smith.

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

6 6 7 4 # # 6 - # # 6 6 6 # 6 - 6 6

KNIBB's.

Olney Hy.^{ns} Pa. 4.

C. M.

O for a closer walk with God, A calm and heavenly frame; A light to shine up-on the road that leads me to the Lamb.

6 4 5 3 4 # 6 # 8 7 6 6 6 7 # # 8 7 6 5 # 6 7 # 6 4 #

STRATHAM.

Pf. LXXXIX. 3^d Pt. Dr. W.

C.M.

C. Lockhart.

Blest are the souls that hear and know The gospels joyful sound, The gospels joyful sound; Peace shall at- tend the

path they go, And light their steps surround Peace shall attend the path they go, And light their steps surroun, And light their steps surroun

I know that my Re-deemer lives, And ever prays for me: Sal-va-tion to his saints he gives,

And life - - - and li - - ber - ty. And life and li - ber - ty.

He will perform the work begun,
 Jesus, the finner's friend,
 Jesus, the lover of his own,
 Will love me to the end.

Lord, I believe, and rest secure
 In confidence divine:
 Thy promise shines for ever sure,
 And all thou art is mine.

See, gracious God, before thy throne Thy mourning people bend. 'Tis on thy sov'reign grace, a - lone, Our

humble hopes de - pend, Our hum - ble hopes de - pend.

Tremendous judgments from thy land
 Thy dreadfull pow'r display:
 Yet mercy spares this guilty land,
 And still we live to pray.

O turn thou us, almighty Lord,
 By thy resistless grace.
 Then shall our hearts receive thy word,
 And humbly seek thy face.

I'm not aſham'd to own my Lord, Or to defend his cauſe, Maintain the honour of his word, The glory of his Croſs. Je-

6 6 6 7 6 5 6 8 7 6 5 4 6 6 8 7 # 6 6 #

ſus, my God. I know his name, His name is all my truſt, Nor will he put my ſoul to ſhame, Nor let my hope be loſt. Nor let my hope be loſt.

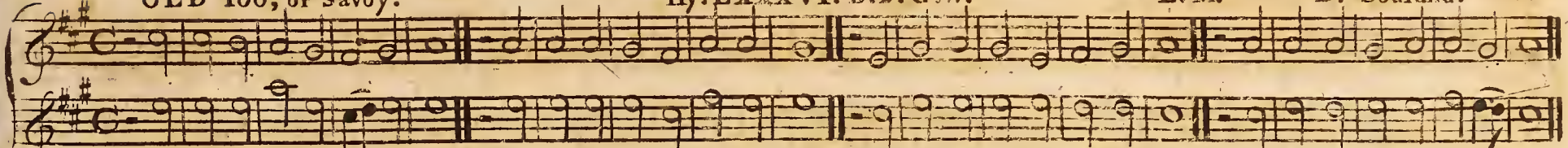
4 4 6 8 7 6 5 5 9 8 7 6 6 5 8 7 7 6 5 6 6 6 4 5

OLD 100, or Savoy.

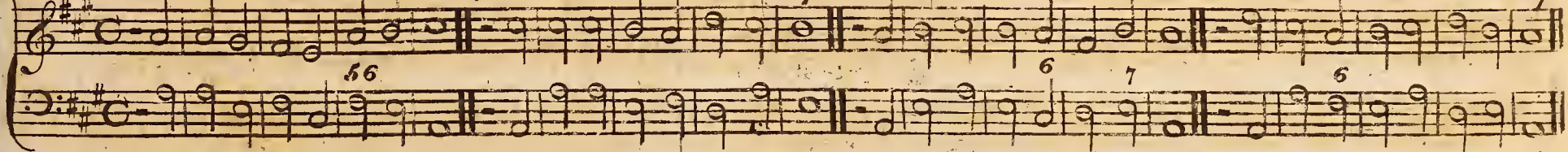
Hy. LXXXVI. B. 2. G. W.

L. M.

D^r Douland.



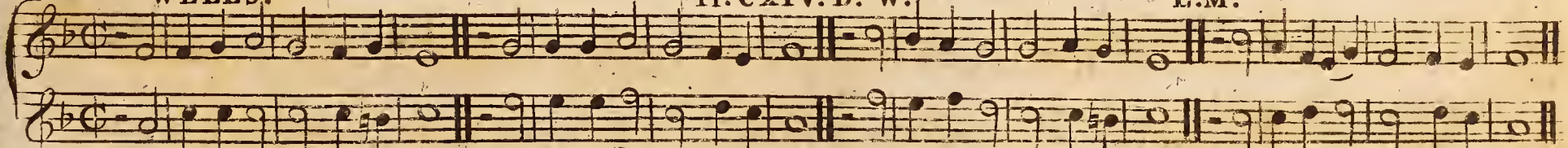
Before Jehovah's awful throne, Ye nations bow with sacred joy, Know that the Lord is God alone, He can create, and he destroy.



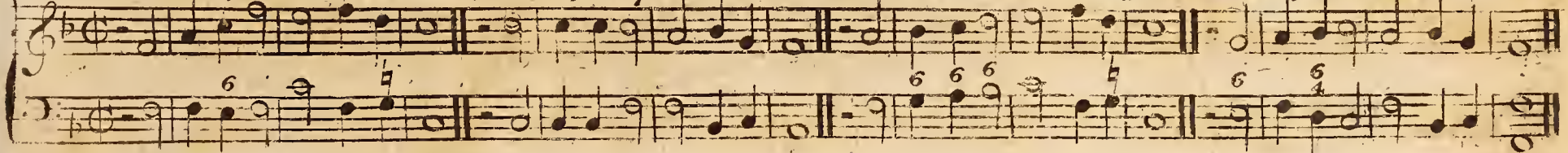
WELLS.

Pf. CXIV. D^r W.

L. M.



When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The Tribes with cheerful homage own Their King, and Judah was his throne.



ANGELS SONG, Angell's Hymn, or Hitching.

Pf. XXXVI. D^r W.

Badford.

L. M.

57

High in the heavns, eternal God, Thy goodness in full glo - ry shines, Thy truth shall break thro' ev'ry cloud That veils & darkens thy designs

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the bass line. The key signature is one sharp (F#) and the time signature is 3/2. The bass line includes figured bass notation: 8, 6, 6/4 #, 6, 6, 6, 6/5, 4/3.

GREEN'S 100.

Hy. CXVII. B. I. D^r W.

L. M.

D^r Green.

Behold the Potter and the clay, He forms his vessels as he please; Such is our God, and such are we, The subjects of his high decrees.

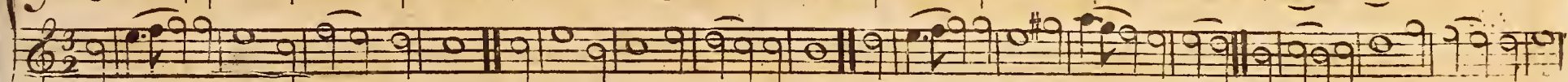
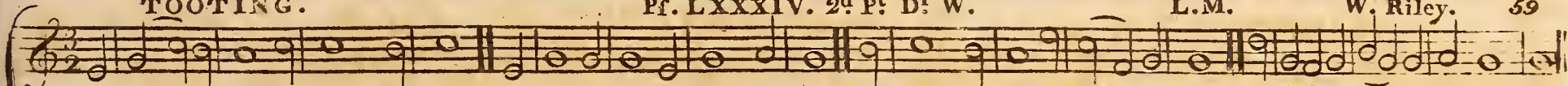
The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the bass line. The key signature is one sharp (F#) and the time signature is 3/2. The bass line includes figured bass notation: 6, 6, 5, 5, #, 8, 6.

TOOTING.

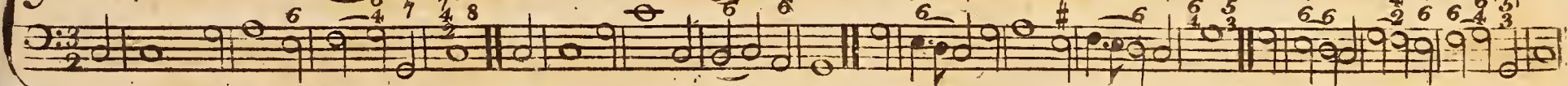
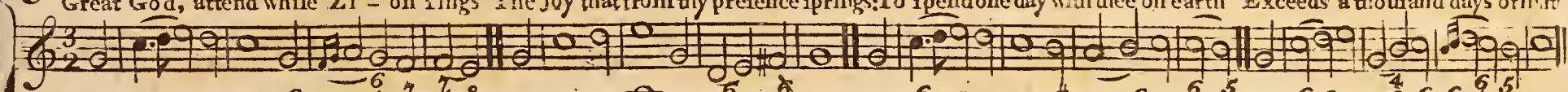
Pf. LXXXIV. 2^d Pt. D[!] W.

L.M.

W. Riley.



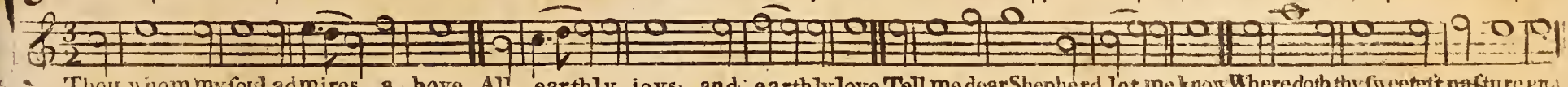
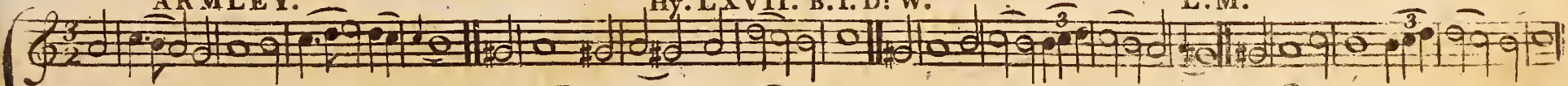
Great God, attend while Zi - on sings The joy that from thy presence springs: To spend one day with thee on earth Exceeds a thousand days of sin!



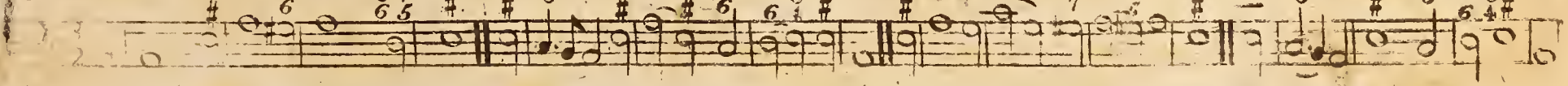
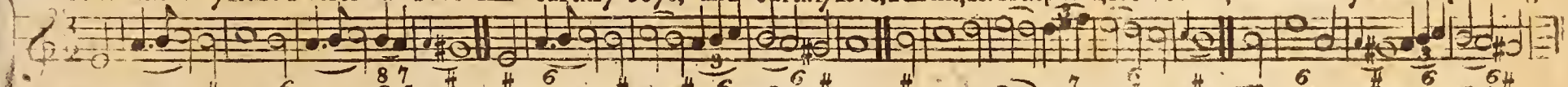
ARMLEY.

Hy. LXVII. B. I. D[!] W.

L.M.



Thou whom my soul admires a - bove All earthly joys, and earthly love, Tell me, dear Shepherd, let me know, Where doth thy sweetest pasture gra



ailoffe Street

AILLIE STREET.

St Michaels

Hy. CLXVII. B. 2. D[!] W.

L. M.

G. F. Handel.

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of quarter and eighth notes, with some rests.

Great God thy glories shall employ My ho - ly fear my hum - ble joy My Lips in songs of honour bring Their tribute to the eternal King

The second system of music continues the piece. It features two staves with treble and bass clefs, one sharp key signature, and a 3/2 time signature. The notation includes various note values and rests, with some notes beamed together.

WAREHAM, or Blandford. *or All Saints* Ps. XIX. D[!] W.

L. M.

W. Knap.

The third system of music consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a series of quarter and eighth notes.

The heav'ns declare thy glory, Lord, In ev - ry star thy wisdom shines: But when our eyes behold thy word, We read thy name in fairer lines.

The fourth system of music continues the piece. It features two staves with treble and bass clefs, one sharp key signature, and a 3/4 time signature. The notation includes various note values and rests, with some notes beamed together.

EVENING HYMN, or Uffingham.

Hy. LXXII. C. Evans.

L.M.

J. Clark.

61

Musical score for 'Evening Hymn, or Uffingham'. It consists of three staves: a vocal line in treble clef, a vocal line in soprano clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Sleep downy sleep come close mine eyes, Tired with beholding va-nities, Welcome sweet sleep that drives a-way, The toils and follies of the day". The bass line includes fingerings such as 8 7 5, 6 6, 5, 6 6, 6 5, 6, 6, 6 6, 6 6, 6 6, 6 6.

KINGSBRIDGE, Rockingham, or Harwich.

Pf. XVII. D! W.

L.M.

Musical score for 'Kingsbridge, Rockingham, or Harwich'. It consists of three staves: a vocal line in treble clef, a vocal line in soprano clef, and a bass line in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are: "Lord, I am thine, but thou wilt prove My faith, my patience, and my love, When men of spite against me join, They are the sword, the hand is thine". The bass line includes fingerings such as 6, 6, 6, 6, 6, 6, 5 6 6, 6 5, 4 4, 7, 6, 6, 6, 6, 6, 6, 6.

When I sur-vey the wondrous Cross On which the Prince of glo - - ry dy'd, My rich - est gain I

count but loss, And pour contempt on all my pride, on all my pride.

Forbid it, Lord, that I should boast,
Save in the death of Christ my God;
All the vain things that charm me most,
I sacrifice them to his blood.

Where the whole realm of nature mine,
That were a present far too small;
Love so amazing, so divine,
Demands my soul, my life, my all.

LEBANON, or Wantage.

Hy. XLVIII. B. I. D. W.

L.M.

Awake our souls, a - way our fears, Let ev' - - ry trembling thought be - gone A - wake, and run the heav'nly

race, And put a - chear - ful, put - a chearful cour - age on.

True, 'tis a strait and thorny road,
 And mortal spirits tire and faint;
 But they forget the mighty God,
 That feeds the strength of ev'ry saint.

Swift as an Eagle cuts the air,
 We'll mount aloft to thine abode;
 On wings of love our souls shall fly,
 Nor tire amidst the heav'nly road.

NEW LEEDS, or Surry Chaple.

Hy. XCIII. B. 2. G. W.

L. M.

M. Madan.

Jesu, thy blood and righteousness, My beauty are, my glorious dress, Midst flaming worlds in these array'd, With joy shall I lift up my head

Detailed description: This block contains the musical score for the hymn 'NEW LEEDS, or Surry Chaple'. It features three staves: a vocal line in G major and 3/4 time, a tenor line in G major and 3/4 time, and a bass line in G major and 3/4 time. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-7 below the notes in the bass line.

ST. MARKS.

Hy. XV. B. 1. D. W.

L. M.

Let me but hear my Saviour say, Strength shall be equal to thy day; Then I rejoice in deep distress, Leaning on all-sufficient grace

Detailed description: This block contains the musical score for the hymn 'ST. MARKS.'. It features three staves: a vocal line in G major and 3/4 time, a tenor line in G major and 3/4 time, and a bass line in G major and 3/4 time. The lyrics are written below the vocal line. The score includes various musical notations such as notes, rests, and ornaments. Fingerings are indicated by numbers 1-7 below the notes in the bass line.

HALIFAX.

Hy. V. B. I. G. W.

L. M.

M. Madan.

Hither ye poor, ye sick, ye blind, A sin disord - er'd trembling throng; To you the gospel calls, to you Mesi - ah's blessings all belong.

BRAMCOATE.

Pf. XLVII. 1st Pt. D. W.

L. M.

God is the refuge of his saints, When storms of sharp distres invade; E'er we can offer our complaints, Behold him present with his aid.

Blest be the Father and his love, To whose ce-lest-ial source we owe Rivers of endless joys a-bove, And

6 5 6 6 7 6 7 6 6 6 5 3 3 6 6 7 5 # 6

rills of comfort here be-low. Rivers of endless joys above, And rills, of com-fort here be-low.

6 6 6 6 6 5 6 7 6 6 5

Deep in our hearts let us re-cord The deeper sorrows of our Lord, Behold the rising Billows roll To o-ver-

6 # 7 6 5 6 6

whelm his holy Soul To o-ver-whelm his ho-ly Soul.

6 6 6 6 5 4 3 8 9 8 7 # 6 6 6 #

In long complaints he spends his breath,
While hosts of hell, and powers of death,
And all the sons of malice join
To execute their curst design.

Yet, gracious God, thy power and love
Has made the curse a blessing prove;
Those dreadful sufferings of thy Son
Atton'd for Sins which were not done.

From all that dwell be-low the skies Let the Cre - a - tors praise a - rise; Let the Re - deemers name be sung Thro' ev' - ry

Land, by ev' - ry tongue. E - ternal are thy mercies, Lord; E - ternal truth at - tends thy word; Thy praise shall sound from shore to

Figured bass notation (basso continuo line):

6 6 5 4 3 5 4 2 7 6 5 3 4 6 5 3 6 6 7 6

6 4 3 8 7 8 7 6 5 9 8 5 6 6 5 3 4

More Till suns shall rise and set no more. Till suns shall rise and set no more. Till suns shall rise and set no more.

PORTUGAL.

Hy. XCI. B. L. G. W.

L. M.

T. Thorley.

O thou in whom the gentiles trust, Thou only ho - ly, only just, Oh tune our souls to praise thy name, Jesus! unchangeable, the same

Traise ye the Lord: his good, to raise Our hearts and voi-ces in his praise: His nature and his works in-yite

Fingerings: 5 4 3 6 5 6 6 6 6 5 4 3 5 6 7 8-7 8 5 6 4 b7 9 5 3

To make this du-ty our-de-light, To make his du-ty our delight.

Fingerings: 6 6 5 6 4 7 6 6 6 6 6 4 5 3

He form'd the Stars, those heav'nly flames,
 He counts their numbers, calls their names;
 His wisdom's vast, and knows no bound,
 A deep where all our thoughts are drown'd.

Great is our Lord, and great his might,
 And all his glories infinite:
 He crowns the meek, rewards the just,
 And treads the wicked to the dust.

Lord, what a heavn of saving grace Shines thro' the beauties of thy face, Shines thro' the beauties of thy face, And lights our passion

to a flame Lord, how we love thy charming name Lord, how we love thy charming name.

While such a scene of sacred joys
Our raptur'd eyes and souls employs,
Here we could sit, and gaze away
A long, and everlasting day.

Send comforts down from thy right hand,
While we pass thro' this barren land,
And in thy temple let us see
A glimpse of love, a glimpse of thee.

ULVERSTON.

Come, dear Lord, descend and dwell
By faith and love in ev'ry breast;
Then shall we know, & taste, and feel
The joys that cannot be express'd.

Figured bass notation: 6 6 6 6 6 3 6 6 6 6 6 6 6 6 6 6 6 6 6 3

MILGROVE'S.

Pa. 180. Mr Hart.

B. Milgrove

Uprif - ing from the darksome Tomb, See the vic - to - rious Jesus come; Hal - le - lujah, Hal - le - lujah, Angels tell the Lord is ris'n;

Th' Almighty prisoner quits the pris'n, And Angels tell the Lord is ris'n;

Figured bass notation: 6

Shew pi - ty, Lord, O, Lord forgive, Let a repenting rebel live: Are not thy mercies large and free? May not a

Sinner trust in thee? May not a Sin-ner trust in thee?

Should sudden vengeance seize my breath,
I must pronounce thee just in death;
And if my Soul were sent to hell,
Thy righteous law approves it well.

Yet save a trembling Sinner, Lord,
Whose hope, still hovering round thy word,
Would light on some sweet promise there,
Some sure support against despair.

SHEERNESS.

Hy. LXXXV. B. I. G. W.

L.M.

Musical score for 'SHEERNESS' in 3/4 time, G major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "O come, thou wounded Lamb of God, Come wash us in thy cleansing Blood Hide us within thy wounds, then pain is sweet, and life or death is gain." The piano part includes figured bass notation: 6 5 6 #, 6 6-4 3, 6 6, 6 6 #, 6 4 #.

SHERBORN.

Hy. LXXVI. B. I. D. W.

L.M.

Musical score for 'SHERBORN' in 3/2 time, G major. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves. The lyrics are: "When strangers stand and hear me tell What beauties in my Saviour dwell, Where he is gone they fain would know, That they may seek & love him too." The piano part includes figured bass notation: 6 6, 6 6 4 3, # 6 7 4 #, 6, 3, 6 6, 6 5 4 3.

Ho evry one that thirsts draw nigh, 'Tis God invites the fal- - len race Mercy, & free Sal- vation buy, Buy Wine, and Milk, and

Gospel Grace, Come to the living waters, come Sinners, obey your Maker's call, return ye weary wand'ers home, And find my grace & find my grace reviv'd in to:

Lord when my thoughts delighted rove A-mid the wonders of thy Love, Sweet hope revives my drooping heart, And bids intruding fears depart.

But while thy sufferings I survey, And faith enjoys a heav'nly ray, These dear memorials of thy pain Present snew the dreadful scene

VIRGINIA.

Hy. CXLVI. B. I. D. W.

L. M.

Go worship at Im-man-uels feet, See in his face what wonders meet. Earth is too narrow to ex-press-

6 6 5 6 6 4 # 5 3 4 3 6 6 4 7 6 6 # 6

His worth, his glor-ry, or his grace. or his grace.

1 Rep. Pia. 2

1 Rep. Pia. 2

6 6 # 6 4 # Rep. Pia. 4 #

O let me climb those higher skies,
 Where Storms and darkness never rise;
 There he displays his pow'r abroad,
 And shines and reigns th'incarnate God.

Nor earth, nor seas, nor sun, nor stars,
 Nor heav'n his full resemblance bears;
 His beauties we can never trace,
 Till we behold him face to face.

Now to the powr of God supreme Be e - ver-lasting Be e - - ver-last-ing honors givn, He saves from hell, we bless his

name He calls our wandring feet to heav'n He calls our wandring feet to heav'n.

'Twas his own purpose that begun
To rescue rebels doom'd to die;
He gave us grace in Christ his Son,
Before he spread the starry Sky.

Jesus the Lord appears at last,
And makes his Father's counsels known,
Declares the great transactions past,
And brings immortal blessings down.

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

love by morning light, And talk of all thy truth by night, And talk of all thy truth at night.

Sweet is the day of sacred rest,
 No mortal cares shall seize my breast;
 O may my heart in tune be found
 Like Davids harp, of solemn sound.

My heart shall triumph in my Lord,
 And bless his works, and bless his word;
 Thy works of grace how bright they shine,
 How deep thy counsels, how divine!

ROCHFORD or Brentford.

Hy. CXXXI. F. 2. D! W.

L.M.

Let everlasting glories crown Thy head, my Saviour and my Lord; Thy hands have brought Salva - tion down, And writ the blessings in thy word

This musical score is for a hymn in G major, 3/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piano part includes figured bass notation with numbers 6, 8, 5, 6, 5, 3, 6, 6, 5, 6, 6, 7, 4.

LUTON.

Pf. CXXXVIII. D! W.

L.M.

G. Burder.

With all my pow'rs of heart & tongue I'll praise my Maker in my song; Angels shall hear the notes I raise, And prove the song, and join the pa

This musical score is for a hymn in G major, 3/4 time. It consists of three staves: a vocal line (treble clef), a piano accompaniment (treble clef), and a bass line (bass clef). The piano part includes figured bass notation with numbers 6, 6, 5, 4, 5, 3, 6, 6, 6, 7, 6, 6, 6, 6, 6.

KETTERING.

Pa. 193. Lan. Hy.

L.M.D.

The spacious firmament on high, With all the blue e-therial sky, And spangled heavens a shining frame, Their great original proclaim Thy wondrous name.

6 6 6 6 6 7 7 6 6 6 6 4 # 6 # 4

day to day, Does his Creator's pow'r display, And publishes to ev'ry land, The work of an almighty hand, The work of an almighty hand!

6 6 4 2 6 6 6 6 4 3 6 6 6 6 6 6 6 6 6 6 4 3

A - wake, my Soul, to hymns of praise, To God the song triumph - - ant raise; Light forms his Robe, &

round his head; The heav'n their am - - - - - ple curtains spread. //

His show'rs with verdure crown the hills;
The earth with various fruits he fill -
Preventive of their wants, his aid,
Yields to the brute the springing blade
For man, cheif object of his care,
His hands the foodful herb prepare;
The gladdning wine, refreshing oil,
And bread that strings his nerves for toil.
Great God, in ceaseless strains my tongue
Shall meditate the grateful song,
And long as breath informs my frame,
The wonders of thy love proclaim.

Sal-va-tion! O the rapt'rous fount! For A-dam's fal-len, guilt-y race; Come let us spread the news a-

round, For God hath sav'd, For God hath sav'd us by his Grace.

Among his saints shall we abide,
 Among his sons obtain a place;
 Elect, redeemed, sanctify'd,
 And sav'd thro' faith alone, by Grace.

O for the hour, when we within
 His courts above, shall see his face!
 From pain, from sorrow, and from sin
 Completely sav'd, and sav'd by Grace.

MILBANK, of Jubilee.

Hy. LXXXIX. B. I. G. W.

L.M.

C.R.

Of him who did Sal - va - tion bring Lord, may we ever think and sing. Arise, ye guilty, he'll forgive; Arise, ye needy, he'll relieve.

This musical score is for the hymn 'MILBANK, of Jubilee'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one flat (B-flat) and the time signature is 2/4. The lyrics are: 'Of him who did Sal - va - tion bring Lord, may we ever think and sing. Arise, ye guilty, he'll forgive; Arise, ye needy, he'll relieve.' The piano part includes various fingering numbers such as 6, 4, 3, 6, 7, 6, 4, 5, 7, 6, 6, 3, 5, 6.

CHARLOTTE.

Hy. CXXXIX. B. 2. D. W.

L.M.

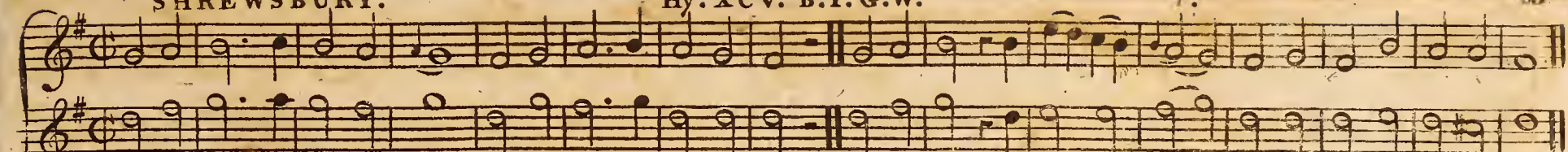
A. Williams.

My dear Re-deemer, and my Lord, I read my du - ty in thy word, But in thy life the law appears, Drawn out in li - ving characters

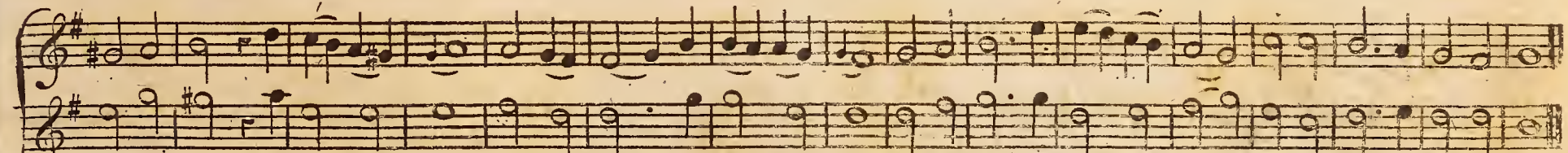
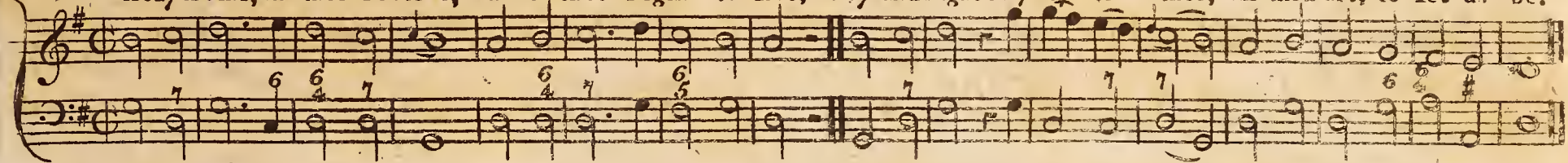
This musical score is for the hymn 'CHARLOTTE'. It consists of three staves: a vocal line (treble clef), a piano accompaniment line (treble clef), and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'My dear Re-deemer, and my Lord, I read my du - ty in thy word, But in thy life the law appears, Drawn out in li - ving characters'. The piano part includes various fingering numbers such as 6, 6, 6, 5, 6, 5, 6, 4, 3, 5, 6, 4, #, 5, 6, 5, 6, 6, 6.

SHREWSBURY.

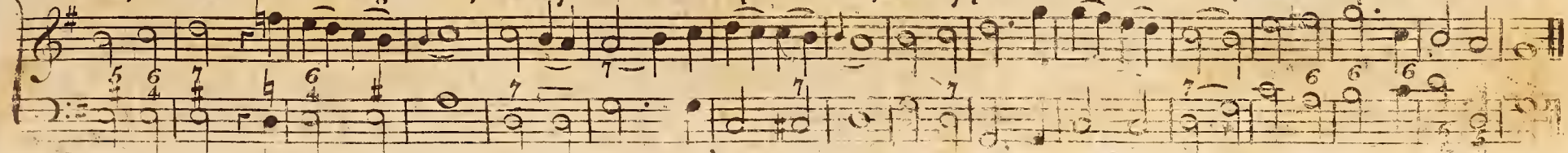
Hy. XCV. B. I. G. W.



Holy Lamb, who thee receive, Who in thee begin to live, Day and night they cry to thee, As thou art, so let us be.



Fix, O fix each wavring mind, To thy Cross our Spirits bind; Earthly passions far re-move, Swallow up our souls in Love.



The first system of music consists of two staves. The upper staff is in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various note values and rests.

Children of the heavenly King, As ye journey sweetly sing; Sing your Saviour's worthy praise, Glorious in his works and ways.

The second system of music continues the melody and bass line from the first system. It includes numerical figures such as 6, 4, 6, 6, 5, 3, 6, 5, 4, 3, #, 5, 6, 6, 4, # written below the bass staff.

The third system of music continues the melody and bass line. It includes numerical figures such as 6, 6, 4, 7, 6, 6, 4, 7, 6, 6, 6, 8, 7, 3, 6, 6, 5, 6 written below the bass staff.

We are travelling home to God, In the way the Fathers trod, They are happy now, and we Soon their happiness shall see, Soon their happiness shall see.

The fourth system of music concludes the piece on this page. It includes numerical figures such as 6, 6, 4, 7, 6, 6, 4, 7, 6, 6, 6, 8, 7, 3, 6, 6, 5, 6 written below the bass staff.

Ye that in his courts are found, Listening to the joyful sound, Lost & helpless as ye are, Sons of sorrow, sin, and care, Glorify the

King of Kings, Take the peace the Gospel brings. Glorify the King of Kings, Take the peace the Gospel brings. Take the peace the Gospel brings.

Father, Son and Holy Ghost, One in three and three in one. As by the Coelestial host, Let thy will on earth be done.

Let thy will on earth be done. Praife by all to thee be given, Glorious Lord of earth and heav'n. Glorious

Lord of earth and heav'n, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n.

ALCESTER.

Hy. LXXXIII. B. I. G. W.

75

Hark dull soul, how ev'ry thing Strives to adore our bounteous King, Each a double tribute pays, Sings its part, and then obeys.

Rock of ages, cleft for me, Let me hide myself in thee. Let the Water and the Blood, From thy riven side which flow'd,

Be of sin the double cure, Cleanse me from its guilt and pow'r.

Not the labors of my hands
 Can fulfil thy Law's demands:
 Could my zeal no respite know,
 Could my tears for ever flow,
 All for sin could not atone:
 Thou must save, and thou alone.

Nothing in my hand I bring;
 Simply to thy Cross I cling;
 Naked come to thee for dress;
 Helpless look to thee for grace;
 Foul, I to the Fountain fly:
 Wash me, Saviour, or I die.

Angel, roll the rock a-way, Hal - - - le - lu - jah, Death yeild up thy mighty prey, Hal - - - le - - lu - jah, See herifes

from the tomb, Hal - - le - lu - jah, Glowing in immor - tal bloom, Hal - - - le - lu - jah.

Hail, victorious Jesus, hail!
 On thy cloud of glory sail;
 In long triumph through the sky,
 Up to waiting worlds on high.

Heaven displays her portals wide,
 Glorious hero, through them ride;
 King of glory, mount the throne,
 Thy great Father's, and thy own.

Jesu, lo-ver of my Soul, Let me to thy bosom fly, While the nearer waters roll, While the tempest still is high; Hide me, O my

6 6 4 3 5 6 4 3 5 6 6 6 6 4 5 6 5 7

Saviour, hide Till the storm of life is past; Safe into the haven guide, O receive, O receive, O receive my soul at last.

6 4 3 6 6 4 3 4 3 6 7 4 3 6 5 6 6 7

Now begin the heavenly theme, Sing aloud in Je-su's name, Sing aloud in Je-su's name; Ye who Je-su's kindness

prove, Triumph in redeem-ing Love, Triumph in redeem-ing Love.

8^{ves} *Fin.* For.

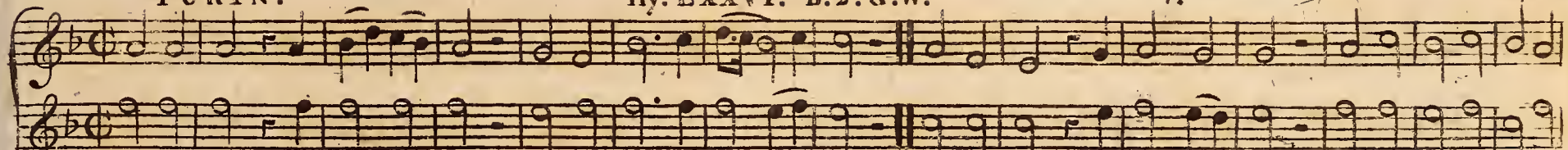
Ye who see the Father's grace,
 Beaming in the Saviour's face,
 As to Canaan on ye move,
 Praise and bleis redeeming Love:

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

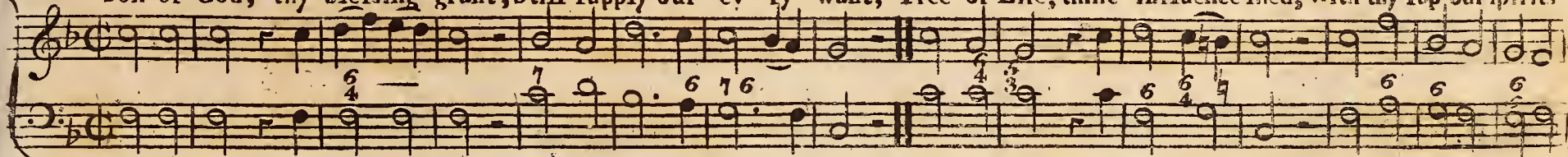
Qui - et, Lord, my froward heart, Make me teach - able and mild; Upright, simple, free from art, Make me as a weaned chil -

From distrust and en - - vy free, Pleas'd with all that plea - ses thee.

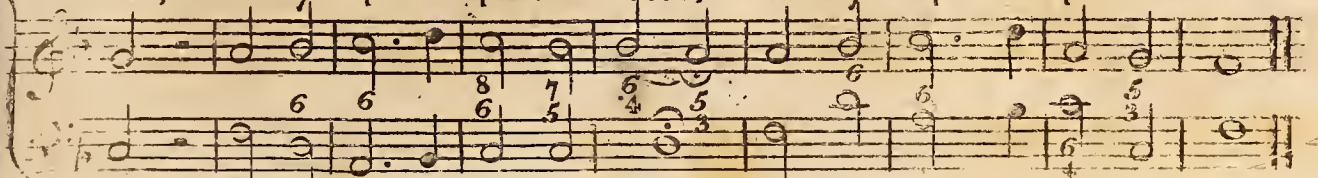
What thou shalt to-day provide,
 Let me as a child receive;
 What to-morrow may betide,
 Calmly to thy wisdom leave;
 'Tis enough that thou wilt care,
 Why should I the burden bear?



Son of God, thy blessing grant, Still supply our ev'ry want; Tree of Life, thine influence shed, With thy sap our spirits



feed; With thy sap our spirits feed, With thy sap our spirits feed.



Tend'rest branch, alas! am I,
Wither without thee, and die:
Weak as helpless infancy,
O confirm our souls in thee.

All our hopes on thee depend,
Love us, save us to the end;
Give us the continuing grace,
Take the everlasting praise.

Jesus, once for sinners slain, From the dead was rais'd a - gain; And in heav'n is now set down With his Father in his throne

Halle-lujah Praise the Lord Hallelu-jah Praise the Lord Praise Praise Praise Praise Hal - le-lu-jah Praise the Lord

Ye that delight to serve the Lord, The honours of his name record, his sacred name for e-ver bless; Where

er the circling Sun displays, His rising beams or setting rays, Let lands and seas his powr confess.

Join all the glorious names Of wisdom love and powr That ey-er mor-tals knew That An-gels

ever bore All are too mean to speak his worth To mean to fet my Sa-viour forth

DARWALL'S 148.

N. Ver.

Proper. Rev. Darwall

Ye boundless realms of joy, Exalt your Makers fame, His praise your songs employ above the starry frame,

your voices raise, Ye cherubim and Seraphim, to sing his praise.

The God of glo-ry fendis summons forth, Calls the south nations and awakes the north, From east to west the sovereign orders spread;

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

Blow ve the trumpet, blow, The gladly solemn sound, Let all the nations know, To earth re-

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a common time signature (C). The bottom staff is a bass clef. The music is written in a key with one flat (B-flat). The lyrics are written between the two staves. There are dynamic markings 'P' and 'F' and a repeat sign '||:' in the middle of the system.

most bound To earth remote bound, The year of jubl-lee is come, return ye ransome sinners home, The year &c.

Detailed description: This system contains the next two staves of music. The notation continues from the first system. The lyrics are written between the staves. There are various musical ornaments and fingerings indicated by numbers 3, 4, 5, 6, 7, and 8. The system ends with a double bar line.

LOCK, or, Dismission.

Pa. 227 G. W.

P. M.

F. F.

This God is, the God we a - dore, Our faithful unchangeable friend, Whose love is as large as his pow'r, And æither knows measure nor end;

'Tis Jesus the first and the last, Whose spirit shall guide us safe home, We'll praise him for all that is past, And trust him for, all that's to come.

The God of Abraham praise, Who reigns enthron'd a - bove, Antient of e-ver lasting Days, And God - of Love; Je -

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The music features a key signature of one sharp (F#) and a common time signature. The lyrics are: "The God of Abraham praise, Who reigns enthron'd a - bove, Antient of e-ver lasting Days, And God - of Love; Je -".

hovah, great I am, By earth and heav'n con - fest, I bow and blest the sa - cred name, For e - ver blest.

This system contains the second two staves of music. The top staff is a vocal line in treble clef with a common time signature. The bottom staff is a bass line in bass clef. The lyrics are written below the vocal line. The music features a key signature of one sharp (F#) and a common time signature. The lyrics are: "hovah, great I am, By earth and heav'n con - fest, I bow and blest the sa - cred name, For e - ver blest.".

To God the Father's throne, Per-petual honours raise; Glo-ry to God the Son; To God the

Spi-rit praise, And while our lips Their tribute bring, Our faith a-dores The name we sing.

Lovedivine, all love ex-cel-ling, Joy of heavn, to earth come down, Jesus, thou art all com-pas-ion, Pure, un-
Fix in us thy humble dwelling, All thy faithfull mercies crown.

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 time signature of 3/4. The second and fourth staves are piano accompaniment in treble and bass clefs, respectively, with a 4/4 time signature. The third staff contains the lyrics for the first system. The piano accompaniment features various ornaments and fingerings, such as 5 4 3, 6 5 4, 6 5 4, 6 7, and 6 7.

-bounded love thou art, Visit us with thy fal-va-tion, en-ter ev'-ry trembling heart.

The second system of the musical score consists of four staves, continuing from the first system. It follows the same instrumental and vocal arrangement. The lyrics are: "-bounded love thou art, Visit us with thy fal-va-tion, en-ter ev'-ry trembling heart." The piano accompaniment continues with similar ornamentation and fingerings, including 7, 6 5, 6 5, 6 5, 6 5, 6 4, 6 5, 6 4 3, and 6 4 3.

Our Shepherd a - lone, The Lord let us blefs, Who reigns on his throne, The Prince of our peace, Who evermore faves us by shedding his

Pia. blood, All hail, all hail, holy Jesus, *For.* Our Lord and our God, All hail, all hail, all hail holy Jesus, *Pia.* Our Lord and our God. *For.*

Rise my soul and stretch thy wings, Thy better portion trace, Rise from tran-si--to-ry things, T'wards heav'n thy native

Place. Sun and Moon and stars de-cay, Time shall soon this earth re-move; Rise my soul and haste away, To seats prepar'd a-bove.

Comethou fount of ev'ry blessing, Tune my heart to sing thy grace, Streams of mer-cy never ceasing, call for songs of loudest praise.

Teach me some me-lodious son-net, sung by flaming tongue^s above, Praise them out praise^e y^e mount. // In fixt up-on it, M^t of God's unchanging lov

Head of the church triumphant, We joyful - ly a - dore Thee, Till thou appear, thy members here, Shall sing like those in glory; We

lift our hearts and voices With blest anti - ci - - pa - tion, And cry aloud, and give to God the praise of our sal - vation.

How can we adore, Or worthily praise, Thy goodness & pow^r, thou God of all grace, With honor and blessing before thee we fall, Most gladly confessing the father of all.

This musical score is for the hymn 'HANOVER, or Old. 104.' by George Frideric Handel. It is in G major and 3/2 time. The score consists of three staves: a vocal line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The lyrics are: 'How can we adore, Or worthily praise, Thy goodness & pow^r, thou God of all grace, With honor and blessing before thee we fall, Most gladly confessing the father of all.'

The Lord my pasture shall prepare, And feed me with a shepherd care, My soul my walk he shall attend, And all my midnight hours defend.
His presence shall my wants supply, And guard me with a watchful eye,

This musical score is for the hymn 'ADDISON'S. 23^d.' by Henry Carey. It is in G major and 3/2 time. The score consists of three staves: a vocal line (treble clef), a tenor line (treble clef), and a bass line (bass clef). The lyrics are: 'The Lord my pasture shall prepare, And feed me with a shepherd care, My soul my walk he shall attend, And all my midnight hours defend. His presence shall my wants supply, And guard me with a watchful eye,'

WINWICK .

Pa. 172. G.W.

P. M.

M. Madan.

111

je-fu, our Lcnd, thy name be adord for all the rich blefsinks .//: convey'd thro thy word .//:

This musical score is for the hymn 'WINWICK'. It consists of four staves: a vocal line at the top, a piano accompaniment on the right, and two more staves for the piano accompaniment on the left. The key signature is one sharp (F#) and the time signature is 6/8. The lyrics are: 'je-fu, our Lcnd, thy name be adord for all the rich blefsinks .//: convey'd thro thy word .//:'. The score includes various musical notations such as notes, rests, and ornaments.

HEREFORD.

Pa. 147. G.W.

P. M.

O Come let us join, to - gether combine, To praise our dear Saviour, our Master di - vine.

This musical score is for the hymn 'HEREFORD'. It consists of four staves: a vocal line at the top, a piano accompaniment on the right, and two more staves for the piano accompaniment on the left. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'O Come let us join, to - gether combine, To praise our dear Saviour, our Master di - vine.'. The score includes various musical notations such as notes, rests, and ornaments.

What shall we render un- - - to thee, Thou glorious Lord of life and pow'r, Teach us to bow the humble knee, Teach us with thankful

This system contains the first four staves of music. The top two staves are vocal parts, and the bottom two are piano accompaniment. The lyrics are written below the vocal staves. The piano part includes fingerings such as 6, 6, 6, 5, 4, 6, 5, 6, 4, 6, 4.

- nefs adore, To praise thee, :: as thy saints a - bove, To praise thee :: for thy wondrous Love.

This system contains the next four staves of music. The lyrics continue below the vocal staves. The piano part includes fingerings such as 6, 7, 4, 6, 7, 6, 4, 7.

JORDAN.

Pa. 231. G. W.

P. M.

Guideme O thou great e - hovah, pilgrin thro this barren land,
I am veak but thou art mighty, hold me with thy powerful hand; Bread of heaven, //: Feedme till I want no more.

The musical score for 'JORDAN' consists of three staves. The top staff is the vocal line in G major, 4/4 time, with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piece includes a repeat sign and a double bar line at the end.

DALSTON. or New. 122^d

Pf. CXXII. D^r. W.

A. Williams.

How pleask & blest was I To hear the people cry, Come let us seek our God today; Yes, with a cheerful zeal, We halt to Zion's hill, there our vows & honours

The musical score for 'DALSTON. or New. 122d' consists of three staves. The top staff is the vocal line in D major, 4/4 time, with lyrics. The middle staff is the right-hand piano accompaniment, and the bottom staff is the left-hand piano accompaniment. The piece includes a repeat sign and a double bar line at the end.

A debtor to mercy a-lone, Of covenant mer-cy I sing, Nor fear with thy righteousness on, My person and offering to bring;

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is a lute line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written between the two staves. The lute line includes several sixteenth-note chords, some marked with the number '6'.

The terrors of law and of God, With me can have nothing to do, My Saviour's Obedience and blood, hide all my transgressions from view.

The second system of the musical score also consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is a lute line in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written between the two staves. The lute line includes several sixteenth-note chords, some marked with the number '6'.

NORTHAMPTON CHAPLE.

Pa. 380. Lady. H.

8. & 7.

A. Williams. 115

Pia.

For.

Nothing but thy blood, O Jesus, Can relieve us from our smart, Nothing else from guilt release us, Nothing else can melt the heart, //

Pia.

For.

HELMSLEY.

Pa. 149. G. W.

Lo he cometh, countlets trumpets blow before the bloody sign, Hal- le- lujah //: //: Welcome Welcome bleeding lamb.

TADCASTER, or Carmell.

Pa 209. G.W.

The musical score is written on four systems of staves. Each system consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are written below the vocal line. The score includes dynamic markings 'P.' and 'F.', repeat signs, and fingerings for the piano part.

Sweet the moments, rich in blessing, Which before the cross I spend, :||: Life, and health and peace pos-

sessing, From the sinners dying friend, :||: Here I'll sit, for-ever viewing, mer-cys streams in

streams of blood, Precious drops my soul bedewing, Plead and claim my peace with God, *ff*

P. *F.*

6 5 4 3 P 8 7 6 5 4 3 6 5 4 3 6 5 4 3 6 5 4 3

FAIRFAX .

Pa 69 . G . W .

P . M .

Come my soul before the Lamb, Fall and do him reverence, Bless him for his blood and name, Sing his great de - livrance -

6 # 6 - 6 6 4 # 6 # 6 6 6 4 #

Je - fu, let thy pitying eye Call back a wandring sheep; Falseto thee like Pe - ter, I wouldfainlike Pe - ter weep:

Let me be by grace restord, Onme be allong suffring shewifurnand look up - on me Lord, & break my heart of stone.

The musical score consists of two systems of music. Each system has a vocal line (treble clef) and a bass line (bass clef). The key signature is one sharp (F#) and the time signature is 3/4. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The lyrics are written below the vocal line. The bass line includes figured bass notation (numbers 1-7) and a sharp sign (#) indicating the key signature.

Lord of the worlds a-bove, How pleasant and how fair, The dwellings of thy love, Thy earthly tem-ples

are? To thine abode my heart as-pires, With warm de-sires to see my God.

God of my Salvation, hear, And help me to believe; Simply would I now draw near, thy blessing to re - ceive; Full of guilt, a

lafs I am, But to thy wounds for refuge fly; Friend of sinners, :: spot - less lamb, Thy blood was shed for me.

u

H. P. Bunday.

