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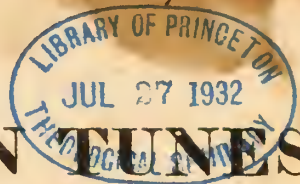
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A NEW SELECTION OF SACRED MUSIC,

CONSISTING OF NEARLY

TWO HUNDRED AND FIFTY

APPROVED PSALM AND HYMN TUNES :



FROM THE WORKS OF THE MOST ESTEEMED AUTHORS, ANCIENT AND MODERN,

COMPRISING NEARLY THE WHOLE OF THE POPULAR MELODIES,

WHICH HAVE BECOME STANDARD IN THE PRINCIPAL CITIES IN THE UNITED STATES, AND A LARGE PROPORTION OF

TUNES WHICH HAVE NEVER BEFORE BEEN PUBLISHED IN THIS COUNTRY :

GENERALLY ARRANGED FOR FOUR VOICES, AND ADAPTED TO ALL THE METRES IN GENERAL USE AMONGST THE VARIOUS RELIGIOUS DENOMINATIONS.

TO WHICH ARE PREFIXED AN ARRANGED INDEX,

Exhibiting at one view such Tunes as are suitable to the various Metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's and the Methodist Hymn Books.

AND

A concise Introduction to the Art of Singing,

WITH LESSONS AND EXAMPLES, MANY OF WHICH ARE ON A PLAN ENTIRELY NEW.

BY SAMUEL DYER.

Second Edition, Improved and Enlarged.

BALTIMORE—PRINTED FOR THE AUTHOR, AND SOLD BY JOSEPH ROBINSON, CORNER OF MARKET AND BELVIDERE-STREETS; MATHEW CAREY, CHESNUT-ST. PHILADELPHIA : W. B. GILLEY, 92, BROAD-WAY, N. YORK, AND WEST, RICHARDSON AND LORD, BOSTON.

J. ROBINSON, PRINTER.

DISTRICT OF MARYLAND—TO WIT :

***** BE IT REMEMBERED, that on this fourth day of December, in the forty-fourth year of
SEAL the Independence of the United States of America, SAMUEL DYER, of the said District
***** has deposited in this office the title of a book, the right whereof he claims as proprietor in
the words and figures following, to wit :

“ A new selection of Sacred Music, consisting of nearly two hundred and fifty approved Psalm and Hymn Tunes: from the works of the most esteemed authors, ancient and modern, comprising nearly the whole of the popular melodies, which have become standard in the principal cities in the United States, and a large proportion of tunes which have never before been published in this country: generally arranged for four voices, and adapted to all the metres in general use among the various religious denominations. To which are prefixed an arranged Index, exhibiting at one view such tunes as are suitable to the various metres in Dr. Watts', Dr. Dwight's, Dr. Rippon's and the Methodist hymn books; and a concise Introduction to the art of singing, with lessons and examples, many of which are on a plan entirely new. By Samuel Dyer. Second edition, improved and enlarged.”

In conformity to the 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 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 Prints.”

PHILIP MOORE,

Clerk of the District of Maryland.

PREFACE.

THE Editor of the present work, having for several years past, been extensively engaged in teaching Sacred Musick, and conducting performances of that description, about three years since, published a selection of tunes, for the use of his own schools and similar institutions : and this work having been received with universal approbation wherever it has been introduced, the First Edition was soon disposed of, and a further supply called for. The Editor, however, unwilling to wait the tardy issue of an attempt to obtain subscribers sufficient to cover the expense of a re-publication of the *original* work, has decided on publishing a Second Edition of the *first part* only of the *former work*, containing the Psalm and Hymn Tunes and including an introduction to Musick.—And this edition is now presented to the lovers of Sacred Harmony, and the publick at large, with an addition of one fourth to the original number of Tunes, in a more portable form and at a lower price. With these additions and improvements, he trusts this volume will prove to be an useful and acceptable publication, and a valuable repository of Church Musick, sufficient of itself, for all the purposes of publick worship, on ordinary occasions, and containing also a great variety of tunes for the practice of Singing Schools and Musical Societies.

The compiler has much satisfaction in acknowledging the many flattering testimonials he has received in favour of the first edition, from the subscribers and numerous individuals and musical societies who have adopted it for their use. He has not considered it necessary to insert any of these documents by way of recommendation of this work, as he conceives the contents will recommend it sufficiently, in the estimation of all those competent to decide on its merits.

The introduction to musick, accompanying the present work, is considerably abridged from that in the first edition, which has been considered longer than was commonly found requisite for the practice of schools as

usually conducted : it is hoped it will be found to answer the purpose intended.

In the selection of tunes, the object kept in view has been, to insert some of each of the grave, plain, flowing, animated and fuguing descriptions, that the different tastes of individuals might be gratified. Of the *first* kind which are particularly adapted for congregational use, it is believed a sufficient proportion will be found, both of those which have been in general use, and others which are entirely new, to form a pleasing variety in congregations where this work may be introduced.

The great variety of peculiar metre hymns in use in the Methodist, and some other denominations, has rendered it impracticable for the Editor, consistent with his plan, and in a publication of this size, to insert tunes suitable for *all* of them ; for these indeed, would *alone* fill a moderate sized volume : those which are introduced in this work, comprizing a variety of nearly twenty different kinds, are such as are more generally called for, and which he trusts will prove acceptable and useful.

Much attention and pains have been taken in superintending the publication of this edition, and it is believed the errors in typography are few and trivial. The paper is stout and good, and the size sufficiently large, to insure a clear and distinct appearance, which is the more necessary, as works of this kind are most commonly made use of on evenings, and of course by candle-light.

With sentiments of gratitude, for the patronage hitherto afforded him, and in the hope that this publication may aid in promoting the improvement of this part of the publick worship of God, this volume is humbly submitted to the candour and encouragement of teachers of Psalmody, leaders in congregations, and the religious publick at large, by

THE EDITOR.

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

SHORT METRES.

	MAJOR.	Sutton	27	Carr's Lane	48	Philadelphia	37	Malden	89
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Anticipation	8	Aylesbury	25	Coventry	42	Revelation	71	St. Olaves'	92
Baltimore	28	Egypt	21	Damascus	55	Rochester	304	Walsal	114
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Charing	10	Tilbury	20	Farringdon double	67	Stoneley	40		
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Dursley	3	Wigan	24	Geneva	52	St. Albans'	58		
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Hants	7	Aldwinkle	79	Howard's	44	Trumpet	86		
Hford	6	Annapolis	80	Irish	105	Victory	75		
Irvine double	14	Arundel	56	Knaresborough	83	Waldgrave	69		
Lisbon	32	Arlington	100	Lord's Day	78	Warwick	47		
Lonsdale double	19	Ashley & Chorus	112	Mehetabel	43	Weston Favel	111		
Lowell	9	Auburn	74	Near	98	Winter	53		
Mansfield	33	Axbridge	45	Miles' Lane	73	Wiltshire	76		
Margate	15	Bedford	99	Milbourn Port	77				
Matthias	12	Bath Chapel	110	Milton	70	MINOR.			
Mount Ephraim	35	Bethel New	113	Mount Pleasant	61	Bangor	118		
Oldford	11	Brattle Street dble.	72	Newington	88	Carolina	91		
Peckham	34	Braintree	62	New-York	108	Coleshill	102		
Pentonville	17	Bridport	65	Overton	81	Crowle	117		
Shirland	1	Brixton	46	Pebmarsh	84	Desertion	94		
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						Lowestoff	95		

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MAJOR.

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Alfreton	122
Angel's Hymn	180
Asylum	138
Baildon	121
Bramcoate	161
Brewer	130
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Costellow	151
Denham's	149
Derby	140
Eaton	153
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German Hymn	169
Gilgal	141
Gloucester	147
Green's 100th	181

N. B. The repeating and expressive Tunes are in Italicks, being suitable only to particular Hymns.

INDEX OF TUNES ACCORDING TO THEIR MEASURES.

Guardian	157	Southampton, D.	162	Portsmouth new	189	Old 50th.	7s Six Lines.	7.6. Double.			
Hanover	202	Tisbury 100th	120	Southbury	185	10.10.10.10.11.11.	7.7.7.7.7.7.	7.6.7.6.7.7.6.			
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Islington	131	Wareham	159	<i>As 122d Metre.</i>		<i>New 50th.</i>	Rest	214	7.6. Pecu. Ac.		
Irene	125	Warrington	143	6.6.8.6.6.8.		10s 6 lines.	Seaton	212	7.6.7.6.7.6.		
Judgment Hymn	148	Wells	183	Leoni	200	Walworth	205	7s dble. or 8 Lines.	Romain	220	
Kent	135	Wilton	139	Johns'	201	<i>As 104th.</i>	Bath Abbey	219	7.6.8.	7.6.7.6.7.8.7.6.	
Kimbolton	142	<small>MINOR.</small>		Worship	204	10.10.11.11.	Hotham	218	7.6.7.6.7.8.7.6.	Clarks'	221
Langport	128	Brookfield	178	<i>As 112th.</i>		Clavering	241	8.7.4.	8.7. single.	Cannon Street	230
Ledger's	155	Eastbourne	174	8,8:8,8:8.8.		Gard	240	8.7.8.7.4.7.	Sicilian Hymn	216	
Litchfield	134	Gilead	173	Artaxerxes	198	Hanover	202	Calvary	236	8.7. Double.	
Luther's	148	Kingsbridge	177	Broadmead	154	Portuguese		Gratitude	238	8.7.8.7.8.7.8.7.	
Luton	126	Limehouse	175	Carey's	193	Hymn or		Helmsley	233	Giles's	231
Magdalen	182	Munich	170	Eaton	154	Adeste Fide.	} 242	Jordan	235	Queenborough	229
Martin's Lane	167	Penitence	172	Gloucester	147	7s Four Lines.		Parting or		Sicilian Hymn	216
Monmouth	152	St. Barnabas	171	Plymouth Dock	195	7.7.7.7.		Dismission	} 237	8s Doub. or 8 lines.	
Monmouth	152	Seabury	176	Strasburgh	163	Anna's Lute	209	Sicilian Hymn	216	Fields'	222
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Newry	129	PECULIAR METRES.		<i>As 113th.</i>		Cookham	213	8.8.6.		6.8.4.	
Newton	127	<i>As 148th Metre.</i>		8,8,8:8,8,8.		Easter Hymn	206	8.8.6.8.8.6.		6.6.8.4.6.6.8.4.	
New Sabbath	146	Amherst	188	Martin's Lane	197	Feversham	215	Alderton	226	Leoni	200
Old 100th	168	Archangels	190	Monmouth	152	German Hymn	203	Beulah	225	5.6.	
Portugal	184	Birmingham	191	New Court	165	Harts	230	Hinton	224	Harwich	243
Portugal New or }		Burnham	194	St. Paul's	199	Seaton	212	Leach or		6.4	
<i>Adesti Fideles</i> }	145	Dunstable	193			Sicilian Hymn	216	St. John's	} 228	6.6.4.6.6.6.4.	
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Abridge,	do.	97	Bath Chapel,	<i>C. M.</i>	110
<i>Adesti Fidelis,</i>	<i>L. M.</i>	145	Bedford,	do.	99
<i>Adesti Fidelis,</i>	104th	242	Bermondsey,	6. 4.	244
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Baildon,	<i>L. M.</i>	121	Cambridge,	<i>C. M.</i>	64
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			Froome,	<i>S. M.</i>	36
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N. B. L. M. stands for Long Metre—C. M. for Common Metre—S. M. for Short Metre—the addition of a D, signifies double—The Figures refer to the several kinds of Peculiar Metres, which are explained in the arranged Index.

GENERAL OBSERVATIONS.

In the arrangement of the parts in the following work, the Air or principal melody has invariably been placed next above the Bass, and is always designed for female voices, and in the passages marked *Pia*, for them *exclusively*. The convenience of those persons, who perform on the Organ, or other keyed instruments, has also been consulted in this arrangement, and by introducing *double* notes, where the parts move in *thirds*. To learners, or other persons not well versed in Music, it may be necessary to state, that where such passages occur, the *upper* notes belong to the Air; the *lower* ones being always a second or subordinate part. The Tenor is placed next above the Air, and the Alto, or Counter-Tenor, on the upper stave, that the ledger lines, which are so frequently used in this part, may be incommoded as little as possible. Where double or choicing notes are introduced in the Bass, the performer should in general, sing *all* the *upper*, or *all* the *lower* notes, or the effect will not be so good.

Many of the tunes that are in *general use*, have been inserted in *two* and *three* parts only in this work; which has been done with a view of giving room for the admission of a greater variety than could have been introduced had *every* tune been inserted in *four* parts. It was also generally supposed that those individuals or Choirs, who

preferred having those tunes in score, were already possessed of copies so arranged, and that to such persons, this omission, in those tunes where it occurs, would not occasion any material inconvenience.

The arranged Index is given for the convenience of finding a tune to any required metre with greater facility, as well as to furnish at one view, a list of *all* the tunes in each metre. It is believed this will be found peculiarly acceptable to leaders of Psalmody, and others who may be occasionally called on to act in that capacity. In this Index, the *repeating* tunes are put in *Italics*, that when the leader of singing is suddenly called on to set the tune, he may at once be able to distinguish those which are of this description, and thus avoid the mischievous effects of improper repetitions.

It is particularly recommended, that attention be paid to the terms *Pia*, and *For*, which very frequently occur in this volume, and when properly observed, produce a truly pleasing and beautiful effect. The other directive terms which are generally placed at the beginning of each tune, will also be found useful in denoting the style or manner of performing them, and which is of considerable importance. The explanation of the Italian terms, which are often used, will be found in the Musical Dictionary prefixed to this volume.

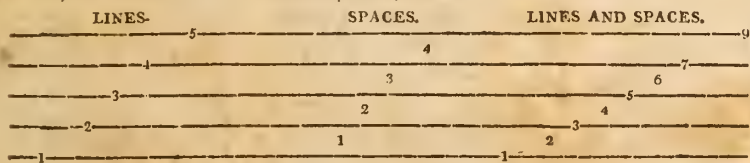
A CONCISE INTRODUCTION TO MUSIC.

THE practice of Sacred Music being in itself so agreeable and noble, it is no wonder that numerous persons are inclined to study the art; but as words cannot of themselves express sounds, few comparatively are able to attain any considerable proficiency in this pleasing science, without the help of a Master. To assist the ideas of the pupil, and ease the labour of the Tutor, the following observations are thrown together.

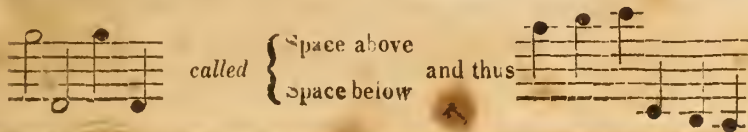
CHARACTERS USED IN PSALMODY.

The first thing a learner ought to attain, is a proper knowledge of the characters by which music is expressed, and these are to be committed to memory.

The first character is the Stave or Staff, which consists of five lines, and their intermediate spaces, thus :



On these lines and in these spaces, are the notes of Music written. The *lowest* line is always reckoned as the *first*: the spaces are counted in the same manner. The lines and spaces are called degrees; thus the stave includes nine degrees, viz: five lines and four spaces. When notes are required higher and lower than the compass of the stave, they are placed above and below it, thus



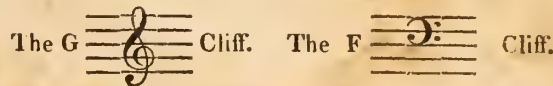
The lines drawn through the notes in the last example, are called Ledger Lines, and may be added to any extent required.


The manner in which musical sounds are expressed, is by using for this purpose the first *seven* letters in the Alphabet, which number includes the whole of the primitive sounds in Music. The Octave or Gamut, which requires an *eighth* letter or sound to complete it, is formed by adding the *first* letter to the seven, thus :

A	B	C	D	E	F	G	then A again.
1	2	3	4	5	6	7	8

When the notes of a tune exceed the compass shewn in this example, they are to be repeated in the *same order* as far as required.

The character next to be explained is the Cliff or Clef, which is placed at the beginning of the stave, and determines the *situation* of the letters on the lines and spaces. In *this work* two kinds only are used, which are as follows, viz :



There is a third, called the C or Alto Cliff, thus 

which may be placed on any of the five lines, but is now *seldom* used.

The Cliffs are called by the names of the letters which they represent, and the letters on the *other* lines and spaces of the Stave, are reckoned *from* them.

The first of these Cliffs is placed on the *second* line, and that is called G; it properly belongs to the Treble part, or principal Air, but is now very generally used for the Tenor and Alto, or Counter.

The second is called the F Cliff, and is always used for the Bass.

The example on the next page will explain the situation of the letters on the Stave as governed by the various Cliffs.

THE GAMUT, OR GENERAL SCALE.

BASS STAVE. TENOR STAVE. TREBLE STAVE.

C	3rd ledger line above	fa
B	2nd ledger line above	mi
A	1st ledger line above	la
G	space above	sol
F	5th line	fa
E	4th space	la
D	4th line	sol
C	3d space	fa
B	3rd line	mi
A	2d space	la
G	2d line	sol
F	1st space	fa
E	1st line	la
D	space below	sol
C	— ledger line —	mi
B	space above	la
A	5th line	sol
G	4th space	fa
F	4th line	mi
E	3d space	la
D	3d line	sol
C	2d space	fa
B	2d line	mi
A	1st space	la
G	1st line	sol
DOUBLE F	—	fa
E	—	la

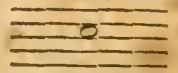
The notes having ledger lines in the treble *above* are call'd in Alt, and such as have ledger lines in the Bass *below* are called Double.

OF THE NOTES AND RESTS.

There are in Music, six marks of sound, called Notes, which by their different forms, designate the proportion of time required in the performance of each of them; these have their corresponding marks of silence called Rests—They are as follow:

The Semibreve is considered as the measure note and the standard of time allowed to it, four seconds.

One Semibreve is

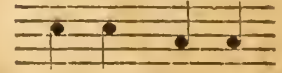


EQUAL TO

2 Minims,



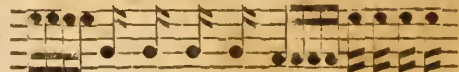
4 Crotchets,



8 Quavers,



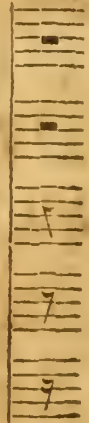
16 Semi-quavers, or



32 demi-se-mi-quaver-

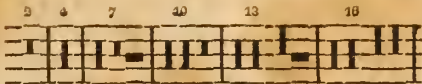


RESTS.

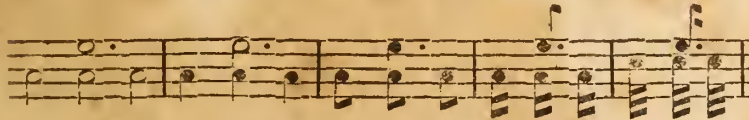


The Rests denote a silence equal to the length of the note they represent, and are called by the same name. N. B. The Semibreve Rest is used to fill a bar in all the different kinds of time.


The Rests used for more Bars than one, are written thus.






A Point or Dot placed after each of these notes or rests, makes that note or rest, one half longer than without a dot. Thus a dotted Semibreve is held as long as three minims; a dotted minim as three crotchets; a dotted crotchet as three quavers, &c.





OF THE OTHER CHARACTERS USED IN MUSIC.


A single Bar  is used to divide the notes into equal proportions agreeably to the measure note, and all the notes contained between two Bars are one measure.


A Double Bar  is used at the end of a line or strain, and at the close of a piece, when shorter lines are generally added that the conclusion may be better known, thus 


A Hold or Pause,  placed over or under a note, denotes it is to be held longer than its usual time, and is sometimes used instead of a double bar.

A Slur,  placed over or under any number of notes, signifies they are to be sung to one syllable in a smooth and gliding manner.

The figure 3,  when placed over or under three crotchets, quavers, &c. denotes they are to be sung in the time of two of the same kind.

A Sharp,  set before a note raises it half a tone higher than its natural or primitive sound.

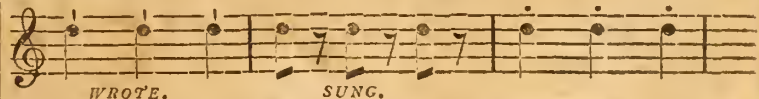
A Flat,  set before a note, lowers it half a tone.

A Natural,  restores a note previously made flat or sharp to its original sound.


Sharps or Flats placed at the beginning of a tune, affect the letters on which they stand throughout the piece, unless contradicted by the natural, which replaces them in their original state, for that bar only in which it may occur.

Sharps, Flats and Naturals, are termed *accidental* when occasionally introduced in a piece of Music, and because they affect the sound of the notes before which they are set, no further than the Bar in which they are placed.—If there be occasion for them in a succeeding Bar, they must be again renewed.

Staccato Marks, when placed over or under a note or notes, shew they are to be sung short and bold; but a short cessation of sound is to be observed between such notes as have this mark over them, to prevent the increase of time; as for example:



The Dots show that the notes are to be performed equally distinct, but soft, or Piano.—

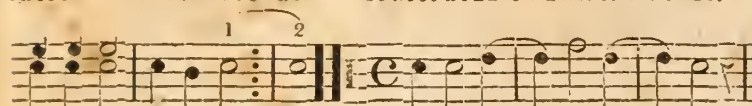
A Repeat,  or **:S:** shews what part of a tune is to be sung twice, and is placed at the beginning and end of the strain to be repeated.

A Repeat of Words, :: shows the last words sung are to be repeated.

Other characters are comprised in the following examples:

CHOOSING NOTES. FIGURES.

SYNCOPIATED OR DRIVING NOTES.



GRACE NOTES.

DIRECT.

SWELL.

BRACE.



Choosing Notes are placed in a direct line one above another, and denote that either or both sounds may be sung at the same time.

Figures 1 2 show that the note under 1 is to be sung the first time, and that under 2 the second; but if slurred together, both are sung after the repeat.

Syncoated or Driving Notes are so called on account of their being accented or driven out of their proper order in the bar, and require the hand to rise or fall while such notes are sounding.

Grace Notes or Appoggiaturas are small extra notes, placed before the larger ones of a longer duration, for the purpose of arriving at the real note with more ease and taste.

A Direct is set at the end of a stave to indicate to the performer on what line or space the next note on the following stave is to be found.

The Swell intends an increase or decrease of sound in the notes over which it is placed. When thus marked, it begins Piano, gradually increasing to Forte, and then diminishes in the same manner.


A Brace connects two or more parts of the same tune together.


OF TIME AND ITS CHARACTERS.


Time, in Music, is quicker or slower, according to the nature of the piece, or the design of its author. Its velocity, and the divisions of it into even and uneven quantities, are known by the moods or marks which will here be explained.

These are of three kinds, viz. Common, Triple and Compound.


COMMON TIME.


First Mood  This Mood denotes the slowest movement, each bar containing one Semibreve for its measure, (or its quantity in other notes or rests;) has four beats, two down and two up—See Lesson, No. 2, 9 and 10, on Page 19.


Second Mood  contains also one Semibreve in the bar, but is more lively, and sung quicker than the first; two beats in the bar one down and one up.

Third Mood  denotes a still quicker movement, contains two Crotchets in each bar; sung with two beats, one down and one up. The Lesson No. 7, pa. 18, will serve as examples for this and the second mood.

TRIPLE TIME.

First Mood  contains three Minims in a bar; has three beats, two down and one up, to be performed in about the time of one second each Minim or beat—See Lesson No. 4, Page 17.

Second Mood  contains three Crotchets in a bar, is sung somewhat quicker than the first, and has also three beats in the bar, See Lesson No. 8, Page 18.

Third Mood  contains three Quavers in a bar: the time as in the first and second Moods, but about one fourth faster.

COMPOUND TIME is seldom used in Psalmody; two kinds of it

however do sometimes occur namely $\frac{6}{4}$ and $\frac{6}{8}$

The first contains six Crotchets in the bar; three sung with the hand down, and three with it up, in the time of two seconds. The second is performed in a similar manner. This mode should generally be performed slowly and gracefully, unless directions are given to the contrary.

N. B. The hand or foot should invariably fall at the *beginning*, and rise at the *end* of a bar.

The Semibreve being the longest Note in common use, is made the general standard of reckoning, and therefore the figures represent the parts of a Semibreve contained in a bar, as $\frac{3}{4}$, three fourths of a Semibreve, and so of the other figures.

N. B. When a piece of Music is marked with either of the above signs, it indicates only the number of parts, or divisions in a bar, and the consequent mode of *accenting*; but how *quick*, or how *slow*, the piece is to be sung, is determined from the nature of the subject.

OF THE SINGING SYLLABLES.

In practising musical lessons, it is customary to apply syllables to the several sounds; Instead of seven syllables originally used, it is common to use only four; three of which are repeated to complete the Octave—they are as follows:

TO THE MAJOR OCTAVE.

TO THE MINOR OCTAVE.

Fa Sol La Fa Sol La Mi Fa | *La Mi Fa Sol La Fa Sol La*

Thus *Fa* answers to the Sharp Key Note, and *La* to the Flat—and the Semitones lie between *Mi* and *Fa*, and *La* and *Fa*.

Mi, which occurs but once in an Octave, is called the Master Note, as it determines the situation of the rest in the following order: above the *Mi*, twice *Fa*, *Sol*, *La*; below the *Mi*, twice *La*, *Sol*, *Fa*.

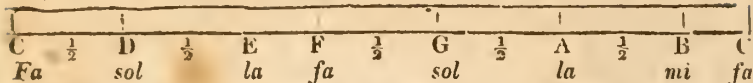
To find the *Mi*, observe the following rules.

If there are no Flats or Sharps at the beginning of a Tune,	Mi is in B.
If B be Flat	Mi is in E.
If B and E be Flat,	Mi is in A.
If B, E and A be Flat,	Mi is in D.
If B, E, A and D be Flat,	Mi is in G.
If F be Sharp,	Mi is in F.
If F and C be Sharp,	Mi is in C.
If F, C and G be Sharp,	Mi is in G.
If F, C, G and D be Sharp,	Mi is in D.

OF SOUNDS.

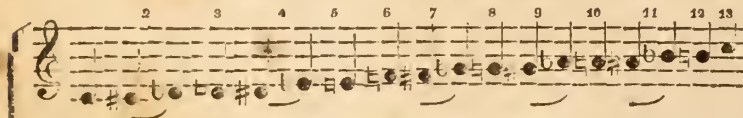
The first attempt that is generally made in practising sounds (by note) is by ascending eight notes or sounds; and this scale, or succession of sounds, seems to be that which is the most natural and pleasing to the human ear; For example see Lesson No. 1, Page 16. This series of notes is called an Octave, and consists of sounds at an *unequal* distance one from the other. This is readily distinguished by a good musical ear, and to the most uninformed can be always comprehended, by exhibiting the keys of the Piano Forte or Organ. The greater distances from one note to another, are called *tones* and the lesser distances *half* or *semitones*; there being nearly the same difference between them, as in the inch and half inch in measurement. The Octave exhibited in the example referred to, consists of *five* whole tones and *two* semitones, which in the major mode, naturally lie between the *third* and *fourth* the *seventh* and *eighth*, or between E and F and B and C, which is shewn by a star placed over these notes in Lesson No. 1. To render this still more intelligible we shall subjoin the Octave divided as above, and applied to a scale of inches and half inches.

Scale of Inches and half Inches in the natural key of C Major.

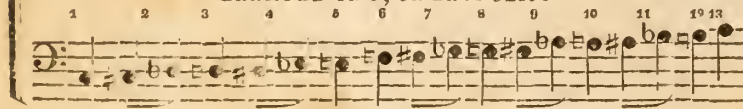


It will also here be proper to observe that this scale may be subdivided into semitones by means of Sharps and Flats, and it will be seen that the Octave consists of twelve semitones, the thirteenth sound completing it. This may be seen by the following

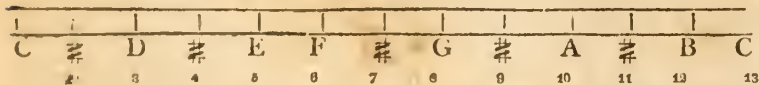
EXAMPLE IN C, OR TREBLE CLIFF.



EXAMPLE IN F, OR BASS CLIFF



SCALE OF THE ABOVE IN HALF INCHES.

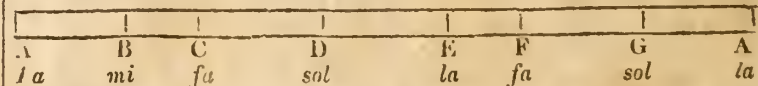


Remark, that as a Sharp raises a note half a tone, and a Flat lowers it the same, those (several) two notes in the above example that are connected by a slur, are to be considered as one and the same sound. For instance, C being made sharp is raised half a tone, which answers to D when made flat, which is thereby lowered the same.

OF THE KEY, OR KEY NOTE.

The Key Note is a certain given sound or predominant tone, to which all the others have a particular reference; it may be called the foundation on which every piece of Harmony is erected. The last note in the Bass is *always* the Key of a tune; and in speaking of Distances or Degrees from the Key, we always reckon from the *bottom*.

There are two modes or keys in music, and but two, the major or sharp mode or key, and the flat or Minor mode. The first of these is adapted to express the cheerful passions, and the latter is expressive of the mournful and pathetic. These modes or keys differ from each other with respect to the situation of the semitones in the octave; the major mode having them between the third and fourth, the seventh and eighth, (which has already been shewn in the preceding example,) whereas in the minor mode they are between the second and third, the fifth and sixth; see example here subjoined:



The most ready way of ascertaining whether a tune is in the Major or Minor Mode, is by examining the first *ascending* third from the key note; if it consist of two *whole* tones it is in the Major Mode; but if it contains only a *tone and a half*, it is in the Minor Mode.

Our limits compel us to be brief, and forbid a more particular explanation on many other points; those persons desirous of obtaining further information, are referred to the Musical Reader, published by Messrs. Hastings and Warriner, and Calcott's Musical Grammar, both of which works are excellent, and may be obtained of John Loring, Cornhill, Boston.

Adagio, or *Ado.* slow.
Ad libitum, at discretion.
Affetuoso, tenderly and affectionately—performed in moderate time.
Air, generally means what the ear realizes from a melody or harmony. In a special sense, it is the leading part.
Allegro, brisk, gay
Allegretto, not so quick as Allegro.
Alto, or *Altus*, the Counter Tenor.
Andante, distinct, exact & soothing; sung rather slow, when no other word is used with it.
Ardantino, in a similar style, but one degree quicker than Andante
Anthem, a portion of Scripture set to musick.
BASS, the lowest part in harmony.
Breve, an ancient note, equal in duration to two-semi-breves.
Bis, those bars over which this term is placed, should be performed twice.
Canon, a vocal composition in two or more parts, so constructed as to form a perpetual fugue.
Cantabile, in a graceful and melodious style.
Canto, or *Cantus*, the Treble. In a harmony of vocal parts, it denotes the leading part.

Chorus, full, all the voices.
Coda, an additional strain, not absolutely necessary to the piece or tune, but which may be sung or omitted at pleasure.
Con Spirito, with spirit.
Contra Tenor, the part assigned to the highest men's voices.
Crescendo, or *Cres.* to increase the sound.
DA APO, or *D. C.* to return and conclude with the first strain.
Del Segno, or *D. S.* from the sign.
Diminuendo, or *Dim.* to diminish the sound.
Doloroso, in a plaintive or doleful style
Dolce, sweetly and softly.
Duetto, } a composition written expressly for two voices
Duett, }
Duo, } or instruments
Finale, the last movement of a piece of Music.
Fine, the end of a piece or book.
Forte, *For.* or *F.* loud.
Fortissimo, or *Fortis^{mo}*, loud as possible.
Fugue or *Fuga*, a composition, in which a subject is successively repeated, or imitated in two or more parts.
GRAVE, or *Gravemente*, heavy;

these words refer both to the style of the composition and the execution, and are frequently used for the term *Largo*.
Grazioso, gracefully; often used with *Andante*.
LARGO, *Lentemento*, or *Lento*, the slowest degree in the movements.
Larghetto, not quite so slow as *Largo*.
MAESTOSO, with strength, firmness and majesty.
Mezza, moderate; as *mezza piano*, moderately or rather soft.
Mezza Voce, moderate strength of voice and in a pleasing manner.
Moderato, moderately
ORGANO, or *Org.* the organ part.
PIANO, *Pia*, or *P.* soft.
Pianissimo, or *PP.* very soft.
Plaintive, mournfully.
Presto, quick.
Prestissimo, or *Prestis^o*, very quick.
Primo, or *P^{mo}*, or *1^{mo}*, the first or leading part.
QUARTETTO, musick for four voices or instruments
RECITATIVE, a kind of musical recitation, between speaking and singing.
SCORE, three or more parts, con-

nected by a brace, are said to be in score.
Semi-tone, the smallest interval used in vocal music.
Semi-chorus, a selection of voices from a choir.
Secondo, or *2^{do}*, the second voice or instrument.
Solo, a piece of music for one voice or instrument.
Soprano, the treble, or higher voice part.
Spiritoso, or *con-spirito*, with spirit.
Staccato, very distinct, short and emphatic.
Symphony, or *Sym.* a part for instruments only.
TACET, silent.
Tempo, time; as a tempo, in true time.
Tutti, full, or altogether; when all join after a Solo.
Trio, music for three voices or instruments.
UNISON, or *Unis*, when all parts unite in one sound, or succession of sounds.
VERSE, one voice to a part.
Vigorous, with strength and energy.
Vivace, brisk and animated.
Volti, turn over
Volti Subito, turn over quick.

No. 1. LESSON.

Major Mode or Key Ascending. Descending. Minor Mode or Key Ascending. Descending.

1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1 1 2 3 4 5 6 7 8 8 7 6 5 4 3 2 1
 C D E F G A B C C B A G F E D C A B C D E F G A A G F E D C B A
 fa sol la fa sol la mi fa fa mi la sol fa la sol fa la mi fa sol la fa sol la la sol fa la sol fa mi la

No. 2. Lesson in Time, four beats in a bar.

1 2 3 4 1 2 3 4 F G A B C D I 2 3 4 E D C B A G F 1 2 3 4 1 2 3 4
 C D E fa sol la mi fa sol la fa sol fa la sol fa mi la sol fa la sol fa
 fa sol la fa sol la mi fa mi fa mi la sol fa la sol fa
 d d u u d d u u d d u u d d u u

BREVE REST. BREVE REST.

1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4 1 2 3 4
 C D E F G A B C B C B A G F E D C
 fa sol la fa sol la mi fa mi fa mi la sol fa la sol fa

Note—The figures refer to the number of beats in the bar; the letters d and u, to the words down and up, to direct when the hand should rise and fall.

1st time 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8 1 2 3 1 2 3 4 1 2 3 4 5 1 2 3 4 5 6 1 2 3 4 5 6 7 1 2 3 4 5 6 7 8

2d time 1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8

1st time fa sol la f s l f f s l f s f s l f s l m f s l f s l m f f m l f m l s f m l s f f m l s f l f m l s f l s f m l s f l s f

2d time fa la f f f s f l f m f f f l f s f f f l f s f f f l f s f

No. 4. THIRDS. Lesson in time, three beats in a bar.

1 2 3 1 2 3
u d d u d d u

FOR SECOND VOICES.

u 1 2 3 1 2 3

No. 5. Intervals ascending and descending.

3d 4th 5th 6th 7th 8th 3d 4th 5th 6th 7th 8th

C E C F G A B C C A C G F E D C
 1 3 1 4 1 5 1 6 1 7 1 8 1 3 1 4 1 5 1 6 1 7 1 8
 fa la fa fa sol la mi fa fa la fa sol fa la sol fa

No. 6. Common Chords.

No. 7. Lesson in time, two beats in a bar.

1 3 5 8 8 5 3 1 1 5 1 3 5 5 3 1 5 1 2 1 2 1 2 1 2 1 2
 f l s f f s l f fa s f l s s l f s du du du du d u d u
 fa 1 3 5 8 8 5 3 1 5 1 3 5 5 3 1 5

No. 8. Lesson in time, three beats in the bar.

1 2 3 1 2 3 1 2 3 1 2 3 d d u
 d d u d d u d d u d d u

No. 9. Lesson in time, four beats in the bar.

No. 10. Lesson in time, four beats in the bar.

No. 11. Lesson for the practice of sounds.*

* The Figures under the Notes refer to the Degrees from the Key. The Figure one is always the key note.

No. 12. Lesson in the Minor Mood.

1 3 4 5 4 3 2 3 4 5 4 3 5
 l f s l s f m f s l s f l

1 1 7 6 5 3 2 1 5 1 7 3 5 6 7 3 3
 l l s f l l s l l l s f l f s f f

No. 13. Lesson by Flats, exhibiting the most approved method of modulation by the sol-fa system.

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

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

No. 14. Lesson by Sharps.

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

fa sol sol fa sol fa fa la sol fa fa sol fa sol fa fa sol sol fa

SHIRLAND, S. M.

Hy. 93d, 2d Book, Dr. Watts, and 172d Dr. Dwight's selection.

Stanley. No. 1.

ALTO.

TENOR.

AIR.

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

Detailed description: This musical score is for the hymn 'SHIRLAND, S. M.'. It consists of four staves. The top staff is for the Alto voice, the second for the Tenor voice, the third for the Air (organ or piano accompaniment), and the bottom for the Bass line. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'My God, my life, my love, To thee to thee I call, I can - not live if thou re - move, For thou art all in all.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are repeat signs at the end of the first and second vocal lines.

WATCHMAN, S. M.

Psalm 148th, Dr. Watts.

Leach. No. 2.

AIR.

CHEERFUL.

Let ev'ry crea-ture join, To praise th'e-ter-nal God, Ye heav'nly hosts the song be-gin, And sound his praise a- broad.

Detailed description: This musical score is for the hymn 'WATCHMAN, S. M.'. It consists of four staves. The top staff is for the Air (organ or piano accompaniment), the second for the Cheerful part (organ or piano accompaniment), and the bottom two for the Bass line. The key signature has two sharps (F# and C#), and the time signature is common time (C). The lyrics are: 'Let ev'ry crea-ture join, To praise th'e-ter-nal God, Ye heav'nly hosts the song be-gin, And sound his praise a- broad.' The music features various note values including quarter, eighth, and sixteenth notes, with some notes beamed together. There are repeat signs at the end of the second and third vocal lines.

My God per- mit my tongue This joy to call thee mine, And let my ear- ly cries pre- vail, To taste thy love di- vine.

Affetuoso.

Detailed description: This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music consists of a vocal line and a bass line. The vocal line begins with a melodic phrase of eighth notes, followed by a series of quarter notes. The bass line provides a simple harmonic accompaniment with quarter notes. A double bar line is placed after the first measure of the vocal line.

And let my ear- ly cries pre- vail To taste thy love di- vine.

Detailed description: This system contains the second two staves of music. The top staff is a treble clef with a key signature of one flat (Bb) and a common time signature (C). The bottom staff is a bass clef with the same key signature and time signature. The music continues from the first system. The vocal line has a melodic phrase of quarter notes, followed by a series of quarter notes. The bass line provides a simple harmonic accompaniment with quarter notes. A double bar line is placed at the end of the system.

My thirsty fainting soul,
Thy mercy does implore,
No travellers in desert lands,
Can pant for water more.

Within thy churches, Lord,
I long to find my place,
Thy power and glory to behold,
And feel thy quick'ning grace.

For life without thy love,
No relish can afford,
No joy can be compar'd to this,
To serve and please the Lord.

ASHFORD, S. M.

Psalm 19th, 2d part, Dr. W.

T. Clark. No. 4.

Musical score for Ashford, S. M. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Behold the morning sun, Be-gins his glo-rious way, His beams thro' all the na-tions run, And life and light convey, And life". Performance markings include "PIA." and "FORTE." above the vocal line and "AIR." and "HOLD." above the piano line.

CAMBERWELL, S. M.

Hymn 151, Dwight's selection.

No. 5.

Musical score for Camberwell, S. M. The score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Now let our voi- ces join, To form a sa-cred song, Ye pil- grims in Je- ho- van's ways, With mu- sicks pass a- long." Performance markings include "AIR." above the vocal line and "3" above the piano line.

My soul with joy at-*tend*, While Je-sus si-lence breaks, While Je-sus si-lence breaks, No An-gel's harp such mu-sic

PIA. *FORTE.* *TREBLES. PIA.* *AIR.* *LIVELY.* *PIA.* *FORTE.*

yields.

As what my shep-herd speaks As what my shep-herd speaks.

for. *FOR.*

"I know my sheep," he cries,
 "My soul approves them well,
 "Vain is the treacherous world's disguise,
 "And vain the rage of Hell.

"I freely feed them now
 "With tokens of my love,
 "But richer pastures I prepare,
 "And sweeter streams above."

Enough, my gracious Lord,
 Let faith triumphant cry,
 My heart can on this promise live,
 Can on this promise die.

Musical score for 'HANTS. S. M.' consisting of four staves. The first two staves are vocal parts with lyrics: "Raise your triumphant songs To an im - mor - tal tune, Let the wide earth resound the deeds, Celestial grace has done, Celestial &c." The third staff is a piano accompaniment. The fourth staff is a basso continuo line. Performance markings include 'PIA.' and 'FOR.' above the vocal staves, and 'AIR.' and 'SPIRITO' below the piano and basso staves.

Musical score for 'ANTICIPATION. S. M.' consisting of four staves. The first two staves are vocal parts with lyrics: "Have mercy, Lord, on me, As thou wert e - ver kind; Let me op-prest with loads of guilt, Thy wont-ed mer-cy find." The third staff is a piano accompaniment. The fourth staff is a basso continuo line. Performance markings include 'AIR.' and 'SOLEMN.' below the piano and basso staves.

No. 9. LOWELL. S. M.

Hy. 142d, 2d Book, Dr. Watts.

Not all the blood of beasts, On Jew - ish al - tars slain, Could give the guilty conscience peace, Or wash a -

AIR.

MODERATO.

No. 10. CHARING. S. M.

Psalm 95th, Dr. Watts.

T. Clark.

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

AIR.

PIA.

FOR.

SPIRITO.

UNIS.

LOWELL—Concluded.

way the sta - - - - - in. Or wash a - way the stain.

OLDFORD. S. M. Ps. 25th, 1st part. No. 11.

I lift my soul to God, My trust is in his name;

AIR.

CHARING—Concluded.

sov'reign God, The u - ni - ver - sal king.

OLDFORD—Concluded.

Let not my foes that seek my blood, Still triumph in my shame.

The Lord my shep-herd is, I shall be well sup-plied; Since he is mine and I am his

AIR.

TENDERLY.

What can I want be-side, What can I want be-side.

FOR.

PIA.

FOR.

He leads me to the place
 Where heav'nly pasture grows,
 Where living waters gently pass,
 And full salvation flows.

Ife'er I go astray
 He doth my soul reclaim,
 And guides me in his own right way,
 For his most holy name.

While he affords his aid
 I cannot yield to fear,
 Though I should walk thro' Death's dark shade,
 My shepherd's with me there.

Heav'n with the e-cho shall re-sound

Grace 'tis a char-ning sound, Harmo-nious to the ear,

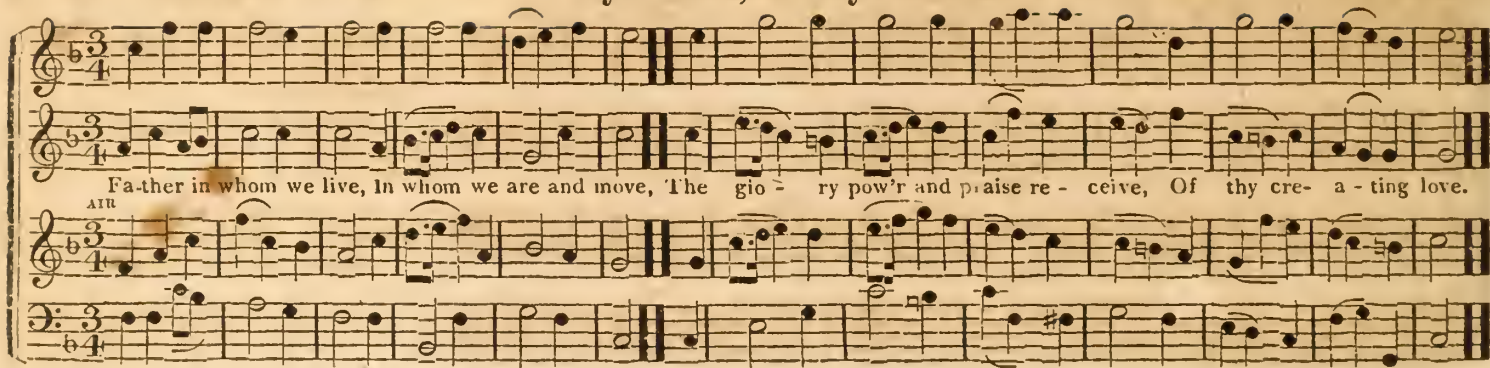
BOLD.

Heav'n with the e-cho shall re-

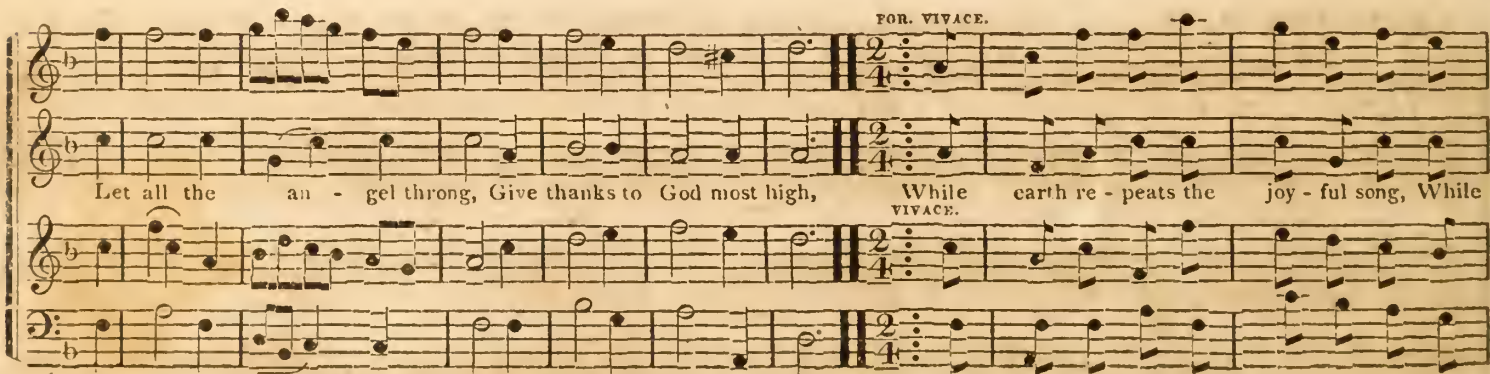
Heav'n And all the earth shall hear, And all the earth shall hear, And all the earth

sound the e-cho

Heav'n with the e-cho shall re-sound, And all the earth shall hear, And all the earth shall hear, And all the earth shall hear.



Fa-ther in whom we live, In whom we are and move, The glo - ry pow'r and praise re - ceive, Of thy cre - a - ting love.



Let all the an - gel throng, Give thanks to God most high, While earth re - peats the joy - ful song, While

FOR. VIVACE.

VIVACE.

IRVINE—Concluded.

And

earth re-peats the joy-ful song, And e-choes, And e-choes, And e-choes to the sky.

joy-ful song, And e-choes, And e-choes, And e-choes to the sky.

Incarnate Deity,
 Let all the ransom'd race,
 Render in thanks their lives to thee,
 For thy redeeming grace.

The grace to sinners shown,
 Ye heav'nly choirs proclaim,
 And cry, "Salvation to our God,
 "Salvation to the Lamb."

MARGATE. S. M.

Psalm 103d, 1st part, Dr. Watts.

T. Clark. No. 15.

O bless the Lord my soul, Let all with-in me join, And aid my tongue to bless his name, Whose fa - vors are di - vine.

AIR.

CHEERFUL.

AIR.

Hark ! hark ! how the watch-men cry, At-tend the trumpet's sound, Stand to your arms, the foe is nigh, The pow'rs of hell sur-

SPIRITO.

PIA. FOR.

Who bow Your arms and hearts pre- pare, The day of bat - tle is at hand, The

round PIA. FOR.

Who bow to Christ's com-mand, Your arms and hearts pre- pare, The day of bat - tle is at

pre - pare, The day of bat - tle is at hand, The

day of bat-tle is at hand, Go forth go forth to glo-rious war, Go forth to glo-rious war.

hand. The day of bat-tle is at hand, Go forth to glo-rious Go forth

hand, The day of bat-tle is at hand, Go forth to glo-rious war, Go forth to glo-rious war.

day of bat-tle is at hand, Go forth go forth to glo-rious war, Go forth

PENTONVILLE, S. M.

Psalm 103d, 2d Part, Dr. Watts.

F. Linley. No. 17.

The Lord the sov'-reign King, hath fix'd his throne on high, O'er all the heav'nly world he rules, And all be-neath the sky

How beau - eous are their feet, Who stand on Zi - on's hill, Who stand on Zi - on's hill, Who bring sal - va - tion

Alr.

Lively but not too fast.

Who bring sal - va - tion on their tongues, And words of peace re - veal, And words

their tongues,

And words of peace re - - - - - veal - - -

And words

And re - - veal, And words of peace re - veal.

Who bring sal - va - tion on their tongues, And And words of peace re - veal, And words

How charming is their voice, How sweet the ti- dings are How sweet the tidings are,

How char- ming is their voice, How sweet How sweet - the ti - dings are.

MEZ. PIA.

How char- ming is their voi - - - - - ce How sweet the ti - dings are, How sweet

How char- ming is their voice, - - How sweet How sweet

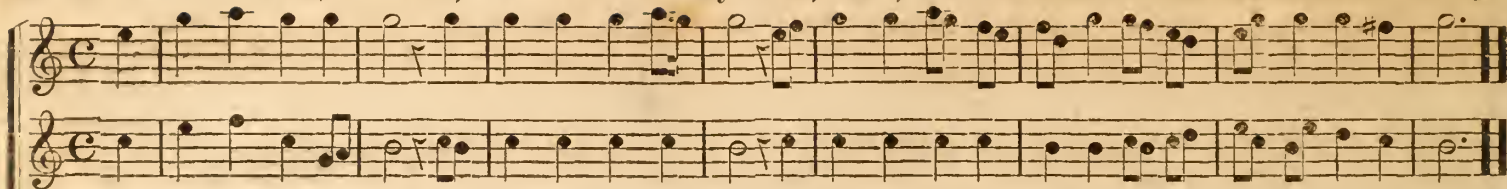
FOR.

Zi-on be- hold thy Sa- viour King, He - reigns and triumphs here, He reigns

FOR. SPIRITO.

Zi - on be - hold thy Sa - viour King, He reigns and tri - umphs here, He reigns

Zi - on be - hold thy Sa - viour King He reigns and tri - umphs here, He reigns



1 Come we that love the Lord, And let our joys be known, Join in a song with sweet accord, And thus surround the throne.
 3 Let those re - fuse to sing, That ne - ver knew our God, But fav'rites of the heav'nly king, May speak their joys a - broad.
 5 This aw - ful God is ours, Our fa - ther and our love, He shall send down his heav'nly pow'rs, To car - ry us a - bore.
 7 Yes, and be - fore we rise, To that im - mor - tal state. The thoughts of such im - mortal bliss, Should constant joys cre - ate.
 9 The hill of Zi - on yields, A thousand sa - cred sweets, Before we reach the heav'nly fields, Or walk the gol - den streets.

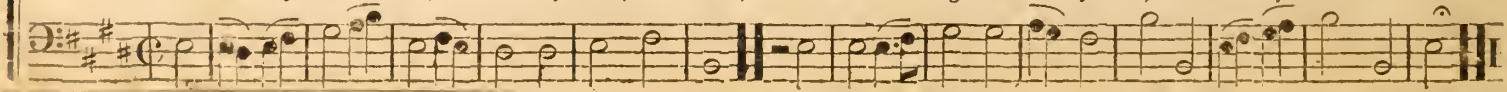
AIR. MODERATO.

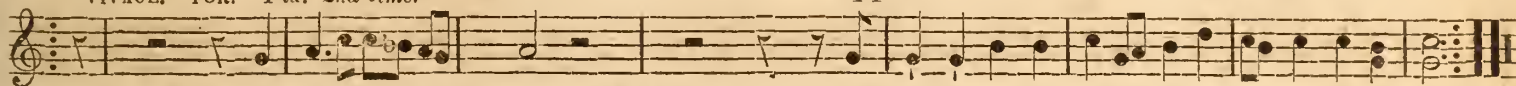
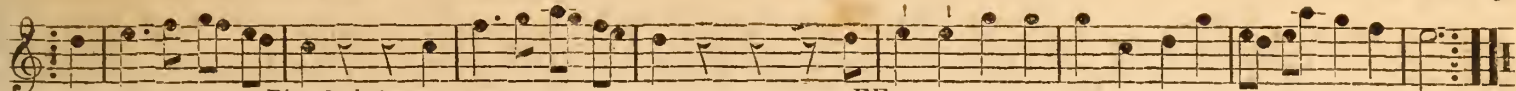


AIR. CHEERFUL



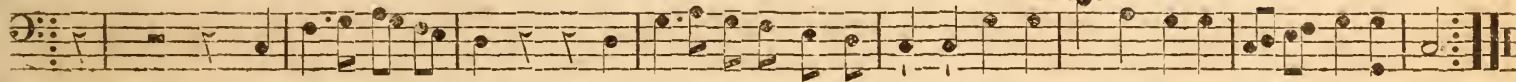
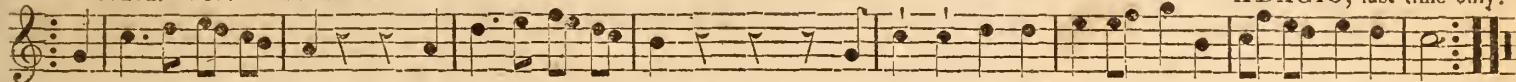
To bless thy chosen race, In mer - cy Lord, in - cline ; And cause the brightness of thy face, On all thy saints to shine.





2	The sorrows of the mind,	Be banish'd from this place ;	Re - li - gion ne - ver was design'd To make our pleasures less.
4	<i>The God that rules on high,</i>	<i>And thunders when he please ;</i>	<i>That rides upon the stormy sky, And ma - nages the seas.</i>
6	Then shall we see his face,	And never ne - ver sin ;	Then from the rivers of his grace Drink endless pleasures in.
8	<i>The men of grace have found,</i>	<i>Glo - ry be - gun be - low ;</i>	<i>Celestial fruits on earthly ground, From faith and hope may grow</i>
10	Then let our songs a - bound,	And ev'ry tear be dry ;	We're marching thro' Emanuel's ground, To fairer worlds on high.

VIVACE. FOR. Pia. 2nd time. FF ADAGIO, last time only.



2	The sorrows of the mind,	Be banish'd from this place	Re - li - gion ne - ver was design'd To make our pleasures less.
4	<i>The God that rules on high,</i>	<i>And thunders when he please</i>	<i>That rides upon the stormy sky, And mana - ges the seas.</i>
6	Then shall we see his face,	And never never sin ;	Then from the rivers of his grace, Drink endless pleasures in.
6	<i>The men of grace have found</i>	<i>Glo - ry be - gun below,</i>	<i>Celestial fruits on earthly ground, From faith and hope may grow.</i>
10	Then let our songs abound:	And ev'ry tear be dry,	We're marching thro' Emanuel's ground To fairer worlds on high.

And must this bo - dy die, This mor - tal frame de - cay, And must these active limbs of mine, Lie mould'ring in the clay, Lie

FOR.

PIA.

AIR.

SOLEMN

No. 21. EGYPT, S. M.

Psalm 90th, Dr. Watts.

Leach.

mould'ring in the clay. Lord what a fee-ble piece, Is this our mortal frame, Our life how poor a trifle 'tis, That scarce deserves the name.

PLAINTIVE.

Like sheep we went as - tray, And broke the fold of God, Each wand'ring in a diff' - rent way, But all the down-ward road.

PLAINTIVE.

USTICK, S. M.

Hymn 88th, Rippon's Selection.

W. Cole. No. 23.

My sor - rows like a flood, Im - patient of re - strain't; In - to thy bo - som, O my God, Pour out a long com - plaint.

De-fend me Lord from shame, For still I trust in thee; As just and righ-teous is thy

AIR. De-fend me Lord from shame, For still I trust in thee, For still I trust in thee;

MODERATO. De-fend me Lord from shame, For still I trust in thee, I trust in thee; As just and righ-teous is thy

De-fend me Lord from shame, For still,

name, From dan-ger set - - - me free, From dan-ger set me free, From dan-ger dan-ger set me free.

From From

name, From dan-ger set me free From dan-ger set me free, From dan-ger set me free, From dan-ger dan-ger set me free.

From dan-ger set me free - - - - - From free - - - - - From

AYLESBURY, or WIRKSWORTH, S. M. Psalm 32d, Dr. Watts.

Chetham. No. 25

AIR MODERATO.

O ble- sed souls are they, Whose sins are co-ver'd o'er ; Di-vine-ly blest, to whom the Lord, Im- putes their guilt no more.

LITTLE MARLBOROUGH, S. M. Psalm 25, Church Prayer Book.

Williams. No. 26.

To God in whom I trust, I lift my heart and voice ; O let me not be 'nt to shame, Nor let my foes re - joice.

SUTTON, S. M.

Psalm 73d, Dr. Watts.

No. 27.

Sure there's a right-eous God. Nor is re - li - gion vain ; Tho' men of vice may boast a - loud, And men of grace com - plain.

No. 28. BALTIMORE, S. M. (without the fugue.)

J. Cole.

Wel - come sweet day of rest, That saw the Lord a - - rise ; Wel - come to this re - - vi - - ving

PRA.

FOUR
breast, Wel - come to this re - vi - ving breast, And these re - - joi - cing eyes.

The King himself comes near,
To feast his saints to day ;
Here we may sit and see him here,
And love, and praise, and pray.
My willing soul would stay,
In such a frame as this ;
And sit and sing herself away,
To everlasting bliss.

No 29. DOVER, or DURHAM, S. M.

Psalm 48, 1st part, Dr. Watts.

A. Williams.

Great is the Lord our God, And let his praise be great, He makes his church - es his a - bode. His mos - te light - ful seat.

AIR. VIGOROSO.

Musical score for 'FALCON-STREET, or SILVER-STREET'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in common time (C) and features a melody with eighth and sixteenth notes, including a key signature change to one sharp (F#) in the middle. The lyrics are printed below the treble staff.

Come sound his praise abroad, And hymns of glo - ry sing ; Je - ho - vah is the sov'reign God, The u - ni - ver-sal King.

CODA.

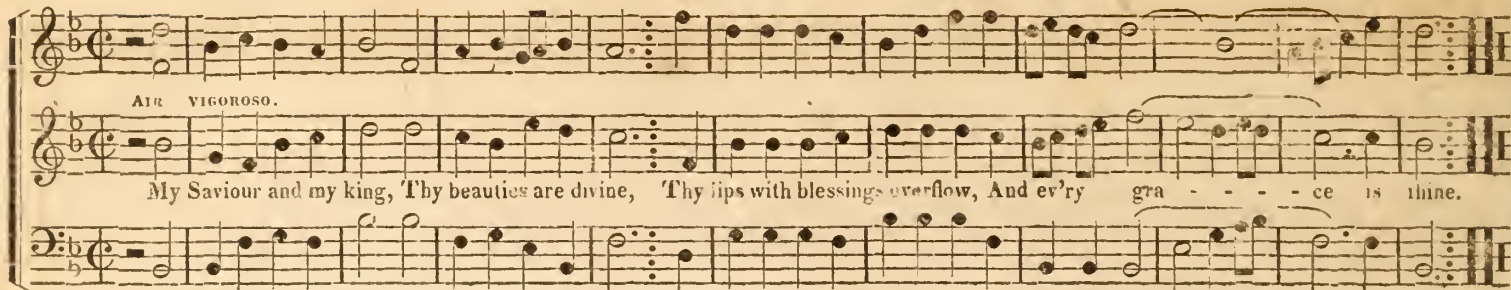
Musical score for the 'CODA'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in common time (C) and features a melody with eighth and sixteenth notes. The lyrics are printed below the treble staff. Performance markings include 'PIA.', 'FOR.', and 'SLOW.' above the treble staff, and 'UNIS.' below the bass staff.

Praise ye the Lord, Halle - lujah, Praise ye the Lord, Hal - le - lu - jah, :: :: Halle - lu - jah Praise ye the Lord.

AIR. CHEERFUL.

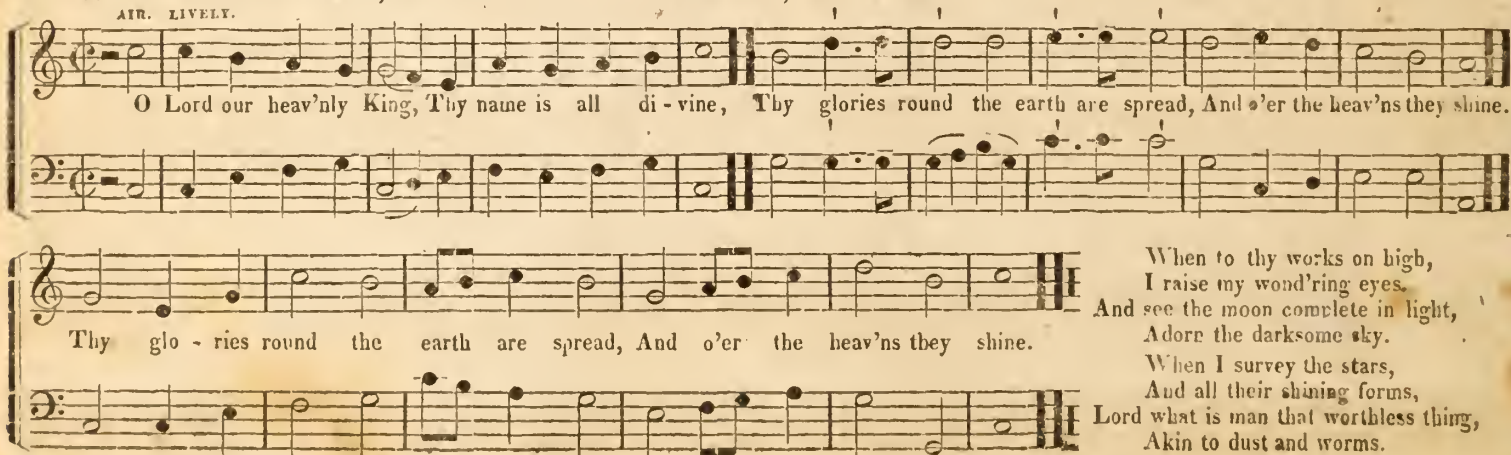
Musical score for 'ST. THOMAS'S'. It consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The music is in common time (C) and features a melody with eighth and sixteenth notes. The lyrics are printed below the treble staff.

Far as thy name is known, The world declares thy praise ; Thy saints O Lord, before thy throne, Their songs of honor raise.



AIR VIGOROSO.

My Saviour and my king, Thy beauties are divine, Thy lips with blessings overflow, And ev'ry grace is thine.



AIR LIVELY.

O Lord our heav'nly King, Thy name is all di-vine, Thy glories round the earth are spread, And o'er the heav'ns they shine.

Thy glo-ries round the earth are spread, And o'er the heav'ns they shine.

When to thy works on high,
I raise my wond'ring eyes,
And see the moon complete in light,
Adore the darksome sky.
When I survey the stars,
And all their shining forms,
Lord what is man that worthless thing,
Akin to dust and worms.

PECKHAM, S. M.

Hy. 51, 1st Book, Dr. Watts, and 12, Dwight's Sel.

Is. Smith. No. 34.

AIR BOLD.

To God the on-ly wise, Our Sa-viour and our King; Let all the saints be-low the skies, Their humble tri-bute bring.

MOUNT EPHRAIM, S. M.

Hymn 341, Rippon's Selection.

Milgrove. No. 35.

How char-ming is the place, Where my Re-deemer God; Un-veils the beau-ties of his face, And sheds his love a-broad.

FROOME, S. M.

Hymn 92d, 1st Book, Dr. Watts.

J. Husband. No. 36.

Shall wis-dom cry a-loud, And not her speech be heard? The voice of God's eternal word, Deserves it no regard? Deserves it no regard.

No. 37. PHILADELPHIA, C. M.

Psalm 90, 1st part, Dr. Watts.

Our God our help in a-ges past, Our hope for years to come; Our shelter from the stormy blast, And our e - - ternal home.

AIR. SOLEMN.

No. 38. RESIGNATION, C. M. H \flat . 276, Dr. Rippon's selection, and 5th Hy. 1st Bk. Dr. W. T. Clark.

My times of sorrow and of joy, Great God are in thy hand; My choicest comforts come from thee, And go at thy command.

AIR. SOLEMN.

ROMNEY, C. M.

144th Psalm, 1st part.

Shoel. No. 39.

For e - ver bles - sed be the Lord, My Saviour and my shield, He sends his spi - rit with his word, To arm ~~me~~ for the field.

AIR. BOLD.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The last two staves are in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lyrics are printed below the first two staves.

STONELEY, C. M.

Psalm 119, Part 9th, Dr. Watts.

No. 40.

Thy mercies fill the earth, O Lord, How good thy works appear; Open mine eyes to read thy word And see thy won - ders there.

AIR. MAESTOSO.

The musical score consists of four staves. The first two staves are in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The last two staves are in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and bar lines. The lyrics are printed below the first two staves.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes, with some notes beamed together. There are two double bar lines with repeat dots, one in the middle and one at the end of the system.

My shep-herd will sup- ply my need, Je- ho-vah is his name ; In pas-tures fresh he makes me feed, Be- side the liv-ing stream.

AIR.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody continues from the first system. There is a small 'AIR.' label at the beginning of the top staff. There are two double bar lines with repeat dots, one in the middle and one at the end of the system.

The first system of music consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes. There are two double bar lines with repeat dots, one in the middle and one at the end of the system.

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

AIR. MAESTOSO.

The second system of music consists of two staves. The top staff is in treble clef with a key signature of one flat and a 3/2 time signature. The bottom staff is in bass clef with the same key signature and time signature. The melody continues from the first system. There is a small 'AIR. MAESTOSO.' label at the beginning of the top staff. There are two double bar lines with repeat dots, one in the middle and one at the end of the system.

MEHETABEL, C. M.

Hymn 12, Book 2d, Dr. Watts.

Leach. No. 43.

The true Mes-si-ah now ap-pears, The types are all with-drawn; So fly the sha-dows and the stars, Be -- fore the ri-sing dawn.

AIR. CHEERFUL.

Detailed description: This is a musical score for the hymn 'MEHETABEL, C. M.'. 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 has one flat (B-flat) and the time signature is 3/2. The lyrics are: 'The true Mes-si-ah now ap-pears, The types are all with-drawn; So fly the sha-dows and the stars, Be -- fore the ri-sing dawn.' The tempo/mood is indicated as 'AIR. CHEERFUL.' The score ends with a double bar line and repeat dots.

HOWARD'S, C. M.

Psalm 9, Part 2d, Dr. Watts.

Mrs. Cuthbert. No. 44.

Tho' saints to sore dis-tress are brought, And wait and long complain; Their cries shall not be still for-got, Nor shall their hopes be vain.

AIR. AFFETUOSO.

PIA. FOR.

F

Detailed description: This is a musical score for the hymn 'HOWARD'S, C. M.'. 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 has two sharps (F# and C#) and the time signature is 3/4. The lyrics are: 'Tho' saints to sore dis-tress are brought, And wait and long complain; Their cries shall not be still for-got, Nor shall their hopes be vain.' The tempo/mood is indicated as 'AIR. AFFETUOSO.' There are performance markings 'PIA.' and 'FOR.' above the piano part. The score ends with a double bar line and repeat dots. A large 'F' is printed at the bottom left of the page.

Why should the chil - dren of a king, Go mourn - ing all their days; Great com - for - ter de - scend and bring, Some to - kens
 AIR. AFFETTUOSO. PIA.

The musical score for No. 45 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The piece features a repeat sign with first and second endings. The lyrics are: "Why should the children of a king, Go mourning all their days; Great comforter descend and bring, Some tokens".

No. 46. BRIXTON, C. M. Hy 26, 1st Bk, Dr. W.

of thy grace, Some to - kens of thy grace.

The left side of the musical score for No. 46 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The piece features a repeat sign with first and second endings. The lyrics are: "of thy grace, Some tokens of thy grace".

Bless'd be the e - ver - lasting God, The Father of our Lord.
 AIR. CHEERFUL.

The right side of the musical score for No. 46 consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/4. The piece features a repeat sign with first and second endings. The lyrics are: "Bless'd be the everlasting God, The Father of our Lord".

BRIXTON—Concluded.

G. Davis. Nos. 46—47.

Be his a - bound - ing mer - cy prais'd, His ma - jes - ty a - dor'd, His ma - jes - ty a - dor'd.

FOR. PIA. FOR.

Detailed description: This is a four-staff musical score for the hymn 'BRIXTON'. The top two staves are vocal lines in treble clef with a key signature of one flat (B-flat). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots.

WARWICK, C. M.

Hymn 166, 2d Book, Dr. Watts.

Stanley. No. 47.

How shall I praise th'e - ter - nal God, That in - fi - - nite unknown; Who can as - cend his high a - bode, Or venture near his throne.

AIR. AFFETTUOSO. PIA. FOR.

Detailed description: This is a four-staff musical score for the hymn 'WARWICK, C. M.'. The top two staves are vocal lines in treble clef with a key signature of two sharps (D major). The bottom two staves are piano accompaniment in bass clef with the same key signature. The lyrics are written below the vocal staves. The piece concludes with a double bar line and repeat dots.

Firm as the earth thy gos - pel stands, My Lord, my hope, my trust, If I am found in Je - sus' hands, My soul can ne'er be

AIR. CHEERFUL. *PIA.*

No. 49. CONDESCENTION, C. M. Hy. 4, 3d Bk. Dr. W.

lost, My soul can ne'er be lost.

FOR.

How con - de - scend - ing and how kind, Was God's e - -

AIR. AFFETTUOSO.

CONDESCENTION—Concluded.

Isaac Tucker. Nos. 49—50.

ter - nal son; Our mis' - ry reach'd his heav'n - ly mind, And pi - ty, And pi - - ty brought him down.

PIA. FOR.

Detailed description: This is a four-staff musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The music is written in a common time signature. The lyrics are printed below the second staff. There are dynamic markings 'PIA.' and 'FOR.' under the lyrics. The piece concludes with a double bar line and repeat dots.

HOLME, C. M.

Psalm 139, 2nd part.

T. Clark. No. 50.

AIR. MAESTOSO. PIA. FOR.

Detailed description: This is a four-staff musical score. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has one flat (B-flat). The time signature is common time. The music is marked 'AIR. MAESTOSO.' and includes dynamic markings 'PIA.' and 'FOR.'. The piece concludes with a double bar line and repeat dots.

When I with pleasing wonder stand,
And all my frame survey;

Lord 'tis thy work, I own thy hand,
'Thus built my bumble clay. :||:

No. 51. PICKERING, C. M.

T. Clark.

How sweet the name of Je - sus sounds, In a be - liev - er's ears; It soothes his sor - rows, heals his wounds, And drives away his fears, And drives a - way his fears.

AIR. AFFETUOSO. PIA. FOR. ORG. VOC.

No. 52. GENEVA, C. M. Hy. 170, Meth. col. J. Cole.

When all thy mercies, O my God, My rising When all thy mercies, O my God, My rising

When all thy mercies, O my God, My rising When all thy mercies, O my God, My rising

AIR. MEZZA VOCE.

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

rising Trans - port - - ed I'm lost In

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

Trans - ported with

WINTER, or STAUGHTON, C. M.

Psalm 147th, Dr. Watts.

Read. No. 53.

VER. 6.

His hoar-y frost, his fleecy snow, Descend and clothe the ground, The li-quad streams forbear to flow, In i - cy fetters bound.

AIR. MODERATO.

No. 54. SWANWICK, C. M.

Hymn 53d, Book 2d, Dr. Watts.

Lucas.

Lord what a wretch-ed land is this, That yields us no sup - ply; No cheer - ing fruits, no whole-some trees, Nor streams of

AIR. AFFETUOSO. TREBLES PIA. FOR.

li-ving joy, Nor streams of li-ving joy.

No. 55. DAMASCUS, C. M. Psalm 98th, 2d Part.

Joy to the world, the Lord is come, Let earth re-ceive her King;

DAMASCUS—Concluded.

Ascribed to Shoel.

Nos. 55—56.

Let ev' - ry heart pre - pare him room, And heav'n and na - ture sing, And heav'n and na - ture sing.

PIA. FOR.

The musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is D major (two sharps) and the time signature is common time (C). The lyrics are written below the first two staves. Performance markings 'PIA.' and 'FOR.' are placed under the lyrics.

ARUNDEL, C. M.

Psalm 89, Part 3rd, Dr. Watts.

No. 56.

Blest are the souls that hear and know, The gos-pel's joy - ful sound ; Peace shall attend the path they go, And light their steps surround.

AD. SPIRITO. PIA. FOR.

H

The musical score consists of four staves. The top two staves are for vocal parts, and the bottom two are for piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 3/4. The lyrics are written below the first two staves. Performance markings 'AD. SPIRITO.', 'PIA.', and 'FOR.' are placed under the lyrics. A large 'H' is printed at the bottom left of the page.

No. 57—58. HADLEY, C. M.

Psalm 145, 2d Part, Dr. Watts.

T. Clark

Sweet is the mem'-ry of thy grace, My God my heav'n - - ly King; Let age to age thy righ-teous-ness, In

AIR. VIGOROSO. PIA.

sounds of glo - ry sing, In sounds of glo - ry sing.

FOR.

No. 58. ST. ALBANS, C. M. Hy. 103d, 2d Bk.

Come hap-py souls, ap-proach your God, With new me-

AIR. CHEERFUL.

ST. ALBANS—Concluded.

Shoel. Nos. 58—59

lo - dious songs ; Come ten - der to al - migh - ty grace, The tri - bute of your tongues, The tri - bute of your tongues.

PIA. FOR.

Detailed description: This is a four-part musical score for the hymn 'ST. ALBANS'. It consists of four staves: three vocal parts (Soprano, Alto, and Tenor) and one bass line. The music is written in G major (one sharp) and 4/4 time. The lyrics are: 'lo - dious songs ; Come ten - der to al - migh - ty grace, The tri - bute of your tongues, The tri - bute of your tongues.' The score includes dynamic markings 'PIA.' and 'FOR.' and concludes with a double bar line.

PENNSYLVANIA, C. M. Hymn 288th, Rippon's Selection, and 260th, Evang. Lutheran. No. 59.

Ye trembling souls, dismiss your fears, Be mer - cy all your theme; Mer - cy which like a ri - ver flows, In one con - ti - nued stream.

AIR. CHEERFUL. PIA. FOR.

Detailed description: This is a four-part musical score for the hymn 'PENNSYLVANIA, C. M.'. It consists of four staves: three vocal parts (Soprano, Alto, and Tenor) and one bass line. The music is written in C major (no sharps or flats) and common time (C). The lyrics are: 'Ye trembling souls, dismiss your fears, Be mer - cy all your theme; Mer - cy which like a ri - ver flows, In one con - ti - nued stream.' The score includes dynamic markings 'AIR. CHEERFUL.', 'PIA.', and 'FOR.' and concludes with a double bar line.

No. 60. BROOMSGROVE, C. M.

Psalm 71, 2d Part.

My Saviour my Al-migh-ty friend, When I be-gin thy praise; Where will the grow-ing num-bers end, The num-bers

AIR. *PIU.*

SPRITTO.

No. 61. MOUNT PLEASANT, C. M. Hy. 140, 2d Bk.

of thy grace, The num-bers of thy grace.

FOR.

Give me the wings of faith to rise, With-in the

AIR. LIVELY.

MOUNT PLEASANT—Concluded.

Leach.

Nos. 61—62.

veil and see The saints a - bove how great their joys, How bright their glories be, How bright their glo - - ries be.

PIA. FOR.

The musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are written below the vocal line. The piece concludes with a double bar line.

BRAINTREE, or SUNDAY, C. M.

Psalm 118th, Dr. Watts.

No. 62.

This is the day the Lord hath made He calls the hours his own; Let heav'n re - joice let earth be glad, And praise surround the throne.

AIR. ANIMATO.

The musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The piece concludes with a double bar line.

No. 63. DEVIZES, C. M.

Psalm 122nd, Dr. Watts.

Is. Tucker.

How did my heart re-joice to hear, My friends de-vout-ly say, "In Zi-on let us all ap-pe-ar And

AIR. ANIMATO. PIA.

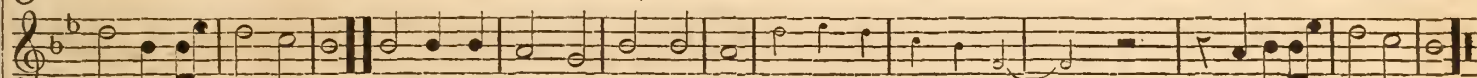
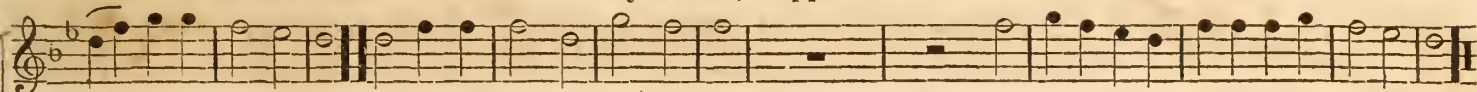
keep the so-lemn day," And keep the so-lemn day.

FOR. FOR. PIA.

No. 64. CAMBRIDGE, C. M.

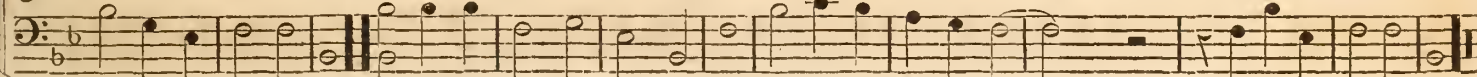
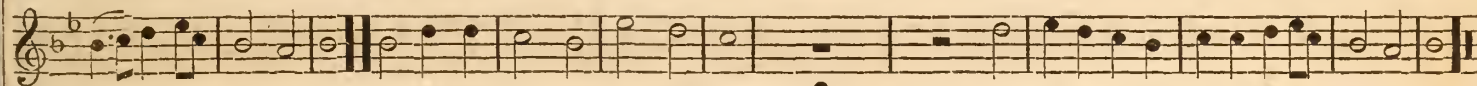
The Sa-viour calls let ev'-ry ear.

AIR. BOLD.



At-tend the heav'nly sound, Ye doubting souls dis - miss your fear

Hope smiles reviving round Hope smiles, &c.



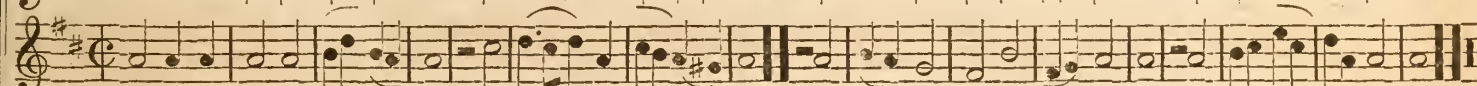
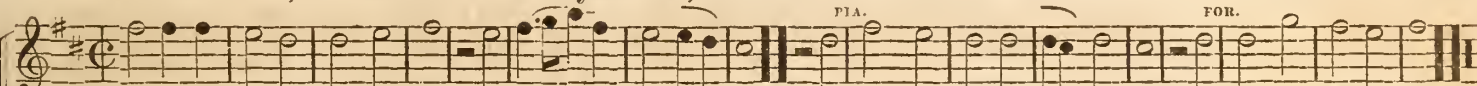
Hope smiles re - viv-ing round.

BRIDPORT, C. M.

Hymn 140, Evl. Luth. selection.

Cuzens.

No. 65.

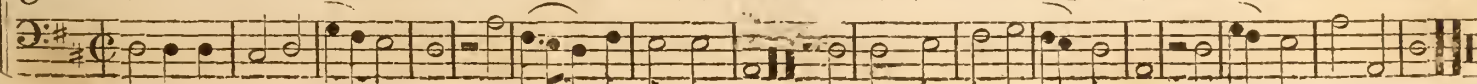
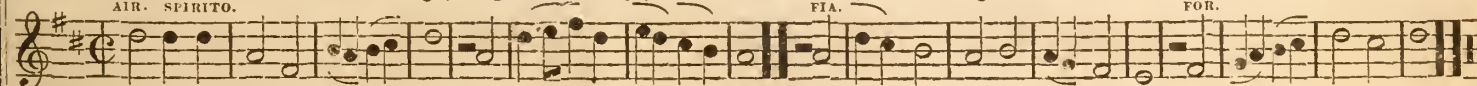


Come let us lift our voi-ces high, High as our joys a - rise; And join the songs a - bove the sky, Where pleasure never dies.

AIR. SPIRITO.

FIA.

FOR.



Hap - py is he that fears the Lord, And fol-lows his com-mands, And fol-lows his commands; Who lends the poor with -
 AIR. MEZZA VOCE. PIA. FOR.

TREBLES!

out re - ward, Who lends the poor with - out re - ward, Or gives with lib' - ral hands.
 PIA. FOR.

As pity dwells within his breast,
 To all the sons of need ;
 So God shall answer his request,
 With blessings on his seed.

No evil tidings shall surprise,
 His well established mind ;
 His soul to God, his refuge, flies,
 And leaves his fears behind.

His works of piety and love,
 Remain before the Lord ;
 Honor on earth, and joys above,
 Shall be his sure reward,

Hence from my soul sad thoughts be gone, And leave me to my joys. My tongue shall triumph in my God, And make a joy-ful noise.

AIR. MEZZA VOCE.

And drown'd

Till

PIA.

FOR.

Darkness & doubts had veil'd my mind & drown'd my head in tears 'Till sov'reign grace with shining rays dispell'd my gloomy fears, ::

PIA. FOR.

I

And drown'd

Till

Rejoice ye righteous in the Lord, This work be - longs to you; Sing of his name, his ways, his word, How ho - ly

AIR. LIVELY. PIA.

FOR.

just and true, Sing of his name, his ways, his word, How ho - ly, just and true.

FOR

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

He scorns the angry nations' rage
And breaks their vain designs;
His council stands thro' ev'ry age
And in full glory shines.

Soags of im - mor - tal praise belong To my Al-migh - ty God; To my Al-migh - ty God; He has my heart and he my tongue, He

AIR. BOLD. PIA.

Unis - - -

has my heart and he my tongue To spread his name abroad, To spread his name a - broad.

FOR. FOR.

How great the work his hand hath wrought,
How glorious in our sight,
And men in ev'ry age have sought,
His wonders with delight.

To fear thy pow'r, to trust thy grace
Is our divinest skill,
And he's the wisest of our race,
That best obeys thy will.

SECOND TREBLE. TENOR.

Soon as I heard my Fa-ther say, Ye chil-dren seek my grace; My heart re-ply'd with-out de-lay, I'll

AIR. MEZZA VOCE.

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 time signature of 3/2. It contains rests for the first two parts. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2, containing the vocal melody. The lyrics are written below this staff. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2, containing the piano accompaniment. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2, containing the bass line.

TUTTI.

seek my fa-ther's face; My heart re-ply'd with-out de-lay, I'll seek my fa-ther's face.

TUTTI.

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 time signature of 3/2, containing rests for the first two parts. The second staff is a treble clef with a key signature of one flat and a time signature of 3/2, containing the vocal melody. The lyrics are written below this staff. The third staff is a treble clef with a key signature of one flat and a time signature of 3/2, containing the piano accompaniment. The fourth staff is a bass clef with a key signature of one flat and a time signature of 3/2, containing the bass line.

Hear what the voice from heav'n proclaims, For all the pi-ous dead, For all the pi-ous dead; Sweet is the sa- vor of their names, And

soft their sleeping bed, And soft And soft And soft their sleep- ing bed.

Org. Voc.

They die in Jesus and are bless'd,
How kind their slumbers are ;
From suff'rings and from sins releas'd,
And free'd from every snare.

Far from this world of toil and strife,
They're present with the Lord ;
The labors of their mortal life,
End in a large reward.

While thee I seek, protecting Pow'r, Be my vain wish- es still'd; And may this con-se- crat-ed hour, With bet- ter hopes be fill'd.

AIR. ANDANTE.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is B-flat major (two flats) and the time signature is 4/4. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several fermatas and repeat signs throughout the piece. The lyrics are written below the vocal staff.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar; Thy mercy o'er my life has flow'd, That mer - cy I a-dore.

PIA. FOR.

The second system of the musical score also consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature remains B-flat major and the time signature is 4/4. The music continues with similar notation to the first system, including fermatas and repeat signs. The lyrics are written below the vocal staff.

All hail the pow'r of Je - su's name, Let An - gels pros - trate fall; Bring forth the roy - al di - a - dem, And crown him,

AIR. MAESTOSO.

UNIS. -----

crown him *PIA.* crown him Lord of all. *FOR. SLOW.*

Crown him, ye martyrs of our God,
Who from his altar call;
Extol the stem of Jesse's rod,
And crown him Lord of all.

Ye chosen seed of Israel's race,
A remnant weak and small!
Hail him, who saves you by his grace,
And crown him Lord of all.

Ye Gentile sinners, ne'er forget,
The wormwood and the gall,
Go—spread your trophies at his feet,
And crown him Lord of all.

Babes, men, and sires, who know his love,
Who feel your sin and thrall;
Now joy with all the hosts above,
And crown him Lord of all.

Let ev'ry kindred, ev'ry tribe,
On this terrestrial ball,
To him all majesty ascribe,
And crown him Lord of all.

Oh that with yonder sacred throng,
We at his feet may fall;
We'll join the everlasting song,
And crown him Lord of all.

Happy the heart where graces reign, Where love inspires the breast, Where love, Love is the bright-est of the train; And

AIR. CHEERFUL. PIA. FOR.

strengthens all the rest, And strengthens all the rest, And strength-ens all the rest.

PIA. FOR.

Knowledge, alas, 'tis all in vain,
And all in vain our fear,
Our stubborn sins will fight and reign,
If love be absent there.

'Tis love that makes our cheerful feet;
In sweet obedience move;
The devils know and tremble too,
But Satan cannot love.

This is the grace that lives and sings,
When faith and hope shall cease;
'Tis this shall strike our joyful strings,
In the sweet realms of bliss.

Come let us join our cheer-ful songs, With An - gels round the throne Ten thousand thou sand are their tongues, Ten
 AIR. SPIRITO. TREBLES.
PIA.

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

"Worthy the Lamb that dy'd" they cry,
 "To be exalted thus."
 "Worthy the Lamb," our lips reply,
 "For he was slain for us."

Jesus is worthy to receive,
 Honor and pow'r divine,
 And blessings more than we can give,
 Be Lord for ever thine.

The whole creation join in one,
 To bless the sacred name
 Of him, that sits upon the throne,
 And to adore the Lamb.

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

AIR. SPIRITO.

FOR.

My heart and tongue employ, My heart and tongue employ.

VIA. FOR.

Of his deliv'rance I will boast,
Till all that are distrest,
From my example comfort take,
And charm their griefs to rest.

O! magnify the Lord with me,
With me exalt his name;
When in distress to him I call'd,
He to my rescue came.

Their drooping hearts were soon refresh'd,
Who look'd to him for aid;
Desir'd success in ev'ry face,
A cheerful air display'd.

Long as I live I'll bless thy name, My King, my God of love; My work and joy shall be the same, My work and joy shall

AIR. LIVELY. PIA.

be the same My work and joy shall be the same, In the bright world above.

FOR.

Great is the Lord, his pow'r unknown,
 And let his praise be great;
 I'll sing the honors of thy throne,
 Thy works of grace repeat.

Thy grace shall dwell upon my tongue,
 And while my lips rejoice,
 The men that hear my sacred song,
 Shall join their cheerful voice.

The world is manag'd by thy hands,
 Thy saints are rul'd by love;
 And thine eternal kingdom stands,
 Tho' rocks and hills remove.

Now o - pen wide the tem - ple gates, To which the just re - pair; That I may en - - ter in and praise, My

AIR. LIVELY.

And praise,

great de - liv - rer there, That I may en - - ter in and praise,

And pra - - - - - ise my great de - liv - rer there.

And praise

ALDWINKLE C. M.

Dr. Haweis. No. 79.

Remainder of Verses to Lord's Day.

Within the gates of God's abode,
To which the righteous press;
Since thou hast heard and set me safe,
Thy holy, holy name I'll bless.

This day is God's; let all the land,
Exalt their cheerful voice,
Lord we beseech thee, save us still,
And make us, make us still rejoice.

Musical score for 'Aldwinkle C. M.' in G major (one sharp) and 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "O thou from whom all good-ness flows, I lift my heart to thee, In all my sor-rows". The tempo is marked "AIR. AFFETTUOSO." and the dynamics are "PIA.". The score ends with a double bar line and repeat signs.

Remainder of Verses to Aldwinkle.

When with a broken, contrite heart,
I lift mine eyes to thee;
Thy name proclaim, thyself impart,
In love remember me.
In sore temptations, when no way,
To shun the ill, I see;
My strength proportion to my day,
And then remember me.
And, when I tread the vale of death,
And bow at thy decree;
Then Saviour, with my latest breath,
I'll cry, remember me.

Musical score for 'Remainder of Verses to Aldwinkle' in G major (one sharp) and 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "conflicts, woes, O Lord remember me remember me, remember me, O Lord re- member me.". The tempo is marked "FOR." and the dynamics are "FOR.". The score ends with a double bar line and repeat signs.

To man - sions in the skies ;

When I can read my ti - tle clear To mansions in thy skies; To mansions in the skies ; I'll bid fare - well to

AIR. MEZZA VOCE. PIA. FOR.

To man - sions in the skies ,

ev' - ry fear, I'll bid fare-well to ev' - ry fear, And wipe my weep - ing eyes.

FIA. FOR.

Shou'd earth against my soul engage,
And fi'ry darts be hurl'd ;
Then I can smile at satan's rage,
And face a frowning world.

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 heavenly rest,
And not a wave of trouble roll,
Across my peaceful breast.

Sweet to re - joice in live-ly hope, That when my change shall come; An-gels will ho-ver, An-gels will ho-ver, An-gels will ho-ver

AIR. PIA.

And waft Angels And waft

round my bed, And waft my spi-rit home; An-gels will ho-ver round my bed, And wa - - - - - ft And waft my spi-rit home.

CRES. FOR.

And wa - - - - - ft

There is a land of pure delight, Where saints immortal reign, In - fi - nite day ex - cludes the night In - fi - nite day ex - cludes the

AIR. VIVACE. PIA.

And pleasures banish pain. And pleasures banish pain. And pleasures banish pain. And pleasures banish pain.

FOR. PIA. FOR.

There everlasting Spring abides,
And never with'ring flow'rs,
Death, like a narrow sea, divides
This heav'nly land from ours.

Could we but climb where Moses stood,
And view the landscape o'er,
Not Jordan's streams nor death's cold flood
Should fright us from the shore.

* Harmonized by D. Weyman, editor of
a valuable collection of Sacred Music
entitled *Metodia Sacra* in four parts,
folio.

And

My God the spring of all my joys, The life of my de - lights, The life of my de - lights; The glo - ry of my brigh - test

AIR. SPIRITO. PIA.

The

glo - ry of my brigh - test days, The glo ry

days - - - - - And comfort of my nights, The glo - ry of my brigh - test days, And coun - fort of my nights!

FOR.

L

My soul tri - um - - phant in the Lord, Shall tell its joys a-broad. And march with ho - ly vi-gour

AIR. ALLEGRETTO.

And march with ho - ly vi-gour on - -
Thirds.

And march with

on - - - Support-ed by its God, Sup - port - ed by its God.

Thro' all the winding maze of life,
His hand hath been my guide ;
And in that long experienc'd care,
My heart shall still confide.

His grace thro' all the desert flows,
An unexhausted stream :
That grace in Zion's sacred mount,
Shall be my endless theme.

Be - hold the glo - ries of the Lamb, A - midst his fa - ther's throne, Prepare new ho - nors for his name,

Pre - pare new ho - nors for his name, Prepare
 for his name, And songs before unknown, And
 Pre - pare new honors for his name, And songs before un - known, Prepare And
 for his name, And songs before unknown.

Musical score for the first system. It consists of four staves. The top staff is for the trumpet, starting with a whole rest. The second staff is for the vocal line, with the tempo marking "MODERATO STACCATO." and the word "SYM." below it. The lyrics "Let ev'-ry mor-tal ear-at-tend, And" are written below the notes. The third and fourth staves provide harmonic accompaniment.

Musical score for the second system. It consists of four staves. The top staff is for the trumpet, with the lyrics "The trum - pet" written below it. The second staff is for the vocal line, with the lyrics "The trum - pet of the" written below it. The third and fourth staves provide harmonic accompaniment. The lyrics "ev' - ry heart re - joice, And ev' - - ry heart re - joice ; The trum pet of the gos - pel sounds, The" are written across the bottom of the system.

gos - - - pel sounds, With an in - vi - - ting voice; With an in - vi - ting voice.

trum-pet of the gos-pel sounds, With an in - vi - ting voice; With an in - vi - ting voice.

sounds of the With an in - vi - - ting voice. With

Dear Lord the treasures of thy grace,
Are everlasting mines;
Deep as our helpless mis'ries are,
And boundless as our sins.

The happy gates of gospel grace,
Stand open night and day;
Lord we are come to seek supplies.
And drive our wants away.

Dear Lord the treasures of thy grace,
Are everlasting mines;
Deep as our helpless mis'ries are,
And boundless as our sins.

The happy gates of gospel grace,
Stand open night and day;
Lord we are come to seek supplies.
And drive our wants away.

A musical score for the hymn "Eythorn, C. M." in G major (one flat) and 2/4 time. The score is arranged for voice and piano. The vocal line is written in treble clef, and the piano accompaniment is in bass clef. The tempo is marked "AIR, CHEERFUL." The lyrics are: "A - - rise my soul my joy - ful pow'rs, And tri-umph in my God; A - wake my voice and loud pro - - claim His glo - - rious grace a-broad, His glo-rious grace a - broad." The score includes first and second endings for the final phrase. The piano part features a simple harmonic accompaniment with some grace notes and a final cadence.

AIR, CHEERFUL.

A - - rise my soul my joy - ful pow'rs, And tri-umph in my God; A - wake my voice and loud pro - - claim

A - wake my voice & loud proclaim :: His

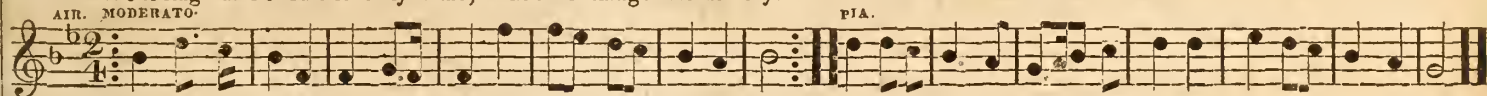
voice & loud pro - - claim ::

A - wake my voice and loud pro - claim His glo - - rious grace a-broad, His glo-rious grace a - broad.

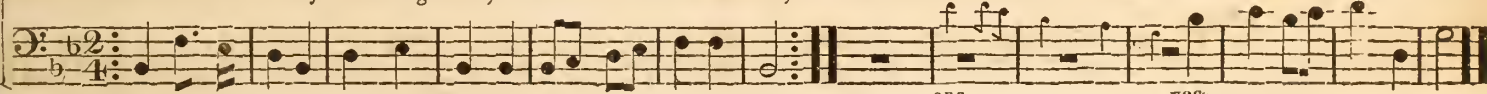
PIA. *FOR.*



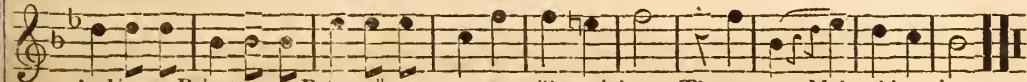
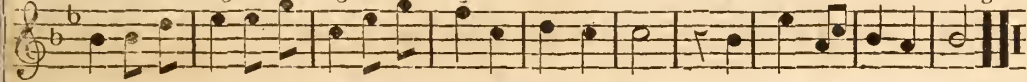
Verse 3. Our Je- sus shall be still our theme, While in this world we stay; ^{VER. 4.} When we appear in yon- der cloud, With all thy fa- vor'd throng.
 We'll sing our Je- su's love- ly name, When all things else de- cay.



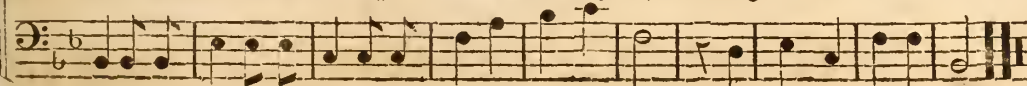
Thou dear Re-deem-er dy - ing Lamb, We love to hear of thee, O let us e - ver hear thy voice, In mer- cy to us speak.
 No mu- sic's like thy char- ming name, Nor half so sweet can be;



Then will we sing will we sing will we sing more sweet more loud, And Christ shall be our song



And in our Priest in our Priest :: we will re- joice, Thou great Mel - chi- se- dec.



The above tune may also be sung to the following Hymn-

When I can read my title clear,
 To mansions in the skies;
 I bid farewell to ev'ry fear,
 And wipe my weeping eyes.
 Should earth against my soul engage,
 And hellish darts be hurl'd,
 Then I can smile :: :: at satan's rage,
 And face a frowning world.

When thou

My soul come me - di - tate the day, And think how near it stands, When thou must quit this house of

AIR SOLEMN.

When thou

clay, And fly to unkrown lands.

No. 94. DESERTION. C. M. Hy. 105, 2nd Bk. Dr. Watts.

And are we wretches yet a - - live, And do we yet re -

AIR PLAINITIVE.

DESERTION—Concluded.

Revd. J. Eagleton.

Nos. 94—95.

Musical notation for the first system, consisting of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music features a melody with various note values and rests, ending with a double bar line.

bel 'Tis bound-less, 'tis a - ma - - zing love, That bears us up from bell, That &c.

Musical notation for the second system, consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef, both with a key signature of one flat and common time. The melody continues from the first system, with some notes marked with 'PIA.' and 'FOR.' above them. The system concludes with a double bar line.

LOWESTOFF, C. M.

Psalm 39, 2nd Part.

T. Clark.

No. 95.

Musical notation for the first system of 'LOWESTOFF, C. M.', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp (F#) and the time signature is 3/4. The music is marked 'AIR: PLAINITIVE.' and 'And'.

AIR: PLAINITIVE.

And

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

Musical notation for the second system of 'LOWESTOFF, C. M.', consisting of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature has one sharp and the time signature is 3/4. The melody continues from the first system, ending with a double bar line.

Why do we mourn de - par - - - ting friends, Or shake at death's a - larms: 'Tis but the

AIR. SLOW Why do we mourn de - par - ting friends, de - par - ting friends. Or

Why do we mourn de - par - ting friends Why do we mourn de - par - ting friends Or shake at death's a - larms. 'Tis but the

Why do we mourn de - - par - - - ting

To call them to his arms, ||:

voice that Je - sus sends, 'Tis but the voice that Je - sus sends, To call them to his arms, ||:

To

ABRIDGE, C. M.

Psalm 139, 1st Part, Dr. Watts.

Is. Smith.

No: 97

Musical score for 'ABRIDGE, C. M.' in G major (one sharp), 3/2 time. It consists of three staves: Treble, Alto, and Bass. The melody is marked 'AIR.' and includes the lyrics: 'In all my vast con-cerns with thee, In vain my soul would try, To shun thy presence or to flee, The no-tice of thine eye.'

MEAR, C. M.

No. 98.

Musical score for 'MEAR, C. M.' in G major (one sharp), 3/2 time. It consists of two staves: Treble and Bass. The melody is marked 'AIR.'

BEDFORD, C. M.

Wheall.

No. 99.

Musical score for 'BEDFORD, C. M.' in G major (one sharp), 3/2 time. It consists of two staves: Treble and Bass. The melody is marked 'AIR.'

AIR. VIGOROSO.

Thy mercies fill the earth, O Lord, How good thy works appear; O - pen mine eyes to read thy word, And see thy won-ders there.

AIR. CHEERFUL.

PIA.
FOR.

AIR.

ST. MARTIN'S, or GAINSBOROUGH. Hy. 26, Ev. Lu. Sel. & 37, Rip. Js. Smith. No. 103.

AIR. LIVELY.

Al - migh - ty Fa - ther gra - cious Lord, Kind guardian of my days; Thy mercies let my heart re - cord, In songs of sa - cred praise.

ROCHESTER, or ST. MICHAEL'S, C. M.

Williams. No. 104.

AIR.

IRISH, C. M.

Hy. 360, Evan. Luth. Sel.

Ascribed to Js. Smith. No. 105.

AIR.

A - wake ye saints to praise your King, Your sweetest pas - sions raise; Your pi - ous pleasures while you sing, In - creas - ing with your praise.

AIR. SPIRITO.

TRIBLES, CIA. FOR.

Songs of immortal praise belong,
To my Almighty God;
He has my heart and he my tongue,
To spread his name abroad.

How great the works his hand hath
[wrought,
How glorious in our sight;
And men in ev'ry age have sought,
His wonders with delight.—

AIR. PIA.

Let ev' - - ry tongue thy good-ness speak, Thou sov' - reigu Lord of all; Thy strength' - ning

FOR.

hands sup - port the weak And raise the poor that fall.

ABINGDON, C M. No. 109.
Hy. 46, Rippon's selection.

AIR.

Fa - ther of mer - cies in thy

word, What end - less glo - ries shine; For e - - ver be thy name a - dor'd, For these ce - les - tial lines

N

Come holy spirit heav'nly dove,
With all thy quick'ning pow'rs;

Kindle a flame of sacred love, ::
In these cold hearts of ours.

No. 111. WESTON FAVEL, or CORNISH, C. M. Hy. 310, Ev. Luth. selec. and 226, Rippon's.

Thrice hap - py souls who born of heav'n, While yet they so-journ here; Hum-bly be - gin their days with

God, And spend them in his fear, Hum - bly be - gin their days with God, And spend them, spend them in his fear.

AIR. VIVACE

PIA FOR.

Glory, honor, praise & power Be unto the Lamb for ever, Jesus Christ is our Redeemer, Hallelujah, :: Hallelujah praise the Lord.

AIR. BOLD.

Je - sus our Lord as - cend thy throne, And near thy Father sit; In Zi - on shall th pow'r be known, And make thy foes submit.

No. 114. WALSAL, C. M.

Psalm 119, 1st Part, Dr. Watts, and 134, Ev. Luth. sel.

H. Purcel.

AIR PLAIN FIVE.

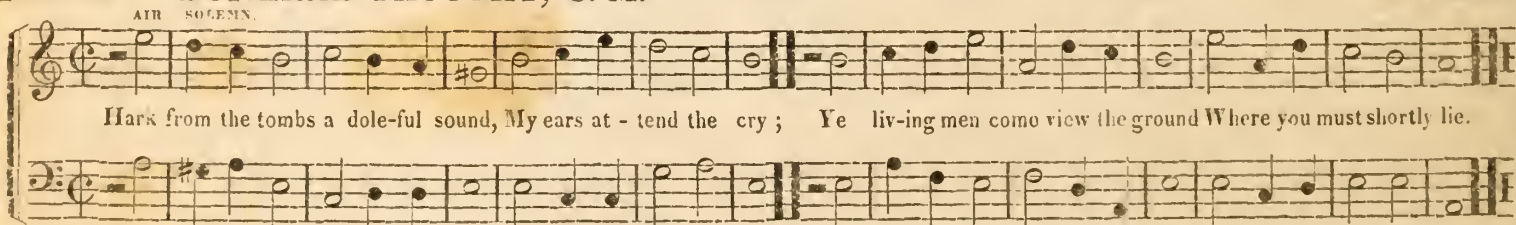


Con - si - der all my sorrows Lord, And thy de liv'rance send; My soul for thy sal - va - tion faints, When will my troubles end.

No. 115. FUNERAL THOUGHT, C. M.

Is. Smith.

AIR SOLENN.

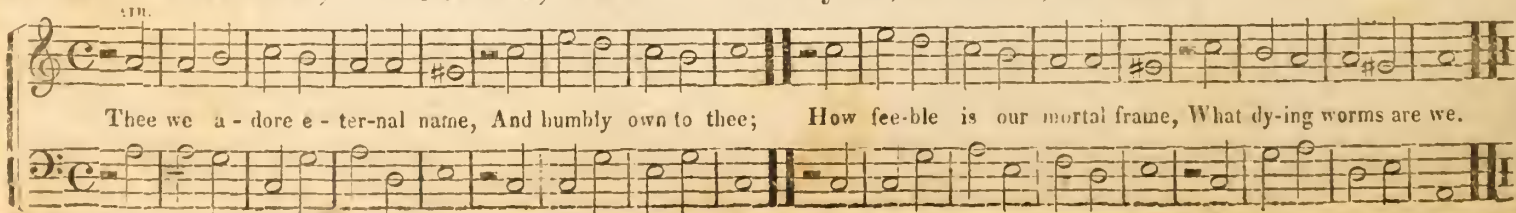


Hark from the tombs a dole-ful sound, My ears at - tend the cry; Ye liv-ing men come view the ground Where you must shortly lie.

No 116. WINDSOR, or DUNDEE, C. M.

Hy. 55, 2nd Book, Dr. Watts.

AIR.



Thee we a - dore e - ter-nal name, And humbly own to thee; How fee-ble is our mortal frame, What dy-ing worms are we.

CROWLE, C. M.

Hy. 32, 2nd Bk. Dr. Watts.

Dr Green.

No. 117.

AIR PLAIN TIVE

How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vain - ly strive, To la - vish out their years.

Detailed description: This musical score is for the hymn 'CROWLE, C. M.'. It consists of three staves: a treble staff, a vocal line, and a bass staff. The key signature has one sharp (F#) and the time signature is 3/2. The piece is marked 'AIR' and 'PLAIN TIVE'. The lyrics are: 'How short and has - ty is our life, How vast our soul's af - fairs; Yet senseless mortals vain - ly strive, To la - vish out their years.' The music features a mix of eighth and sixteenth notes, with some rests in the vocal line.

BANGOR, C. M.

No. 118.

AIR

Detailed description: This musical score is for the hymn 'BANGOR, C. M.'. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked 'AIR'. The music features a mix of quarter and eighth notes, with some rests in the vocal line.

GEORGIA, C. M.

Ps. 90, 3rd Part, Dr. Watts.

No. 119.

AIR

Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.

Detailed description: This musical score is for the hymn 'GEORGIA, C. M.'. It consists of two staves: a treble staff and a bass staff. The key signature has one sharp (F#) and the time signature is common time (C). The piece is marked 'AIR'. The lyrics are: 'Return O God of love re - turn, Earth is a tire - some place; How long shall we thy children mourn, The absence of thy face.' The music features a mix of quarter and eighth notes, with some rests in the vocal line.

No. 120. TIMSBURY, 100th, L. M.

Psalm 93d, Dr. Watts.

J. Smith.

Je - hovah reigns he dwells in light, Gird-ed with majes-ty and might; The world cre - a - ted by his hands, Still on its first foundation stands.

AIR. MAESTOSO.

No. 121. BAILDON, L. M.

Hymn 41th, 2d Book, Dr. Watts.

T. Clark.

With holy fear and humble song, The dreadful God our souls adore; Rev'rence and awe become the tongue, That speaks the terrors of his pow'r.

AIR. SOLEMN.

ALFRETON, L. M.

Psalm 100.

W. Beastall. No. 122.

Be fore Je- bo-rah's awful throne, Ye nations bow with sacred joy; Know that the Lord is God alone, He can create and he destroy.

ARI. MAESTOSO. PIA. FOR.

BURLEIGH, L. M.

Psalm 95.

Grigg. No. 123.

Come let our voi-ces join to raise, A sa-cred song of solemn praise; God is a sov'reign King rehearse, His honor in ex- al ted verse.

AIR. TEMPO.

God of the seas thy thund'ring voice, Makes all the roaring waves re-joyce; And one soft word of thy com-PIA.

mand can sink them si-lent in the sand. FOR.

No. 126. IRENE, L. M.

W. Beastall.

All glo-rious God what hymns of praise. ATR. CHEERFUL.

Shall our trans - port - ed voi - ces raise; What ar - dent love and zeal are due, While heav'n stands o pen to our view.

The musical score for 'IRENE' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are printed below the vocal staves.

LUTON, L. M.

Psalm 97, Dr. Watts.

Rev. G. Burder. No. 126.

He reigns the Lord the Saviour reigns, Praise him in evangelic strains; Let the whole earth in songs rejoice, And distant islands join their voice.

AIR. VIGOROSO.

The musical score for 'LUTON, L. M.' consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The music is in 3/4 time and features a key signature of two sharps (F# and C#). The lyrics are printed below the vocal staves. The tempo marking 'AIR. VIGOROSO.' is located below the first line of the piano part.

Sin-ners o - bey the gos-pel word, Haste to the sup - per of your Lord, Be wise to know your gra-cious day, All

AIR. *FIA.*

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a repeat sign and a final cadence.

No. 128. LANGPORT, L. M.

things are rea-dy come a - way, All things

FOR. *FOR.*

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a repeat sign and a final cadence.

He that hath made his re-fuge God, Shall

AIR.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 2/4. The piece concludes with a repeat sign and a final cadence.

LANGPORT—Concluded.

Psalm 91, Dr. Watts.

T. Clark. Nos. 128—129.

find a most se-cure abode; Shall walk all day beneath his shade And there at night shall rest his head :||:

PIA. FOR.

Musical score for 'LANGPORT' in G major, 4/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'find a most se-cure abode; Shall walk all day beneath his shade And there at night shall rest his head :||:'. The score includes dynamic markings 'PIA.' and 'FOR.' and repeat signs.

NEWRY, L. M.

Hy. 131, 2d Book, Dr. Watts.

No. 129.

Let e - ver-lasting glo-ries crown Thy head my Saviour & my Lord, Thy hands have bro't salvation down And writ the blessings in thy word.

AIR. TEMPO. PIA. FOR.

Musical score for 'NEWRY, L. M.' in C major, 4/4 time. It consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are: 'Let e - ver-lasting glo-ries crown Thy head my Saviour & my Lord, Thy hands have bro't salvation down And writ the blessings in thy word.'. The score includes dynamic markings 'AIR. TEMPO.', 'PIA.', and 'FOR.' and repeat signs.

Come gracious spirit,

Come gra-cious spi-rit, heav'n-ly Dove, With light and com-fort from a-bove; Be thou our guar-dian, thou our guide, O'er

AIR. MODÉRATO.

No. 131. ISLINGTON, L. M.

ev' - ry thought and step pre - side.

E - ter - nal source of ev' - ry joy, Well may thy praise our

AIR.

ISLINGTON—Concluded.

Hy. 508, Rippon's, and 66, Ev. Luth. sel.

Nos. 131—132.

Musical score for 'ISLINGTON' in G major, 4/4 time. The score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "lips em-ploy; While in thy tem-ple we ap-pear, Whose goodness crowns Whose goodness crowns the cir-cle-ing year". The score includes dynamic markings 'PIA.' and 'FOR.' and repeat signs.

CHARD, L. M.

Hy. 48, 1st Bk. Dr. Watts, and 288, Ev. Luth. Sel.

F. England. No. 132.

Musical score for 'CHARD, L. M.' in C major, 4/4 time. The score consists of four staves. The first two staves are vocal parts with lyrics. The third and fourth staves are piano accompaniment. The lyrics are: "Awake our souls away our fears, Let ev'ry trembling thought be-gone; Awake & run the heav'nly race And put a cheerful cou-ra-ge on,". The score includes dynamic markings 'AIR. SPIRITO.', 'PIA.', and 'FOR.' and repeat signs.

Hap - py the man who finds the grace, The bles - sing of God's cho - sen race, The wis - dom com - ing from a -

AIR. MODERATO.

No. 134. LITCHFIELD, L. M.

bove, The faith that sweet - ly works by love.

Je - sus shall reign where - er the sun, Does his suc -

AIR. LIVELY.

LITCHFIELD—Concluded. Ps. 72, 2nd part, Dr. W. and 177, Ev. Luth. Sel. Nos. 134—135.

ces - sive jour - nies run; His king - dom stretch from shore to shore, Till moons shall wax and waste no more.

KENT, or PAUL'S, L. M. Hy. 132, 1st Bk. Dr. W. and 274, Ev. Luth. Sel. No. 135.

So let our lips and lives ex-press The ho-ly gos - pel we pro-fess, So let our works & virtues shine To prove the doctrine all divine.

AIR. VIVO ROSSO.

UNIS - - -

He reigns the Lord the Saviour reigns, Praise him in e-van-gel-ic strains. Let the whole earth in songs re-joice, And

ATR SPIRIT

UNIS - - -

Let the in songs

No. 137. FOUNTAIN, L. M. J. Leach.

dis-tant is-lands join their voice, And distant is-lands join their voice

O er-'ry one that thirsts draw nigh,

Four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one flat (B-flat). The music consists of a vocal line and a piano accompaniment. The lyrics are written below the second staff.

'Tis God in - vites the fal - len race, Mer - cy and free sal - va - tion buy, Buy wine and milk and gos - pel grace.

ASYLUM, L. M.

Hy. 122, Bk. 2nd, Dr. Watts.

Ascribed to Stanley, No. 138.

Four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is two sharps (D major). The time signature is 3/4. The music consists of a vocal line and a piano accompaniment. The lyrics are written below the second staff.

My God per-mit me not to be A stran-ger to my-self and thee; A-midst a thousand tho'ts I rove, Forgetful of my highest love.

AIR. MODERATO.

Go wor-ship at Im - ma-nuel's feet, See in his face what won-ders meet; Earth is too nar-row to ex-press, His worth his

AIR. CHEERFUL. PIA.

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

No. 140, DERRY, L. M.

Thine earth-ly sab-baths Lord we love, But there's a

AIR. VIGOROSO.

DERBY—Concluded.

Hy. 352, Rippon's Sel. and 373, Ev. Luth.

Nos. 140—141.

no - - bler rest a - bove, Thy servants to that rest as-pire, With ardent hope & strong desire, ::
With ardent hope and strong de - sire. ::

The musical score for 'DERBY' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are written below the vocal line, with repeat signs at the end of the phrases.

GILGAL, L. M. Hy. 129, Bk. 1st, Dr. W. and 128, Ev. Luth. selection.

No. 141.

My dear Re-deem - er and my Lord, I read my du - ty in thy word But in thy life the law appears Drawn out in living characters.

AIR. VIGOROSO

The musical score for 'GILGAL' consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a key signature of one sharp (F#). The lyrics are written below the vocal line. The piece is marked 'AIR. VIGOROSO'.

No. 142—3. KIMBOLTON. L. M. Psalm 92, 1st, part, and Hy. 375, Ev. Luth. Sel.

AIR. SPIRITO. FOR.

Sweet is the work my God my King, To praise thy name give thanks and sing; To shew thy love, by mor-ning light, And talk of

UNIS

No. 143. WARRINGTON, L. M.

PIA.

all, And talk of all, all, And talk of all thy truths at night.

PIA.

Just are thy ways and

AIR. MAESTOSO.

WARRINGTON—Concluded.

Psalm 18, 3d Part, Dr. Watts.

R. Harrison. Nos. 143—4.

Musical score for 'WARRINGTON' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: true thy word, Great rock of my se - cure a - bode; Who is a God be - side the Lord, Or where's a re - fuge like our God.

SIMEON, L. M.

Hy. 43, 2d Bk. Dr. Watts.

Stanley. No. 144.

Musical score for 'SIMEON' in G major, 2/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: Now for a tune of lofty praise, To great Je - ho - vah's e - qual Son; A - wake my voice in heav'nly lays, Tell the loud wonders he has done. AIR. CHEERFUL.

All glo-ri-ous God what hymns of pra-se Shall our trans-port - ed vo-ces raise, What ar-dent love and zeal are due, While heav'n stands
 AIR. CHEERFUL CIA.

o - pen While heav'n stands open While heav'n stands open to our view.
 FOR

No. 146. NEW SABBATH, L. M.

A - no - ther six day's work is done,
 AIR. SPIRITO.

NEW SABBATH—Concluded.

Hy. 348, Rip. and 372 Ev. Luth. Selection. Nos. 147—148.

A - no - ther Sab - bath is be - gun, Re - turn my, soul en - joy thy rest, Im - prove the day thy God has blest.

FIA FOR.

Musical score for 'NEW SABBATH' in G major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'A - no - ther Sab - bath is be - gun, Re - turn my, soul en - joy thy rest, Im - prove the day thy God has blest.' The score includes repeat signs and dynamic markings like 'FIA' and 'FOR.'.

GLOUCESTER, L. M. or as 112th.

Hy. 15, Bk. 2, and 192 Ev. Luth Sel. Milgrove. No. 148,

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

AIR. SPIRITO.

Conclude each verse with the two first lines of the tune

Musical score for 'GLOUCESTER' in C major, 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Far from my thoughts, vain world begone, Let my religious hours alone: Fain would my eyes my Saviour see, I wait a visit Lord from thee.' The score includes a tempo marking 'AIR. SPIRITO.' and a performance instruction 'Conclude each verse with the two first lines of the tune'.

Me thinks the last great day is come, Me-thinks I hear the trum-pet sound;
 That shakes the earth rends ev'-ry tomb, And wakes the pris'ners un-der ground; The migh-ty deep gives up her trust Aw'd

AIR. SOLEMN.

by the Judg-es' high com-mand, Both small and great now quit their dust, And round the dread tri - - bu - nal stand.

* This Tune may be used as a *Single Long Metre*, by omitting the first repeat; then repeat the *fourth* line of the verse, to the part between the

From all that dwell be - low the skies, Let the Cre - a - - tor's praise a - rise; Let the Re - deem - er's name be sung,

AIR. LIVELY.

Thro' ev' - ry land, Thro' ev' - ry land Thro' ev' - ry land by ev' - ry tongue.

Q

Eternal are thy mercies Lord,
Eternal truth attends thy word;
Thy name shall sound from shore to shore,
Till suns shall rise and set no more.

*This Tune may also be sung to Hy. 26, 2nd bk.
Dr. Watts, commencing*

Lord we are blind, we mortals blind,
And to Hy. 201, Rippon's selection, beginning
Jesus my all to heav'n is gone.

PIA

Come hither all ye weary souls, Ye heavy la-den sin-ners come; I'll give you rest from all your toils, And bring you to my heav'nly home

AIR. VIGOROSO. PIA.

CODA, to China, or any other suitable Tune.

I'll give you rest from all your toils, And bring you to my heav'nly home. Come to Je-sus come and welcome :||

FOR. TREBLES *Affettuoso* CHORUS TUTTI. *Vivace.*

Come and welcome :||

CODA TO CHINA—Continued.

T. Walker.

Nos. 150—151.

Come and welcome, Come Come and welcome, :|| :|| :|| Come Come and welcome sin - ner come.

Aff. Altuoso. CHORUS.

come and welcome, Come Come to Je-sus, come and welcome :|| :|| Come, Come and welcome sin - ner come.

COSTELLOW, L. M.

Hy. 122. 2nd Book, Dr. Watts.

Costellow.

No. 151.

Be earth with all her scenes withdrawn Let noise and va - ni - ty be gone; In secret silence of the mind, My heav'n and there my God I find.

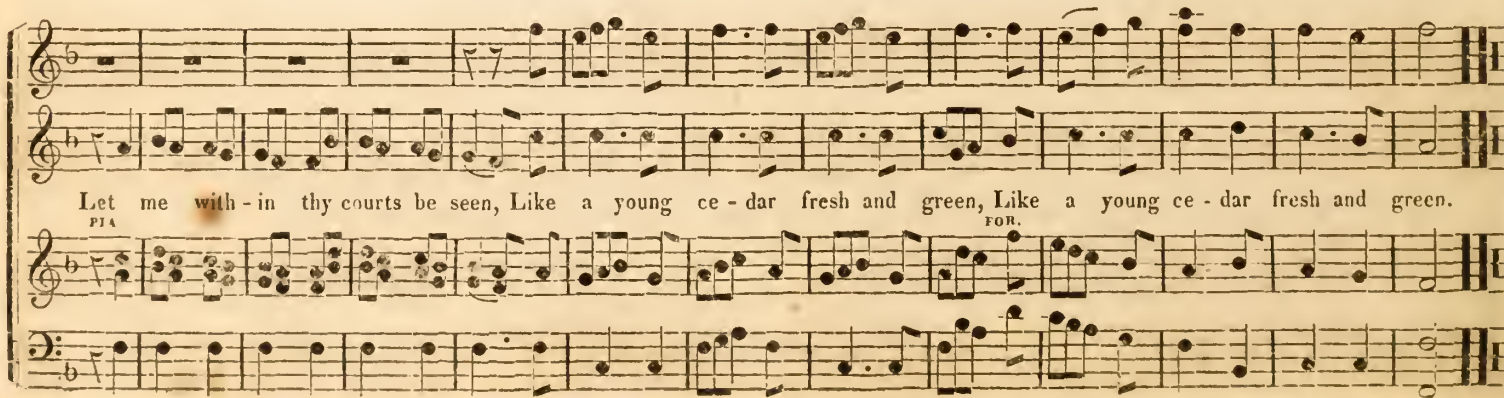
AIR. MODERATO.



Lord, 'tis a pleas-ant thing to stand, In gar-dens plant-ed by thy hand, In gar-dens plant-ed by thy hand.

AIR. MEZZA VOCE.

The first system of music consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal lines.



Let me with-in thy courts be seen, Like a young ce-dar fresh and green, Like a young ce-dar fresh and green.

PIA FOR.

The second system of music also consists of four staves. The top staff is a vocal line in treble clef with a key signature of one flat and a 2/4 time signature. The second staff is a piano accompaniment in treble clef. The third staff is a vocal line in treble clef, and the fourth staff is a piano accompaniment in bass clef. The lyrics are written below the vocal lines.

Great God at - tend while Zi - on sings, The joy that from thy presence springs; To spend one day with thee on earth, Ex -

AIR. MODERATO. PIA.

ceeds a thous-and days of mirth, To spend one day with thee on earth, Ex - ceeds a thous-and days of mirth.

FOR.

Handwritten notes at the top: *112. 1845. 182. 110. 185. 182. 112.*

TWO TREBLES.

My soul thy great cre - a - - tor praise, When cloth'd in his ce - les - tial rays; He in full ma - jes - ty ap - pears, And

AIR. SPIRITO. *VIA.*

like a robe his glo - ry wears, He in full ma - jes ty ap - pears, And like a robe his glo - ry wears.

FOR.

Thou whom my soul ad - - mires a - - bove, All earth - ly joy, or earth - - ly love; Tell me dear Shepherd, let me know,

AIR. ANDANTE AFFETUOSO. PIA.

ORG.

Where doth thy sweet - est pas - ture grow, Where doth thy sweet - est pasture grow.

Voc.

Where is the shadow of that rock,
Which from the sun defends thy flock,
Fain would I feed among thy sheep,
Among them rest, among them sleep—

Why should thy bride appear like one,
That turns aside to paths unknown;
My constant feet would never rove,
Would never seek another love.

Je - sus thy blood and righteous-ness, My beau - ty are my glo - rious dress; 'Midst flaming worlds in these ar - rayed, With

joy shall I lift up my head, Midst flaming worlds in these ar - ray'd, With joy shall I lift up my head.

AIR. MEZZA VOCE. Keep me

Glo - ry to thee my God this night, For all the blessings of the light; Keep me O keep me king of kings Un - der thy own Al -

Un - der thy own Un - der

PIA. FOR. Un - der

migh - ty wings Under thy own Almighty wings, Under thy own Al - migh - ty wings.

R Under thy own

Teach me to live, that I may dread,
 'The grave as little as my bed;
 Teach me to die, that so I may
 Rise glorious at the judgment day.

O let my soul on thee repose,
 And may sweet sleep mine eye-lids close,
 Sleep that shall me more vig'rous make,
 To serve my God when I awake.

My captain sound th'alarm of war, A-wake, the pow'rs of hell are near, A-wake, &c. To arms, to

AIR. SPIRITOSO.

arms I hear him cry, 'Tis yours to con-quer or to die, 'Tis yours to con-quer or to die; To arms, to arms, I

PIA. FOR

CODA TO CHRISTIAN WARFARE—Continued.

Nos. 160—161.

hear him cry, To arms, to arms I hear him cry, 'Tis yours to conquer or to die.

SLOW. *SYM.*

I hear him cry,

Detailed description: This musical score is for a four-part setting. It features a vocal line with lyrics, a soprano line, an alto line, and a bass line. The lyrics are: "hear him cry, To arms, to arms I hear him cry, 'Tis yours to conquer or to die." The tempo is marked "SLOW." and the style is "SYM." (Symmetrical). The piece concludes with the phrase "I hear him cry,".

BRAMCOATE, L. M.

Ps. 145, Dr. Watts.

No. 161.

My God my King thy various praise Shall fill the remnant of my days, Thy grace employ my hum - ble tongue 'Till death & glory raise the song.

AIR. *LIVELY.*

Detailed description: This musical score is for a four-part setting of Psalm 145. It features a vocal line with lyrics, a soprano line, an alto line, and a bass line. The lyrics are: "My God my King thy various praise Shall fill the remnant of my days, Thy grace employ my hum - ble tongue 'Till death & glory raise the song." The tempo is marked "AIR. LIVELY.".

Give to our God in - mor - tal praise, Mercy and truth are all his ways; Wonders of grace to God be-long, Re -

AIR. SPIRITO. FIA.

Ver. 2.

peat his mercies, :: Repeat his mer - cies in your song, Give to the Lord of Lords re-noun, The King of kings with

SOUTHAMPTON—Concluded.

Nos. 162—163.

glo - ry crown, His mercies ever ever shall endure When Lords & kings :: When Lords and Kings are known no more.

PIA. FOR. PIA. FOR.

Unis - - - -

STRASBURGH, L. M. or as the 112th.

Hy. 149, Ev. Luth. Selection.

No. 163.

Ah ! see him writhe and bleed and die, Give thanks my soul & offer praise;
See Christ with God's commands comply, And ex-e-cute his work of grace; He bows his head upon the tree, To save, to bless, to comfort me.

AIR. SOLEMN.

The heav'ns de - clare thy glo - ry Lord, In ev' - - ry star thy wis - dom shines; But when our

AIR. VIGOROSO.

We read thy name in fair - er lines, We

eyes be-hold thy word, We read thy name in fair - er lines, We read thy name in fair - er lines.

We read

Praise ye the Lord 'tis good to join, In work so plea - sant so di - vine, In work so plea - sant so di - vine;

AIR. SPIRITO.

Ye subjects of the Lord proclaim, The roy - al ho - nors of his name, "Je - ho - vah reigns," be all your song.

PIA. *FUR*

Now while the flesh is mine a - bode, And when my soul as - cends to God, And when my soul as - cends to God

'Tis he thy God, O Zi - on reigns, Pre - pare thy most har - monious strains, Glad halle - lu - jahs to pro - long.

S

Why wake the soft har-mo-nious lays, Why do our songs u-ni-ted raise, Why do our songs u-ni-ted raise.

AIR. CHEERFUL.

Why do our

'Tis heav'n born cha-ri-ty we praise, The source of all our earthly joys,

The source

'Tis heav'n born cha-ri-ty we praise, The source of all our earthly joys, The source of all our earth-ly joys,

The source of all

Hail char-ri-ty (let me be full of) thee Bright e-ma-na-tion of the De-i-ty, Bright
 Hail cha-ri-ty what heart but glows with thee Bright e-ma-na-tion of
 Hail cha-ri-ty what heart but glows with thee Bright e-ma-na-tion e-ma-na-tion of the De-i-ty, Bright

Bright e-ma-na-tion of
 e-ma-na-tion of the De-i-ty
 Bright e-ma-na-tion of

The great Redeemer of mankind,
 Commanded us to own thy sway;
 And yield to thee the willing mind,
 Let all the kind behest obey.
 Hail charity, &c.

Then shall the childrens' blessings rise,
 Aspiring to th' Almighty's throne;
 Angels shall waft them o'er the skies,
 And make the happy song their own.
 Hail charity, &c.

Behold the rose of Sha - ron here, The li - - ly which the val - lies bear, The li - ly which the val - lies bear.

AL. CHEERFUL.

I'll praise my Maker with my breath, And when my voice is lost in death, Praise shall employ my nobler pow'rs ;

Be-hold the tree of life that gives Re-fresh-ing fruit and heal - ing leaves, Re-fresh - ing fruit and heal - ing leaves.

PIA.

FOR.

My days of praise shall ne'er be past, While life, and thought, and being last, Or im - mor - tal - - i - ty en - dures.

OLD HUNDREDTH.

Ps. 100th, Ch. Prayer Bk.

Ascribed to M. Luther. Nos. 168—169.

Musical score for 'OLD HUNDREDTH'. 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). The lyrics are: 'With one consent let all the earth, To God their cheerful voices raise, Glad homage pay with awful mirth And sing before hi a songs of praise.' Below the lyrics, it is marked 'AIR. MAESTOSO.' The score includes a repeat sign in the middle of each staff.

GERMAN HYMN, as L. M.

Hy, 61, Ev. Luth. Selection.

Pleyel. No. 169.

Musical score for 'GERMAN HYMN, as L. M.'. 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). The lyrics are: 'The spacious firmament on high, With all the blue ethereal sky; And spangled heav'ns shining frame, Their great original proclaim.' Below the lyrics, it is marked 'AIR. MODERATO.' The score includes a repeat sign in the middle of each staff.

How long thou faithful God shall I, Here in thy ways for-got-ten lie, When shall the means of healing be, The channels of thy grace to me.

AIR. PLAINITIVE.

Behold the path which mortals tread, Down to the regions of the dead, Nor will the fleeting moments stay Nor can we measure back our way.

AIR. GRAVE.

PENITENCE, L. M.

Psalm 51, 1st part.

C. Meinecke. Nos. 172—173.

Musical score for 'PENITENCE, L. M.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "Shew pi-ty Lord, O Lord forgive, Let a re-pent-ing sin - ner live; Are not thy mercies large & free, May not a sin-ner trust in thee?" The tempo is marked "AIR. ANDANTE." The score includes repeat signs and fermatas.

GILEAD, L. M.

Hymn 60, Dr. Dwight's and Rippon's Selection.

T. Clark.

No. 173.

Musical score for 'GILEAD, L. M.' in G major, 3/4 time. The score consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: "What shall the dying sinner do, That seeks relief from all his woe? Where shall the guilty conscience find, Ease for the torment of the mind?" The tempo is marked "AIR EXPRESSIVE." The score includes repeat signs and fermatas.

Death is the gate of endless joy,
 Death is the gate of end - - less joy And
 Why shou'd we start and fear to die, What tim'rous worms we mortals are; Death is the gate of end - - less joy, And
 Death is the gate of endless joy,

AIR. SOLEMN.

yet we dread to en - ter there, And yet we dread to en - ter there.

No. 175. LIMEHOUSE, L. M.

Deep in the dust be - fore thy

AIR. SOLEMN.

LIMEHOUSE—Continued.

Hy. 124, Bk. 1st, Dr. Watts.

Husband. Nos. 175—176.

throne, Our guilt and our dis - grace we own, Great God we own th'un - hap - py name, Whence sprung our nature and our shame.

SEABURY, L. M.

Psalm 22.

J. Cole.

No. 176.

Now let our mournful songs record, The dying sorrows of our Lord; When he complain'd in tears and blood, As one forsaken of his God.

AIR. PLAINITIVE.

AIR. SOLEMN.

Lord thou hast search'd and seen me through, Thine eye commands with piercing view, My ris - ing and my rest - ing hours, My

heart and flesh with all their pow'rs

No. 178.

BROOKFIELD, L. M.

W. Billings.

heart and flesh with all their pow'rs

heart and flesh with all their pow'rs

AIR. SOLEMN.

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

Detailed description: This musical score is for the hymn 'Windham, L. M.'. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is common time (C). The music is marked 'AIR. SOLEMN.'. The lyrics are: 'Life is the time to serve the Lord, The time t'insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.' The score includes a repeat sign in the middle of both staves.

ANGEL'S HYMN, L. M.

Hymn 5, Rippon's selection.

No. 180.

AIR. MAESTOSO.

Great former of our various frame, Our souls adore thine awful name; And bow and tremble while they praise The ancient of e-ternal days.

Detailed description: This musical score is for the hymn 'Angel's Hymn, L. M.'. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/2. The music is marked 'AIR. MAESTOSO.'. The lyrics are: 'Great former of our various frame, Our souls adore thine awful name; And bow and tremble while they praise The ancient of e-ternal days.' The score includes a repeat sign in the middle of both staves.

GREEN'S HUNDREDTH.

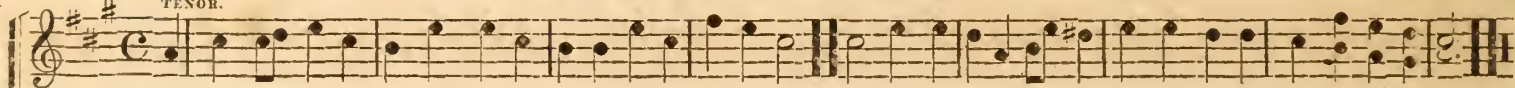
Dr. Green. No. 181.

AIR.

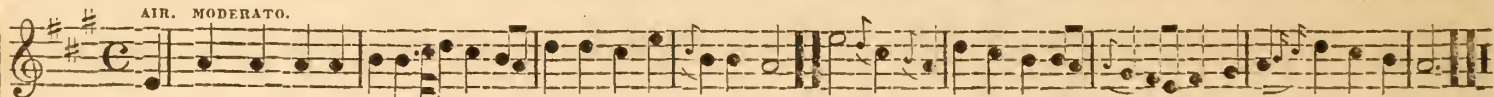
Detailed description: This musical score is for the hymn 'Green's Hundredth.'. It consists of two staves: a treble staff and a bass staff. The key signature is one sharp (F#), and the time signature is 3/2. The music is marked 'AIR.'. The score includes a repeat sign in the middle of both staves.

No. 182. **MAGDALEN**, or Evening Hymn, &c. L. M. Hy. 81, Bk. 1, Dr. W. Altered from Tallis.

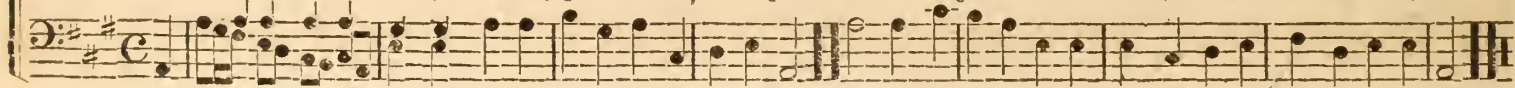
TENOR.



AIR. MODERATO.



My God how endless is thy love, Thy gifts are ev'ry ev'ning new; And morning mercies from above, Gently dis-til like ear-ly dew.

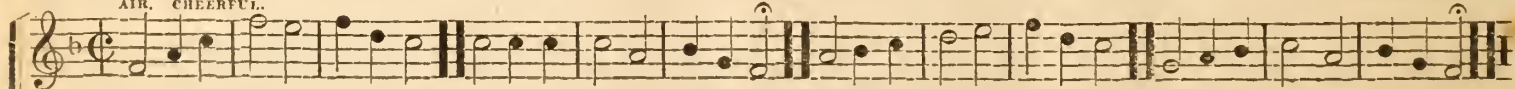


No. 183. **WELLS**, L. M.

Hymn 43, Book 2, Dr. Watts.

Holdrayd.

AIR. CHEERFUL.



Now for a tune of lof-ty praise, To great Jehovah's equal Son; Awake my voice in heav'nly lays, Tell the loud wonders he has done.

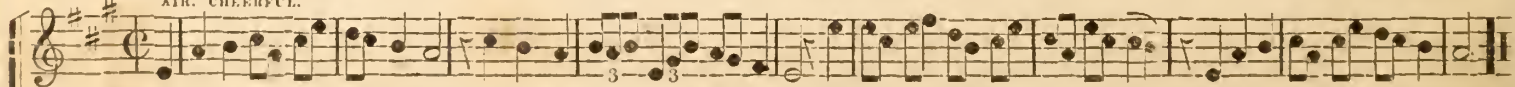


No. 184. **PORTUGAL**, L. M.

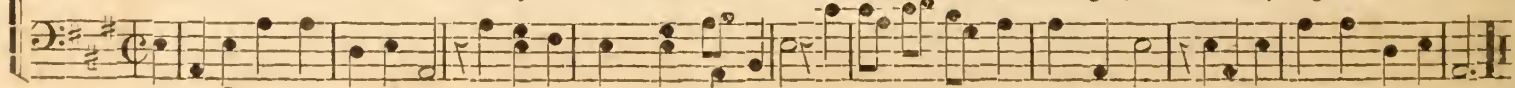
Hy. 150, Ev. Luth. Selection.

T. Thorley.

AIR. CHEERFUL.



Now let us raise our cheerful strains, And join the blissful choir above: There our exalted Saviour reigns, And there they sing his wond'rous love.



AIR. CHEERFUL.

Rejoice the Lord is king Your God & King a-dore, Mortals give thanks & sing, And triumph e-ver-more; Lift up the heart lift up the

PIA. FOR

voice, Rejoice a - loud ye saints re - joice, Re-joice a - loud ye saints rejoice.

No. 186. LENOX, P. M. 148th.
 (without the fugue) Ps. 121, Dr. Watts, and
 Hy. 87, Ev. Luth. Sel. Edson.

AIR. CHEERFUL.

Upward I lift mine eyes, From God is all my aid ;

The God who built the skies And earth's foundation's laid. God is the tow'r to which I fly, :: His grace is nigh in ev'-ry hour.

AIR. ANIMATO.

PIA.

Ye tribes of A-dam join, With heav'n and earth and seas; And of-fer notes di-vine, To your Cre-a-tor's praise, Ye ho-ly throng of

FOR.

an-gels bright, In worlds of light be-gin the song.

His praise your songs em-ploy, A-bove the star-ry frame; Your voi-ces raise, Ye che-ru-bim and se-ra-phem to sing his praise.

No. 188. AMHERST, P. M. 148th,

Psalm 148th, Church Prayer Book.

AIR. LIVELY.

Ye boundless realms of joy, Ex-alt your ma-ker's fame;

AIR. SPIRITOSO. PIA. FOR.

To your Creator God,
Your great Preserver raise;

Ye creatures of his hand, ::
Your highest notes of praise, ::

PIA. FOR.

Let ev'ry voice proclaim his pow'r, His name adore and loud rejoice, ::

Musical score for the first system, featuring four staves (Soprano, Alto, Tenor, Bass) in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "O ye im-mor-tal throng, Of An-gels round the throne, Join with our fee-ble song, To make the Sa-viour". The tempo marking "AIR. MODERATO." is placed below the second staff.

Musical score for the second system, continuing the four-staff arrangement. The lyrics are: "known, On earth ye knew his won'drous grace, His beauteous face in heav'n ye view." The tempo marking "PIA. FOR." is placed below the third staff.

When all array'd in light
 The shining conqu'ror rode;
 Ye hail'd his rapt'rous flight,
 Up to the throne of God,
 And wav'd around your golden wings,
 And struck your strings of sweetest sound.

The warbling notes pursue,
 And louder anthems raise;
 While mortals sing with you,
 Their own redeemer's praise:
 And thou my heart with equal flame
 And joy the same, perform thy part.

Lord of the worlds a - bove, How plea - sant and how fair; The dwellings of thy love, Thy earth-ly tem-ples are. To thine a - lively.

AIR. MODERATO PIA. FOR.

bode my heart as-pires, With warm desires, to see my God, To thine a - bode my heart aspires, With warm desires, to see my God.

PIA. FOR.

U

Join all the glorious names Of wisdom, love and pow'r, That e - ver mortals knew, That An - gels e - ver bore; All are too

AIR. BOLD. PIA.

Detailed description: This block contains the musical score for No. 192. It consists of four staves of music. 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 2/4. The lyrics are: "Join all the glorious names Of wisdom, love and pow'r, That e - ver mortals knew, That An - gels e - ver bore; All are too". The word "AIR. BOLD." is written below the first staff, and "PIA." is written below the second staff. The music features various note values, rests, and dynamic markings.

No. 193. DUNSTABLE, P. M. 148th.

mean to speak his worth, Too mean to set my Saviour forth.

AIR. SPIRITO.

Blow ye the trum - pet blow, The glad - ly solemn sound,

Detailed description: This block contains the musical score for No. 193, divided into two systems. The first system has four staves of music. 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 2/4. The lyrics are: "mean to speak his worth, Too mean to set my Saviour forth." The word "AIR. SPIRITO." is written below the second staff. The second system also has four staves of music. 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 2/4. The lyrics are: "Blow ye the trum - pet blow, The glad - ly solemn sound,". The music features various note values, rests, and dynamic markings.

DUNSTABLE—Concluded. Hy. 57, Rippon's, and 6 Methodist Col. 1st part. T. Clark. No. 193.

The year of Ju-bi-
 The year of Ju-bi-lee is come of
 Let all the na-tions know, To earth's re-mot-est bounds; The year of Ju-bi-lee is come, The year of Ju-bi-

iee is come, PIA. Re-turn ye ran-som'd sin-ners home.
 Ju-bi-lee is come, PIA Re-turn ye ran-som'd FOR
 lee is come, Re-turn ye ransom'd Re-turn ye ran-som'd, Re-turn ye ran-som'd sin-ners home.

Ye vir-gin souls a-rise, With all the dead a-wake; Unto sal-va-tion wise, Oil in your vessels take, Up starting at the

AIR. SPIRITO.

mid-night cry Up starting at Be-hold, Behold the heav'nly bridegroom nigh

Up starting at the mid-night cry, the

mid-night cry Up starting at the midnight cry, Behold, Behold the heav'nly bridegroom nigh.

Go meet him in the sky,
 Your everlasting friend;
 Your head to glorify,
 With all his saints ascend:
 Ye pure in heart,
 Obtain the grace,
 To see, without
 A veil, his face.

Je - sus how pre - cious is thy name, The great Je - ho - vah's dar - ling thou, O let me catch th' immor - tal flame With

AIR. MODERATO.

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

which an - ge - - lic bosoms glow. Since Angels love thee, I would love, And i - mi - tate the bless'd a - bove.

The musical score for the second system consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The music continues from the first system. The lyrics are written below the second staff.

2d time *pia.*

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

AIR. MODERATO FOR.

AIR. MODERATO FOR.

ARTAXERXES, 112th. or as L. M. Hy. 266, Rip. & 112, Ev. L. Sel. Dr. Arne. No. 198.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The music begins with a 4-measure rest in the vocal line, followed by a series of notes and rests. A double bar line appears after the 7th measure, with a fermata over the final note. The piano accompaniment follows a similar rhythmic pattern.

Dea friend of friendless sin - ners hear, And mag - ni - fy thy grace di - vine. Par - don a wo - man that wou'd draw near, That
AIR. ANDANTE. AFFETUOSO. PIA.

The second system of music continues the vocal and piano parts from the first system. It features the same notation style, including rests, notes, and a double bar line with a fermata. The piano accompaniment provides harmonic support for the vocal line.

FOR.

The third system of music begins with a vocal line that has a 4-measure rest, indicated by the word "FOR." above the staff. The piano accompaniment continues. The system concludes with a double bar line and a fermata over the final note.

wou'd his heart to thee re - sign, A worm by self and sin op - prest, That pants to reach thy pro - mis'd rest.

The fourth system of music continues the vocal and piano parts. It features the same notation style, including rests, notes, and a double bar line with a fermata. The piano accompaniment provides harmonic support for the vocal line.

Ye that de - light to serve the Lord, The honors of his name record, His sa - cred name for e - - ver bless; Where'er the

Alr. VIGOROSO. *PIA.*

cir - cling sun displays His ris - ing beams or set - ting rays, Let lands & seas his pow'r confess ::

Cres. *FOR.*

The Lord Je - ho - vah reigns, And roy - al state maintains, His head with aw - - - ful glo - ries crown'd, Ar -

AIR. MAESTOSO.

The God of A-bram praise, Who reigns enthron'd in light, Ancient of e - ver - last - ing days, And God of might; Je -

ray'd in robes of light, Be - girt with sov'reign might, And rays of ma - - - jes - ty a - round.

ho - vah great I am, By earth and heav'n con - fess'd; I bow and bless the sa - cred name, For e - ver blest.

* The Dotted Slurs are introduced, to avoid perplexing the performer when using the Time to the Meter which requires no Slurs.

How pleas'd and blest was I, To hear the peo- ple cry, Come let us seek our God to day; Yes with a cheerful zeal, We'll haste to Zi-on's

AIR. SPIRITO.

No. 202. HANOVER, P. M. 104th. Haudel.

hill, And there our vows and ho - - nors pay.

O praise ye the Lord, prepare your glad voice, His praise in the

AIR. VIGOROSO.

This Tune may be sung to a Long Metre, by sluring the Two First Minims in each bar!

great as-sem - - bly to sing, In our great cre - a - tor, Let Is-'rael re-joice, And children of Zi - on be glad in their king.

This Tune may be sung to a Long Metre, by sluring the Two First Minims in each bar as in the Air.

GERMAN HYMN, 7s. single.

Hy. 545, Rippon's selec. or 12, Ev. Luth.

Pleyel. No. 203.

Sov'reign ru - ler of the skies, E-ver gra - cious e - ver wise, All my times are in thy hand, All e vents at thy com-mand.

AIR. ANDANTE.

How pleas'd and bless'd was I To hear the peo-ple cry, Come let us seek our God to day; Yes with a cheerful

AIR. CHEERFUL.

zeal, We haste to Zi-ou's hill; And there our vows and ho-nors pay, And there our vows and ho-nors pay.

FOR.

FOR.

WALWORTH, New 50th Metre*, 10's. Psalm 115, Dr. Watts. Wainwright. No. 205.

Not to our names thou on-ly just and true, Not to our worthless names is glo-ry due; Thy pow'r and grace thy truth & justice claim,
AIR. SOLEMN

Immor-tal honors to thy sov'reign name, Shine thro' the earth from heav'n thy blest abode, Nor let the heathen say where is your God.

* This Tune may be sung to the Old 50th, by omitting the Slurs in the two last lines.

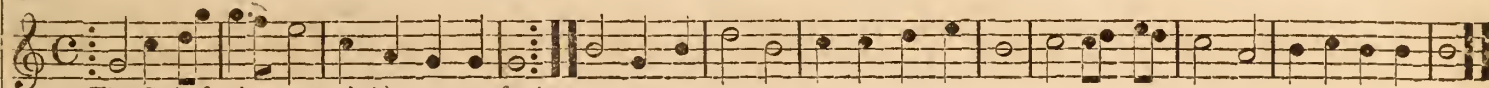
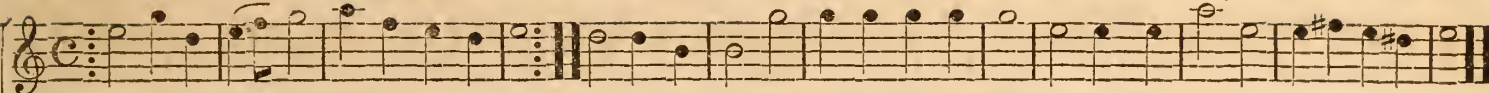
Christ the Lord has ris'n to day, Hal - - le - - lu - jah, Sons of men and An - gels say, Hal - le - - lu - jah, Raise your joys &
 AIR. CHEERFUL.

triumphs high, Hal - - le - lu - jah, Sing ye heav'us and earth reply, Hal - - - le - lu - jah.

Love's redeeming work is done,
 Fought the fight, the battle won;
 Lo! the sun's eclipse is o'er;
 Lo! he sets in blood no more.

Vain the stone, the watch, the seal,
 Christ hath burst the gates of hell;
 Death in vain forbids his rise,
 Christ hath open'd paradise.

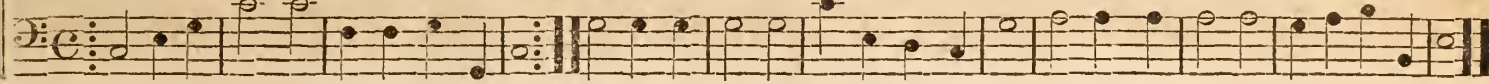
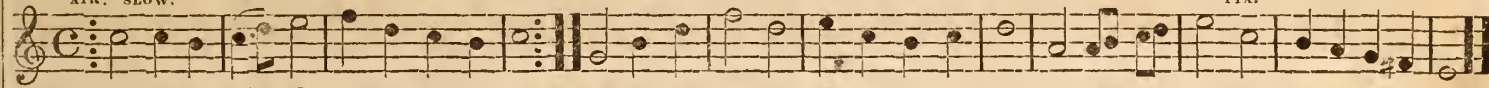
Lives again our glorious King!
 "Where, O death! is now thy sting!"
 Once he dy'd, our souls to save;
 "Where's thy victory, boasting grave?"



The God of glo - ry sends his summons forth,
Calls the south na-tions and awakes the north; From east to west the sov'reign orders spread, Thro' distant worlds and regions of the dead;

AIR. SLOW.

PIA.

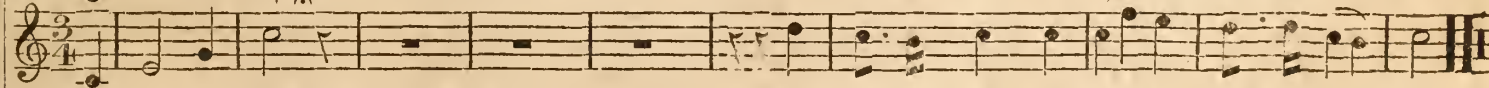
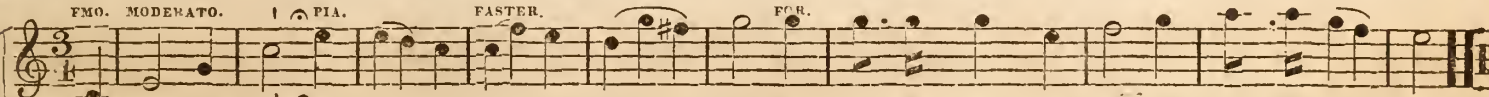


FMO. MODERATO.

PIA.

FASTER.

FOR.



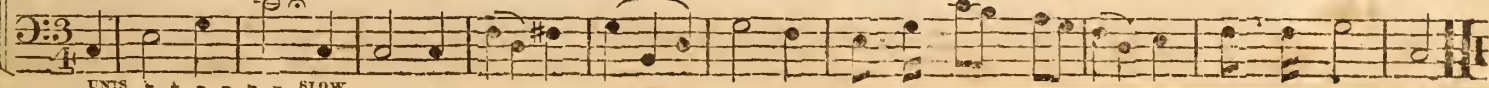
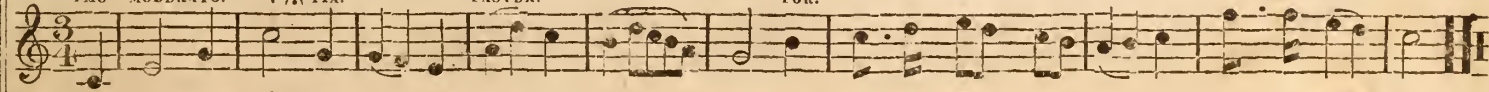
The trum-pet sounds, hell trembles, heav'n re - jo - - ces, Lift up your heads ye saints with cheer - ful voi - - ces.

FMO MODERATO.

PIA.

FASTER.

FOR.



UNTS SLOW.

No. 208—9. TOWNHEAD, P. M. 7s. single, or 4 lines. Hy. 456, Evangelical Lutheran Selection. Leach.

Musical score for No. 208-9, 'Townhead'. It consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Praise to God im-mortal praise, For the love that crowns our days; Bounteous source of ev - - ry joy, Let thy praise,". The tempo/mood is indicated as "AIR. CHEERFUL." and "PIA.".

Praise to God im-mortal praise, For the love that crowns our days; Bounteous source of ev - - ry joy, Let thy praise,

AIR. CHEERFUL. PIA.

Musical score for No. 209, 'Anna's Lute'. It consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: "Let thy praise our tongues em-ploy." The tempo/mood is indicated as "FOR.".

Let thy praise our tongues em-ploy.

FOR.

No. 209. ANNA'S LUTE, P. M. 7s. J. Cole.

Musical score for No. 209, 'Anna's Lute'. It consists of four staves of music. The first two staves are treble clef, and the last two are bass clef. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "Mer-cy judgment now my tongue, Makes the sub - ject of its song." The tempo/mood is indicated as "AIR. MODERATO.".

Mer-cy judgment now my tongue, Makes the sub - ject of its song.

AIR. MODERATO.

ANNA'S LUTE—Concluded. Ps. 101, Merrick's version, or Hy. 240 Rippon's. No. 209—10.

Musical score for 'ANNA'S LUTE' in G major, 3/4 time. It consists of three staves: a vocal line, a treble guitar line, and a bass guitar line. The lyrics are: 'Lord to whom then shall I sing, But to thee th'e - ter - - nal King, But to thee th'e - ter - nal King.' The word 'PIA.' is written above the first measure of the vocal line, and 'FOR.' is written above the first measure of the second vocal line.

Lord to whom then shall I sing, But to thee th'e - ter - - nal King, But to thee th'e - ter - nal King.

CHESTER NEW, OR PILTON, P. M. Hy. 10, Rippon's Selection. Waldron. No. 210.

Musical score for 'CHESTER NEW, OR PILTON, P. M.' in G major, 3/4 time. It consists of four staves: a vocal line, a treble guitar line, a bass guitar line, and a second treble guitar line. The lyrics are: 'Glo-ry to th'e-ter-nal King, Glad in ma - jes - ty su-preme, Let all heav'n his prais - es sing, Let all worlds his pow'r proclaim.' The tempo/mood 'AIR. CHEERFUL.' is written below the first measure of the vocal line.

Glo-ry to th'e-ter-nal King, Glad in ma - jes - ty su-preme, Let all heav'n his prais - es sing, Let all worlds his pow'r proclaim.

AIR. CHEERFUL.

No. 211—12. JOSHUA, or GEORGIA, 7s, single, or 7s, 6 lines. Hy. 94, Rippon's Sel. G. F. Handel.

TESOR.

SECOND TREBLE.

TREBLES.

Bles - sed are the sons of God, They are bought with Je - sus' blood, They are ran - som'd from the grave.

AIR, LIVELY.

With them number'd may we be, Now and thro' e - ter - ni - ty.

No. 212. SEATON, P. M. 7s. single, or 7s, 6 lines. T. Clark.

Life e - ter - nal they shall have.

D. C.

Ho - ly won - der heav'nly grace, Come in - spire our hum - ble lays,

AIR, MAESTOSO.

While the Sa-viour's love we sing, Whence our hopes and comforts spring, While the Saviour's love we sing, Whence our hopes & comforts spring.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one flat (B-flat), and the time signature is common time (C). The melody is simple and hymn-like, with lyrics printed below the vocal line.

COOKHAM, or PLYMOUTH, P. M. 7s. single, or 4 lines. Hy. 430, Rippon's Selection. No. 213.

Hark! the he-rald an-gels sing, Glo-ry to the new born King, Peace on earth & mer-cy mild, God and sin-ners re-con-cil'd.

AIR. LIVELY.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is common time (C). The melody is more lively than the previous piece, with a triplet of eighth notes in the final measure of the vocal line. The lyrics are printed below the vocal line.

Musical score for No. 214, 'REST'. It consists of four staves of music in common time (C). The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are: "Fa-ther Son and Ho - ly Ghost, One in three and three in one; As by the ce - les - tial host, Let thy will on". The tempo/mood is marked "AIR. SPIRITO." and "PIA.".

No. 215. FEVERSHAM, P. M 7s single.

Musical score for No. 215, 'FEVERSHAM' (left side). It consists of four staves of music in common time (C). The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are: "earth be done, Praise by all to thee be giv'n, Glorious Lord of earth and heav'n". The tempo/mood is marked "FOR.".

Musical score for No. 215, 'FEVERSHAM' (right side). It consists of four staves of music in common time (C). The first two staves are vocal lines, and the last two are piano accompaniment. The lyrics are: "Lord of hosts how lovely fair, E'en on". The tempo/mood is marked "AIR. CHEERFUL.".

earth thy temples are, E'en on earth thy temples are; Here thy waiting people see, Much of heav'n & much of thee, ::

FOR. PIA. FOR.

SICILIAN HYMN. 7s. 8, 7. or 8, 7, 4. Hy. 363, 462, & 575, Rippon's & 122, 371 & 174, E. L. sel. No. 216.

Lo! he com-eth countless trumpets Blow to raise the sleeping dead, Hal-le - lu-jah, Hal-le - lu-jah, Welcome welcome Son of God.
'Mid ten thousand saints and angels See their great ex-alt - ed head.

AIR. MODERATO. TERRES. PIA. FOR.

Come thou long ex-pect-ed Je-sus, Born to set thy peo-ple free, From our fears and sins re-lease us, Let us find our rest in thee.

Come said Je - sus' sa-cred ' voice, Come & make my paths your choice; I will guide you to your home, weary pilgrim hither come.

Rock of a - ges shelter me, Let me hide myself in thee; Let me hide my - self in thee; Let the wa - ter and the blood,

AIR. MEZZA VOCE. PIA. FOR.

From thy wounded side which flow'd, Be of sin the dou - ble cure, Cleanse me from its guilt and pow'r, Cleanse me from its guilt and pow'r

TREBLES. FOR. ORG. VOC.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is a piano accompaniment in treble clef with the same key signature and time signature. The music begins with a C-clef and a common time signature.

Jesus lo-ver of my soul, Let me to thy bo-som fly; While the raging billows roll, While the tempest still is high; Hide me O my
AIR. AFFETTUOSO.

The second system of music continues the vocal line and piano accompaniment from the first system. It features the same notation and key signature.

The third system of music continues the vocal line and piano accompaniment. It includes dynamic markings 'PIA.' and 'FOR.' above the vocal line.

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

The fourth system of music continues the vocal line and piano accompaniment. It includes dynamic markings 'PIA.' and 'FOR.' above the vocal line.

Now be-gin the heav'nly theme, Sing a-loud in Je-su's name, Ye who his sal - va-tion prove, Triumph in re - deem-ing love.

AIR, MODERATO.

Ye who see the Fa-ther's grace, Beaming in the Sa-viour's face; As to Canaan on ye move, Praise and bless re-deeming love.

PIA. AIR ALONE FIRST TIME. REP. FOR.

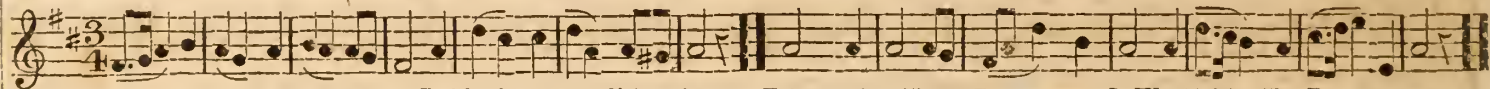
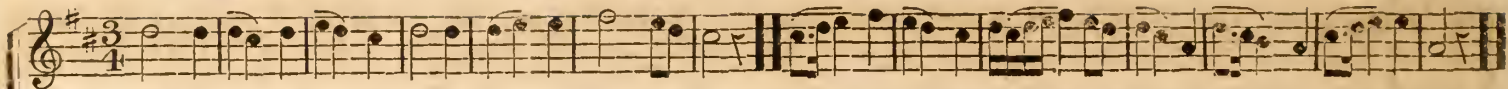
REP. FOR.

O Lord how great's the favor, That we such sinners poor, Can thro' thy death's sweet savor, Approach thy mercy's door, And find an open passage un-

AIR. TEMPO.

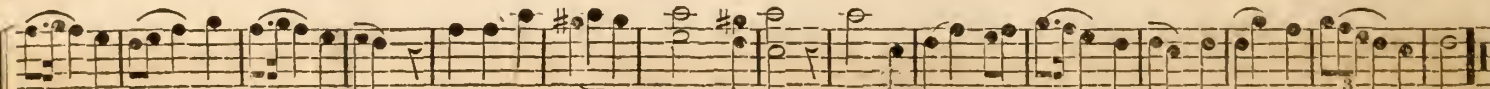
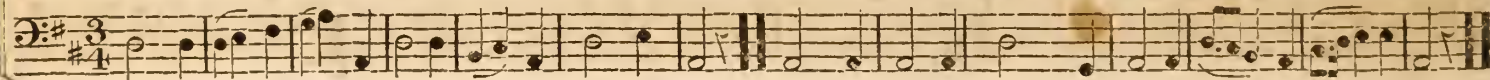
to the throne of grace, There wait the welcome message, That bids us go in peace; There wait the welcome message, That bids us go in peace.

PIA. FOR.



Je - sus let thy pitying eye, Call back a wan - d'ring sheep, False to thee like Pe - - ter I, Would fain like Pe - ter weep.

AIR. AFFETUOSO.

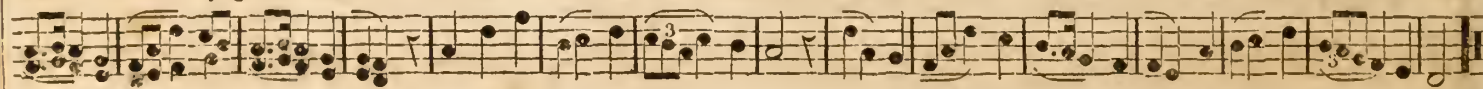


PLA.

FOR.



Let me be by grace re - stor'd, On me be all its free - ness shewn, Turn and look up - on me Lord, And break this heart of stone.



This God is the God we a-dore, Our faithful unchangeable friend, Whose love is as great as his pow'r, And neither knows measure nor end, 'Tis Jesus the

AIR. CHEERFUL.

The first system of the musical score consists of four staves. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of D major (two sharps) and 3/4 time. The music features a simple, rhythmic melody with some grace notes and rests. The lyrics are written below the vocal line.

first & 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, And trust, &c.

FOR.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics continue below the vocal line. The word "FOR." is centered below the second staff of this system. The musical notation remains consistent with the first system, using treble and bass clefs, D major key, and 3/4 time.

Thou shepherd of Is'rael and mine, The joy and desire of my heart, For closer communion I pine, I long to reside where thou art, The pasture I

AIR, CHEERFUL.

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 sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal line.

faintish to find, Where all who their shepherd obey, Are fed on thy bosom reclin'd, And screen'd from the heat of the day, And screen'd

PIA. FOR.

The second 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 sharp (F#) and the time signature is 3/2. The lyrics are written below the vocal line. The system concludes with a double bar line.

HINTON, P. M. 8. 8. 6. Hymn, 549, Rippon's and 254, Methodist col. T. Walker. No. 224.

Lo on a nar - row neck of land 'Twixt two un - bound - ed seas, I stand, Yet how in - sen - - si - ble; A point of

AIR. GRAVE. 3 FIA. FOR.

time a mo - ment's space Re - moves me to yon heav'nly place, Or shuts me up in hell, Or shuts me up in hell.

DIM. FOR.

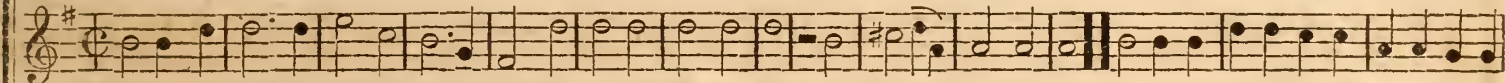
My God thy boundless love I praise, How bright on high its glories blaze, How sweetly bloom below, It streams from thy e-

AIR. CHEERFUL.

ter - nal throne, Thro' heav'n its joys for e - - ver run, And o'er the earth they flow, And o'er the earth they flow.

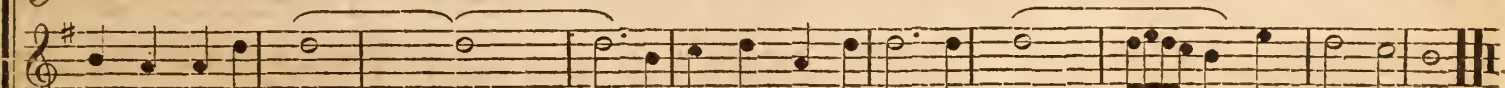
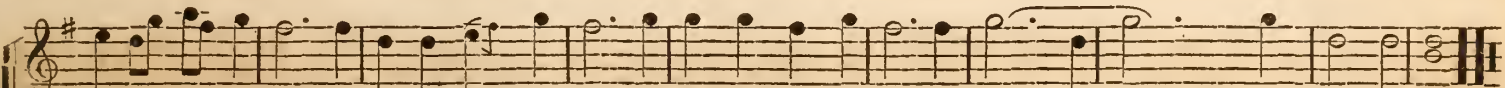
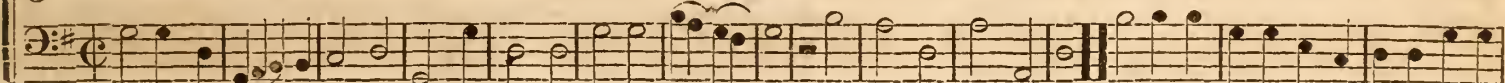
TREBLES. TENOR.
PIA. FOR.

ALDERTON, P. M. 8. 8. 6. Hy. 300, Rippon's & 327, Methodist collection, 2nd part. No. 226.

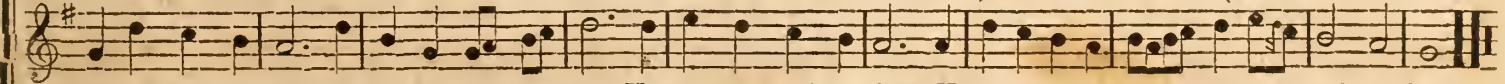


How happy is the pilgrim's lot, How free from anxious care and thought, From worldly hope and fear; Confin'd to neither court nor cell, His soul dis-

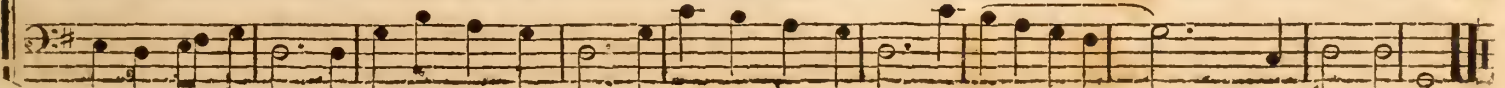
AIR. LIVELY.



dwell - - - - - PIA. FOR.



dains on earth to dwell, He on - ly so-journs here, He on - ly so-journs here, He on - - - - - ly so- journs here.



When thou my right - eous judge shalt come, To fetch thy ran-som'd peo-ple home, Shall I a-mong them stand? Shall such a

AIR. TEMPO.

worth - less worm as I Who some - times am a - fraid to die, Be found at thy right hand, Be found at thy right hand.

PIA. FOR.

TREBLES. TENOR.

Come Lord and help us to re-joyce, In hope that we shall hear thy voice, Shall one day see our God; Shall cease from all our

AIR. LIVELY. PIA. FOR.

PIA. FOR.

pain - ful strife Handle and taste the word of life, * And feel the sprinkled blo - - - - - od * And feel the sprinkled blood.

And feel

Y

* This Tune may be shortened, if preferred, by omitting the part between this mark *

Come thou fount of ev' - ry ble - sing Tune my heart to sing thy grace; Streams of mer - cy ne - ver ceas - ing Call for songs of

AIR. MEZZA VOCE.

loud - est praise; Teach me some me - lo - dious son - net, Sung by flam - ing tongues a - bove, Praise the mount, Praise the mount

PIA. TWO TREBLES. FOR.

Org. Voc.

QUEENSBOROUGH—Concluded.

Nos. 229—230.

Musical score for 'QUEENSBOROUGH' in G major (one flat) and 4/4 time. It consists of four staves: two vocal staves (Soprano and Alto) and two piano accompaniment staves (Right and Left Hand). The lyrics are: 'Praise the mount oh! fix me on it, Mount of God's un - chang-ing love.'

Here I raise my Ebenezer,
Hither by thy help I'm come;
And I hope, by thy good pleasure,
Safely to arrive at home;

Jesus sought me when a stranger,
Wand'ring from the fold of God;
He, to save my soul from danger,
Interpos'd his precious blood.

CANNON-STREET, P. M. 8. 7. single.

Hy. 449, Rippon's selection.

No. 230.

Musical score for 'CANNON-STREET' 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: 'Je sus mighty King in Zion, Thou a-lone our guide sha't be; Thy commission we re - ly on, We would fol-low none but thee.' The tempo/mood is marked 'AIR. CHEERFUL.'

Glo - rious things of thee are spo - ken, Zi - on ci - ty of our God, He whose word can - not be bro - ken,

AIR. MODERATO.

The first system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'AIR. MODERATO.' The lyrics are: 'Glo - rious things of thee are spo - ken, Zi - on ci - ty of our God, He whose word can - not be bro - ken,'

Form'd thee for his own a - bode; On the rock of A - ges found-ed, What cau shake thy sure re - pose;

PIA. CRES.

The second system of the musical score consists of four staves. The top staff is the vocal line, and the bottom three staves are the piano accompaniment. The key signature is two flats (B-flat and E-flat), and the time signature is 2/4. The tempo is marked 'PIA. CRES.' The lyrics are: 'Form'd thee for his own a - bode; On the rock of A - ges found-ed, What cau shake thy sure re - pose;'

GILES'S—Concluded.

Nos. 231—232.

Musical score for 'GILES'S—Concluded.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has two flats (B-flat and E-flat). The time signature is 7/8. The lyrics are: 'With sal - - ra-tion's walls sur - round-ed, Thou may'st smile at all thy foes, Thou may'st smile at all thy foes.' Performance markings include 'FOR.' above the first staff, 'FOR.' above the second staff, 'FOR.' above the third staff, and 'PIA.' above the fourth staff.

With sal - - ra-tion's walls sur - round-ed, Thou may'st smile at all thy foes, Thou may'st smile at all thy foes.

HARTS, P. M. 7s, single. Hy. 240, Rippon's, and 186, 1st part, Methodist collection. No. 232.

Musical score for 'HARTS, P. M. 7s, single.' consisting of four staves. The first two staves are treble clef, and the last two are bass clef. The key signature has three sharps (F#, C#, G#). The time signature is 2/4. The lyrics are: 'Children of the hear'nly king, As ye journey sweetly sing, Sing your Saviour's worthy praise Glorious in his works & ways.' Performance markings include 'AIR. MEZZA VOCE.' below the first staff.

Children of the hear'nly king, As ye journey sweetly sing, Sing your Saviour's worthy praise Glorious in his works & ways.

Lo ! he comes with clouds de - scend - ing, Once for fa - vor'd sin - ners slain, Hal - le - lu - jah, Hal - le - lu - jah,
 Thousand thou - sand saints at - tend - ing, Swell the triumph of his name,

AIR. ANDANTE.

No. 234. AMSTERDAM, P. M. 7. 6. double.

Hal - le - - lu - jah, Hal - le - lu - jah, A - - men.

FIA. FOR.

Rise my soul & stretch thy wings, Thy better portion trace;
 Rise from tran - si - to - ry things, Tow' rds heav'n thy native place.

AIR. CHEERFUL.

AMSTERDAM—Concluded. Hy. 301, Rip. & 43 Metho. col. 1st pt. From the German. No. 231—5.

Musical score for 'AMSTERDAM' consisting of four staves. The first two staves are treble clef with a key signature of one sharp (F#). The third staff is treble clef with a key signature of one sharp (F#) and the word 'PIA.' below it. The fourth staff is bass clef with a key signature of one sharp (F#) and the word 'FOR-' below it. The lyrics are: 'Sun and moon and stars de - cay, Time shall soon this earth re - move, Rise my soul and haste a - way, To seats pre - par'd a - bove.'

JORDAN, P. M. S. 7. '4.

Hy. 115, Rippon's selection.

No. 235.

Musical score for 'JORDAN' consisting of four staves. The first two staves are treble clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is treble clef with a key signature of one sharp (F#) and a common time signature (C), with the word 'ALF MODERATO.' below it. The fourth staff is bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'Come ye sinners poor and wretched, Weak and wounded sick and sore, Je - sus ready stands to save you, Full of pity join'd with pow'r; He is a - ble, He is a - ble, He is wil - ling doubt no more.'

Hark the voice of love and mer - cy, Sounds a - loud from Cal - va - ry. See it rends the rocks a - sun - der, Shakes the
 AIR. AFFETUOSO.

This system contains the first four staves of music. The first two staves are treble clef, and the last two are bass clef. The music is in common time (C) and features a melodic line with various note values and rests, including a double bar line in the middle of each staff.

earth and veils the sky; It is fi - nish'd, It is fi - nish'd, Hear the dy - - - ing Sa - viour cry.
 PIA. SLOW. FOR. TEMPO.

This system contains the next four staves of music. The first two staves are treble clef, and the last two are bass clef. The music continues the melody from the first system, with a double bar line in the middle of each staff. The tempo markings 'PIA. SLOW.' and 'FOR. TEMPO.' are placed below the lyrics.

PARTING; OR, DISMISSION, P. M. 8. 7. 4. Hy. 389, Rippon's sel. T. Clark. No. 237.

Lord dis-miss us with thy blessing, Fill our hearts with joy & peace, Let us each thy love pos-ses-sing, Triumph in re-deeming grace.

AIR. TEMPO SPIRITO.

O re-fresh us, O re-fresh us O re-fresh us, Trav'ling thro' this wil-der-ness, Trav'ling thro' this wil-der-ness.

PIA. CRES. FOR.

No. 238. GRATITUDE, P. M. S. 7. 4. Hy. 341, Lady Huntingdon's col. & 108, Rippon's.

Now we'd all with grate-ful spi-rits, Join to bless the prince of peace; Praise him for im-part-ed fa-vors

AIR. MAESTOSO.

The first system of the musical score consists of four staves. The top two staves are vocal parts, and the bottom two are piano 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 tempo is marked 'AIR. MAESTOSO.'.

Praise him for im-part-ed fa-vors, Praise him for im-part-ed fa-vors, Praise him for dis-plays of grace.

UNIS.

The second system of the musical score also consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature and time signature remain the same as in the first system. The lyrics continue below the vocal staves. The tempo is marked 'UNIS.'.

GRATITUDE—Continued.

Nos. 238—239.

Love - - ly tem - - ple Love-ly tem-ple, Love-ly
 Love - ly tem - ple, Love - ly tem - - ple, Love-ly tem - ple when the Sa-viour's in the place.
 Love - - ly tem-ple, Love-ly tem - ple,

TAMWORTH, P. M. 8. 7. 4.

Hy. 567, Rippon's selection.

C. Lockhart. No. 239.

AIR. CHEERFUL. SLOW: PIA FOR. A TEMPO.

Guide me O thou great Je-hovah, Pilgrim thro' this barren land;
 I am weak but thou art mighty, Hold me with thy pow'ful hand; Bread of heav'n, :: Feed me till I want no more.

Unis.

UNIS

Thy mercy my God is the theme of my song, The joy of my heart and the boast of my tongue, Thy free grace a-lone from the

AIR. CHEERFUL. MEZZ PIA.

Unis.

UNIS. PIA. FOR.

first to the last, Hath won my af-fec-tions, Hath won my af-fec-tions, Hath won my af-fec-tions and bound my soul fast.

FOR. PIA. FOR.

CLAVERING, P. M. 104th. Hy. 198, Rippon's, and 231, Methodist col. 1st part. No. 241.

Ye pris'ners of hope o'erwhelm-ed with grief, To Je-sus look up for cer-tain re - lief, There's no con-dem - na-tion in

AIR. MAESTOSO.

Je - sus the Lord, But strong con-so - la - tion, But strong con - so - la - tion, But strong conso - la-tion his grace doth af - ford.

PIU

FOR.

No. 242. ADESTI FIDELES, or PORTUGUESE HYMN, 104th, or 11s. Hy. 270, R's & 19, E. L. S.

Be-gone un-be - lief my Saviour is near, And for my re - lief will sure - ly ap-pear; By pray'r let me wres-tle and

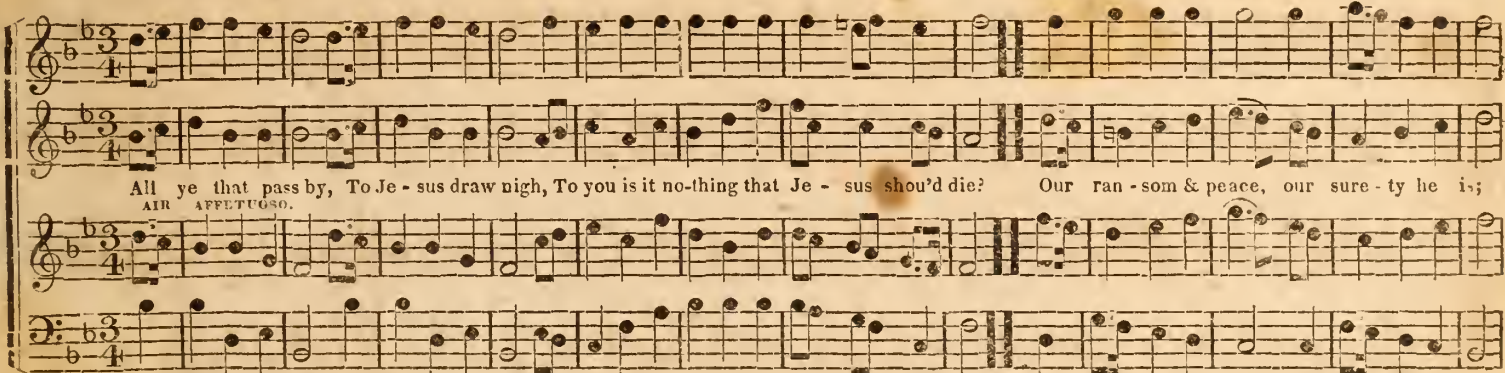
AIR. MODERATO.

*Hither ye faithful haste with songs of triumph, To Bethlehem go the Lord of life to meet; To you this day is —

he will per - form With Christ in the ves - sel, With Christ in the ves - sel, With Christ in the ves-sel, I smile at the storm.

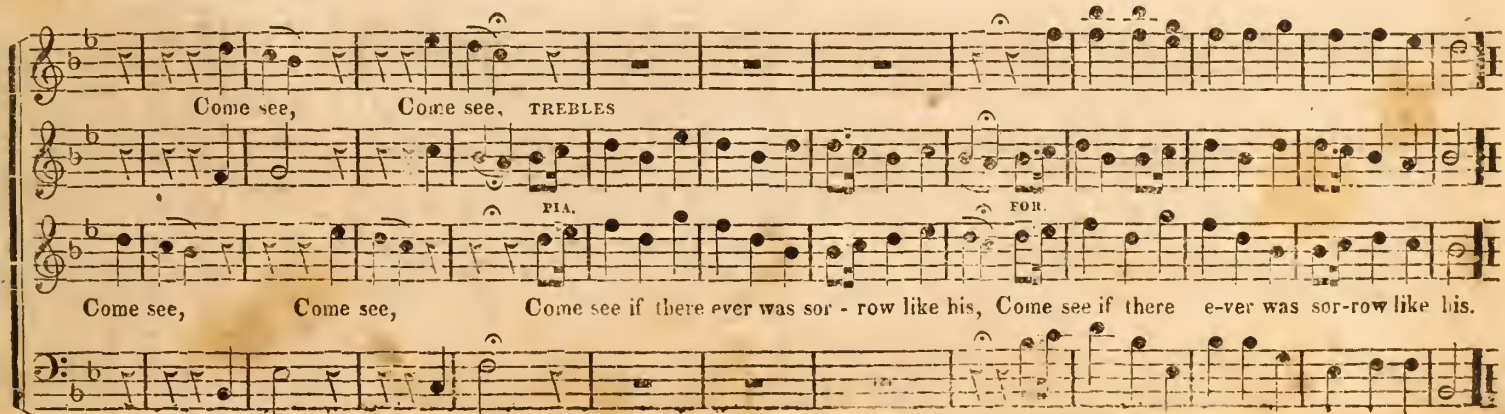
born a prince and Saviour, O come and let us worship. O come and let us wor-ship, O come and let us wor - ship at his feet.

* It should be observed, that in singing this Tune to the lower line of words, (11s) the accent is different at the beginning of the first and third lines of the verse; also that some notes will require slurring which are single in the 104th metre; and others will require to be sung as single notes, which are slurred in that metre.



All ye that pass by, To Je - sus draw nigh, To you is it no-thing that Je - sus shou'd die? Our ran - som & peace, our sure - ty he is;

AIR AFFETUOSO.



Come see, Come see, TREBLES

Come see, Come see, Come see if there ever was sor - row like his, Come see if there e-ver was sor-row like his.

PIA. FOR.

Glo-ry to God on high, Let earth & skies re - ply, Praise ye his name; His love & grace a - dore, Who all our sorrows bore, Sing a-loud

AIR ALLEGRO. PIA. FOR. PIA. FOR.

e - ver more, Wor-thy the Lamb, Wor-thy the Lamb, Wor - thy the Lamb, Sing a-loud e-ver-more, Wor-thy the Lamb.









Dec 1700
Gift of Mr. Roberts

