

NEW BRUNWICK
CHURCH HARMONY.

A COLLECTION

OF THE BEST ENGLISH AND AMERICAN TUNES

BY ZEBULON TAYLOR

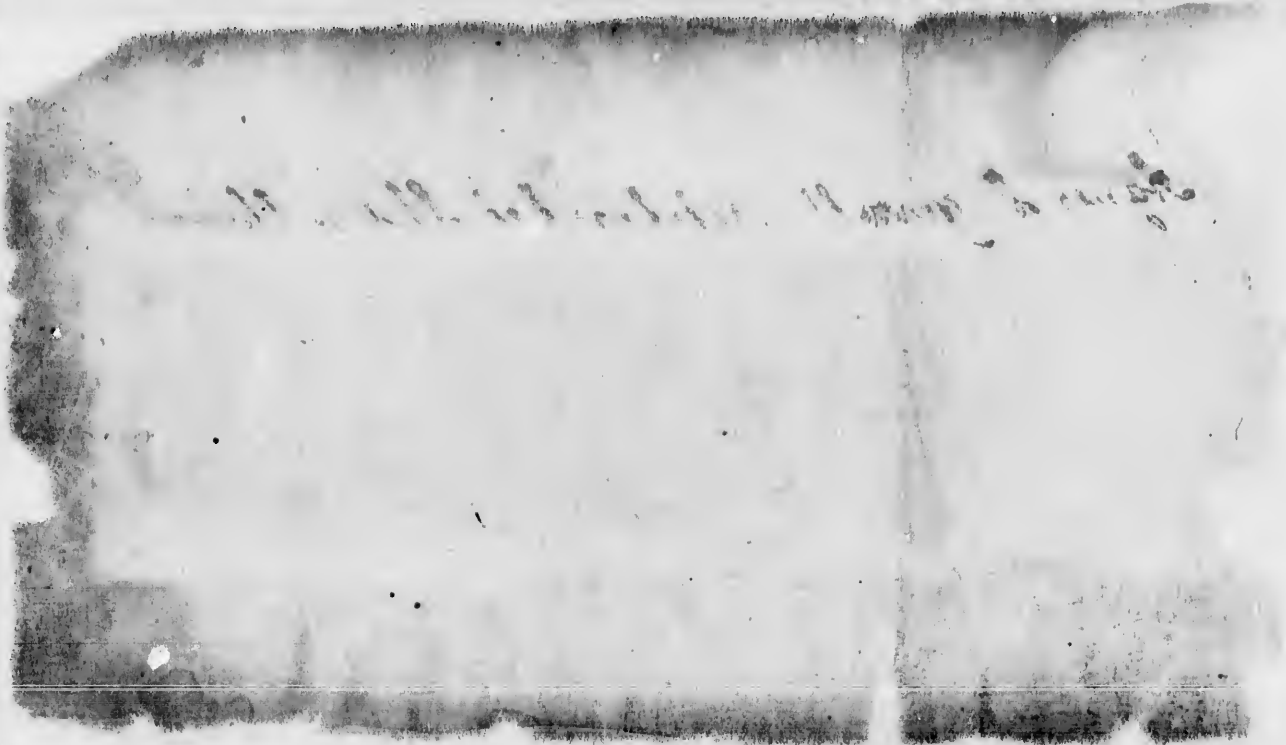
ST. JOHN, N. B.

SOLD BY THE WHOLESALE AND RETAIL BOOKSELLERS

OF THE MARKET PLACE

1835

Agnus L. Gerratt September the 14. th



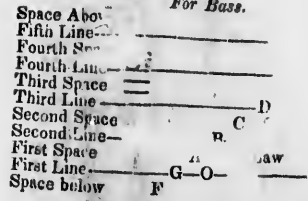
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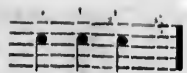
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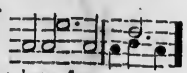


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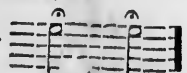


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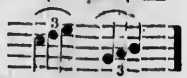


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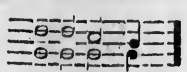
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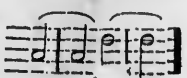
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INTRODU

When the learner has acquired a ready acquaintance with the rules, he ought to attend to the *Lessons for Tuning the Voice*, on which depends his future progress, and he ought not to attempt a tune till he can sound the several intervals in the octave readily.

Many schools have begun upon tunes, when they could scarcely have given a letter upon the scale, which is another cause that there are so many half singers. The learner may be sure that the more thoroughly he understands the principles, when he ought to attend to them, the more swift will be his progress afterwards.

Schools then ought to be solicitous that their instructors be well qualified, for how can they instruct others, when they are ignorant themselves? Learners in that case, are led to suppose that they have improved, when they have not, and consequently their time and money are both spent in no manner of purpose.



GENERAL OBSERVATIONS.

When a tune is well learnt by note, it may be pronounced by words. Pronounce every word as distinctly as possible. Singers generally fail in this point, by which means half the beauty of the musick is lost, the words not being understood.

In assigning voices to the several parts, the Teacher must be the judge. For if a voice which is suitable only for bass, be put upon the Tenor, it will hang, as a weight upon that part, and have a tendency continually to lower the pitch.

Never sing through the *Nose*, for that will spoil the voice, make the musick disagreeable, and have a disgusting effect on the hearer.

High notes should generally be sung softer than the low. The subject ought however to regulate the strength of voice. The tone of the Bass should be full and majestic; of the Tenor, bold and manly; of the Counter, soft yet firm; of the Treble, smooth and delicate. Suitable attention should always be paid to the *Discursive terms*. A

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performers, ...
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The graces and...
poggiatures, *Tras...*
attention; the learn...
judgment dictate when

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by the Instructe..., than by w...
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LESSONS FOR

When learning the fol...
to give every note its p...
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the time, be even...
fall at the begin...

The more...
easier you w...
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TUNING THE VOICE.

SECOND LESSON, in the Minor Octave.

u d u d u d u d u d u d u d u d u d u

Law mi faw sol law faw sol law,

The first system consists of two staves of music. The top staff is a vocal line with lyrics 'u d u d u' and 'd u d u d u d u d u d u d u'. The bottom staff is a piano accompaniment line with lyrics 'Law mi faw sol law faw sol law,'. The music is in a minor key, indicated by a flat sign on the bass clef.

5ths, rising and falling

du du du du

The second system consists of two staves of music. The top staff is a vocal line with lyrics 'du du du du'. The bottom staff is a piano accompaniment line. The music is in a minor key, indicated by a flat sign on the bass clef.

FOURTH LESSON.

The third system consists of two staves of music. The top staff is a vocal line. The bottom staff is a piano accompaniment line. The music is in a minor key, indicated by a flat sign on the bass clef.

Octave.

d u d u d u

LESSON, &c.

8ths, rising a.

du du du du

SIXTH LESSON.

SEVENTH LESSON.

EIGHTH LESSON.

rising 5th, and falling 4th.

rising 4th, and falling 5th.

rising 3d, ar

HARMONY OF TWO PARTS.

mark—A semibreve the Measure note.

Two staves of musical notation. The top staff contains a sequence of notes with fingerings: 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4, 1 2 3 4. The bottom staff contains a corresponding sequence of notes.

first mark of *Common Time*.

AME LESSON IN FOUR PARTS.

Four staves of musical notation, each containing a different part of the melody.

gins his glorious way, His beams thro' all the nations run, And life and light convey.

Four staves of musical notation, continuing the four-part lesson.

no notes they represent, and be careful that you make but one sound of the pointed minims,

New Brunswick
CHURCH HARMONY

BARBY. C. M.

V.

Soft.

gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing

Org.

This system contains a vocal line and an organ accompaniment. The vocal line has lyrics: "gazing eyes, Thy radiant footsteps shine; Ten thousand pleasing". The organ part is marked "Org." and consists of a single melodic line.

And speak the hand di - - vino.

This system continues the musical score with a vocal line and an organ accompaniment. The vocal line has lyrics: "And speak the hand di - - vino." The organ part continues with a single melodic line.

ST. ALBAN'S. C. M.

Now to draw near to thee, my God, Shall be my sweet employ; My tongue

The first system of the musical score for 'St. Alban's' consists of four staves. The top staff is the vocal line in G major, C major, and F major. The second staff is the soprano part, the third is the alto part, and the fourth is the bass part. The lyrics are: 'Now to draw near to thee, my God, Shall be my sweet employ; My tongue'.

works a - - broad, And tell the world my joy. And

The second system of the musical score continues the piece. It consists of four staves. The lyrics are: 'works a - - broad, And tell the world my joy. And'.

SOLWAY. C. M.

um'ring life re - - signs its flame, Thy praise shall tune my breath, Thy praise shall tune my breath;

The first system of musical notation consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are piano accompaniment. The lyrics are: "um'ring life re - - signs its flame, Thy praise shall tune my breath, Thy praise shall tune my breath;"

sweet remembrance of thy name, Shall gi - - - - - ld the shades of death.

Shall gild the shades of death, Shall gild, &c.

The second system of musical notation consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are piano accompaniment. The lyrics are: "sweet remembrance of thy name, Shall gi - - - - - ld the shades of death." and "Shall gild the shades of death, Shall gild, &c."

LIMEHOUSE. L. M.

Husband.

The first system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line with lyrics: "In mem'ry of your dy - ing Friend, Do this, he said, till time shall end ;". The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music features a mix of quarter, eighth, and sixteenth notes, with some rests and ties.

The second system of the musical score consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is a vocal line with lyrics: "Meet at my ta - ble and re - cord The love of your de -". The third staff is a treble clef accompaniment, and the fourth staff is a bass clef accompaniment. The music continues with similar rhythmic patterns and melodic lines as the first system.

ARMLEY. L. M.

Thou, whom my soul ad - mires, a - bove all earth - ly joys, all earth - ly love,

This system contains the first four staves of music. The top staff is the vocal line in treble clef. The second staff is the vocal line in alto clef. The third staff is the vocal line in bass clef. The bottom staff is the piano accompaniment in bass clef. The time signature is 3/4. The lyrics are written below the vocal staves.

Tell me Shep - erd, let me know, Where do thy sweetest pastures grow.

This system contains the next four staves of music. The top staff is the vocal line in treble clef. The second staff is the vocal line in alto clef. The third staff is the vocal line in bass clef. The bottom staff is the piano accompaniment in bass clef. The time signature is 3/4. The lyrics are written below the vocal staves.

MONMOUTH. L. M.

Martin Luther.

In robes of judgment, he comes, Shakes the wide earth and cleaves the tomb. Be - fore him

burns do - vouring fire, The mountains melt, the seas re - tire. The mountains melt, the seas re - tire.

4

OLD HUNDRED. L. M.

Bo thou, O God, exalted high, And as thy glory fills the sky, So let it be on earth display'd, Till thou art here as there obey'd.

The musical score for 'OLD HUNDRED' consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

ORLAND. L. M.

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

The musical score for 'ORLAND' consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff. The word 'Till' appears above the vocal staff at the end of the first line and below the accompaniment staves at the end of the second and fourth lines.

PALEY. L. M.

Soft.

Then, whom my soul ad - mires a - bove All earthly joys, all earthly love, Tell me, my

Loud.

Shepherd, let me know, Where do thy sweetest pastures grow. Where do thy sweetest pastures grow.

Org.

SILVER-STREET. S. M.

Smith.

Musical score for the first system of the hymn "Silver-Street". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are: "Come, sound his praise abroad, And hymns of glo - ry sing; Jehovah is the sov'reign God, Tho u - ni - ver - sal King."

Musical score for the second system of the hymn "Silver-Street". It consists of four staves: a vocal line (treble clef), a piano accompaniment line (treble clef), a piano accompaniment line (treble clef), and a piano accompaniment line (bass clef). The lyrics are: "Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah, Hallelujah, Hallelujah, Hallelujah, Praise ye the Lord."

REDEEMING LOVE.

P. M. 7's, or 6 lines.

Dr. Worgan.

Now be - gin the heav'ly theme, Sing a - loud in Jesus' name, Sing a - loud in Jesus' name.

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff.

Ye who Jesus' kindness prove, Triumph in re - deem - ing love. Triumph in re - deem - ing love.

This system contains the next four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment staff. The lyrics are written below the vocal staff.

PUTNEY. L. M.

Williams's Coll.

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

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

LISBON. S. M.

Read.

Welcome, to this reviving breast, And these rejoicing eyes.

Ann. Welcome, sweet day of rest, that saw the Lord arise;
 Welcome, to this reviving breast, And these rejoicing eyes.

Welcome, to this reviving breast, And these rejoicing eyes.

Welcome, to this reviving breast, And these rejoicing eyes, And, &c.

The musical score consists of four staves. The first staff is the vocal line in treble clef with a 3/4 time signature and a key signature of one flat. The second staff is the vocal line in treble clef with a 3/4 time signature and a key signature of one flat. The third staff is the vocal line in treble clef with a 3/4 time signature and a key signature of one flat. The fourth staff is the bass line in bass clef with a 3/4 time signature and a key signature of one flat.

ELYSIUM. S. M.

W. Arnold.

31

2d Treble.

On the fair heavenly hills, The saints are blest a - - love, Where joy like

Tenor.

morning dew dis - tils, And all the air is love. And all the air is love.

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

shore, Not Jordan's stream nor death's cold flood Should fright us from the shore, Should fright, &c

DUCKFIELD. L. M.

Maxim.

33

Where he is gone they fain would know,

Ain. When strangers stand and hear me tell, What beauties in my Saviour dwell,

Where he is gone they

Where he is gone they fain would know, That

Where he is gone they fain would know, That they may seek and

That they may seek and love him too, Where he is gone they fain would know, That, &c.

fain would know, That they may seek and love him too, Where he is gone they fain would know, That they may seek and love him too.

they may seek and love him too, That they may seek and love him too, Where, &c.

love him too, That they may seek and love him too, Where, &c.

5

PLAINFIELD. C. M.

Kimball.

Moderate.

Soft.

Air. Let Him to whom we all belong, His sov'reign right assert, And take up ev'ry thankful song, And ev'ry loving heart. He

Detailed description: This system contains the first four staves of the musical score. The top staff is the treble clef melody, followed by a vocal line with lyrics, then a bass clef accompaniment, and finally a double bass clef accompaniment. The tempo is marked 'Moderate' and the dynamics are 'Soft'. The key signature has one sharp (F#) and the time signature is common time (C).

Loud.

1 2

1 2

1 2

1 2

justly claims us for his own, The Christian lives to Christ alone, To Christ alone he dies, To Christ alone he dies.

Who bought us with a price;

Detailed description: This system contains the second four staves of the musical score. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'Loud'. The dynamics are 'Soft'. The key signature has one sharp (F#) and the time signature is common time (C). The system includes first and second endings for the piano part, indicated by '1' and '2' above the staves.

Soft.

SHELBURNE. C. M.

Reynolds.

Ho

2

2

2

2

In Zion let us all appear And

Air. How did my heart rejoice to hear My friends devoutly say, In Zion let us

In Zion let us all appear And

In Zion let us all appear And keep the solemn day.

keep the solemn day, In

all appear. And keep the solemn day, In Zion let us all appear And keep, &c.

keep the solemn day, In

WOODSTOCK. C. M.

Maxim.

Thou makest the sleeping billows
 roll, The roll - ing billows sleep, Thou, &c.
 Thou makest the sleeping billows roll, The rolling billows sleep,
 Thou, &c.
 Thou makest the sleeping billows roll, The roll - ing billows sleep,
 Thou, &c.
 Thou, &c.
 Thou, &c.

ELEMENT. L. M.

Robbins.

Life, love and joy still gliding thro' And

Air. There is a stream whose gentle flow Supplies the city of our God; Life, love and joy still

Life, love and joy still gliding through And

wat'ring our divine a - - - bode,

glid - ing thro' And wat'ring our divine a - - - bode, And wat'ring our di - vine a - - - bode.

wat' - ring our di - vine a - - - - - bode.

Holy Ghost, inspire our praises, Touch our hearts and tune our tongues; While we laud the name of Jesus, Heav'n will gladly share our song.

The first system of the musical score consists of four staves. The top staff is a treble clef with a 2/4 time signature. The second and fourth staves are bass clefs. The third staff contains the lyrics. The music is written in a simple, homophonic style with a clear melody and accompaniment.

Hosts of angels bright and glorious, While we hymn our common King, Will be proud to join the chorus: And the Lord himself shall sing.

The second system of the musical score also consists of four staves, following the same layout as the first system. The lyrics are printed on the third staff. The musical notation continues with the same instrumental parts and vocal line.

PORTLAND. L. M.

Maxim.

O may my heart, &c.

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

O may, &c. Like, &c.

O may my heart in tune be found, Like David's harp of solemn sound.

O may my heart in, &c.

Like David's harp of solemn sound, O may my heart in tune be found, Like David's harp of solemn sound.

O may, &c.

O may my, &c.

40

SURRY. L. P. M.

Happy the man whose hopes re - ly On Israel's God, he made the sky, And earth, and seas with all their train ;

Air.

His truth forever stands secure, He saves th' oppress'd, he feeds the poor, And none shall find his promise vain, And none shall find his promise vain.

poor, And none shall find his promise vain.

HALLOWELL. C. M.

Maxim.

Far from the tents of joy and hope, I
 An. As on some lonely mountain top, The sparrow tells her moan,
 Far from the tents of joy and hope, I sit, &c.

sit and grieve alone,
 joy and hope, I sit and grieve alone, Far from the tents of joy and hope, I sit and grieve a - lone. 1 2
 1 2
 1 2

CRUCIFIXION. L. M.

Babcock.

AIR.

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. The

Jews beheld him thus forlorn. And shook their heads and laugh'd in scorn, "He rescu'd others from the grave, He rescu'd, &c. Now let him try himself to save."

BRANDYWINE. P. M.

Rogerson.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are: "An Most triumphant, greatly glorious, Ho from death and hell arose, In him all the church victorious, Triumph'd o'er the".

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The second staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The third staff is a treble clef with a key signature of one sharp (F#) and a time signature of 2/4. The bottom staff is a bass clef with a key signature of one sharp (F#) and a time signature of 2/4. The lyrics are: "Halle - lu - jah, dreadful foes. Hallelujah, Hallelujah, glory, glory, Lord be thine. Halle - lu - jah, Halle - lu - jah,".

GREENFIELD. L. P. M.

Edson.

Ans. God is our refuge in distress, A present help when dangers press: In him undaunted we'll confide:

Tho'

Tho' earth were from her

Tho' earth were from her centre tost, And mountains in the ocean lost, Torn, &c.

Tho' earth were from her centre tost, And mountains in the ocean lost, 'Torn piecemeal' by the roaring tide.

earth were from her centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide,

centre tost, And mountains in the ocean lost, Torn piecemeal by the roaring tide.

EVENING-SHADE. S. M.

Troup.

45

The ev'ning shades of life, Have stretch'd themselves along; My threescore years are almost fled, And like an ev'ning gone, My threescore years are
 gone, My

threescore years are almost fled, And like, &c.
 almost fled, And like an ev'ning gone, My threescore years are almost fled, And like an ev'ning gone.
 threescore years are almost fled, And like an ev'ning gone,

WATCHMAN. S. M.

Leach.

Air. Ah, when shall I awake From sin's soft soothing pow'r, Tho' slumber from my spirit shake, And rise to fall no more?

WINDHAM. L. M.

Read.

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

PORTUGUESE HYMN. L. M.

Dixon's Coll.

47

Lord, 'tis a pleasant thing to stand in gardens plant - ed by thine hand: Let me with -

in thy courts be seen, Like a young cedar, like a young cedar, like a young cedar fresh and green.

The praises of my God shall

Air. Through all the changing scenes of life, In trouble and in joy, The praises of my

The praises of my God shall still, The

The praises of my God shall still, The

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

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

praises of my God shall still, My heart and tongue employ, My heart and tongue employ.

DALSTON. S. P. M.

A. Williams.

How does my heart rejoice To hear the public voice, "Come, let us seek our God to day!"

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

7

JUDGMENT. 10's.

Reed.

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

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is an alto clef. The third staff is a treble clef, and the fourth staff is a bass clef. The music is written in a style typical of 19th-century hymnals, with various note values, rests, and phrasing slurs.

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

The second system of the musical score also consists of four staves, continuing the same instrumental parts as the first system. The lyrics are positioned between the second and third staves. The notation continues with similar rhythmic and melodic patterns.

ARCHDALE. C. M.

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by a piano accompaniment. The lyrics are: "When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream ;". The music is in a 3/2 time signature with a key signature of one flat.

The second system of the musical score continues the piece. It features a vocal line and piano accompaniment. The lyrics are: "The grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in". The music is in a 3/2 time signature with a key signature of one flat. The word "Pia" is written above the second staff of this system.

ARCHDALE. Continued.

For.

unknown strains, And sung sur - prising grace, My tongue broke out in unknown strains, And sung sur - prising grace.

CHARLESTON. C. M.

SLOW.

With earnest longings of the mind, My God to thee I look, So pants the hunted hart to find And taste the cooling brook, And, &c.

Partial view of musical staves on the left edge of the page, showing the right-hand side of several staves.

trace.

Partial view of musical staves on the left edge of the page, showing the right-hand side of several staves.

The year of ju - bi - lee is come; Return, ye ransom'd sinners, home.

The main musical score on the page consists of four staves. The top staff is a vocal line with lyrics. The second staff is a piano accompaniment line. The third and fourth staves are additional accompaniment lines. The lyrics are: "The year of ju - bi - lee is come; Return, ye ransom'd sinners, home." The music is in a common time signature and features a mix of eighth and sixteenth notes.

slow to rise, Whose anger is so slow to rise, So ready to abate, Whose anger, &c.

The musical score consists of three staves. The top staff is a vocal line with lyrics. The middle and bottom staves are accompaniment. The lyrics are: "slow to rise, Whose anger is so slow to rise, So ready to abate, Whose anger, &c." The music features a melodic line with a rising contour and a bass line with a steady accompaniment. There are first and second endings marked with "1" and "2" at the end of the piece.

MOULINES. C. M.

Jesus, I love thy glorious name, 'Tis music to my ear; Fain would I sound it out so loud, That heav'n and earth might hear.

Yes, Thou art precious to my soul, My treasure and my trust; Jewels to thee are sordid toys, And gold is glittering dust.

PORTUGAL. L. M.

Thorley.

Slow.

Praise to the Lord of boundless might, With incre - a - ted glories bright; His presence fills the world above, Th' eternal source of light and love.

BUCKINGHAM. C. M.

Williams & Coll.

Help, Lord! for men of virtue fail, Religion loses ground; The sons of wicked - ness prevail, And treacheries abound.

HOPKINTON. L. M.

Wood.

Death like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flow'r, Cut down and wither'd in an hour.

HINSDALE. C. M.

Holyoke.

Thy courts immortal pleasure give, Thy, &c.
 And raise me to thy throne;
 Thy courts immortal pleasure give, Thy presence joys unknown
 Thou wilt reveal the paths of life,
 Thy courts immortal pleasure, pleasure give, Thy presence, &c.

It means thy praise, &c.

Forgive the song that falls so low Beneath the gratitude I owe: It means thy praise, how-

It means thy praise, however poor, It means, &c.

It means thy praise, however poor, It means, &c.

ever poor. An angel's song can do no more. It means, &c.

NEW TRIUMPH. L. M.

Janes.

And.

And where's thy vict'ry boasting grave?

Say hys forever wond'rous king, Born to redeem and strong to save, Then ask the monster where's thy sting?

Then

For.

ask the monster, where's thy sting? And where's thy vict'ry boasting grave? And where's thy vict'ry boasting grave?

GROTON. L. M.

1st TREBLE. *Pia.*

2d TREBLE.

TENOR. Let the shrill trumpet's warlike voice Make rocks and hills his praise rebound; Praise him with harp's melodious noise, And gen - tle

The first system of the musical score consists of three staves. The top staff is for the 1st Treble, the middle for the 2nd Treble, and the bottom for the Tenor. The music is in G major (one sharp) and 4/4 time. The Tenor part begins with the lyrics 'Let the shrill trumpet's warlike voice Make rocks and hills his praise rebound; Praise him with harp's melodious noise, And gen - tle'. The score includes dynamic markings such as *Pia.* and *For.*, and articulation marks like *tr* (trills).

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

pleasure's silver sound. Let virgin troops soft timbrels bring, And some with graceful motion dance; Let instruments with various strings, With organs join'd his praise advance.

The second system of the musical score continues the composition. It features the same three staves (1st Treble, 2nd Treble, and Tenor). The lyrics for the Tenor part are 'pleasure's silver sound. Let virgin troops soft timbrels bring, And some with graceful motion dance; Let instruments with various strings, With organs join'd his praise advance.' The score includes dynamic markings such as *For.*, *Pia.*, and *Fur.*, and articulation marks like *tr* (trills).

AMHERST. H. M.

Billings.

61

Ye boundless realms of joy, Exalt your Maker's fame; His praise your song employ,

This system contains the first two staves of the musical score. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves, with some words like 'employ' split across two lines.

Above the starry frame. Ye holy throng Of angels bright, In worlds of light, Begin the song.

This system contains the second two staves of the musical score. The top staff continues the melody in treble clef, and the bottom staff continues the accompaniment in bass clef. The lyrics continue below the staves, including the phrase 'Begin the song.' at the end.

HARMONY. P. M.

A. Ellis.

Wake all ye soaring throng, and sing; Ye cheerful warblers of the spring, Harmonious anthems raise To him, who shap'd your

finer mould, Who tipt your glittering wings with gold, To him, &c. And tun'd your voice to praise.



d your



His truth transcends the sky, In heav'n his mercies dwell ;

Deep as the sea his judgments lie,

Deep as, &c.

Deep as, &c.

hell, Deep as, &c.

Read.

lifted high, Above my foes a - - round,

ings of joy and vic - to - ry, sound, Within thy temple sound,

f joy and victory, Within thy temple sound, sound, Within thy temple sound.

Within, &c. sound, sound,

MAJESTY. C. M.

Billings.

65

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

cast, The dark-ness of the sky. On cherubs and on cherubim, Full royally he rode,

MAJESTY. Continued.

on the wings of mighty winds Came flying all abroad, And on the wings of mighty winds Came flying all abroad.

This musical score consists of four staves. The top two staves contain the vocal melody with lyrics. The bottom two staves provide a harmonic accompaniment. The music is written in a common time signature and features a key signature of one sharp (F#).

MEAR. C. M.

A. Williams's Coll.

O 'twas a joyful sound to hear, Our tribes devoutly say, Up Isr'el to the temple haste, And keep your festal day.

This musical score consists of four staves. The top two staves contain the vocal melody with lyrics. The bottom two staves provide a harmonic accompaniment. The music is written in a common time signature and features a key signature of one sharp (F#).

WOBURN. L. M.

Firm was my health, my day was bright, And I presun.

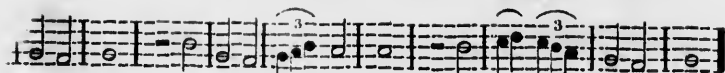
The first system of music consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth is a bass clef. The lyrics are written below the second staff.

Fondly I said within my heart, Pleasuro, &c. Pleasuro, &c. Pleasuro, &c. Pleasure and peace shall no'er depart. Pleasure and peace shall no'er depart. Pleasure and peace shall no'er depart.

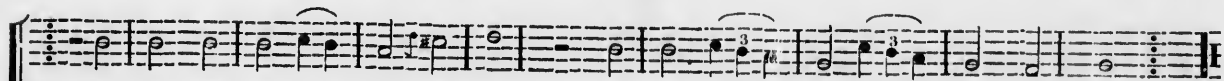
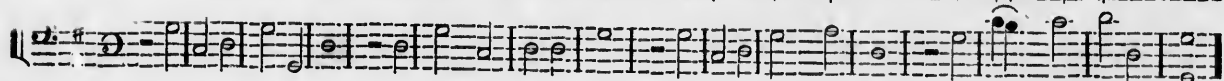
The second system of music consists of four staves. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a bass clef. The third staff is a treble clef, and the fourth is a bass clef. The lyrics are written below the staves.

M.

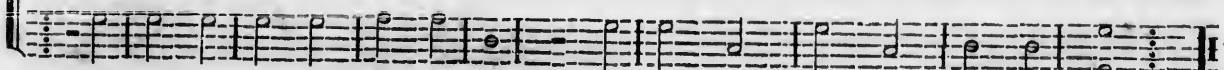
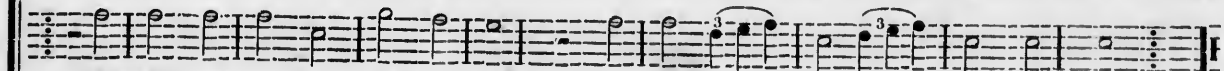
Kimball.



Where God and saints abide, Affords diviner joy, Than thousand days beside:



Where God resorts, I love it more To keep the door, Than shines in courts.



INVITATION. L. M.

Corrected from the *Rural Harmony*.

Side: Come my beloved haste away, Cut short the hours of thy de - lay; Fly like a youthful hart or roe, Over the

This system contains the first four staves of the musical score. The first staff is the vocal line, and the following three are instrumental accompaniment. The lyrics are written below the vocal staff.

hills where spices grow, Fly like, &c. Fly like, &c. Fly like, &c. Over, &c. Fly like, &c. Over, &c.

This system contains the next four staves of the musical score. It includes the continuation of the lyrics and several instances of the instruction "Fly like, &c." and "Over, &c." placed below the staves.

INVITATION. Continued.

Musical score for "INVITATION. Continued." consisting of four staves. The first staff has a treble clef and a key signature of one sharp (F#). It features a melodic line with a triplet of eighth notes in the second measure. The second staff has a bass clef and a key signature of one flat (Bb). It contains the lyrics "O ver, &c." and "Over, &c." with dotted lines indicating the vocal line. The third staff has a treble clef and a key signature of one sharp (F#) and contains the lyrics "Fly like, &c." The fourth staff has a bass clef and a key signature of one sharp (F#). The piece concludes with a double bar line.

ELIM. 7 s.

Words by Merrick.

Musical score for "ELIM. 7 s." consisting of three staves. The first staff has a treble clef, a key signature of one sharp (F#), and a 2/4 time signature. It is marked "AIR." and contains the lyrics "Lift your voice and thankful sing Praises to your heavenly King; For his blessings far extend, And his mercy knows no end." The second staff has a treble clef, a key signature of one flat (Bb), and a 2/4 time signature. The third staff has a bass clef, a key signature of one sharp (F#), and a 2/4 time signature. The piece concludes with a double bar line.

JESSOP'S LAMENTATION.

Words by Rev. W. Jessop.*

Humbert.

71

Whose weeping, &c.

This tree a sacred monument I rear, Whose weeping boughs, weeping boughs give birth to vent the flowing

Whose weeping boughs, weeping, weeping, weeping, &c.

tears; And shall in future years Tell me that thou art here. The roses at thy feet Shall also bear a part, And information give, That here thou art. Resting in silence,

Tell me, Tell me, &c.

* Occasioned by the death of his sister, on whose grave he planted a weeping-willow and a rose bush, and inscribed these lines

JESSOP'S LAMENTATION. Continued.

Resting in silence, Resting in silence in this dark retreat, Where roses fade, and tend' rest lovers meet. Farewell,

Where roses, roses fade, and tend' rest, tend' rest, &c.

Detailed description: This system contains three staves of music. The top staff is the vocal line, featuring a melody with various note values and rests. The middle and bottom staves are piano accompaniment, with the bottom staff showing a more active bass line. The music concludes with a double bar line and a 3/2 time signature.

End with the last strain but one, "Farewell."

Farewell, Farewell, my sister, Farewell. Jesus calls thee home; My bleeding heart resigns; "Thy will be done."

Detailed description: This system contains three staves of music. The top staff is the vocal line, with lyrics written below it. The middle and bottom staves are piano accompaniment. The music concludes with a double bar line and a 3/2 time signature.

FUNER.

Man, that is born of a woman, is of few days, and full of trouble He

This system contains the first two staves of music. The top staff is a treble clef with a key signature of one flat (B-flat) and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

fleeth also as a shadow, and continueth not; As the waters fall from the son, and the flood decayeth and drieth up;

This system contains the next two staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The bottom staff is a bass clef with the same key signature and time signature. The lyrics are written below the staves.

STOCCATO.

more, They shall not awake, They shall not awake, nor be raised out of their sleep.

They shall not awake,

But why lament departing Friends, Or shake at death's alarms? 'Tis but the voice that Jesus sends, To call them to his arms.

ANTHEM. Concluded.

Farewell! Farewell! bright soul, a short farewell, Till we shall meet again above, In the sweet groves where pleasures dwell, And trees of life bear fruits of love.

Dear soul, we leave thee to thy rest; Enjoy thy Jesus and thy God, Till we from bands of lay releas'd, Spring out and climb the shining road.

GASCONY. C. M.

AIR.

To thee, before the dawning light, My gracious God, I pray; I meditate thy name by night, And keep thy law by day.

Pia.

When midnight darkness veils the skies, I call thy works to mind; My tho'ts in warm devotion rise, And sweet acceptance find.

FREE GRACE. P. M.

Treble and Bass by Humbert.

The voice of free grace Cries escape to the mountain; For Adam's lost race, Christ has open'd a fountain

For sin and transgression, And ev'ry pollution; His blood it flows freely, In streams of salva-

FREE GRACE. Continued.

tion Halle- luh- to the Lamb, Who has purchas'd our pardon. We'll praise him again, When we pass o-ver Jordan.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The lyrics are written below the middle staff.

HARTS. P. M. 7th. 4 lines.

Lord I cannot let thee go, Till a blessing thou bestow, Do not turn away thy face, Mine's an urgent pressing case.

The musical score consists of three staves. The top staff is the vocal line, the middle staff is the alto line, and the bottom staff is the bass line. The lyrics are written below the middle staff.

FALL OF BABYLON.

Beaumont.

70

Moderato.

In Ga - briel's hand, a mighty, mighty stone, I, les a fair tyro of Babylon
In Gabriel's hand a mighty stone,

Pia.
Prophets rejoice,

For.

And all ye saints, God shall avenge your long complaints. He said, he said, and dreadful as he

Pia.

For.

stood, He sunk the mill-stone in the flood: Thus terribly shall Babel fall, Thus terribly shall Babel fall, until

FALL OF BABYLON. Continued.

Fal.
 Ba - bel fall, And never, never, never more be found at all, And never more be found at all
 And never, &c.

CHORUS. SPIRITO.

For. *For.* *For.*
 Haste happy day, Haste happy day, Haste happy day, that time I long to see, When ev'ry son of Adam shall be free

CHORUS. Continued.

Pia.

For.

The pleasing, &c.

Then shall the happy world about proclaim, The pleasing wonders, The pleasing wonders of the Saviour's name. The pleasing, &c.

MISSIONARY. C. M.

Ten thousand, &c. Ten thousand, &c.

Ten thousand, &c.

WEYMOUTH. H. M.

R. Harrison.

*Pia.**For.*

Air.

Jesus our great high priest, Offer'd his blood and dy'd; My guilty conscience seeks No sacri - fice beside.

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a treble clef with a key signature of one sharp (F#) and a common time signature (C). It begins with a melodic phrase in the first measure, followed by a series of notes and rests. The piano accompaniment is written in a bass clef and provides a harmonic foundation for the vocal line.

His pow'ful blood Did once atone, And now it pleads Before the throne, His pow'ful blood Did once atone, And now it pleads Before the throne.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features a similar melodic structure to the first system, with a key signature change to one sharp (F#) and a common time signature (C). The piano accompaniment continues to provide harmonic support.

PARADISE. L. M.

Holden.

Air. Now to the shining realms above, I stretch my hands and glance my eyes O for the pinions of the dove, To bear me to the upper skies.

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

There from the bosom of my God, Oceans of endless pleasure roll These would I fix my last abode, And drown the sorrows of my soul.

The second system of the musical score also consists of four staves, continuing the vocal and piano parts from the first system. The lyrics are written below the vocal staff.

HAIL TO THE DAY SPRING.

Humbert.

Musical score for the first system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The lyrics are: Hail to the day spring Dawning from afar, Hail, Hail, Hail, Hail to the day spring dawning from a - far ;

Musical score for the second system, consisting of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. The music is in common time (C). The lyrics are: Bright in the east I see, I see his natal star, Prisoners of

Soft.

The second system includes a change in time signature to 3/2, indicated by a double bar line and the new time signature.

HAIL TO THE DAY SPRING. Continued.

hope lift up your eyes. Behold, Behold the King of glory from the skies, Lo Angel

choirs his peaceful advent greet, And Gentile sages, And Gentile sages, And Gentile sages worship at his feet.

DUETT.

Fair as that Heav'nly plant whose scions shoots with healing verdure, with healing verdure and immortal fruits.

HAIL TO THE DAY SPRING. Continued.

The tree of life, the tree of life, Beside the stream that laves, that rives the fold of Paradise with gladning waves, He

This system contains three staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a basso continuo line. The lyrics are: "The tree of life, the tree of life, Beside the stream that laves, that rives the fold of Paradise with gladning waves, He".

comes, He comes to preach good tidings, good tidings, good tidings, good tidings, good tidings to the poor, and heal the wounds that

This system contains three staves of music. The first staff is a vocal line with lyrics. The second staff is a piano accompaniment. The third staff is a basso continuo line. The lyrics are: "comes, He comes to preach good tidings, good tidings, good tidings, good tidings, good tidings to the poor, and heal the wounds that".

HAIL TO THE DAY SPRING. Continued.

nature cannot cure; Son of the Highest who can tell thy fame, who can tell thy fame, The deaf shall hear it, the deaf shall

The deaf shall hear it,

This system contains the first three staves of music. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The lyrics are written below the notes. The second staff continues the melody, and the third staff concludes the system with a double bar line.

hear it, shall hear it, and the dumb proclaim, Son of the Highest who can tell thy fame, can tell thy fame, The deaf shall hear it, The deaf shall hear it, The deaf shall

This system contains the next three staves of music. The first staff continues the melody from the previous system. The lyrics are written below the notes. The second staff continues the melody, and the third staff concludes the system with a double bar line.

HAIL TO THE DAY SPRING. Continued.

hear it, and the dumb proclaim. Now shall the blind behold their Saviour's might, the lame go forth rejoicing in his might, go forth rejoicing in his might.

He comes, He comes. He comes, Ye bars of steel, Ye gates of brass. Ye bars of steel give way, Ye gates of brass give way, He comes, He comes, Ye

HAIL TO THE DAY SPRING. Continued.

golden portals, ye golden portals, ye golden portals of the spheres, The Son of righteousness appears, the Son of righteousness ap
Open, Open,

Pa. *For*

Detailed description: This system contains the first three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "golden portals, ye golden portals, ye golden portals of the spheres, The Son of righteousness appears, the Son of righteousness ap" and "Open, Open,". There are dynamic markings *Pa.* and *For* above the piano staff.

pears. But ah my spirit sinks beneath that blaze that breaks and brightens o'er this glorious Day, that breaks & brightens, & brightens, that breaks & brightens, that breaks &

Detailed description: This system contains the next three staves of music. The top staff is a vocal line with lyrics. The middle staff is a piano accompaniment. The bottom staff is a bass line. The lyrics are: "pears. But ah my spirit sinks beneath that blaze that breaks and brightens o'er this glorious Day, that breaks & brightens, & brightens, that breaks & brightens, that breaks &". The piano accompaniment features a 3/2 time signature and a key signature of one sharp (F#).

HAIL TO THE DAY SPRING. Continued.

brightena o'er those glorious days, shall reign, he shall reign, shall reign, shall reign, shall reign, shall reign with undi - vided power to earth's re-

For he shall reign,

Detailed description: This system contains three staves of music. The top staff is the vocal line, featuring a melodic line with various note values and rests. The middle staff is the piano accompaniment, consisting of a bass line and a treble line. The bottom staff is a continuation of the piano accompaniment. The lyrics are written below the vocal staff, with some words split across lines. A triplet of eighth notes is marked with a '3' above it in the second measure of the vocal line.

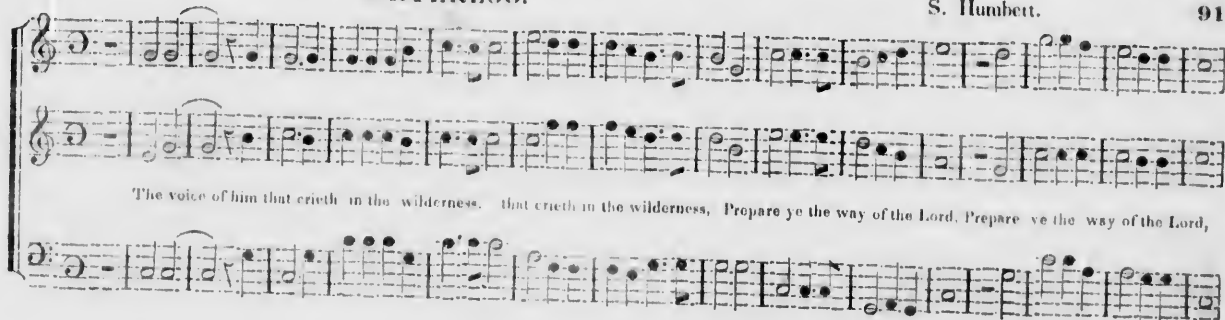
motest bounds, to nature's final hour, to earth's remotest bounds, to nature's fi - - nal hour.

Detailed description: This system contains three staves of music. The top staff is the vocal line, continuing the melody from the first system. The middle staff is the piano accompaniment, and the bottom staff is a continuation of the piano accompaniment. The lyrics are written below the vocal staff. The system concludes with a double bar line.

WATERLOO.

S. Humbert.

91



The voice of him that crieth in the wilderness, that crieth in the wilderness, Prepare ye the way of the Lord. Prepare ye the way of the Lord,



Every valley shall be ex - alt - ed, and ev'ry moun - - - - - tain and hill shall be made low, And all flesh shall see the sal - vation of

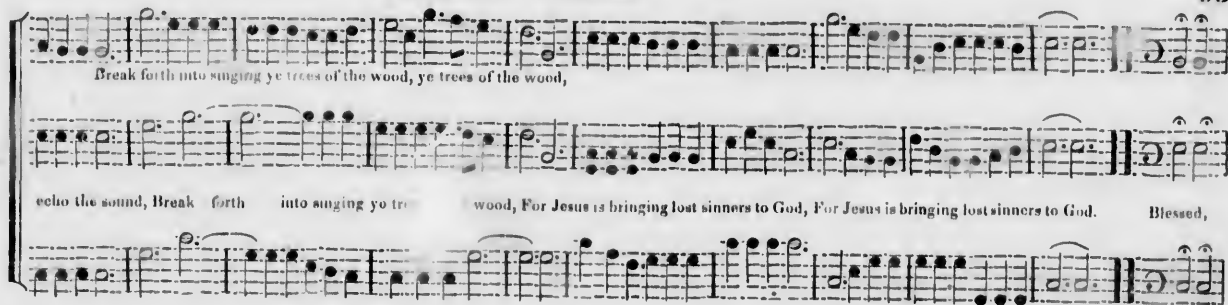
WATERLOO. Continued.

God, and all flesh shall see the salvation of God; For unto us a child is born, unto us a Son is giv'n, And his name shall be cal - led

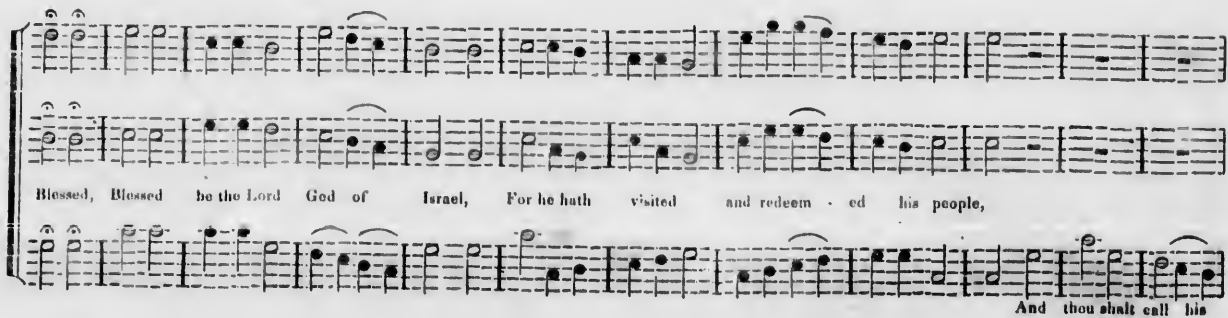
Alleg.

Wonderful, Co - me to the Prince of Peace. Ye mountains and valleys his praises resound, Ye hills and ye dales re -

WATERLOO. Continued.



Break forth into singing ye trees of the wood, ye trees of the wood,
echo the sound, Break forth into singing ye trees of the wood, For Jesus is bringing lost sinners to God, For Jesus is bringing lost sinners to God. Blessed,



Blessed, Blessed be the Lord God of Israel, For he hath visited and redeemed his people,
And thou shalt call his

WATERLOO. Continued.

Jesus, Jesus,
 Jesus, Jesus, For he shall save his people, his people, his people from their sins, for he shall save his
 name, Jesus, Jesus,

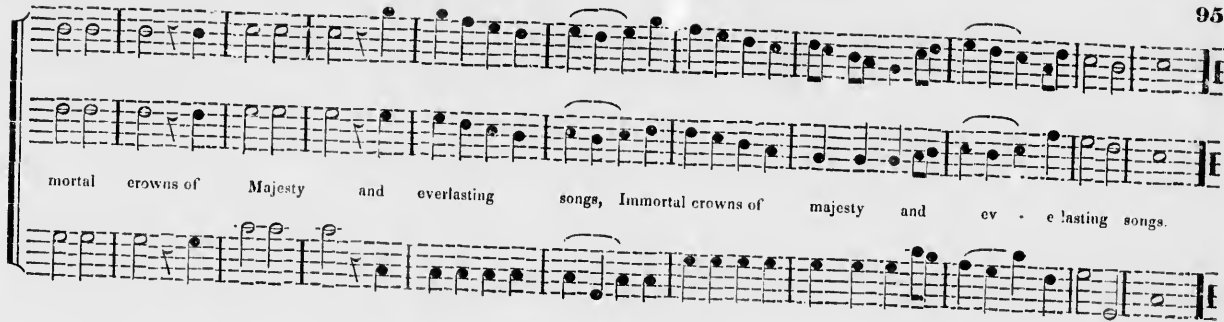
Detailed description: This block contains the first three staves of the musical score. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a half rest, followed by a quarter note G4, a half note A4, and a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, and a quarter note E5. The third staff continues with a half note F5, a quarter note G5, and a quarter note A5. The lyrics are written below the notes, with some words appearing on multiple staves.

CHORUS.

people from their sins. To our Redeemer God, wisdom and pow'r belongs, Im-

Detailed description: This block contains the chorus of the song, consisting of three staves. The first staff begins with a treble clef and a key signature of one flat. The melody starts with a half note G4, a half note A4, and a quarter note B4. The second staff continues the melody with a half note C5, a quarter note D5, and a quarter note E5. The third staff continues with a half note F5, a quarter note G5, and a quarter note A5. The lyrics are written below the notes.

WATERLOO. Continued.



mortal crowns of Majesty and everlasting songs, Immortal crowns of majesty and ev - e lasting songs.

COOKHAM. P. M. 7's. 4 lines.



Thy words the raging winds control, And rule the boist'rous deep; Thou

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

mak'st the sleeping billows roll. The roll - - ing billows sleep, The roll - ing billows - sleep.

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

BALLSTOWN. L. M.

Thou
Grea. God attend while Zion sings The joy that from thy presence springs,
To spend one day with thee on earth Ex-
ceeds a thousand days of mirth.

ceeds a thousand days of mirth, To spend, &c. To spend, &c. Exceeds, &c.
To spend one day, &c. To spend, &c. Exceeds, &c.
To spend one day, &c. To spend, &c.

The

Ah when shall I a - wake from sin's soft soothing pow'r, The slumber from my spirit

The slumber, &c. The slumber, &c.

And rise, &c. And rise, &c. And rise, &c.

shake, And rise to fall no more, And rise, &c. And rise, &c.

spir - it, &c. And rise to fall no more, no more, And rise, &c. And, &c.

PASTORAL.

Leach.

99

The Lord my pas - ture shall pre - pare, And feed me with a shepherd's

care, My noon day walks he shall at - tend, And all my mid - night

PASTORAL. Continued.

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

midnight hours de fend, And all, &c.
mid- And all, &c.
night hours de fend, And all my mid - night hours de fend.

Musical staff with a single note and a dynamic marking 'p'.

Musical staff with a single note.

Musical staff with a single note and the word 'and' below it.

Musical staff with a bar line.

Musical staff with a bar line.

Musical staff with a bar line.

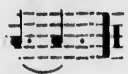
34. TH

1st. VIOLIN

VIOLA

Musical score for three staves: Treble, 1st Violin, and Viola. The Treble staff has a dynamic marking 'p' and a time signature of 6/8. The 1st Violin and Viola staves have a time signature of 6/8. The Viola staff has a dynamic marking 'p'.

Musical staff with a bar line.



f
völl!

ANTHEM FOR EASTER.

Billings.

103

The Lord is ris'n in - deed, hal - lu - jah, The Lord is ris'n in -

deed, hallo - lu - jah. Now is Christ risen from the dead and become the first fruits of them that slept. Now is Christ risen from the

ANTHEM. Continued.

dead and become the first fruits of them that slept Halle - lujah, halle - lujah, halle - lu - jah,

And did he rise, And did he rise,
 And did he rise, did he rise, Hear O ye nations, hear it O ye dead,
 And did he rise, And did he rise,
 And did he rise, And did he rise,

ANTHEM. Continued.

105

Ho rose, ho rose, ho rose, ho rose, ho burst the bars of death, Ho burst the bars of death, Ho burst the bars of death and triumph'd o'er the grave,

Then, then, then I rose, then I rose, then I rose, then I rose, then first hu - man - i - ty tri-

ANTHEM. Continued.

umphant past the christal ports of light and seiz'd e - ter - nal youth, Man all immortal hail, hail,

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

BRUNSWICK. C. M.

Yo Is - lands of the North - ern sea, Re - joice, the Sa - - viour reigns;

His

And mountains melt to plains. His word like fire prepares the way And mountains melt to plains.

His word like fire, &c.

word like fire prepares the way,

NEW JERUSALEM. C. M.

Ingalls.

The new Jerusalem, &c.

From the third heav'n where God resides, That holy, happy place, The new Jerusalem comes down, Adorn'd with shining grace.

The new Jerusalem, &c. Tho

The new Jerusa - lem comes down, Adorn'd with shining grace, A - dorn'd with shining grace.

new Jerusalem, &c.

MILFORD. C. M.

Stephenson.

109

If angels sung a Saviour's birth, If angels sung, &c.

If angels sung a Saviour's birth, On that auspicious morn.

If angels sung a Saviour's birth, If angels sung, We

If angels sung a Saviour's birth, If angels sung a We well may imi-

We well may imitate their mirth, Now he again is born, Now he again is born,

We well may imitate their mirth, Now he again is born, Now he again is born, Now he again is born.

well may imitate their mirth, We well may imitate their mirth, Now he again is born,

CORINTH. L. M.

Blanchard.

Pia.

111

Jesus shall reign where'er the sun, Does his successive journeys run; His kingdom

The first system of the musical score consists of two systems of staves. The top system has a treble clef and a bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The bottom system has a treble clef and a bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, hymn-like style with a melody line and a bass line. The lyrics are written below the staves.

stretch from shore to shore, His kingdom stretch from shore to shore, Till moons shall wax and wane no more. 1 2

The second system of the musical score consists of two systems of staves. The top system has a treble clef and a bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The bottom system has a treble clef and a bass clef, both with a key signature of one sharp (F#) and a time signature of 2/4. The music is written in a simple, hymn-like style with a melody line and a bass line. The lyrics are written below the staves. The system concludes with first and second endings, indicated by the numbers 1 and 2 above the notes.

Moderato

My God permit me not to be, A stranger to myself and thee, Amid a thousand thoughts I rove, Forgetful of my highest love.

Why should my passions mix with earth, And thus debase my heav'nly birth? Why should I cleave to things below, And

LYNNFIELD. Continued.

let my God my Saviour go? Call me away from flesh and sense, One sov'reign word can call me thence,

This system contains two systems of musical notation. The upper system consists of a vocal line and a piano accompaniment line. The lower system also consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines.

Pia.

I would obey the voice divine, And all inferior joys resign. Be earth with all her scenes withdrawn, Let

This system contains two systems of musical notation. The upper system consists of a vocal line and a piano accompaniment line. The lower system also consists of a vocal line and a piano accompaniment line. The lyrics are written below the vocal lines.

LYNNFIELD. Continued.

Pia. *For.*

noise and vanity be gone, In secret silence of the mind, My heav'n! my heav'n! my heav'n! and thee, my God, I find.

MANCHESTER. L. M.

Billings.

Pia.

The shrill trumpet's warlike voice, Make rocks and hills his praise rebound, Praise him with harp's melodious noise, And gentle psaltry's silver sound.

MANCHESTER. (Continued.)

Let virgin troops soft umbrels bring, And some with graceful motion dance;

Let instruments of various strings, With organs

This system contains four staves of music. The top staff is the vocal line, starting with a treble clef and a 2/4 time signature. The lower three staves are for instruments, with the bottom two staves marked with a 7/4 time signature. The lyrics are written below the vocal staff.

join'd his praise advance, With organs join'd his praise advance, With organs join'd his praise advance. 1 2

With organs join'd,

his praise advance, With organs join'd his praise, &c.

This system contains four staves of music. The top staff is the vocal line, with lyrics written below it. The lower three staves are for instruments. The lyrics include first and second endings, indicated by '1 2' at the end of the lines.

ZION. L. M.

Musical score for 'ZION. L. M.' consisting of three staves. The top staff is the vocal line in G major (one sharp). The middle and bottom staves are piano accompaniment. The music is in common time and features a simple, hymn-like melody with a repeat sign in the middle of each staff.

SCHENECTADY. L. M.

Musical score for 'SCHENECTADY. L. M.' consisting of three staves. The top staff is the vocal line in B-flat major (two flats). The middle and bottom staves are piano accompaniment. The music is in common time and features a simple, hymn-like melody with a repeat sign in the middle of each staff.

AIR. From all that dwell below the skies, Let the - - - Cre - a - tor's praise a - rise; Let the Re - deemer's name be

SCHENECTADY. Continued.

sung Through every land, by every tongue.

E - ternal are thy mercies, Lord; E - ter - nal truth at - tends thy

E - ternal are thy mercies Lord; E - ternal truth attends thy word; Thy praise shall

E - ternal are thy mercies, Lord; &c.

word; Thy praise shall sound from shore to shore, Till suns . . . shall rise and set no more, Till suns shall rise, &c.

sound from shore to shore, Till suns shall rise and set no more.

praise shall sound from shore to shore, Till suns shall rise and set no more.

ACTON. L. M.

Farewell, bright soul a short farewell, Till we shall meet again above, In the sweet graves where pleasures dwell, And trees of life bear fruits of love, And trees, &c

WAYNE. C. M.

TREBLE

My soul come meditate the day, And think how time it steals, When thou must quit this house of clay, And fly to unknown lands. And fly, &c.

When thou must quit, &c.

When thou must quit, &c.

FAIRFIELD. C. M.

Musical score for 'FAIRFIELD. C. M.' consisting of three systems of staves. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The third system has a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests. The piece concludes with a double bar line and repeat signs.

With reverence let the saints appear, And bow before the Lord, His high command with reverence hear, And tremble at his word His high command, &c.

SPRING. C. M.

Musical score for 'SPRING. C. M.' consisting of three systems of staves. The first system has a treble clef and a common time signature. The second system has a treble clef and a common time signature. The third system has a bass clef and a common time signature. The music is written in a style typical of 18th-century hymnals, with various note values and rests. The piece concludes with a double bar line and repeat signs.

KNARESBOROUGH. C. M.

Leach.

Mark how the feather'd warblers sing, 'Tis nature's cheerful voice, 'Tis nature's cheerful voice, Soft music hails the lovely

Soft

spring,
music— Soft music hails the lovely spring, And woods and fields re-joice

spring, And woods and fields rejoice.

music hails the lovely spring,

NAZARETH. C. M.

121

See, Israel's gentle Shepherd stands, With all-en-gaging charms; Hark, how he calls the tender lambs, And folds them in his arms

The 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 staves.

KIRKE. L. M.

O Lord my God, in mercy turn, In mercy hear a sinner mourn: To thee I call, to thee I cry. O leave me, leave me not to die.

The 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 C major and the time signature is 4/4. The lyrics are written below the vocal staves.

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

The first system of the musical score consists of four staves. The top staff is the vocal line for the 'Husband' part. The second staff contains the lyrics. The third and fourth staves are accompaniment for the piano. The music is in common time and features a mix of eighth and sixteenth notes.

finite day ex - cludes the night, And pleasures banish pain. And pleasures banish pain. And pleasures, And pleasures banish pain.

The second system of the musical score also consists of four staves. The top staff continues the vocal line. The second staff contains the lyrics. The third and fourth staves continue the piano accompaniment. The music concludes with a final cadence.

Come, all harmonious tongues, You nobler music bring, 'Tis Christ, the glorious Son of God, 'Tis Christ the glorious Son of

God, 'Tis Christ, the glorious Son of God, And Christ the man we sing And Christ the man we sing And Christ the man we sing

Andantino è sempre piano.

The sparrow for her young With pleasure seeks a nest, And wand'ring swallows long To find their wonted rest.

My spirit faints, With equal zeal, To rise and dwell, To rise and dwell, A - mong the saints.
My spirit, spirit, With equal, equal,

BRATTLE STREET. C. M.

Pleyel.

125

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

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The key signature is B-flat major (two flats) and the time signature is 2/4. The music features a variety of note values including eighth and sixteenth notes, with some triplet markings (indicated by a '3' over a group of notes) in the piano parts.

*Pia.**For.*

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 mercy I adore

Detailed description: This system contains the second four staves of the musical score. It begins with a fermata over the first measure of the vocal line. The key signature and time signature remain the same as in the first system. The piano accompaniment continues with similar rhythmic patterns and triplet markings.

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

And guard me with a watchful eye, My noon day walks he shall attend, And all my midnight hours defend. And all my midnight hours defend.

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

MARTHA. P. M. 6 lines 8's.

127

Air. And can it be that I should gain An in'trest in my Saviour's blood? Died he for me, who caus'd his pain?

Largo.

SVM.

Detailed description: This system contains the first four staves of the musical score. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in common time (C) and features a slow tempo. The lyrics are written below the vocal staff. A 'SVM.' marking is present in the piano part.

For me, who him to death pursu'd? A - maz - ing love! how can it be, That thou, my God, shouldst die for me!

Moderato.

Detailed description: This system contains the next four staves of the musical score. The tempo changes to 'Moderato'. The lyrics continue below the vocal staff. The piano accompaniment features a triplet of eighth notes in the second measure of the first staff.

Air. Saviour of all what hast thou done? What hast thou suffer'd on the tree? Why didst thou groan thy mor - tal

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

groan, O bedient unto death for me? The myst'ry of thy passion show, The end of all thy griefs below.
For. Pia. For.

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

SARAH. S. M.

129

And am I born to die, To lay this body down; And must my trembling spirit fly, In - - a world unknown?

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one flat (B-flat) and the time signature is 3/2. The lyrics are written below the vocal line.

HEAVENLY VISION.

I beheld, and lo a great multitude which no man could number, Thousands of thousands and ten times thousands, Stood before the Lamb, & they had palme in their

Detailed description: This is a musical score for a hymn. It consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature has one sharp (F#) and the time signature is 3/4. The lyrics are written below the vocal line.

HEAVENLY VISION. Continued.

hands, and they cease not day nor night, saying Holy, Holy, Holy, Holy, Holy, Lord God Almighty, Which was and is and

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three piano accompaniment staves. The music is in 3/2 time, with a key signature of one flat (B-flat). The system concludes with a 6/4 time signature change.

is to come, Which was, &c. And I heard a mighty angel by ing thro' the midst of heav'n,

The second system of the musical score also consists of four staves. It continues the vocal and piano parts from the first system. The piano accompaniment features first and second endings, indicated by the numbers '1' and '2' above the staves. The system concludes with a 6/4 time signature change.

HEAVENLY VISION. Continued.

The musical score is written on ten staves, organized into two systems of five staves each. The first system contains the vocal line and three piano accompaniment staves. The second system contains the vocal line and three piano accompaniment staves. The vocal line is in a 3/2 time signature. The lyrics are: "crying with a loud voice wo, wo, wo, wo - - - - - ho unto the earth by reason of the trumpet which is yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves to-". There are various musical notations including notes, rests, and dynamic markings.

crying with a loud voice wo, wo, wo, wo - - - - - ho unto the earth by reason of the trumpet which is

yet to sound. And when the last trumpet sounded, the great men and nobles, rich men and poor, bond and free, gathered themselves to-

HEAVENLY VISION. Continued.

gether and cried to the rocks and mountains to fall up - on them, and hide them from the face of him that sitteth on the throne.

This system consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the first two staves.

For the great day of his wrath is come, and who shall be able to stand. And who shall be a - ble to stand.

This system consists of four staves of music. The first two staves are vocal parts, and the last two are piano accompaniment. The lyrics are written below the first two staves. The system includes first and second endings, indicated by '1' and '2' above the notes.

FUNERAL ANTHEM.

133

throne.

stand.

I heard a great voice from heav'n saying unto me, write from henceforth, write from henceforth,

1 2

for they rest, for they rest, for they rest, from their labors, from their labors.

EXHORTATION. L. M.

Now in the heat of youthful blood, Re - member your Cre - a - tor God ; Behold the months come hast'ning on, When

you shall say my joys are gone. When you shall say my joys are gone. When you, &c.

The musical score consists of two systems of four staves each. The first system contains the first two lines of the hymn, and the second system contains the last two lines. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, as well as rests. There are several trills and triplets indicated by the number '3' above the notes. The lyrics are printed below the vocal line of each system.

TUNBRIDGE. C. M.

Our sins, alas! how strong they be! And like a violent sea, They break our duty, Lord, to thee, And hurry us away.

The first system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 2/4 time, with a key signature of one flat (B-flat). The second staff is the alto line in C-clef, 2/4 time, with a key signature of one flat. The third staff is the tenor line in G-clef, 2/4 time, with a key signature of one flat. The fourth staff is the bass line in F-clef, 2/4 time, with a key signature of one flat. The lyrics are written below the vocal line.

The waves of trouble, how they rise! How loud the tempests roar! But death shall land our weary souls, Safe on the heav'nly shore.

The second system of the musical score consists of four staves. The top staff is the vocal line in G-clef, 2/4 time, with a key signature of one flat. The second staff is the alto line in C-clef, 2/4 time, with a key signature of one flat. The third staff is the tenor line in G-clef, 2/4 time, with a key signature of one flat. The fourth staff is the bass line in F-clef, 2/4 time, with a key signature of one flat. The lyrics are written below the vocal line.

REPENTANCE. C. M.

137

O, if my soul was form'd for woe, How would I vent my sighs; Repentance should like rivers flow, From both my streaming eyes. 'Twas

This system contains the first two staves of the musical score. The top staff is in treble clef and the bottom staff is in bass clef. Both are in the key of D major (two sharps) and common time. The lyrics are written below the staves.

for my sins my dearest Lord, Hung on the cursed tree, And groan'd away his dying life, For thee my soul, for thee, for thee, &c.

This system contains the second two staves of the musical score. It continues the melody and accompaniment from the first system. The lyrics are written below the staves. The piece concludes with first and second endings marked with '1' and '2' above the notes.

See the Lord of glory dying! See him gasping! Hear him crying! See his huthen'd bosom heave!

This system contains the first four staves of music. The vocal line is on the top staff, and the piano accompaniment is on the bottom two staves. The lyrics are written below the vocal line.

Look ye sinners, ye that hang him! Look how 'op your sins have stung him. Dying sinners look and live.

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal line.

CHINA. C. M.

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

This musical score is for the hymn 'CHINA. C. M.' and 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: 'Why should we mourn departed friends, Or shake at death's alarms, 'Tis but the voice that Jesus sends, To call us to his arms.' There are three triplet markings in the vocal line.

LENOX. P. M.

Ye tribes of Adam join With heaven and earth and seas, And offer notes divine To your Creator's praise; Ye holy throng Of angels bright, In worlds of light Begin the song. In, &c.

This musical score is for the hymn 'LENOX. P. M.' and 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 C major and the time signature is common time (C). The lyrics are: 'Ye tribes of Adam join With heaven and earth and seas, And offer notes divine To your Creator's praise; Ye holy throng Of angels bright, In worlds of light Begin the song. In, &c.' There are first and second endings marked at the end of the piece.

Thy works of glory, mighty Lord, That rule the boist'rous sea, The sons of courage shall record, Who tempt the dangerous way.

At thy command the winds arise, And swell the towering waves, Tho men astonished mount the skies, And sink in gaping graves.

The musical score is written in common time (C. M.) with a key signature of one flat (B-flat). It consists of two systems of four staves each. The first system contains the first two lines of lyrics, and the second system contains the last two lines. The notation includes treble and bass clefs, a key signature of one flat, and various musical notations such as notes, rests, and accidentals. The lyrics are centered under the corresponding musical staves.

LEYDEN. L. M.

Costellow.

141

Sal - vation is for - ev - er nigh The souls that fear and love the Lord; And grace, de - scend - ding

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves (treble and bass clefs). The key signature is two sharps (F# and C#) and the time signature is 2/4. The lyrics are written below the vocal staff.

from on high, Fresh hopes of glo - ry shall af - ford— Fresh hopes of glo - ry shall af - ford.

F.
Tasto.

The second system of the musical score also consists of four staves. It continues the melody and accompaniment from the first system. The lyrics are written below the vocal staff. The system concludes with a double bar line. The dynamic marking *F.* (Forte) is placed above the vocal staff, and the tempo marking *Tasto.* (Ad libitum) is placed below the bass staff.

WILTSHIRE. L. M.

Tenor or Second Treble—ad lib.

Tenor.

1. O God of grace and righteousness, Hear thou my voice, when I complain; Thou hast enlarg'd me in dis - tress, Bow down thy gracious ear again.

2. What though the thoughtless many say, " Who will bestow some earthly good ?" We, for thy light and love will pray; Our soul desire this heav'nly food.

The musical score for 'WILTSHIRE' consists of four staves. The first two staves are for the Tenor or Second Treble part, and the last two are for the Tenor part. The music is in 3/2 time and G major. The lyrics are printed below the staves.

St. PETER'S. L. M.

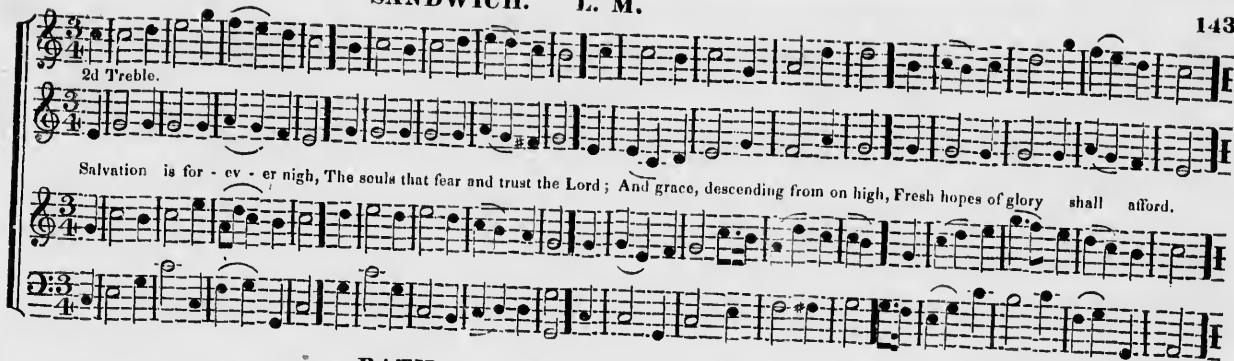
Harwood.

To God the great, the ever blest, Let songs of hon - our be address; His mercy firm forever stands, Give him the thanks his love demands.

The musical score for 'St. PETER'S' consists of four staves. The first two staves are for the Tenor or Second Treble part, and the last two are for the Tenor part. The music is in 3/2 time and G major. The lyrics are printed below the staves.

SANDWICH. I. M.

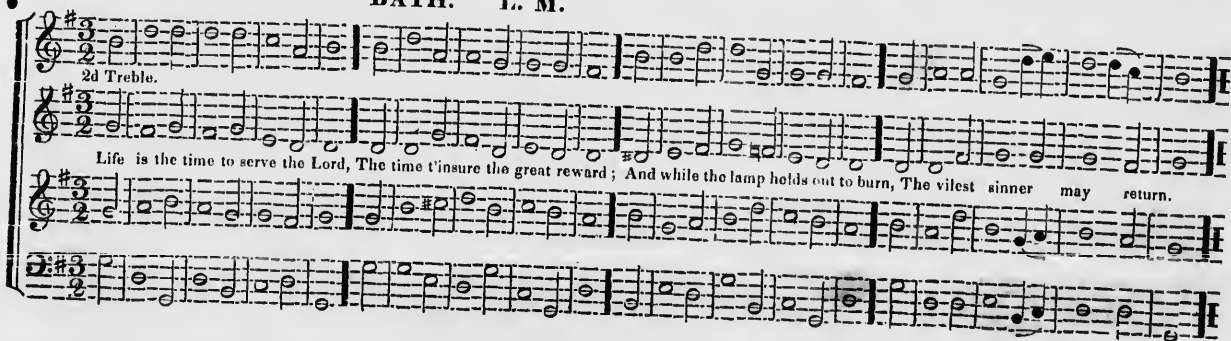
143



2d Treble.

Salvation is for - ev - er nigh, The souls that fear and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

BATH. I. M.



2d Treble.

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.

CUMBERLAND. L. M.

Carey.

3d Treble.

My soul, inspir'd with sacred love, God's holy name for - ev - er bless; Of all his favours mindful prove, And still thy grateful hand confess.

Tasto.

UPTON. L. M.

Bless, O my soul, the living God, Call home my thoughts that rove abroad; Let all the pow'rs within me join, In work and worship so divine.

BREWER. L. M.

145

2d Treble.

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

The musical score for 'BREWER' is written in G major (one sharp) and 4/4 time. It features a 2d Treble part and a bass part. The melody is simple and hymn-like, with a key signature of one sharp and a common time signature. The lyrics are printed below the staff.

BRENTFORD.* L. M.

2d Treble.

Buried in shadows of the night, We lie till God restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

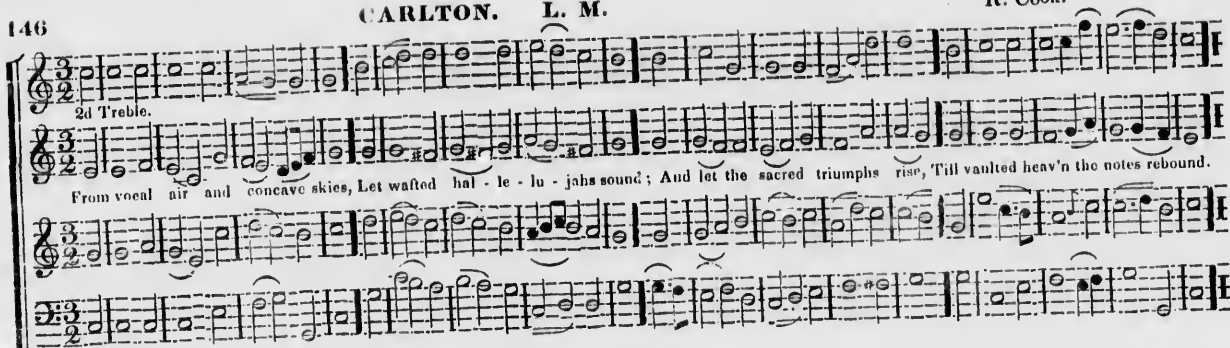
The musical score for 'BRENTFORD' is written in G major (one sharp) and 3/4 time. It features a 2d Treble part and a bass part. The melody is more complex than 'BREWER', with a key signature of one sharp and a 3/4 time signature. The lyrics are printed below the staff. A measure in the 2d Treble part is marked with a dagger symbol (†).

* The last line of this tune may be much improved by omitting the notes of the measure marked thus (†) and substituting for them those at the end of the staff.

CARLTON. L. M.

R. Cook.

2d Treble.



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

WAKEFIELD. L. M.

2d Treble.



Come, weary soule with sin distrost, Come and accept the promis'd rest; The Saviour's gracious call o - bey, And cast your gloomy fears away.

CASTLE STREET. L. M.

147

2d Treble.

Lord, in thy great, thy glorious name, I place my hope, my on - ly trust; Save me from sorrow,

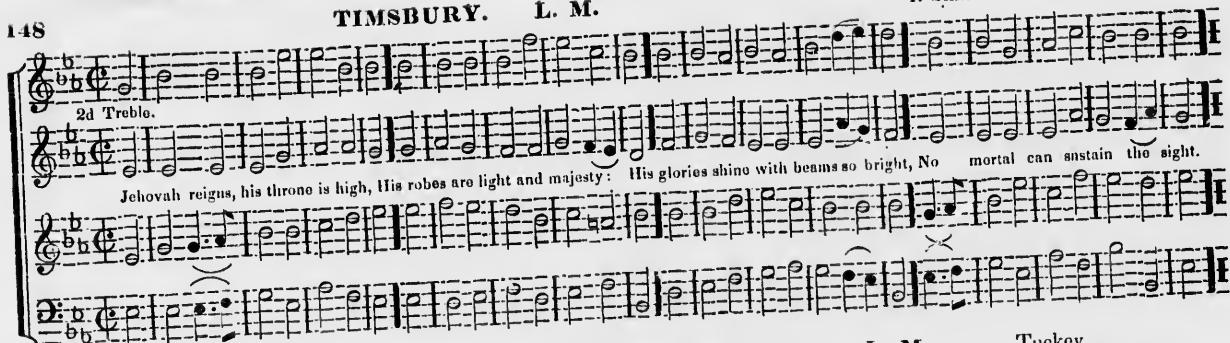
Tasto.

guilt, and shame, Thou ev - er gra - cious, ev - er just— Thou ev - er gracious, ev - er just.

TIMSBURY. L. M.

I. Smith.

2d Treble.



Jehovah reigns, his throne is high, His robes are light and majesty: His glories abino with beams so bright, No mortal can sustain the sight.

NINETY-SEVENTH PSALM TUNE. L. M.

Tuckey.

2d Treble.



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

RON. L. M.

2d Treble.

Praise to thy name, e - ter - nal God, For all the grace thou shed'st abroad; For all thine influence from above, To warn our hearts with sacred love.

PROCTOR. L. M.

2d Treble.

Thus saith the high and lofty One, I sit upon my holy throne; My name is God, I dwell on high, Dwell in mine own eternity—Dwell in mine own eternity.

CLINTON. L. M.

2d Treble.

Sal - vation is for - ever nigh The souls that soar and trust the Lord; And grace, descending from on high, Fresh hopes of glory shall afford.

The musical score for 'CLINTON. L. M.' consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d Treble'. The bottom two staves are the piano accompaniment. The music is in a common time signature (C) and a key signature of one flat (Bb). The lyrics are written below the vocal line.

UXBRIDGE. L. M.

L. Mason.

At anchor laid, remote from home, Toiling I cry—Sweet Spirit, come; Celestial breeze, no longer stay, But swell my sails, and speed my way.

The musical score for 'UXBRIDGE. L. M.' consists of four staves. The top staff is the vocal line, followed by a second staff. The bottom two staves are the piano accompaniment. The music is in a common time signature (C) and a key signature of one flat (Bb). The lyrics are written below the vocal line.

MARIETTA. I. M.

151

2d Treble.

Happy the church, thou sacred place, The seat of thy Creator's grace; Thine ho - ly courts are his abode, Thou earthly palace of our God

PIESGROVE. I. M.

2d Treble.

Awake, my soul, to hymns of praise; To God the song of triumph raise; Adorn'd with majesty divine, What pomp, what glory, Lord, are thine.

TALLIS' EVENING HYMN. L. M.

Tallis.

2d Treble.

Glory to thee, my God, this night, For all the blessings of the light: Keep me, O keep me, King of kings, Beneath thine own almighty wings.

ENFIELD. L. M.

2d Treble.

From vocal air and concave skies, Let woful hal - le - lujahs sound; And let the sacred triumphs rise, Till vaulted heav'n the notes rebound.

NEW SABBATH. L. M.

Isaac Smith.

153

2d Treble.



For thee, O God, our constant praise In Zion waits, thy chosen seat; Our promis'd altars we will raise, And there our zealous vows complete.

POMFRET. L. M.

Cecil.

2d Treble.



My God in whom are all the springs Of boundless love and grace unknown, Hide me beneath thy spreading wings, Till this dark cloud be overblown—Till this dark cloud, &c.

Sym.

DRESDEN. L. M.

[Major Mode.]
Soli, or Tutti—ad lib.

D. C.

2d Treble.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

DRESDEN. L. M.

[Minor Mode.]
Soli, or Tutti—ad lib.

D. C.

2d Treble.

Preserve me, Lord, in time of need, For succour to thy throne I flee, But have no merit there to plead, My goodness cannot reach to thee.

D. C.

CHAPEL STREET. L. M.

Wm. Mather.

155

2d Treble.

Eternal Source of ev'ry joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.

This musical score is for the hymn 'CHAPEL STREET' by Wm. Mather. It is in the key of D major (two sharps) and common time (C). The score consists of four staves: a vocal line, a second treble staff, and two bass staves. The lyrics are: 'Eternal Source of ev'ry joy, Well may thy praise our lips employ; Thy goodness crowns the rolling year, While in thy temple we appear.'

WARWICK. C. M.

Stanley.

2d Treble.

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

Last line varied.

This musical score is for the hymn 'WARWICK' by Stanley. It is in the key of B-flat major (two flats) and common time (C). The score consists of four staves: a vocal line, a second treble staff, and two bass staves. The lyrics are: 'Lord, in the morning thou shalt hear, My voice ascending high; To thee will I direct my pray'r, To thee lift up mine eye.' The final measure of the vocal line is marked 'Last line varied'.

BLANDFORD. C. M.

T. Jackson. Last line varied.

2d Treble.

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

Detailed description: This musical score is for the hymn 'BLANDFORD' by T. Jackson. It is in common time (C.M.) and the key signature has two flats (B-flat and E-flat). The score consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d Treble'. The third and fourth staves are the bass line. The lyrics are written below the vocal line.

WESTFORD. C. M.

2d Treble.

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

Voice or organ.

Detailed description: This musical score is for the hymn 'WESTFORD'. It is in common time (C.M.) and the key signature has two flats (B-flat and E-flat). The score consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d Treble'. The third and fourth staves are the bass line. The lyrics are written below the vocal line. The instruction 'Voice or organ.' is placed at the bottom of the score.

CAMBRIDGE. C. M. [Major Mode.]

Dr. Randall.

157

2d Treble.

My songs address thy throne—My songs, &c.

What shall I render to my God, For all his kindness shown; My feet shall visit thine abode, My songs, &c.

My songs address thy throne— My songs, &c.

CAMBRIDGE. C. M. [Minor Mode.]

2d Treble.

My songs address thy throne—My songs, &c.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

My songs address thy throne— My songs, &c.

My songs address thy throne.

CLIFFORD. C. M.

Al Treble.

To Zion's hill I lift mine eyes, From thence is all my aid; From Zion's hill and Zi-on's

God—From Zi-on's hill and Zi-on's God, Who heav'n and earth hath made—Who heav'n and earth hath made.

St. DAVID'S. C. M.

Ravenscroft.

159

2d Treble.

To celebrate thy praise, O Lord, I will my heart prepare; To all the listening world, will I, Thy wondrous works declare

LITCHFIELD. C. M.

L. Mason.

2d Treble.

Ye hearts with youthful vigour warm, In smiling crowds draw near; And turn from ev'ry mortal charm, A Saviour's voice to hear.

WINTER. C. M.

Read.

2d Treble.

Oh! that the Lord would guide my ways, To keep his statutes still. Oh! that my God would grant me grace, To know and do his will

Detailed description: This block contains the musical score for the hymn 'WINTER'. It features four staves of music. The top staff is the vocal line in treble clef with a 2d Treble clef. The second staff is the vocal line in treble clef. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the second and third staves.

CLARENDON. C. M.

Isaac Tucker.

2d Treble.

What shall I render to my God, For all his kindness shown? My feet shall visit thine abode, My songs address thy throne.

Detailed description: This block contains the musical score for the hymn 'CLARENDON'. It features four staves of music. The top staff is the vocal line in treble clef with a 2d Treble clef. The second staff is the vocal line in treble clef. The third staff is the vocal line in treble clef. The bottom staff is the bass line in bass clef. The lyrics are written below the second and third staves.

DEVIZES. C. M.

Tucker.

161

2d Treble.

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

HARTLAND. C. M.

2d Treble.

Behold thy waiting servant, Lord, Do - vot - ed to thy fear; Re - mem - bur and con - firm thy ward, For all my hopes are there.

21

St. JOHN'S. C. M.

2d Treble.

Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remain, For - ev - er on his head.

Sym.

Detailed description: This musical score is for the hymn 'St. JOHN'S. C. M.'. It features a treble clef with a 3/2 time signature. The melody is written on a single staff. Below the staff, the lyrics are printed in a Gothic-style font. The lyrics are: 'Now to the Lamb that once was slain, Be endless honours paid; Sal - va - tion, glo - ry, joy remain, For - ev - er on his head.' The word 'Sym.' is placed below the lyrics. The music consists of a series of notes and rests, with some notes beamed together.

BRAINTREE. C. M.

2d Treble.

In God's own house pronounce his praise, His grace he there reveals: To heav'n your joy and wonder raise, For there his glory dwells.

Detailed description: This musical score is for the hymn 'BRAINTREE. C. M.'. It features a treble clef with a 3/4 time signature. The melody is written on a single staff. Below the staff, the lyrics are printed in a Gothic-style font. The lyrics are: 'In God's own house pronounce his praise, His grace he there reveals: To heav'n your joy and wonder raise, For there his glory dwells.' The music consists of a series of notes and rests, with some notes beamed together.

CONWAY. C. M.

163

2d Treble.

Come let us lift our joyful eyes Up to the courts above, And smile to see our Father there—And smile to see, &c. Upon a throne of love.

HADLEY. S. M.

2d Treble.

O Lord! accept the praise, Of these our humble songs, Till tunes of nobler sound we raise, With our immortal tongues—With our, &c.

AITHLONE. C. P. M.

[German Tune.]

Largo e Piano.

1. O thou, that hear'st the pray'r of faith, Wilt thou not save a soul from death, That casts it - self on thee?—

2. Slain in the guilty sinner's stead, His spotless righteousness I plead, And his a - vail - ing blood

3. Then snatch me from e - ter - nal death, The spirit of a - dop - tion breathe, His con - so - la - tions send

4. The King of terrors then would be A welcome mes - sen - ger to me, To bid me come a - way:

I have no refuge of my own, But fly to what my Lord hath done And suffer'd once for me.

Thy righteousness my robe shall be, Thy merit shall a - tone for me, And bring me near to God.

By him some word of life im - part, And sweetly whisper to my heart, "Thy Maker is thy friend."—

Unclod'd by earth or earthly things I'd mount, I'd fly with eager wings To ev - er - last - ing day.

FOUNDLING. C. M.

I. Scott.

165

2d Treble.

The Lord himself, the mighty Lord, Vouchsafes to be my friend; The Shepherd by whose constant care, My wants are all supplied

This musical score is for the hymn 'FOUNDLING' by I. Scott. It is in common time (C. M.) and features a 2d Treble part. The lyrics are: 'The Lord himself, the mighty Lord, Vouchsafes to be my friend; The Shepherd by whose constant care, My wants are all supplied'. The score consists of four staves: a vocal line (2d Treble), a tenor line, an alto line, and a bass line. The key signature has one flat (B-flat), and the time signature is common time.

WARSAW. C. M.

2d Treble.

A new and nobler song—

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song—A new and nobler song

This musical score is for the hymn 'WARSAW' in common time (C. M.). It features a 2d Treble part and includes the lyrics: 'A new and nobler song— Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song—A new and nobler song'. The score consists of four staves: a vocal line (2d Treble), a tenor line, an alto line, and a bass line. The key signature has two sharps (F# and C#), and the time signature is common time.

BEDFORD. C. M.

[No. 1.]

Wheall.

2d Treble.

Lord, thou wilt hear me when I pray, I am for-ev-er thine: I fear before thee all the day, Nor will I dare to sin.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d Treble'. The third and fourth staves are the bass line. The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are written below the vocal line.

BEDFORD. C. M.

[No. 2.]

2d Treble.

Let all the lands, with shouts of joy. To God their voices raise; Sing psalms in honour of his name, And spread his glorious praise.

Detailed description: This is a musical score for a hymn. It consists of four staves. The top staff is the vocal line, followed by a second staff labeled '2d Treble'. The third and fourth staves are the bass line. The music is in common time (C) with a key signature of one flat (B-flat). The lyrics are written below the vocal line.

BOLTON. C. M.

2d Treble.

Ye humble souls, approach your God With songs of sacred praise; For he is good, supremely good, And kind are all his ways—And kind are all his ways.

Detailed description: This block contains the musical score for the hymn 'Bolton'. It features a 2d Treble staff at the top, followed by four vocal staves. The music is in common time (C.M.) and G major. The lyrics are: 'Ye humble souls, approach your God With songs of sacred praise; For he is good, supremely good, And kind are all his ways—And kind are all his ways.'

LANESBORO'. C. M.

2d Treble.

Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirsty spirit faints away, Without thy cheering grace.

Detailed description: This block contains the musical score for the hymn 'Lanesboro''. It features a 2d Treble staff at the top, followed by four vocal staves. The music is in common time (C.M.) and G major. The lyrics are: 'Early, my God, without delay, I haste to seek thy face; My thirsty spirit faints away— My thirsty spirit faints away, Without thy cheering grace.'

St. MATTHEW'S. C. M.

[Two Stanzas.]

Dr. Cress.

2d Treble.

"Let heav'n a - rise, let earth appear!" Thus said th'Almighty Lord; The heav'n arose, the earth appear'd, At his cre - a - ting word.

Thick darkness brooded o'er the deep: God said, "Let there be light!" The light shone round with smiling ray, And scatter'd ancient night.

ARLINGTON. C. M.

Dr. Arne.

169



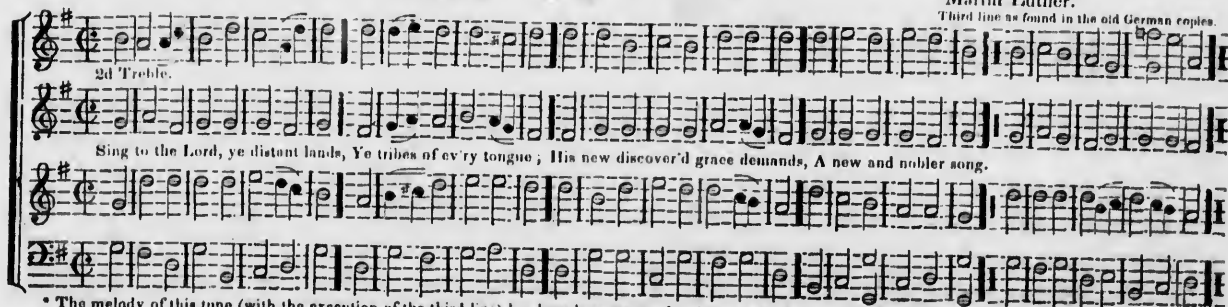
2d Treble

Jesus, I love thy charming name, 'Tis music to my ear; How would I sound it out so loud, That earth and heav'n should hear.

*LUTZEN. C. M.

Martin Luther.

Third line as found in the old German copies.



2d Treble.

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue; His new discover'd grace demands, A new and nobler song.

* The melody of this tune (with the exception of the third line) has here been restored to its original form. It is found among the old German Chorals, and was without doubt composed by Luther

YORK. C. M. [No. 1.]

John Milton, father of the Poet.

1st Treble.

2d Treble.

Tenor.

Base.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

*YORK. C. M. [No. 2.]

Tenor.

2d Treble.

Treble.

Base.

Thee we adore, E - ternal Name, And humbly own to thee, How feeble is our mortal frame, What dying worms are we!

* In this copy the principal melody is given to the Tenor.

GREAT MILTON. C. M.

[Two Stanzas.]

171

2d Treble.

Thou art my portion, O my God, Soon as I know thy way, My heart makes haste to obey thy word, And suffers no delay.

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

I choose the path of heav'nly truth, And glo-ry in my choice: Not all the riches of the earth, Could make me so re-joice.

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

MELODY. C. M.

Leach.

2d Treble.

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

The musical score consists of four staves. The top staff is the melody in treble clef, 2/2 time, with a key signature of one sharp (F#). The second staff is a 2d Treble part, also in treble clef, 2/2 time, with a key signature of one sharp. The third and fourth staves are bass clef accompaniment parts, with the third staff in 2/2 time and the fourth staff in 3/2 time. The lyrics are written below the second staff.

SICILIAN HYMN. 7's, or 8's & 7's.

1. Lord, dismiss us with thy blessing, Fill our hearts with joy and peace; Let us all thy love possessing, Triumph in redeeming grace.

2d Treble.

2. Thanks we give, and adoration, For the gospel's joyful sound; May the fruit of thy salvation In our hearts and lives be found.

3. Jesus, thou art all compassion; Pure, unbounded love thou art; Visit us with thy salvation, Enter ev'ry trembling heart.

The musical score consists of three systems, each with a melody line and a bass line. The first system is in 2/4 time, key of D major. The second system is in 2/4 time, key of D major. The third system is in 2/4 time, key of D major. The lyrics are written below the melody lines.

WESTBOROUGH.

3's & 7's, or 8's, 7's & 4.

Haydn.

173

Mighty God, E - ter - nal Father, Now we glo - ri - fy thy name; Lord of all cre - at - ed nature,

Thou art ev'ry creature's theme— Hal - le - lu - jah! Hal - le - lu - jah! Hal - le - lu - jah! A - - men!

HELMESLEY. 8's, 7's & 4.

Dr. Madan.

2d Treble.

Lo! he comes with clouds descending, Once for favour'd sinners slain;
 Thousand, thousand saints attending, Swell the triumph of his train - Hal - le - lu - jah! Hal - la - lu - jah! Hal - le - lu - jah! Jesus now shall ever reign

ALCESTER. Sevens.

2d Treble.

Now the shades of night are gone, Now the morning light is come, Lord, may we be thine to-day, Drive the shades of sin away.

BETHLEHEM. C. M.

Dr. Madan.

175

2d Treble.

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

Detailed description: This is a musical score for the hymn 'Bethlehem'. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is labeled '2d Treble' and also has a treble clef and one sharp. The third staff is the bass line, starting with a bass clef and one sharp. The fourth staff is the organ accompaniment, starting with a C-clef and one sharp. The lyrics are written below the vocal line.

St. MARTIN'S. C. M.

Tansur.

2d Treble.

O thou, to whom all creatures bow, Within this earthly frame, Thro' all the world how great art thou, How glorious is thy name!

Detailed description: This is a musical score for the hymn 'St. Martin's'. It consists of four staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). The second staff is labeled '2d Treble' and also has a treble clef and one sharp. The third staff is the bass line, starting with a bass clef and one sharp. The fourth staff is the organ accompaniment, starting with a C-clef and one sharp. The lyrics are written below the vocal line. There is a 'Sym.' marking above the second staff.

2d Treble.

Shepherds rejoice, lift up your eyes, And send your fears away; News from the regions of the skies! The Saviour's born to-day

CHESTERFIELD. C. M.

2d Treble.

Lord, when my raptur'd thought surveys Creation's beauties o'er, All nature joins to teach thy praise, And bid my soul adore.

Bym.

BILLINGS'S JORDAN.

C. M.

[Two Stanzas.]

Billings.

177

2d Treble.

There is a land of pure delight, Where saints immortal reign; E-ternal day excludes the night, And pleasures banish pain.

Sweet fields, beyond the swelling flood, Stand dress'd in living green; So to the Jews fair Canaan stood, While Jordan roll'd between.

* This passage may be sung alternately by Trebles and Tenors.

HINTON. Elevens.

178

2d Treble.

The Lord is our shepherd, our guardian, and guide: What - er - er we want, he will kindly provide:

To sheep of his pasture his mer - cies abound: His care and pro - tec - tion his flock will surround.

AMSTERDAM. 7's & 6's.

Dr. Nares.

179

sym.

1st Treble

2d Treble

3d Treble

4th Treble

Rise, my soul, stretch out thy wings, Thy better portion trace; Sun and moon and stars decay, T'raso shall soon this earth remove;
Rise from transitory things, Tow'rd's heav'n thy native place.

Rise, my soul, and haste away, To seats prepar'd above.

D. C.

* By omitting these two measures, and substituting for them those printed at the end of the staff, the poetical accent will be better accommodated

PILTON. Sevens.

Weldon.

1st Treble

2d Treble

3d Treble

4th Treble

Praise to God, immortal praise, For the love that crowns our days. Bounteous Source of ev'ry joy, Let thy praise our tongues employ.

180

NEW YORK. C. M.

Dr. Blow.

2d Treble.

Blest morning, whose first opening rays, Beheld our rising God; That saw him triumph o'er the dust, And leave his lust abode

WALSALL. C. M.

Purcell.

2d Treble.

Rebuke me not, O Lord, forgive; In mercy O reprove; And in thy mercy grant relief, Nor cast me from thy love.

BURFORD. C. M.

Purell.

181

2d Treble.

Dark was the night, and cold the ground, On which the Lord was laid; His sweat, like drops of blood ran down, In ag-o-ny he pray'd.

FUNERAL THOUGHT. C. M.

Smith.

2d Treble.

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

LEBANON. C. M.

Billings.

2d Treble.

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

BANGOR. C. M.

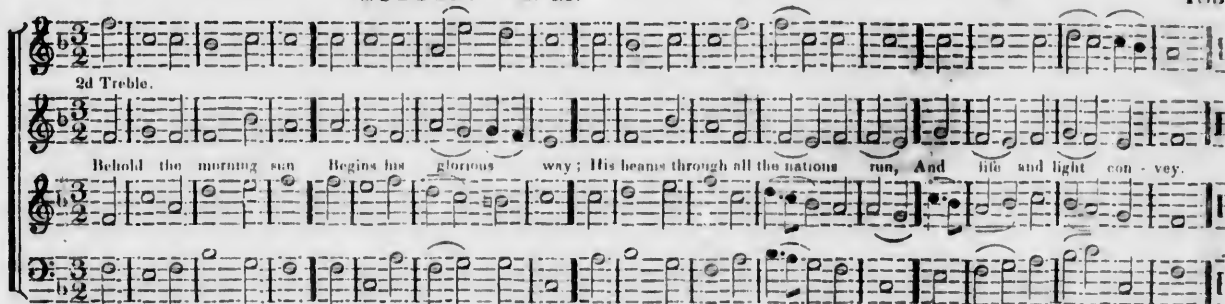
Ravenscroft.

2d Treble.

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

SUTTON. S. M.

183



2d Treble.

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

PECKHAM. S. M.

Isaac Smith.



2d Treble.

How pleas'd was I to hear The friends of Zi - on say, "Now to her courts let us re - pair, And keep the solemn day."

184

SHIRLAND. S. M.

Stanley.

Last line varied.

2d Treble.

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

LINSTAD. S. M.

Last line varied.

2d Treble.

Mine eyes and my desire Are ever to the Lord; I love to plead his promises, And rest upon his word.

St. THOMAS. S. M.

A. Williams. 185

Third line varied,

2d Treble.

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

Same as before.

LITTLE MARLBOROUGH. S. M.

2d Treble.

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

24

AYLESBURY. S. M.

Dr. Green.

2d Treble.

From lowest depths of woe, To God I send my cry: Lord, hear my sup - pli - cating voice, And gracious - ly re - ply.

The musical score for 'AYLESBURY' consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The second staff is labeled '2d Treble' and is also in treble clef with the same key signature and time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

LISBON.* S. M.

2d Treble.

Welcome—sweet day of rest—That saw the Lord arise! Welcome to this re - viving breast, And these rejoicing eyes.

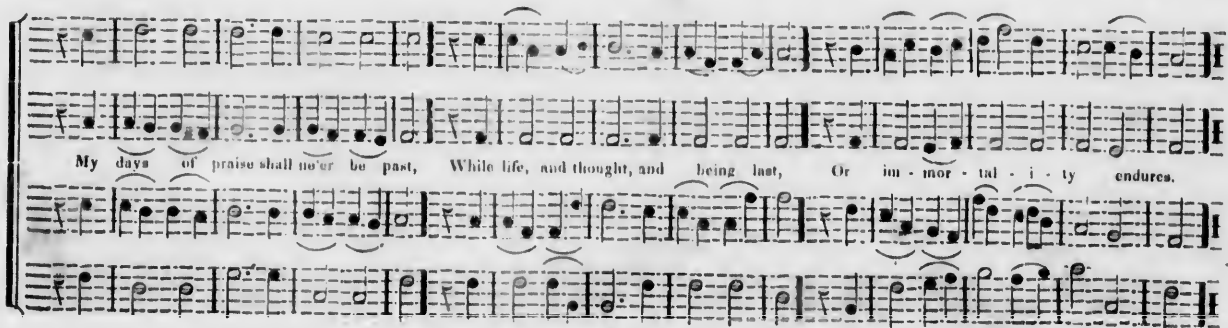
The musical score for 'LISBON' consists of four staves. The top staff is the vocal line in treble clef with a key signature of one flat (Bb) and a common time signature (C). The second staff is labeled '2d Treble' and is also in treble clef with the same key signature and time signature. The third and fourth staves are in bass clef with the same key signature and time signature. The lyrics are written below the vocal line.

* The Melody from a tune called Lisbon, by itself, see page 34.

2d Treble.



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



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

MURRAY. H. M.

L. Mason.

1. Welcome, de-light-ful morn, Thou day of sacred rest; I hail thy kind re-turn,

2d Treble.

2. Now may the King descend, And fill his throne of grace; Thy sceptre, Lord, ex-tend,

3. Descend, ce-les-tial Dove, With all thy quick'ning pow'rs; Disclose a Saviour's love,

Lord, make these moments blest: From the low train of mortal toys, I soar to reach im-mor-tal joys.

While saints address thy face: Let sinners feel thy quick'ning word, And learn to know and fear the Lord.

And bless the sacred hours: Then shall my soul new life ob-tain, Nor Sabbaths be indulg'd in vain.

Affettuoso.

HAMILTON. 10's & 11's.

189

The day is far spent, the ev'ning is nigh, When we must lay down the body and de.

Great God, we sur - ren - der our dust to thy care; But, oh! for the summons our spirit prepare.

HOBART. C. P. M.

1. Be - gin, my soul, th'ex - alt - ed lay, Let each en - rap - tur'd thought o - bey, And praise th'Al - migh - ty's name:

2^d Treble. Wake, all ye soaring throngs and sing; Ye feather'd warblers of the spring, P'ronounced anthems raise,

3. Let man, by no - bler passions sway'd, The feel - ing heart, the judg'ing head, In heav'nly praise employ;

Lu! heav'n and earth, and seas and skies, In one melodious concert rise, To swell th'in - spir - ing theme.

To him who shap'd your finer mould, Who tipp'd your glittering wings with gold, And tun'd your voice to praise.

Spread the Cro - a - tor's name a - round, Till heav'n's broad arch ring back the sound, In gen - ral bursts of joy.

HAWLEY. S. P. M.

Radiger.

191

2d Treble.

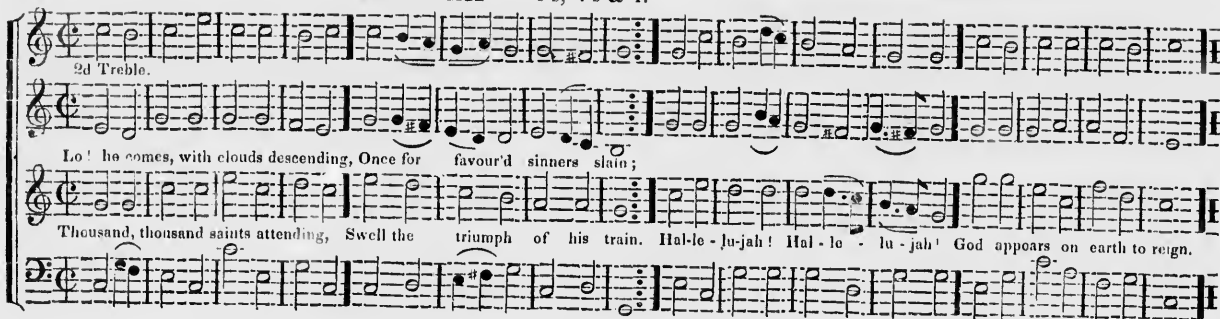
How pleas'd and blest was I, To hear the people cry, (omit.) "Come, let us seek our God to day!"

Tasto.

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

SUFFOLK. 8's, 7's & 4.

2d Treble.



Lo! he comes, with clouds descending, Once for favour'd sinners slain;
Thousand, thousand saints attending, Swell the triumph of his train. Hal-le-lu-jah! Hal-le-lu-jah! God appears on earth to reign.

GRANBY. Scvens.

2d Treble.



Sym. Sym.

Keep me, Saviour, near thy side, Let thy counsel be my guide; Never let me from thee rove, Sweetly draw me—Sweetly draw me—Sweetly draw me by thy love.

CALVARY. 8's & 7's, or 8's, 7's & 4.

Stanley.

193

2d Treble.

Hark! the voice of love and merey, Sounds a - loud from Cal - va - ry: See, it rends the rocks a - sun - der,

Shakes the earth and veils the sky: "It is finish'd!" "It is finish'd!" Hear the dying Saviour cry.

2d Treble.

Son of God, thy blessing grant! Still supply my ev'ry want! Tree of life, thine influenc' shed,

With thy sap my spirit feed— Tree of life, thine influenc' shed, With thy sap my spirit feed.

SAVANNAH, 10's.

Pleyel.

105

2d Treble.

From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:

The first system of the musical score consists of four staves. The top staff is labeled '2d Treble' and contains the vocal melody. The second staff is the vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: 'From Jesse's root, behold a branch a - rise, Whose sacred flow'r with fragrance fills the skies:'


The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.

The second system of the musical score consists of four staves. The top staff is the vocal melody. The second staff is the vocal line with lyrics. The third and fourth staves are piano accompaniment. The key signature has one flat (B-flat) and the time signature is common time (C). The lyrics are: 'The sick and weak, the healing plant shall aid, From storms a shelter, and from heat a shade.'

LYONS. 10's & 11's.

Haydn.

2d Treble.

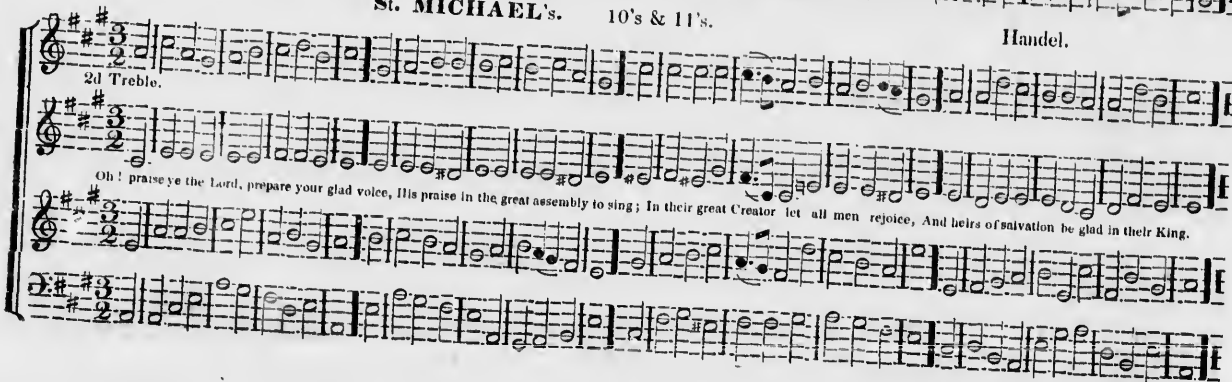


Oh! praise ye the Lord, prepare a new song, And let all his saints in full concert join; With voices united, the anthem prolong, And show forth his praises in music divine.

St. MICHAEL'S. 10's & 11's.

Handel.

2d Treble.



Oh! praise ye the Lord, prepare your glad voice, His praise in the great assembly to sing; In their great Creator let all men rejoice, And heirs of salvation be glad in their King.

"Vital spark of heav'nly flame." [DYING CHRISTIAN.]

Harwood.

197

Adagio Allét. Second Treble.

Vital spark of heav'nly flame, Quit, oh! quit this mortal frame! Trembling, hoping, ling'ring, flying!— Oh! the pain, the bliss of dying!

Pianissimo.

2d Treble.

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

"Vital spark of heav'nly flame." [Continued.]

Cres. *For* *Pia.*

"Sister spirit, come a-way!" "Sister spirit, come away!" What is this absorbs me quite, Steals my senses, shuts my sight,

Mez. F. *Pia.* *Cres.* *F.* *Dim.* *Pia.* *F.* *Pia.* *Andante. Pia.*

Drowns my spirit, draws my breath? Tell me, my soul, can this be death! Tell me, my soul, can this be death! The world recedes, it disappears;

"Vital spark of heav'nly flame."

[Continued.]

Cres. F. Dim. Cres. F. *Allo. Staccato. F.*

Heav'n open on my eyes! My ears with sounds so - rap - h - ic ring! Lend, lend your wings! I mount, I fly, O grave, where is thy victory? O

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

Tasto.

[Continued.]

200

Cres. F. Dim. Pia. For. Pia.

grave, where is thy victory? thy victory? O grave, where is thy victory? thy victory? O death, where is thy sting? O death, O death, where, &c.

For. For. Adagio.

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

Before Jehovah's awful throne." [DENMARK.]

Dr. Madan.

Maestoso.

Be-fore Je-ho-vah's awful throne, Ye nations bow with sacred joy! Know that the Lord is God a-lone,

Andante.

Ho can cre-ate, and he de-stroy—Ho can cre-ate, and he de-stroy. His sov'reign pow'r, with-out our aid,

The first line of Denmark is harmonized in two ways. If the large notes be sung, the small ones must be omitted, and vice versa.

"Before Jehovah's awful throne." [Continued.]

Made us of clay, and form'd us men; And when, like wand'ring sheep, we stray'd, He brought us to his fold again—

Con Spirito.

He brought us to his fold again. *Tutti. F* We'll crowd thy gates with thank - ful songs, High as the heav'ns our voic - es raise,

Tutti. F.

"Before Jehovah's awful throne." [Continued.]

And earth, and earth with her ten thousand, thousand tongues, Shall fill thy courts with sounding praise—Shall fill thy courts with

Unis. Unis.

sounding praise—Shall fill—Shall fill thy courts with sounding praise. Wide! wide as the world is thy command,

Unison.

"Before Jehovah's awful throne." [Continued.]

Vast as e - ter - ni - ty, e - ter - ni - ty thy love; Firm as a rock thy truth shall stand, When rolling years shall cease to

Unison.

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

"Safely thro' another week." [HYMN.]

L. Mason.

205

Andante.

1. Safely thro' another week, God has brought us on our way; Let us now a blessing seek, Waiting in his courts to-day.

2. While we seek supplies of grace, Thro' the dear Redeemer's name; Show thy reconciling face—Take a-way our sin and shame:

3. Here we come thy name to praise, Let us feel thy presence near; May thy glory meet our eyes, While we in thy house appear:

4. May the gospel's joyful sound, Conquer sinners, comfort saints; Make the fruits of grace abound; Bring re-lief from all complaints:

Soli.

Tutti.

Day of all the week the best; Emblem of e-ter-nal rest—Day of all the week the best; Emblem of e-ter-nal rest:

From our worldly cares set free, May we rest this day in thee—From, &c.

Here af-ford us, Lord, a taste, Of our ev-er-last-ing feast—Here, &c.

Thus let all our Sabbaths prove, Till we join the church a-bove—Thus, &c.

"How beautiful are their feet." [HYMN.]

1. How beautiful are their feet, Who stand on Zion's hill! Who bring salvation on their tongues, And words of peace reveal! 2. How charming is their voice! How

3. How happy are our ears, That hear this joyful sound! Which kings and prophets waited for, And sought but never found! 4. How blessed are our eyes, That

5. The watchmen join their voice, And tuneful notes employ; Jerusalem breaks forth in songs, And deserts learn the joy. 6. The Lord makes bare his arm, Thro'

sweet the tidings are! Zion, be - hold thy Saviour - King, He reigns and triumphs here - He reigns - He reigns and triumphs here!

see this heav'nly light! Prophets and kings desir'd it long, But [] died - But died without the sight.

all the earth abroad, Let ev'ry na - tion now be - hold Their Saviour and their God - be - hold Their Saviour and their God.

The first two lines of the 2d and 4th stanzas should be sung as a Duet by Treble voices. In the 4th stanza omit the two measures between the brackets, [*] so as to avoid a repetition of the line "But died without the sight;" and let this line be sung slow and soft.

their voice! How
 our eyes, That
 his arm, Thro'
 here!
 aight.
 God.
 ts, [*] so

"From Greenland's icy mountains."

[MISSIONARY HYMN.]

L. Mason.

Second Treble.

1. From Greenland's icy mountains, From India's coral strand; Where Afric's sunny fountains Roll down their golden sand;

Treble. Moderato.

2. What though the spicy breezes, Blow soft o'er Ceylon's isle; Though ev'ry prospect pleases, And only man is vile;

Base.

3. Shall ice, whose souls are lighted By wisdom from on high, Shall ice to men benighted, The lamp of life deny?
 4. WAFT, WAFT ye winds, his story; And you, ye waters, roll, Till like a sea of glory, It spreads from pole to pole;

1. From many an ancient river, From many a palmy plain, They call us to de-liver,—Their land from error's chain.

2 In vain with lavish kindness The gifts of God are strown; The heathen in his blindness Bows down to wood and stone.

3. SALVATION! O SALVATION! The joyful sound proclaim, Till earth's remotest nation, Has learnt Messiah's name.
 4. Till o'er our ransom'd nature, The Lamb for sinners slain, REDEEMER, KING, CREATOR, Returns in bliss to reign.

"Come, ye disconsolate."

Webbe.

Solo. - Treble

1. Come, ye dis - con - so - late, where'er you languish, Come, at the shrine of God, fer - vent - ly kneel,
 2. Joy of the comfortless, light of the straying, Hope, when all others die, fadeless and pure,

Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
 Here speaks the Comforter, in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

Trio—or Semi Chorus

1 Here bring your wounded hearts, here tell your anguish; Earth has no sorrow that Heav'n cannot heal.
 2 Here speaks the Comforter in God's name saying, "Earth has no sorrow that Heav'n cannot cure."

kneel,
pure,

heal.
cure.

ot heal.

ot cure."

"Watchman! tell us of the night."

[Missionary or Christmas Hymn.]

L. Mason.

Andante. Treble Voice.

Tenor Voice.

Watchman! tell us of the night, What its signs of promise are; Trav'ler! o'er yon mountain's height, See that glory beaming star!
 Watchman! tell us of the night; Higher yet that star ascends: Trav'ler! blessedness and light, Peace and truth its course portends!
 Watchman! tell us of the night, For the morning seems to dawn: Trav'ler! darkness takes its flight, Doubt and terror ere withdrawn!

Treble Voice.

Tenor Voice.

Watchman! does its beautiful ray Aught of hope or joy foretell? Trav'ler! yes: it brings the day,—Promis'd day of Is-ra-el!
 Watchman! will its beams a lone Gild the spot that gave them birth? Trav'ler! ages are its own, See! it bursts o'er all the earth.
 Watchman! let thy wand'ring cease; Hie thee to thy quiet home: Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come!

Chorus to 1st and 2d Stanzas. First and Second Treble and Base. Chorus to 3d Stanza.

Trav'ler! yes: it brings the day, Promis'd day of Is-ra-el! Trav'ler! lo! the Prince of Peace, Lo! the Son of God is come! Lo! the Son of God is come!
 Trav'ler! ages are its own, See! it bursts o'er all the earth.

"How beautiful are their feet!"

210

NORWALK. S. M.

Mather.

2d Treble.

Where shall the man be found That fears to offend his God; That loves the gospel's joyful sound, And trembles at his rod!

ITALIAN HYMN. 6's & 4's.

Giardini.

Praise ye Jehovah's name, Praise thro' his courts proclaim, Rise and adore High o'er the heav'ns above, Sound his great acts of love, While his rich grace we prove, Vast as his pow'r.

SOUTHAMPTON.

6's & 4's.

Holyoke.

211

his rod!

Glory to God, on high, Let earth and skies reply, Praise yo his name; Angels his love adore, Who all our sorrows bore, Saints sing forevermore, Worthy the Lamb.

Detailed description: This is a musical score for a hymn titled 'SOUTHAMPTON'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 3/4. The key signature has one flat (B-flat). The lyrics are written below the staves, with some words in italics. The music consists of a series of eighth and sixteenth notes, with some rests.

DEVOTION.

6's.

ve, Vast as his pow'r.

Once more before we part, Bless the Redeemer's name; Let ev'ry tongue and heart, Let ev'ry tongue and heart Praise and adore the same.

Detailed description: This is a musical score for a hymn titled 'DEVOTION'. It features four staves of music. The first two staves are in treble clef, and the last two are in bass clef. The time signature is 6/8. The key signature has one flat (B-flat). The lyrics are written below the staves, with some words in italics. The music consists of a series of eighth and sixteenth notes, with some rests.

1. Our Father in heaven, We hallow thy name! May thy kingdom holy On earth be the same! O, give to us daily

2. Forgive our transgressions, And teach us to know That humble compassion That pardons each foe: Keep us from tempta-tion,

Our portion of bread, It is from thy bounty That all must be fed, It is from thy bounty That all must be fed.

From weakness and sin, And thine be the glory For - ev - er - A - - men! And thine be the glory For - ev - er - A - - men!

ALEXANDER. 5's, 7's & 4.

Felton.

us daily
temp-tation,
fed.
- men!

Save me from my foes, Shield me, Lord, from harm: Let me safe repose On thy mighty arm, Thou art God alone: Those who seek thy heav'nly face
Thou wilt bless, and they shall own Thy matchless grace; Thou art God alone; Those who seek thy heav'nly face Thou wilt bless, and they shall own Thy matchless grace.

NORWICH. S. M.

Altered from Read.

The swift de - clin - ing day, How fast its moments fly: While ev'ning's broad and gloomy shade Gains on the western sky.

This musical score consists of four staves. The top two staves are in treble clef with a key signature of one sharp (F#) and a common time signature (C). The bottom two staves are in bass clef with a key signature of one sharp (F#) and a common time signature (C). The melody is written on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the top staff.

DOVER. S. M.

Come, sound his praise abroad, And hymns of glory sing; Jehovah is the sov'reign God, The u - ni - ver - sal King.

This musical score consists of four staves. The top two staves are in treble clef with a key signature of one flat (Bb) and a time signature of 2/4. The bottom two staves are in bass clef with a key signature of one flat (Bb) and a time signature of 2/4. The melody is written on the top staff, and the accompaniment is on the bottom two staves. The lyrics are written below the top staff.

MILLBURY. S. M.

Fawcett.

215

Let every creature join To praise th'e-ternal God; Ye heav'nly hosts the song be-gin, And sound his name abroad, And sound, &c.

This musical score is for the hymn 'MILLBURY'. It consists of four staves. The top two staves are for the vocal parts, 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: 'Let every creature join To praise th'e-ternal God; Ye heav'nly hosts the song be-gin, And sound his name abroad, And sound, &c.'

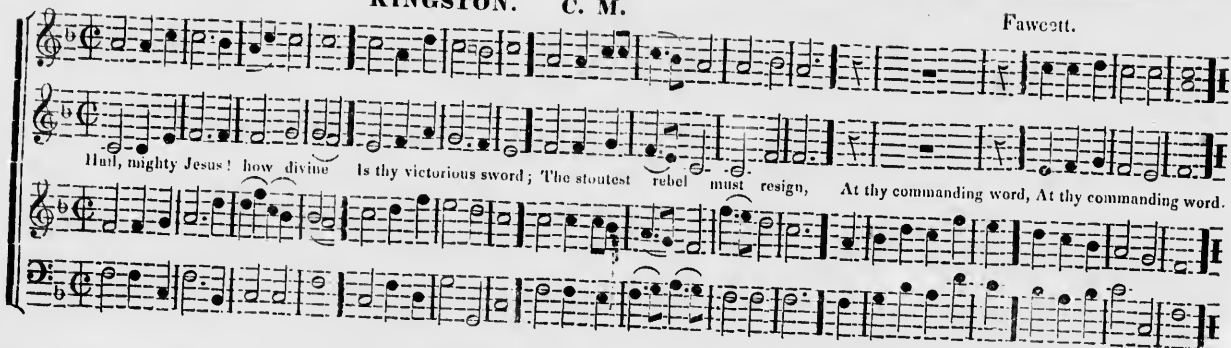
DOOMSDAY. S. M.

Be-hold with awful pomp, The Judge prepares to come; Th'archangel sounds the dreadful trump, And wakes the gen'ral doom, And wakes, &c.

This musical score is for the hymn 'DOOMSDAY'. It consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: 'Be-hold with awful pomp, The Judge prepares to come; Th'archangel sounds the dreadful trump, And wakes the gen'ral doom, And wakes, &c.'

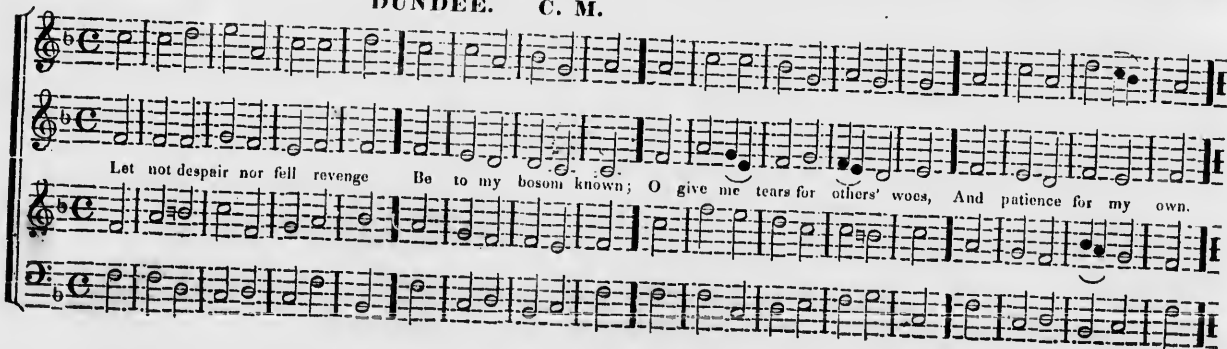
KINGSTON. C. M.

Fawcett.



Hail, mighty Jesus! how divine Is thy victorious sword; The stoutest rebel must resign, At thy commanding word, At thy commanding word.

DUNDEE. C. M.



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

MILFORD. C. M.

Thy love can cheer the darksome gloom, And bid me wait a - rene, Till hopes and joys im - mortal bloom, And brighten all the scene.

LONDON. C. M.

Dr. Croft.

O praise the Lord with one consent, And magni - fy his name; Let all the servants of the Lord His worthy praise proclaim.

ROXBURY. C. M.

Holyoke's Col.

How happy are the souls above, From sin and sorrow free; With Jesus they are now at rest, And all his glory see.

The musical score for 'ROXBURY. C. M.' consists of four staves. The top staff is the vocal line in G major (one sharp) and 4/4 time. The second staff is the piano accompaniment in the same key and time. The third staff is a second vocal line, also in G major and 4/4 time. The fourth staff is a bass line in G major and 4/4 time. The lyrics are written below the vocal staves.

WINDSOR. C. M.

Kirby.

That awful day will surely come, Th'appointed hour makes haste, When I must stand before my judge, And pass the solemn test.

The musical score for 'WINDSOR. C. M.' consists of four staves. The top staff is the vocal line in C major (no sharps or flats) and common time (C). The second staff is the piano accompaniment in the same key and time. The third staff is a second vocal line, also in C major and common time. The fourth staff is a bass line in C major and common time. The lyrics are written below the vocal staves.

St. ANN'S. C. M.

Dr. Croft.

219

The heav'ns declare thy glo - ry, Lord, Which that a - lone can fill: The firmament and stars obey Their great Creator's will

STEPHENS. C. M.

Jones.

O Thou whose tender mercy, hears Contrition's humble sigh, Whose hand indulgent wipes the tears, From sorrow's weeping eyes.

ABRIDGE. C. M.

l. Smith.

May we in faith receive thy word, In faith present our pray'rs; And in the presence of our Lord, Un-bo-som all our cares.

DEDHAM. C. M.

Sweet was the time when first I felt The Saviour's pard'ning blood, Applied to cleanse my soul from guilt, And bring me home to God.

NORWAY. C. M.

221

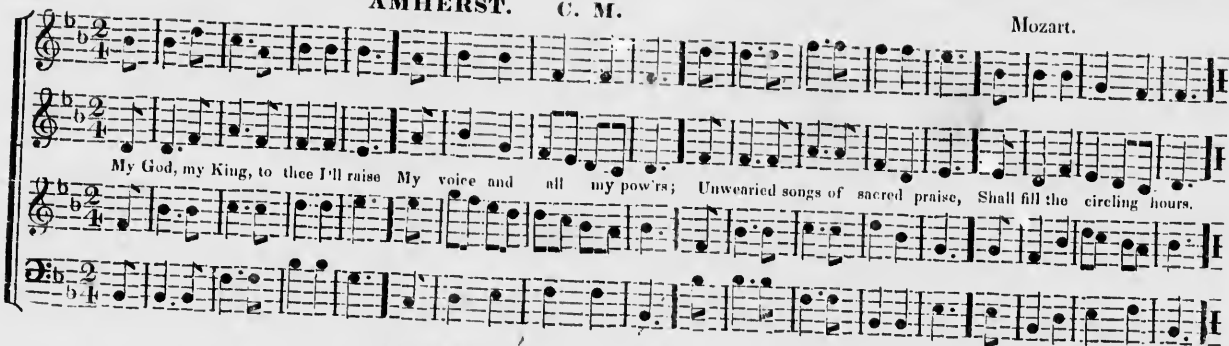
O, all ye lands in God rejoice, To him your thanks belong, In strains of gladness raise your voice, In loud and joyful song

ARUNDEL. C. M.

Oh, may we ever hear thy voice In mer-cy to us speak; In thee, O Lord, let us rejoice, And thy sal-va-tion seek.

AMHERST. C. M.

Mozart.



My God, my King, to thee I'll raise My voice and all my powers; Unwearied songs of sacred praise, Shall fill the circling hours.

BROOMSGROVE. C. M.



O render thanks and bless the Lord; Invoke his holy name, Acquaint the nations with his deeds, His matchless deeds proclaim, His matchless, & c.

DECEMBER. C. M.

Fawcett.

223

Shepherds rejoice, lift up your eyes, And send your fears away, And send your fears away, News from the regions of the skies,

This system contains the first four staves of the musical score. The top staff is the vocal line, followed by a piano accompaniment consisting of three staves (treble and bass clefs). The lyrics are written below the vocal staff.

Sal - va - tion's born to - day, News from the regions of the skies, Sal - vation's born to-day, Sal - vation's born to - - day.

This system contains the next four staves of the musical score, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

NEW BEDFORD. C. M.

2 verses.

Italian Air.

1 love to steal awhile away, From ev'ry cumbering care, And spend the hours of setting day, In hum - blo grateful prayer.

The first system of the musical score consists of four staves. The top staff is the vocal line in G major, 2/4 time. The second staff is the first alto part, the third is the first tenor part, and the fourth is the bass part. The lyrics are written below the vocal line.

I love to think of mercies past, And future good implore, And all my cares and sorrows cast, On him whom I adore.

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

DUKE STREET. L. M.

Hatton.

225

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heavenly guards around thee wait, Like chariots that attend thy state.

The musical score for 'DUKE STREET' consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky, Those heavenly guards around thee wait, Like chariots that attend thy state.' The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The piece concludes with a double bar line.

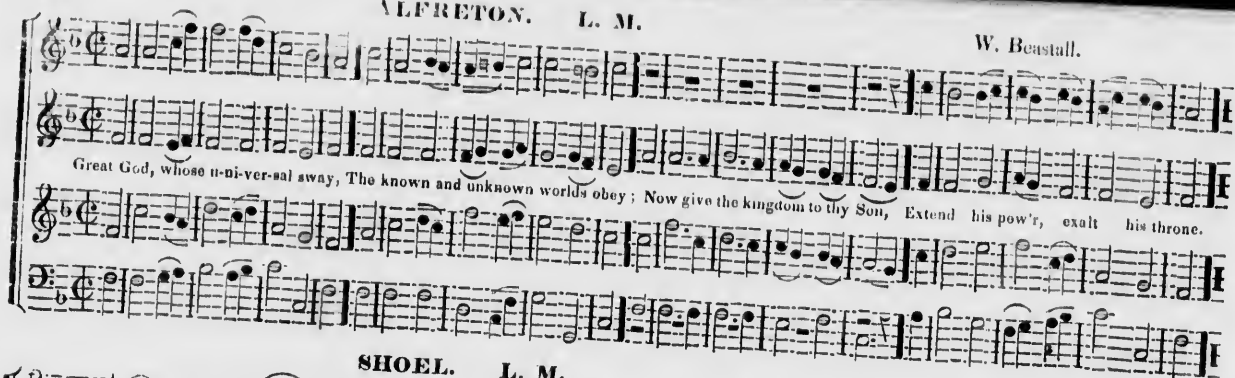
WAREFIELD. L. M.

High on a hill of dazzling light, The King of glory spreads his seat, And hosts of angels stretch'd for flight, Stand waiting round his awful feet.

The musical score for 'WAREFIELD' consists of four staves. The top staff is the vocal line in G major, 4/4 time, with lyrics: 'High on a hill of dazzling light, The King of glory spreads his seat, And hosts of angels stretch'd for flight, Stand waiting round his awful feet.' The second staff is the alto line, the third is the tenor line, and the fourth is the bass line. The piece concludes with a double bar line.

ALFRETON. L. M.

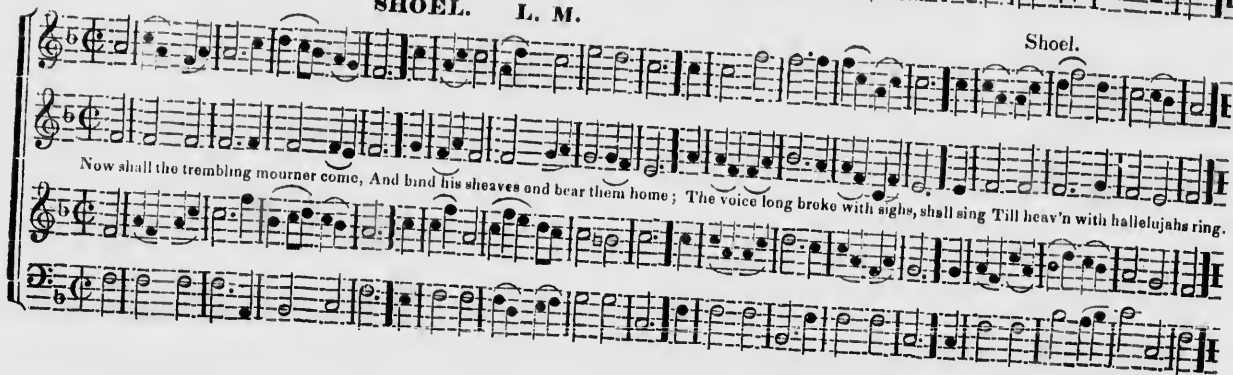
W. Beastall.



Great God, whose u-ni-ver-sal sway, The known and unknown worlds obey; Now give the kingdom to thy Son, Extend his pow'r, exalt his throne.

SHOEL. L. M.

Shoel.



Now shall the trembling mourner come, And bind his sheaves and bear them home; The voice long broke with sighs, shall sing Till heav'n with hallelujahs ring.

LUTON. L. M.

Burdor.

227

With all my pow'rs of heart and tongue, I'll praise my Ma - ker in my song, Angels shall hear the notes I raise, Approve the song and join the praise.

BOWEN. L. M.

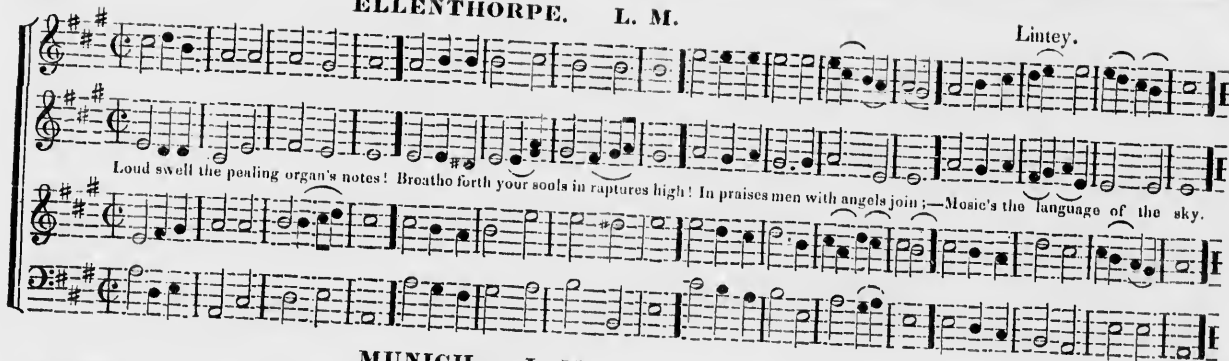
Haydn.

If in this darksome world I stray, Be thou my light, be thou my way, No foes, nor danger will I fear, While thou my Saviour God art near.

Legato.

ELLENTHORPE. L. M.

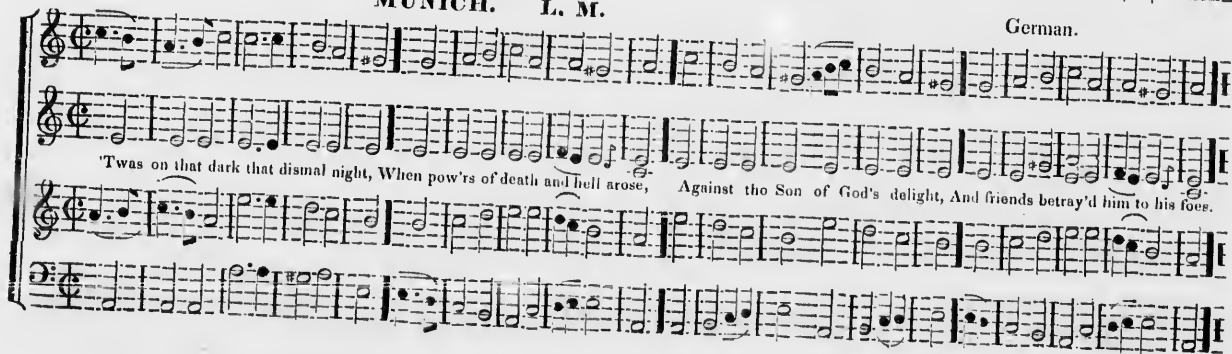
Lintey.



Loud swell the pealing organ's notes! Breathe forth your souls in raptures high! In praises men with angels join;—MUSIC'S THE LANGUAGE OF THE SKY.

MUNICH. L. M.

German.



'Twas on that dark that dismal night, When pow'rs of death and hell arose, Against the Son of God's delight, And friends betray'd him to his foes.

VERNON. L. M.

German.

229

Lead us to God our final rest, To be with him for - ev - er blest, Lead us to heaven its bliss to share, Ffulness of joy forever there.

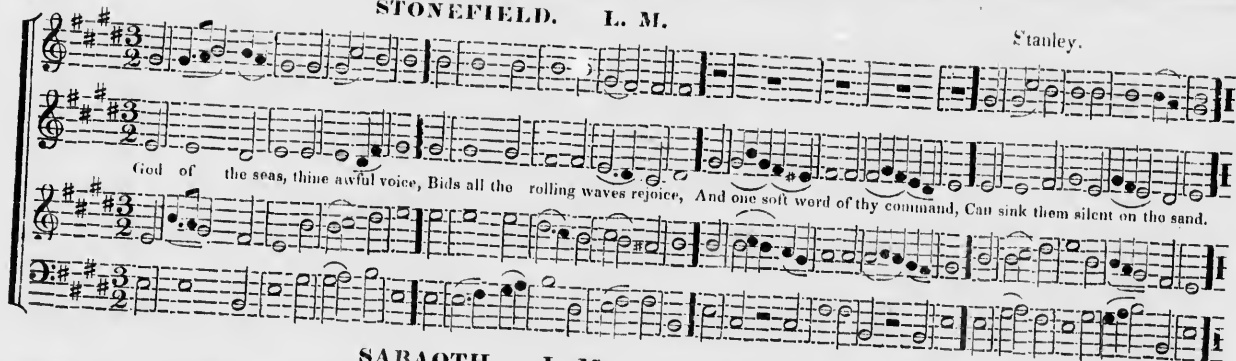
TOWNSEND. L. M.

Holyoke's Col.

Oft in the visions of the night, My thoughts o'er all thy mercies roll, And ev'ry midnight wakeful hour, I trace the wonders of thy love.

STONEFIELD. L. M.

Stanley.



God of the seas, thine awful voice, Bids all the rolling waves rejoice, And one soft word of thy command, Can sink them silent on the sand.

SABAOTH. L. M.

R. Taylor.



O all ye people! clap your hands, And with triumphant voice - as sing: No foree the mighty pow'r withstands Of God, the u-ni-ver-sal King.

TRURO. L. M.

Dr. C. Burney.

231

Now to the Lord a noble song, Awake, my soul, awake, my tongue: Hosanna to the eter-nal name, And all his boundless love proclaim.

WELLS. L. M.

Holdrad.

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.

EATON. L. M. 6 lines.

Wyvill.

A wake our souls, a-way our fears, Let ev'-ry trembling thought be gone! A - wako, and run the heav' - ly race,

And put a cheerful courage on A - wako, and run the heav'nly race, And put a cheerful courage on!

PALESTINE.

L. M. 6 lines, or L. P. M.

Mazzinghi.

Peace, troubled soul, whose plaintive wail, Hath taught these rocks the notes of wail. Chase thy complaint, suppress thy groan,

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

BROOKLYN. L. M. 6 lines, or L. P. M.

From Haydn's Creation.

Look up, ye saints, di - rect your eyes, To Him who dwells above the skies; With your glad notes his praise rehearse,

Who fram'd the migh - ty u - ni - verse, With your glad notes, his praise rehearse, Who fram'd the migh - ty u - ni - verse.

creation.

release,

verse.

MOUNT CALVARY. 7's. 6 lines.

Hearts of stone, re - lent, re - lent; Break, by Je - sus' cross sub - du'd; See his bo - dy, mangled, rent,

Cover'd with a gore of blood, Sinful soul, what hast thou done? Murder'd God's e - ter - nal Son!

TAMWORTH.

8's, & 7's, or 8, 7, 4.

Lockhart.

Praise to Thee thou great Cre-a-tor, Praise to Thee from ev'ry tongue, Join my soul with ev'ry creature, Join the ev - or - lasting song

GREENVILLE.

8's, & 7's, or 8, 7, 4.
Fine.

Rousseau.

d. c.

Gently, Lord, O gently lead us, Thro' this lowly vale of tears, And, O Lord in mercy give us, Thy rich grace in all our fears.
Oh re - fresh us, O re - fresh us, Oh re - fresh us with thy grace.

BAVARIA. 8, & 7's. 8 lines.

German Air.

237

asting song

D. C.

our fears.

Come thou fount of ev'ry blessing, Tune my heart to sing thy praise, Streams of mercy never ceasing, Call for songs of loudest praise.

Teach me some melodious sonnet, Sung by flaming tongues a - - boye, Praise the mount, O fix me on it, Mount of God's unchanging love.

PASSOVER. 8's & 7's. 3 lines.

Jesus, full of all compassion, Hear thy humble suppliant's cry, Let us know thy great sal - va - tion, See I languish, faint and die.

The first system of the musical score consists of four staves. The top staff is a treble clef with a common time signature. The second staff is a vocal line with lyrics. The third and fourth staves are accompaniment staves, with the third staff being a treble clef and the fourth a bass clef. The music is written in a style typical of 18th or 19th-century hymnals.

Guilt - ty but with heart re - lenting, Over - whelmed with helpless grief, Prostrate at thy feet repenting, Send, O send me quick relief.

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

FRANCONIA. 8's & 7's. 6 lines, or 8, 7, 4.

German.

230

Haste, O sin-ner, to the Sa- viour, Seek his mer- cy while you may, Soon the day of grace is o- ver,

Soon your life will pass a- way, Haste, O sin-ner, Haste, O sinner, You must per- ish if you stay.

VESPER HYMN.

8's & 7's, or 8, 7, 4.

When I tread the verge of Jordan, Bid my anxious, fears sub-side, Bear me thro' the swelling current,

Land me safe on Ca-naan's shore, Songs of prai- ses, Songs of prai- ses, I will ex- - er give to Thee.

NASHUA. 8's.

Handel.

241

Ye angels who stand round the throne, And view my Immanuel's face, In rapturous songs make him known, Tune all your soft harps to his praise.

SHARON. 8's.

Encompass'd with clouds of distress, Just ready all hope to resign, I pant for the light of thy face, But fear it will never be mine.

HADDAM. H. M.

The Lord Je - ho - vah reigns, His throne is fix'd on high; The garments he assumes, Are light and maj - os - ty.

This system contains the first four staves of music. The top staff is the vocal line, followed by a piano accompaniment staff. The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are written below the vocal staff.

His glo - ries shine, with beams so bright, No mor - tal eye can bear the sight.

This system contains the next four staves of music, continuing the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

RAPTURE. C. P. M.

Harwood.

243

Among the saints let me be found, Wheno'er th'arch - an - gel's trump shall sound, To see thy smiling face.

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

Then loud - est of the crown'd I'll sing, While heav'n's resounding man - sions ring, With shouts of sov'reign grace.

This system contains the next four staves of the musical score. It continues the vocal line and piano accompaniment from the first system. The lyrics are written below the vocal staff.

RADIANCE. 10's. 6 lines.

Rejoice ye Heav'ns, ye shining ranks adore, Sin, cease thy triumphs; death, exult no more, See from the purple east what glory streams,

Ce - les - tial radiance from yon visage beams, 'Tis He the promis'd Son who comes to claim, Great David's sceptre and extend his reign.

PORTLAND, 10's, & 11's.

glory streams,

end his reign.

House of our God with cheerful anthems ring, While all our lips and hearts his graces sing, The op'ning year his graces shall proclaim,

And all its days be vocal with his name, The Lord is good his mercy never ending, His blessings in perpetual showers descending.

JUBILEE. 6's & 10's.

Slow. Cres.

No war nor battle sound, Was heard the world a - round, No hos-tile chiefs to fu-rious combat ran;

Unison.

Pia. Slow.

But peace-ful was the night, In which the Prince of light, His reign of peace up-on the earth be-gan.

Unison.

GERMAN HYMN. 7's, or L. M.

Pleyel.

247

Lord at thy feet I prostrate fall, Opprest with fears to thee I call, Reveal thy pard'ning love to me, And set my captive spirit free.

"This Life's a Dream." [HYMN.]

J. Coale.

This life's a dream, an empty show; But the bright world to which I go, Hath joys substan - tial and sincere, When shall I wake, and

"This Life's a Dream." [Continued.]

F.

find me there? When shall I wake and find me there? O glorious hope! O blest abode! I shall be near and like my God, And flesh and sin no

P.

more control, The sacred pleasures of the soul, The sacred pleasures of the soul. My flesh, &c.

GRAVE P.

My flesh shall slumber in the ground, My flesh, &c.

"This Life's a Dream." [Continued.]

d flesh and sin no
the ground,

Till the last trumpet's sound,
sound,
Then burst the chains with
Till the last trumpet's joyful sound,
Till the last trumpet's joyful sound,

Sym. *Sym.* *Sym.* *Sym.*

Tempo Primo.

F. *F.* *F.* *F.*

sweet surprise, And in my Saviour's image rise, Then burst the chains with sweet surprise, And in my Saviour's image rise, And in my Saviour's image rise.

"I will arise."
Tutti.

[Sentence.]

Subject, Cecil.

Solo.

I will arise, I will arise, will arise and go to my Father, and will say un- to him, Father, Father, I have sinned, have

Pia.

sinned, I have sinned aguinct Heav'n and beforo thee, And am no more worthy to be called thy son, And am no more worthy to be called thy son.

Pia.

"Beyond the starry Skies." [HYMN.]

Husband.

251

Beyond, beyond, the glitt'ring starry skies, Far as th'e - ternal hills, far as th'e - ternal hills; There in the boundless realms of light, Our

Trio.

dear Redeemer dwells, Our dear Redem - er dwells. Im - mor - tal angels, bright and fair, In countless num - bers shine: At his right

"Beyond the starry Skies." [Continued.]

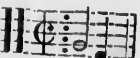
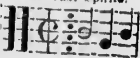
Chorus. *Spirito.*

hand with gold - en harps, They of - fer songs di - vine, At his right hand with gold - en harps, They of - fer songs di - vine, They brought his

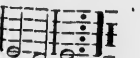
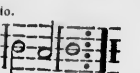
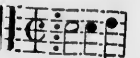
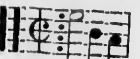
chariot from a - bove, To bear him to his throne, Clapp'd their triumphant wings, Clapp'd their triumphant wings and cried, THE GLORIOUS WORK IS DONE.

Adagio.

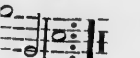
Chorus. Spirito.



They brought his



WORK IS DONE.



"The Grace of our Lord."

Slow. Pia.

Be with us all, Pia.

The grace of our Lord Je - sus Christ, And the love of God and the fellowship of the Holy Ghost, Be with us all, Be with us

Pia. For. Pia. For. Pia. For. Pia.

Be with us all,

all evermore, be with us all ever - more, A - men, A - men, be with us all ever - more, A - men, A - men.

Be with us all, For. Pia. For. Pia. For. Pia.

HAMPTON. S. M.

A - wake the sa - cred song, To our E - ter - nal King, Let all to thee, O thou Most

The first system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "A - wake the sa - cred song, To our E - ter - nal King, Let all to thee, O thou Most".

High, Tri - um - phant praises sing, Let all to thee, O thou Most High, Tri - um - phant prais - es sing.

The second system of the musical score consists of four staves. The top staff is the vocal line, followed by three accompaniment staves. The key signature is one sharp (F#) and the time signature is 2/4. The lyrics are: "High, Tri - um - phant praises sing, Let all to thee, O thou Most High, Tri - um - phant prais - es sing.".

WHITFIELD. S. M.

255

Musical score for "WHITFIELD. S. M." in G major, 2/4 time. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: "Come all ye trembling saints, Your harps do ye up take; Loud to the praise of love di-vine, Bid ev'-ry string a-wake."

BLACKBOURN. C. M.

Musical score for "BLACKBOURN. C. M." in B-flat major, Common Time. The score consists of four staves: Treble, Alto, Tenor, and Bass. The lyrics are: "The saints, when once from death set free, With joy shall mount on high; The heav'nly hosts with praises loud, Shall meet them in the sky."

CROWLE. C. M.

Among th'assemblies of thy saints, A thankful voice I'll raise; There I will tell my sad complaints, And there I'll sing thy praise.

The musical score for 'CROWLE. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The time signature is 3/2. The music features various notes, rests, and trills (tr) throughout.

St. BRIDGET'S. C. M.

Bright angels, strike your loudest strings, Your sweetest voices raise; Let heav'n and all cre - at - ed things, Sound our Immanuel's praise.

The musical score for 'St. BRIDGET'S. C. M.' consists of four staves. The first two staves are treble clefs, and the last two are bass clefs. The time signature is common time (C). The music features various notes, rests, and trills (tr) throughout.

NATIVITY. C. M.

257

When shall we reach those blissful realms, Where peace forever reigns; And learn of yon celestial choir, Their own immortal strains, Their own, &c.

SCARBOROUGH. C. M.

Let high horn seraphs tune the lyre, And as they tune it full Be - fore His face, who tunes their choir, And crown him King of all.

Ado. d. lib.

Ado. ad. lib.

STROUDWATER. C. M.

Great King on high, accept the praise, Of these our humble songs. Till tones of nobler sound we raise, With our immortal tongues

FALLSWORTH. C. M.

To you dear world of light and bliss, Above the starry skies, To join with voices in songs divine, My longing soul would rise

BRAMCOATE. L. M.

250

Sing praises to the Heavenly King, Ye saints, with whom he loves to dwell; And while his courts with praises ring, To all the world his wonders tell.

This musical score is for the hymn 'BRAMCOATE' in Long Meter (L. M.). It consists of four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), a piano accompaniment (right hand), and a piano accompaniment (left hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'Sing praises to the Heavenly King, Ye saints, with whom he loves to dwell; And while his courts with praises ring, To all the world his wonders tell.'

CHAPLIN. L. M.

To thee, my Saviour and my King, Ev'n would my soul her tribute bring; Join us, ye saints, in songs of praise, Till blest with more celestial lays.

This musical score is for the hymn 'CHAPLIN' in Long Meter (L. M.). It consists of four staves: a vocal line (Soprano/Alto), a vocal line (Tenor/Bass), a piano accompaniment (right hand), and a piano accompaniment (left hand). The key signature is one sharp (F#) and the time signature is common time (C). The lyrics are: 'To thee, my Saviour and my King, Ev'n would my soul her tribute bring; Join us, ye saints, in songs of praise, Till blest with more celestial lays.'

KING DAVID'S ANTHEM.

David the King was grieved and moved, He went to his chamber, his chamber and wept,

And as he went, he wept and said,

Would to heav'n I had died,

O my son, O my son;

Would to Heav'n I had died for thee, O Absalom my son, my son.

Would to Heav'n I had died,

Would to heav'n, &c.

ASHBURN. P. M. 7's.

Lord, on thee our souls depend, In com - pas - sion now descend, Fill our hearts with thy rich grace, Tune our lips, to sing thy praise.

Tune, &c.

Tune, &c.

HALIFAX. P. M. 6's.

Come and let us sweetly join, Christ to praise in hymns divine; Give we all, with one accord, Glory to our common Lord, Glory to our common Lord.

Handwritten notes at the bottom of the page, possibly indicating performance instructions or corrections.

MOUNT ZION. P. M. 8's & 6.

Come on, my partners in distress, My comrades thro' the wil-der-ness, Who still your bodies feel, A while forget,

A while for-

got, A while for-

To that ce-lestial hill,

your griefs and tears, And look be-yond this vale of tears, To that ce-les-tial hill, To that ce-lestial hill.

To that ce-lestial hill,

ZION. P. M. 8's & 6.

A while for-

A while for-

al hill.

O love di - vine how sweet thou art! When shall I find my willing heart, All ta - ken up with thee; I thirst, I faint, I

The love of Christ to me,

die to prove, The greatness of redeeming love; The love of Christ to me.

The love of Christ to me,

NEW HELMSLEY. P. M. 8. 7. & 4.

O that I could now a - dore thee, Like the heav'nly hosts a - bove; Who for - ev - er bow be - fore thee,

And un - ceas - ing sing thy love Hap - py songsters, Hap - py songsters, When shall I your chorus join.

St. JEROME. P. M. 8's & 6.

be - fore thee,

chorus join.

Be - gin, my soul, th'ex - alt - ed lay, Let each on - rap - tur'd thought o - bey, And praise th'Almighty name; Let heav'n, & earth, &

seas, and skies, In one mel - odious concert rise, To swell the glorious theme, To swell the glorious theme.

34

SHILOH. P. M. 3/4

Who hath our re - port be - lieved? Shiloh come is not re - ceiv - ed, Not re - ceiv - ed by his own.

The first system of the musical score consists of four staves. The top two staves are in G major (one sharp) and C major (no sharps or flats). The bottom two staves are in D major (two sharps). The music is in 3/4 time. The lyrics are written below the second and third staves.

Promis'd branch from root of Jesse, David's offspring sent to bless you, Comes too low - ly to be known.

The second system of the musical score consists of four staves. The top two staves are in G major (one sharp) and C major (no sharps or flats). The bottom two staves are in D major (two sharps). The music is in 3/4 time. The lyrics are written below the second and third staves.

HARWICH. P. M. 5's & 11.

Musical score for the first system of "Harwich". It consists of four staves: a vocal line and three accompaniment staves. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "All ye that pass by, To Jesus draw nigh; To you is it nothing that Jesus should die? Our ransom and peace, Our surety he".

Musical score for the second system of "Harwich". It consists of four staves: a vocal line and three accompaniment staves. The key signature is one flat (B-flat) and the time signature is 3/4. The lyrics are: "be known. is, Come see, Come see, Come see, Come see, Come see if there ever was sorrow like his, Come see if there ever was sorrow like his."

MARGATE. S. M.

Musical score for "MARGATE. S. M." in G major (one sharp) and 4/4 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: "Come let us praise the Lord, And magnify his name; Let us sing psalms to him with joy, And spread his glorious fame." The piece concludes with a trill and a fermata on the final note.

ROMAINE. C. M.

Musical score for "ROMAINE. C. M." in C major and common time (C.M.). 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 let me join you raptur'd lays, And with the blessed sing, For I in songs of endless praise, Would magnify their King, Would, &c." The piece concludes with a trill and a fermata on the final note.

SHREWSBURY. C. M.

With songs the throne surround,

Hark! how the saints in lofty strains,

With songs the throne surround;

Detailed description: This system contains the first two staves of the musical score. The top staff is a vocal line in treble clef with a key signature of one flat (B-flat) and a common time signature. It features a melodic line with several trills (tr) and a fermata. The bottom staff is a piano accompaniment in bass clef, providing harmonic support with chords and moving lines. The lyrics are placed between the staves.

Hark! how they charm the star-ry plains,

Hark! how they charm the starry plains, With an im-mortal sound.

Hark! how they charm the star-ry plains,

Detailed description: This system contains the next two staves of the musical score. The top staff continues the vocal line, featuring dynamic markings such as 'P.' (piano), 'MP.' (mezzo-piano), and 'F.' (forte), along with trills and a fermata. The bottom staff continues the piano accompaniment. The lyrics are placed between the staves.

CHRISTMAS. L. M. D.

Alr.

To lof-ty themes my thoughts aspiro, A - wake and tune the sa - cred lyre, With joyful anthems hail the morn, With joyful

Alr.

anthems hail the morn, On which our Sa - viour Christ was born, On which our Sa - viour Christ was born.

CHORUS.

Repeat in Chorus. 1 2

M. F. *F.* *Ado. ad. lib.*

Glory to God, our notes proclaim, And peace thro' wide creation's frame; God will to all the sons of men, Then chant in chorus loud amen, 1 2

M. F. *F.* *Ado. ad. lib.*

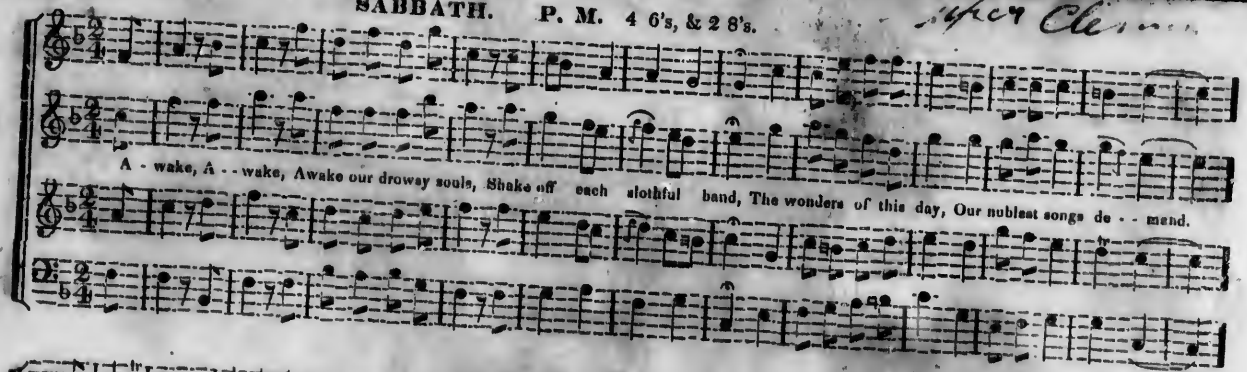
QUEENBOROUGH. P. M. 8 & 7. D.

With joyful
as born.
at in Chorus.
1. 2.
1. 2.
1. 2.
1. 2.
1. 2.
1. 2.


Heav'nly Father, we would praise thee, Like the glorious hosts above; Songs of tri - umph would we raise thee, 'Till we meet in perfect love.

'Till we join with saints before thee, 'Till in heav'n we take our place, 'Till like them, 'Till like them, 'Till like them we can adore thee, We will sing thy glorious praise.

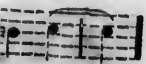
SABBATH. P. M. 4 6's, & 2 8's.

Super Clemens


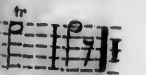
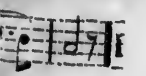
A - wake, A - wake, Awake our droway souls, Shake off each slothful band, The wonders of this day, Our noblast songs de - - mend.



Auspicious morn! thy blissful rays, Bright seraphs hail in songs of praise. A spicious morn! thy blissful rays, Bright seraphs hail in songs of praise.



de . . mand.



f praise.

