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✓  
THE  
Middlesex Collection of Church Music:

OR,  
ANCIENT PSALMODY REVIVED.

CONTAINING

A Variety of plain PSALM TUNES, the most suitable to be used in Divine Service;

TO WHICH IS ANNEXED,

A NUMBER OF OTHER PIECES, OF A MORE DELICATE AND ARTIFICIAL CONSTRUCTION,

Proper to be performed by a Choir of good Musicians occasionally, in Schools and Public Religious Assemblies.

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Boston:—Printed by MANNING & LORING, N<sup>o</sup> 2, Cornhill.....1807.



*DISTRICT OF MASSACHUSETTS, to wit:*

**B**E IT REMEMBERED, That on the fifth day of January, in the thirty-first year of the independence of the United States of America, DAVID PALMER, of the said district, has deposited in this office the title of a Book, the right whereof he claims as Proprietor, in the words following, to wit:—"The Middlesex Collection of Church Music: or, Ancient Psalmody revised. Containing a Variety of plain Psalm Tunes, the most suitable to be used in Divine Service; to which is annexed, a Number of other Pieces, of a more delicate and artificial Construction, proper to be performed by a Choir of good Musicians occasionally, in Schools and public Religious Assemblies."

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

WILLIAM S. SHAW, *Clerk of the District of Massachusetts.*

## A D V E R T I S E M E N T.

THIS collection of church music was prepared by the Middlesex Musical Society, and the publication of it committed to the Rev. DAVID PALMER, as their agent.

It must be obvious, that a singing book, containing but a moderate number of well chosen tunes, is much more eligible for use in schools, and in public worship, than several volumes, or than one of large size. The tunes here introduced, in general, are recommended by their antiquity, and more by their intrinsic excellence. They are, in most instances, reduced to their primitive style, so far as time and opportunity would permit; for the spirit and flavor of old wine are always depressed by the commixture of new.—The concise system of rules and directions which follows, is judged to be sufficient for pupils, in the study of psalmody.

The candid public reception of this work, the principal design of which is, to form and improve a taste for music, well adapted to promote religion and piety, is freely acknowledged to be very desirable. Patronage and co-operation are earnestly solicited, from all those in the community, who are well disposed to the public institutions of religion, and desirous that the singing in our solemn assemblies may be performed “with the spirit and with the understanding.” And it is hoped the time is not far distant, when none will have the temerity to advocate or countenance profaning the house of the LORD, by offering a Babel confusion of tongues, as an act of homage in divine worship.

To the blessing of Providence this work is devoutly referred.

MIDDLESEX, }  
JANUARY, 1807. }

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## INTRODUCTION TO THE GROUNDS OF MUSIC.

**MUSIC** combines *melody, air, harmony,* and *measure.* *Melody* is a series of simple sounds. *Air* is the spirit and style of melody. *Harmony* is the consonance of two or more sounds, either *natural* or *artificial.* *Natural harmony* is produced by the common chord. *Artificial harmony* is a mixture of concords and discords, bearing relation to the common chord.\*

### The DIATONIC or Natural Scale of Music.

The notes of the diatonic or natural scale of music are seven, whose distances or degrees are measured by tones and semi or half tones. The seven first letters of the alphabet are applied to the notes, in the following order—A, B, C, D, E, F, G: when there is occasion for an eighth letter, the first is repeated.† These letters comprehend a system of degrees, called an octave, from which proceeds the variety of harmony.

\* See Holyoke's introduction to Columb. Rep.

† Vid. same.

### The GAMUT or Scale of Music.

F Cliff.	BASS.	G Cliff. TENOR or TREBLE.	C Cliff. COUNTER.

The Gamut contains seven primitive or original sounds, every eighth in nature "being considered the same as the first." The seven sounds comprise five whole tones, and two semi or half tones. The semi or half tones are to be found in the scale between B and C, and E and F. "The order of the notes, above and below *mi*, is as follows, viz. Above *mi* are *fa, sol, la, fa, sol, la*; and below *mi* are *la, sol, fa, la, sol, fa*; after which *mi* returns, either ascending or descending."

The governing note, called *mi*, makes it necessary that learners should well understand the following table:—







If B be natural,	<i>mi</i> is on B.	If B, E, and A be flat,	<i>mi</i> is on D.	If F be sharp,	<i>mi</i> is on F.	If F, C, G, and D be sharp, <i>mi</i> is on D.
If B be flat,	<i>mi</i> is on E.	If B, E, A, and D be flat,	<i>mi</i> is on G.	If F and C be sharp,	<i>mi</i> is on C.	If F, C, G, D, and A be sharp, <i>mi</i> is on A.
If B and E be flat,	<i>mi</i> is on A.	If B, E, A, D, and G be flat,	<i>mi</i> is on C.	If F, C, and G be sharp,	<i>mi</i> is on G.	







### A Scale of Musical NOTES, RESTS, and PROPORTIONS.

Names.	Notes.	Rests.		Proportions.		
Semibreve			<p>N. B. The semibreve rest is considered as a bar rest in all modes of time; all other rests bear the same proportion in time that their respective notes do.</p>	1		Semibreve
Minim				2		Minims
Crotchet				4		Crotchets
Quaver				8		Quavers
Semi-quaver				16		Semi-quavers
Demisemi-quaver				32		Demisemi-quavers



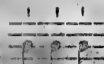
Explanation of Musical CHARACTERS.


- Stave  Five lines with their spaces, on which music is written.
- Brace  Shews how many parts move together.
- Flat  $\flat$  At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
- Sharp  $\sharp$  At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
- Natural  $\natural$  Restores a note made flat or sharp to its original sound.
- Point of Addition  Set after a note or rest, adds one half to its original length.
- Point of Diminution  Reduces three notes to the time of two.
- Single Bar  Serves to divide the time in music according to its measure.
- Double Bar  Serves to distinguish the end of a strain in anthems, and the lines of psalm tunes: a thick single bar is frequently used for the same purpose.


- Cloze  Shews the end of a tune.
- Repeat  Is placed at the beginning of that part which is to be sung twice; and at the end of the tune, directs the performer back to the repeat.
- Figures  Notes under figure 1 are sung before repeating; notes under figure 2 at repeating: if tied with a slur, all are sung at repeating.
- Hold  Directs that the sound of the note over which it is placed be continued beyond its usual length.\*
- Ledger-lines  Are added when the notes go out of the compass of the lines and spaces.
- Trill  Shows that the note over which it is placed should be shaken.

\* In all cases the continuation is left to the direction of the leader.

INTRODUCTION.

Marks of Distinction  Direct the notes over which they are placed to be sung distinctly.

Choosing Notes  Give the performer liberty to sing which he pleases; and both may be sung at the same time.

Slur or Tie  Points out what number of notes are sung to one syllable.


The trill, notes of transition, and the appoggiatura, are left to the explanation and direction of the well informed teacher.

Of TIME.

Time is marked by three divisions or modes, viz. Common, Triple, or Compound. Common time has four marks or modes, and is measured by even numbers, 2, 4, 8, &c.; each bar including such quantity of notes as will amount to one semibreve, which is the measure note.

First Mode.

Second Mode.




First Mode:  $\text{d d u u}$   $\text{d d u u}$   $\text{d d u u}$   
 $\text{1 2 3 4}$   $\text{1 2 3 4}$   $\text{1 2 3 4}$

Second Mode:  $\text{d d u u}$   $\text{d d u u}$   $\text{d d u u}$   
 $\text{1 2 3 4}$   $\text{1 2 3 4}$   $\text{1 2 3 4}$

Third Mode.

Fourth Mode.



Third Mode:  $\text{d u}$   $\text{d u}$   $\text{d u}$   
 $\text{1 2}$   $\text{1 2}$   $\text{1 2}$

Fourth Mode:  $\text{d u}$   $\text{d u}$   $\text{d u}$   
 $\text{1 2}$   $\text{1 2}$   $\text{1 2}$

The first mode of Common time has one semibreve, or other notes and rests equivalent, in a bar; the bar is performed in four seconds, two with the hand down and two with it up. The accented part of the bar is the first and third notes.


The second mode contains the same notes in a bar; the time measured in the same manner, but to be performed one-fourth faster. Accented as in the first mode.

The third mode also contains the same notes in a bar, but is performed two seconds in a bar, one with the hand down, and one with it up. Accented as before.

The fourth mode has a minim for its measure note; this, or other notes equivalent, fill a bar: performed one-fourth faster than the third mode, and beat in the same manner. Accented as in the preceding modes.

Triple time has three marks or modes, viz.

First Mode.



$\text{d d u}$   $\text{d d u}$   $\text{d d u}$   $\text{d d u}$   
 $\text{1 2 3}$   $\text{1 2 3}$   $\text{1 2 3}$   $\text{1 2 3}$

Second Mode.

Third Mode.

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

The first mode of Triple time has three minims in each bar, each minim sounded in a second of time; the two first to be sung with the hand down, and the last with it up.

The second mode three crotchets in a bar; the time measured as in the first mode, but one-fourth faster.

The third mode has three quavers in a bar; the time measured with the hand as before, but performed one-fourth faster than the second mode.

Compound time has two marks or modes, as follows:—

First Mode.

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

*Midd. Coll.*

B

Second Mode.

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

The first mode contains six crotchets in a bar; three sung with the hand down, three with it up, in the time of two seconds.

The second mode has six quavers in a bar; divided and sung in the same manner as crotchets in the above mode, but performed one-fourth faster.

The foregoing modes are all in present use. They are given as general principles, by which the learner is guided. The mathematical difference between each mode is omitted. The performing of music slower or faster, in the different modes, is left to directive terms, in general use, and to the judgment of the performer.

### KEYS in Music.

The two natural keys in music are A minor and C major; the first having the lesser third, sixth, and seventh, above its key note; the second having the greater third, sixth, and seventh, above its key note, being half a tone sharper in its first, third, &c.

## EXAMPLES.

A Minor Key. C Major Key.

The image shows two musical examples, A and C, each consisting of a treble and a bass staff. Example A is labeled 'Minor Key' and shows a scale starting on G4 in the treble and G3 in the bass, with a key signature of one flat (B-flat). Example C is labeled 'Major Key' and shows a scale starting on C4 in the treble and C3 in the bass, with a key signature of one sharp (F-sharp). Both examples include a wavy line above the first few notes of the treble staff, indicating the 'Air' or leading part.

Whenever the last note in the Bass is next above the mi, it is the major or cheerful key ; if next below it, it is the minor or flat key. The last note in the Bass is considered the key note.

## Lessons for tuning the Voice.

## I. The Major Key.

The image shows a single treble staff with a common time signature and a key signature of one sharp (F-sharp). It contains a scale starting on C4, with a wavy line above the first few notes.

## II. The Minor Key.

The image shows a single treble staff with a common time signature and a key signature of one flat (B-flat). It contains a scale starting on G4, with a wavy line above the first few notes.

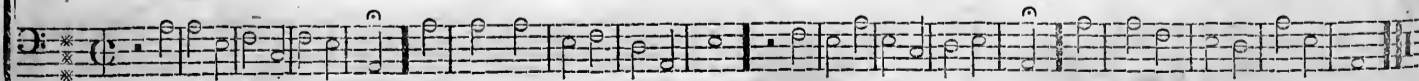
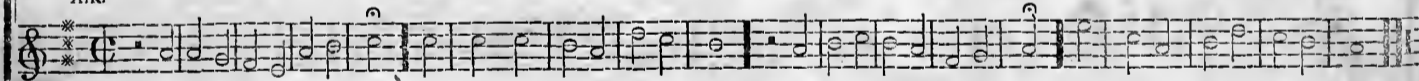
N. B. The part over which *Air* is written, is the first or leading part.

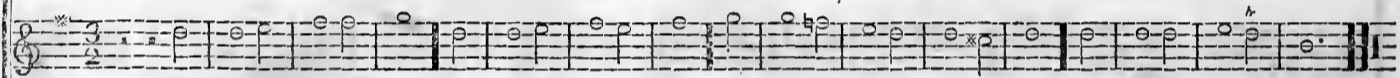




Before Jehovah's awful throne, Ye nations, bow with sacred joy: Know that the Lord is God alone; He can create, and he destroy.

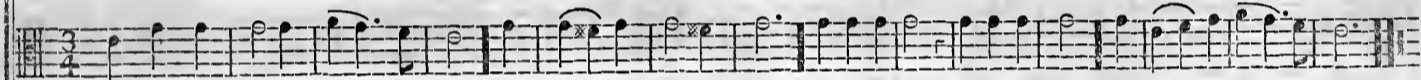
AIR.





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

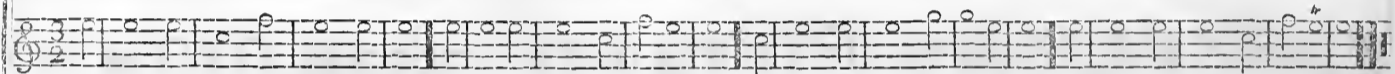




AIR. All glory be to God on high, And to the earth be peace; Good will henceforth, from heaven to men, Begin, and never cease.

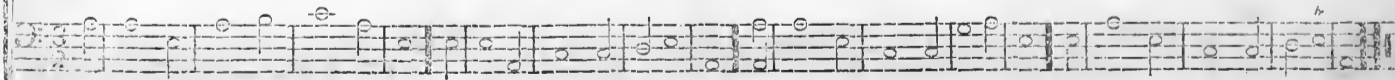
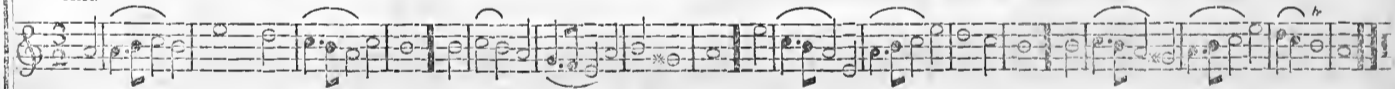


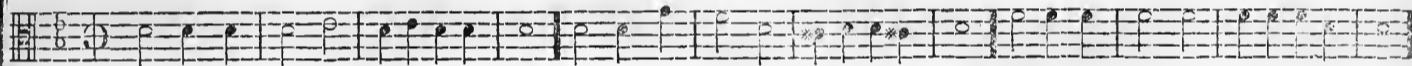
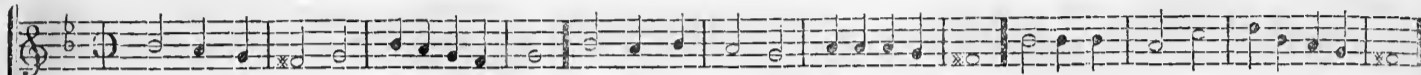




Man has a soul of vast desires; He burns within with restless fires; Toss'd to and fro, his passions fly From vanity to vanity.

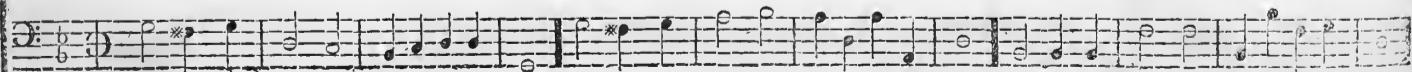
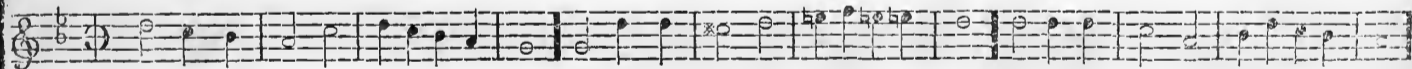
AIR.





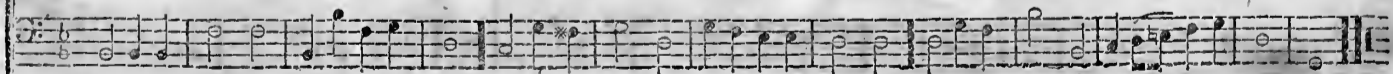
The God of glory sends his summons forth, Calls the fourth nations, and awakes the north; From east to west his sovereign orders spread,

AIR.





Through distant worlds, and regions of the dead. The trumpet sounds; hell trembles; heaven rejoices; Lift up your heads, ye faints, with cheerful voices.



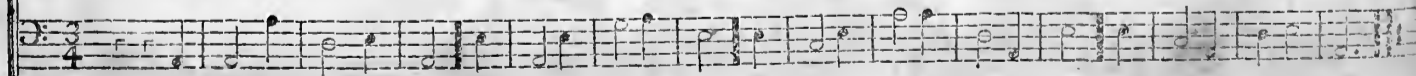
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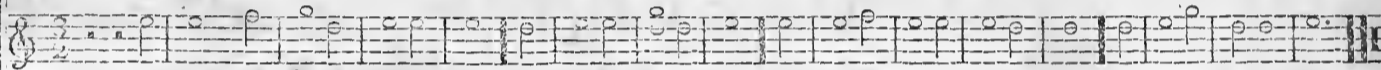
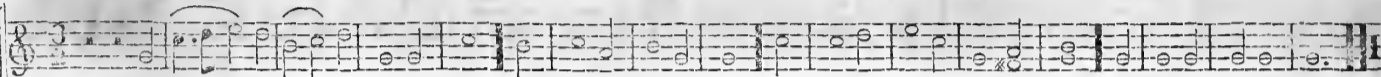
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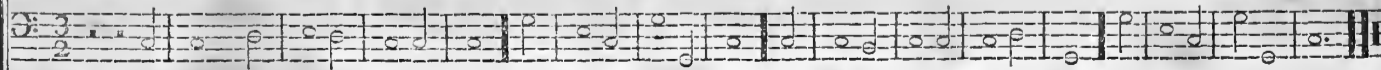
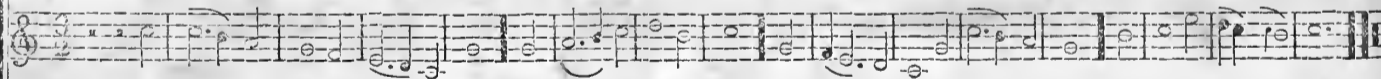
Welcome, sweet day of rest, That saw the Lord arise; Welcome to this reviving breath. And these rejoicing eyes!

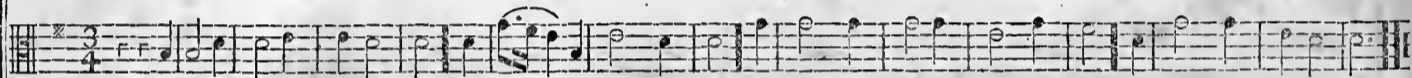
AIR.



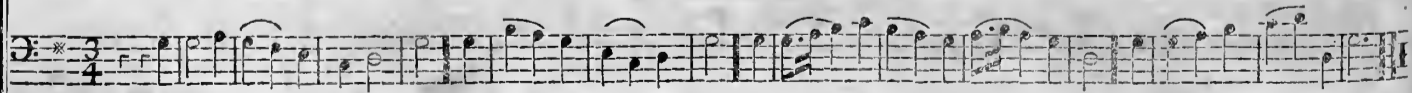
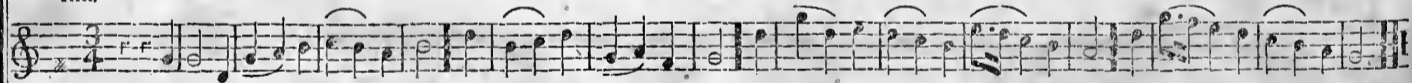


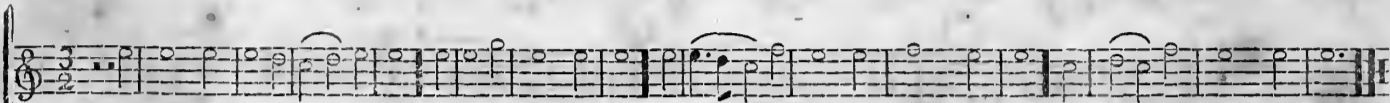
AIR. Long as I live I'll bleſs thy name, My King, my God of love; My work and joy ſhall be the ſame In the bright world above.





AIR. Now shall my inward joys arise, And burst into a song; Almighty love inspires my heart, And pleasure tunes my tongue.

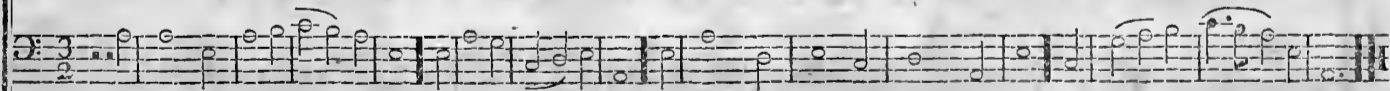


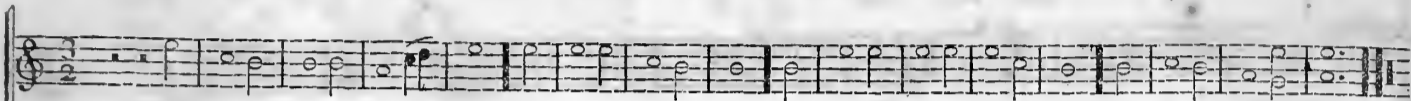


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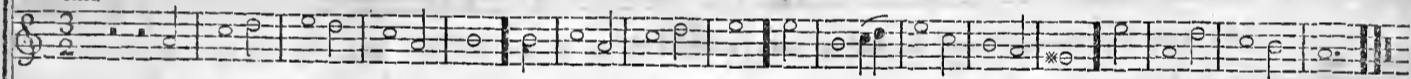


Lord, thou wilt hear me when I pray; I am for - - - ever thine, I fear before thee all the day, Nor would I dare to sin.





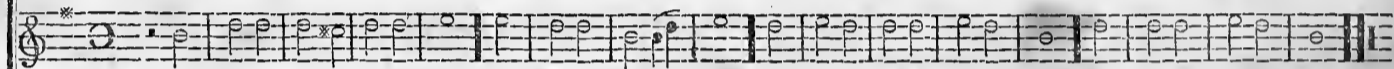
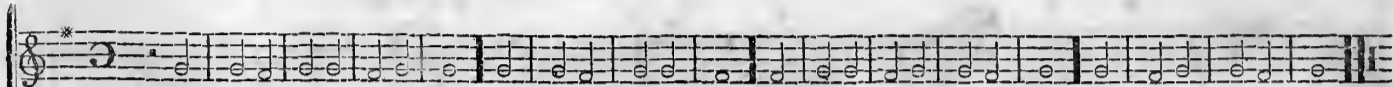
AIR.



With reverence let the faints appear, And bow before the Lord; His high commands with reverence hear, And tremble at his word.

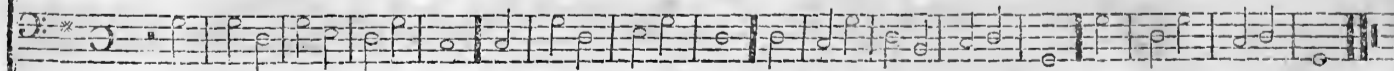
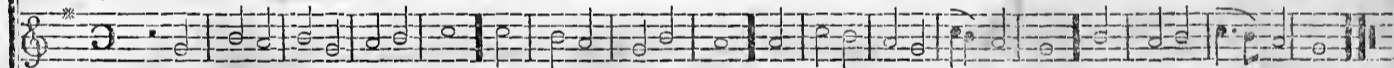






Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms.

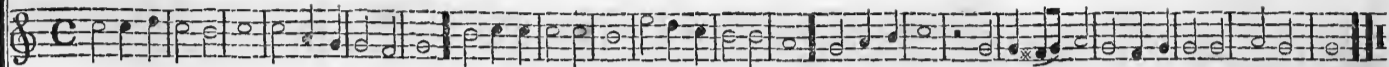
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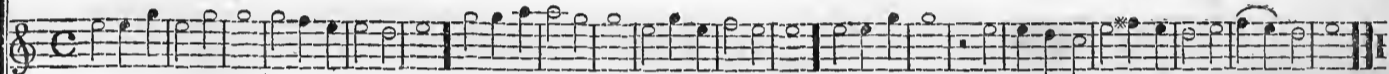


AIR. I lift my soul to God, My trust is in his name; Let not my foes that seek my blood Still triumph in my shame, Still triumph in my shame.



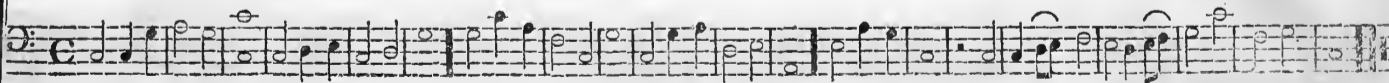
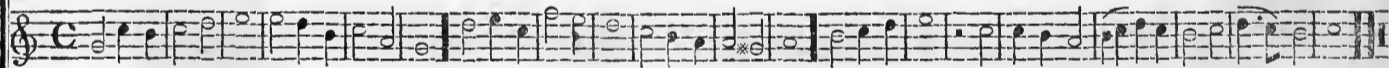


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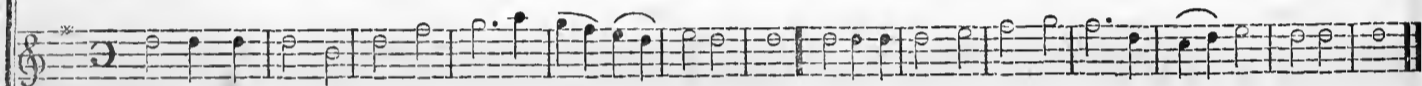
Give thanks to God most high, The universal Lord, The sovereign King of kings; And be his grace ador'd. His power and grace Are still the same; And let his name Have endless praise.

AIR.



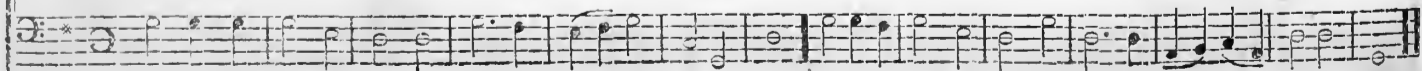
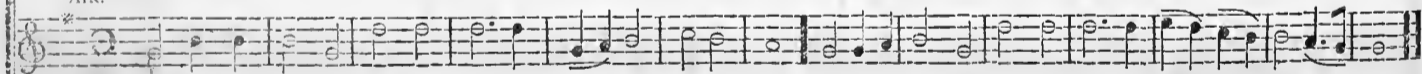
*Midd. Cell.*

D



The Lord appears my helper now, Nor is my faith afraid Of what the sons of earth can do, Since heaven affords me aid.

AIR.

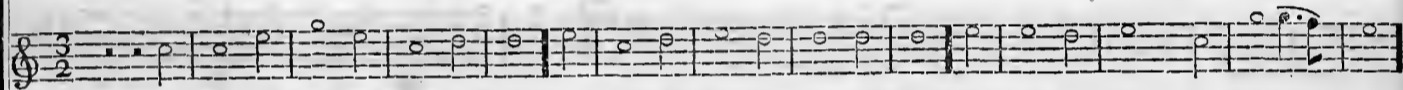
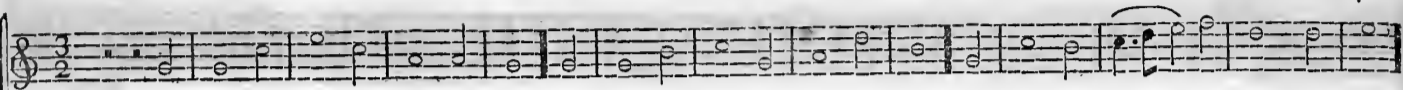


RINETON continued.

The musical score consists of four staves of music. The first two staves are instrumental accompaniment. The third staff contains the lyrics: 'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend. The fourth staff is another line of instrumental accompaniment. The score includes dynamic markings 'Piano' and 'Forte' and various musical notations such as notes, rests, and bar lines.

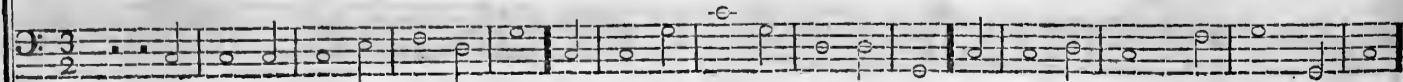
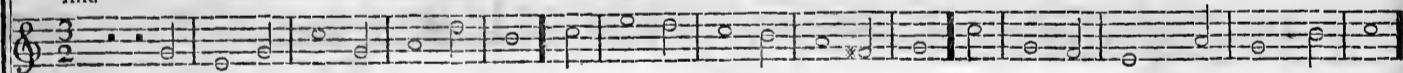
*Piano.* *Forte.*

'Tis safer, Lord, to hope in thee, And have my God my friend, Than trust in men of high degree, And on their truth depend.



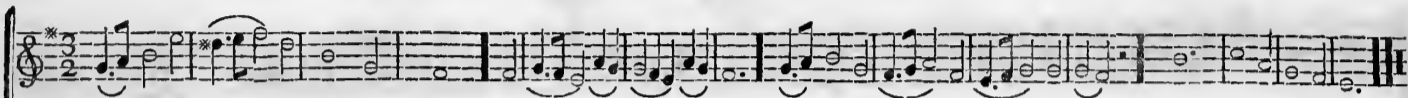
I'll praise my Maker with my breath; And when my voice is lost in death, Praise shall employ my nobler powers:

AIR.



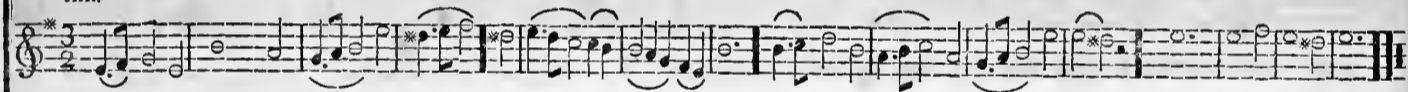


My days of praise shall ne'er be past, While life, and thought, and being last, Or im - - mor - - tal - i - - - ty endures.

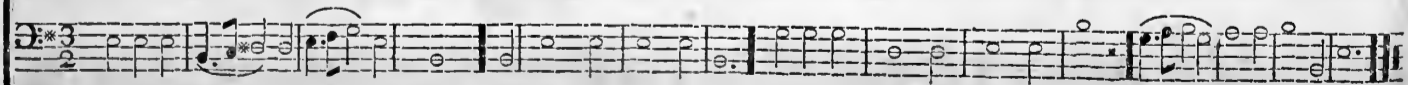


*Plaintive.*

AIR.



Now let our drooping hearts revive,      And all our tears be dry;      Why should these eyes be drown'd in grief,      Which view a Saviour nigh?



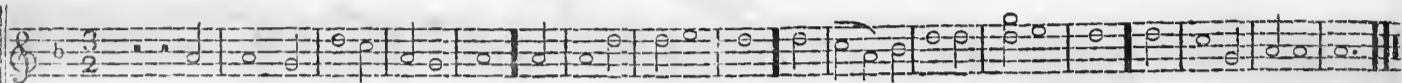




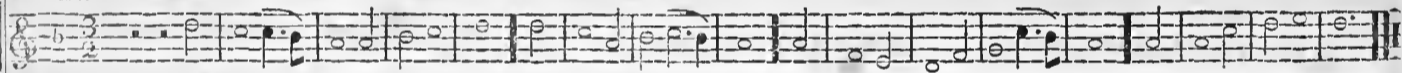
Hark! from the tombs, a doleful sound;      Mine ears, attend the cry—      Ye living men, come, view the ground      Where you must shortly lie.

AIR.



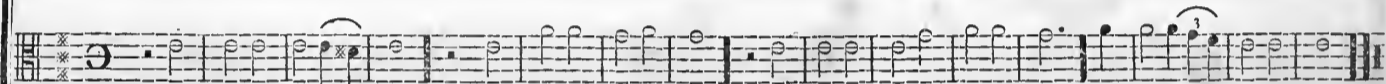


AIR.



My spirit faints to see thy grace, Thy promise bears me up; And while salvation long delays, Thy word supports my hope.





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

AIR.



*Midd. Coll.*

E

A musical score for a hymn, consisting of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The music is in 3/4 time and G major. The lyrics are: "Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow,". The word "AIR," is written below the first staff. The score includes various musical notations such as treble and bass clefs, a key signature of one sharp (F#), a time signature of 3/4, and various note values and rests.

AIR,  
Lord, in thy great, thy glorious name, I place my hope, my only trust; Save me from sorrow,

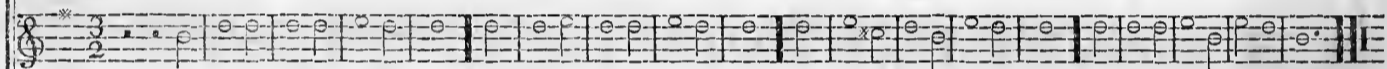
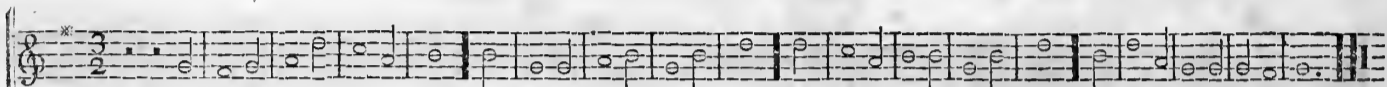
CASTLE STREET continued.

guit, and shame, Thou ever gracious, ever just, Thou ever gracious, ever just.

The musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The lyrics are written below the second staff. The music is in a common time signature and features various rhythmic values including eighth and sixteenth notes, as well as triplets. The piece concludes with a double bar line.

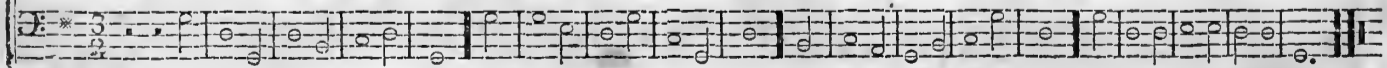
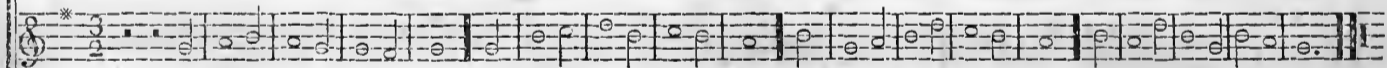
Sing to the Lord, who loud proclaims His various and his saving names; O may they not be heard alone, But by our sure experience known.

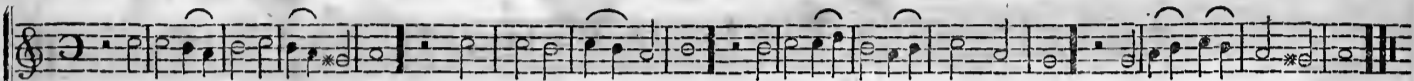
AIR.



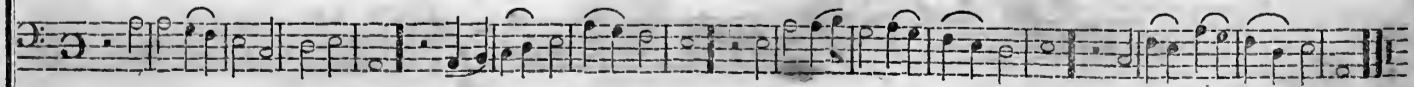
Life is the time to serve the Lord, The time t' insure the great reward; And while the lamp holds out to burn, The vilest sinner may return.

AIR.

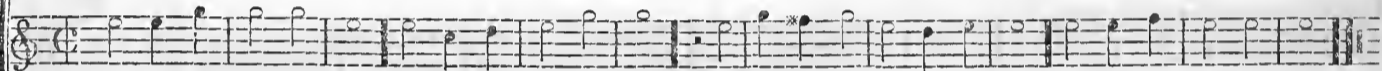




AIR. Lord, in the morning thou shalt hear My voice ascend - ing high: To thee will I direct my prayer, To thee lift up mine eye.







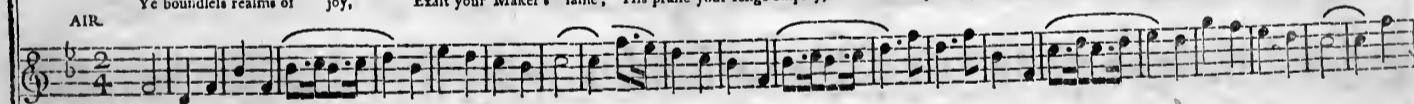
The Lord my shepherd is, I shall be well supply'd: Since he is mine, and I am his, What can I want beside?  
AIR.



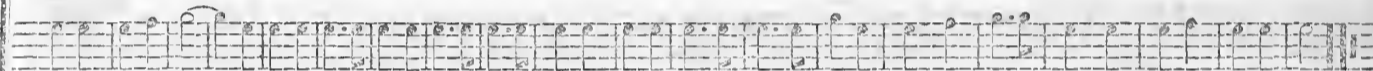
*Slow.*

AIR

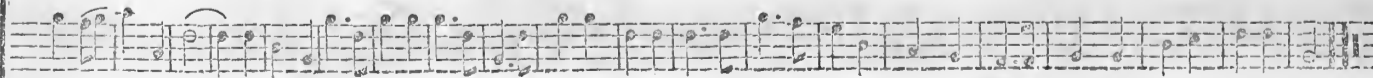
Ye boundless realms of joy, Exalt your Maker's fame; His praise your songs employ, His praise your songs employ, Above the starry frame, A-



PORTSMOUTH continued.

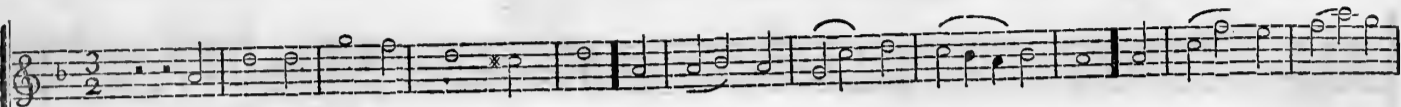


love the stary fame. Your voices raise, Ye cherubim And seraphim, To sing his praise. Your voices raise, Ye cherubim And seraphim, To sing his praise.

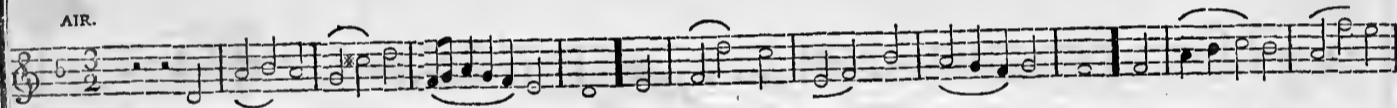


*Midd. Cell.*

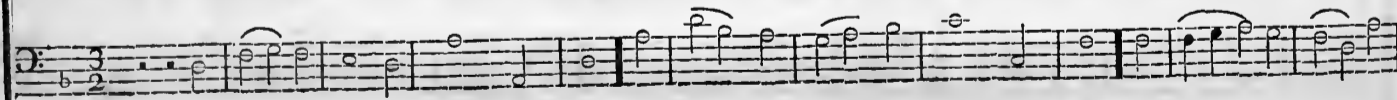
F



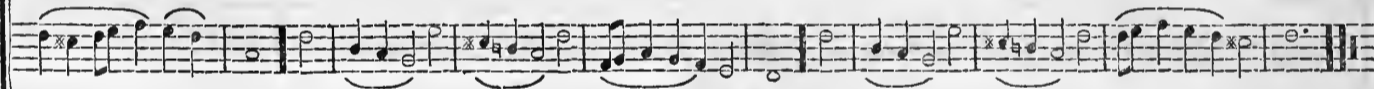
AIR.



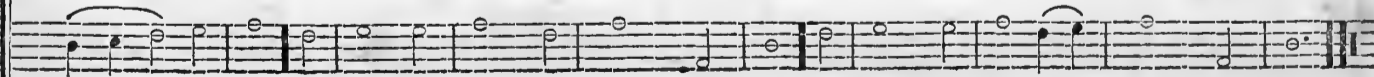
Go, wershup at Im - - man - - - uel's feet, See in his face what wonders meet! Earth is too narrow

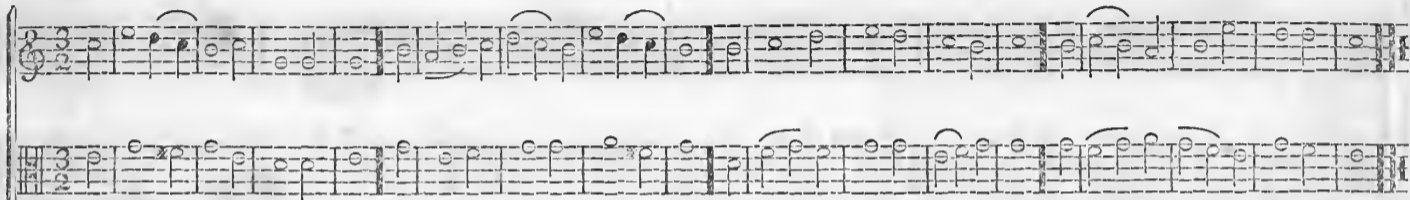


VIRGINIA continued.



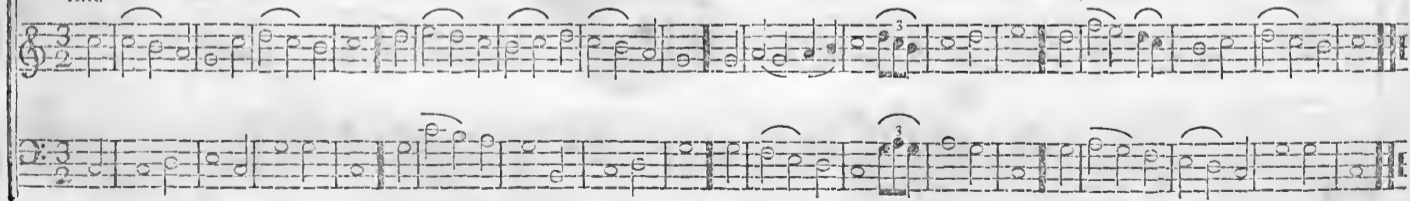
to express His worth, his glory, or his grace, His worth, his glory, or his grace.

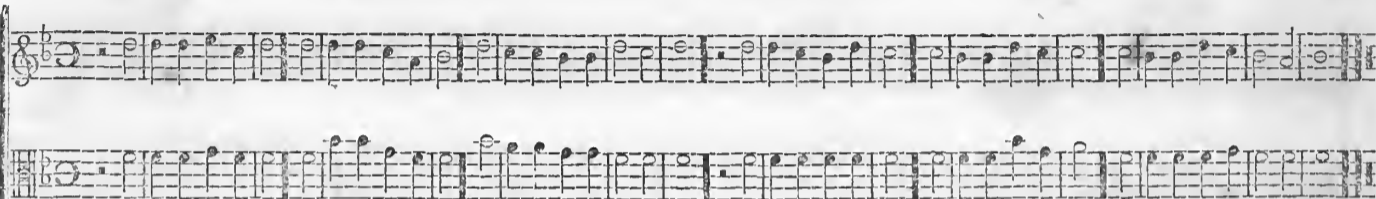




From all that dwell below the skies, Let the Creator's praise arise; Let the Redeemer's name be sung Through every land, by every tongue.

AIR.





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

AIR.





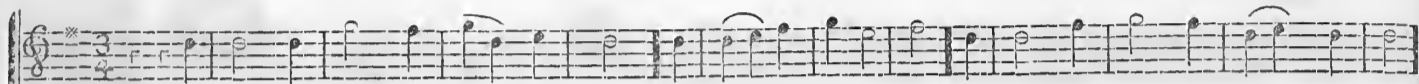
Lord of the worlds above, How pleasant and how fair The dwellings of thy love, Thy earthly temples are! To thine abode My heart aspires, With warm desires, To see my God.

AIR.





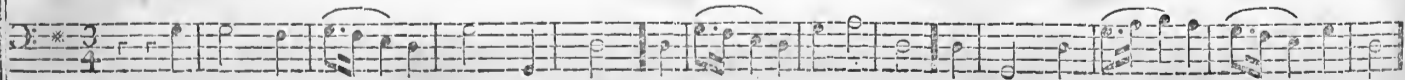




AIR.



Come, let us join our cheerful songs, With an - gels round the throne; Ten thousand thousand are their tongues,



WESTON FAVEL continued.



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



*Midd. Coll.*

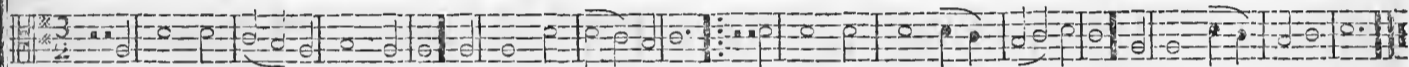
G

A musical score for a hymn, consisting of four staves. The first three staves use a treble clef and a 3/2 time signature, with a key signature of one sharp (F#). The fourth staff uses a bass clef and the same 3/2 time signature and key signature. The lyrics are written below the second and third staves. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and phrasing slurs. The word 'AIR.' is written below the first staff.

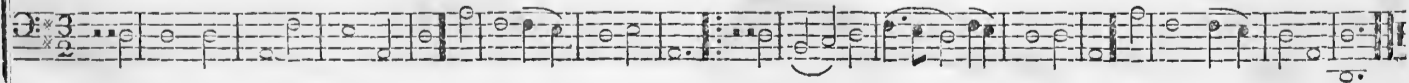
AIR. Join all the glorious names Of wisdom, love, and power, That ever mortals knew, That angels

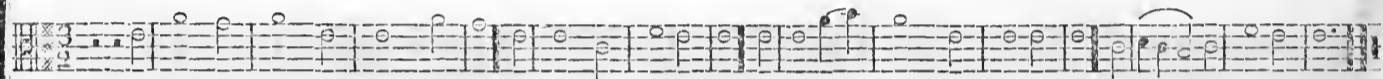
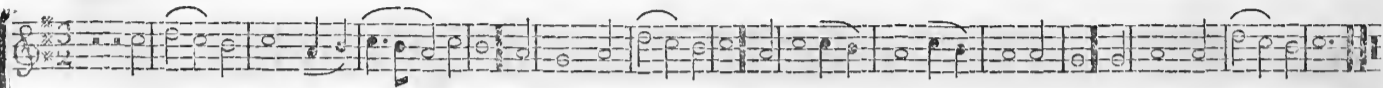
## EAGLE STREET continued.

ever bore: All are too mean To speak his worth, Too mean to fet My Saviour forth.

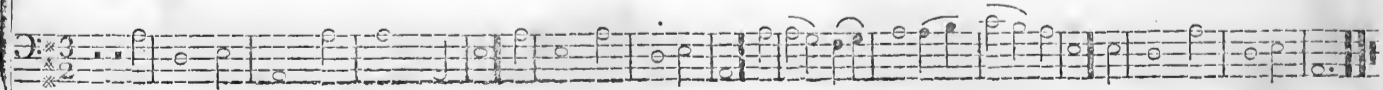
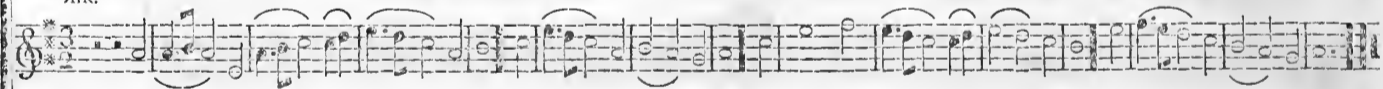


AIR. Let children hear the mighty deeds Which God perform'd of old; Which in our younger years we saw, And which our fathers told.





AIR. To our almighty Maker, God, New honours be address'd; His great fal - - va - - tion shines abroad, And makes the nations bleſt.

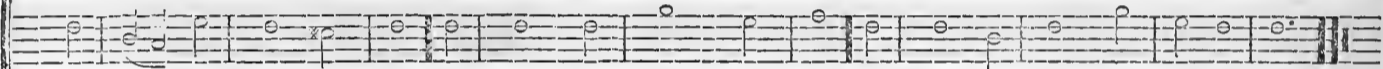
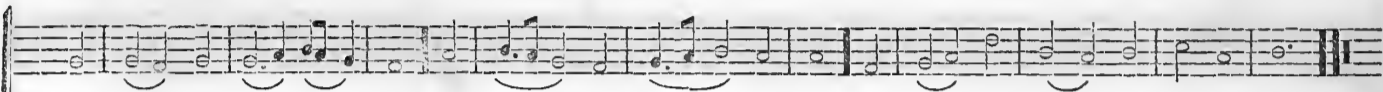


A musical score for a hymn, consisting of four staves. The first two staves are for the vocal melody and a keyboard accompaniment. The third staff contains the lyrics: "How pleasant 'tis to see Kindred and friends agree, Each in their proper station move,". The fourth staff is for a basso continuo or another keyboard part. The music is in 3/4 time and features various note values, rests, and phrasing slurs. A small asterisk is present at the beginning of each staff.

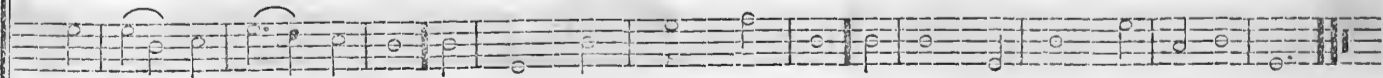
AIR.

How pleasant 'tis to see Kindred and friends agree, Each in their proper station move,





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

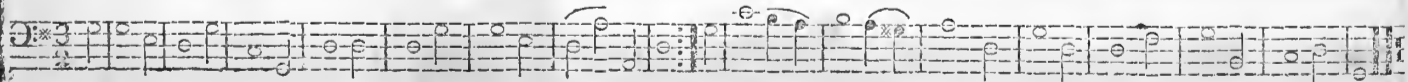


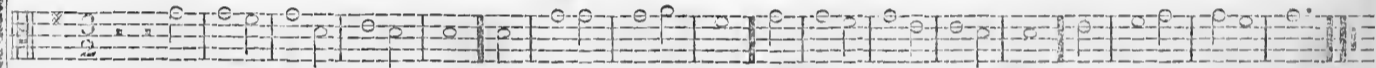
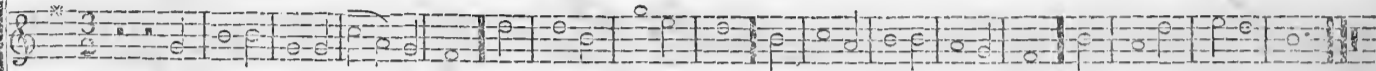


## AIR.



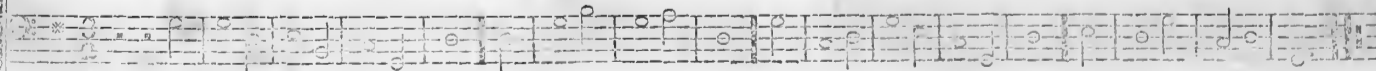
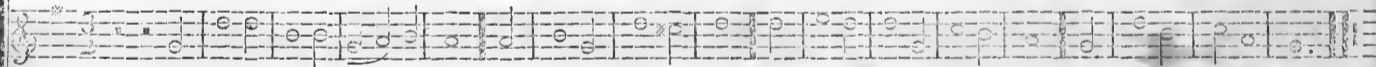
The Lord my pasture shall prepare, And feed me with a shepherd's care; } My noon-day walks he shall attend, And all my midnight hours defend.  
 His presence shall my wants supply, And guard me with a watchful eye: }





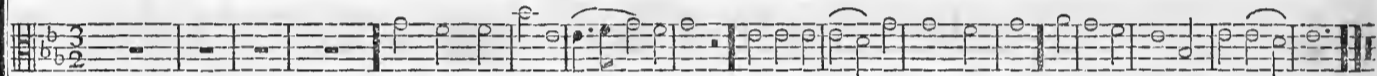
O 'twas a joyful sound to hear Our tribes devoutly say, Up, Israel, to the temple haste, And keep your festival day.

AIR.

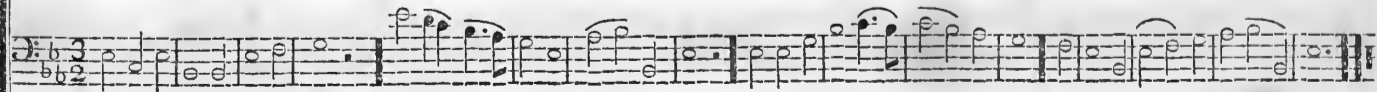
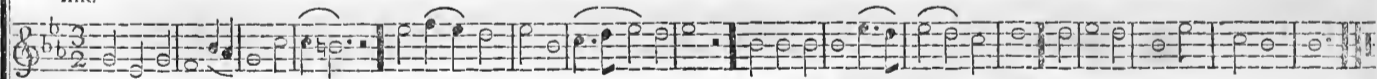


AIR. Behold the lofty sky declares its Maker God, And all his starry works on high Proclaim his power abroad.

PSALM 97th. L. M.



AIR. Darknefs 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.



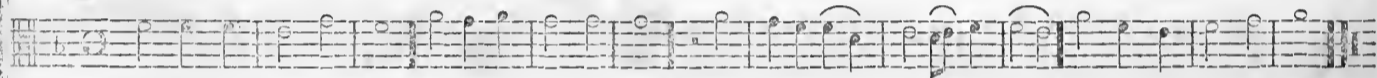
## MORNING HYMN. L. M.



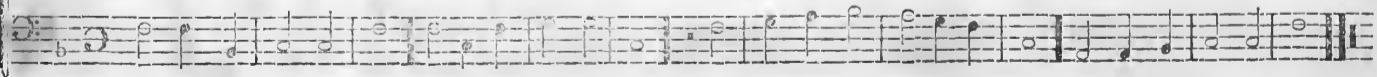
Awake, my soul; awake, mine eyes; Awake, my drowsy faculties; Awake, and see the new-born light Spring from the darksome womb of night.

AIR.





AIR. Great is the Lord our God, And let his praise be great; He makes the churches his abode, His most delightful feat.





AIR. To thine Almighty arm we owe The triumphs of the day; Thy terrors, Lord, confound the foe, And melt their strength away.



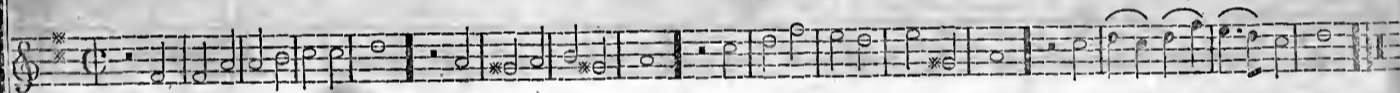


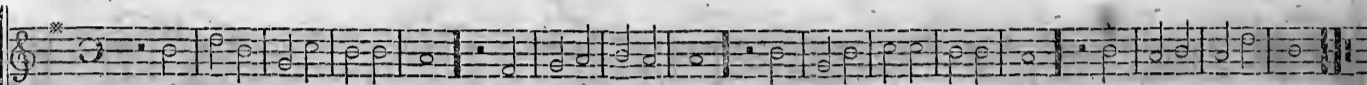
AIR. 'Tis by thine aid our troops prevail, And break united powers; Or burn their boasted fleets, or scale The proudest of their towers.

AIR.



Mistaken souls! that dream of heaven,      And make their empty boast      Of inward joys, and sins forgiven,      While they are slaves to lust.

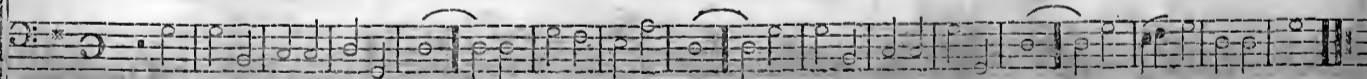




AIR.



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

*Midd. Coll.*

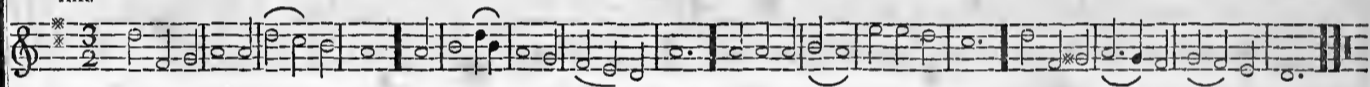
1

The image shows a musical score for a piece titled "POLAND. C. M." from Psalm 39, Dr. W. The score is arranged in four staves. The top staff is a vocal line in treble clef, with a key signature of one sharp (F#) and a 3/2 time signature. The second staff is an instrumental line in alto clef. The third staff is a vocal line in treble clef, with the lyrics: "AIR. God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will." The bottom staff is an instrumental line in bass clef. The music is written in a style characteristic of 18th-century church music, with a focus on melodic lines and harmonic support.

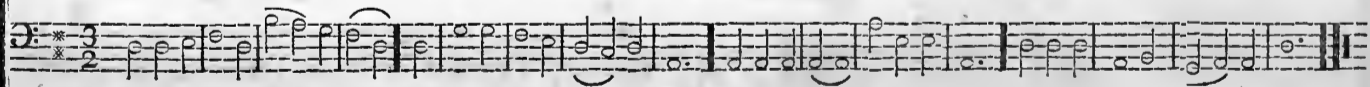
AIR. God of my life, look gently down, Behold the pains I feel; But I am dumb before thy throne, Nor dare dispute thy will.



AIR.

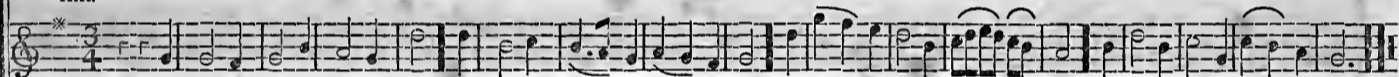


Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky: Those heavenly guards around thee wait, Like chariots that attend thy state.

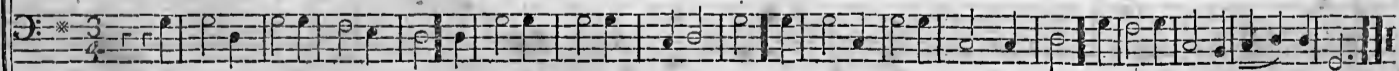


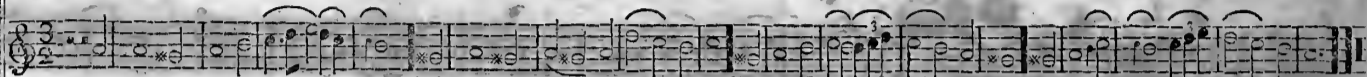


AIR.

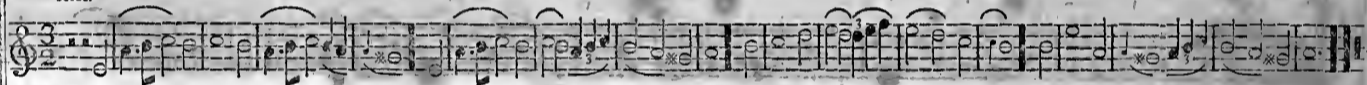


Bury'd in shadows of the night, We lie till Christ restores the light; Wisdom descends to heal the blind, And chase the darkness of the mind.

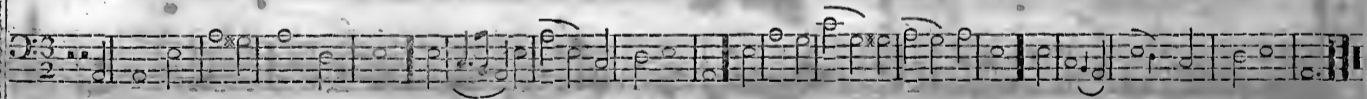


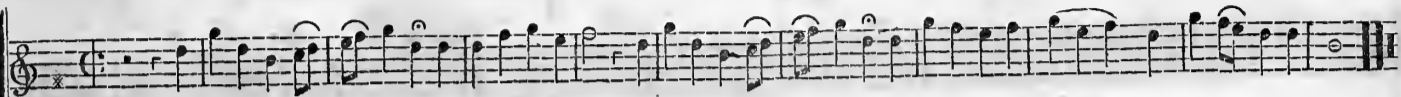


## AIR.

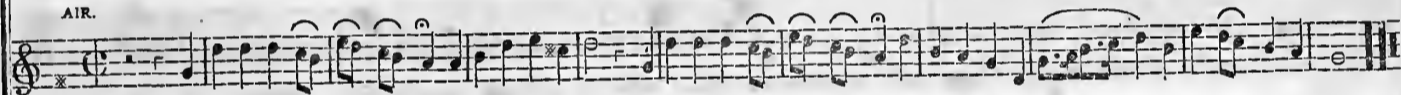


Thou, whom my soul admires above All earthly joy, and earthly love, Tell me, dear Shepherd, let me know Where do thy sweetest pastures grow?

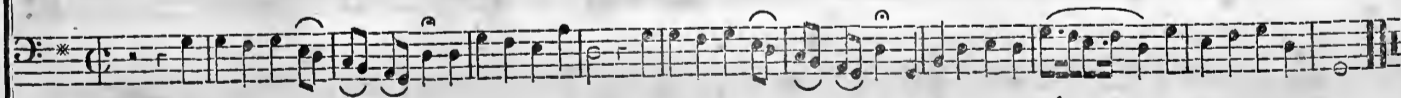




AIR.



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



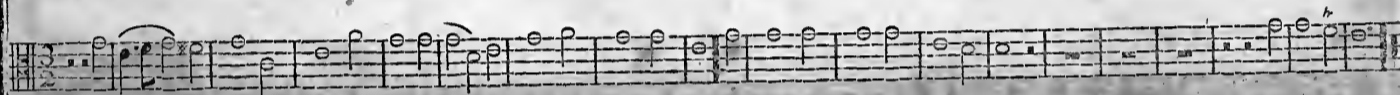
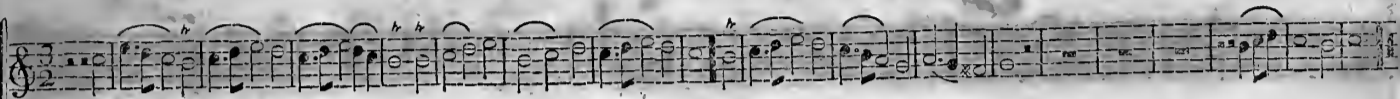


The first two staves of music are written in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The first staff contains the first two measures of the melody, and the second staff contains the next two measures. The music consists of quarter and half notes, with some rests.

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

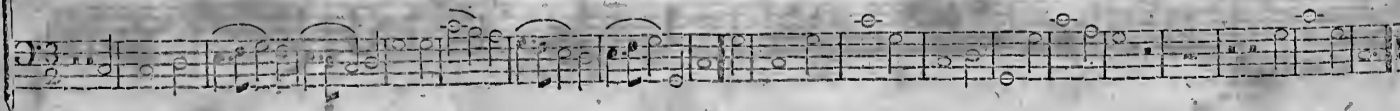
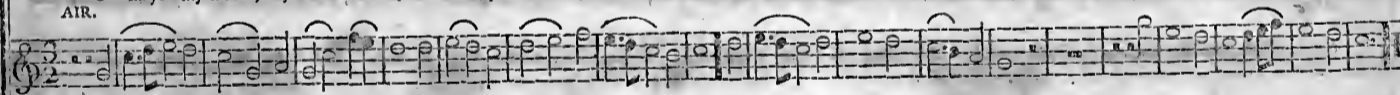
AIR.

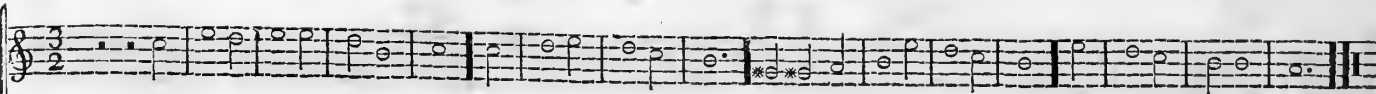
The next two staves of music continue the melody. The third staff (treble clef) contains the first two measures, and the fourth staff (treble clef) contains the next two measures. The music continues with quarter and half notes, ending with a double bar line.



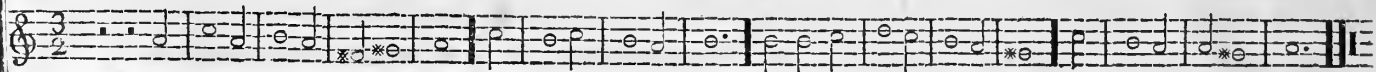
O may thy church, thy turtle-dove, Mournful, yet chaste, thy pity move: To birds of prey expose her not; Though poor, too dear, though poor, too dear to be forgot.

AIR.

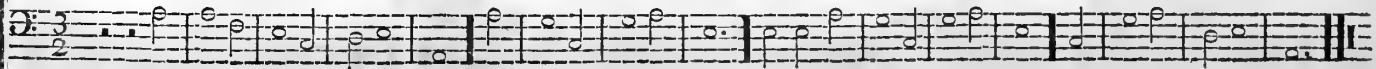




AIR.



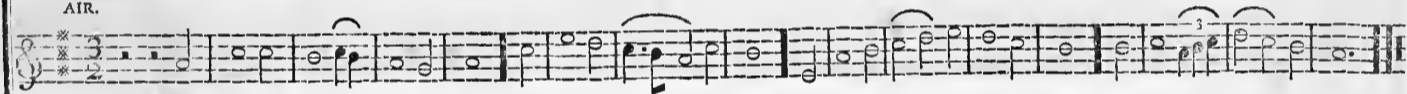
With earnest longings of the mind, My God, to thee I look; So pants the hunted hart to find And take the cooling brook.

*Midd. Coll.*

K.



## AIR.



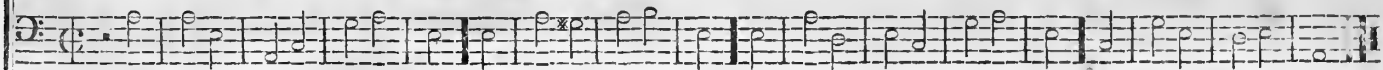
Long as I live I'll blefs thy name, My King, my God of love; My work and joy shall be the fame In the bright world above.





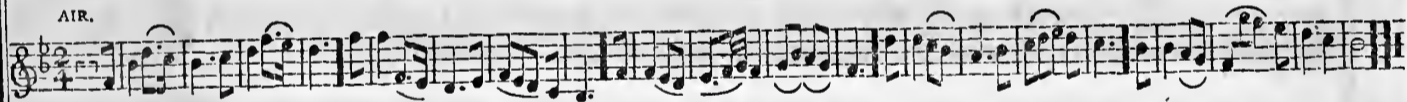
Lord, what is man, poor feeble man, Born of the earth at first! His life's a shadow, light and vain, Still hastening to the dust.

AIR.

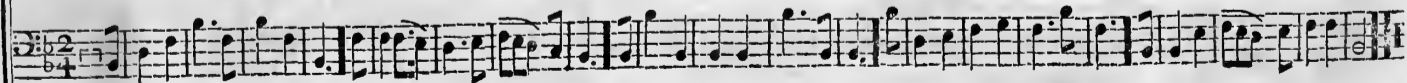


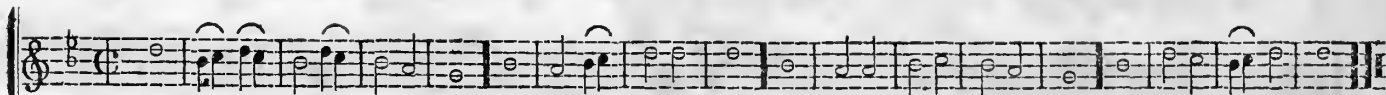


AIR.

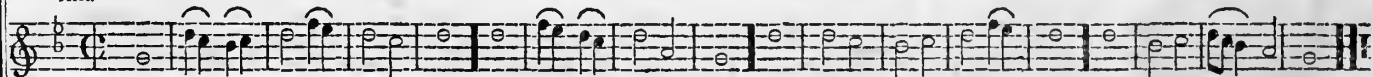


My God, how endless is thy love! Thy gifts are every evening new; And morning mercies, from above, Gently distil like early dew, Gently distil like early dew.

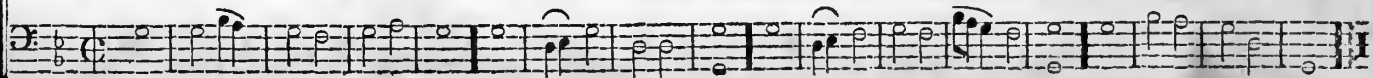


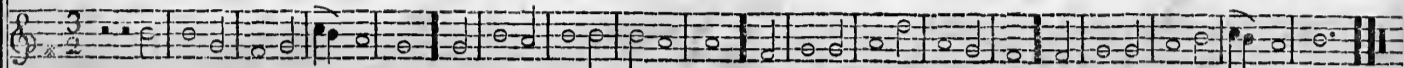


AIR.

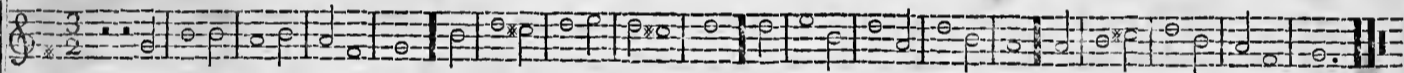


Why do we mourn departing friends? Or shake at death's alarms? 'Tis but the voice that Jesus sends To call them to his arms?





AIR

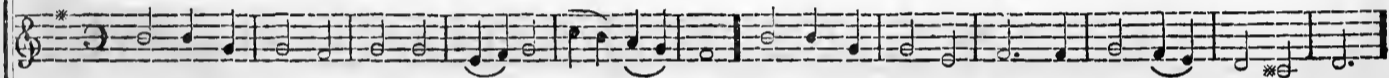
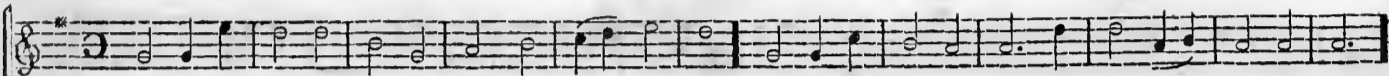


With all my powers of heart and tongue, I'll praise my Maker in my song; Angels shall hear the notes I raise, Approve the song, and join the praise.

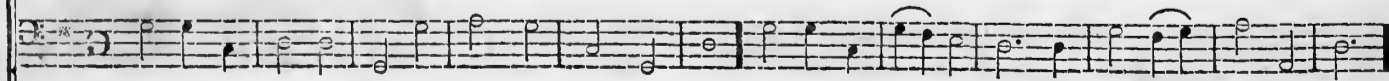
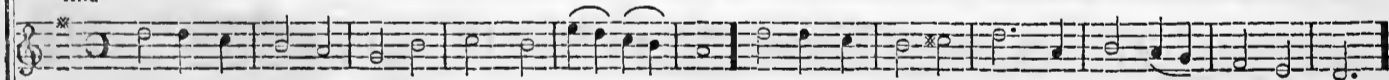


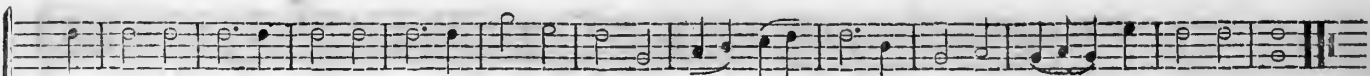


AIR.      Stoop down, my thoughts, that use to rife,      Converse      a      while with death: Think how a gasping mortal lies,      And pants away his breath.

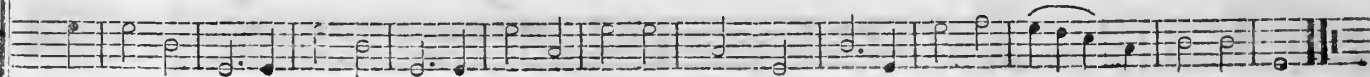
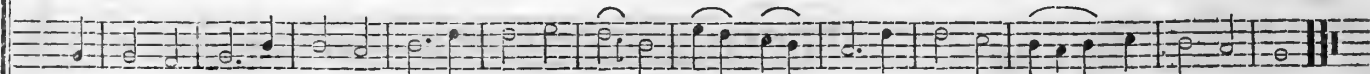


AIR.
Rejoice, the Lord is King; Your God and King adore:
Mortals, give thanks, and sing, And triumph ever - - more.





Lift up your heart, Lift up your voice, Rejoice, again I say, re - - - joice, Rejoice, a - - - gain I say, rejoice.



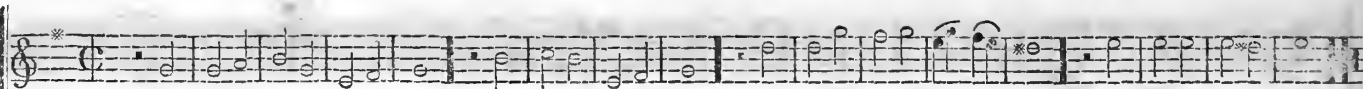
*Midd. Coll.*

L

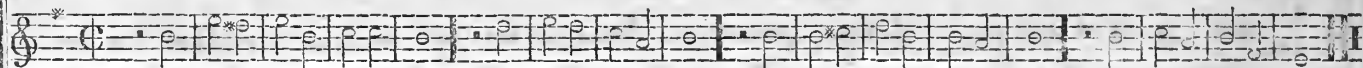


AIR. That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.





AIR.



Lord, where shall guilty souls retire,      Forgotten and unknown?      In hell they meet thy dreadful ire,      In heaven thy glorious throne

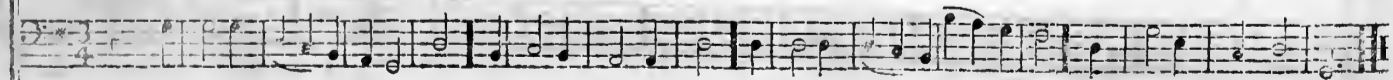




AIR.

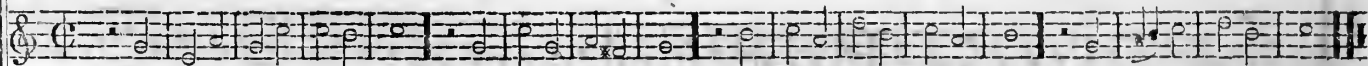


In darkest shades, if he appear, My dawning is begun! He is my soul's sweet morning star, And he my rising sun.



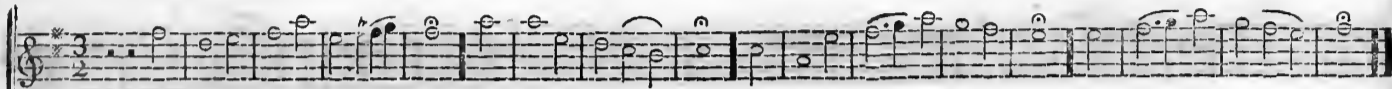


AIR.

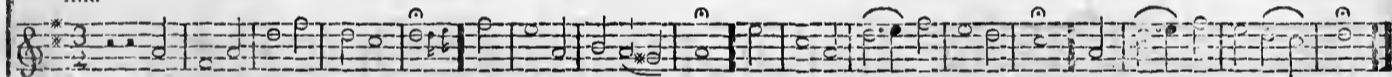


My God, my portion, and my love, My everlasting All! I've none but thee in heaven above, Or up this earthly ball.





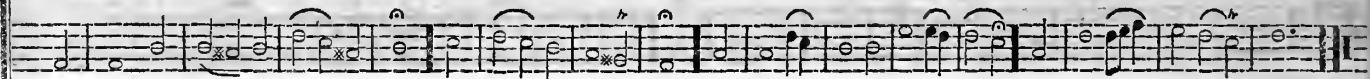
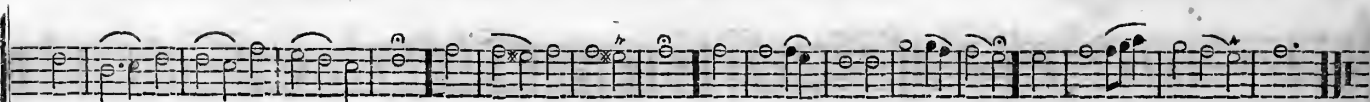
AIR.



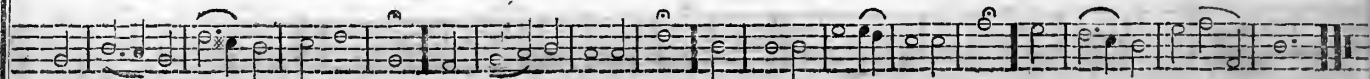
To heaven I lift my waiting eyes, There all my hopes are laid; The Lord that built the earth and skies Is my perpetual aid.







Their feet shall never slide to fall, Whom he designs to keep: His ears attend the softest call: His eyes can never sleep.



Hear, gracious God, my humble moan, To thee I breathe my sighs; When will the tedious night be gone? And when the dawn arise?

AIR.



My God! O could I make the claim, My Father and my Friend! And call thee mine, by every name On which thy saints depend!



*Midd. Cell.*

M

*Moderate.*

AIR.



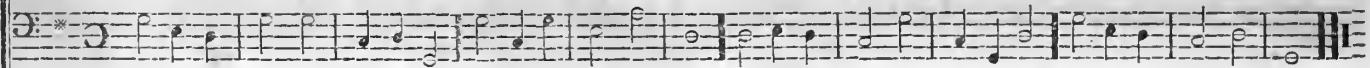
From lowest depths of wo, To God I send my cry; Lord, hear my suppli - - cating voice, And graciously reply.





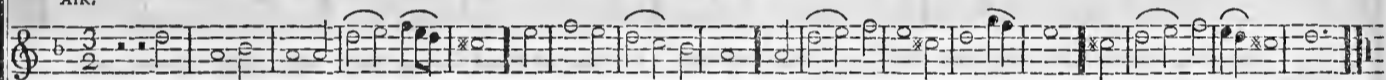
God, my sup - por - ter and my hope, My help for - - ever near, Thine arm of mercy held me up, When sinking in despair.

AIR.

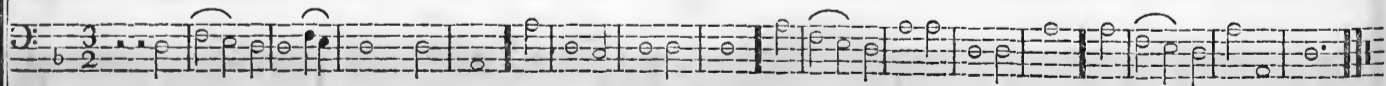


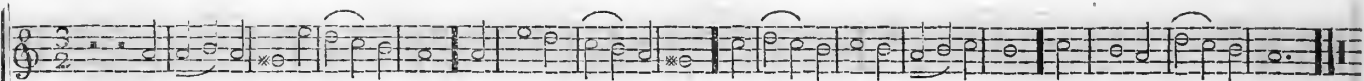


AIR.



Let others boast how strong they be, Nor death nor danger fear; But we'll confess, O Lord, to thee, What feeble things we are.





AIR. Save me, O God! the swelling floods Break in upon my soul: I sink, and sorrows o'er my head Like mighty waters roll.



The first two staves of the musical score are for the treble and bass clefs. Both are in 3/2 time and marked with an asterisk (\*). The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of quarter and eighth notes, with some notes beamed together. There are several measures with rests, and the piece concludes with a double bar line.

AIR.

How large the promise! how divine, To Abrah'm and his seed! I'll be a God to thee and thine,

The third and fourth staves of the musical score are for the treble and bass clefs. Both are in 3/2 time and marked with an asterisk (\*). The melody is written in the treble clef, and the bass line is in the bass clef. The music consists of a series of quarter and eighth notes, with some notes beamed together. There are several measures with rests, and the piece concludes with a double bar line.



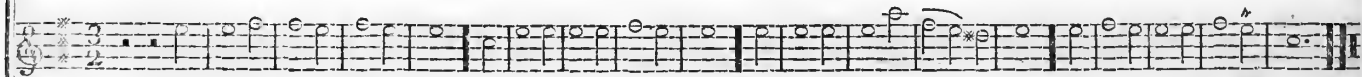
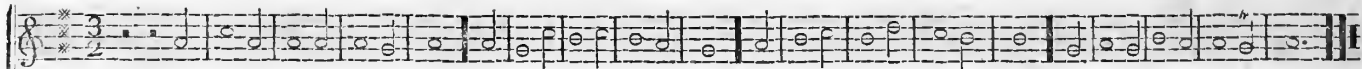
Sup - ply - ing all their need, I'll be a God to thee and thine, Sup - - ply - ing all their need.

The musical score consists of four staves. The first staff contains the first line of music, the second staff the second line, the third staff the third line, and the fourth staff the fourth line. The lyrics are positioned between the second and third staves. The music is written in a common time signature and features various note values, including quarter, eighth, and sixteenth notes, as well as rests and accidentals. The piece concludes with a double bar line and repeat dots at the end of each staff.



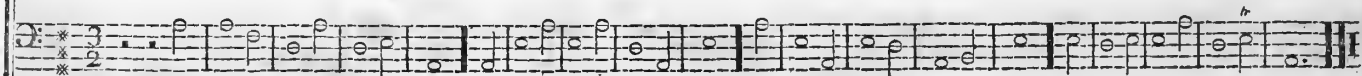
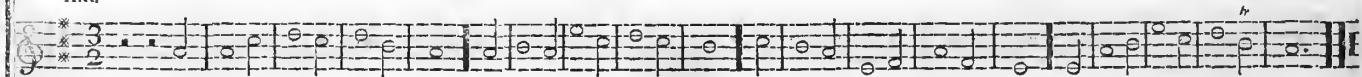
AIR. Wait on the Lord, ye trembling faints, And keep your courage up; He'll raise your spirit when it faints, And far exceed your hope.





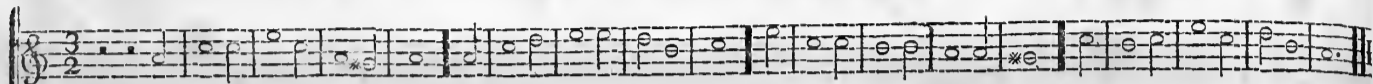
Sweet is the work, my God, my King, To praise thy name, give thanks, and sing, To shew thy love by morning light, And talk of all thy truth at night.

AIR.

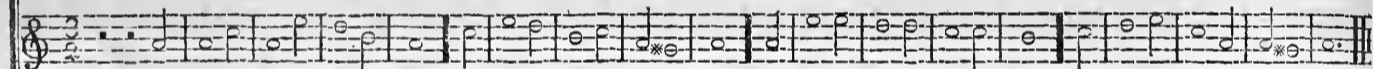


Midd. Coll.

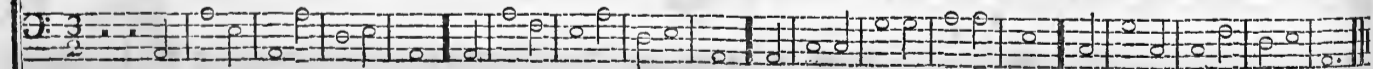
N



AIR.



The God we serve maintains his throne    Above the clouds, beyond the skies;    Through all the earth his will is done,    He knows our groans, he hears our cries.

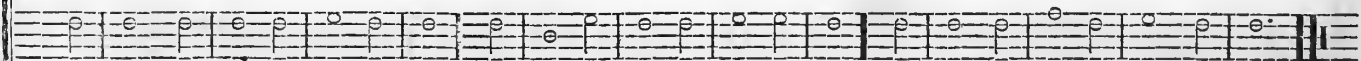
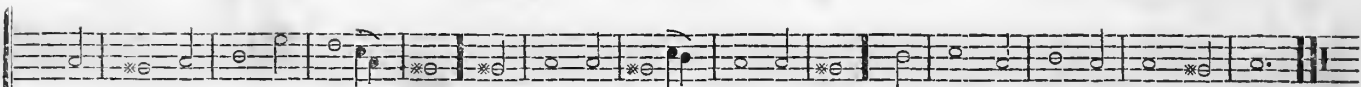


Come, - we that love the Lord, And let our joys be known; Join in a song with sweet accord, And thus surround the throne.

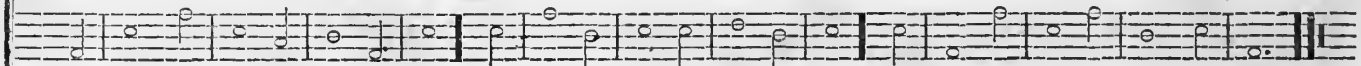
AIR.

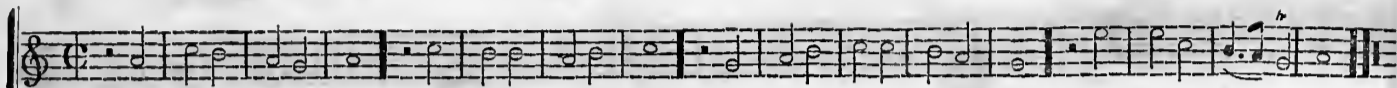
AIR.

As I sit in lonely grief I tread The silent mansions of the dead, Or to some throng'd assembly go;

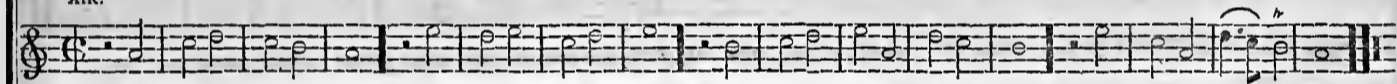


Through all alike I rove alone, For - got - ten here and there unknown; The change renews my piercing wo.





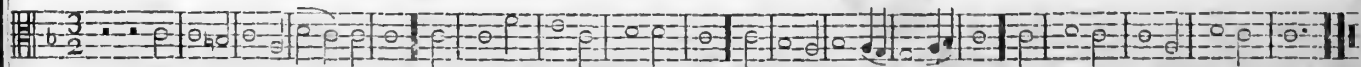
AIR.



Let sinners take their course, And choose the road to death; But in the worship of my God I'll spend my daily breath.

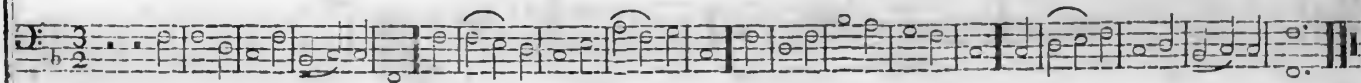
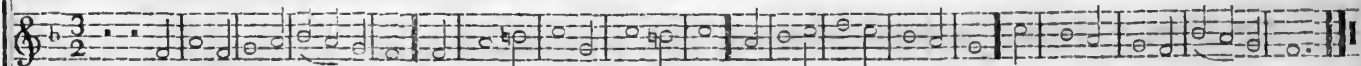






High in the heavens, eternal God, Thy goodness in full glory shines; Thy truth shall break thro' every cloud That veils and darkens thy designs.

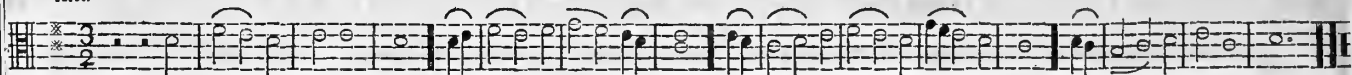
• AIR.



AIR. Sweet is the memory of thy grace, My God, my heavenly King; Let age to age thy righteousness In songs of glory sing.



## AIR.

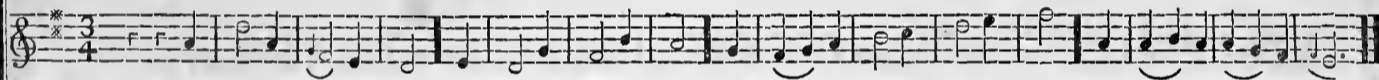


To bless thy chosen race, In mercy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.





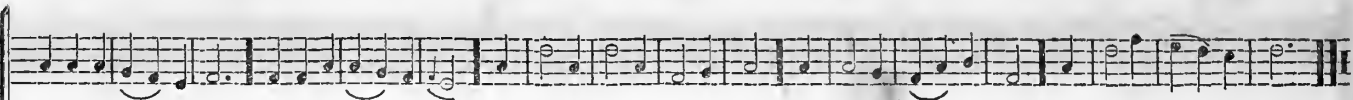
AIR.



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



PELHAM continued.

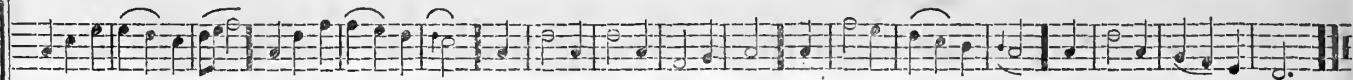


*Pia.*

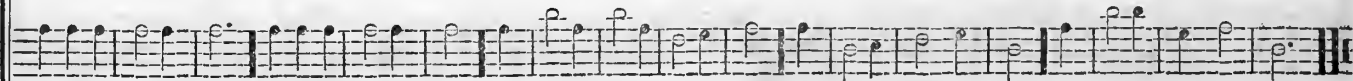
*For.*

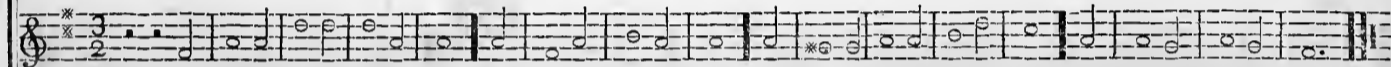
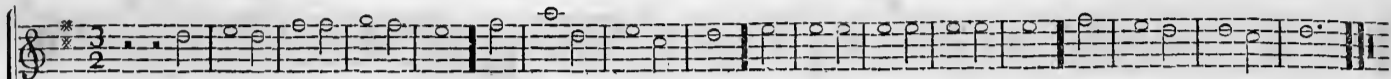
*Pia.*

*For.*



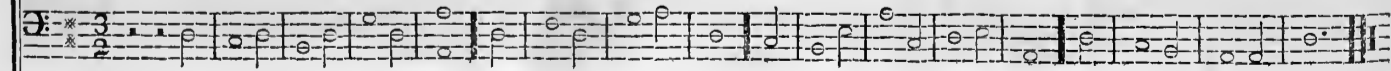
High as the heavens are rais'd Above the ground we tread, So far the riches of his grace Our highest thoughts exceed, Our highest thoughts exceed.

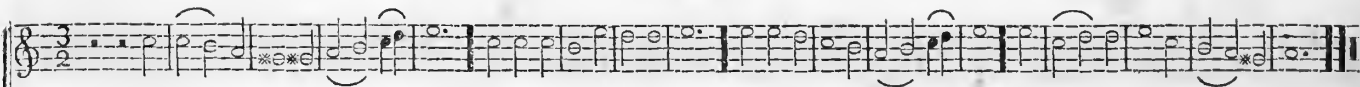




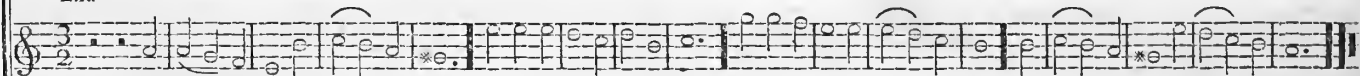
Let every tongue thy goodness speak, Thou sovereign Lord of all; Thy strength'ning hands uphold the weak, And raise the poor that fall.

AIR.

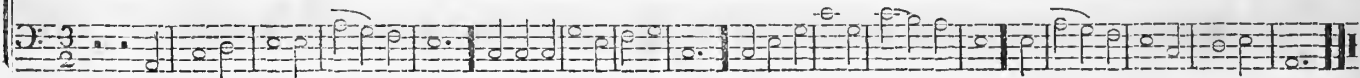




AIR.

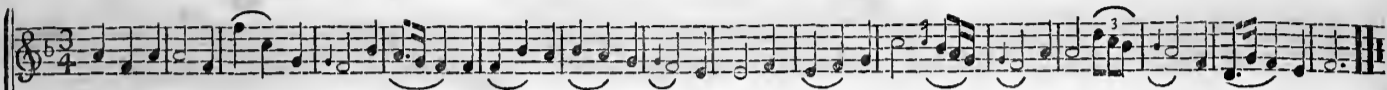


Sleep, downy sleep, come close my eyes, Tiu'd with beholding vanities: Welcome, sweet sleep, that driv'st away The toils and follies of the day.

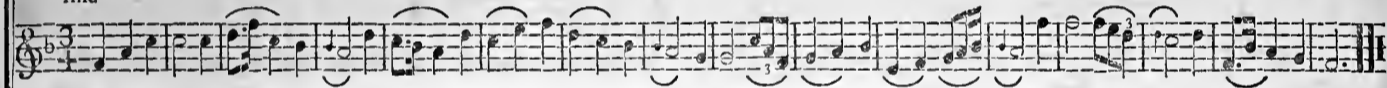


2 On thy soft bosom let me lie,  
Forget the world, and learn to die:  
O, Israel's watchful Shepherd, spread  
Thy guardian angels round my bed.

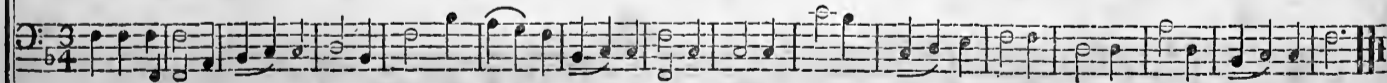
3 Let not the spirits of the air,  
Whilst I repose, my soul ensnare;  
But guard thy suppliant free from harms,  
Clasp'd in thy everlasting arms.



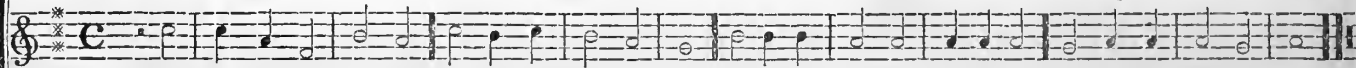
AIR.



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

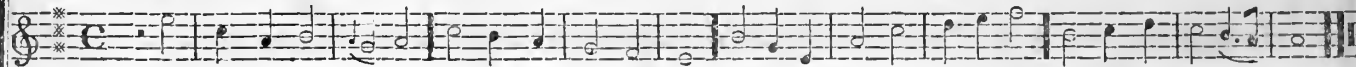






To bless thy chosen race, In mercy, Lord, incline, And cause the brightness of thy face On all thy saints to shine.

AIR.



# Select Pieces.

Ps. 34, Dr. W.

WELLS ROW. L. M.

ABBINGTON'S COLL.

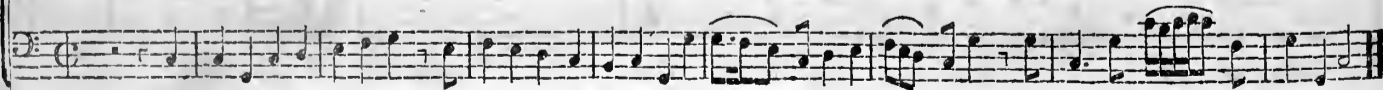


*Con Spirito.*

AIR.



Lord, I will bless thee all my days, Thy praise shall dwell upon my tongue; My soul shall glory in thy grace, While faints rejoice to hear the song.



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

Hal - - le - lu - jah,

hal - - le - lu - jah,

hal - - le - lu - jah,

hal - - le - lu - jah,

hal - - - - - le - lu - jah.

*Midd. Coll.**P*

The first two staves of the musical score are in treble clef with a common time signature (C). The first staff contains the melody, featuring a series of eighth and sixteenth notes, with some groups of notes beamed together. The second staff provides a harmonic accompaniment, primarily using quarter and eighth notes with various rests.

Christ the Lord is risen to-day, Hal - - - - le - lu - jah, Our triumphant holy day, Hal - - - - le - lu - jah,

AIR.

The last two staves of the musical score continue the melody and accompaniment. The third staff is the melody, and the fourth staff is the accompaniment. The notation includes various note values and rests, with some notes beamed together. The piece concludes with a final cadence.

EASTER HYMN continued.

Who so lately on the cross, Hal - - - le - - lu - jah, Suffer'd to redeem our loss, Hal - - le - lu - jah.

2 Hymns of praises let us sing,  
 Unto Christ our heavenly King,  
 Who endur'd the cross and grave,  
 Sinners to redeem and save,

Hallelujah.  
 Hallelujah.  
 Hallelujah.  
 Hallelujah.

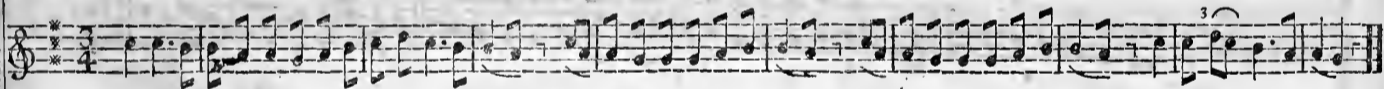
3 But the pains which he endur'd,  
 Our salvation has procur'd,  
 Now he reigns above the sky,  
 Where the angels ever cry,

Hallelujah.  
 Hallelujah.  
 Hallelujah.  
 Hallelujah.

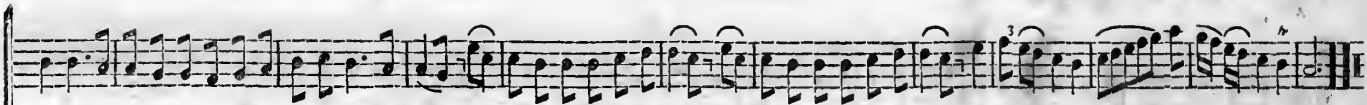
AIR.



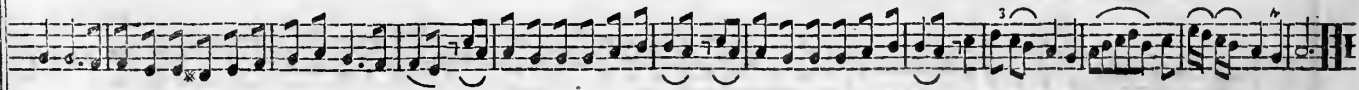
Behold the glories of the Lamb Amidst his Father's throne: Prepare new honours for his name, Prepare new honours for his name, And songs before unknown.



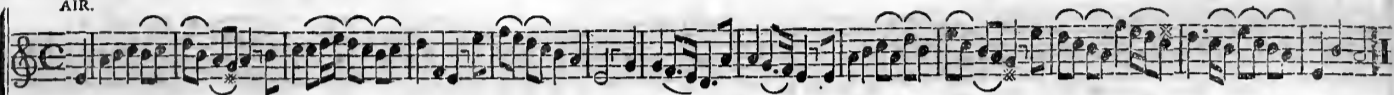
## PARMA continued.



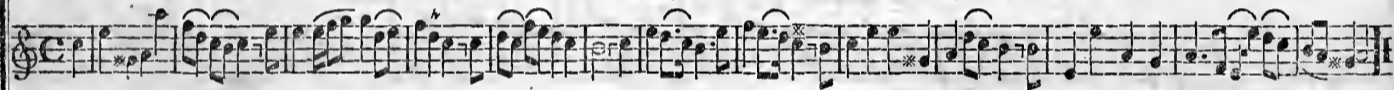
Let elders worship at his feet, The church adore around, With vials full of odours sweet, With vials full of odours sweet, And harps of sweeter sound, And harps of sweeter sound.



AIR.



Almighty King of heaven above, Eternal source of truth and love, And Lord of all below, With reverence and religious fear, Permit thy suppliants to draw near, And at thy feet to bow, And at, &c.



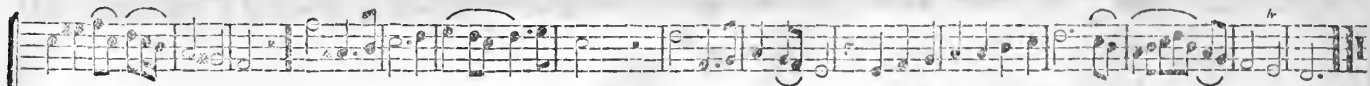




Hail, holy faith! Hail, holy faith! whose hand benign Points out the blefs'd abode, And rais - ing human to divine, Leads



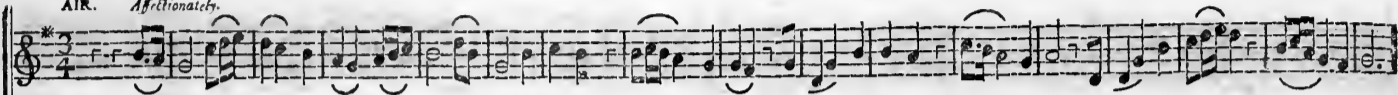
6 6 6 6 4 6 4 6 6



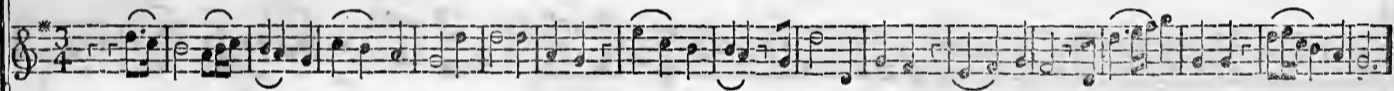
nature, nature to her God. Hail, holy faith! whose hand benign Points out the blefs'd abode, And raising human to divine, Leads na - ture to her God.



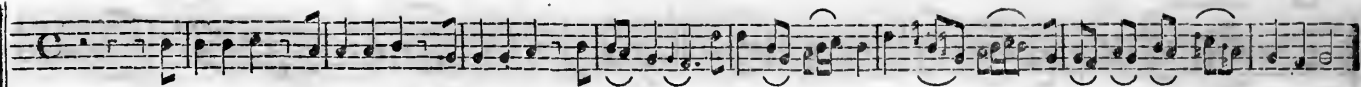
2. 6 6 5 6 6 6 6 6 6 6 5 3

AIR. *Affectionately.*

He dies! the Friend of sinners dies! Lo, Salem's daughters weep around! A solemn darkness veils the skies, A sudden trembling shakes the ground.



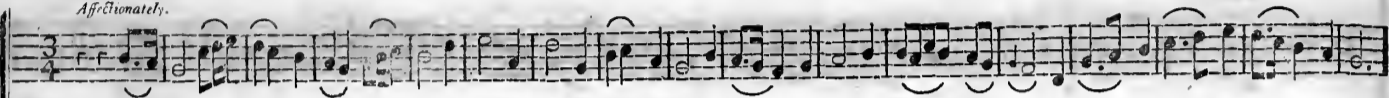
## EASTER continued.



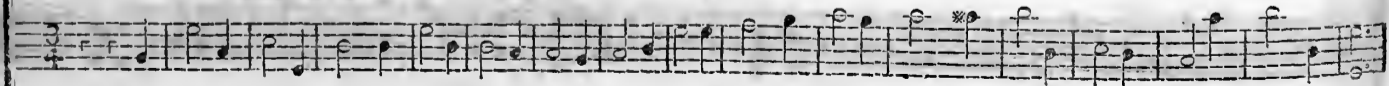
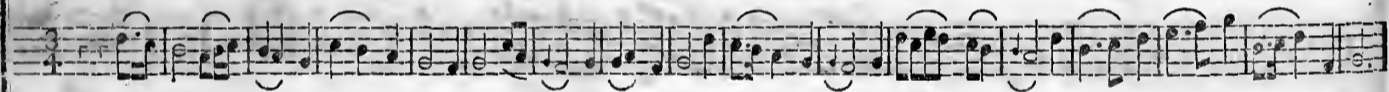
Come, fairs, and drop a tear or two For him who groan'd beneath your load ; He shed a thousand drops for you, A thousand drops of richer blood.



## EASTER continued.

*Affectionately.*

Here's love and grief beyond degree! The Lord of glory dies for men! But lo, what sudden joys we see, Jesus the dead revives again!



EASTER continued.

*Lively.*

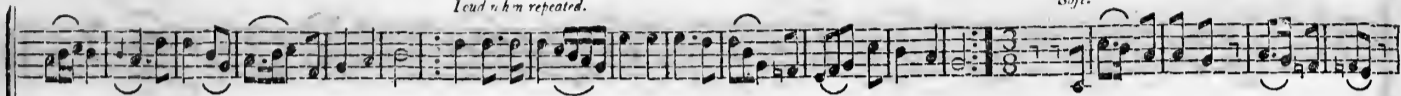
*Lively and soft.*



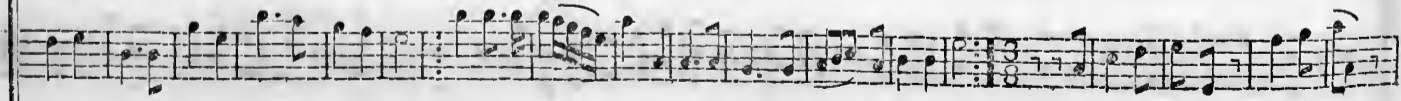
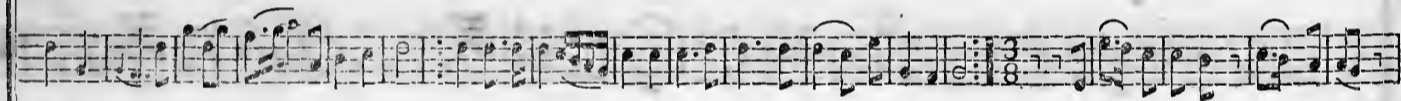
The rising God forfakes the tomb; The tomb in vain forbids his rise: Cherubic legions guard him home, And shout him welcome to the skies. Break off your tears, ye



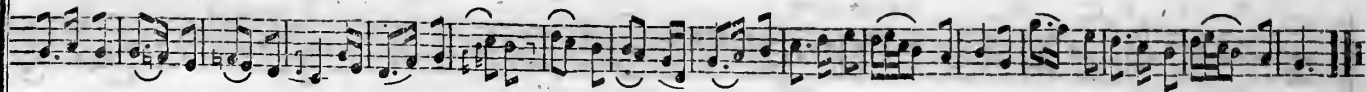
## EASTER continued.

*Loud when repeated.**Soft.*

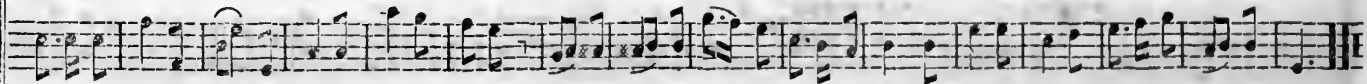
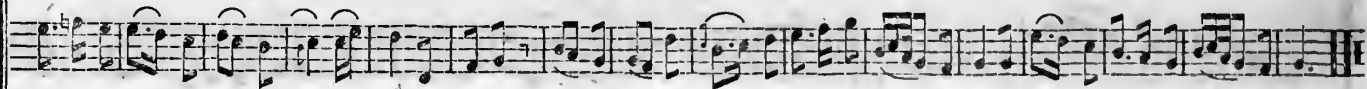
faints, and tell How high your great Deliv'rer reigns; Sing how he spoil'd the hosts of hell, And led the monster death in chains! Say, live forever, wondrous King!



## EASTER continued.

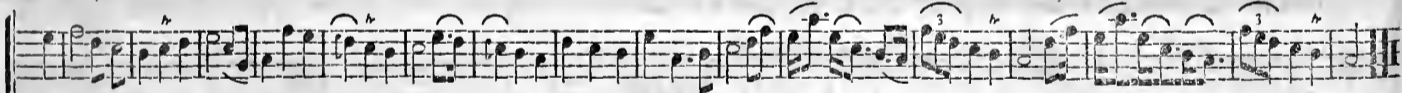


Born to redeem, and strong to save; Then ask the monster, where's thy sting? And where's thy victory, boasting grave? And where's thy victory, boasting grave?



*Sym.**Song.*

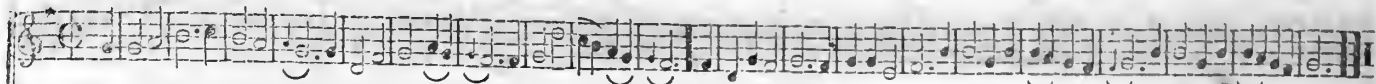
And can I in forrow lie down My weary and languishing head, Nor think of the souls that are gone, Nor envy the peaceable dead.

*Sym.*

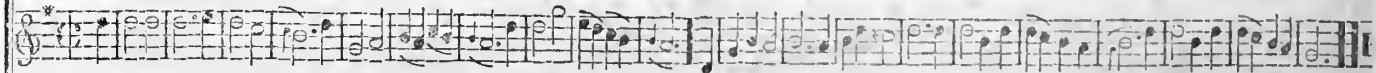
The peaceable dead are set free, The good which I covet they have ; An end of, an end of their forrows they see, And bury all their cares in the grave.



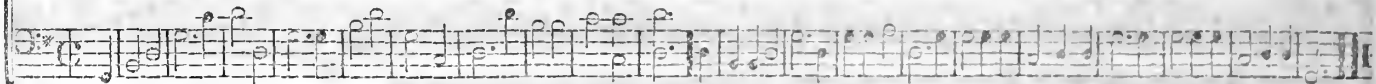




AIR.

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

Lift up your heads in joyful hope, Salute the happy morn, Salute the happy morn; Each heavenly pow'r Proclaims the glad hour; Lo, Jesus the Saviour is born! Lo, Jesus the Saviour is born!



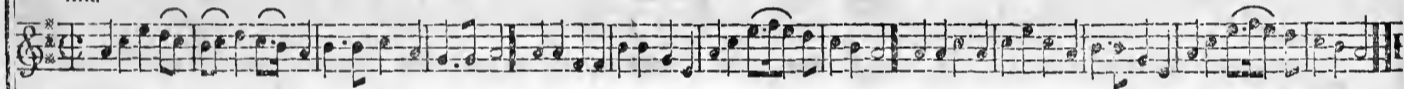
2 All glory be to God on high,  
To him all praise is due:  
The promise is seal'd, The Saviour reveal'd,  
And proves that the record is true.

3 Let joy around like rivers flow,  
Flow on, and still increase;  
Messiah is come To ransom his own,  
And heaven and earth are at peace.

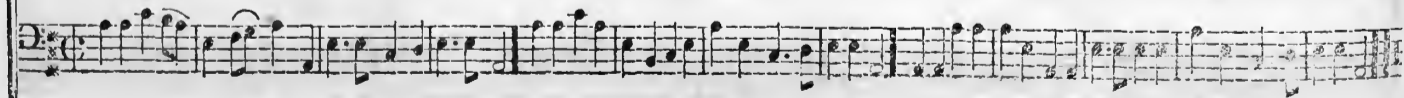
4 Then let us join the heavens above,  
Where hymning teraphs sing;  
Join all the glad pow'rs, For their Lord is ours,  
Our Prophet, our Pastor, and our King.

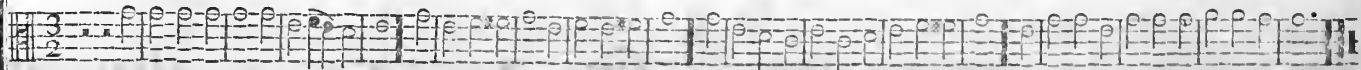
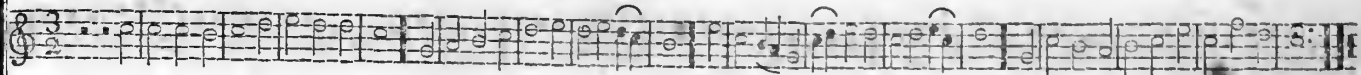


AIR.



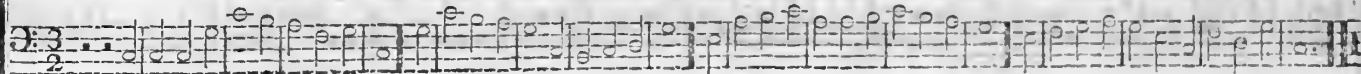
Lo, he cometh! countless trumpets Blow before the bloody sign; 'Midst ten thousand saints and angels See the crucified saine! Hallelujah, :|: :|: Welcome, welcome, bleeding Lamb!





O 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

AIR.

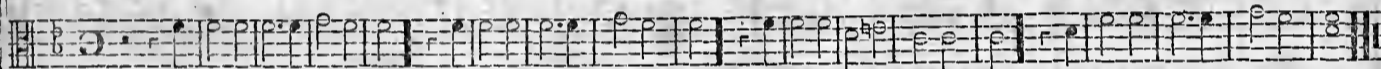


Midd. Cell.

R



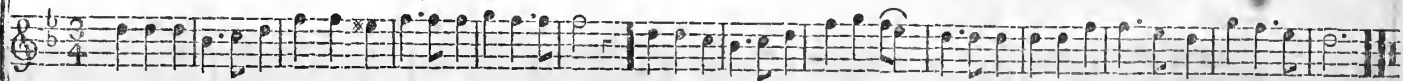
*Very slow.*



So fades the lovely blooming flower, Frail, smiling solace of an hour! So soon our transient comforts fly, And pleasure only blooms to die!

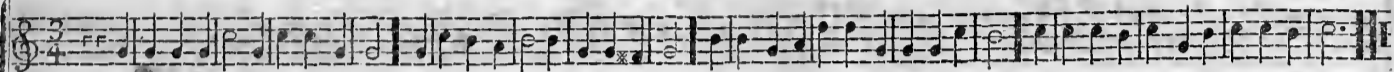
AIR.





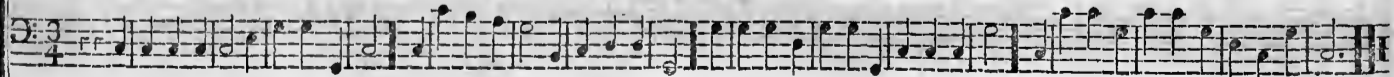
AIR. Come, thou Almighty King, Help us thy name to sing, Help us to praise; Father all glorious, O'er all vic - - to - rious, Come and reign over us, Ancient of Days.

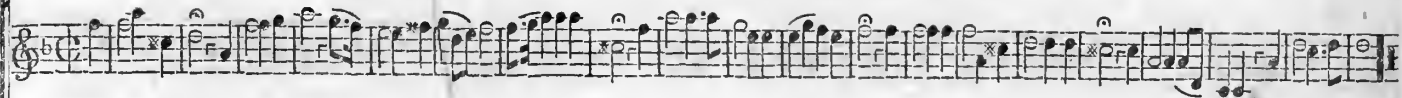




Come, sinners, attend, And make no delay, Good news from a friend I bring you to-day; Glad news of salvation Come now and receive, There's no condemnation To them who believe.

AIR.

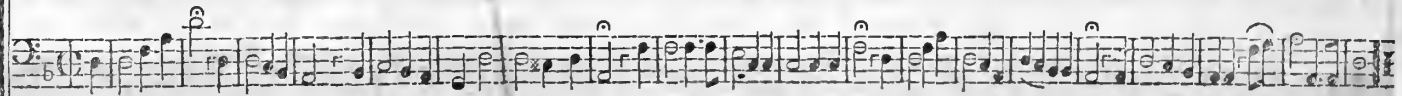




AIR.



Ye servants of God, Your Master proclaim, And publish abroad His wonderful name; The name all victorious Of Jesus extol, His kingdom is glorious, And rules over all, His kingdom, &c.



## A SONG FROM HANDEL'S ORATORIO OF SAUL.

*Recitative.*

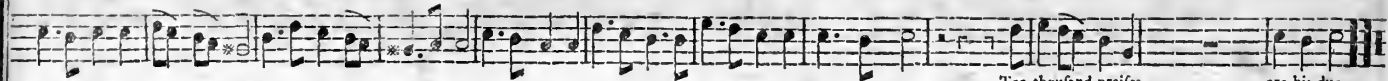
Already see the daughters of the land, In joyful dance, with instruments of music, Come to congratulate the victory.

AIR.

Welcome, welcome, mighty King, Welcome, all who conquest bring; Welcome, David, war-like boy, Author of our present joy.



Continued.

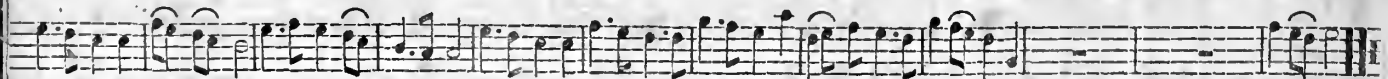


Ten thousand praises are his due.

*Piano.*

*Forte.*

*Slow.*



Saul, who hast thy thousands slain, Welcome to thy friends again. David his ten thousands slew, Ten thousand praises are his due, Ten thousand praises are his due.



Ten thousand praises are his due.

# I N D E X.

	Metre.	Key.	Page.		Metre.	Key.	Page.		Metre.	Key.	Page.		Metre.	Key.	Page.
ALL SAINTS,	L. M.	✽	44	Canterbury,	C. M.	✽	23	Moreton,	L. M.	✽	72	St. Helen's,	L. P. M.	✽	28
Angels' Hymn,	L. M.	✽	103	Dalston,	S. P. M.	✽	45	Nantwich,	L. M.	✽	76	St. James's,	C. M.	✽	64
Armley,	L. M.	b	69	Dover,	S. M.	✽	61	Newington,	C. M.	✽	84	St. Martin's,	C. M.	✽	53
Arundel,	C. M.	✽	14	Dorset,	C. M.	b	88	Newton,	S. M.	✽	99	St. Thomas's,	S. M.	✽	33
Aylesbury,	S. M.	b	39	Dresden,	L. M.	✽	47	Norwich,	H. M.	✽	25	St. Matthew's,	C. M.	✽	86
Bangor,	C. M.	b	179	Eagle-Street,	H. M.	✽	50	Orange,	S. M.	b	102	Shirley,	S. M.	b	90
Barby,	C. M.	✽	74	Egham,	C. M.	✽	63	Old Hundred,	L. M.	✽	12	Southbury,	H. M.	✽	80
Bath,	L. M.	✽	37	Evening Hymn,	C. M.	b	92	Pelham,	S. M.	✽	106	Stanes,	C. M.	✽	62
Bedford,	C. M.	✽	71	Farnham,	S. M.	✽	13	Plymouth,	C. M.	b	22	Sutton,	S. M.	✽	58
Bethesda,	H. M.	✽	46	Funeral Tho't,	C. M.	b	31	Pentonville,	S. M.	✽	111	Trinity,	C. M.	✽	52
Bishopsgate,	C. M.	b	83	Green's 100th,	L. M.	✽	97	Portsmouth,	H. M.	✽	40	Virginia,	L. M.	b	42
Blendon,	L. M.	✽	67	Harlington,	L. P. M.	b	100	Poland,	C. M.	b	66	Wallingsford,	C. M.	b	96
Brentford,	L. M.	✽	68	Irish,	C. M.	✽	20	Plympton,	C. M.	b	50	Walsal,	C. M.	b	38
Bray,	C. M.	✽	70	Isle of Wight,	C. M.	b	77	Putney,	L. M.	b	15	Wantage,	C. M.	b	32
Broomsgrove,	C. M.	b	93	Kinson.	S. M.	✽	105	Pfalm 25th,	S. M.	b	24	Wareham,	C. M.	✽	94
Buckingham,	C. M.	b	21	Landaff,	10s & 11s. b		16	Pfalm 97th,	L. M.	✽	59	Warwick,	L. M.	b	98
Burford,	C. M.	b	104	Little Marlboro',	S. M.	b	18	Querey,	L. M.	✽	78	Wells,	L. M.	✽	36
Castle Street,	L. M.	✽	34	Leeds,	L. M.	✽	110	Rineton,	C. M.	✽	26	Wendover,	C. M.	b	75
Cambridge,	C. M.	b	73	London New,	C. M.	✽	108	Rochester,	C. M.	✽	191	Weston Favel,	C. M.	✽	48
Colchester,	C. M.	✽	19	Mear,	C. M.	✽	57	St. Ann's,	C. M.	✽	85	Winchester,	L. M.	✽	11
Cumberland,	L. P. M.	✽	56	Morning Hymn,	L. M.	✽	60	St. Giles's,	S. P. M.	✽	54	Windsor,	C. M.	b	82

SELECT PSALMS.			Metre.	Key.	Page.
At lying down,	8s.	b			126
Chapel,	C. P. M.	b			118
Cheshunt,	P. M.	✽			131
Christmas,	P. M.	✽			117
Easter,	L. M.	✽			120
Hy. for Easter Day,	7s.	✽			114
Littleton,	P. M.	✽			128
Norfolk,	C. M.	✽			119
Oratorio of Saul,					134
Parma,	C. M.	✽			116
Pleyel's Hymn,	L. M.	✽			130
St. Clement's,	P. M.	✽			131
St. Michael's,	P. M.	✽			129
Wells Row,	L. M.	✽			112
Wesley,	P. M.	b			133

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*[Faint, illegible handwritten text, likely bleed-through from the reverse side of the page.]*

