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The New-England Selection;

OR,

PLAIN PSALMODIST.

CONTAINING

A short Introduction to Psalmody, for the Use of Schools;

AND A

VARIETY OF TUNES SUITED TO PUBLIC WORSHIP.

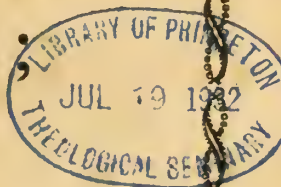
*ORIGINAL AND SELECTED.....*THE SECOND EDITION.

BY JOEL READ.

BOSTON:

PRINTED FOR THE AUTHOR, BY MANNING AND LORING.

SOLD BY MANNING AND LORING, No. 2, CORNHILL; AND BY JOHN BREWER, PROVIDENCE, (R. I.).....1812.



DISTRICT OF MASSACHUSETTS, TO WIT :

BE IT REMEMBERED, That on the feventeenth day of September, in the thirty-third year of the Independence of the United States of America, JOEL READ, of the said District, has deposited in this Office the Title of a Book, the Right whereof he claims as Author, in the words following, to wit :

“The New England Selection, or Plain Psalmodist. Containing a Short Introduction to Psalmody, for the use of Schools; and a variety of tunes suited to public worship, original and selected, by JOEL READ.”

In conformity to the Act of the Congress of the United States, entitled, “An Act for the Encouragement of Learning by securing the Copies of Maps, Charts and Books, to the Authors and Proprietors of such Copies, during the Times therein mentioned;” and also to an Act, entitled, “An Act supplementary to an Act, intituled, 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.

P R E F A C E.

THE publisher of this book having been frequently employed in the sale of Singing-Books for several years past, is led to conclude that he has some knowledge of that kind of Psalm tunes which are used in the various parts of New-England, where he has been conversant with those who teach vocal Music, and lead in public worshipping assemblies; and although he has not inserted all the Psalm tunes made use of, yet he flatters himself he has a sufficient number for any society to perform, and more than is generally learned by any one choir of Singers. He has endeavoured to publish such as are now in use in many parishes, together with such others as he thinks will meet the approbation of a majority (not to say all) the teachers and choristers into whose hands it may come. He has aimed to supply a sufficient number for the several metres of the Psalms and Hymns in Dr. Watts, Tate and Brady, and Dr. Belknap's Versions, in both the cheerful and plaintive keys. Many of the following pieces he has heard performed with satisfaction and applause. Some others have been highly approved of, and recommended by judges of music on whom he can rely. Those which are new, he trusts will meet the approbation of those who examine and perform them with care and candor; and he earnestly recommends it to the consideration of those who superintend Singing-Schools, in New-England, to practise such tunes in the Schools as will be suitable for public worship, having regard to the different metres, keys, &c.

With regard to the Rules, he has endeavoured to be short; not thinking it necessary to publish any considerable explanation, as he apprehends very few instances occur where any person undertakes to learn without an instructor; and those who undertake to teach Singing-Schools, are or ought to be learned beforehand; and the Massachusetts Compiler, or some other treatise calculated for the purpose, will of course be studied by them. The following Rules he considers sufficient for practising plain Psalmody.

The first Edition met with a rapid sale, and encourages him to publish this second, which he trusts is not inferior in point of merit; and hopes it will meet the general approbation of the Public.

Attleborough, June 20, 1812.

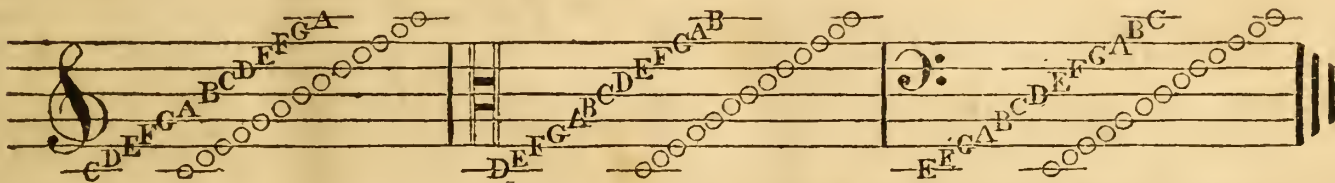


A plain and concise INTRODUCTION to the GROUNDS of MUSIC.

GAMUT.

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

Space above
Fifth line
Fourth space
Fourth line
Third space
Third line
Second space
Second line
First space
First line
Space below



A CLIFF generally distinguishes some particular part ; it also governs the order of the letters, as it always, where it is placed, carries the letter prefixed to it along with it, from which also it takes its name as above.

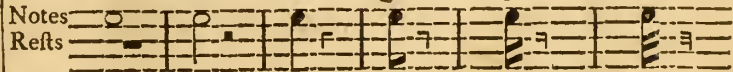
THE natural place for mi is in - - - - - B
 If B be flat, mi is in - - - - - E
 If B and E be flat, mi is in - A
 If B, E, and A be flat, mi is in D
 If B, E, A and D be flat, mi is in G
 If F be sharp, mi is in - - - - - F
 If F and C be sharp, mi is in C
 If F, C, and G be sharp, mi is in G
 If F, C, G, and D be sharp, mi is in D

Above mi are fa, sol, la, fa, sol, la ; and below are la, sol, fa, la, sol, fa, and then comes mi again.

From mi to fa, and from la to fa, are but half tones.


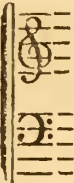






NAMES and PROPORTIONS of the NOTES and RESTS.

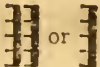









Semibreve. Minim. Crotchet. Quaver. Semiquaver. Demifemiquaver.



Two minims, or 4 crotchets, or 8 quavers, or 16 semiquavers, or 32 demifemiquavers, are equal to one semibreve ; the semibreve rest is also a bar rest, in all moods of time.

Musical Characters.

Stave		FIVE lines on which music is written.
Brace		Shows how many parts are sung together.
Flat		At the beginning of a tune, governs the mi; and set before a note, sinks it half a tone.
Sharp		At the beginning of a tune, governs the mi; and set before a note, raises it half a tone.
Natural		Restores any note, made flat or sharp, to its primitive sound.
Point of Addition		Adds to a note half its original length.
Point of Diminution		Reduces 3 notes to the time of two of the same kind.
Single bar		Divides the time according to the measure note.


Double bar		or 	Shows the end of a strain.
Clofe		Shows the end of a tune.	
Repeat		:S: or 	Shows that part of the tune is to be sung twice.
Figures		Shows that the notes under figure 1 are sung before repeating, and the notes under figure 2 at repeating. If tied together with a slur, all are sung at repeating.	
Hold		Shows that the sound of the note over which it is placed should be continued beyond its customary length, so long as the master pleases. In this book, when placed over the treble, it has influence over the corresponding notes in the other parts.	
Ledger lines		Are added when the notes go out of the compass of the five lines and spaces.	
Trill		Shows that the note over which it is placed should be shaken.	
Marks of distinction		Require the notes over which they are placed to be sung emphatically.	

Choosing Notes Give the performer liberty to fing which he pleases ; and both may be sung at the same time, though not with the same voice.


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

Apoggiaturas Are small notes which divide the time of the principal note, unless it be followed by a point or rest, and then they take the whole time of the principal note, and that takes the time of the point or rest only.



COMMON TIME.

First Mood  ADAGIO has 4 beats in a bar, 2 down and 2 up. 4 crotchets, or their amount, fill a bar.


dd uu

Second  Largo, has 4 beats, 2 down and 2 up, $\frac{1}{4}$ quicker than the first. 4 crotchets in a bar.

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
Third  or  Allegro, has 2 beats, 1 down and 1 up. 4 crotchets in a bar.

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
Fourth  Has 2 beats, 1 down and 1 up. Two crotchets in a bar. In all moods of common time, accent on the first and third parts of each bar.

d u


TRIPLE TIME.

First Mood  Has 3 beats, 2 down and 1 up; 3 minims, or their amount, fill a bar.

dd u


Second  Has three beats, 2 down and one up; three crotchets or their amount fill a bar. One quarter quicker than $\frac{1}{2}$.

dd u




Third  Has three beats, two down, and one up; three quavers fill a bar. One quarter quicker than $\frac{3}{4}$.




dd u

COMPOUND TIME.

First Mood  CONTAINS the amount of 6 crotchets in a bar, and has 2 beats, 1 down and one up. Accented on the first part of each beat.


d u

Second  Has the amount of six quavers in a bar, and has 2 beats, 1 down and 1 up.  Accented on the first part of each beat. 

 There are other moods in compound time, such as  

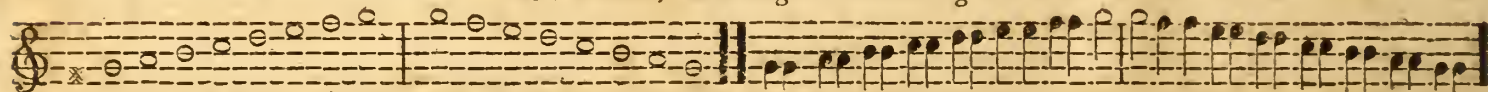
&c. but not commonly used in Psalmody.

OF THE KEYS.

THERE are but two Keys in music, the *sharp* or *major key*, and the *flat* or *minor key*. If the last note in the bass be next above , it is a sharp; if next below, it is a flat key.

LESSON FOR TUNING THE VOICE.

OCTAVES, Ascending and Descending.



ASCENDING.

DESCENDING.

Thirds.

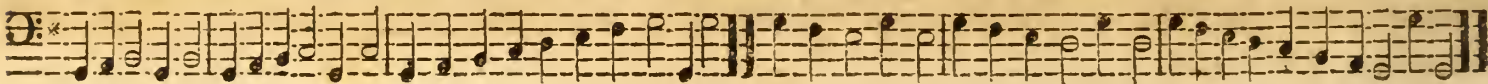
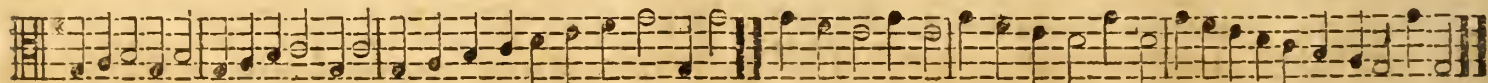
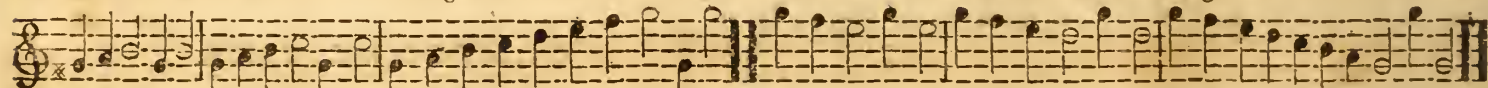
Fourths.

Eighths.

Thirds.

Fourths.

Eighths.



New-England Selection.

CHRISTMAS HYMN. L. M.

Hark, hark, what news the angels bring,
Glad tidings of, Glad tidings of a new born King, Born

Cres.
Born, &c.

of a Maid, a Virgin pure, Born without sin,
Born without sin, from guilt, from guilt secure.

Piano.

AIR.

Now can my soul in God rejoice, I feel my Saviour's cheering voice, My heart awakes to sing his praise, And longs to join immortal lays. Hold me, O

Fortc.

Jesus, in thine arms, And cheer me with immortal charms, Till I awake in realms above, Forever to enjoy thy love, Till I awake, &c.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves begin with a common time signature 'C' and a key signature of one sharp (F#). The music is written in a simple, rhythmic style with quarter and eighth notes.

I fend the joys of earth away, Away, ye tempters of the mind, False as the smooth deceitful sea, And empty as the whistling wind.

The second system of music continues the melody from the first system, maintaining the same two-staff structure (treble and bass clefs) and key signature.

The third system of music continues the melody, with the same two-staff structure and key signature.

Your streams were floating me along Down to the gulf of black despair, And while I listen'd to your song, Your streams had e'en conveyed me there.

The fourth system of music concludes the piece, featuring the same two-staff structure and key signature as the previous systems.

Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked, placed on high, In pride and robes of honour shine.

But O their end, their dreadful end, Thy sanctuary taught me so; On slippery rocks I see them stand, While fiery billows roll below.

'Tis finish'd! fo the Saviour cried, And meekly bow'd his head and died; 'Tis finish'd; yes, the

Forte.

race is run, The battle's fought, the victory won. 'Tis finish'd; yes, the race is run, The battle's fought, the victory won.

Firm was my health, my day was bright, And I presum'd 'twould ne'er be night; Fondly I

The first system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The lyrics are printed below the staves, with the first line of text aligned under the first two measures of the upper staff.

said within my heart, Pleasure and peace shall ne'er depart.

The second system of the musical score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 3/4 time. The lyrics are printed below the staves, with the first line of text aligned under the first two measures of the upper staff.

'Tis finish'd; so the Saviour cried, When on the cross he bow'd and died; 'Tis finish'd; so all Heaven responds; E.

ternal mercy knows no bounds, Eternal mercy knows no bounds.

The first system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

Father of mercies, in thine house Smile on our homage and our vows, While with a

The second system of the musical score consists of three staves. The top staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The middle staff is also in treble clef with the same key signature and time signature. The bottom staff is in bass clef with the same key signature and time signature. The lyrics are written below the middle staff.

grateful heart we share Those pledges of our Saviour's care, Those pledges of our Saviour's care.

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

PANTON. L. M.

Come hither, ye that fain would know Th' exceeding sinfulness of sin; Come, see a scene of

matchless woe, Come, see a scene of matchless woe, And tell me what it all can mean.

The musical score consists of two systems of two staves each. The first system includes lyrics: "matchless woe, Come, see a scene of matchless woe, And tell me what it all can mean." The second system continues the melody. There are asterisks on some notes in the second system.

TRIUMPH. L. M.

Largo. *Piano.* *Forte.*

Who shall the Lord's elect condemn? 'Tis God that justifies their souls; And mercy, like a mighty stream, O'er all their sins di-

The musical score consists of two systems of two staves each. The first system includes lyrics: "Who shall the Lord's elect condemn? 'Tis God that justifies their souls; And mercy, like a mighty stream, O'er all their sins di-". The second system continues the melody. The score is marked with dynamics: *Largo.*, *Piano.*, and *Forte.* The time signature is 2/4.

v. nely rolls. O'er all, &c. Who shall adjudge the fain'ts to hell, 'Tis Christ that suffer'd

in their stead; And, the salvation to fulfil, Behold him rising from the dead, Behold, &c.

OLD HUNDRED. L. M.

The first system of music for 'OLD HUNDRED' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with a key signature of one sharp (F#). The music is written in a simple, homophonic style with quarter and eighth notes.

Ye nations round the earth, rejoice Before the Lord, your sov'reign King ; Serve him with cheerful heart and voice, With all your tongues his glory sing.

The second system of music for 'OLD HUNDRED' consists of two staves, continuing the melody and bass line from the first system. It features similar rhythmic patterns and note values.

DEVOTION. L. M.

The first system of music for 'DEVOTION' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef with a common time signature (C). The music is written in a simple, homophonic style with quarter and eighth notes.

O may— O may— Like—

The second system of music for 'DEVOTION' consists of two staves, continuing the melody and bass line from the first system. It features similar rhythmic patterns and note values.

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

The third system of music for 'DEVOTION' consists of two staves, continuing the melody and bass line from the second system. It features similar rhythmic patterns and note values.

O may— O may— Like—

Would you be - hold the works of God, his wonders in the world a - broad, Go with the mari-

ners and trace The unknown re - - gions of the seas, The unknown re - gions of the seas.

Soft. *Loud.* *tr.*

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

This musical score is for the hymn 'WELLS. L. M.'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'When Israel, freed from Pharaoh's hand, Left the proud tyrant and his land, The tribes, with cheerful homage own Their King, and Judah was his throne.'

PARIS. L. M.

This spacious earth is all the Lord's, And men, and worms and beasts, and birds: He rais'd the building on the seas, And gave it for their dwelling place.

This musical score is for the hymn 'PARIS. L. M.'. It consists of two systems of music. Each system has a vocal line (treble clef) and a piano accompaniment (bass clef). The key signature is one flat (B-flat), and the time signature is common time (C). The lyrics are: 'This spacious earth is all the Lord's, And men, and worms and beasts, and birds: He rais'd the building on the seas, And gave it for their dwelling place.'

The first system of music consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. Both staves begin with a key signature of one sharp (F#) and a common time signature (C). The music is written in a simple, homophonic style.

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

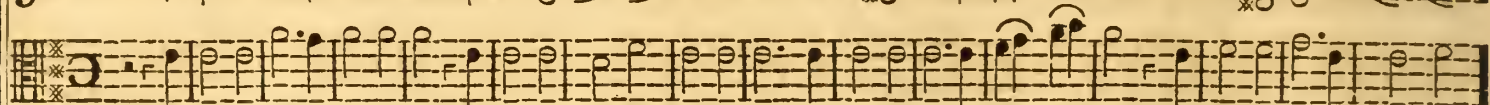
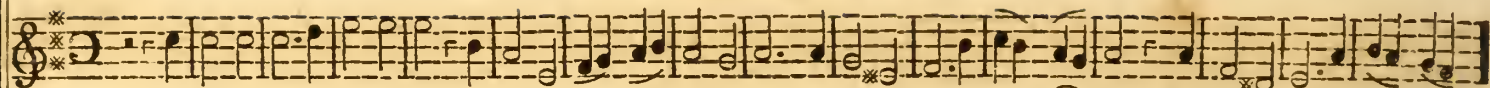
The second system of music continues the piece with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation follows the same format as the first system, with a key signature of one sharp and common time.

The third system of music continues the piece with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation follows the same format as the previous systems, with a key signature of one sharp and common time.

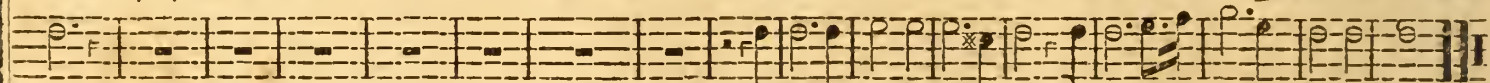
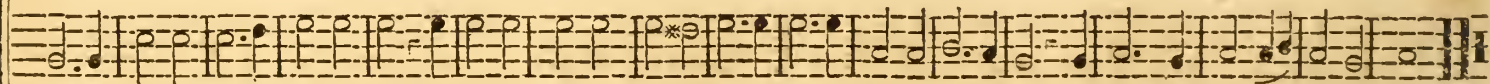
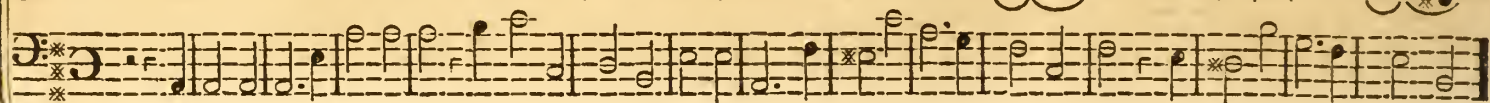
There, from the bosom of my God, Oceans of endless pleasures roll ; There would I fix my last abode, And drown the sorrows of my soul.

The fourth system of music concludes the piece with two staves: a vocal line in treble clef and a piano accompaniment in bass clef. The notation follows the same format as the previous systems, with a key signature of one sharp and common time.

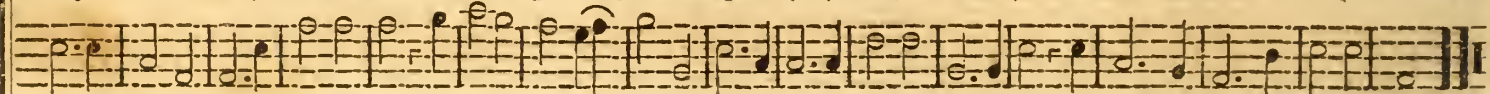
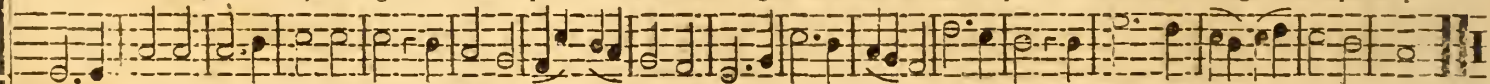
PHILADELPHIA. L. M.



Ye sons of men, with joy record The various wonders of the Lord, And let his power and goodness found Through all your tribes, the world a-



round. Let the high heavens your songs invite, Those spacious fields of brilliant light, Where sun, & moon, & planets roll, And stars that glow from pole to pole.



Moderate.

And must this body die? This mortal frame decay? And must these active limbs of mine Lie mould'ring in the clay? Corruption, earth and

Forc.

worms, Shall but refine this flesh, Till my triumphant spir - it comes, Till-- To put it on a - fresh.

D

His truth transcends the sky; In heaven his mercies dwell : Deep as the sea his judgments lie ; Deep

Deep— His anger burns to

Detailed description: This system contains the first two staves of the musical score. The top staff is a treble clef with a common time signature. The bottom staff is a bass clef. The lyrics are written below the staves. The word 'Deep' appears at the end of the first line and above the second line.

Deep— as the sea his judgments lie, Deep as the sea his judgments lie, His an - ger burns to hell.

Deep— hell Deep—

Detailed description: This system contains the second two staves of the musical score. The top staff has a double bar line with first and second endings marked '1' and '2'. The bottom staff has a double bar line with a repeat sign. The lyrics are written below the staves. The word 'Deep' appears above the first line and below the second line.

And all the starry works on high Pro-

Behold, the lofty sky Declares its maker, God! And all the star ry

claim his power abroad. And all the starry works on high,

works on high Proclaim his power abroad, Proclaim his power a - - broad.

And all—

Let every creature join To praise th' eternal God; Ye heavenly host, the song begin, And sound his name abroad.

Ye heavenly— Ye heavenly—

Detailed description: This system contains the first four staves of music. The top staff is a treble clef melody. The second staff is an alto clef melody. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics are placed below the staves, with some words aligned under specific notes.

Ye starry light, ye twinkling flames, shine to your Maker's praise.

And moon with paler rays, Ye starry lights—

Thou sun with golden beams,

Detailed description: This system contains the next four staves of music. The top staff is a treble clef melody. The second staff is an alto clef melody. The third staff is a treble clef accompaniment. The fourth staff is a bass clef accompaniment. The lyrics continue from the first system, with some words aligned under specific notes.

Whoſe anger is ſo
 My ſoul, repeat his praife, Whoſe mercies are ſo great; Whoſe anger is ſo flow to
 Whoſe anger— So ready—

flow to riſe, Whoſe anger—
 riſe, So read - - y to a - bate.
 bate. Whoſe anger is ſo flow to riſe,

LISBON. S. M.

Welcome—
 Welcome, sweet day of rest, That saw the Lord arise! Welcome to this reviving brest, and these re - joicing eyes.
 Welcome— And these—
 Welcome— And these—

CONCORD. S. M.

Before— Before—
 The hill of Zion yields A thousand sacred sweets, Before we reach the heavenly fields, Before we reach the heavenly fields, Or walk the golden streets.
 1 2

Th' Archangel—

Behold! with aw - ful pomp, The Judge prepares to come; Th' Archangel sounds the dreadful trump, And wakes the general doom.

Th' Archangel—

Th' Archangel—

STAFFORD. S. M.

Yet God—

See what a living stone The builders did refuse; Yet God— Yet God hath built his church, Yet

God hath built his church there - on, In spite of en - vious Jews.

This musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are instrumental accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are repeat signs at the end of the piece, with first and second endings indicated by '1' and '2' above the notes.

CHRISTIAN SOLDIER. S. M.

Soldiers of Christ, arise, And put your armour on; Strong in the strength which God supplies, Thro' his eternal Son. Strong in the Lord of hosts, And

This musical score consists of four staves. The top two staves are vocal lines with lyrics underneath. The bottom two staves are instrumental accompaniment. The music is in a common time signature and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals. There are repeat signs at the end of the piece.

Piano.

Forte.

in his mighty power ; Who in the strength of Jesus trusts, Is more than conqueror. Who in the strength of Jesus trusts, Is more than conqueror.

The musical score consists of four staves. The first two staves are for the vocal line, with dynamics 'Piano.' and 'Forte.' indicated. The third and fourth staves are for the piano accompaniment. The lyrics are written below the vocal staves.

VISION. C. M.

Awake, awake my tuneful powers ; With this delightful song, I'll entertain the darkest hours, Nor think the

The musical score consists of four staves. The first two staves are for the vocal line, and the last two are for the piano accompaniment. The lyrics are written below the vocal staves. The piece ends with a double bar line and a repeat sign.

darkest hours, Nor think the season long.

season long I'll entertain the darkest hours, Nor think the season long, Nor think the season long.

The first system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "darkest hours, Nor think the season long." The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The second system continues the vocal line with lyrics: "season long I'll entertain the darkest hours, Nor think the season long, Nor think the season long." The piano accompaniment continues with similar rhythmic patterns. The piece concludes with a double bar line and repeat signs.

VICTORY. C. M.

Now shall my head be lifted high, Above my foes around, And songs of joy & victory Within thy temple found, found Within—

The second system consists of a vocal line and a piano accompaniment line. The vocal line has lyrics: "Now shall my head be lifted high, Above my foes around, And songs of joy & victory Within thy temple found, found Within—". The piano accompaniment features a steady eighth-note bass line and a treble line with chords and moving lines. The piece concludes with a double bar line and repeat signs.

Teach me the measure of my days, Thou maker of my frame ; I would survey life's narrow space, And learn how frail I am. A span is all that we can

boast, An inch or two of time ; Man is but van - i - ty and dust, In all his flower and prime.

The—

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

The—

The—

And--

glory shone around, And glo - ry shone around. The angel of the Lord came down, And glory shone a - - - round.

glory shone around,

The—

And

The—

And—

His hoary frost, his fleecy snow, Descend and clothe the ground; The liquid streams forbear to flow, In icy fetters bound.

CORONATION. C. M.

Pia. For. Pia. For. 1 2

Bring forth the royal diadem,

All hail the power of Jesus' name! Let angels prostrate fall; And crown him Lord of all. Bring forth the royal diadem, And crown him Lord of all.

COLCHESTER. C. M.

The first system of musical notation for 'COLCHESTER. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various rests and note values.

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

The second system of musical notation for 'COLCHESTER. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/2 time signature. The music continues from the first system, with a melody in the upper staff and a bass line in the lower staff.

VIRGINIA. C. M.

The first system of musical notation for 'VIRGINIA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music features a melody in the upper staff and a bass line in the lower staff, with various rests and note values.

Thy words the raging winds control, And rule the boisterous deep; Thou mak'st the sleeping billows roll, The rolling billows sleep. The rolling billows sleep.

The second system of musical notation for 'VIRGINIA. C. M.' consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lower staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The music continues from the first system, with a melody in the upper staff and a bass line in the lower staff.

Ye nations round the northern sea, Rejoice, the Saviour reigns; His word His—

His word—

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

His word—

From the third heaven, where God resides, That holy happy place,

The New— A - - dorn'd—

The New— A - - dorn'd—

The New— A - - dorn'd—

The New— A - - dorn'd—

The New—

dorn'd with shin - ing grace, Adorn'd with shining grace. A - dorn'd with shining grace.

The New—

The New—

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one flat (B-flat). The lower staff is a piano accompaniment in bass clef. The music begins with a half rest in the vocal line and a half note in the piano line, followed by a series of eighth and sixteenth notes.

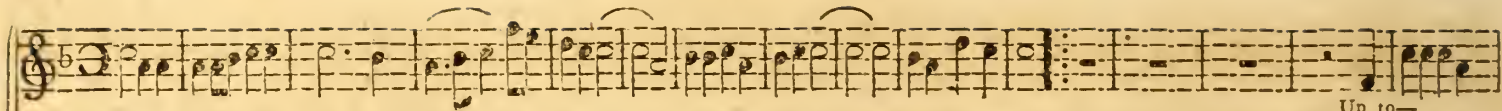
The Lord descended from above, And bow'd the heav'n's most high; And underneath his feet he cast The dark - nefs of the sky.

The second system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same notation style as the first system, with the vocal line in treble clef and the piano line in bass clef.

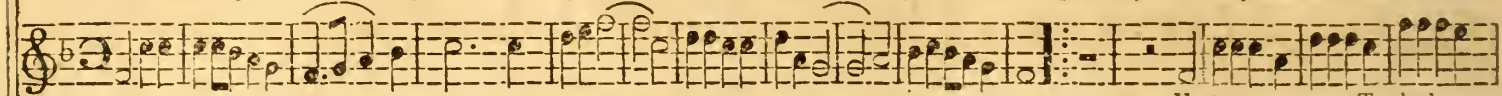
The third system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same notation style as the first system, with the vocal line in treble clef and the piano line in bass clef.

On cherub and on cherubim Full royally he rode, And on the wings of mighty winds Came flying all abroad. And on -

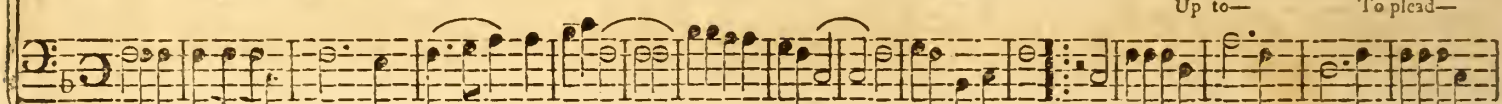
The fourth system of music continues the piece with two staves. The vocal line and piano accompaniment follow the same notation style as the first system, with the vocal line in treble clef and the piano line in bass clef.



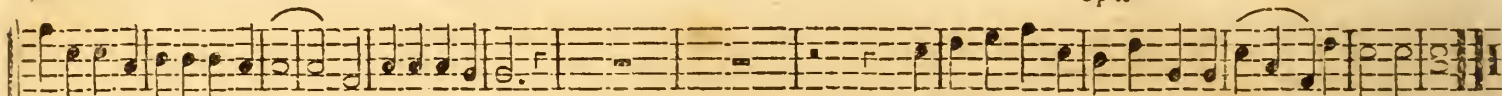
Lord, in the morning thou shalt hear My voice ascending high; To thee will I direct my prayer, To thee lift up mine eye. Up to the hills where Christ is



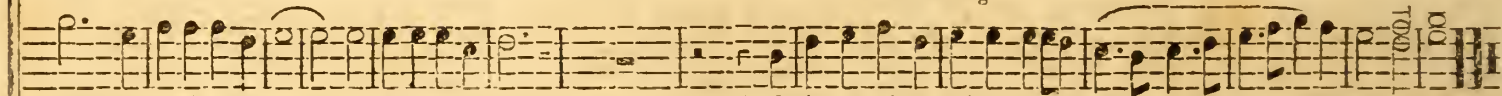
Up to— To plead—



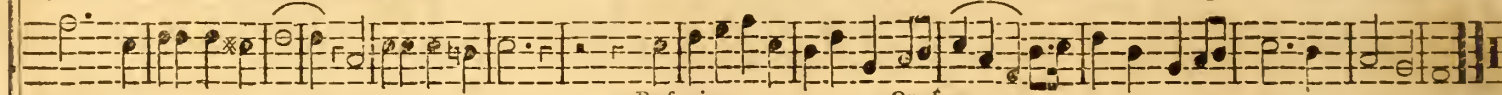
Up to—



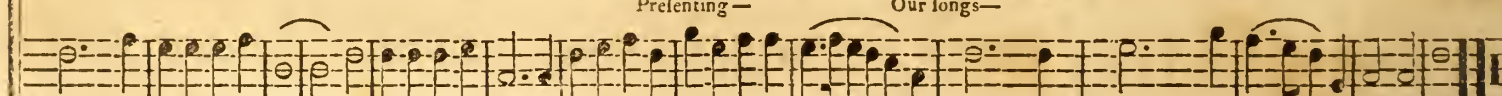
Presenting—



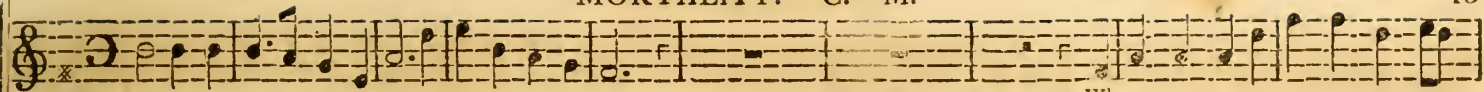
gone, To plead for all his faints, To plead for all his faints, Presenting at his Father's throne Our songs and our complaints.



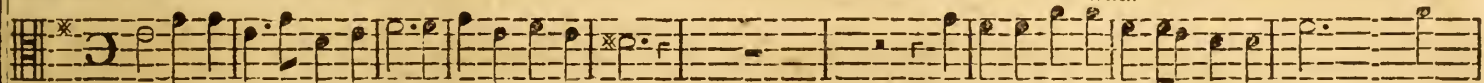
Presenting— Our songs—



Presenting— Our songs—

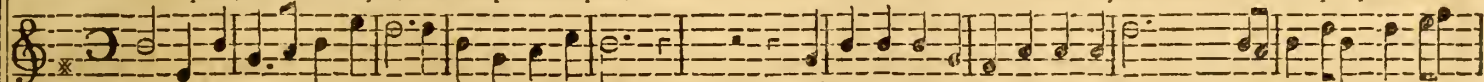


When—

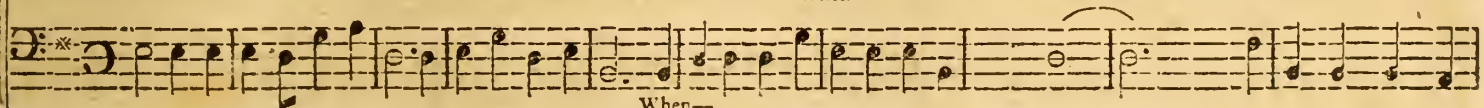


Ye sons of pride, that hate the just, And trample on the poor,

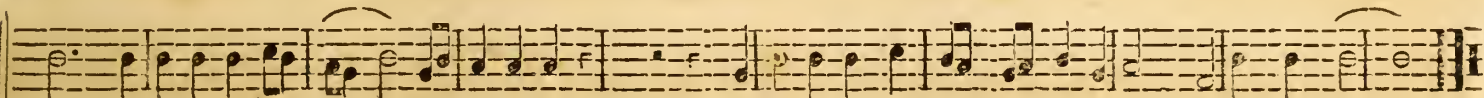
When death has bro't you down to dust, Your pomp shall



When—

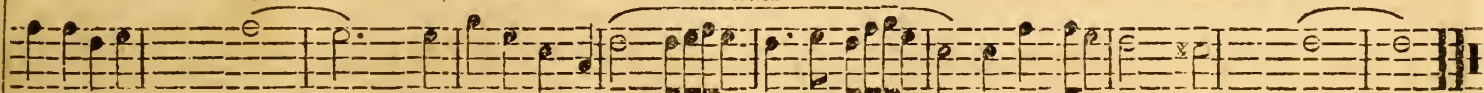


When—

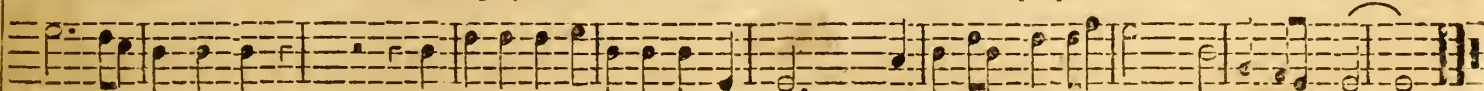


Your—

When—

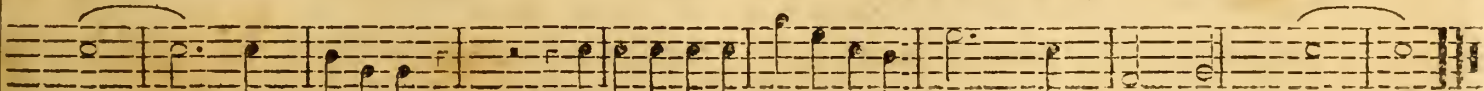


rise no more. When death has brought you down to dust, Your pomp shall rise no more.

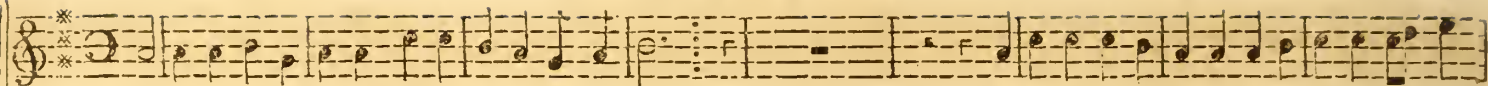


When—

Your—

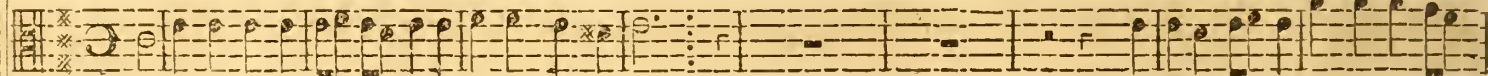


When—



In Zion—

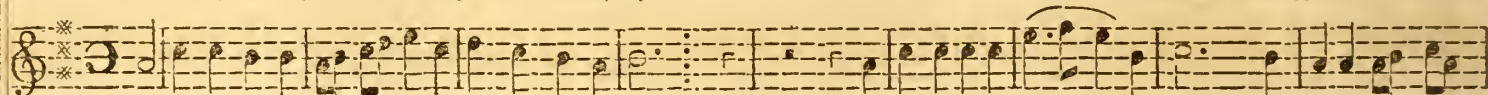
And—



How did my heart rejoice, to hear My friends devoutly say,

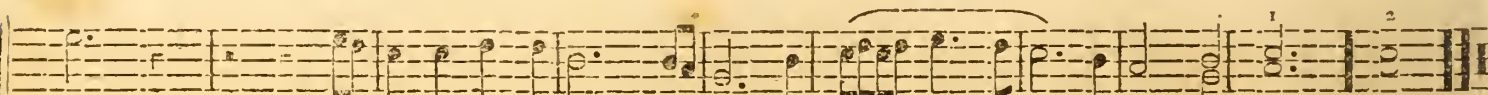
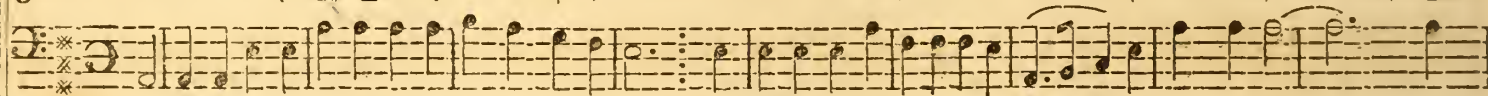
In Zion let us all appear,

And—



In Zion—

And keep—



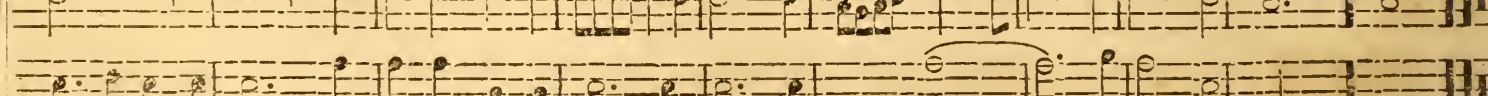
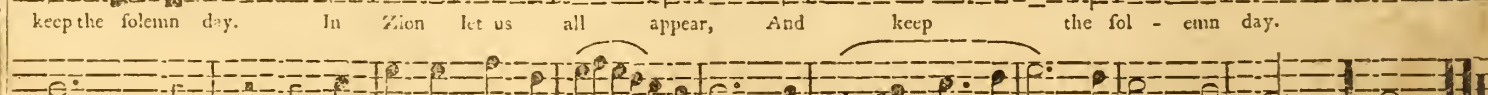
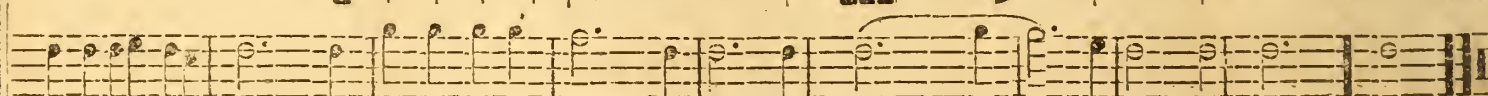
keep the solemn day.

In Zion let us all appear,

And

keep

the fol - emn day.



SUTTON. C. M.

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

PLYMOUTH. C. M.

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

Each pleasure—

How vain are all things here below! How false, and yet how fair!

Each pleasure hath its

Each pleasure—

Each pleasure—

poison too. And every sweet a snare. Each pleasure hath its poison too And every sweet a snare.

Our life is ever on the wing. And death is ever nigh: The moment when our lives begin We all begin to die. The present moments just appear, Then slide away in

For. That we— Pia. haste, That we can never say they're here, But only say they're past. That we can never say they're here, That we— But only say they're past. That we—

CHINA. C. M.

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The lower staff is in bass clef with the same key signature and time signature. Both staves contain a melody of quarter and eighth notes, with some notes beamed together. The piece concludes with a double bar line.

Why do we mourn departing friends, Or shake at Death's alarms? 'Tis but the voice that Je - sus sends, To call them to his arms.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and common time. The melody continues from the first system. A triplet of eighth notes is marked with a '3' above it. The piece concludes with a double bar line.

HAPPINESS. L. M.

The first system of musical notation for 'HAPPINESS. L. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and common time. The melody is composed of eighth and sixteenth notes, with many beamed eighth notes. The piece concludes with a double bar line.

Let every faint with cheerful voice In this large covenant rejoice; Young children in their early days Shall give the God of Abra'm praise.

The second system of musical notation for 'HAPPINESS. L. M.' consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef, both with a key signature of one sharp and common time. The melody continues from the first system. The piece concludes with a double bar line.

CONTEMPLATION. L. M.

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 bass clef. The third and fourth staves are also treble clefs. The music is written in a simple, hymn-like style with quarter and eighth notes. There are repeat signs and fermatas throughout. The lyrics are written below the staves.

Lord, what a thoughtless wretch was I, To mourn and murmur and repine, To see the wicked,—

The second 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 bass clef. The third and fourth staves are also treble clefs. The music continues from the first system. There are repeat signs and fermatas. The lyrics are written below the staves. The system ends with a double bar line and a 'G' time signature.

In pride—
 plac'd on high,
 In pride and robes of honour shine, In pride—

G

Loud hallelujahs to the Lord, From distant worlds where creatures dwell; Let Heaven be - gin the solemn word, And

found it dreadful down to hell. The Lord, how absolute he reigns! Let every angel bend the knee: Sing of his love in

EXTOLLATION. *Continued.*

Pia.

For.

1

2

The first system of musical notation consists of two staves. The upper staff is a vocal line with lyrics underneath. The lower staff is a piano accompaniment. The music is in common time and features a mix of quarter and eighth notes, with some rests. The lyrics are: "heavenly strains, And speak how fierce his terrors be. And speak—"

heavenly strains, And speak how fierce his terrors be. And speak—

The second system of musical notation continues the piece. It consists of two staves: a vocal line and a piano accompaniment. The lyrics continue: "heavenly strains, And speak how fierce his terrors be. And speak—". The music concludes with a double bar line and repeat signs.

MORTALITY. L. M.

Slow.

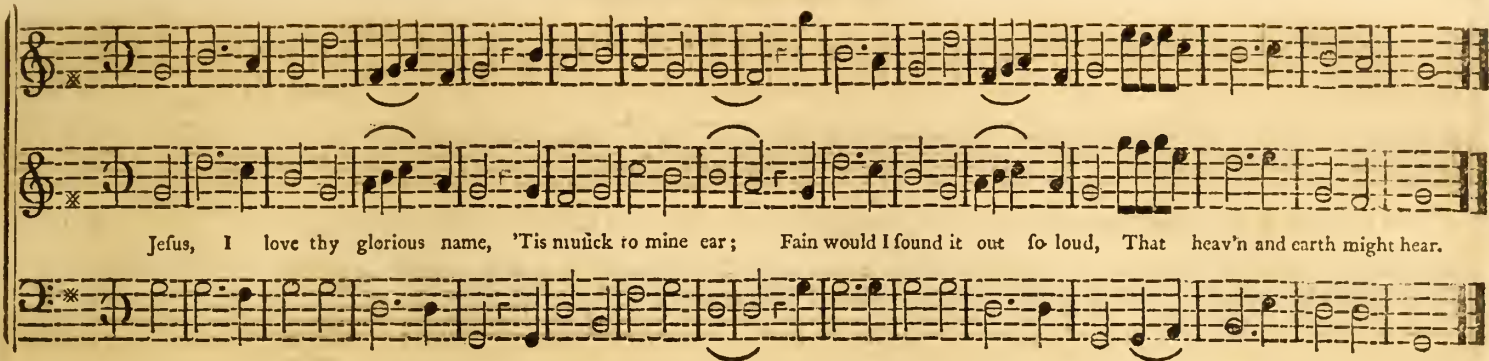
The first system of musical notation for 'MORTALITY. L. M.' consists of two staves. The upper staff is a vocal line in treble clef, and the lower staff is a piano accompaniment in bass clef. The music is in common time and features a mix of quarter and eighth notes, with some rests. The lyrics are: "Death, like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flower, Cut down and wither'd in an hour."

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

The second system of musical notation continues the piece. It consists of two staves: a vocal line and a piano accompaniment. The lyrics continue: "Death, like an overflowing stream, Sweeps us away; our life's a dream, An empty tale, a morning flower, Cut down and wither'd in an hour." The music concludes with a double bar line and repeat signs.

Now let our droop - ing hearts re - vive, And all our tears be dry:

Why should these eyes be drown'd in grief, Which view a Saviour nigh.



Jefus, I love thy glorious name, 'Tis nunnick to mine ear; Fain would I found 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 fordid toys, And gold is glittering dust.

No, I shall envy them no more, Who grow profanely great, Though they increase their golden store, And shine in robes of state, And— Go

Detailed description: This system contains three staves of music. The top two staves are in treble clef with a key signature of one flat (B-flat major) and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music consists of a vocal line and two accompaniment lines. The lyrics are written below the staves, with 'And—' at the end of the first line and 'Go' at the end of the second line.

now and boast of all your stores, And tell how bright they shine ; And tell — Those heaps of glitt'ring dust are yours, But my Redeemer's mine.

Detailed description: This system continues the musical score with three staves. The top two staves are in treble clef and the bottom staff is in bass clef, both with a key signature of one flat and common time. The music concludes with a double bar line. The lyrics are written below the staves, with 'And tell —' at the end of the first line and 'But my Redeemer's mine.' at the end of the second line.

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

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

Re - joice, the Lord is King; Your Lord and King adore, Mortals give thanks and sing, And triumph ever - more. Lift—

The first system of the musical score consists of three staves. The top two staves are in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The bottom staff is in bass clef with the same key signature and time signature. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and dynamic markings like 'f' (forte). The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

Lift up—

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

The second system of the musical score also consists of three staves. The top two staves are in treble clef with a key signature of one flat and a common time signature. The bottom staff is in bass clef with the same key signature and time signature. The music continues with similar note values and dynamics as the first system. The lyrics are printed below the staves, with hyphens indicating syllables that span across multiple notes.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in a key signature of two flats (B-flat and E-flat) and common time. The music features a melody in the upper staff and a supporting bass line in the lower staff, with various note values and rests.

Indulgent God, with pitying eyes The sons of men survey, And see how thoughtless sinners sport, In a destructive way. Ten thousand dangers

The second system of music continues the piece with two staves in the same key and time signature as the first. It maintains the melodic and harmonic structure established in the previous system.

The third system of music continues the piece. It includes first and second endings, indicated by the numbers '1' and '2' above the final notes of the upper staff. The first ending leads back to an earlier part of the piece, while the second ending concludes the section.

wait around, To bear them to the tomb; Each in an hour may plunge them down, Where hope can never come.

The fourth and final system of music concludes the piece. It features two staves with a final cadence, marked by a double bar line and repeat signs.

This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere;

When shall I wake, When shall I wake, When shall, &c. When shall I wake, and find me there.

When shall I wake—

CHOCKSET. C. M.

The first system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features a melody with a repeat sign and a double bar line. The lyrics are: "Lord, where shall guilty souls retire, Forgotten and unknown? In hell they meet thy dreadful".

In hell—

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

In hell— In

In hell— In heaven—

The second system of the musical score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The music features a melody with a repeat sign and a double bar line. The lyrics are: "ire, In heav'n thy glorious throne. In hell they meet—".

ire, In heav'n thy glorious throne. In hell they meet—

heav'n thy glorious throne.

Musical notation for the first system, including treble and bass staves with a 2/4 time signature and various musical symbols like asterisks and repeat signs.

Before the rosy dawn of day, To thee, my God, I'll sing; Awake, my soft and tuneful lyre, Awake, each charming string. A-

Musical notation for the second system, including treble and bass staves with a 2/4 time signature and various musical symbols like asterisks and repeat signs.

Musical notation for the third system, including treble and bass staves with a 2/4 time signature and various musical symbols like asterisks and repeat signs.

wake, and let thy flowing strains Glide through the midnight air, While high amidst her silent orb, The silver moon rolls clear.

Musical notation for the fourth system, including treble and bass staves with a 2/4 time signature and various musical symbols like asterisks and repeat signs.

I'll praise my Maker with my breath, 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 im-mor-tal-ity endures.

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, To

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

The first system of music consists of two staves. The upper staff is in treble clef with a key signature of one flat (B-flat) and a 3/2 time signature. The lower staff is in bass clef with the same key signature and time signature. The music features a variety of note values, including quarter, eighth, and sixteenth notes, as well as rests. Phrasing slurs are used to group notes across measures.

Whence do our mournful thoughts arise, And where's our courage fled? Has restless sin and ' raging hell Struck all our comforts dead?

The second system of music continues the composition with two staves in treble and bass clefs. It maintains the one-flat key signature and 3/2 time signature. The notation includes various rhythmic patterns and phrasing slurs, with some notes marked with an 'x' symbol.

The third system of music consists of two staves in treble and bass clefs. The key signature changes to natural (no flats or sharps), and the time signature changes to 2/4. The music is characterized by a more rhythmic and active feel, with many eighth and sixteenth notes.

Have we forgot th' Almighty name, Which form'd the earth and sea? And can an all creating arm Grow weary or decay?

The fourth system of music continues the 2/4 piece with two staves in treble and bass clefs. The key signature remains natural. The notation includes various rhythmic patterns and phrasing slurs, with some notes marked with an 'x' symbol.

Come, ye that love the Lord And let your joys be known, Join in a song with sweet accord, While ye surround his throne.

1st Treble.

Let those refuse to sing, Who never knew our God ;

2d Treble. But servants of the heavenly King May speak their joys abroad.

Thy years—

Spare us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years— Thy

Thy years—

Detailed description: This system contains the first three staves of the musical score. The top staff is the vocal line in G major, 4/4 time, with lyrics 'Thy years—'. The second staff is the piano accompaniment, with lyrics 'Spare us, O Lord, aloud we pray, Nor let our sun go down at noon; Thy years— Thy'. The third staff is the bass line, with lyrics 'Thy years—'. The music features a key signature of one sharp (F#) and a common time signature (C). The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end.

years are one eternal day, Thy years are one e - ternal day, and must thy children die so soon?

I

Detailed description: This system contains the next four staves of the musical score. The top staff is the vocal line with lyrics 'years are one eternal day, Thy years are one e - ternal day, and must thy children die so soon?'. The second staff is the piano accompaniment. The third staff is the bass line. The fourth staff is the bass line. The music features a key signature of one sharp (F#) and a common time signature (C). The first staff has a repeat sign at the end. The second staff has a repeat sign at the end. The third staff has a repeat sign at the end. The fourth staff has a repeat sign at the end. There are first and second endings marked with '1' and '2' above the staves.

He reigns! the Lord, the Saviour reigns: Praise him in evangelic strains; Let the whole earth in songs rejoice, And distant islands

join their voice. Deep are his counsels and unknown; But grace and truth support his throne:

Though

Though gloomy clouds his

JUSTICE. *Continued.*

Though gloomy clouds his way surround, Jus - - - tice is their e - - - ter - nal ground.

Though gloomy clouds his way fur - round, Jus - tice is their e - - - ter - nal ground.

gloomy clouds— Justice— Justice—

way surround, Justice— Justice—

CHRISTMAS. P. M.

O wonder of wonders! Astonish'd I gaze, To see in the manger the Ancient of days; And angels pro-

Pl. Forte.

And telling—

claiming the stranger forlorn, And telling the shepherds, And telling the shepherds, That Jesus is born.

FAIRLEE. L. M.

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

Ye sons of men, with joy record The various wonders of the Lord; And let his power and goodness sound Through all your tribes, the world around. Let—

Let—

Let—

Those—

Where—

Let the high heavens your songs invite, Those spacious fields of brilliant light, Where sun, and moon, and planets roll, And stars that glow from pole to pole.

Those—

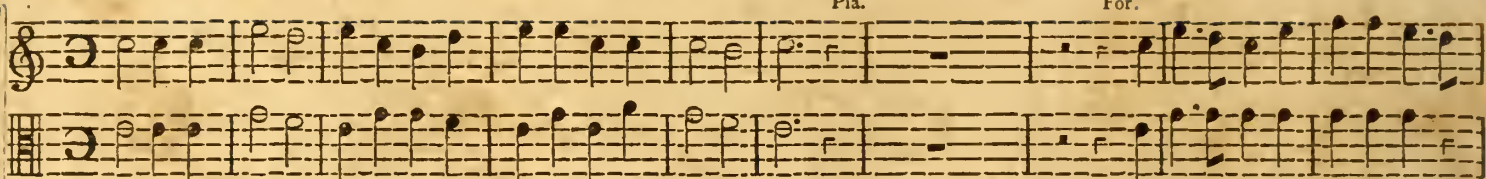
Where—

Those—

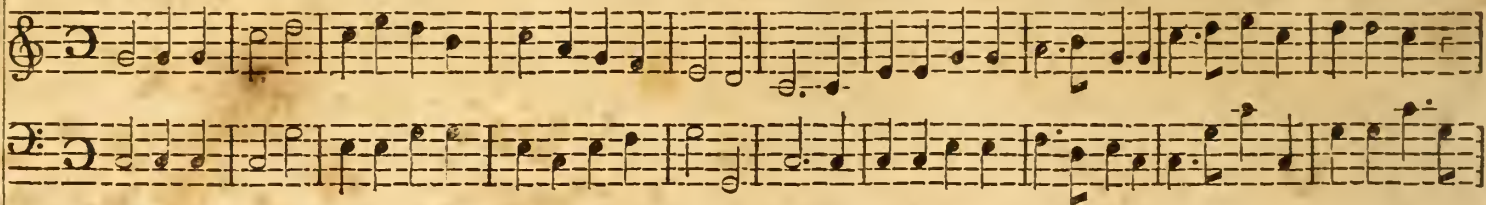
Where—

Pia.

For.



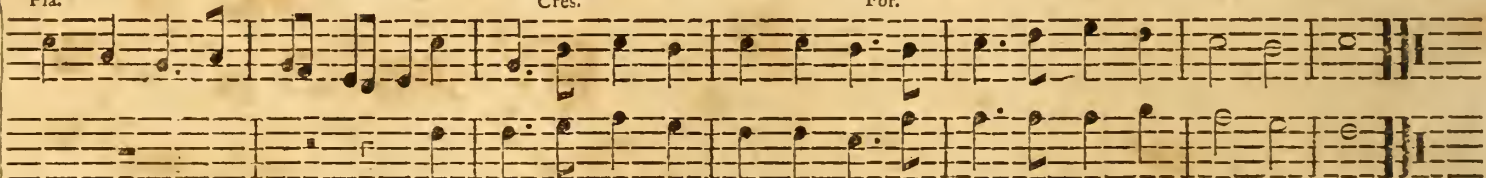
Now to the Lord who makes us know The wonders of his dying love, Be humble honours paid below, And strains of nobler praise above. Be



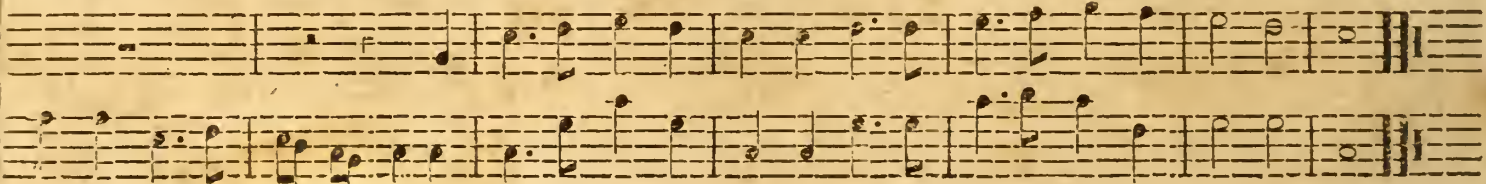
Pia.

Cres.

For.



humble honours paid below, And strains of nobler praise above, And strains of nobler praise above



Kind is the speech of Christ our Lord, Affection sounds in every word; Lo, thou art fair, my love, he cries, Not the young doves have sweeter

Fer.

Dolce.

eyes. Not the— Sweet are thy lips, thy pleasing voice, Salutes mine ear with fe - cret joys; No spice so much de-

lights the smell, Nor milk nor honey tastes so well. No spice— Nor milk nor honey tastes so well.

This musical score consists of three systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system shows the vocal line and piano accompaniment concluding with a double bar line.

CALVARY. L. M.

Slow.

He dies, the Heavenly Lov - er dies! Lo! Salem's daughters weep a - round; A solemn darkness

This musical score consists of four systems of staves. The first system has a vocal line and a piano accompaniment. The second system continues the vocal line and piano accompaniment. The third system continues the vocal line and piano accompaniment. The fourth system shows the vocal line and piano accompaniment concluding with a double bar line.

veils the skies, A sudden trembling shakes the ground. Come, faints, 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 rich - er blood.

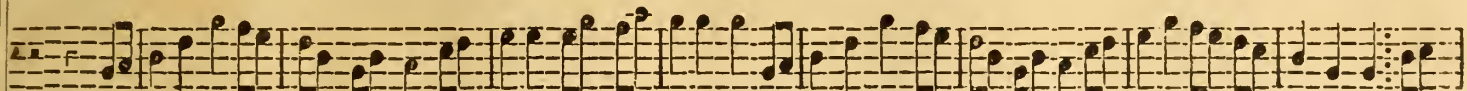
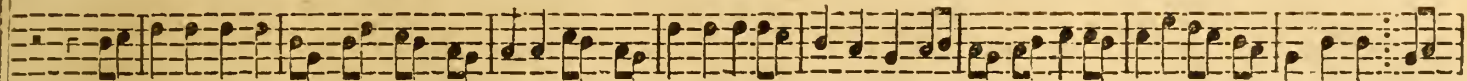
Composed for and sung at the Dedication of BRISTOL ACADEMY, in TAUNTON.

The morning sun shines from the east, And spreads his glories to the west, All nations with his beams are blest, Where'er his radiant light appears.

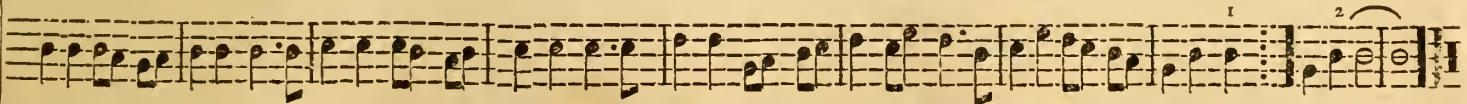
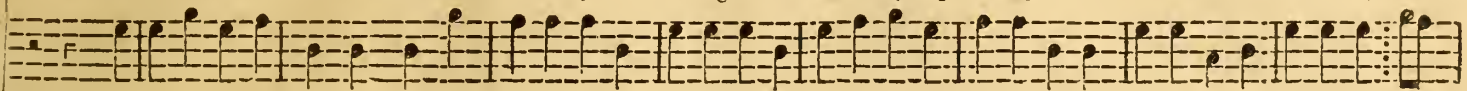
Pia.

For.

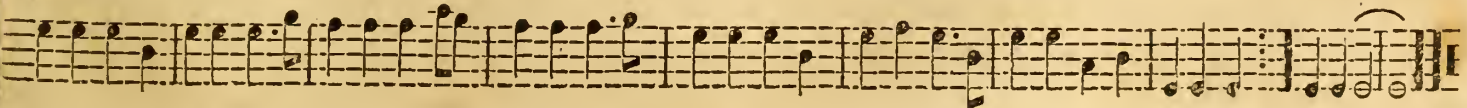
So Science spreads her lucid ray, O'er lands that long in darkness lay, She visits fair Columbia, And sets her sons among the stars.



Fair Freedom, her attendant, waits, To bless the portals of her gates, To crown the young and rising States, With laurels of immortal day. The



British yoke, the Gal'ic chain, Was urg'd upon our sons in vain; All haughty tyrants we disdain, And shout, Long live America.



Air. Pia. For.

Say, live forever, wondrous king, Born to redeem, and strong to save; Then ask the monster, where's thy sting? And where's thy vict'ry, boasting grave? Then

For.

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

Ye boundless realms of joy, Exalt your Maker's fame; Let praise your songs employ,

Above the starry frame: Your voices raise, Ye cherubim, And seraphim, to sing his praise.

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

Though

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

Ye tribes of Adam, join, With heav'n and earth, and seas, And offer notes divine To your Creator's praise. Ye

Ye holy throng—

holy— Ye holy throng of angels bright, Ye holy throng of angels bright, In worlds of light Begin the song.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both are in 2/4 time and have a key signature of one sharp (F#). The melody is written in the treble staff, and the bass staff provides a simple accompaniment.

Content! thou dear object of all our desires, To thee the fond bosom with rapture aspires, Poor mortals, deluded, thy phantoms pursue, We

The second system continues the musical piece with the same two-staff format (treble and bass clefs, 2/4 time, one sharp key signature). The melody and accompaniment are consistent with the first system.

Pia.

For.

The third system of music includes performance markings. Above the first staff, the word "*Pia.*" is written above the first measure, and "*For.*" is written above the second measure. The musical notation continues with the same two-staff format.

never possess, though we keep thee in view, we keep thee in view, we keep thee in view, We never possess, though we keep thee in view.

The fourth and final system of music concludes the piece. It features the same two-staff format (treble and bass clefs, 2/4 time, one sharp key signature) and ends with a double bar line.

Let him embrace my soul, and prove Mine interest in his heavenly love: }
 The voice that tells me thou art mine, Exceeds the blessings of the vine. } On thee th' anointing Spirit came, And spread the

Pia. For.

favour of thy name; That oil of gladness and of grace Draws virgin souls to meet thy face, Draws—

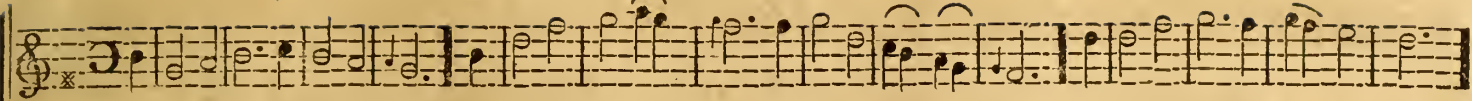
How pleas'd and blest was I, To hear the people cry, "Come let us seek our God to day;" Yes—

Yes—

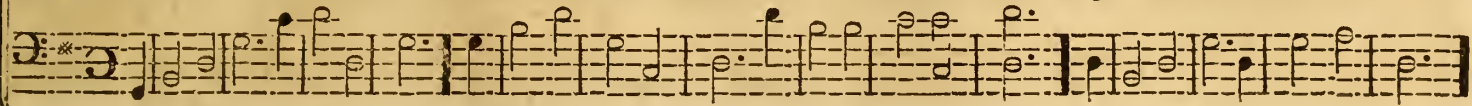
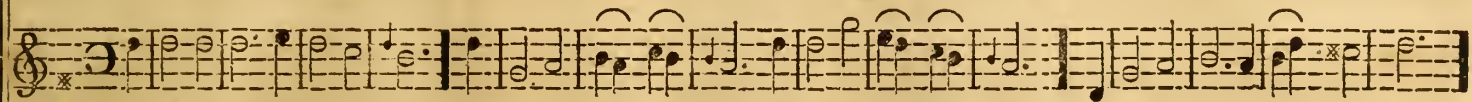
Yes, with a cheerful zeal, We'll haste to Zion's hill, And there our vows and honours pay.

CHRISTMAS. C. M.

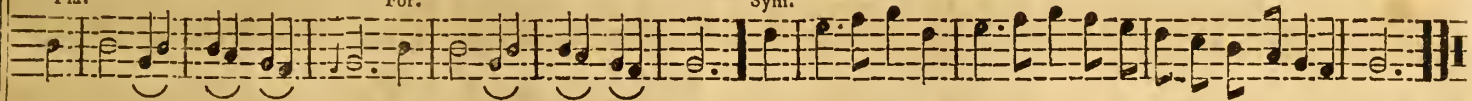
Pia. For.



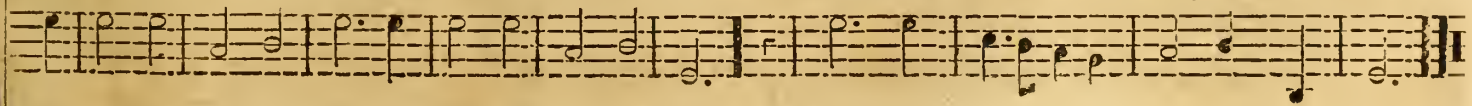
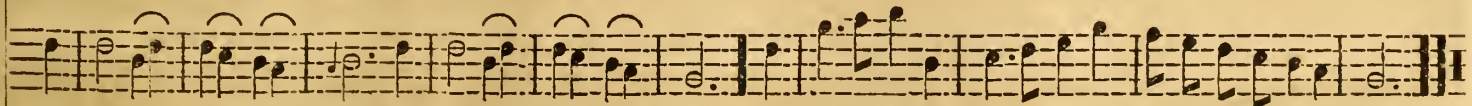
Shepherds rejoice, lift up your eyes, And fend your fears away, And fend your fears away: News from the regions of the skies!

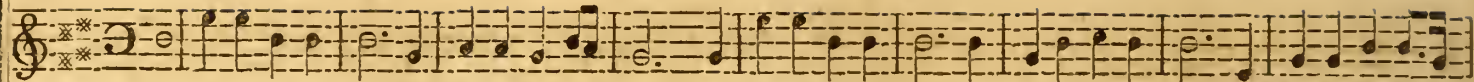


Pia. For. Syni.

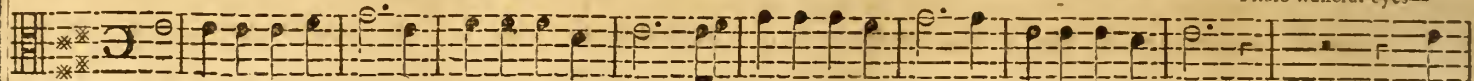


Salvation's born to day, Salvation's born to day.



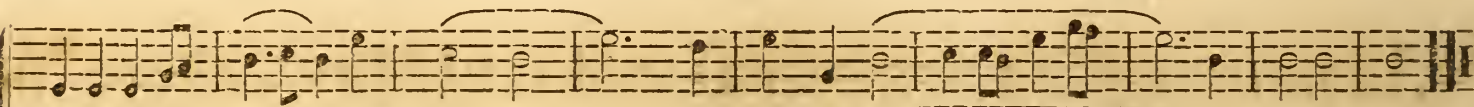
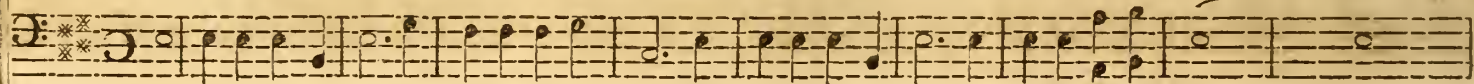
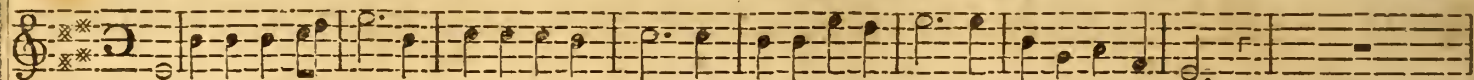


Those wakeful eyes—

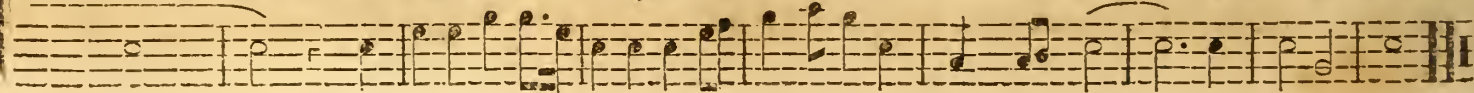
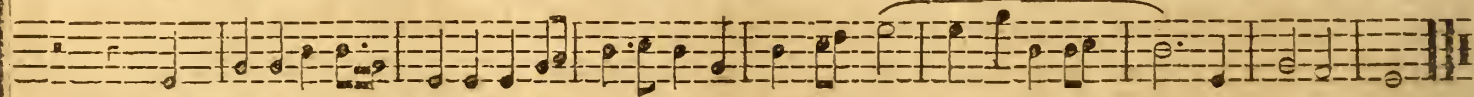


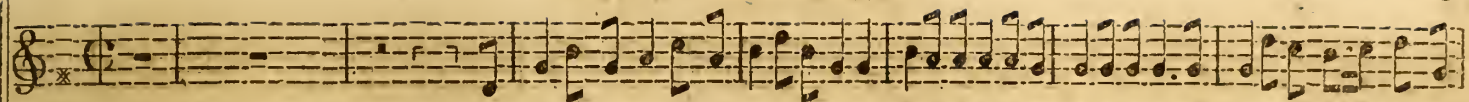
My feet shall never slide, Nor fall in fatal snares, Since God, my guard and guide, Defends me from my fears.

Those—

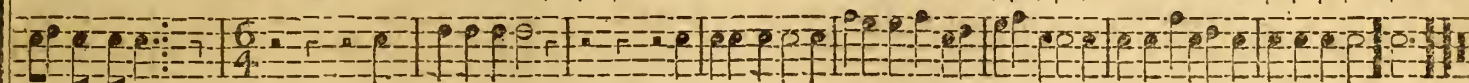
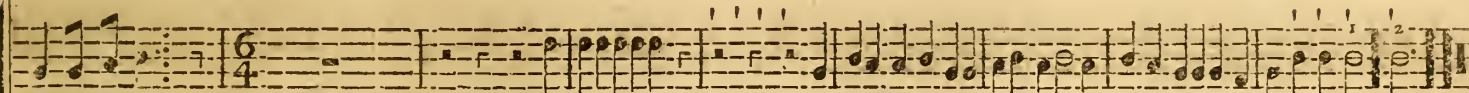


Those wakeful eyes That never sleep, Shall Israel keep, When dangers rise, When dangers rise.

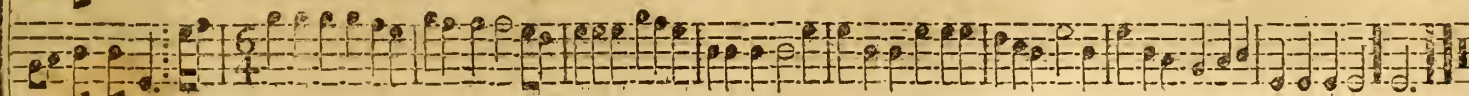




As shepherds in Jewry were guarding their sheep, Promiscuously seated, estranged from sleep, An angel from heaven presented to view, And thus he accosted the



wondering few: Dispel all your sorrows, and banish your fears, For Jesus the Saviour in Jewry appears. Dispel—



The Lord, the Sov'reign, sends his summons forth, Calls the south nations, and awakes the north; From east to west, his founding orders spread,

Through distant worlds, and regions of the dead; No more shall atheists mock his long delay; His vengeance stops no more; behold the day!

This tune may be sung as the old 30th metre, by dividing the last note in each of the two last lines, so as to sing two minims instead of the semibreve.

THE PILGRIM'S FAREWELL.

Fare you well, Fare you well, Fare you well, my friends, I must be gone, I have no home nor stay with you; I'll

take my staff and travel on, 'Till I a better world can view. I'll march to Canaan's land, I'll land on Canaan's

Soft and flow.

Loud and Quick.

shore, Where pleasures never end, And troubles come no more. Farewell, Farewell, Farewell, my loving friends, farewell.

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. The tempo and dynamics change from 'Soft and flow' to 'Loud and Quick' at the end of the piece.

DORCHESTER. L. M.

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

This musical score consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The music is in a common time signature and features a mix of eighth and sixteenth notes. The tempo and dynamics change from 'Soft and flow' to 'Loud and Quick' at the end of the piece.

Why should—

And—

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

let my God, my Saviour, go?

Why should I cleave to things below, And let my God, my Saviour, go!

When some kind shepherd, from his fold, has lost a straying sheep, Through vales, o'er hills, he anxious roves, And

The first system of the musical score consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The melody is written in the treble clef, and the accompaniment is in the bass clef. There are several asterisks (*) marking specific notes in the melody and bass line. The lyrics are placed below the second staff.

climbs the mountain steep, Through vales, o'er hills, he anxious roves, And climbs the mountain steep.

The second system of the musical score also consists of four staves, continuing the melody and accompaniment from the first system. It features the same key signature and time signature. The lyrics are placed below the second staff. There are several asterisks (*) marking specific notes in the melody and bass line. The system concludes with a double bar line.

The first system of music consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. Both are in common time (C). The music begins with a repeat sign (two dots) and a common time signature. The melody in the treble staff features a series of eighth and sixteenth notes, often beamed together, with some notes marked with a fermata. The bass staff provides a harmonic accompaniment with similar rhythmic patterns.

Like fruitful showers of rain, That water all the plain, Descending from the neighb'ring hills; Such streams of pleasure roll Through

The second system of music continues the piece. It features two staves in treble and bass clefs. The melody in the treble staff includes a fermata over a note in the second measure of the system. The bass staff continues the accompaniment. The system concludes with a repeat sign and a common time signature.

Such—

The third system of music continues the piece. It features two staves in treble and bass clefs. The melody in the treble staff includes a fermata over a note in the second measure of the system. The bass staff continues the accompaniment. The system concludes with a repeat sign and a common time signature.

ev'ry friendly soul, Through ev'ry friendly soul, Where love, like heav'nly dew, distils.

The fourth system of music continues the piece. It features two staves in treble and bass clefs. The melody in the treble staff includes a fermata over a note in the second measure of the system. The bass staff continues the accompaniment. The system concludes with a repeat sign and a common time signature.

Pia. *For.* *Fortissimo.*

Sing, O ye heav'ns, And be joyful, O earth, And be joyful, O earth; Break forth into singing, And be joyful, O earth.

For the Lord hath comforted his people, his people.

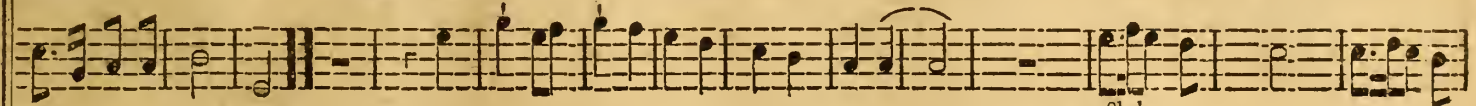
O mountains, Break forth into singing, O mountains: For the Lord hath comforted his people, For the Lord hath

ANTHEM. *Continued.*

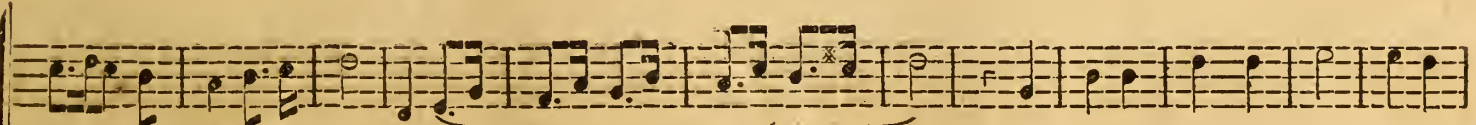
Moderate. 1



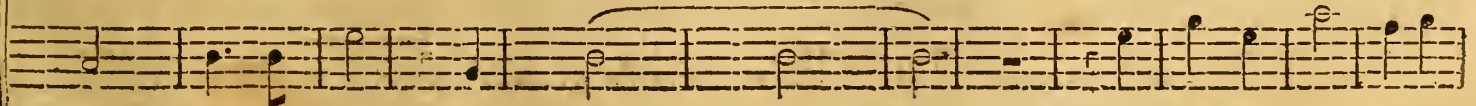
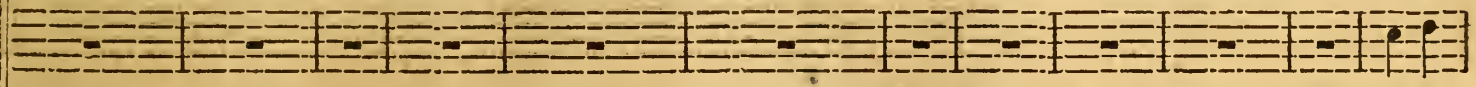
comforted his people. Awake, awake, Put on thy strength, O Zion; Shake thyself from the dust,



Shake—



shake thyself from the dust. Arise, arise, and shine, for thy



from the dust.

light is come, And the glo - - - - - ry of the Lord is ris'n upon thee, And the

And the glory— And— is ris'n upon thee.
 glory of the Lord, And the glory of the Lord, And—
 And the glory of the Lord, And— And—
 Treble solo. Moderato.

How beautiful upon the mountains are the feet of him that bringeth good tidings, that pub - - - - - lisheth peace.

ANTHEM. *Concluded.*

End with the first strain.

Hallelujah. Amen, A - - men Hallelujah, Amen, Hallelujah, Hallelujah, Amen.
 Hallelujah, Amen, A - - men, A - - men, Hallelujah, A - - men, Hallelujah, Amen.
 A - - - - men, Hallelujah, Amen, Hallelujah, A - - men, Amen.

NORTHFIELD. C. M.

Fly swifter round, ye wheels of time And—
 How long, dear Saviour, O how long, Shall this bright hour delay ; Fly swifter round, ye wheels of time, And bring the welcome day.
 Fly swifter round, ye wheels of time, And bring, &c And—
 Fly swifter round, ye wheels of time, Fly swifter round, ye wheels of time, And—

ADMIRATION. C. M.

Strange—

Our life contains a thousand springs, And dies if one be gone; Strange! that a harp of thousand strings Shou d keep in tune so long.

long, Strange, Strange! that a harp of thousand strings Should keep in tune so long.

Methinks I hear the heav'ns rebound, And all the earth exulting ring, To usher in the glorious day, And hail the

spotless infant King, To usher in the glorious day, And hail the spotless infant King, And hail the spotless infant King.

spotless infant King, To usher in the glorious day, And hail the spotless infant King, And hail the spotless infant King.

2d Treble. Come— the—

AIR. Zion rejoice, and Judah sing, The Lord assumes his throne ; Come, let us own the heav'nly King, Come let us own the

heav'nly King—

Pia.

For.

heav'nly King, And make his glories known. Come, let us own the heav'nly King, Come, let us own the heav'nly King, And make his

glories known. The great, the wicked, and the proud, From their high seats are hurl'd; Je - ho - vah rides upon a cloud,

Je-

Jehovah rides upon a cloud, Jehovah rides upon a cloud, And thunders through the world.

hovah rides, &c. upon a cloud—

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 glitt'ring wings with go'd, To Him— And tun'd your voice to praise.

The first system of music consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature (C). It contains a melody of eighth and quarter notes with various rests. The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note bass line and chords.

This life's a dream, an empty show; But the bright world to which I go, Hath joys substantial and sincere; When shall I wake and find me there, When—

The second system of music continues the vocal melody and piano accompaniment from the first system. The vocal line features several measures with tied notes and rests, while the piano accompaniment maintains its rhythmic pattern.

The third system of music begins with the vocal line marked "Loud." and includes first and second endings, indicated by "1" and "2" above the staff. The piano accompaniment continues to support the vocal line.

Till the last trumpet's joyful sound,

The fourth system of music concludes the piece. The vocal line ends with a final cadence, and the piano accompaniment provides a concluding harmonic structure.

My flesh shall slumber in the ground,

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

St. SEBASTIAN'S. C. M.

Pia *For.*

And joy to make it known, The sov'reign of your heart proclaim, And bow before his throne.

Come, ye that love the Saviour's name, The sov'reign of your heart proclaim, The sov'reign —

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 music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piece begins with a piano instruction and a fermata over the first measure. The tempo is marked 'Pia' (Piano) and 'For.' (Foro). The lyrics are: 'And joy to make it known, The sov'reign of your heart proclaim, And bow before his throne. Come, ye that love the Saviour's name, The sov'reign of your heart proclaim, The sov'reign —'. The score ends with a double bar line and repeat dots.

ARLINGTON. C. M.

Jesus, with all thy faints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.

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 music is in common time (C.M.) and features a key signature of one flat (B-flat). The lyrics are written below the vocal line. The piece begins with a key signature change to one flat. The lyrics are: 'Jesus, with all thy faints above, My tongue would bear her part, Would sound aloud thy saving love, And sing thy bleeding heart.' The score ends with a double bar line and repeat dots.

Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's re-

The first system of the musical score consists of four staves. The top two staves are vocal parts in G major (one sharp) and 2/4 time. The bottom two staves are piano accompaniment in G major and 2/4 time. The lyrics are: "Blow ye the trumpet, blow The gladly solemn sound; Let all the nations know, To earth's re-"

most bound, The year of ju - bi - lee is come; Re - turn, ye ran - som'd sinners, home.

The second system of the musical score continues the piece. It also consists of four staves: two vocal parts and two piano accompaniment staves. The lyrics are: "most bound, The year of ju - bi - lee is come; Re - turn, ye ran - som'd sinners, home."

When God reveal'd his gracious name, And chang'd my mournful state, My rapture seem'd a pleasing dream, The

Soft.

grace appear'd so great. The world beheld the glorious change, And did thy hand confess, My tongue broke out in

ARCHDALE. *Continued.*

Loud.

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

MEAR. C. M.

O 'Twas a joyful sound to hear our tribes devoutly say, Up Israel to thy temple haste, And keep the festal day.

It means thy praise—

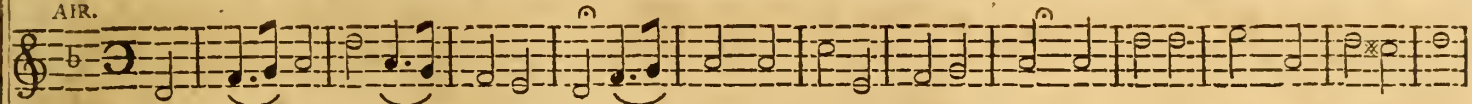
Forgive the song that falls so low Beneath the gratitude I owe; It means thy praise how—

It means thy praise, however poor, It means—

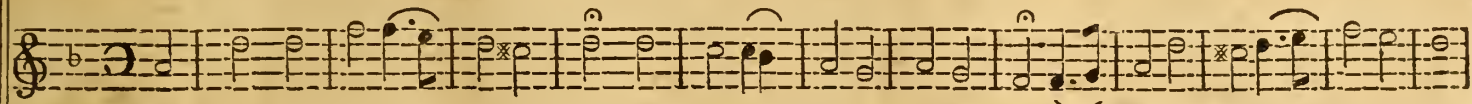
ever poor, An angel's song can do no more, It means thy praise, however poor, An angel's song can do no more.

A FUNERAL PIECE. P. M.

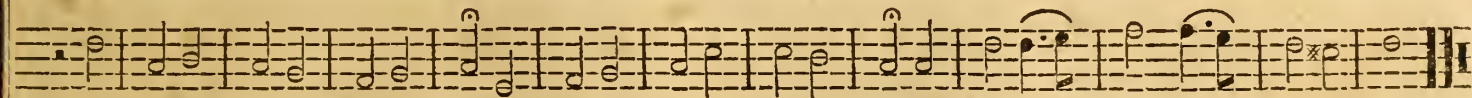
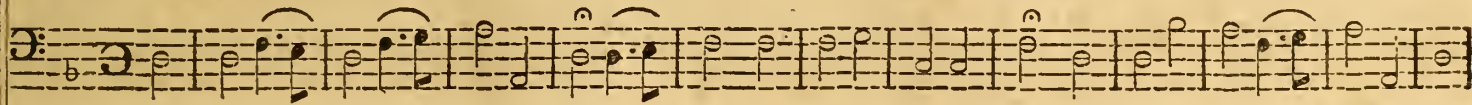
AIR.



Think, mighty God, on feeble man, How few his days, how short his span;

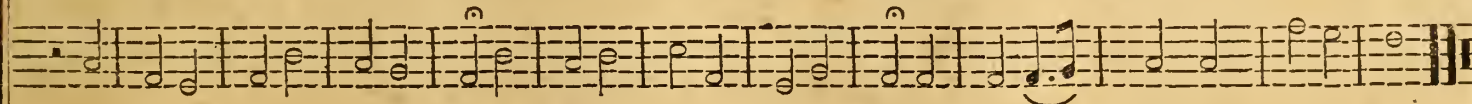


Short from the cradle to the grave.

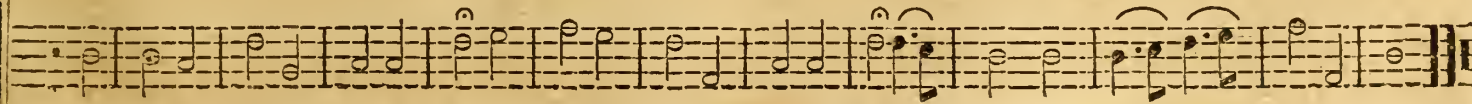


Who can secure his vital breath

With skill to fly and pow'r to save?



A - gainst the bold demands of death,



Great God, the heav'n's well order'd frame There thy rich works of wonder shine;
Declares the glories of thy name: A thousand, A thousand radiant beauties

Mod. Soft. *For.*
A thousand radiant marks appear Of boundless pow'r and ski l divine. Of boundless pow'r—
there, Of boundless pow'r—

Thou—

No burning heats by day, Or blasts of evening air, Shall take my health away. If God be with me there, Thou art my sun, And

Thou art— And thou— To—

thou my shade—Thou art my sun, And thou my shade, To guard my head by night or noon By— Thou art—

guard my head—

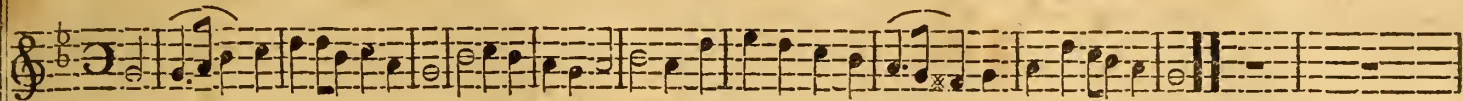
How did my heart rejoice to hear My friends devoutly say, In Zion let us all appear, And keep the solemn day.

The musical score for 'St. ANN'S. C. M.' consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

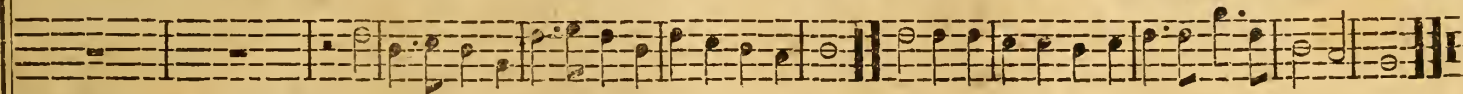
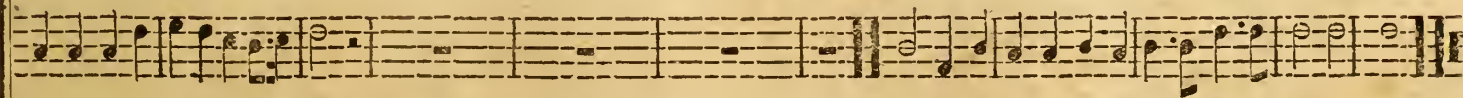
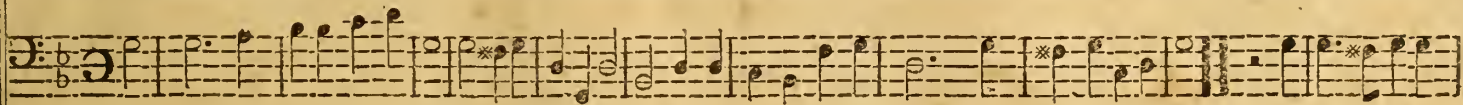
BANGOR. C. M.

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

The musical score for 'BANGOR. C. M.' consists of four staves. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time (C.M.) and features various note values including quarter, eighth, and sixteenth notes, as well as rests and accidentals.

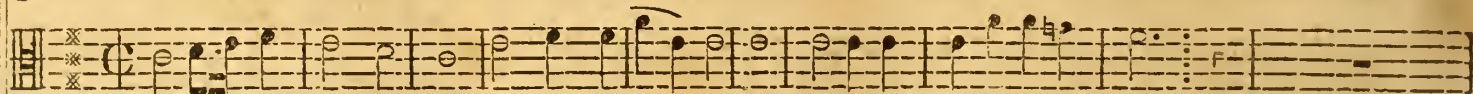
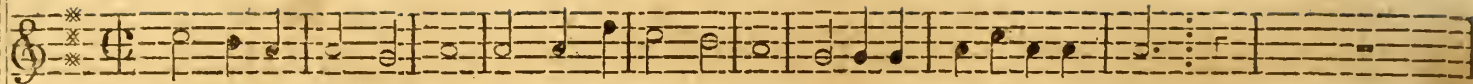


My heart and flesh cry out for thee, While far from thine abode; When shall I tread thy courts, and see My Saviour and my God? The sparrow builds her-

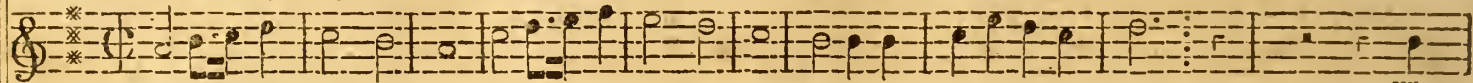


self a nest, And suffers no remove; O make me like the sparrow blest, To dwell but where I love, O make—

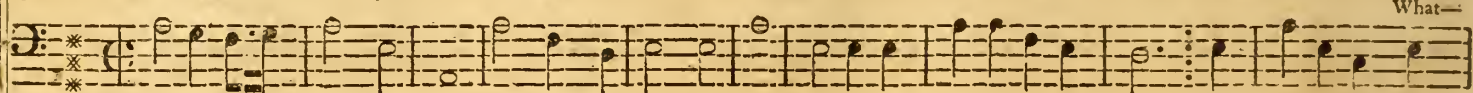




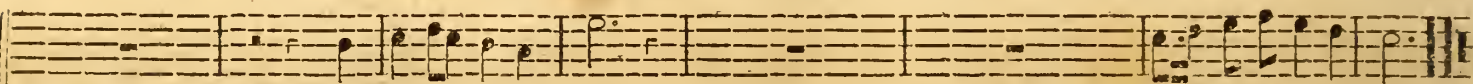
The Lord my shepherd is, I shall be well supply'd : Since he is mine and I am his—



What—

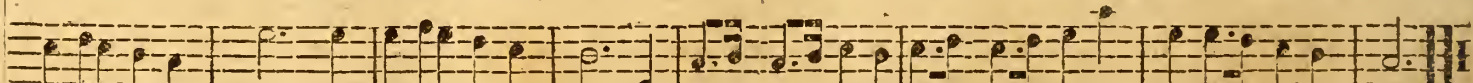


What can I want be.

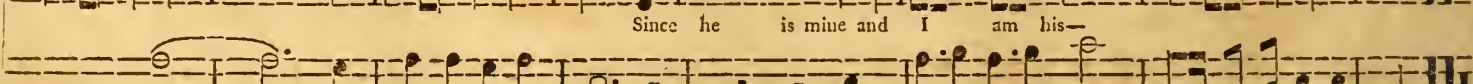


What can I want be - - - side?

What can I want beside?



Since he is mine and I am his—



side ?

and I am his—

And in thy temple let us see

Send comforts down from thy right hand, While we march through this barren land ?

And in thy temple let us see

And in thy temple let us see, And—

glimpse of love, a glimpse of thee. While such a scene of sacred joys Our raptur'd eyes and souls employ, Here we could sit and

P

gaze away A long, an ev - - - er - lasting day, Here we could fit—

ADDISON. C. M.

Pia. *Cres*

Thy mercy sweetens ev'ry toil, Makes ev'ry region please; The hoary frozen hills it warms, And smooths the boist'rous seas, And smooths—

HELLESPONT. C. M.

1st Time

2d Time.

The first system of musical notation for 'HELLESPONT' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody with various note values, including quarter and eighth notes, and rests. A repeat sign is present, with '1st Time' and '2d Time.' markings above the staff. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Life is a span, a fleeting hour ; How soon the vapour flies ! Man is a tender transient flower, That in the blooming dies.

The second system of musical notation continues the piece. It consists of two staves, treble and bass clef, with the same key signature and time signature as the first system. The melody and accompaniment continue, ending with a final cadence.

GANGES. C. P. M.

1

2

The first system of musical notation for 'GANGES' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). It features a melody with various note values, including quarter and eighth notes, and rests. A repeat sign is present, with first and second endings marked '1' and '2' above the staff. The bottom staff is in bass clef with the same key signature and time signature, providing a harmonic accompaniment.

Eternal source of truth and love, With rev'ence and religious fear, And at thy feet to bow.

Almighty King of heav'n above, And Lord of all below, Permit thy suppliant to draw near,

The second system of musical notation continues the piece. It consists of two staves, treble and bass clef, with the same key signature and time signature as the first system. The melody and accompaniment continue, ending with a final cadence.

Musical score for 'CANTERBURY' in Common Time (C. M.). The score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal and piano parts. The lyrics are: '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.'

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.

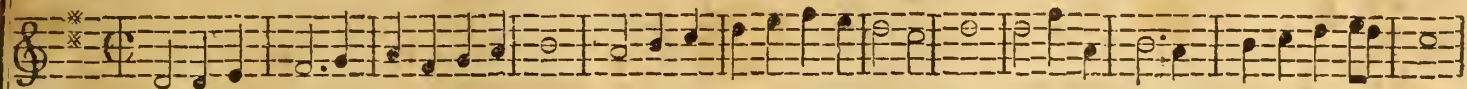
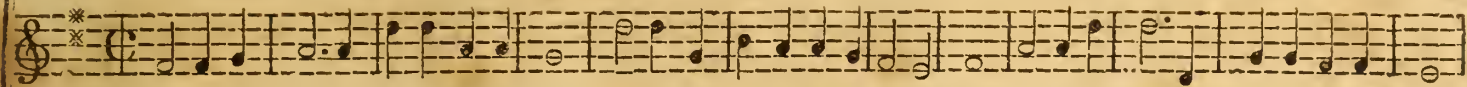
Continuation of the musical score for 'CANTERBURY'. It shows the vocal and piano parts for the second system, including the final notes and bar lines.

WINDSOR. C. M.

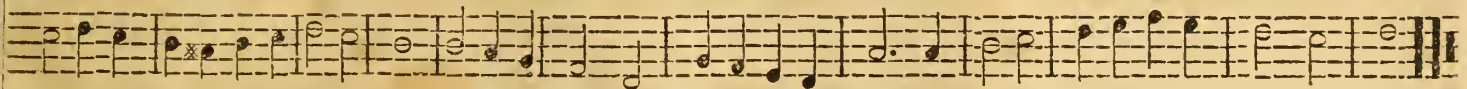
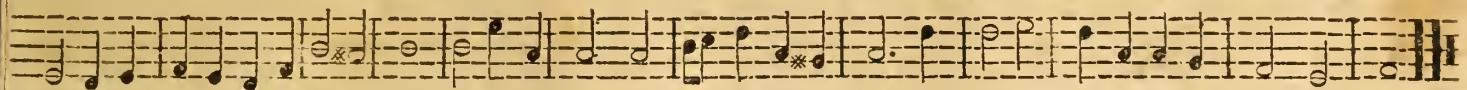
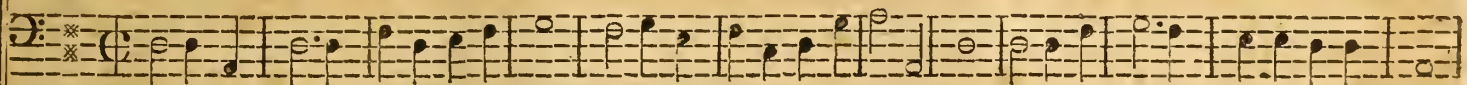
Musical score for 'WINDSOR' in Common Time (C. M.). The score consists of two systems. The first system has a vocal line (treble clef) and a piano accompaniment (bass clef). The second system continues the vocal and piano parts. The lyrics are: 'That awful day will surely come, Th' appointed hour makes haste, When I must stand before my Judge, And pass the solemn test.'

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

Continuation of the musical score for 'WINDSOR'. It shows the vocal and piano parts for the second system, including the final notes and bar lines.



The Lord, the sovereign send his summons forth, Calls the south nations, and awakes the north; From east to west the founding orders spread,



Through distant worlds and regions of the dard. No more shall a thieves mock his long delay, His vengeance sleeps no more; behold the day.



When I survey the wondrous cross, On which the Prince of glory dy'd, My richest gain I

The first system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music is written in a single system with lyrics underneath. There are asterisks in the original image above some notes in the first two staves.

Pia. *For.*

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

The second system of the musical score consists of three staves. The top two staves are in treble clef with a 2/4 time signature. The bottom staff is in bass clef. The music is written in a single system with lyrics underneath. The first staff has the markings *Pia.* and *For.* above it. There are asterisks in the original image above some notes in the first two staves.

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

This system contains the first four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music is in common time and features a mix of eighth and sixteenth notes.

Soft.

Loud.

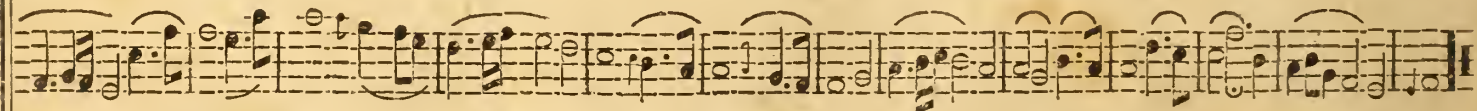
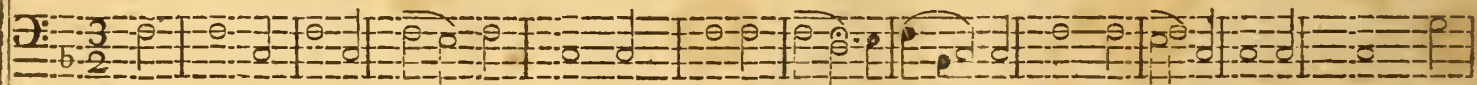
So to the Jews old Canaan flood, While Jor - dan roll'd be - tween.
Sweet fields beyond the swelling flood Stand dress'd in living green;

This system contains the next four staves of music. The first two staves are vocal parts with lyrics underneath. The third and fourth staves are instrumental accompaniment. The music continues with similar notation to the first system, ending with a double bar line.

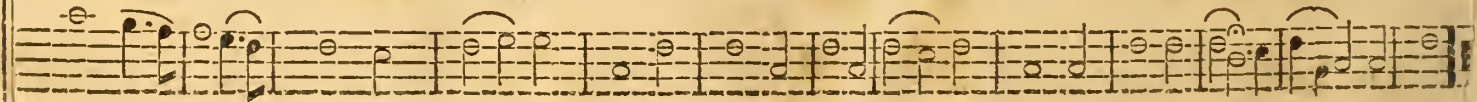
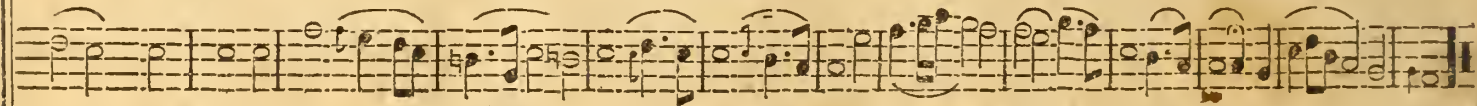
AIR.



And didst thou, Lord, for sin - - ners bleed? And could the sun be - hold the deed? No, he withdrew his sick - 'ning



ray, And darkness veil'd the mourning day; No, he withdrew his sick - 'ning ray, And darkness veil'd the mourning day.



Hark! from the tomb, a mourn - ful found, Mine ears at - tend the cry; Ye living

Detailed description: This system contains the first four 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 second staff is a vocal line with lyrics. The third and fourth staves are accompaniment. There is a double bar line with a repeat sign (two dots) in the second measure of the top staff.

men come view the ground, Where you must shortly lie, Where you -

Detailed description: This system contains the next four staves of music. The top staff is a treble clef with a key signature of one flat and a common time signature. The second staff is a vocal line with lyrics. The third and fourth staves are accompaniment. There is a double bar line with a repeat sign (two dots) in the second measure of the top staff. A fermata is placed over the final note of the vocal line in the second measure of the top staff.

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

Princes, this clay must be your bed, In spite of all your tow'rs; The tall, the wise, the rev'rend head Must lie as low as ours.

Now shall my inward joys a - rise, And burst in - to a song; Almighty love in-

pires my heart, And pleasure tunes my tongue, And—

The first system of music consists of two staves. The upper staff is in treble clef with a 3/4 time signature and a key signature of one flat (B-flat). It contains a melodic line with various note values, including quarter, eighth, and sixteenth notes, and rests. The lower staff is in bass clef with a 3/4 time signature and a key signature of one flat, providing a harmonic accompaniment with mostly quarter and eighth notes.

Come, Holy Spirit heav'nly Dove, With all thy quick'ning pow'rs, Kindle a flame of sacred love In these cold hearts of ours.

The second system of music continues the piece. It features the same two-staff structure as the first system. The upper staff continues the melody, and the lower staff provides the accompaniment. The piece concludes with a double bar line.

CONDOLENCE. C. M.

Very slow.

The first system of music for 'CONDOLENCE' consists of two staves. The upper staff is in treble clef with a 2/4 time signature and a key signature of two flats (B-flat and E-flat). The melody is characterized by wide intervals and a slow, spacious feel. The lower staff is in bass clef with a 2/4 time signature and a key signature of two flats, providing a simple harmonic accompaniment.

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

The second system of music continues the piece. It maintains the same two-staff structure and musical characteristics as the first system. The piece concludes with a double bar line.

Guide me, O thou great Je - hovah. Pilgrim through this barren land; I am weak, but thou art

mighty, Hold me in thy pow'rful hand; Bread of heav'n, Bread of heav'n, Feed me, 'til I want no more.

2 Open, Lord, the crystal fountain
Whence the healing streams do flow;
Let the fiery cloudy pillar
Lead me all my journey through:
Strong Deliverer,
Be thou still my strength and shield.

3 When I tread the verge of Jordan,
Bid my anxious fears subside;
Death of death, and hell's destruction,
Lend me safe on Canaan's side:
Songs of praises
I will ever give to thee.

Pia.

The first system of music consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. There are various ornaments and accidentals throughout the piece.

Life, like a vain amusement, flies A fable or a fong ; By swift degrees our nature dies Nor can our joys be long, Nor—

The second system of music continues the piece with two staves. It features similar melodic and harmonic patterns to the first system, with a treble and bass clef. The music concludes with a double bar line.

CONVERSION. C. M.

The first system of the 'CONVERSION' section consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in common time (C). The melody in the upper staff begins with a quarter note G4, followed by quarter notes A4, B4, and C5. The bass line starts with a half note G3, followed by quarter notes A3, B3, and C4. There are various ornaments and accidentals throughout the piece.

My rapture seem'd a pleasing dream, My rapture seem'd a pleasing dream, The grace appear'd so great, The—

When God reveal'd his gracious name, And chang'd my mournful state,

My—

The second system of the 'CONVERSION' section continues the piece with two staves. It features similar melodic and harmonic patterns to the first system, with a treble and bass clef. The music concludes with a double bar line.

My—

My—

My rapture—

SEPULCHRE.

L. M.

127

The first system of music for 'SEPULCHRE.' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are several asterisks (*) placed below the notes in the upper staff.

Unveil thy bosom, faithful tomb, Take this new treasure to thy trust; And give these sacred re'ics room, To slumber in the silent dust.

The second system of music for 'SEPULCHRE.' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues with similar note values and accidentals as the first system.

St. MARTIN'S.

C. M.

The first system of music for 'St. MARTIN'S.' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music features a variety of note values including quarter, eighth, and sixteenth notes, along with rests and accidentals. There are several asterisks (*) placed below the notes in the upper staff.

Arise, my soul, my joyful pow'rs, And triumph in my God: Awake, my voice, and loud proclaim His glorious grace abroad.

The second system of music for 'St. MARTIN'S.' consists of two staves. The upper staff is in treble clef with a common time signature (C). The lower staff is in bass clef. The music continues with similar note values and accidentals as the first system.

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