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Harriet Oakes

Joseph P. Nash

*Boston
1899.*

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GIVEN BY
Mrs. Curtis B. Raymond.
July 3, 1884.

(HARMONIA SACRA)²

BEING A COLLECTION OF

PSALM AND HYMN TUNES,

SELECTED AND ADAPTED

FROM THE WORKS OF HANDEL, LUTHER, RAVENSCROFT, J. CLARK
DRS. CROFT, ARNOLD, HOWARD, BOYCE, &c. &c.

WITH WHICH ARE INTERSPERSED

A NUMBER OF NEW TUNES,

COMPOSED EXPRESSLY FOR THIS WORK.

++ 8046-159

THE WHOLE ARRANGED FOR THREE OR FOUR VOICES, BY

J. HEWITT,

Organist of Trinity Church.

Jubilate Deo omnes.

4691

Boston.

PRINTED BY JOSEPH T. BUCKINGHAM,
WINTER-STREET.

1812.

Joseph P. Nash

District of Massachusetts, to wit:

District Clerk's Office.

BE IT REMEMBERED, that on the second day of May, A. D. 1812, and in the thirty sixth Year of the Independence of the UNITED STATES OF AMERICA, James Hewitt 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*:

HARMONIA SACRA, being a collection of Psalm and Hymn Tunes, selected and adapted from the works of Handel, Luther, Ravenscroft, J. Clark, Drs. Croft, Arnold, Howard, Boyce, &c. &c. With which are interspersed a number of new tunes composed expressly for this work. The whole arranged for three or four voices. By J. Hewitt organist of Trinity Church. *Jubilate Deo omnes.*

In Conformity to the Act of the Congress of the United States, 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 also to an Act intituled, "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.

Mrs. Curtis B. Raymond

549. 453

July 2, 1884

PREFACE.

PSALMODY is so essential a part of divine worship, that it is recommended to us, by the practice of all nations, is as ancient as public worship itself, and approved of by all parties of what denomination soever. Every one, to whom the ALMIGHTY has been pleased to give a voice and a musical ear, should join in chorus of praise to the GOD of his salvation. "Let every thing that hath breath praise the Lord," is a sacred injunction, that ought to be obeyed with cheerfulness, and every articulate voice should sing in JEHOVAH'S praise; no one should be silent; but, as the Psalmist directs, "Serve the LORD with gladness, and come before his presence with a song." It has that effect upon the passions, as to compose our thoughts, dissipate our sorrows, and enliven our devotion. It suits the spirits when depressed by grief, or exalted by joy, and brings them into a temper of grateful seriousness.

The chief inducement of the Editor, in publishing this work, is to furnish a selection of Psalm and Hymn Tunes properly arranged in parts, which may afford the musical christian a great variety for his private devotions, and be proper for those congregations which join in singing.

The complaints made by persons of sound taste and judgement, of the imperfect manner in which church music has been published, and which in that state has found its way into most of the congregations and religious societies, are too just not to be attended to in a publication of this kind, even though custom and a depraved taste should have long decided in its favour. In forming this collection care will be taken to correct such as come under this description; and many tunes will be introduced, which are not generally known in the western world, from the works of those celebrated masters, Purcel, Croft, Clark, Ravenscroft, and Handel. Occasionally some pieces from the Lock Hospital Collection (with vocal basses purposely arranged) will be introduced.

Objections may perhaps be made to the omission of the proper Cliffs in the Counter and Tenor, and to the substituting the G cliff throughout: but this alteration is made for the accommodation of those performers who are unacquainted with those cliffs. Some notes in the Counter and Tenor may appear like consecutive fifths, but as the Tenor is raised an octave to avoid ledger lines, it will be found on trial, that when the Counter Tenor is sung in the proper voice, those notes which appear as *fifths below* will in reality be the *fourth above*.

In all regular vocal compositions, the part which is called the Treble contains the air or melody, and should be sung by females or boys. The acuteness of the Treble renders the air predominant, as the female voice is an octave above the male: Of right, the Treble part belongs exclusively to the female voice, as it is more brilliant, and infinitely better adapted for articulation and expression than that of the other sex.

The Tenor and Counter Tenor parts are merely accompaniments to the Treble and Bass, calculate'd only to fill up the harmony, and ought

therefore to be sung just powerful enough to give connection to the several parts ; and neither of those ought to assume the character of principals to destroy the effect of the Air, which should always predominate. Superiority (if the expression may be used) appertains to the Treble principally, because it has the air or melody to perform. The Bass is its chief accompaniment, as it has to support the general harmony of the piece, and ought always to be sung with judgement, either as to tone, tune, and time. The Bass voice requires an equal degree of fulness, and, in sounding the lower notes, ought to give its full swell ; whereas the Treble voice, when ascending to the higher notes of any Air, should progressively be softened, unless they are rendered emphatical by the sense of the words, with which they are connected ; and all the parts ought to sing soft or strong, plaintive or joyful, according to the import of the words, so that the musical sound may be an echo to the meaning of the line or verse to which they are connected.

Psalmody has suffered materially by the continual introduction of new tunes into the different religious societies, especially within these few years past. A great proportion of those tunes have nothing to recommend them, but their novelty. We ought to be as careful in censure, as praise ; but a very great proportion of those new tunes called *sacred*, vitiate every principle of chaste sacred composition, and but demonstrate the ignorance and presumption of their authors ; they tend by their levity to offend the minds of serious people, and by their dulness, want of expression, and imperfection in the harmony, to prejudice the minds of the younger part of the congregation against church music in general. "The common Psalm tunes may not, by many, be thought capable of producing grand effects ; for as all the congregation join, or ought to join in them, simple and easy melodies should be used in places of worship ; but their construction, though simple, is elegant and dignified ; and when *properly performed* by a large congregation, and *judiciously accompanied* on the organ, their effect is perhaps as great in exciting sublime emotions, as we experience from more elaborate music. Singing masters, fondly attached to compositions in many parts, and those chiefly composed by unskilful men, abounding in ill-constructed *fuges* and *false* harmony, are apt to treat with contempt the simple, but excellent melodies used in public worship ; but would they study the various beauties of expression, the true use of the voice, free from all nasal or screaming exertions, a proper pronunciation, and the energetic expression of emphatical words ; they would soon find that these neglected melodies, when properly performed, with true pronunciation, *just intonation*, and feeling expression, are as capable of effect, as more chromatic music."

To avoid these extremes, great care has been taken in making this collection, in hopes that it may serve the interests of piety and devotion, and make it acceptable to those congregations for whose use it is calculated.

THE EDITOR.

N. B. The first line is for the Counter Tenor ; the second for the Tenor ; the third for the Treble ; and the fourth for the Bass.

HARMONIA SACRA.

NEWNHAM. L. M. (*) *Dr. P. Hayes.*

The Lord abounds with tender love, And unex-

The Lord abounds with tender love, And unex-

Musical notation for the first system, including vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff.

ampled acts of grace: His waken'd wrath doth slowly

ampled acts of grace: His waken'd wrath doth slowly

Musical notation for the second system, including vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff.

move, His willing mercy flows apace.

move, His willing mercy flows apace.

Musical notation for the third system, including vocal line and piano accompaniment. The key signature is one flat (B-flat) and the time signature is 3/2. The vocal line is on a treble clef staff, and the piano accompaniment is on a bass clef staff.

Our God, how firm his promise stands, Ev'n when he hides his face!

Our God, how firm his promise stands, Ev'n when he hides his face!

The musical score consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are accompaniment parts in bass clef with the same key signature and time signature. The lyrics are printed below the first and third staves.

He trusts in our Redeemer's hands His glory and his grace.

He trusts in our Redeemer's hands His glory and his grace.

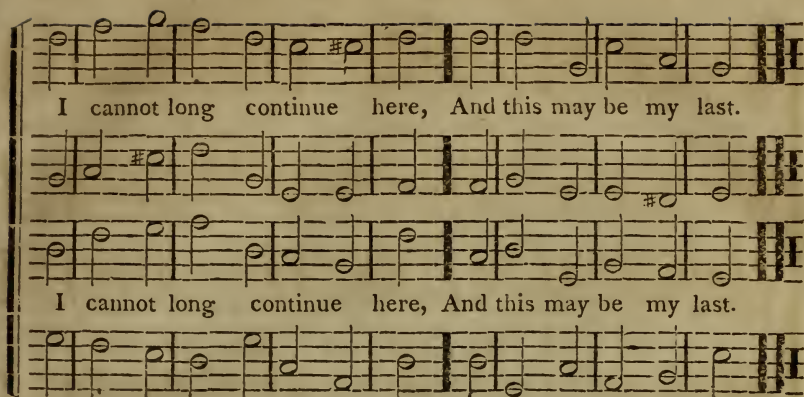
The musical score consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The third and fourth staves are accompaniment parts in bass clef with the same key signature and time signature. The lyrics are printed below the first and third staves.

HACKNEY. C. M. (b) *Dr. Croft.*

And now, my soul, another year Of thy short life is past ;

And now, my soul, another year Of thy short life is past ;

The musical score consists of four staves. The first two staves are vocal parts in treble clef with a key signature of one sharp (F-sharp) and a common time signature (C). The third and fourth staves are accompaniment parts in bass clef with the same key signature and time signature. The lyrics are printed below the first and third staves.

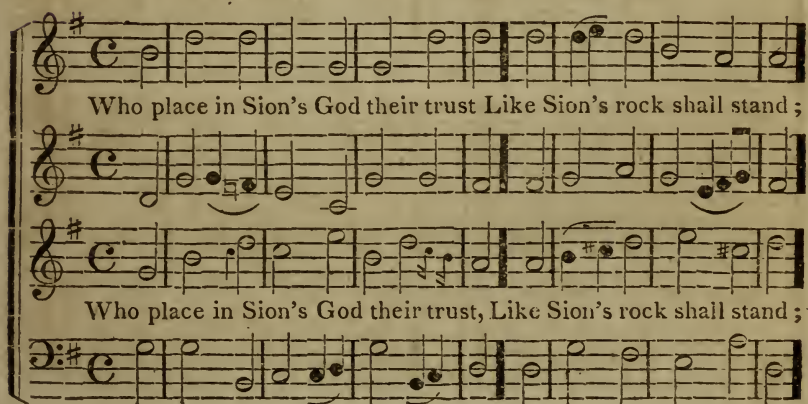


I cannot long continue here, And this may be my last.

I cannot long continue here, And this may be my last.

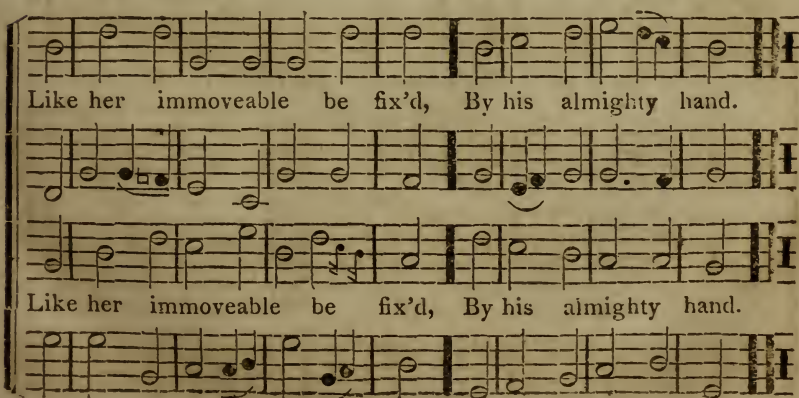
YORK. C. M. (*)

John Milton.



Who place in Sion's God their trust Like Sion's rock shall stand ;

Who place in Sion's God their trust, Like Sion's rock shall stand ;



Like her immoveable be fix'd, By his almighty hand.

Like her immoveable be fix'd, By his almighty hand.

Let all the just to God, with joy, Their

cheerful voices raise, For well the righteous

it becomes To sing glad songs of praise.

Our souls shall magnify the Lord; In God the

Our souls shall magnify the Lord; In God the

Saviour we rejoice: While we repeat the virgin's

Saviour we rejoice: While we repeat the virgin's

song, May the same spirit tune our voice.

song, May the same spirit tune our voice.

Nature with open volume stands, To spread her

Nature with open volume stands, To spread her

Maker's praise abroad: And ev'ry labour of his

Maker's praise abroad: And ev'ry labour of his

hands Shews something worthy of a God.

hands Shews something worthy of a God.

Ye nations of the earth, rejoice, Be-

Ye nations of the earth, rejoice, Be-

fore the Lord, your sov'reign King; Serve him with cheerful

fore the Lord, your sov'reign King; Serve him with cheerful

Pia. *For.*

heart and voice, With all your tongues his glory sing.

heart and voice, With all your tongues his glory sing.

Pia. *For.*

come to this reviving breast, And these rejoicing eyes.

come to this reviving breast, And these rejoicing eyes.

PENTONVILLE. S. M. (*) *Linley.*

To bless thy chosen race, In mercy, Lord, incline :

To bless thy chosen race, In mercy, Lord, incline :

And cause the brightness of thy face On all thy saints to shine.

And cause the brightness of thy face On all thy saints to shine.

Shall we go into sin, Because thy grace abounds, Or

Shall we go into sin, Because thy grace abounds, Or

Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The music is in common time (C) and G major (one sharp).

George P. Nash

crucify the Lord again, And open all his wounds.

crucify the Lord again, And open all his wounds.

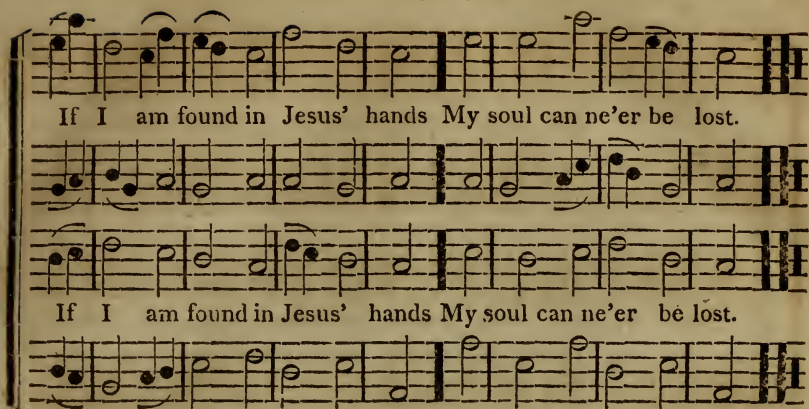
Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The music is in common time (C) and G major (one sharp). The signature 'George P. Nash' is written above the first staff.

CANTERBURY. C. M. (*) *E. Blancks.*

Firm as the earth thy gospel stands, My Lord, my hope, my trust;

Firm as the earth thy gospel stands, My Lord, my hope, my trust;

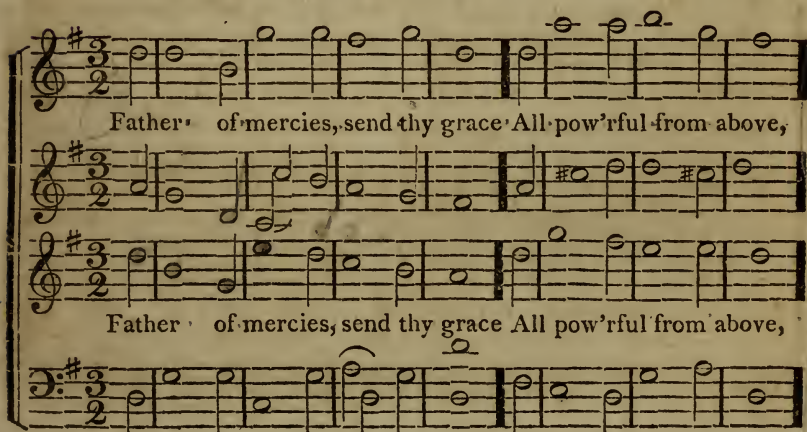
Detailed description: This system contains four staves of music. The first two staves are vocal parts with lyrics. The third staff is a vocal part with lyrics. The fourth staff is a bass line. The music is in common time (C) and D major (two sharps).



If I am found in Jesus' hands My soul can ne'er be lost.

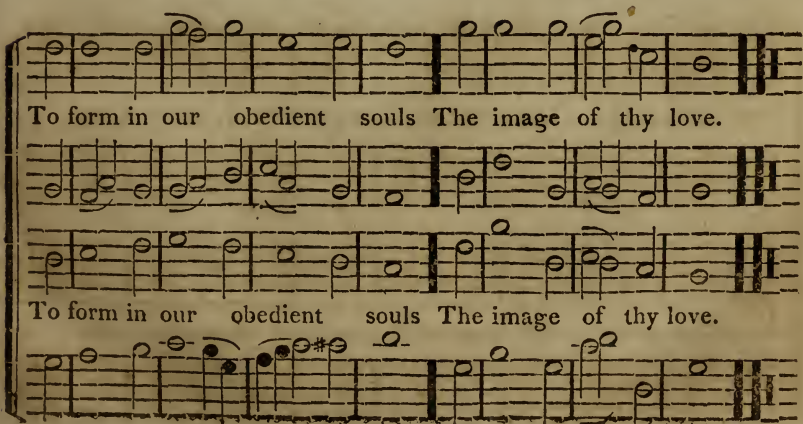
If I am found in Jesus' hands My soul can ne'er be lost.

BEDFORD. C. M. (*)

Wheall.


Father of mercies, send thy grace All pow'rful from above,

Father of mercies, send thy grace All pow'rful from above,



To form in our obedient souls The image of thy love.

To form in our obedient souls The image of thy love.

Almighty King, whose wond'rous hand Sup-

ports the weight of sea and land, Whose grace is such a

boundless store No heart shall break that sighs for more.

Awake; my soul, stretch ev'ry nerve! And

Awake, my soul, stretch ev'ry nerve! And

press with vigor on: A heav'nly race de-

press with vigor on: A heav'nly race de-

mands thy zeal, And an im - mor - tal crown.

mands thy zeal, And an im - mor - tal crown.

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer

Jesus, lover of my soul, Let me to thy bosom fly, While the nearer

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics are written below each staff.

waters roll, While the tempest still is high; Hide me, O my

waters roll, While the tempest still is high; Hide me, O my

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below each staff.

Saviour, hide, Till the storm of life is past, Safe into thy haven guide,

Saviour, hide, Till the storm of life is past, Safe into thy haven guide,

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. The lyrics are written below each staff.

O receive, O receive, O receive my soul at last.

O receive, O receive, O receive my soul at last.

This block contains two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The lyrics are 'O receive, O receive, O receive my soul at last.' The music is in a common time signature and features a simple, hymn-like melody.

BANGOR. C. M. (b)

W. Tansur.

Why do we mourn departing friends, Or shake at death's alarms!

Why do we mourn departing friends, Or shake at death's alarms!

This block contains two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The lyrics are 'Why do we mourn departing friends, Or shake at death's alarms!'. The music is in a common time signature and features a simple, hymn-like melody.

'Tis but the voice that Jesus sends, To call them to his arms.

'Tis but the voice that Jesus sends, To call them to his arms.

This block contains two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The lyrics are ''Tis but the voice that Jesus sends, To call them to his arms.'. The music is in a common time signature and features a simple, hymn-like melody.

O render thanks and bless the Lord, In-

voke his sacred name, Acquaint the nations

with his deeds, His matchless deeds proclaim.

My God, permit my tongue, This joy, to

My God, permit my tongue, This joy, to

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lyrics 'My God, permit my tongue, This joy, to' are written below it. The bottom three staves are piano accompaniment, with the first two in treble clef and the last in bass clef, all sharing the same key signature and time signature. The music features a mix of quarter and eighth notes, with some rests and phrasing slurs.

call thee mine; And let my early cries pre-

call thee mine; And let my early cries pre-

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lyrics 'call thee mine; And let my early cries pre-' are written below it. The bottom three staves are piano accompaniment, with the first two in treble clef and the last in bass clef, all sharing the same key signature and time signature. The music continues with similar rhythmic patterns and phrasing as the first system.

vail, To taste thy love divine.

vail, To taste thy love divine.

Detailed description: This system contains four staves. The top staff is a vocal line in treble clef with a key signature of one flat (Bb) and a 3/2 time signature. The lyrics 'vail, To taste thy love divine.' are written below it. The bottom three staves are piano accompaniment, with the first two in treble clef and the last in bass clef, all sharing the same key signature and time signature. The music concludes with a final cadence, indicated by a double bar line and repeat dots.

Vain are the hopes, the sons of men On their own works have built ;

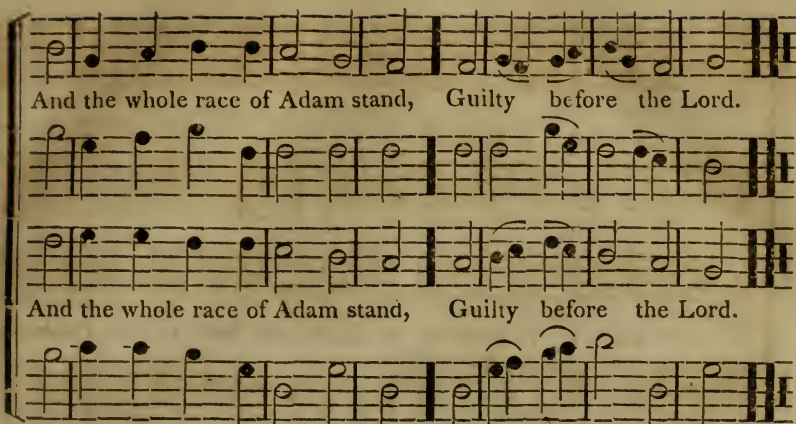
Vain are the hopes, the sons of men On their own works have built ;

Their hearts by nature all unclean, And all their actions guilt.

Their hearts by nature all unclean, And all their actions guilt.

Let Jew and Gentile stop their mouths, Without a murm'ring word ;

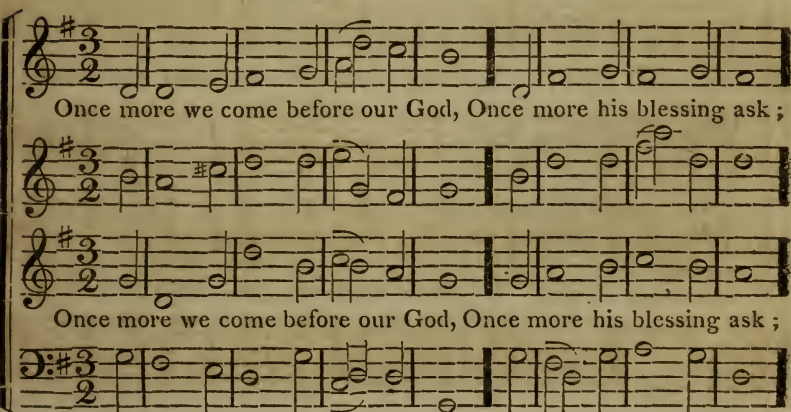
Let Jew and Gentile stop their mouths, Without a murm'ring word ;



And the whole race of Adam stand, Guilty before the Lord.

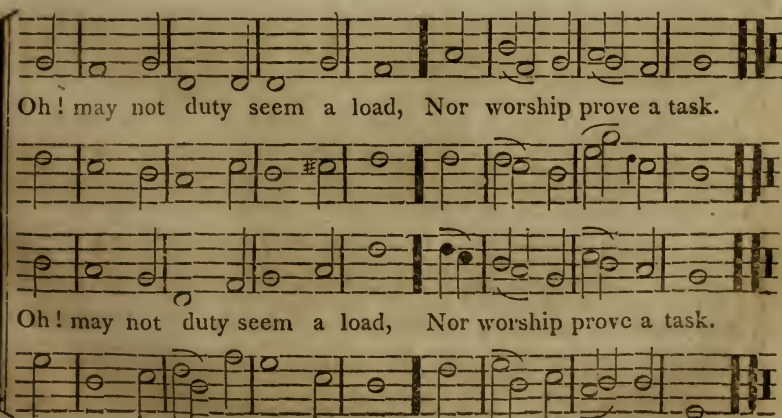
And the whole race of Adam stand, Guilty before the Lord.

STROUDWATER. C. M. (*)



Once more we come before our God, Once more his blessing ask ;

Once more we come before our God, Once more his blessing ask ;



Oh! may not duty seem a load, Nor worship prove a task.

Oh! may not duty seem a load, Nor worship prove a task.

Buried in shadows of the night, We lie till Christ re-

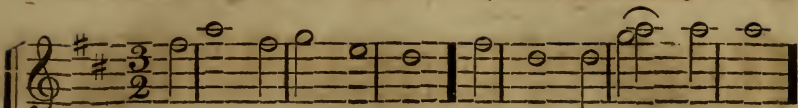
Buried in shadows of the night, We lie till Christ re-

stores the light; Wisdom descends to heal the blind,

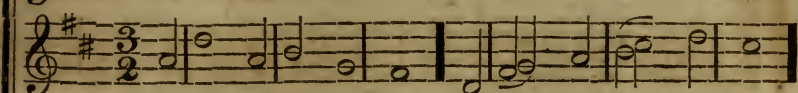
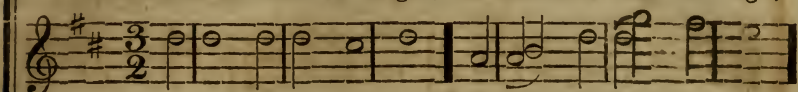
stores the light; Wisdom descends to heal the blind,

And chase the darkness, And chase the darkness of the mind.

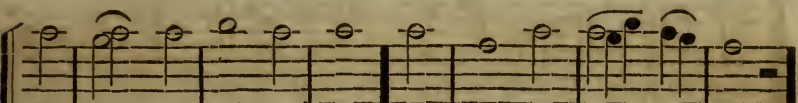
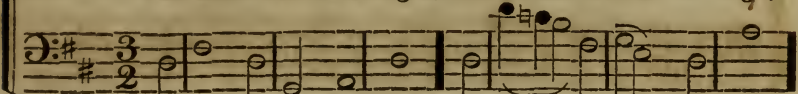
And chase the darkness, And chase the darkness of the mind.



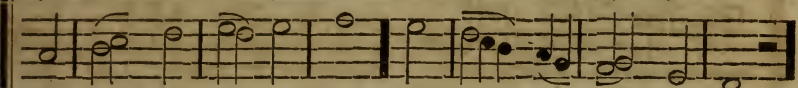
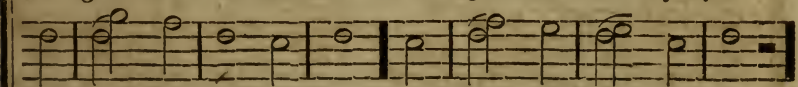
The Lord Jehovah reigns, His throne is built on high,



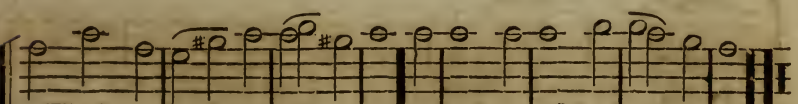
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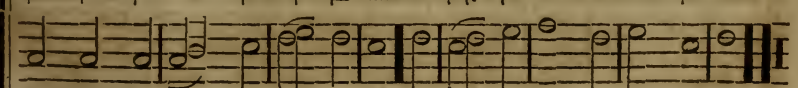
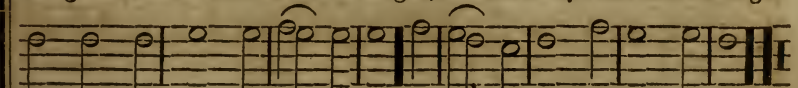
The garments he assumes Are light and majesty ;



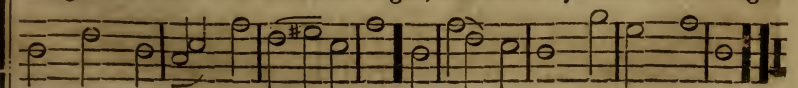
The garments he assumes Are light and majesty ;



His glories shine with beams so bright, No mortal eye can bear the sight.



His glories shine with beams so bright, No mortal eye can bear the sight.



Sweet the moments, rich in blessing, Which before the

Sweet the moments, rich in blessing, Which before the

cross we spend, Which before the cross we spend; Life and

cross we spend, Which before the cross we spend; Life and

health, and peace possessing, From the sinner's dying

health, and peace possessing, From the sinner's dying

Our shelter from the stormy blast, And our eternal home.

Our shelter from the stormy blast, And our eternal home.

The image shows two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are printed below each vocal line.

WESTMINSTER. S. M. (*) *Dr. Boyce.*

Where shall the man be found, That fears t'offend his God ;

Where shall the man be found, That fears t'offend his God ;

The image shows two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are printed below each vocal line.

That loves the gospel's joyful sound, And trembles at the rod !

That loves the gospel's joyful sound, And trembles at the rod !

The image shows two systems of musical notation. Each system consists of a vocal line and a piano accompaniment line. The music is in a common time signature (C) and a key signature of one sharp (F#). The lyrics are printed below each vocal line.

O God, my heart is fix'd, 'tis bent, Its

O God my heart is fix'd, 'tis bent, Its

thankful tribute to present; And with my heart my

thankful tribute to present; And with my heart my

voice I'll raise, To thee my God in songs of praise.

voice I'll raise, To thee my God in songs of praise.

Andante.

Plung'd in a gulf of dark despair, We wretched, wretched

Plung'd in a gulf of dark despair, We wretched, wretched

Pia.

sinners lay; Without one cheerful beam of hope, Or spark of

sinners lay; Without one cheerful beam of hope, Or spark of

Pia.

For.

glimm'ring day, Without one cheerful beam of hope, Or spark of

glimm'ring day, Without one cheerful beam of hope, Or spark of

For.

Pia.

glimm'ring day. With pitying eyes the Prince of grace Beheld our

glimm'ring day. With pitying eyes the Prince of grace Beheld our

Pia.

helpless, helpless grief, He saw, and (O amazing love!) He

helpless, helpless grief, He saw, and (O amazing love!) He

came, He came to our relief. Down from the shining seats a-

came, He came to our relief. Down from the shining seats a-

bove, With joyful, joyful haste he fled, Enter'd the grave in

bove, With joyful, joyful haste he fled, Enter'd the grave in

Adagio.

mortal flesh, And dwelt, and dwelt, and dwelt among the dead.

mortal flesh, And dwelt, and dwelt, and dwelt among the dead.

Adagio.

Chorus Vivace.

Oh! Oh! for this love let rocks and hills, Their lasting silence

Oh! Oh! for this love let rocks and hills, Their lasting silence

Andante.

break, their lasting silence break, their silence break, And all har-

break, their lasting silence break, their silence break, And all har-

Pia.

monious human tongues The Saviour's praises speak: Angel's as-

monious human tongues The Saviour's praises speak: Angels as-

*Pia.**For.*

sist our mighty joys, Strike all your harps, your harps of gold, But

sist our mighty joys, Strike all your harps, your harps of gold, But

For.

when you raise your highest notes, your highest notes, His love, His

when you raise your highest notes, your highest notes, His love, His

*Pia. Pia.**For. Adagio ad lib.*

love, His love can ne'er be told, His love can ne'er be told.

love, His love can ne'er be told, His love can ne'er be told.

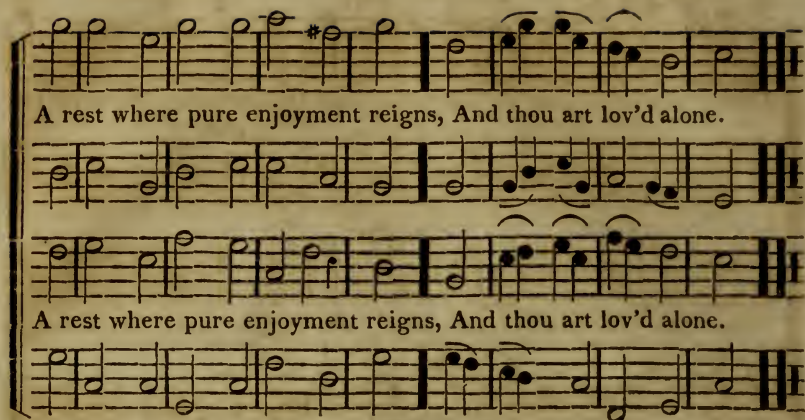
*Pia.**For. Adagio ad lib.*

St. JAMES. C. M. (*)

Joseph P. Nash. Boston

Lord, I believe a rest remains, To all thy people known ;

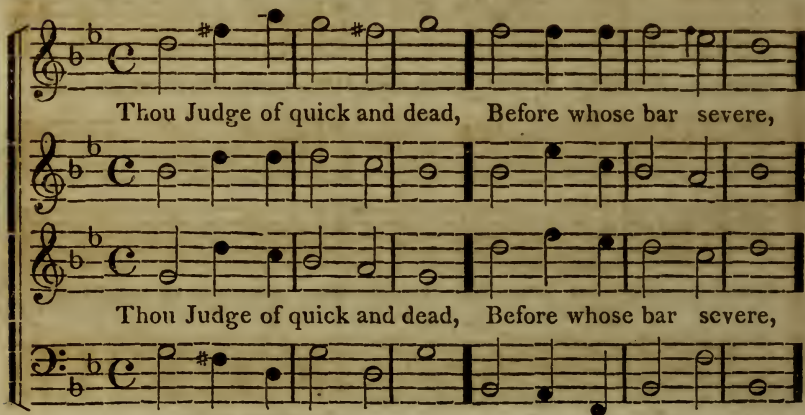
Lord, I believe a rest remains, To all thy people known ;



A rest where pure enjoyment reigns, And thou art lov'd alone.

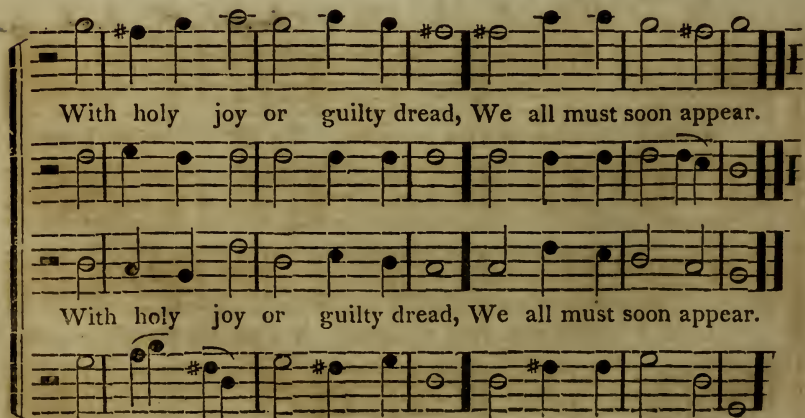
A rest where pure enjoyment reigns, And thou art lov'd alone.

AYLESBURY. S. M. (b)



Thou Judge of quick and dead, Before whose bar severe,

Thou Judge of quick and dead, Before whose bar severe,



With holy joy or guilty dread, We all must soon appear.

With holy joy or guilty dread, We all must soon appear.

Compassionate Bridegroom, my Shepherd and Friend, Thy

child from the fury of Satan defend, Thy presence continue, thy

blessing convey, And grant me a spirit to praise and to pray.

Wait O my soul thy Maker's will, Tumultuous passions

Wait O my soul thy Maker's will, Tumultuous passions

all be still, Nor let a murm'ring thought arise,

all be still, Nor let a murm'ring thought arise,

His ways are just, his counsels wise.

His ways are just, his counsels wise.

Assist us, Lord, thy name to praise, For

Assist us, Lord, thy name to praise, For

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The bottom staff is a piano accompaniment in bass clef with the same key signature and time signature. The lyrics 'Assist us, Lord, thy name to praise, For' are written below both staves.

this rich gospel of thy grace, And that our hearts may

this rich gospel of thy grace, And that our hearts may

Detailed description: This system contains the next two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics 'this rich gospel of thy grace, And that our hearts may' are written below both staves.

love it more, Teach them to feel its vital pow'r.

love it more, Teach them to feel its vital pow'r.

Detailed description: This system contains the final two staves of music. The top staff is a vocal line in treble clef. The bottom staff is a piano accompaniment in bass clef. The lyrics 'love it more, Teach them to feel its vital pow'r.' are written below both staves.

Pia. *For.*

Jesus Christ is ris'n to day, hal - - le - - lu - jah,

Jesus Christ is ris'n to day, hal - - le - - lu - jah,

Pia. *For.*

Pia. *For.*

Our triumphant holiday, hal - - le - - lu - jah ;

Our triumphant holiday, hal - - le - - lu - jah ;

Pia. *Pia.*

Pia. *For.*

Who so lately on the cross, hal - - - le - - - lu - jah ;

Who so lately on the cross, hal - - - le - - - lu - jah ;

Pia. *For.*

Pia.

Suffer'd to redeem our loss, hal - - - le - - lu - jah.

Suffer'd to redeem our loss, hal - - - le - lu - jah.

Pia.

WALWORTH. C. M. (✱)

Jansen.

To our Redeemer's glorious name, Awake the sacred

To our Redeemer's glorious name, Awake the sacred

song ! Oh may his love (immortal flame) Tune ev'ry heart and tongue.

song ; Oh may his love (immortal flame) Tune ev'ry heart and tongue.

O Lord, my best desire fulfil, And

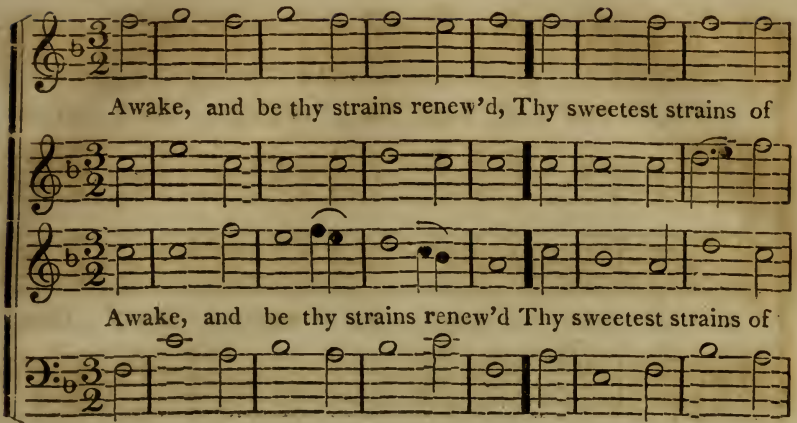
O Lord, my best desire fulfil, And

help me to resign Life, health, and comfort

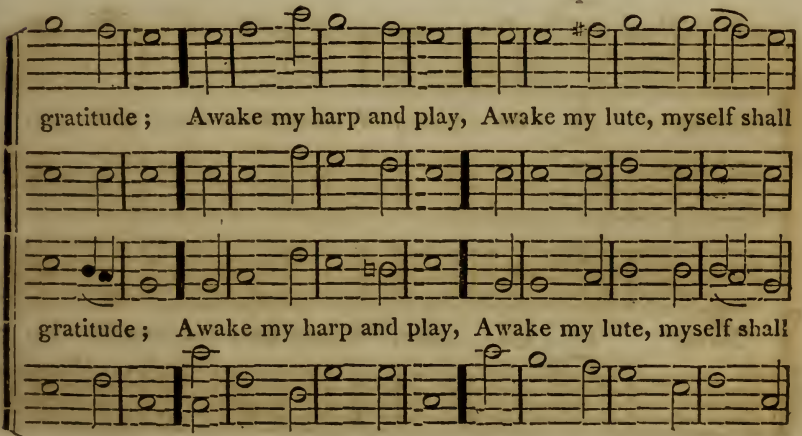
help me to resign Life, health, and comfort

to thy will, And make thy pleasure mine.

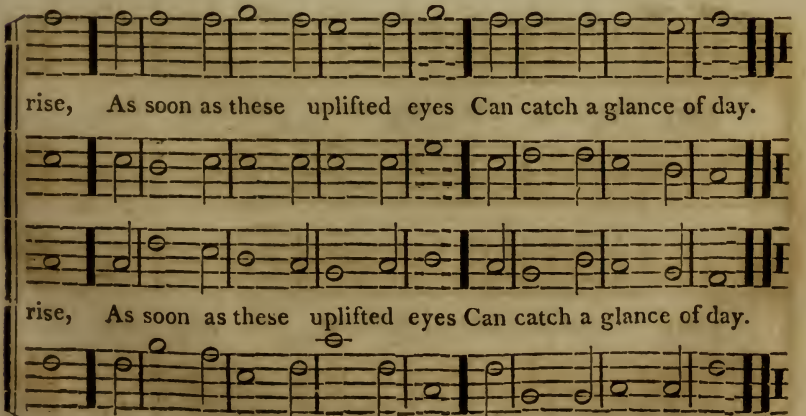
to thy will, And make thy pleasure mine.



Awake, and be thy strains renew'd, Thy sweetest strains of



gratitude; Awake my harp and play, Awake my lute, myself shall



rise, As soon as these uplifted eyes Can catch a glance of day.

O God of hosts, the mighty Lord, How

lovely is the place, Where thou enthron'd in

glory show'st The brightness of thy face.

My God, the spring of all my joys, The

My God, the spring of all my joys, The

life of my delights, The glory of my

life of my delights, The glory of my

brightest days, And comfort of my nights.

brightest days, And comfort of my nights.

Through all the changing scenes of life, In trouble and in

Through all the changing scenes of life, In trouble and in

joy, The

The praises of my

joy, The praises of my God shall still, The

The praises of my God shall still, The praises

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

God, my God shall still

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

of my God shall still

Ye sons of men, behold from far, And

Ye sons of men, behold from far, And

hail the long expected star; Jehovah's star that

hail the long expected star; Jehovah's star that

gilds the night, And guides bewilder'd nations right.

gilds the night, And guides bewilder'd nations right.

Ye boundless realms of joy, Exalt your Maker's

Ye boundless realms of joy, Exalt your Maker's

fame; His praise your songs employ, Above the

fame; His praise your songs employ, Above the

starry frame: Your voices raise, Ye cherubim, And

starry frame: Your voices raise, Ye cherubim, And

seraphim, To sing his praise, To sing his praise. *Pia.*

seraphim, To sing his praise, To sing his praise. *Pia.*

St. THOMAS. S. M. (*) *A. Williams.*

High as the heav'ns are rais'd Above the ground we tread,

High as the heav'ns are rais'd Above the ground we tread,

So far the riches of his grace Our highest thoughts exceed.

So far the riches of his grace Our highest thoughts exceed.

Lord of the worlds above, How pleasant and how

Lord of the worlds above, How pleasant and how

fair The dwellings of thy love, Thine earthly

Pia.

Pia.

fair The dwellings of thy love, Thine earthly

temples are! To thine abode, My heart aspires,

For.

For.

temples are! To thine abode My heart aspires,

With warm desires To see my God.

With warm desires To see my God.

GALWAY. S. M. (*)

Dr. Miller.

Thy mercies and thy love, O Lord, recal to mind;

Thy mercies and thy love, O Lord, recal to mind;

And graciously continue still As thou wert ever kind.

And graciously continue still As thou wert ever kind.

How pleasant 'tis to see Kindred and friends agree ;

How pleasant 'tis to see Kindred and friends agree ;

Each in his proper station move, And each fulfil his part,

Each in his proper station move, And each fulfil his part,

With sympathizing heart, In all the cares of life and love.

With sympathizing heart, In all the cares of life and love.

O praise ye the Lord, Prepare your glad voice His

O praise ye the Lord, Prepare your glad voice His

praise in the great Assembly to sing; In our great Creator Let

praise in the great Assembly to sing; In our great Creator Let

Israel rejoice, And heirs of salvation Be glad in their King.

Israel rejoice, And heirs of salvation Be glad in their King.

Behold the blind their sight receive, Behold the

dead awake and live, The dumb speak wonders, and the lame

dead awake and live, The dumb speak wonders, and the lame

Leap like the hart, Leap like the hart and bless his name.

Leap like the hart, Leap like the hart and bless his name.

The Lord will hap - pi - ness divine On

The Lord will hap - pi - ness divine On

contrite hearts bestow ; Then tell me, gracious

contrite hearts bestow ; Then tell me, gracious

God, is mine A contrite heart or no.

God, is mine A contrite heart or no.

Come, sound his praise abroad, And hymns of glory sing ; Je-

Come, sound his praise abroad, And hymns of glory sing ; Je-

hovah is the sov'reign God The u - - ni - ver - sal King.

hovah is the sov'reign God, The u - - ni - ver - sal King.

Hallelujah, Hallelujah,

Praise ye the Lord, Hallelujah, Praise ye the Lord, Hallelujah,

hallelujah, hallelujah, hallelujah, Praise ye the Lord.

hallelujah, hallelujah, hallelujah, Praise ye the Lord.

This musical score consists of three systems of music. Each system has a vocal line and a piano accompaniment line. The vocal lines are in a treble clef with a 3/2 time signature. The piano accompaniment is in a bass clef with a 3/2 time signature. The lyrics are 'hallelujah, hallelujah, hallelujah, Praise ye the Lord.' repeated twice.

FEDERAL STREET. S. M. (b) *J. Hewitt.*

And will the God of grace Perpetual silence keep?

And will the God of grace Perpetual silence keep?

This musical score consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The vocal lines are in a treble clef with a 3/2 time signature. The piano accompaniment is in a bass clef with a 3/2 time signature. The lyrics are 'And will the God of grace Perpetual silence keep?' repeated twice.

The God of justice hold his peace, And let his vengeance sleep?

The God of justice hold his peace, And let his vengeance sleep?

This musical score consists of two systems of music. Each system has a vocal line and a piano accompaniment line. The vocal lines are in a treble clef with a 3/2 time signature. The piano accompaniment is in a bass clef with a 3/2 time signature. The lyrics are 'The God of justice hold his peace, And let his vengeance sleep?' repeated twice.

O praise God in his holiness, Praise him in the

firmament of his pow'r, Praise him in his noble acts,

Praise him in his noble acts, Praise him according to his

excellent greatness, Praise him in the sound of the

trumpet, Praise him upon the lute and harp,

Praise him in the cymbals and dances, Praise him up-

on the strings and pipes ; Let ev'ry thing that hath breath praise the

on the strings and pipes ; Let ev'ry thing that hath breath praise the

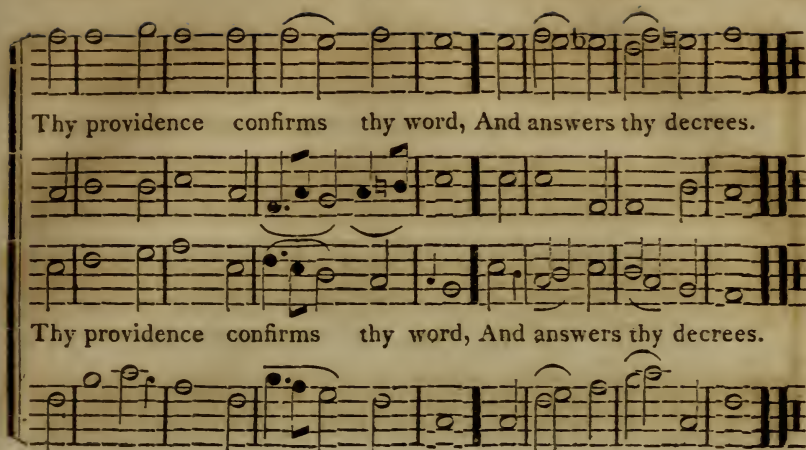
Lord, Let ev'ry thing that hath breath praise the Lord.

Lord, Let ev'ry thing that hath breath praise the Lord.

SUTTON. S. M. (✳)

Maker, and sov'reign Lord Of heav'n, and earth, and seas,

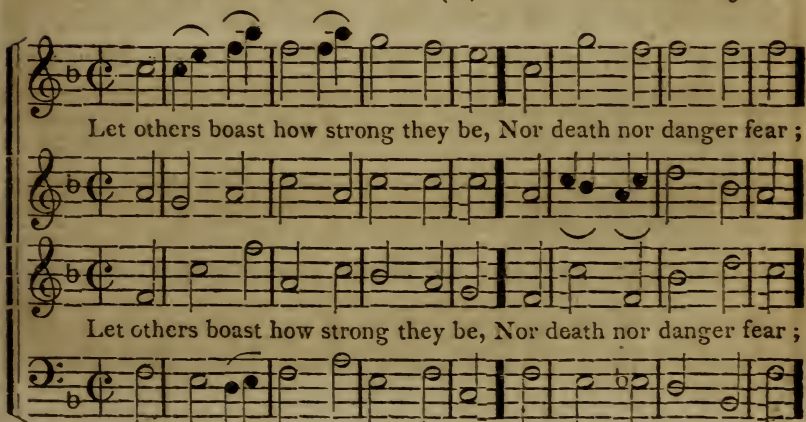
Maker, and sov'reign Lord Of heav'n, and earth, and seas,



Thy providence confirms thy word, And answers thy decrees.

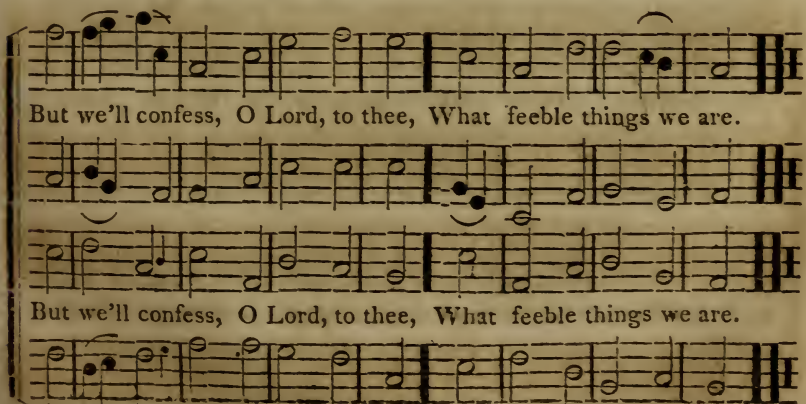
Thy providence confirms thy word, And answers thy decrees.

St. DAVID'S. C. M. (✕)

Ravenscroft.


Let others boast how strong they be, Nor death nor danger fear ;

Let others boast how strong they be, Nor death nor danger fear ;



But we'll confess, O Lord, to thee, What feeble things we are.

But we'll confess, O Lord, to thee, What feeble things we are.

Up to the hills I lift mine eyes, Th' e-

Up to the hills I lift mine eyes, Th' e-

ternal hills beyond the skies; Thence all her help my

ternal hills beyond the skies; Thence all her help my

soul derives, There my almighty Refuge lives.

soul derives, There my almighty Refuge lives.

Jehovah reigns, let all the earth, In

Jehovah reigns, let all the earth, In

his just government rejoice; Let all the isles with

his just government rejoice; Let all the isles with

sacred mirth, In his applause unite their voice.

sacred mirth, In his applause unite their voice.

Praise ye the Lord, my heart shall join, In

Praise ye the Lord, my heart shall join, In

work so pleasant, so divine; Now while the flesh is

work so pleasant, so divine; Now while the flesh is

mine abode, And when my soul ascends to God.

mine abode, And when my soul ascends to God.

Ere the blue heav'ns were stretch'd abroad, From ever-

Ere the blue heav'ns were stretch'd abroad, From ever-

lasting was the Word; With God he was, the

lasting was the Word; With God he was, the

Word was God, And must divinely be ador'd.

Word was God, And must divinely be ador'd.

Ye, who delight to serve the Lord, The honours of his name record,

Ye, who delight to serve the Lord, The honours of his name record,

His sacred name forever bless, Where'er the circling sun displays,

His sacred name forever bless, Where'er the circling sun displays,

His rising beams or setting rays, Let lands and seas his pow'r confess.

His rising beams or setting rays, Let lands and seas his pow'r confess.

My God, permit me not to be, A

My God, permit me not to be, A

stranger to myself and thee; Amidst a thousand thoughts I

stranger to myself and thee; Amidst a thousand thoughts I

rove, For - get - ful of my highest love.

rove, For - get - ful of my highest love.

Life is the time to serve the Lord, The

Life is the time to serve the Lord, The

time t' insure the great reward; And while the lamp holds out to

time t' insure the great reward; And while the lamp holds out to

burn, The vilest sinner may return.

burn, The vilest sinner may return.

You, who to serve the Lord aspire, Ab-

You, who to serve the Lord aspire, Ab-

hor what's ill, and truth esteem; He'll keep his servant's

hor what's ill, and truth esteem; He'll keep his servant's

souls entire, And them from wicked hands redeem.

souls entire, And them from wicked hands redeem.

O, render thanks to God above, The

O, render thanks to God above, The

fountain of eternal love, Whose mercy firm thro'

fountain of eternal love, Whose mercy firm thro'

ages past Has stood, and shall for ever last.

ages past Has stood, and shall for ever last.

To God our never failing strength With loud applauses

To God our never failing strength; With loud applauses

sing; And jointly make a cheerful noise

Pia.

sing; And jointly make a cheerful noise To Jacob's awful

Pia.

For.

To Jacob's awful King.

King, To Jacob's awful King.

For.

Lively.

Compose a hymn of praise, and touch Your instruments of

Compose a hymn of praise, and touch Your instruments of

joy, Your instruments of joy; Let psalteries and pleasant

joy, Your instruments of joy; Let psalteries and pleasant

harps Your grateful skill employ, Your grateful skill employ.

For.

Pia.

harps Your grateful skill employ, Your grateful skill employ.

Pia.

For.

Thee I'll extol, my God and King, Thy

Thee I'll extol, my God and King, Thy

endless praise proclaim; This tribute daily

endless praise proclaim; This tribute daily

I will bring, And ever bless thy name.

I will bring, And ever bless thy name.

To God, the only wise, Our Saviour and our King,
To God, the only wise, Our Saviour and our King,

Let all the saints below the skies Their humble praises bring.
Let all the saints below the skies Their humble praises bring.

MEAR. C. M. (✳)

Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue;
Sing to the Lord, ye distant lands, Ye tribes of ev'ry tongue;

His new discover'd grace demands A new and nobler song.

His new discover'd grace demands A new and nobler song.

BEDFORD. C. M. (*)

My soul, how lovely is the place, To which thy God resorts ;

My soul, how lovely is the place, To which thy God resorts ;

'Tis heav'n to see his smiling face, Tho' in his earthly courts.

'Tis heav'n to see his smiling face, Tho' in his earthly courts.

From all that dwell below the skies, Let the Creator's

From all that dwell below the skies, Let the Creator's

Pia.

praise arise; Let the Redeemer's name be sung, Thro' ev'ry

praise arise; Let the Redeemer's name be sung, Thro' ev'ry

*Pia.**For.*

land, by ev'ry tongue. Eternal are thy mercies, Lord, E-

land, by ev'ry tongue. Eternal are thy mercies, Lord, E-

For.

Pia.

ternal truth attends thy word; Thy praise shall sound from shore to

ternal truth attends thy word; Thy praise shall sound from shore to

Pia.

Pianissimo.

Dim.

shore, Till suns shall rise and set no more, Till suns shall rise and

shore, Till suns shall rise and set no more, Till suns shall rise and

For.

Pianissimo.

For.

Dim.

Pia.

For.

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

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

Pia.

For.

The Lord who made both heav'n and earth, And

The Lord who made both heav'n and earth, And

all that they contain, Will never quit his

all that they contain, Will never quit his

steadfast truth, Nor make his promise vain.

steadfast truth, Nor make his promise vain.

Ye tribes of Adam, join With heav'n and earth and seas,

Ye tribes of Adam, join With heav'n and earth and seas,

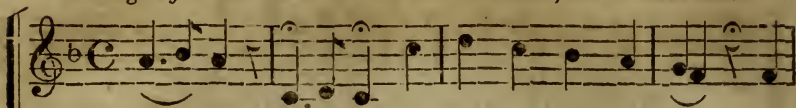
And offer notes divine To your Creator's praise: Ye holy

And offer notes divine To your Creator's praise: Ye holy

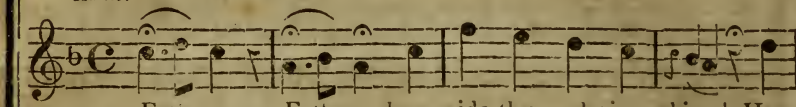
throng Of angels bright, In worlds of light Begin the song.

throng Of angels bright, In worlds of light Begin the song.

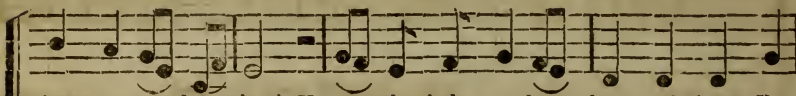
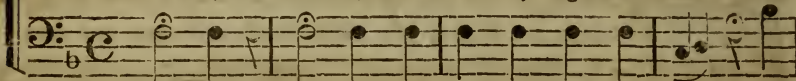
Arranged for two Tenor or two Treble voices, and a Bass voice.



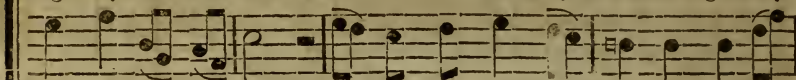
Ad lib. Father, Father, how wide thy glories shine! How



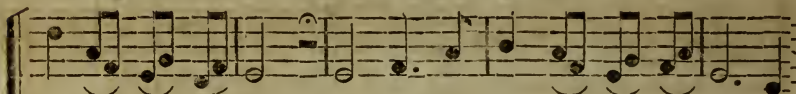
Father, Father, how wide thy glories shine! How



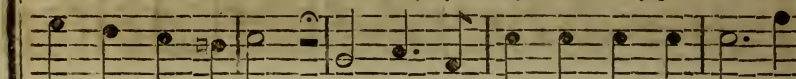
high thy wonders rise! Known thro' the earth by thousand signs, By



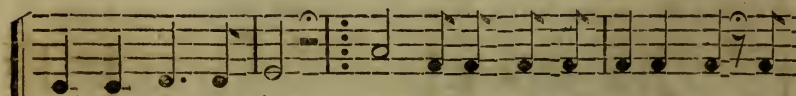
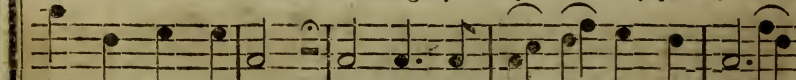
high thy wonders rise! Known thro' the earth by thousand signs, By



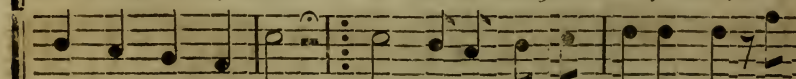
thousand thro' the skies. Those mighty orbs proclaim thy pow'r, Those



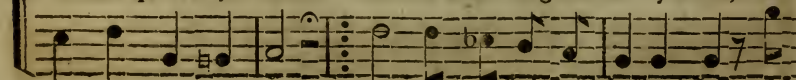
thousand thro' the skies. Those mighty orbs proclaim thy pow'r, Those



motions speak thy skill: And on the wings of ev'ry hour, We



motions speak thy skill: And on the wings of ev'ry hour, We



read thy patience still. But when we view thy great design

read thy patience still. But when we view thy great design

To save rebellious worms, Where vengeance and compassion

To save rebellious worms, Where vengeance and compassion

join, In their divinest forms, Here the whole Deity is

join, In their divinest forms, Here the whole Deity is

known, Nor dares a creature guess Which of the glories brightest

known, Nor dares a creature guess Which of the glories brightest

shone, The justice or the grace. Now the full glories of the

shone, The justice or the grace. Now the full glories of the

Lamb Adorn the heav'nly plains; Bright seraphs learn Im-

Lamb Adorn the heav'nly plains; Bright seraphs learn Im-

manuel's name, And try their choicest strains. O may I

Pia.

manuel's name, And try their choicest strains. O may I

Pia.

bear some humble part In that immortal song, Wonder and

Pia.

bear some humble part In that immortal song, Wonder and

joy shall tune my heart, And love command my tongue.

joy shall tune my heart, And love command my tongue.

St. ANN'S. C. M. (✕)

My God, my portion, and my love, My everlasting all ;

My God, my portion, and my love, My everlasting all ;

I've nought but thee in heav'n above, Or on this earthly ball.

I've nought but thee in heav'n above, Or on this earthly ball.

My Shepherd will supply my need, Jehovah is his name ;

My Shepherd will supply my need, Jehovah is his name ;

In pastures fresh he makes me feed Beside the living stream.

In pastures fresh he makes me feed, Beside the living stream.

He brings my wand'ring spirits back When I forsake his ways,

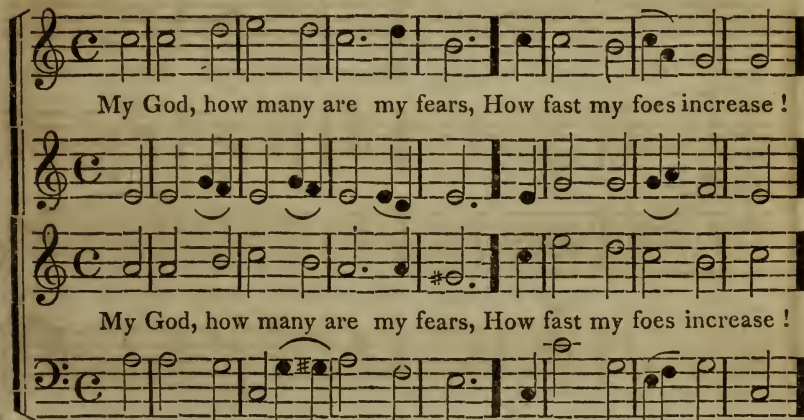
He brings my wand'ring spirits back When I forsake his ways,



And leads me for his mercy's sake In paths of truth and grace.

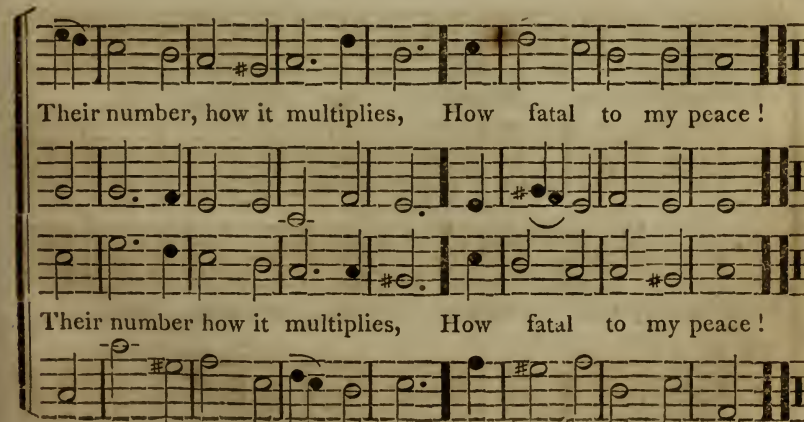
And leads me for his mercy's sake In paths of truth and grace.

WINDSOR. C. M. (b)

Ravenscroft.


My God, how many are my fears, How fast my foes increase!

My God, how many are my fears, How fast my foes increase!



Their number, how it multiplies, How fatal to my peace!

Their number how it multiplies, How fatal to my peace!

Joy to the earth, the Saviour reigns, Let

Joy to the earth, the Saviour reigns, Let

men their songs employ, While fields and floods, rocks,

men their songs employ, While fields and floods, rocks,

hills and plains Repeat the sounding joy.

hills and plains Repeat the sounding joy.

Children of the heav'nly King, As ye

Children of the heav'nly King, As ye

journey sweetly sing; Sing your Saviour's worthy

journey sweetly sing; Sing your Saviour's worthy

praise, Glorious in his works and ways.

praise Glorious in his works and ways.

Father of light, we sing thy name, Who made the

sun to rule the day, Wide as he spreads his golden

flame, His beams thy pow'r and love display.

SICILIAN MARINER'S HYMN. 8 & 7. (*)

Lord, dismiss us with thy blessing, Hope and comfort from above ;

Lord, dismiss us with thy blessing, Hope and comfort from above ;

*Soft.**Repeat loud.*

Let us each thy peace possessing, Triumph in redeeming love.

Let us each thy peace possessing, Triumph in redeeming love.

TURIN. 7s.

F. Gardini.

Son of God, thy blessing grant, Still supply my ev'ry want:

Son of God; thy blessing grant, Still supply my ev'ry want:

Pia. Tree of life, thine influence shed, *For.* With thy sap my spirit feed;

Pia. Tree of life, thine influence shed, *For.* With thy sap my spirit feed;

Pia. Tree of life, thine influence shed, *For.* With thy sap my spirit feed.

Pia. Tree of life, thine influence shed, *For.* With thy sap my spirit feed.

My God, when'er my longing heart Its grateful tribute would impart,

My God, when'er my longing heart Its grateful tribute would impart,

Musical notation for the first system of 'PROVIDENCE', featuring a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is written on a single staff with lyrics underneath.

In vain my tongue with feeble aim Attempts the glories of thy name.

In vain my tongue with feeble aim Attempts the glories of thy name.

Musical notation for the second system of 'PROVIDENCE', continuing the melody from the first system. It includes a bass clef staff at the bottom of the system.

BLENDON. L. M. (✳)

F. Gardini.

Jesus my all, to heav'n is gone, He whom I fix my hopes upon ;

Jesus my all, to heav'n is gone, He whom I fix my hopes upon ;

Musical notation for the first system of 'BLENDON', featuring a treble clef, a key signature of one sharp (F#), and a 3/2 time signature. The melody is written on a single staff with lyrics underneath.

His track I see, and I'll pursue The narrow way till him I view.

His track I see, and I'll pursue The narrow way till him I view.

Musical notation for the second system of 'BLENDON', continuing the melody from the first system. It includes a bass clef staff at the bottom of the system.

Come, Holy Spirit, come, Let thy bright beams arise ;

Come, Holy Spirit, Come, Let thy bright beams arise ;

Dispel the darkness of our minds, And open all our eyes.
Pia. *For.*

Dispel the darkness of our minds, And open all our eyes.

GERMAN HYMN. 7s. (*)

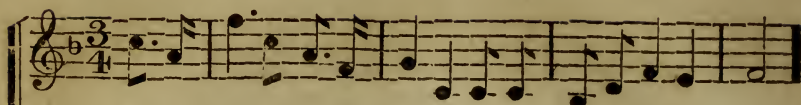
J. Pleyel.

God of mercy, God of love, Hear our sad repentant song ;

God of mercy, God of love, Hear our sad repentant song ;

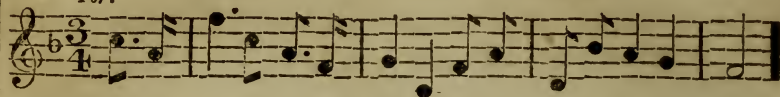
Sorrow dwells on ev'ry face, Penitence on ev'ry tongue.

Sorrow dwells on ev'ry face, Penitence on ev'ry tongue.



Guide me, O thou great Jehovah, Pilgrim through this barren land ;

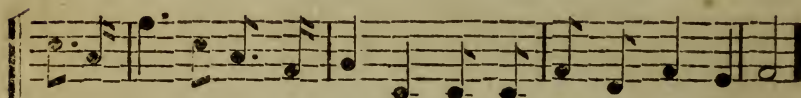
For.



Guide me, O thou great Jehovah, Pilgrim through this barren land ;



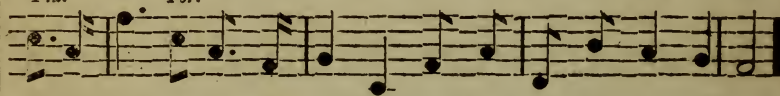
For.



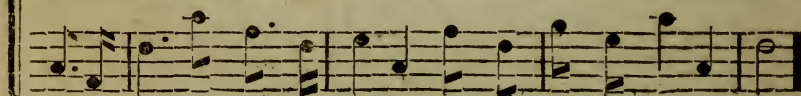
I am weak, but thou art mighty, Hold me with thy pow'rful hand :

Pia.

For.

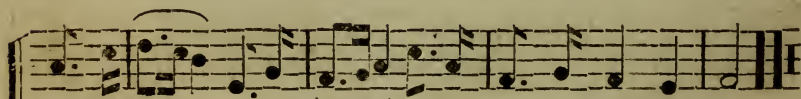


I am weak, but thou art mighty, Hold me with thy pow'rful hand :



Pia.

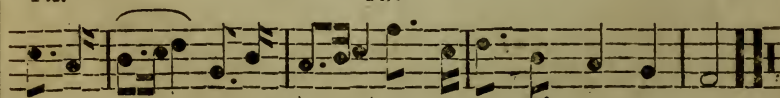
For.



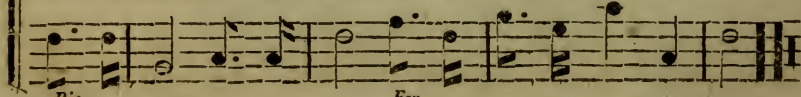
Bread of heav'n, bread of heav'n, Feed me till I want no more.

Pia.

For.



Bread of heav'n, bread of heav'n, Feed me till I want no more.



Pia.

For.

Andante.

O God, how endless is thy love! Thy gifts are ev'ry

O God, how endless is thy love! Thy gifts are ev'ry

ev'ning new; And morning mercies from above, Gently dis-
Pia.

ev'ning new; And morning mercies from above, Gently dis-
Pia.

til like early dew, Gently distil like early dew.

til like early dew, Gently distil like early dew.

Light of the world, thy beams I bless, On thee, bright Sun of righteous-

ness, My faith hath fix'd its eye; Guided by thee through all I go,
ness, My faith hath fix'd its eye; Guided by thee through all I go,

Nor fear the ruin spread below, For thou art always nigh.
Nor fear the ruin spread below, For thou art always nigh.

World, adieu! thou real cheat, Oft have thy de-

World, adieu! thou ³real cheat, Oft have thy de-

ceitful charms, Fill'd my heart with fond conceit,

ceitful charms, Fill'd my heart with fond conceit,

Foolish hopes and false alarms; Now I see as

Foolish hopes and false alarms; Now I see as

clear as day, How thy follies pass away.

clear as day, How thy follies pass away.

Holy Lamb, who thee receive, Who in thee be-

Holy Lamb, who thee receive, Who in thee be-

gin to live, Day and night they ery to thee,

gin to live, Day and night they cry to thee,

As thou art, As thou art so let us be.

As thou art, As thou art so let us be.

While thee I seek, protecting Pow'r, Be my vain wishes still'd ;

While thee I seek, protecting Pow'r, Be my vain wishes still'd ;

And may this consecrated hour, With better hopes be fill'd.

And may this consecrated hour, With better hopes be fill'd.

Thy love the pow'r of tho'ts bestow'd ; To thee my tho'ts would soar :

Thy love the pow'r of tho'ts bestow'd ; To thee my tho'ts would soar :

Thy mercy o'er my life has flow'd ; That mercy I adore.

Thy mercy o'er my life has flow'd ; That mercy I adore.

Soon as the morn salutes your eyes, And from sweet

Soon as the morn salutes your eyes, And from sweet

sleep refresh'd you rise, Think on the Author of the light,

sleep refresh'd you rise, Think on the Author of the light,

sleep refresh'd you rise, Think on the Author of the light,

sleep refresh'd you rise, Think on the Author of the light,

sleep refresh'd you rise, Think on the Author of the light,

sleep refresh'd you rise, Think on the Author of the light,

And praise him for that glorious sight; His mercy in - fi-

And praise him for that glorious sight; His mercy in - fi-

And praise him for that glorious sight; His mercy in - fi-

And praise him for that glorious sight; His mercy in - fi-

And praise him for that glorious sight; His mercy in - fi-

nite adore, His goodness infinite implore.

nite adore, His goodness infinite implore.

nite adore, His goodness infinite implore.

nite adore, His goodness infinite implore.

nite adore, His goodness infinite implore.

nite adore, His goodness infinite implore.

To God the Father's throne, Perpetual honours raise,

To God the Father's throne, Perpetual honours raise,

Glory to God the Son, To God the Spirit praise;

Glory to God the Son, To God the Spirit praise;

And while our lips their tribute bring, Our faith adores the name we sing.

And while our lips their tribute bring, Our faith adores the name we sing.

Lo! God is here, let us adore, And own how

Lo! God is here, let us adore, And own how

dreadful is this place; Let all within us feel his pow'r,

dreadful is this place; Let all within us feel his pow'r,

And silent bow before his face; Who know his pow'r, his

And silent bow before his face; Who know his pow'r, his

grace who prove, Serve him with awe, with rev'ence, love.

grace who prove, Serve him with awe, with rev'ence, love.

BOSTON. C. M. (✕)

Dr. Jackson.

With restless and ungovern'd rage, Why do the heathens storm ;

With restiess and ungovern'd rage, Why do the heathens storm ;

Why in such rash attempts engage, As they can ne'er perform.

Why in such rash attempts engage, As they can ne'er perform.

Jesus, thy blood and righteousness, My beauty

Jesus, thy blood and righteousness, My beauty

are, my glorious dress! 'Midst flaming worlds, in

are, my glorious dress! 'Midst flaming worlds, in

these array'd, With joy shall I lift up my head.

these array'd, With joy shall I lift up my head.

Vital spark of heav'nly flame, Quit, O quit this mortal frame ;

Vital spark of heav'nly flame, Quit, O quit this mortal frame ;

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The lyrics are written below each staff.

Trembling, hoping, ling'ring, flying, Oh ! the pain, the bliss of dying.

Trembling, hoping, ling'ring, flying, Oh ! the pain, the bliss of dying.

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The lyrics are written below each staff.

Cease, fond nature, cease thy strife, And let me languish into life ;

Cease, fond nature, cease thy strife, And let me languish into life ;

Detailed description: This system contains two staves of music. The top staff is a vocal line in treble clef, and the bottom staff is a piano accompaniment in bass clef. Both are in the key of B-flat major (two flats) and common time (C). The lyrics are written below each staff.

Hark ! Hark ! they whisper, angels

Hark ! they whisper, angels say, they whisper, angels

say, Hark ! Hark ! they whisper, angels

say, they whisper, angels say, Hark ! they whisper, angels

say, Sister spirit, come away, Sister spirit, come away.

say, Sister spirit, come away, Sister spirit, come away.

What is this absorbs me quite? Steals my senses, shuts my

What is this absorbs me quite? Steals my senses, shuts my

sight! Drowns my spirit, Draws my breath! Tell me my soul can this be

Pia.

sight! Drowns my spirit, Draws my breath! Tell me my soul can this be

death? Tell me my soul can this be death? The world recedes, it

Adagio.

Mf. *Adagio.*

death? Tell me my soul can this be death? The world recedes, it

Mf.

disappears, Heav'n opens on my eyes, my ears With sounds se-

disappears, Heav'n opens on my eyes, my ears With sounds se-

raphick ring : Lend, lend your wings, I mount, I fly, O

raphick ring : Lend, lend your wings, I mount, I fly, O

grave where is thy victory, O grave where is thy victory, O death where is

grave where is thy victory, O grave where is thy victory, O death where is

thy sting, O grave where is thy victory, O death where is thy sting :

thy sting, O grave where is thy victory, O death where is thy sting :

Lend, lend your wings, I mount, I fly, O grave where is thy

Lend, lend your wings, I mount, I fly, O grave where is thy

victory, thy victory, O grave where is thy victory, thy victory, O

victory, thy victory, O grave where is thy victory, thy victory, O

death where is thy sting, O death where is thy sting : Lend, lend your

death where is thy sting, O death where is thy sting : Lend, lend your

wings, I mount, I fly, O grave where is thy victo-

wings, I mount, I fly, O grave where is thy victo-

ry, thy victory, O death, O death where is thy sting.

ry, thy victory, O death, O death where is thy sting.

O come, loud anthems let us sing, Loud thanks to

O come, loud anthems let us sing, Loud thanks to

our almighty King; For we our voices high should raise,

our almighty King; For we our voices high should raise,

When our salvation's rock we praise.

When our salvation's When our salvation's rock we praise.

When our salvation's, salvation's rock we praise.

Ye princes that in might excel, You

Ye princes that in might excel, Your

grateful sacrifice prepare; God's glorious actions

grateful sacrifice prepare; God's glorious actions

loudly tell, His wond'rous pow'r to all declare.

loudly tell, His wond'rous pow'r to all declare.

With one consent let all the earth, To

With one consent let all the earth, To

God their cheerful voices raise, Glad homage pay with

God their cheerful voices raise, Glad homage pay with

awful mirth, And sing before him songs of praise.

awful mirth. And sing before him songs of praise.

Awake, my soul, stretch ev'ry nerve, And press with

Awake, my soul, stretch ev'ry nerve, And press with

vigour on; A heav'nly race demands thy zeal, And

vigour on; A heav'nly race demands thy zeal, and

an immortal crown, And an immortal crown.

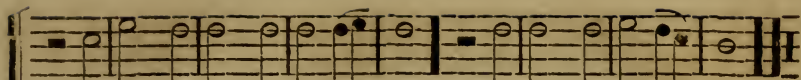
an immortal crown, And an immortal crown.

KINETON. C. M. (*)

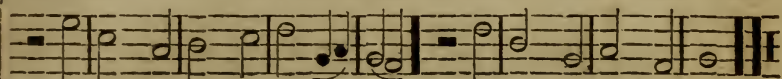
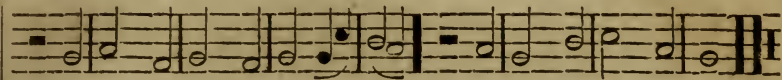
How sweet the name of Jesus sounds In a believer's ear;

How sweet the name of Jesus sounds In a believer's ear;

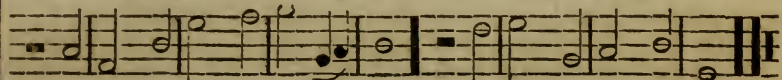
How sweet the name of Jesus sounds In a believer's ear;



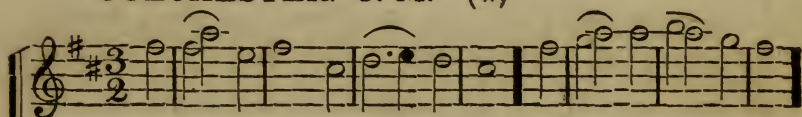
It soothes his sorrows, heals his wounds, And drives away his fear.



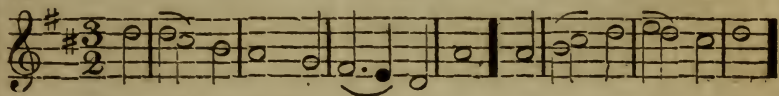
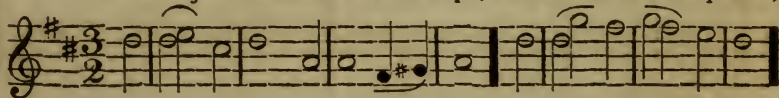
It soothes his sorrows, heals his wounds, And drives away his fear.



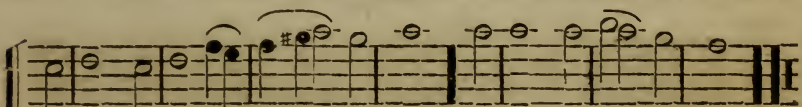
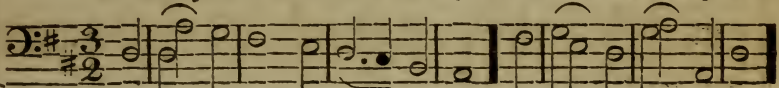
COLCHESTER. C. M. (*)



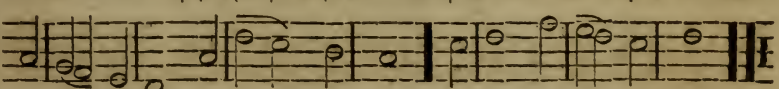
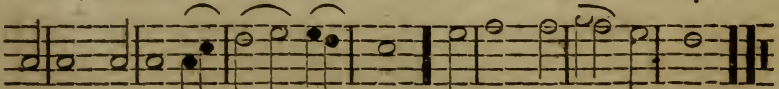
Great object of thine Israel's hope, Its Saviour and its praise,



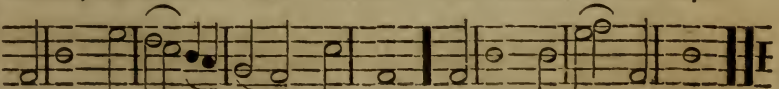
Great object of thine Israel's hope, Its saviour and its praise,



Attend, whilst we to thee devote The remnant of our days.



Attend, whilst we to thee devote The remnant of our days.



High in the heav'ns, eternal God, Thy

goodness in full glory shines, Thy truth shall break thro'

ev'ry cloud That veils, or darkens thy designs.

Exalted Prince of life, we own The royal honours

Exalted Prince of life, we own The royal honours

of thy throne; 'Tis fix'd by God's almighty hand,

Pia.

of thy throne; 'Tis fix'd by God's almighty hand, And seraphs

Pia.

And seraphs bow at thy command.

For.

bow at thy command, And seraphs bow at thy command.

Pia. *For.*

Father of all, omniscient mind, Thy wisdom who can comprehend ?

Father of all, omniscient mind, Thy wisdom who can comprehend ?

Pia.

Its highest point what eye can find, Or to its lowest depth descend ;

Its highest point what eye can find, Or to its lowest depth descend.

Its highest point what eye can find, Or to its lowest depth descend.

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