



No 8045.123

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from Miss Jeffers.

June 16 1845.



THE
PROVIDENCE SELECTION
OF
Psalm and Hymn Tunes.

IN TWO PARTS.

PART FIRST,

CONTAINING THE RUDIMENTS OF MUSICK, AND A SELECTION OF
TUNES SUITABLE FOR ALL THE VARIOUS MEASURES IN USE
IN WORSHIPPING ASSEMBLIES.

PART SECOND,

CONSISTING OF SELECT PIECES, OF VARIOUS MEASURES, FOR OCCA-
SIONAL USE.

Chiefly Selected

FROM THE MOST EMINENT EUROPEAN AUTHORS,

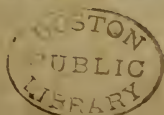
And designed for the use of
SCHOOLS AND CHURCHES.

BY OLIVER SHAW.

DEDHAM:

PRINTED BY H. MANN AND CO. FOR THE AUTHOR.

1815.



Dupe 80 45.123

RHODE ISLAND DISTRICT, *sc.*

SEAL. *****
BE IT REMEMBERED, That on the second day of November, in the year one thousand eight hundred and fifteen, and in the fortieth year of the Independence of the United States of America, Oliver Shaw, of Providence, in said district, deposited in this office the title of a Book, the right whereof he claims as Author, in the words and figures following, viz.

“THE PROVIDENCE SELECTION of Psalm and Hymn Tunes. In Two Parts. Part First, Containing the Rudiments of Musick, and a Selection of Tunes suitable for all the various measures in use in worshipping assemblies. Part Second, Consisting of Select Pieces, of various measures, for occasional use. Chiefly selected from the most eminent European authors, and designed for the use of Schools and Churches. By OLIVER SHAW.”

In conformity to the Act of 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 time therein mentioned”—and also to an Act entitled, “An act supplementary to an act, entitled, an act for the encouragement of learning, by securing the copies of maps, charts and books, to the authors and proprietors of such copies, during the time therein mentioned, and extending the benefits thereof to the arts of designing, engraving and etching historical and other prints.”

N. R. KNIGHT, *Clerk,*
Rhode Island District.

Schol.

Feb. 16 1898.

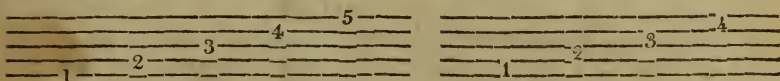
M.



Rudiments of Musick.


THE first thing to be attempted in musick, is a knowledge of the characters by which it is expressed. They are principally the following:—



A Staff is formed of five parallel lines, with their intermediate spaces, on which musick is written.






When the notes in musick go higher or lower than the compass of the staff, short lines are added, which are called ledger lines. The intervals of the staff are named from the first seven letters of the alphabet, every eighth being a repetition of the first, and so on through the series.

In order to determine the pitch of musical notes, certain signs, called Clefs, have been invented, which are set at the beginning of the staves. There are five in gen-

eral use, viz.—The F or Bass Clef on the fourth line.  The Tenor Clef on

the fourth line.  The Counter Tenor Clef on the third line. 

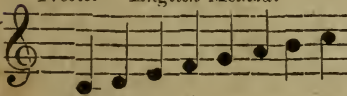
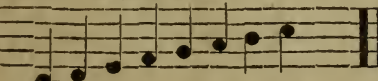
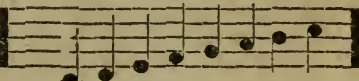

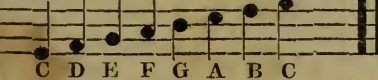
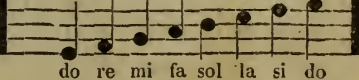

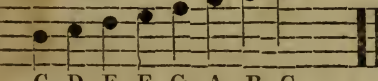
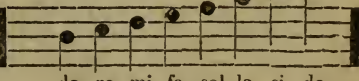
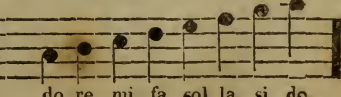
The Soprano Clef on the first line.  The three last denominate C, which is always found on the first ledger line  below the Treble staff, or the first above

the Bass. The Treble Clef is placed on the second line, which makes it G.  This is called the G Clef, and is occasionally used for the Alto and second Treble.

The following example will show the order of the letters in the different Clefs.

Treble. English Method.

Italian Method.

 <p>C D E F G A B C</p>	 <p>do re mi fa sol la si do</p>
<p>Soprano.</p>  <p>C D E F G A B C</p>	 <p>do re mi fa sol la si do</p>
<p>Counter Tenor.</p>  <p>C D E F G A B C</p>	 <p>do re mi fa sol la si do</p>
<p>Tenor.</p>  <p>C D E F G A B C</p>	 <p>do re mi fa sol la si do</p>
<p>Bass.</p>  <p>C D E F G A B C</p>	 <p>do re mi fa sol la si do.</p>

In singing, the common English method is to apply to the notes the syllables mi, fa, sol, la, in the following order, viz. above the mi are fa, sol, la, fa, sol, la, and below it, la, sol, fa, la, sol, fa, after which the mi returns again, either ascending or descending.

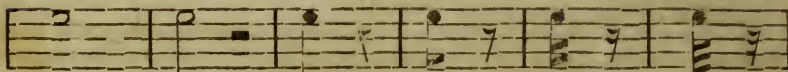
In all tunes having no flat nor sharp at the beginning, mi is in B.

If B be flat, mi is in	E	If F be sharp; mi is in	F
If B and E be flat, mi is in	A	If F and C be sharp, mi is in	C
If B, E, and A be flat, mi is in	D	If F, C, and G be sharp, mi is in	G
If B, E, A, and D be flat, mi is in	G	If F, C, G, and D be sharp, mi is in	D

Instead of this constant changing, the French and Italians apply the syllables, do, re, mi, fa, sol, la, si, every eighth, like the letters, answering to the first.


Figure, length, and relative value of notes, with their respective rests.


1 Semibreve=2 Minims=4 Crotchets=8 Quavers=16 Semiquavers=32 Demisemiqu.





When a Rest occurs, the performer is to be silent during the length of the note to which it answers, whether semibreve, minim, crotchet, quaver, &c.


A Dot added to a note, makes it half as long again. Thus, a dotted minim is equal to 3 crotchets; a dotted crotchet, to 3 quavers, &c. The second dot has half the effect of the first.


A Bar is a perpendicular line drawn across the staff, thus,  serving to divide the notes into equal measures, according to the time marked at the beginning of every composition.


A Double Bar  shews where the first part of a tune ends and the second begins, and when it is accompanied with dots on both sides, they signify that each part must be sung twice over. If the dots are only on one side, that part of the air only is to be repeated.


A Repeat  signifies that part of the air or tune must be sung again, from the place where the repeat is set.

A Slur  drawn over or under two or more notes, signifies that they should be sung to one syllable.

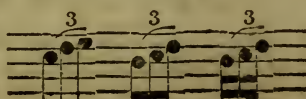
A Pause  when placed over any note, intends that the time of the air shall be suspended, by holding the note longer than its common length, or by making a pause in the nature of a rest before the air proceeds.

A Sharp  placed at the beginning of a line or space, shews that all the notes thereon are to be sung half a tone higher than the natural sound.

A Flat  is the reverse of the sharp; for when it is put at the beginning of a line or space, all the notes on that line or space are to be sung half a tone or semitone lower than the natural notes; both these characters affect the octaves above and below, though not marked; but either of them used accidentally, or after a tune is begun, affects only so many notes as follow on that line or space, in the same bar.

When a line or space has been made sharp or flat, the Natural  put before any note thereon, brings it to the natural sound which it would have had, if no flat or sharp had been used.

The figure 3 put over or under three crotchets, quavers, semiquavers, &c. signifies that the three crotchets are to be sung in the time of a minim, the quavers in that of a crotchet, the semiquavers in that of a quaver, &c.



A 6 in like manner, reduces six notes to the time of four of the same kind.



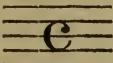
Stacato notes, are notes of distinction, marked thus, that notes so marked, should be sung very distinctly.





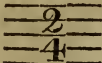
OF TIME.

There are two original kinds of Time, viz. common and triple, either of which may be simple or compound.

Simple Common Time is designated by either of the following characters,

first,  containing one semibreve or its value in a bar.

The second is thus,  or thus,  each containing one semibreve or its value in a bar.

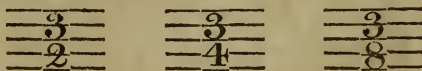
The third is  containing one minim or its value in a bar.

Compound Common Time is marked as follows:



The first has 6 crotchets to a bar; the second 12 crotchets to a bar; the third 6 quavers, and the fourth 12 quavers to a bar.

Triple Time is known by either of the following characters.



The first has 3 minims to a bar, the second 3 crotchets, and the third 3 quavers.

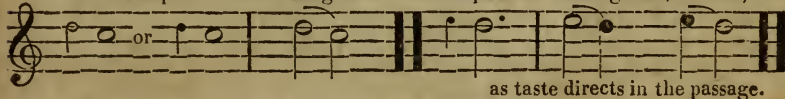
Compound Triple Time is marked as follows:



The first has 9 crotchets to a bar, the second 9 quavers.

The Appoggiatura is a grace prefixed to a note, which is always sung legato, and with more or less emphasis, being derived from the Italian verb Appoggiare, to lean upon; and is written in a small note. Its length is borrowed from the following large note, and in general it is half of its duration; more or less, however, according to the expression of the passage.

Example. to be sung thus. Example. to be sung thus, or thus,



Sometimes the small notes are added to give emphasis.

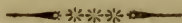
Example. to be sung thus.



OF KEYS.

There are but two original Keys in musick, viz. major and minor. The Major is used for cheerful musick. Its third above the tonic, or key note, always contains four semitones.

The Minor is used for pensive musick, its third never containing more than three semitones. Those two keys are C the major, and A the minor; but may be transposed to any other letter by the use of flats and sharps.



Explanation of foreign words commonly used in musick.

Adagio, the slowest movement.	Larghetto, not so slow as Largo.
A. Tempo, in strict time.	Legato, slurred, a style of singing in opposition to Staccato.
Ad Libitum, at pleasure.	Lentamente, rather slow.
Affettuoso, tenderly.	Lento, very slow.
Agitate, agitated.	Maestoso, majestick.
Allegro, quick time.	Mesto, in a melancholy style.
Allegretto, not so quick as Allegro.	Mezza Piano, or M. P. softer than piano.
Al Segno, begin again at the repeat and end at the double bar, or the pause.	Mezza Forte, or M. F. softer than forte
Amoroso, or Tendrement, nearly the same as Affettuoso.	Moderato, moderate.
Andante, rather slow and distinct.	Piano, or P. soft.
Andantino, rather slower than Andante.	P. Assai, or Pianissimo, very soft.
Arioso, in the style of an air.	Piu, more.
Assai, to augment the quickness or slowness, as Allegro Assai, very brisk, Largo Assai, very slow.	Pomposo, in a grand style.
Brillante, in a brilliant style.	Presto, very quick.
Brio, Spirit, as con Brio, with spirit.	Prestissimo, quicker than Presto.
Coda, conclusion or appendix.	Primo, first.
Crescendo, a gradual increase of the sound.	Primo tempo, according to the original time.
Da Capo, begin again and end with the first part.	Rallantando, gradually slackening the time.
Diminuendo, a gradual diminution of the sound.	Rondo, Rondeau, a piece of musick in which the first part is repeated once or more in the course of the movement; and with which it finally ends.
Dimolto, very, as Allegro dimolto very fast, Largo dimolto very slow.	Simplex, with simplicity.
Dolce, sweetly, tenderly.	Sforzando, particular stress on the note so marked.
Duet, Duetto or Duo, a piece with two parts either vocal or instrumental.	Siciliana, a pastoral movement in compound common time.
Finale, the last movement of a musical piece.	Smorzato, or Smorzando, smoothening away the sound.
Fine, denotes the end of any movement.	Spirito, with spirit.
F. or Forte, loud.	Tacit, be silent.
Grave, very slow time.	Volti subito, turn over quickly.
Grazioso, in a graceful, pleasing style.	Vivace, lively.
Largo, very slow.	Vigoroso, lively and firm.

THE
PROVIDENCE SELECTION.

Long Metres.

STERLING. L. M.

Rippon's Col.

ALTO.

SECOND.

AIR. Solemn.

Jehovah reigns, his throne is high, His robes are light and majesty !

Pia.

Cres.

For.

His glory shines with beams so bright, No mortal can sustain the sight.

LARGHETTO.

There is a God, all nature speaks, Thro'

earth, and air, and seas, and skies; See from the

Pia.
clouds his glo - - ry breaks, When the first beams of

For.
morn - ing rise! When the first beams of morning rise.

How pleasant, how divinely fair, O Lord of hosts, thy

dwellings are! With long desire my spir - it faints, To

Cres. *Tutti. For.*

meet th' assem - blies of thy saints. With long de - sire my

spirit faints, To meet th' assem - blies of thy saints.

2

Stand up, my soul, shake off thy fears, And gird the gospel

ar - mour on; March to the gates of end - less joy, Where thy great

Captain - Sa - viour's gone, Where thy great Captain-Saviour's gone.

BENEVOLENT STREET. L. M. *O. Shaw.*

Up to the Lord who reigns on high, And views the

na - tions from afar, Let ev - er - - last - ing prais - - es
fly, And tell how large his boun - - ties are.

ALL SAINTS. L. M.

God of the sabbath hear our vows, On this thy day in this thy house;
And own as grateful sac - ri - fice, The songs which in thy temple rise.

Thus the e - ter - nal Father spake To Christ, the

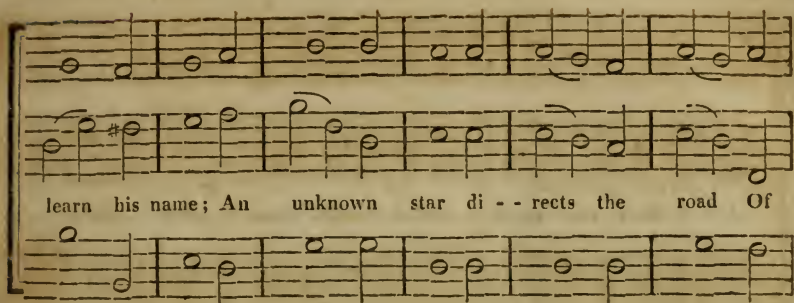
Son, ascend and sit At my right hand, 'till I shall

make Thy foes sub - - mis - - sive at thy feet.

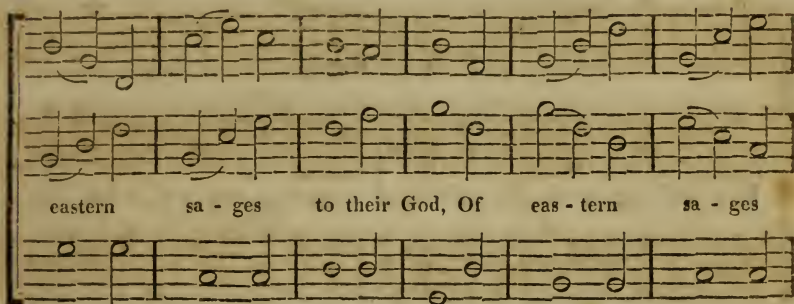
DANUBE. L. M.

M. Noyes.

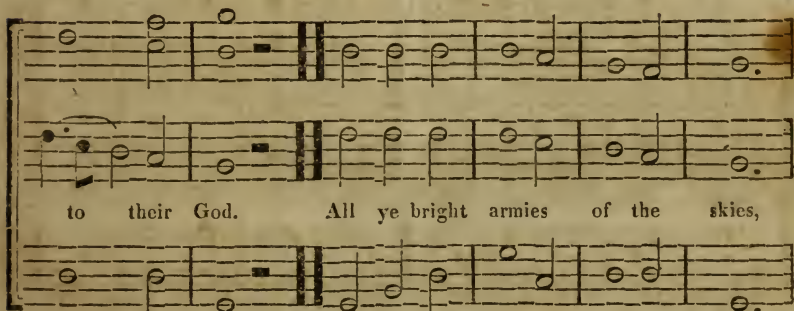
The Lord is come; the heav'ns pro - claim His birth; the nations



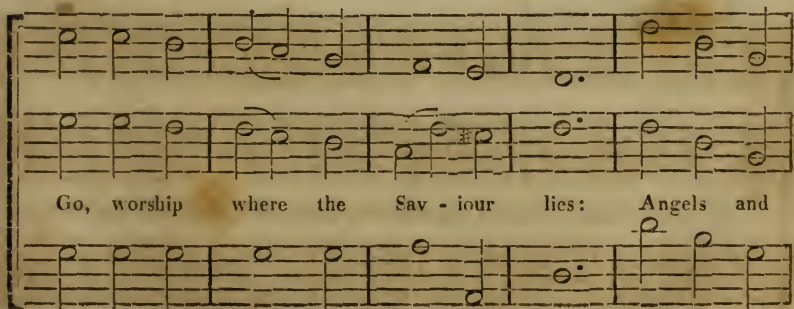
learn his name; An unknown star di - - rects the road Of



eastern sa - ges to their God, Of eas - tern sa - ges



to their God. All ye bright armies of the skies,



Go, worship where the Sav - iour lies: Angels and

kin - - - - gs before him bow, Those gods on

high and gods below, Those gods on high and gods below.

BLENDON. L. M.

MAESTOSO.

Lord, when thou didst ascend on high, Ten thousand angels fill'd the sky;

Those heav'nly guards around thee wait, Like chariots that at - tend thy state.

Slow.

Show pity, Lord, O Lord, forgive, Let a repenting rebel

live; Are not thy mercies large and free? May not a sinner trust in thee?

· UNION STREET. L. M.

Mag. Chapel.

Jesus, our souls delightful choice, In thee believing we rejoice;

Yet still our joy is mix'd with grief, While faith contends with unbelief.

My God, now I from sleep a - wake, The sole pos-

The first system of the hymn 'MIDNIGHT. L. M.' is written in treble and bass staves with a key signature of one sharp (F#) and a time signature of 3/4. The lyrics are: 'My God, now I from sleep a - wake, The sole pos-'.

ses - sion of me take; From midnight terrors me se-

The second system continues the melody and accompaniment. The lyrics are: 'ses - sion of me take; From midnight terrors me se-'.

cure, And guard my heart from thoughts im - - pure.

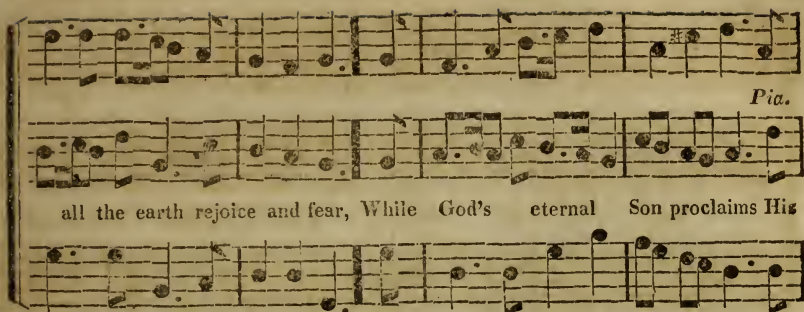
The third system concludes the hymn. The lyrics are: 'cure, And guard my heart from thoughts im - - pure.'

BREDBY. L. M.

Rippon's Col.

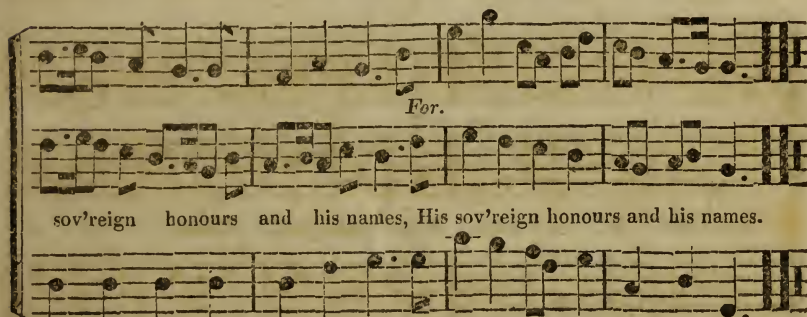
Je - - ho - vah speaks, let Israel hear, Let all the earth, Let

The hymn 'BREDBY. L. M.' is written in treble and bass staves with a key signature of one sharp (F#) and a common time signature (C). The lyrics are: 'Je - - ho - vah speaks, let Israel hear, Let all the earth, Let'.



Pia.

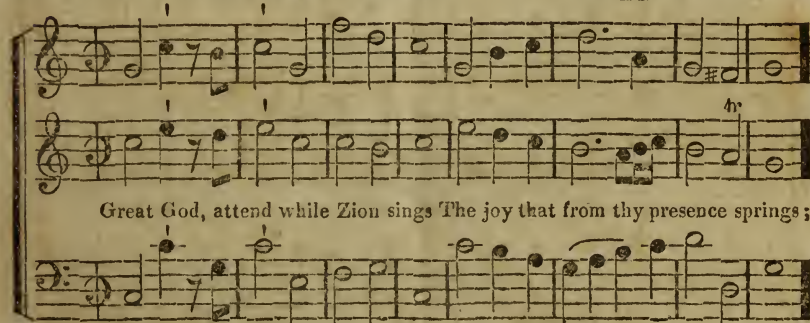
all the earth rejoice and fear, While God's eternal Son proclaims His



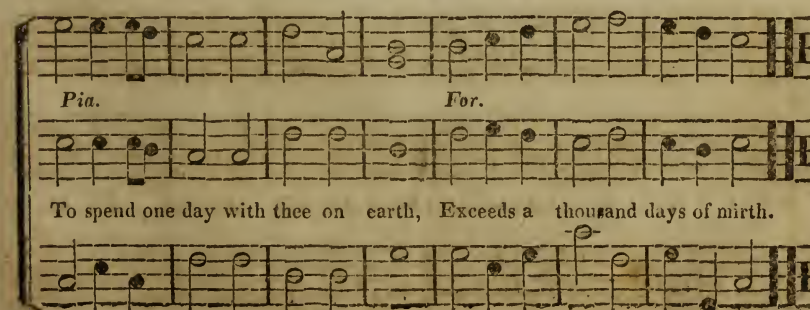
For.

sov'reign honours and his names, His sov'reign honours and his names.

CHARD. L. M.

Rippon's Col.


Great God, attend while Zion sings The joy that from thy presence springs;



Pia. *For.*

To spend one day with thee on earth, Exceeds a thousand days of mirth.

Loud hal - le - lu - jahs to the Lord, From distant worlds where creatures

*Pia.**For.*

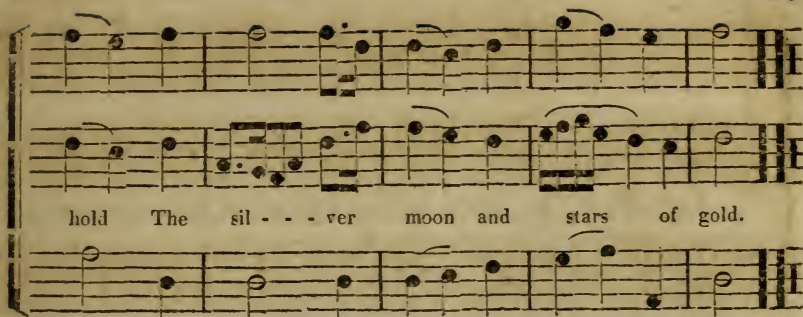
dwell; Let heav'n begin the solemn word, And sound it dreadful down to hell.

NEW SABBATH. L. M.

Rippon's Col.

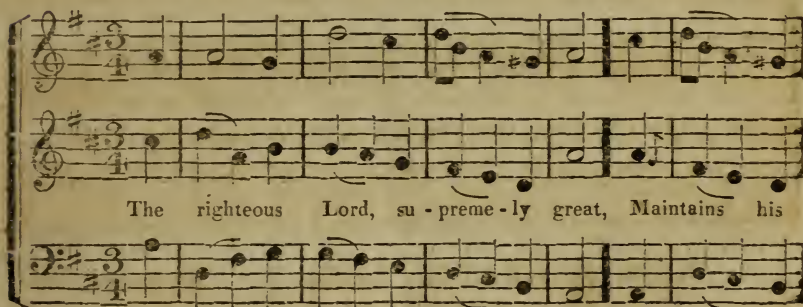
Great God, a - - midst the darksome night, Thy glo - ries

dart up - - on my sight; While wrapt in wonder I be-

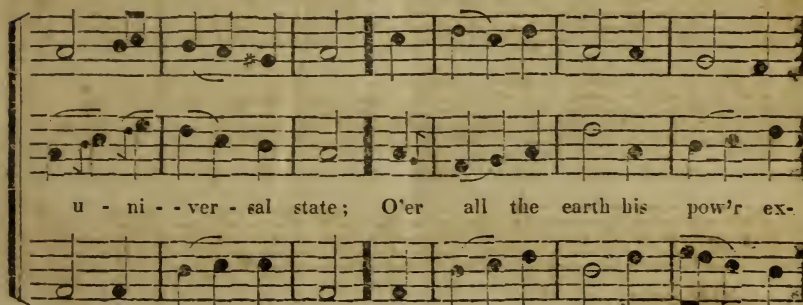


hold The sil - - - ver moon and stars of gold.

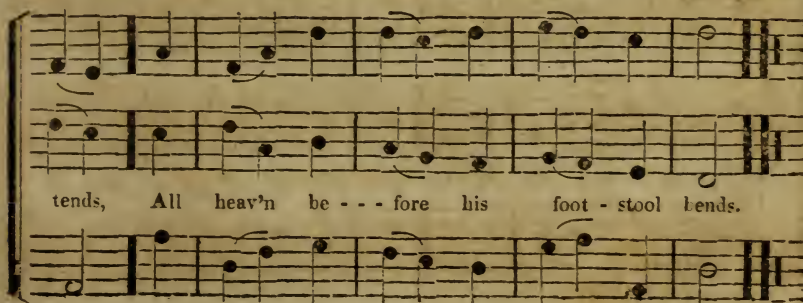
FAYETTVILLE. L. M.

Mag. Chapel.


The righteous Lord, su - preme - ly great, Maintains his



u - ni - - ver - sal state; O'er all the earth his pow'r ex-



tends, All heav'n be - - - fore his foot - stool bends.

Awake, my soul, and with the sun, Thy daily stage of du - ty run ;

The first system of the musical score for 'Morning Hymn' consists of three staves. The top two staves are in treble clef with a 3/4 time signature. The bottom staff is in bass clef with a 3/4 time signature. The music is written in G major, indicated by one sharp (F#). The lyrics are printed below the staves.

Shake off dull sloth, and early rise To pay thy morning sac - ri - fice.

The second system of the musical score continues the melody on three staves (treble, treble, and bass clef). The lyrics are printed below the staves.

DEPARTURE. L. M.

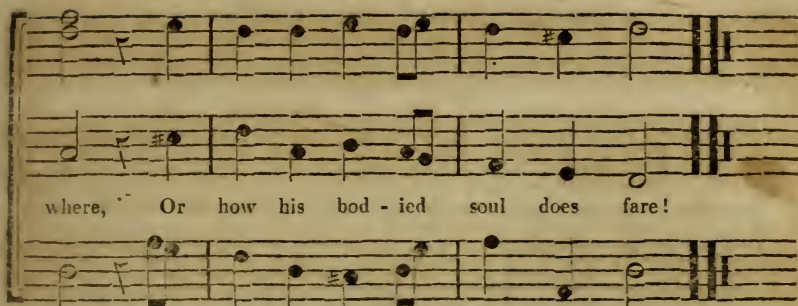
Mag. Chapel.

Hark! my gay friend, that solemn toll Speaks the de-

The first system of the musical score for 'Departure' consists of three staves. The top two staves are in treble clef with a common time (C) signature. The bottom staff is in bass clef with a common time (C) signature. The music is written in B-flat major, indicated by two flats (Bb, Eb). The lyrics are printed below the staves.

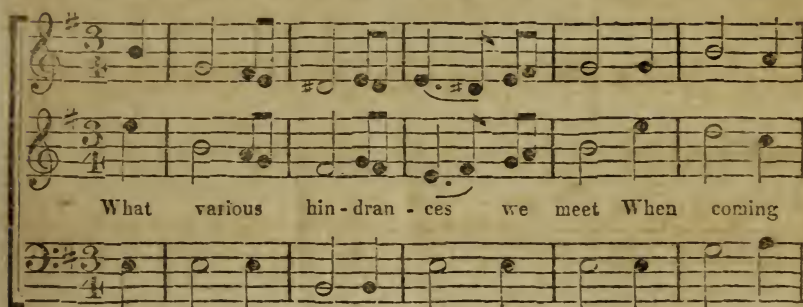
par - ture of a soul! 'Tis gone, that's all, we know not

The second system of the musical score continues the melody on three staves (treble, treble, and bass clef). The lyrics are printed below the staves.

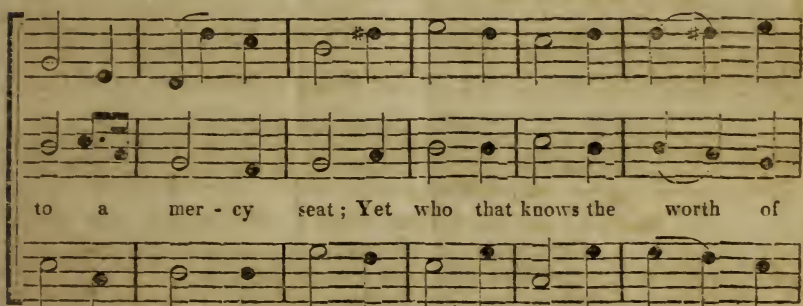


where, Or how his bod - ied soul does fare!

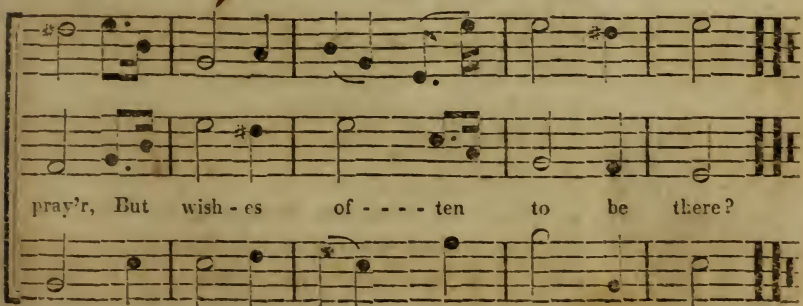
MEETING STREET. L. M.

O. Shaw.


What various hin - dran - ces we meet When coming



to a mer - cy seat; Yet who that knows the worth of



pray'r, But wish - es of - - - ten to be there?

Second Treble.

Come, holy Spirit, heav'nly Dove, With all thy quick'ning pow'rs, Kindle a

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

PLEASANT STREET. C. M.

O. Shaw.

God moves in a mysterious way, His wonders to per-

form; He plants his footsteps in the sea, And rides upon the storm.

When I can read my title clear To mansions in the

And
skies, I bid fare - well to ev'ry fear, And

And wipe my weeping eyes -
wipe my weeping eyes, And wipe my weeping eyes.
And wipe my weeping eyes.
wipe my weeping eyes, And wipe my weeping eyes.

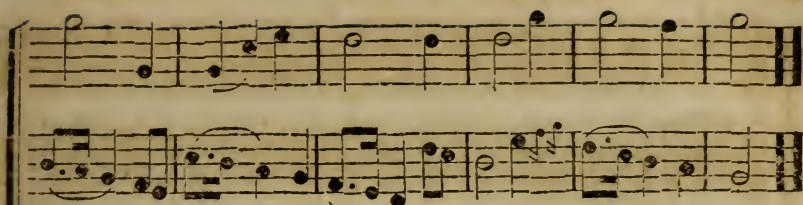
AIR.

Not un - to us, but thee alone, Blest Lamb, be glory giv'n;

Here shall thy prais - es be be - - gun, And car - - ried

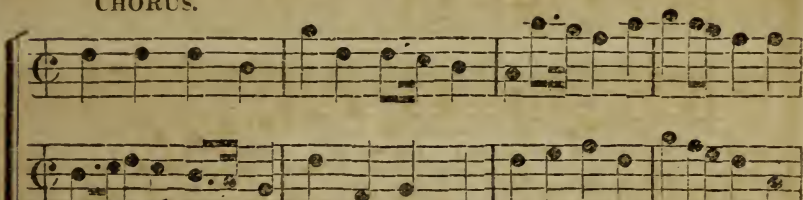
on in heav'n. And hosts of spir - its now with thee, E -

ter - - - - - nal an - thems sing; To im - - - i -



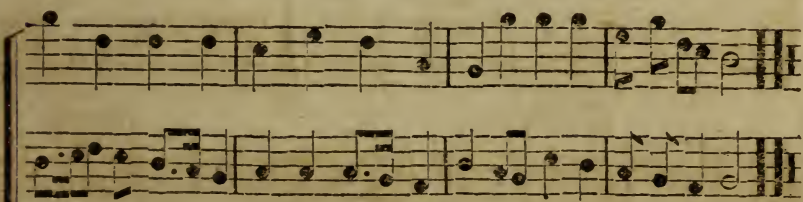
tate them here, lo! we our hal - le - - lu - - jahs bring.

CHORUS.



VIVACE.

Hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah,



hal - le - lu - jah, hal - le - lu - jah, hallelujah, hallelujah.

How strong thine arm is mighty God! Who would not fear thy

Pia.
name; Jesus how sweet thy gra - ces are! - - - - - Who

For,
would not love the Lamb, Who would not love the Lamb?

OXFORD. C. M.

Coombs.

Sing to the Lord Je - - ho - - vah's name, And in his

strength rejoice; When his sal - - va - - tion is our

theme, Ex - alt - - ed be our voice.

PLANET STREET. C. M.

O. Shaw,

When, O dear Jesus, When shall I Behold thee all se-

rene? Blest in perpetual sabbath day,, Without a veil between.

Lord, how divine thy comforts are! How heav'nly is the place

Where Jesus spreads the sa - cred feast Of his redeem - ing grace!

LIVERPOOL. C. M.

Dr. Wainwright.

Jesus, our Lord, how wond'rous great Is thine ex - al - - ted name;

The glories of thy heav'n - ly state, Let the whole earth proclaim.

CHARMOUTH. C. M.

Dr. Wainwright.

ALTO.

TENOR.

AIR. Solemn.

Prostrate, dear Jesus, at thy feet, A guil - ty reb - - el

lies; And upwards to the mercy seat, Presumes to lift his eyes.

Earth has engross'd my love too long; 'Tis time I lift mine eyes

Upward, dear Father, to thy throne, And to my native skies.

PRESIDENT STREET. C. M.

O. Shaw.

SPIRITOSO.

Jesus, I love thy charming name, 'Tis musick to my

*Cres.**ff**Dim.*

ear; Fain would I sound it out so loud, That earth and

Cres.

heav'n might hear, That earth and heav'n might hear.

MELODY. C. M.

Leach.

ALLEGRETTO.

Come, let us join our cheerful songs, With angels round the throne; Ten

thousand thousands are their tongues, But all their joys are one.

First system of musical notation, featuring three staves in treble clef with a key signature of two sharps (F# and C#) and a 3/4 time signature. The melody is written on the top staff, with accompaniment on the middle and bottom staves. The lyrics "Father of mercies! in thy word What endless" are positioned below the staves.

Father of mercies! in thy word What endless

Second system of musical notation, continuing the melody and accompaniment from the first system. The lyrics "glo - - ry shines; For - - ev - er be thy name ador'd, For" are positioned below the staves.

glo - - ry shines; For - - ev - er be thy name ador'd, For

Third system of musical notation, concluding the piece. The lyrics "For these celestial, For these ce - - les - tial lines." are positioned below the staves. The system ends with a double bar line.

For these celestial, For these ce - - les - tial lines.

DEVOTION. C. M.

Pleyel. 85

ANDANTE.

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

And may this con - se - cra - ted hour With better hopes be fill'd.

Pia.

Thy love the pow'r of thought bestow'd, To thee my thoughts would soar;

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

ANDANTE.

There is a fountain fill'd with blood, Drawn from Im-

manuel's veins; And sinners plung'd beneath that flood,

And sinners plung'd be - neath that flood, Lose all their

guil - ty stains, Lose all their guilty stains.

The Lord himself, the mighty Lord, Vouchsafes to be my guide ;

This musical score is for the hymn 'Barby. C. M.' by Tansur. It consists of three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

The shepherd by whose constant care, My wants are all supply'd.

This block contains the continuation of the musical score for 'Barby. C. M.'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/2 time signature. The lyrics are written below the staves.

BRAINTREE. C. M.

Williams' Col.

While shepherds watch their flocks by night, All seated on the ground ;

This musical score is for the hymn 'Braintree. C. M.' by Williams. It consists of three staves. The first two staves are in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The third staff is in bass clef with the same key signature and time signature. The lyrics are written below the staves.

The an - - gel of the Lord came down, And glory shone around.

This block contains the continuation of the musical score for 'Braintree. C. M.'. It consists of two staves in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The lyrics are written below the staves.

Help, Lord! for men of virtue fail, Religion

The first system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/2. The melody is written on the top staff, with lyrics 'Help, Lord! for men of virtue fail, Religion' written below the second and third staves. The bass staff provides a harmonic accompaniment.

los - - - - es ground; The sons of wick - - - - ed -

The second system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/2. The melody continues on the top staff, with lyrics 'los - - - - es ground; The sons of wick - - - - ed -' written below the second and third staves. The bass staff provides a harmonic accompaniment.

ness pre - - - - vail, And treach - - e - - - - ries a - bound.

The third system of the musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The time signature is 3/2. The melody continues on the top staff, with lyrics 'ness pre - - - - vail, And treach - - e - - - - ries a - bound.' written below the second and third staves. The bass staff provides a harmonic accompaniment. The system ends with a double bar line.

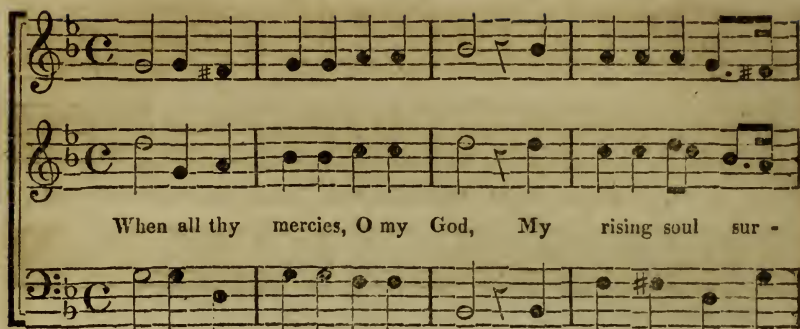
O, for a closer walk with God, A calm and heav'nly frame;

A light to shine up- on the road, That leads me to the Lamb!

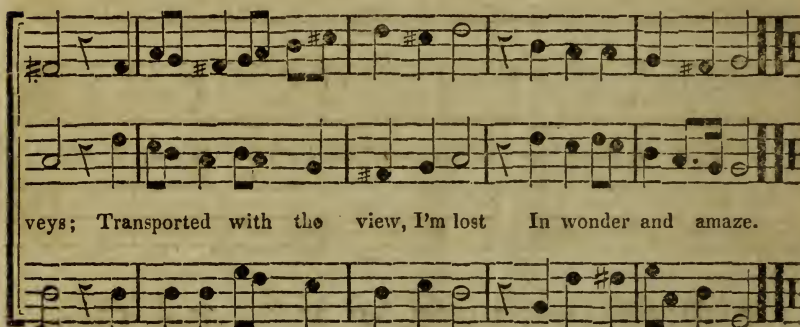
CHRISTIAN'S HOPE. C. M. *Mag. Chapel.*

When rising from the bed of death, O'erwhelm'd with guilt and fear, I

see my Saviour face to face, Oh, how shall I appear?



When all thy mercies, O my God, My rising soul sur -

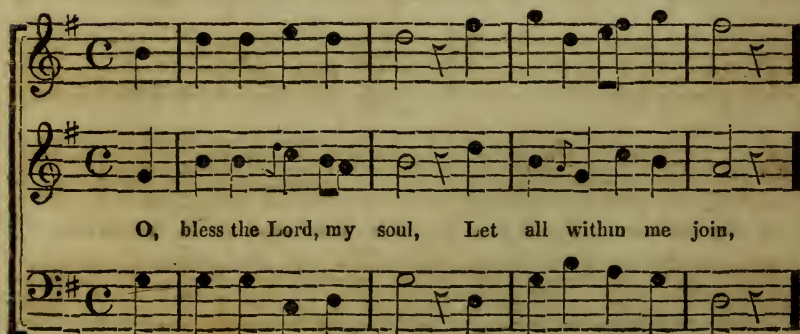


veys; Transported with the view, I'm lost In wonder and amaze.

Short Metres.

ENFIELD. S. M.

I. Smith.



O, bless the Lord, my soul, Let all within me join,

And aid my tongue to bless his name, Whose favours are divine.

And aid my tongue to bless his name, Whose favours are divine.

NEW EAGLE STREET. S. M. *I. Smith.*

Where shall the man be found, Who fears t'offend his God?

Who loves the gos - pel's joyful sound, And trembles at his rod?

The AIR from Rippon's Selection.

ALTO.

TENOR.

AIR. MODERATO.

The hill of Zion yields A thousand sacred sweets; Be-

*mez. p**f* Then*mez. p.**f*

fore we reach the heav'nly fields, Or walk the golden streets.

Then

let our songs abound, And ev'ry tear be dry; *ff**P 2d time.* Then let our songs abound,And ev'ry tear be dry; *ff*

let our songs abound,

And ev'ry tear be dry;

We're

Then let our songs abound,

And ev'ry tear be dry;

ADAGIO in the last verse only.

marching thro' Immanuel's ground To fair - er worlds on high.

PENTONVILLE. S. M.

Linley.

To bless thy chosen race, In mercy Lord incline;

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

My soul, with joy attend, While Je - - sus

The first system of the musical score is written on 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), and the time signature is 3/4. The melody is primarily in the upper staves, with the lower staves providing harmonic support. The lyrics 'My soul, with joy attend, While Je - - sus' are placed below the first two staves.

si - - lence breaks; No angel's harp such mu-

The second system of the musical score continues the melody and accompaniment. The lyrics 'si - - lence breaks; No angel's harp such mu-' are placed below the first two staves. The musical notation includes various note values, rests, and phrasing slurs.

sick yields, As what my Shep - herd speaks.

The third system of the musical score concludes the piece. The lyrics 'sick yields, As what my Shep - herd speaks.' are placed below the first two staves. The system ends with a double bar line. A small number '3' is visible at the bottom left of the fourth staff.

While my Re - deem - er's near, My shepherd and my guide, I

bid fare - well to anxious fears, My wants are all supplied.

NEWCASTLE. S. M.

Rippon's Sel.

A - rise, my gracious God, And make the wick - - ed flee;

They are but thy chas - tis - ing rod, To drive thy saints to thee.

See what a living stone The builders did refuse!

The musical score for 'DOVER. S. M.' consists of three staves. The first two staves are in treble clef with a key signature of one flat (B-flat). The third staff is in bass clef with the same key signature. The melody is written on the first two staves, and the lyrics are placed below the first two staves. The lyrics are: 'See what a living stone The builders did refuse!'.

Yet God hath built his church thereon, In spite of envious Jews.

The musical score continues with three staves. The first two staves are in treble clef with a key signature of one flat. The third staff is in bass clef with the same key signature. The melody is written on the first two staves, and the lyrics are placed below the first two staves. The lyrics are: 'Yet God hath built his church thereon, In spite of envious Jews.'.

PACIFICK. S. M.

M. Noyes.

Shall we go on to sin, Because thy grace abounds? Or

The musical score for 'PACIFICK. S. M.' consists of three staves. The first two staves are in treble clef with a key signature of one sharp (F-sharp) and a time signature of 3/2. The third staff is in bass clef with the same key signature and time signature. The melody is written on the first two staves, and the lyrics are placed below the first two staves. The lyrics are: 'Shall we go on to sin, Because thy grace abounds? Or'.

cru - ci - fy the Lord again, And o - - pen all his wounds?

The musical score continues with three staves. The first two staves are in treble clef with a key signature of one sharp and a time signature of 3/2. The third staff is in bass clef with the same key signature and time signature. The melody is written on the first two staves, and the lyrics are placed below the first two staves. The lyrics are: 'cru - ci - fy the Lord again, And o - - pen all his wounds?'.

The Lord my pasture shall prepare, And feed me

This system contains the first two staves of the hymn. The key signature is one sharp (F#) and the time signature is 3/4. The melody is written in the treble clef, and the bass line is in the bass clef. The lyrics 'The Lord my pasture shall prepare, And feed me' are written below the staves.

with a shepherd's care; His presence shall my wants supply, And

This system contains the next two staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'with a shepherd's care; His presence shall my wants supply, And' are written below the staves.

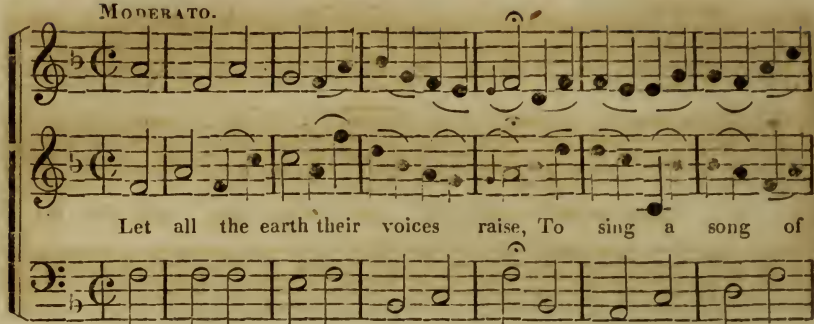
guard me with a watchful eye. My noon-day walks he

This system contains the next two staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'guard me with a watchful eye. My noon-day walks he' are written below the staves.

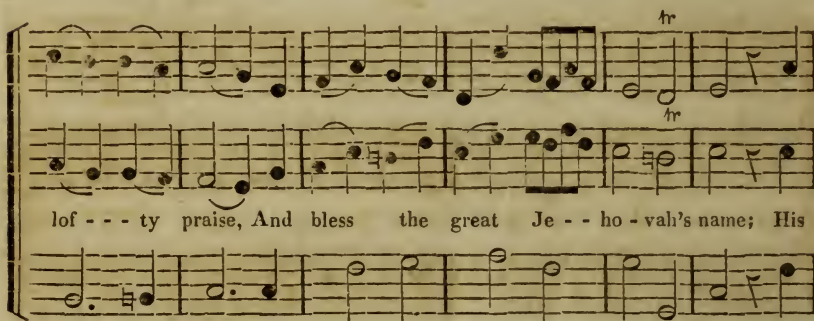
shall at - - tend, And all my mid - - night hours defend.

This system contains the final two staves of the hymn. The melody continues in the treble clef, and the bass line continues in the bass clef. The lyrics 'shall at - - tend, And all my mid - - night hours defend.' are written below the staves. The system ends with a double bar line and repeat dots.

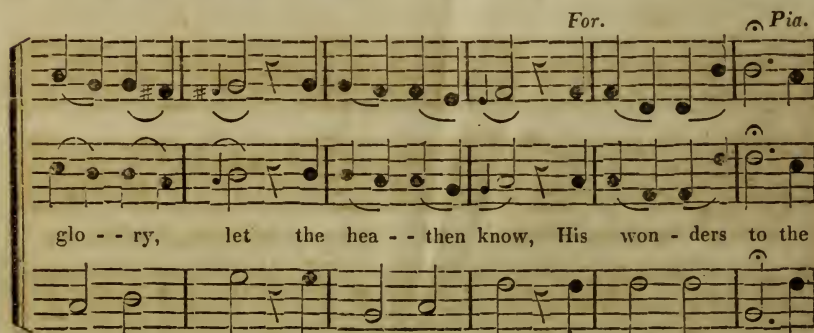
MODERATO.



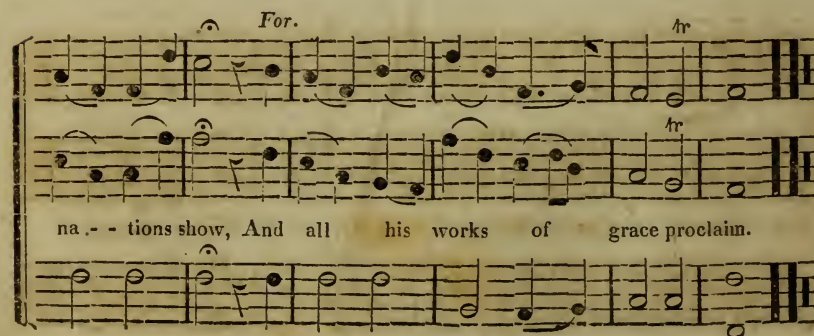
Let all the earth their voices raise, To sing a song of



lof - - ty praise, And bless the great Je - - ho - vah's name; His



For. *Pia.*
glo - - ry, let the hea - - then know, His won - ders to the

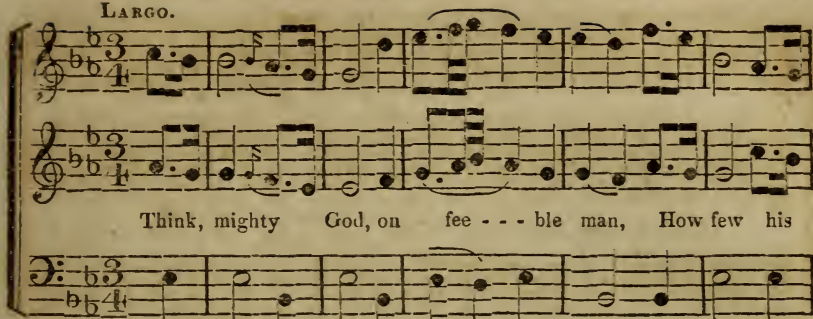


For. *tr*
na - - tions show, And all his works of grace proclaim.

MUSICK. L. P. M.

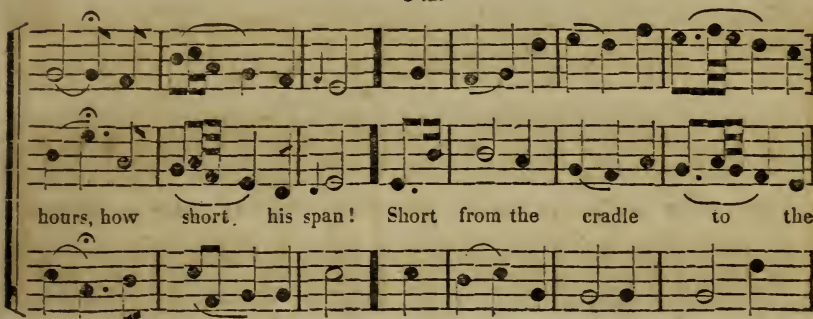
Dr. Arne. 49

LARGO.



Think, mighty God, on fee - - - ble man, How few his

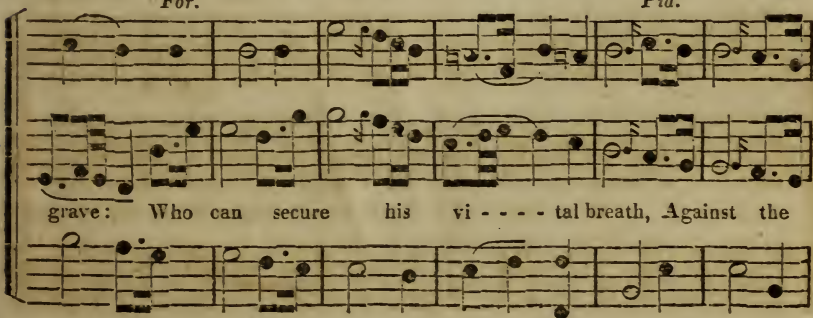
Pia.



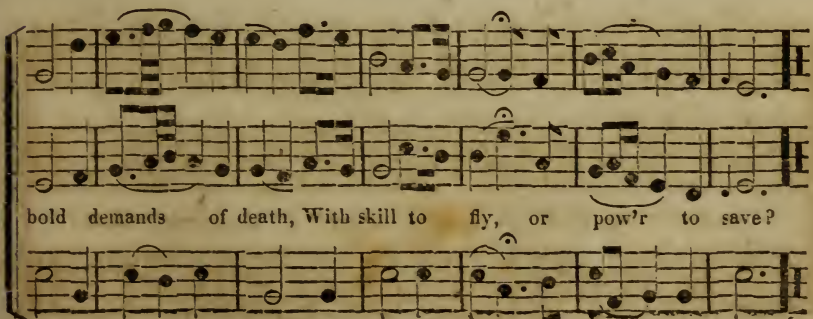
hours, how short, his span! Short from the cradle to the

For.

Pia.



grave: Who can secure his vi - - - tal breath, Against the



bold demands of death, With skill to fly, or pow'r to save?

Join all the glo - rious names Of wisdom, love, and

power, That ev - - er mortals knew, That angels ev - - er bore:

All are too mean To speak his worth, Too

mean to set my Saviour forth.

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

offer notes di - vine, To your Cre - - a - tor's praise: Ye

Pia.

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

Cres. *For.*

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

ff

Come, ev'ry pious heart That loves the Saviour's name;
Your noblest pow'rs exert To cel - e - brate his fame:

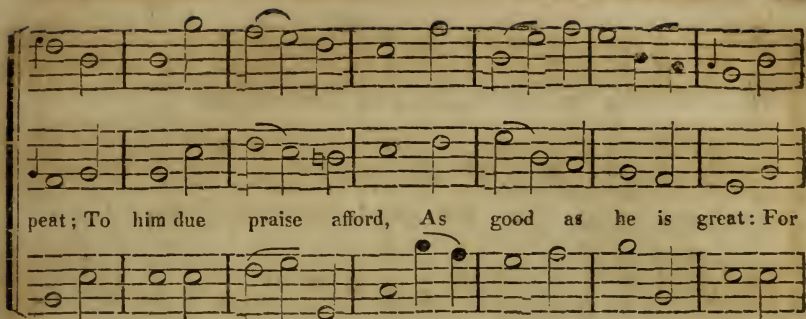
Tell all above, and all below, The debt of love to him you owe,

The debt, The debt, The debt of love to him you owe.

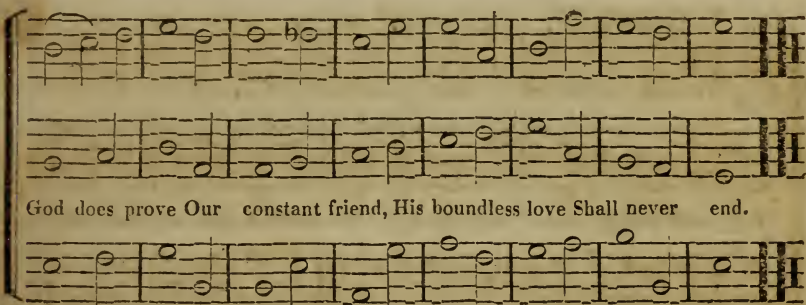
ST. PHILLIP'S. H. M.

Leresque.

To God the might - - y Lord, Your joyful thanks re-



peat; To him due praise afford, As good as he is great: For

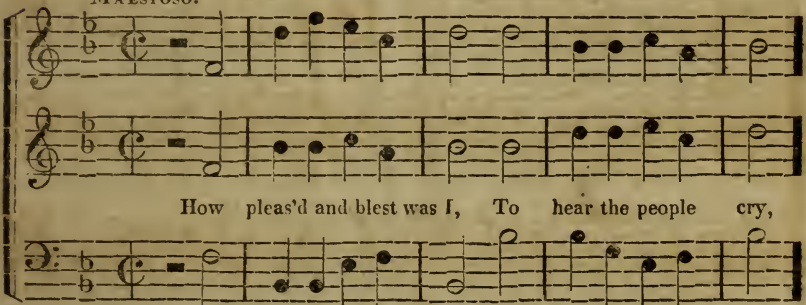


God does prove Our constant friend, His boundless love Shall never end.

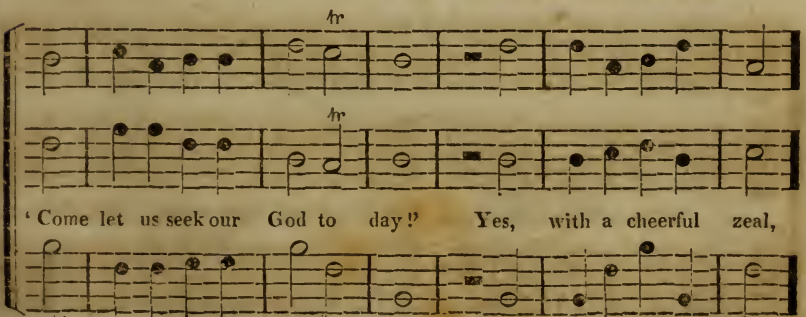
DALSTON. S. P. M.

A. Williams' Col.

MAESTOSO.



How pleas'd and blest was I, To hear the people cry,



'Come let us seek our God to day!' Yes, with a cheerful zeal,

We'll haste to Zion's hill, And there our vows and honours pay.

WORSHIP. S. P. M.

ANDANTE.

The Lord, Jehovah, reigns, And royal state main-

Andantino.

tains, His head with awful glories crown'd; Array'd in robes of light, Be-

girl with sov'reign might, And rays of ma jes ty around.

ANDANTE.

The Lord, the sov'reign, sends his summons forth, Calls the south nations, and a-

tr *Pia.*

wakes the north; From east to west the sounding orders spread, Thro' distant

For.

worlds, and regions of the dead; No more shall atheists mock his long de-

tr

lay! His vengeance sleeps no more: behold the day.

Lord of the worlds a - bove How pleasant and how fair

The first system of the musical score for 'Bethesda' consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics 'Lord of the worlds a - bove How pleasant and how fair' are written below the third staff.

The dwellings of thy love, Thine earthly temple are!

The second system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics 'The dwellings of thy love, Thine earthly temple are!' are written below the third staff.

To thine abode, My heart aspires, With warm desires To see my God.

The third system of the musical score consists of four staves. The top staff is in treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is in alto clef with the same key signature and time signature. The third staff is in treble clef with the same key signature and time signature. The fourth staff is in bass clef with the same key signature and time signature. The lyrics 'To thine abode, My heart aspires, With warm desires To see my God.' are written below the third staff.

CHERRITON. 10's & 11's.

T. Walker. 57

TENOR.

AIR.

On wings of faith mount up my soul and rise, View thine inheritance be-

Pia.

yond the skies: Nor heart can think, nor mortal tongue can tell, What endless

pleasures in those mansions dwell. Here our Redeemer lives, all bright and glorious,

Pia.

Forte.

Pia.

ff

O'er sin, and death, and hell, O'er sin, and death, and hell, he reigns victorious.

No gnawing grief, no sad heart-rending pain,
 In that blest country can admission gain;
 No sorrow there, no soul-tormenting fear,
 For God's own hand shall wipe the falling tear.
 Here our Redeemer lives, &c.

Before the throne a chrysal river glides,
 Immortal verdure decks its cheerful sides:
 Here the fair Tree of Life, majestick, rears
 Its blooming head, and sovereign virtue bears.
 Here our Redeemer lives, &c.

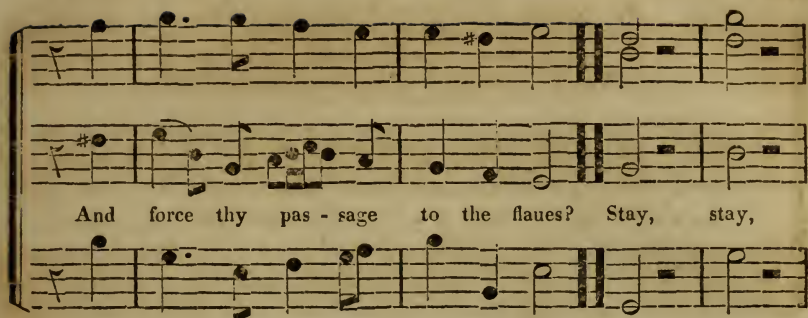
GUESTWICK. 10's.

Rippon's Sel.

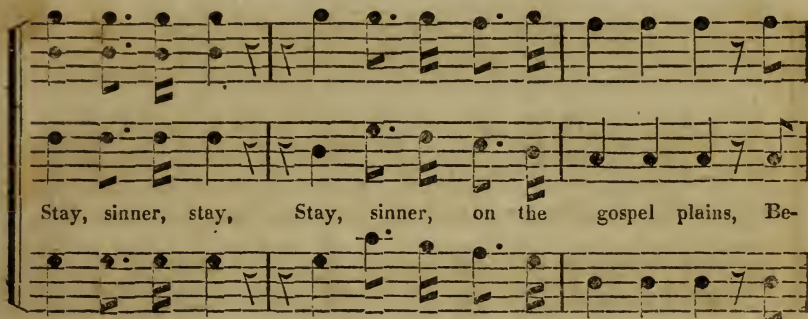
Not to our names, thou only just and true, Not to our worth - less
 Thy pow'r and grace, thy truth and justice claim Immortal hon - ours

names is glory due: Since thro' the earth, from heav'n, thy
 to thy sov'reign name:

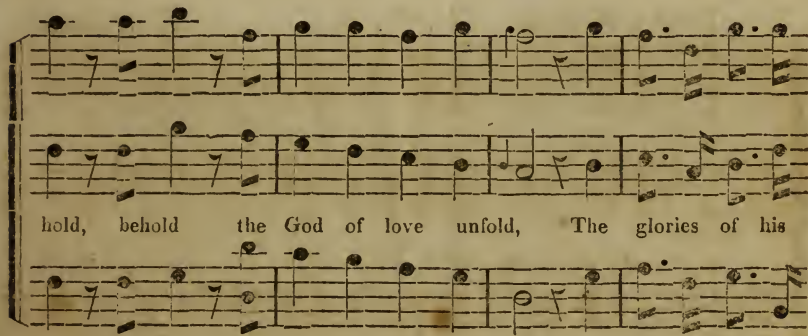
blest abode, Nor let the heathens say, "Where is your God?"



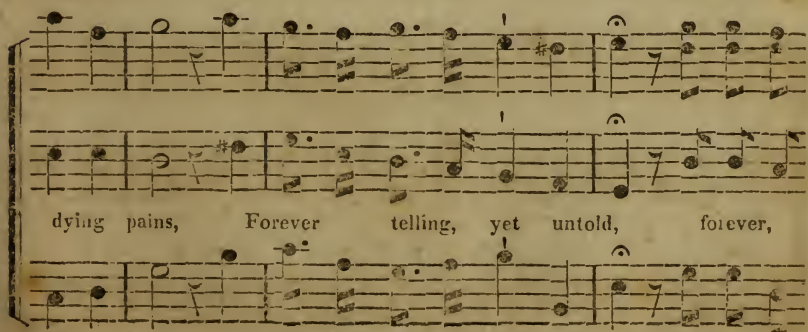
And force thy pas - sage to the flaues? Stay, stay,



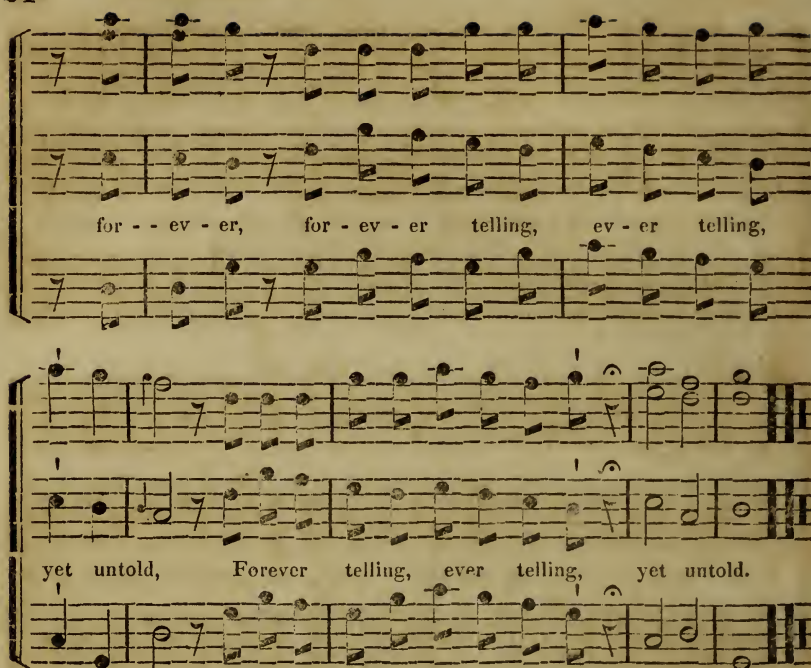
Stay, sinner, stay, Stay, sinner, on the gospel plains, Be-



hold, behold the God of love unfold, The glories of his



dying pains, Forever telling, yet untold, forever,



for - - ev - er, for - ev - er telling, ev - er telling,

yet untold, Forever telling, ever telling, yet untold.

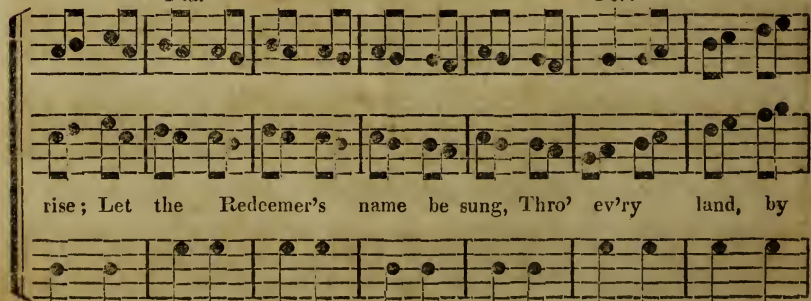
PSALM 117. L. M.

M. Noyes.

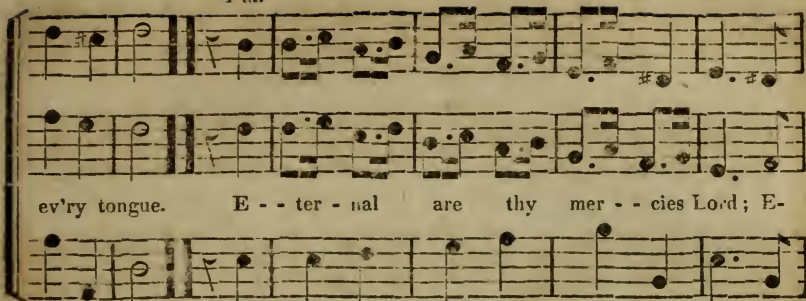
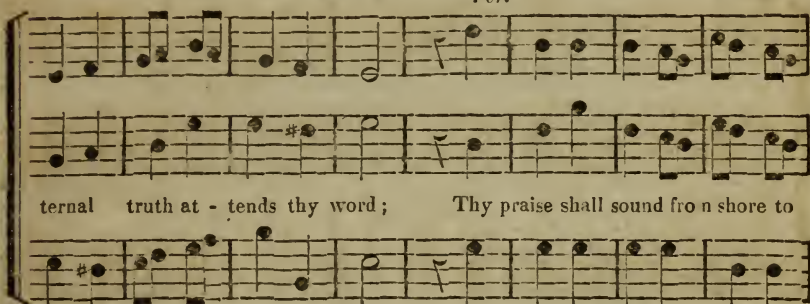
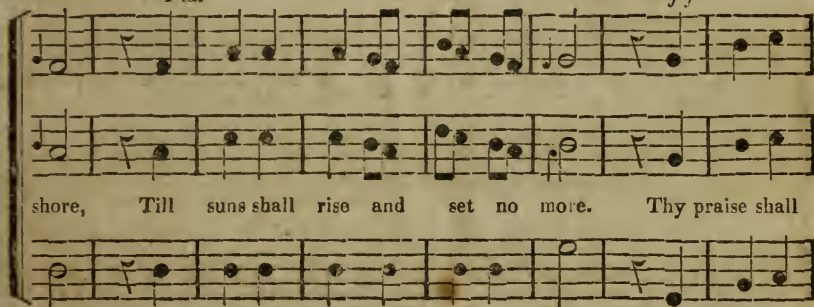
MODERATO.



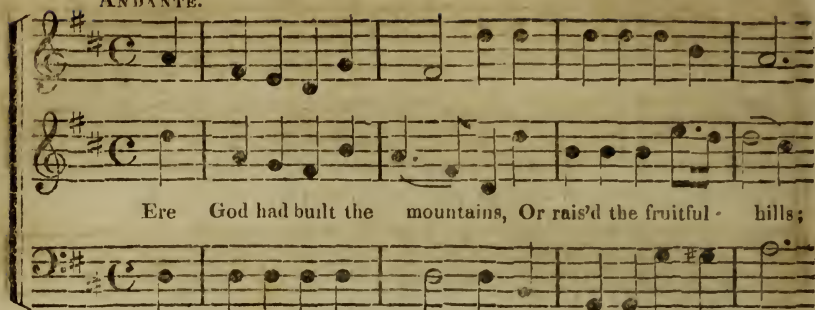
[From all who dwell below the skies, Let the Creator's praise a-

*Pia.**For.*


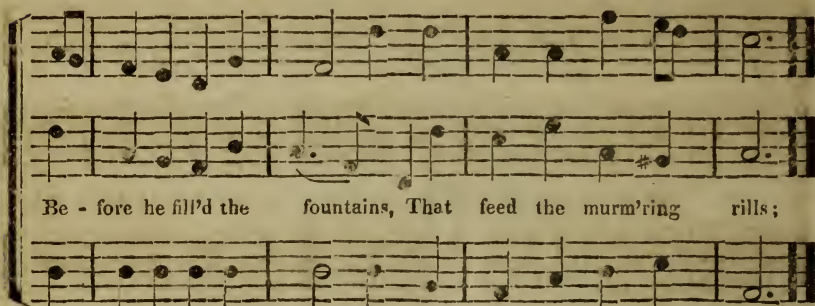
rise; Let the Redeemer's name be sung, Thro' ev'ry land, by

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

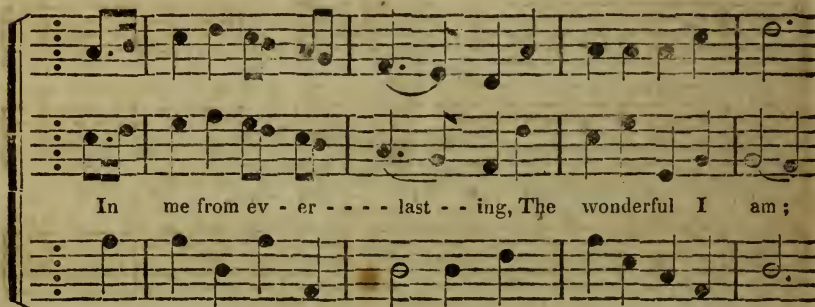
ANDANTE.



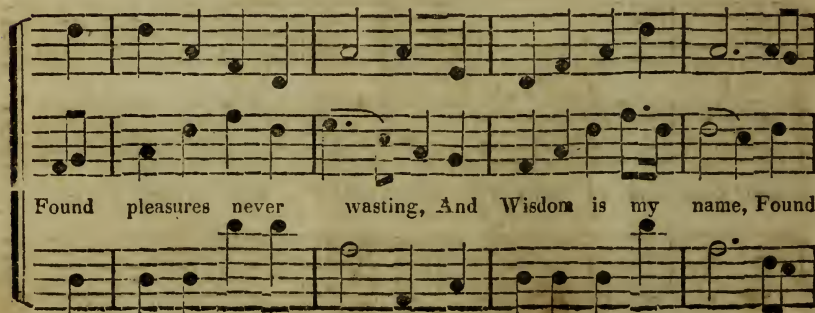
Ere God had built the mountains, Or rais'd the fruitful hills;



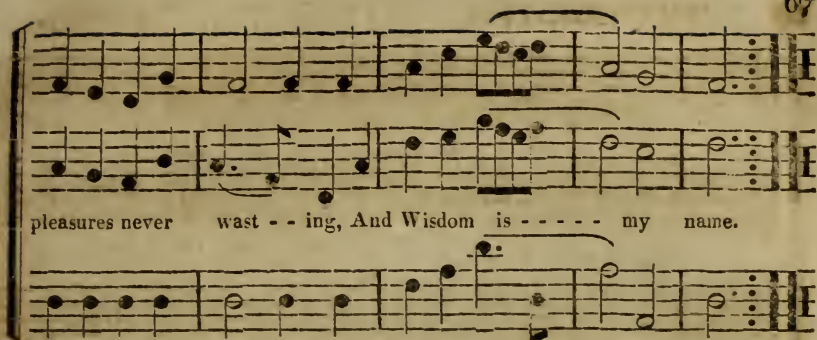
Be - fore he fill'd the fountains, That feed the murm'ring rills;



In me from ev - er - - - last - - ing, The wonderful I am;

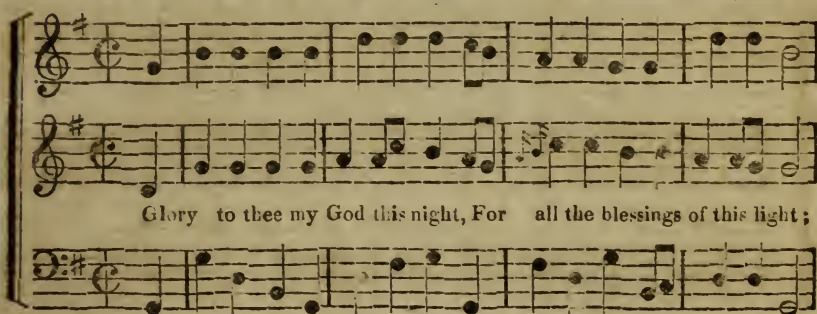


Found pleasures never wasting, And Wisdom is my name, Found

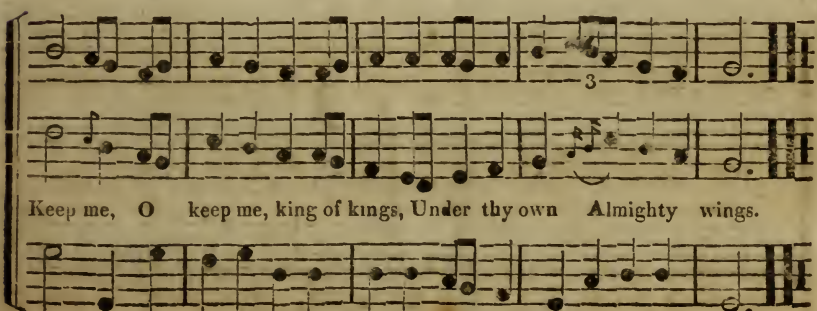


pleasures never wast - - ing, And Wisdom is - - - - my name.

EVENING HYMN. L. M. *Mag. Chapel.*



Glory to thee my God this night, For all the blessings of this light ;

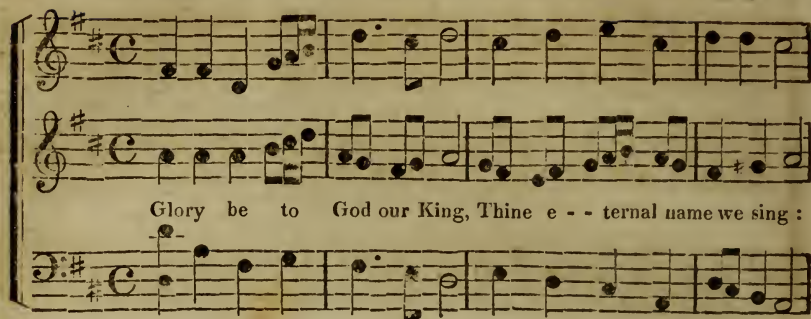


Keep me, O keep me, king of kings, Under thy own Almighty wings.

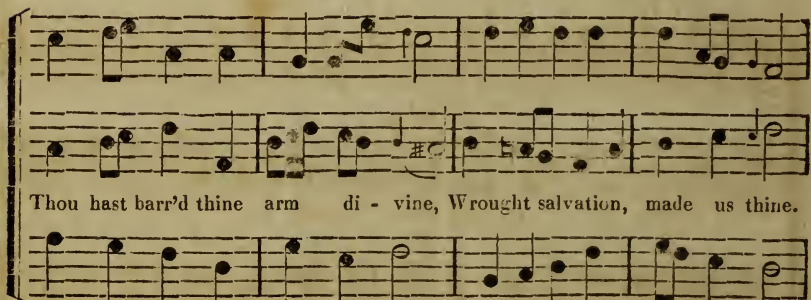
Forgive me Lord for thy dear Son,
The ills that I this day have done ;
That with the world, myself and thee,
Ere I sleep at peace may be.

Teach me to live as I may dread
The grave as little as my bed ;
Teach me to die, that so I may
With joy behold the judgment day.

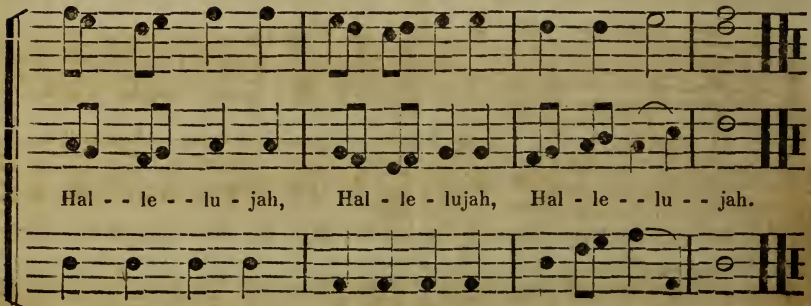
Let my blest guardian while I sleep,
His watchful station near me keep ;
My heart with love celestial fill,
And guard me from th' approach of ill,
Praise God from whom all blessings flow,
Praise him all creatures here below :
Praise him above angelic host :
Praise Father, Son and Holy Ghost.



Glory be to God our King, Thine e - - ternal name we sing :



Thou hast barr'd thine arm di - vine, Wrought salvation, made us thine.



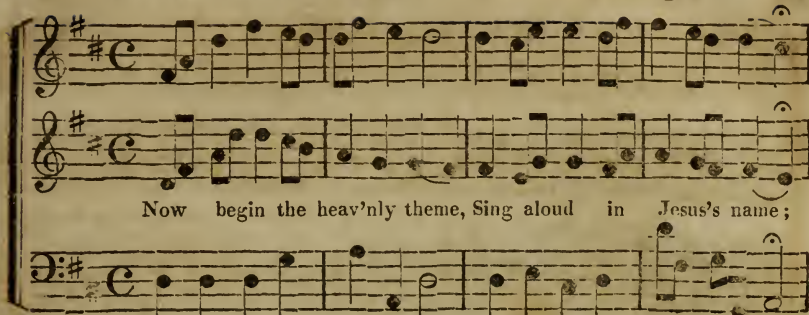
Hal - - le - - lu - jah, Hal - le - lujah, Hal - le - - lu - - jah.

Wand'ring sheep, how far from home
Sore bewilder'd, did we roam?
Till the gracious shepherd came;
Sought and sav'd : O praise his name.

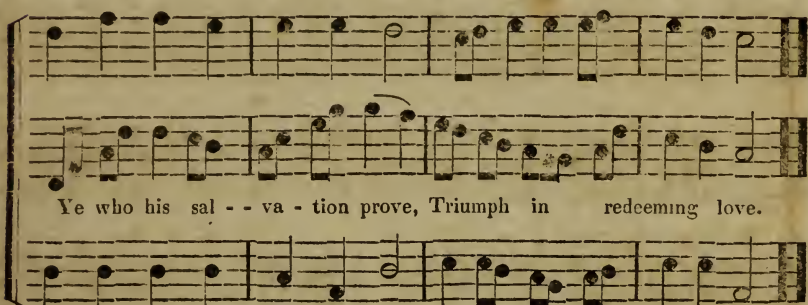
Fir'd with gratitude we raise
All our souls to sound thy praise;
Touch each heart, each tongue inspire,
Sing we higher still and higher.

Elevate our souls to thee;
Thou our guide and guardian be;
Worthy, worthy may we prove,
Lord of such distinguish'd love.

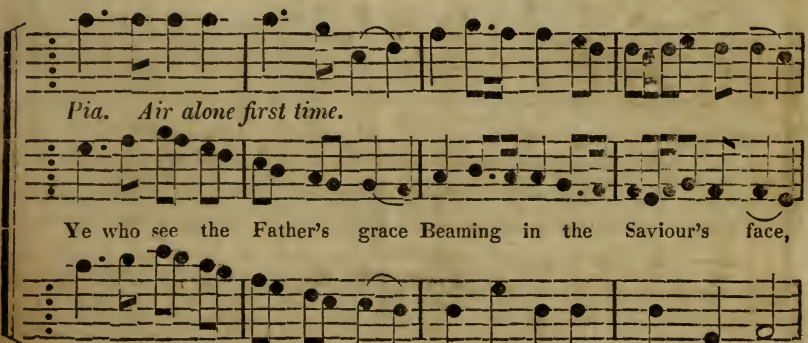
Blessing thankful all our days,
May we pray, rejoice and praise;
Till the glorious trump shall sound,
And our raptur'd hearts rebound.



Now begin the heav'nly theme, Sing aloud in Jesus's name;

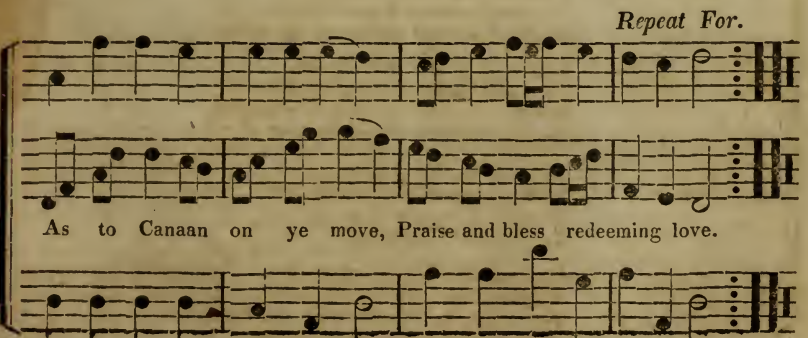


Ye who his sal - - va - tion prove, Triumph in redeeming love.



Pia. Air alone first time.

Ye who see the Father's grace Beaming in the Saviour's face,



Repeat For.

As to Canaan on ye move, Praise and bless redeeming love.

Ad Lib.

Ad Lib.

The Saviour cried,

'Tis finish'd, 'Tis fin - ish'd, so the Sav - iour cried,

Slow.

bow'd his head and died,

And meek - - ly bow'd his head and died! 'Tis finish'd, 'Tis

F VIVACE.

fin - ish'd, yes, the race is run, the race is run, The battle

fought, the vict'ry won; yes, the race is run, the battle fought, the

the vict'ry won, the vic - t'ry won.

the vict'ry won.

vict'ry won, the vict'ry won, the vic - t'ry won. 'Tis fin-

Cres. LARGHETTO.

ish'd, 'Tis fin - ish'd— all that heav'n decreed, And all the ancient

ish'd, 'Tis fin - ish'd, 'Tis fin - - ish'd,

prophets said is now fulfill'd, as was de-sign'd, In

In me

Cres.

me the Saviour of mankind, In me the Saviour

In me

Dim.

Ad Lib.

of mankind. 'Tis finish'd, 'Tis fin-ish'd,

Be hea -

F

let the joyful sound Be heard thro' all the nations round, Be heard thro'

rd thro' all the nations round. *Ad Lib.*

all the nations round. 'Tis finish'd, 'tis fin - - ish'd, let the

echo fly, the echo fly Thro' heav'n and hell, thro' earth and sky, let the

Thro' heav'n and hell, thro' earth and sky, let the echo fly, the

echo fly thro' earth and sky, let the echo fly

Thro' heav'n and hell, thro' the

echo, the echo, let the echo fly, the echo fly

- - - let the echo fly - - Thro' heav'n and hell,

echo, the echo, let the echo fly - -

thro' earth and sky, thro' earth and sky, let the echo fly -

the echo fly,

echo fly,

Thro' heav'n and hell, thro' earth and sky, thro'

earth and sky, Thro' heav'n and hell, thro' earth and sky.

Adagio.

earth and sky, Thro' heav'n and hell, thro' earth and sky.

CHRISTMAS. C. M.

G. F. Handel.

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

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

A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

A heav'nly race demands thy zeal, And an immortal crown, And an immortal crown.

ANDANTE.

Air. Mezza Pia.

Lord, when my thoughts with wonder roll, O'er the sharp sorrows of thy

This system contains the first three staves of music. The first staff is in treble clef with a key signature of one flat (B-flat) and a common time signature (C). The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music is marked 'Air. Mezza Pia.' and begins with the lyrics 'Lord, when my thoughts with wonder roll, O'er the sharp sorrows of thy'.

Cres.

soul, And read my Maker's broken laws, Repair'd and honour'd by thy cross;

This system contains the next three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music is marked 'Cres.' and continues with the lyrics 'soul, And read my Maker's broken laws, Repair'd and honour'd by thy cross;'.

Larghetto.

For.

When I behold death, hell and sin, Vanquish'd by that dear blood of thine,

This system contains the next three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music is marked 'Larghetto.' and 'For.' and begins with the lyrics 'When I behold death, hell and sin, Vanquish'd by that dear blood of thine,'.

Dim. LARGO. a tempo.

Dim. Cres. Dim.

And see the man that groan'd and died, Sit glorious by his Father's side,

This system contains the final three staves of music. The first staff is in treble clef with a key signature of one flat and a common time signature. The second staff is also in treble clef with the same key signature and time signature. The third staff is in bass clef with the same key signature and time signature. The music is marked 'Dim. LARGO. a tempo.' and 'Dim. Cres. Dim.' and begins with the lyrics 'And see the man that groan'd and died, Sit glorious by his Father's side,'.

ADAGIO.

VIVACE.

Sit glorious by his Father's side; My passions rise and

soar above, I'm wing'd with faith and fir'd with love; Fain would I

Dim.

Pia.

reach e - ter - nal things, And learn the notes that Gabriel

For.

And learn the notes that Gabriel sings.

sings, And learn the notes that Gabriel sings.

ANDANTE.

Mez. Pia.

But my heart fails, my tongue complains, For want of their im-

mor - tal strains; And in such humble notes as these, Must fall below thy

ADAGIO.

VIVACE.

victories, Fall below thy vic - to - - ries. Well, the kind

LARGO.

minute must ap - pear, When we shall leave these bodies here;

*A Tempo.**For.**Pia.**For.*

These clogs of clay, and mount on high, To join the songs above the

Adagio, second time.

sky, To join the songs a - - bove the sky.

HYMN FOR NEW YEAR. L. M.

Selby.

God of my life thy constant care, With blessings crown the op'ning

year; This guilty life thou dost prolong, And wake anew mine annual song.

Arranged by O. Shaw.

MODERATO. Sym.

The first system of music is in G major (one flat) and 3/4 time. It consists of a treble and a bass staff. The treble staff begins with a treble clef and a key signature of one flat. The bass staff begins with a bass clef and a key signature of one flat. The tempo and mood are indicated as 'MODERATO. Sym.'.

The second system of music continues the melody from the first system. It features a treble staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The music is in 3/4 time and includes a triplet of eighth notes in the treble staff.

The third system of music continues the melody. It features a treble staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The music is in 3/4 time. The lyrics 'My God, in whom are all the springs Of boundless' are written below the treble staff.

The fourth system of music continues the melody. It features a treble staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The music is in 3/4 time. The lyrics 'love and grace unknown, Hide me beneath thy spreading' are written below the treble staff.

The fifth system of music continues the melody. It features a treble staff with a treble clef and a key signature of one flat, and a bass staff with a bass clef and a key signature of one flat. The music is in 3/4 time. The lyrics 'wings Till the dark cloud is overblown. Sym.' are written below the treble staff. The system ends with a double bar line.

Up to the heav'ns I send my

cry, The Lord will my desires perform; He sends his angels

from the sky, And saves me from the threat'ning storm, And saves me

from the threat'ning storm. *Sym.*

From the cross uplifted high, Where the Saviour deigns to die;

From the cross uplifted high, Where the Saviour deigns to

This system contains the first two staves of music. The first two staves are for the vocal parts, both in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The third staff is for the piano accompaniment, in bass clef with the same key signature and time signature. The lyrics are written below the piano staff.

What melodious sounds I hear Bursting on my ravish'd ear,

die; What me - lo - dious sounds I hear, Bursting on my ravish'd ear,

This system contains the next two staves of music. The piano part features triplet markings (indicated by a '3' over a group of notes) in the first two measures of the second staff. The lyrics are written below the piano staff.

Love's redeeming, Love's

Love's redeeming, Love's

Bursting on my ravish'd ear. Love's redeeming work is done, Love's re-

Love's redeeming, Love's

This system contains the final two staves of music. The piano part continues with triplet markings. The lyrics are written below the piano staff.

deeming work is done, Come, come, come, come, Come and
and welcome, and welcome, and welcome, Come

welcome, sinners, come, Love's redeeming work is done, Come and welcome,
and welcome

Come and welcome, come and welcome, come, come and welcome, sinners, come.
and welcome, and welcome,

ANDANTE.

The tempest,
Not to the ter - rours of the Lord, The tempest, fire and

fire - - - and smoke;
The tempest, fire and smoke;
smoke, The tempest, fire and smoke; Not to the thunder of that
The tempest, Not to the

Not to the Which
Not to the the thunder Which
word, Not to the thunder of that word, Which
thunder Not to the Which

Which
God on Sinai spoke, Which God on Sinai spoke.

NORWAY. L. M.

O. Shaw.

LENTO EXPRESSIVO.

Our sorrows and our tears we pour In - - - to the
bosom of our God; He hears us in the mournful

hours, And helps us bear the heavy load, And helps us

ANDANTE.

bear the heavy load. In vain might lofty princes

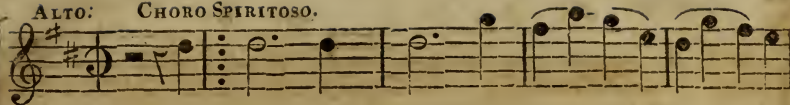
DUETTO. *Pia.*

try, Such condescension to perform; For worms were nev - - er

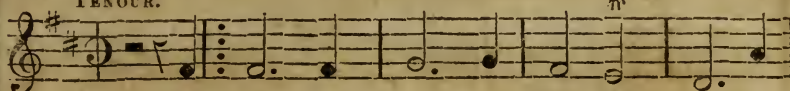
Cres. F. Dim. Dolce. *F. Dim.*

rais'd so high, A - bove their mean - - - est fellow worms.

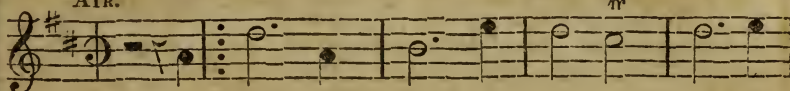
ALTO: CHORO SPIRITOSO.



TENOUR.

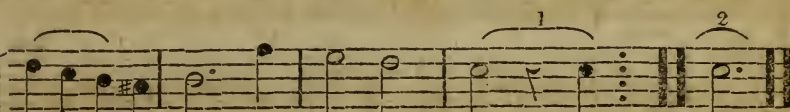


AIR.

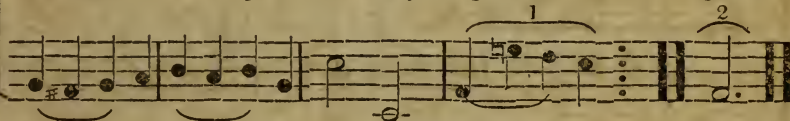


BASS.

O, could our thankful hearts de - - - vise A



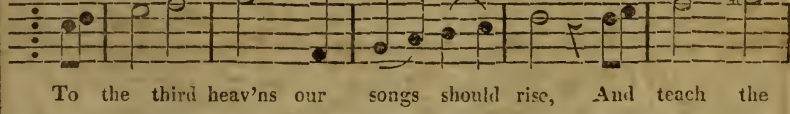
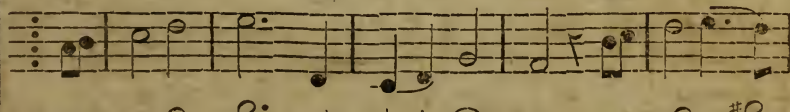
tribute e - - qual to thy grace; grace.



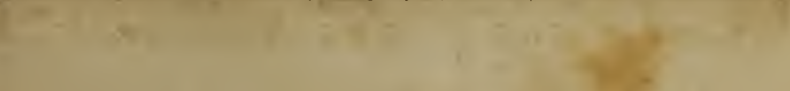
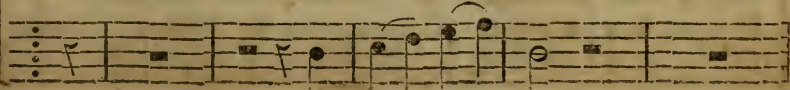
Pia.

For.

Pia.



To the third heav'ns our songs should rise, And teach the



For.

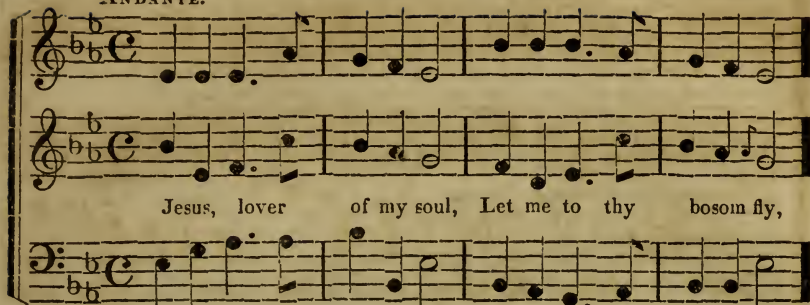
golden harps thy praise, To the third heav'ns our

songs should rise, And teach the golden harps thy

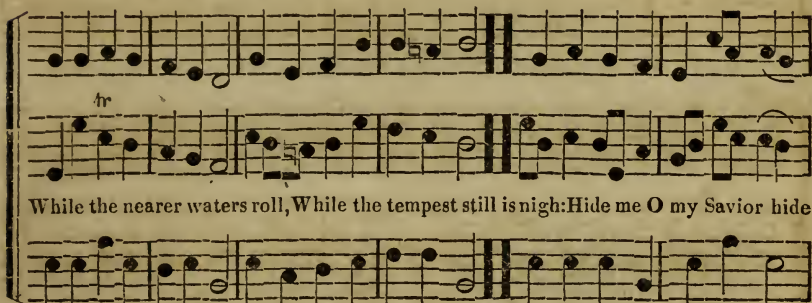
Adagio, when repeated.

praise, And teach the golden harps thy praise.

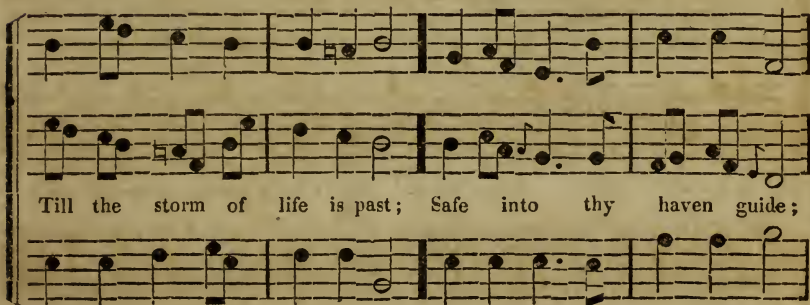
ANDANTE.



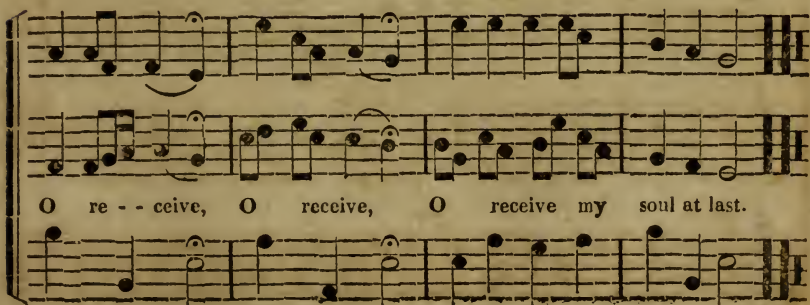
Jesus, lover of my soul, Let me to thy bosom fly,



While the nearer waters roll, While the tempest still is nigh: Hide me O my Savior hide



Till the storm of life is past; Safe into thy haven guide;



O re - - ceive, O receive, O receive my soul at last.

King of Salem bless my soul, Make a wounded

sin - - - ner whole; King of righteousness and peace,

Let - - - not thy sweet vis - - - its cease. Come re -

fresh this soul of mine, With the sacred bread and wine;

All thy love to me un - - fold, Half of which can -

not - - be told. Hail, Mel - - - chiz - - i - - - - deck di -

vine, Great high priest thou shalt be mine;

Pia.

All my pow'rs be - - - - fore thee fall,

For.

Take - - - not tithe but take - - - them all.

BODENHAM. L. M.*T. Walker.**Mezza Voce.*

At anchor laid, remote from home, Toiling I cry, sweet spirit come,

*AIR.**Cres.*

Celestial breeze no longer stay, But swell my sails and speed my way,

*Dim.**F.**Dim.*

93

But swell my sails and speed my way. Fain would I mount, fain would I glow,

*Cres.**F.*

And loose my cable from below; But I can only spread my sail,

ff

Thou, thou must breathe th' auspicious gale, Thou, thou must breathe—

1st SHEPHERD. Solo.

F P

LENTO. At this unwonted hour, behold, What strikes my wond'-

Organo.

ring soul with fear! How all yon east is streak'd with gold, As

Cres.

Adagio.

Tempo. 2d SHEPHERD. Solo.

DUET.

if the op'ning morn was near. I mark it! now the streams unite! One

2d & 3d SHEPHERDS.

agitate.

pillar now of mov - - - ing light! My soul too shakes! It

sinks! it dies! See; thro' the air the vis - ion flies!

TRIO of the SHEPHERDS.

95

1st. *Andante Expressivo.*

1st.

2d.

3d.

Heav'n shield us, lo! 'tis just at hand! Some strange event im-

Adagio.

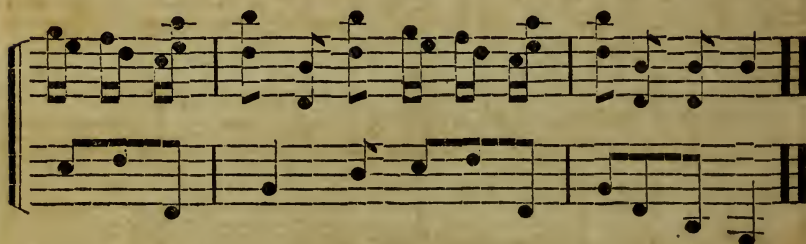
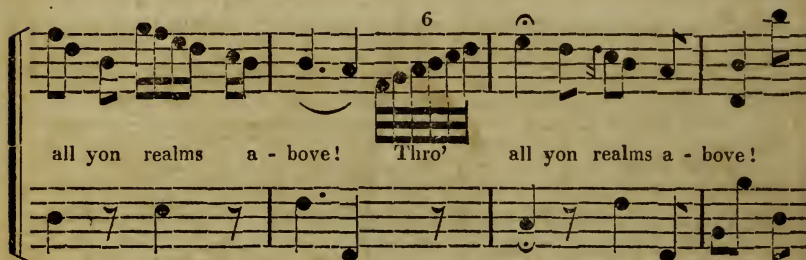
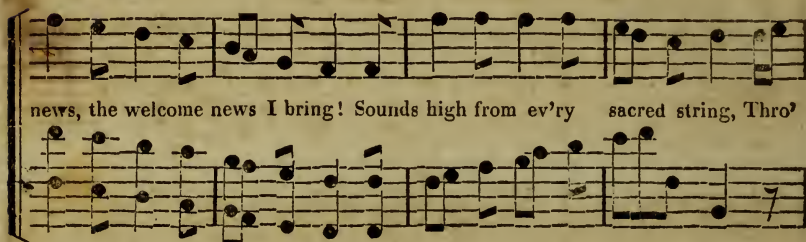
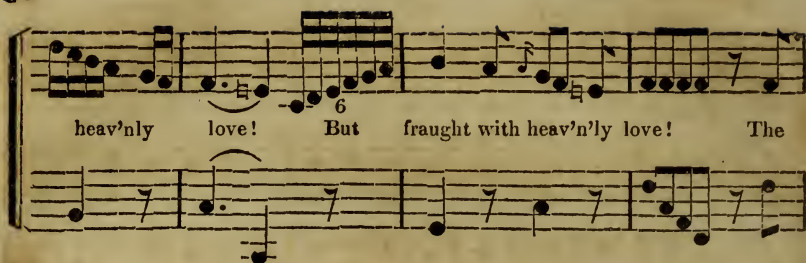
pend! O'er head direct, it seems to stand! And now the blaze descends!

Affettuoso.

Air. GABRIEL.

Ye Shepherds all your

fears resign! I come not arm'd with wrath divine! But fraught with



I come, (and 'tis a blest employ,)

I come the messenger of joy!

Go! publish what I sing:

Earth is no more a scene forlorn!

This night, a promis'd CHRIST is born!

Your SAVIOUR and your KING!

At Beth'lem, in a manger, lies

The swaddled babe! let raptures rise

Round this terrestrial ball!

The raptures catch from heart to heart!

'Till all shall feel, let all impart!

For CHRIST was born for ALL!

CHORUS.

97

ALTO. SPIRITUOSO.

TENOUR.

CANTO.

Glory to God in strains till now unknown, From ev'ry glowing

seraph round the throne, From ev'ry glowing seraph round the throne.

Peace, peace, P peace to this globe, All worlds admire the

Peace, peace, peace to this globe, All worlds admire the plan!

plan! Peace to this globe, All worlds admire the

Peace to this globe, All worlds ad - - mire the

LARGO.

Tempo.

plan! Peace, peace, peace, peace, peace to this globe! All

Primo.

worlds admire the plan Of heav - en's vast benevo-

worlds admire the plan Of heaven's vast be - nev - - - o-

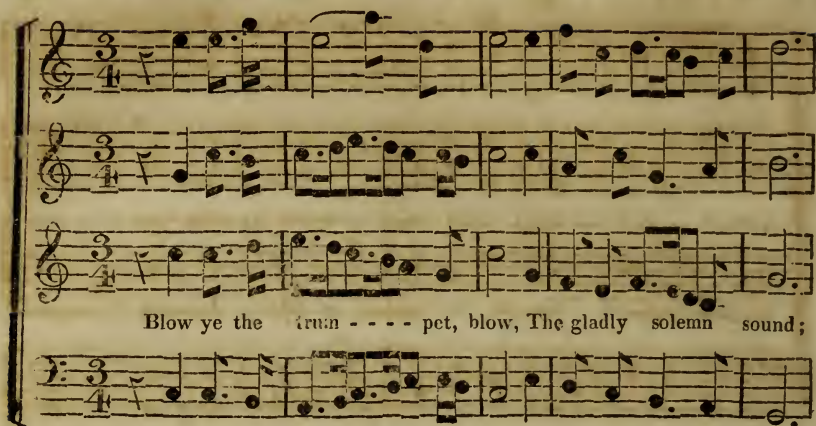
Of heav - en's vast benevo-

lence to man! Of heaven's vast be - nev - o - lence to

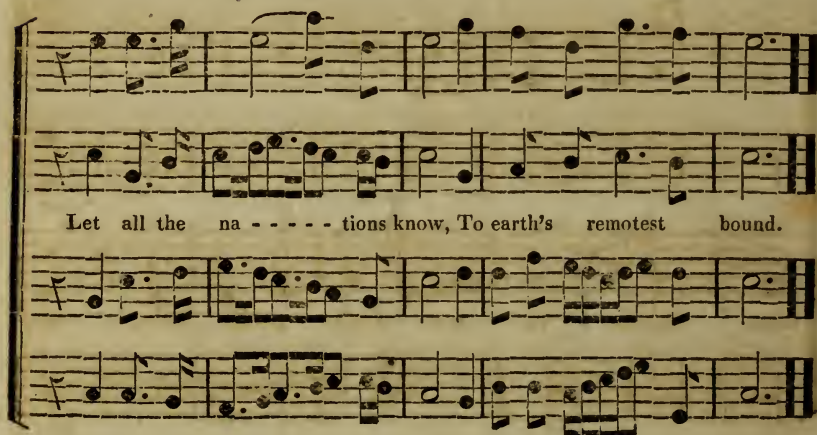
man! Of heav - en's vast be - nev - o - lence to

man! Of heaven's vast be - nev - o - lence to man!

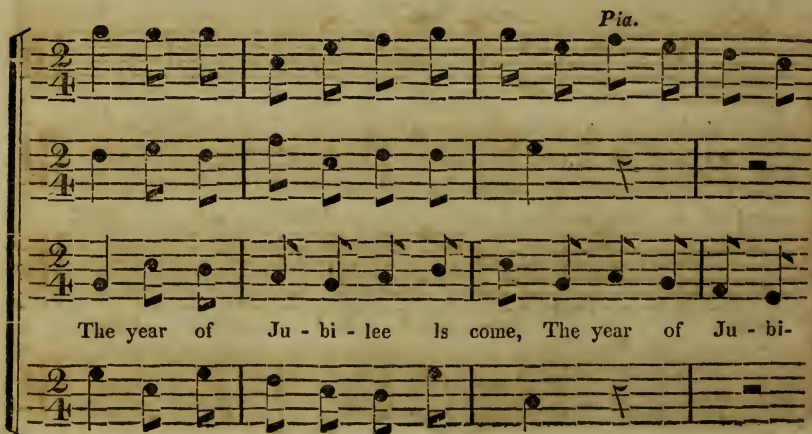
Organo.



Blow ye the trump - - - pet, blow, The gladly solemn sound;



Let all the na - - - - tions know, To earth's remotest bound.



Pia.

The year of Ju - bi - lee is come, The year of Ju - bi -

For.

lee is come, Return, return, ye ransom'd sinners,

*Pia.**For.*

home, Return, ye ran - som'd sinners, home, Re-

turn, ye ran - som'd sin - - - ners, home.

SICILIANO.

Behold the gaudy rad' - ant sun, The wide horizon

gilds; Comes glitt'ring o'er the sil - ver streams, And cheers the dewy

SYM.

Dolce.

fields. Behold, dispensing vernal sweets,

The

For.

Behold, the birds with cheerful songs, Sa-

morning breezes play;

*Cres.**Pia.**Ad Lib.**For.*

lute the new born day. Behold, the birds with cheerful songs, Sa-

*Tempo.**SYM.*

lute the new born day.

WYBERG. S. M.*Holyoke.***MODERATO.**

My life itself is woe, My joys are mix'd with grief;

Where but to thee shall sinners go, O God, to find relief?

LARGHETTO.

Lord, what a wretched land is this, Which yields us no sup-

ply; No cheering fruits, no wholesome trees, No streams of living joy!

SYM.

No streams of living joy, of living joy!

SOLO.

Yet the dear path to

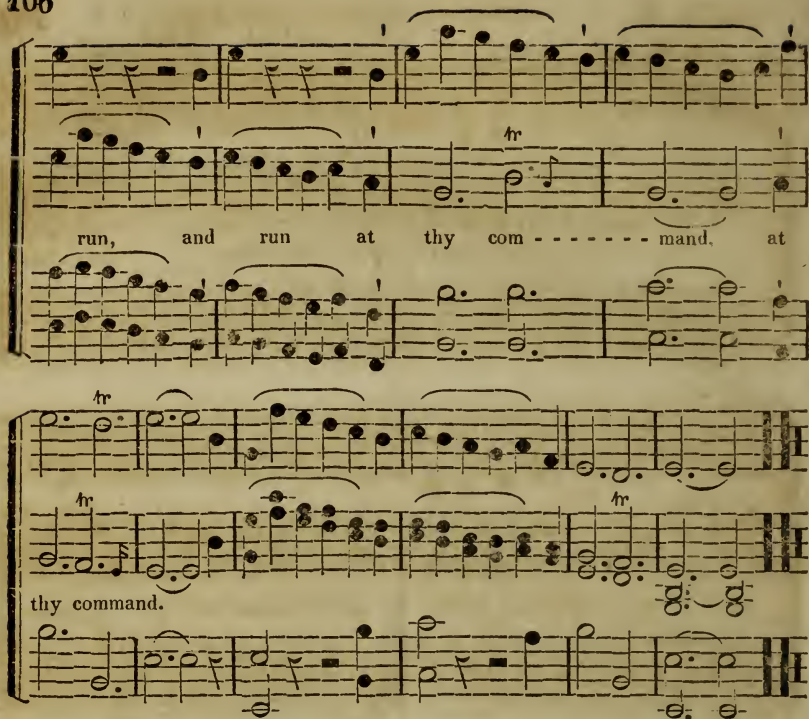
*Ad. Lib.**Sym.*

thy abode, Lies thro' this weary land:

Lord, we would keep the heav'nly road, And run at thy command.

And run, and run, and run, and run at
and run, and run, and run,

thy com - - - mand. And run, and run, and



run, and run at thy com - - - - - mand, at
thy command.

RISING TEMPLE. H. M.

O. Shaw.



Sing to the Lord above, Who deigns on earth to raise
A temple to his love, A mon - u - - - ment of praise:

DUETTO.

Ye saints a - - - roud, thro' all its frame, Harmon'ous

sound the Builder's name. Ye saints around, thro' all its frame,

Pia.

Har - - - mo - nious sound the Builder's name,

For.

Har - - - mo - - - nious sound the Builler's name.

ANDANTE MESTOSO.

Father of mercies! in thy house We pay our

homage and our vows; Whilst with a grateful heart we

share These pledges of our Saviour's care. *Sym.*

The Saviour, when to heav'n he

F l'omposso. *Mez. Pia.*

rose In splen - did triumph o'er his foes; Scatter'd his

gifts on men below, And wide, and wide, and wide his roy - al

bounties flow.

MODERATO EXPRESSIVO.

Hence sprang th' Apostles hon - our'd name, Sacred
In low - er forms to bless our eyes, Pas - tors

beyond he - ro - ick fame; Hence dic - tates the
from hence, and Teachers rise; *P* Who, tho' with fee-

pro - phet - ick sage, And hence the evan - - - gel - - ick page, And
bler rays they shine, Still mark a long ex - - ten - - ded line, Still

hence the e - van - gel - ick page. *Sym.*
mark a long ex - ten - ded line.

CON SPIRITO.

So shall the bright suc - ces - sion run

Thro' all the courses of the sun: Whilst unborn churches by their

care, Shall rise and flourish large and fair, Shall rise and flourish

large and fair. *Pia.* Jesus, our

Lord, their hearts shall know, The spring whence all these blessings flow;

For.

Pastors and people shout his praise Thro' the long

round of endless days. Pastors and people shout his praise, Thro' the long

round of endless days, Thro' the long round of end - - - -

less days, Thro' the long round of endless days.

BERMONDSEY. 6. 6. 4.

Milgrove. 113

VIVACE.

Pia.

For.

Glory to God on high, Let earth and skies reply, Praise ye his name;

Pia.

For.

Pia.

His love and grace adore, Who all our sorrows bore, Sing aloud evermore.

For.

Pia.

Worthy the Lamb, Worthy the Lamb, Worthy the Lamb,

For.

Sing aloud ev - er - more, Worthy the Lamb.

Jesus, our Lord and God,
 Bore sin's tremendous load,
 Praise ye his name;
 Tell what his arm hath done;
 What spoils from death he won;
 Sing his great name alone;
 Worthy the Lamb.

Then let the hosts above,
 In realms of endless love,
 Praise his great name;
 To him ascribed be,
 Honour and majesty;
 Thro' all eternity;
 Worthy the Lamb.

HARK! THE GLAD SOUNDS.

J. Husband.

ALLEGRO.

The musical score for the first system is written for two staves, treble and bass clef, in 2/4 time with a key signature of one flat (B-flat). The melody is in the treble clef, and the bass clef provides a harmonic accompaniment. The first staff contains the first line of music, and the second staff contains the second line. The lyrics 'Hark! hark! the glad sound, The Saviour comes, The Saviour promis'd' are written below the staves.

Hark! hark! the glad sound, The Saviour comes, The Saviour promis'd

The musical score for the second system continues the melody and accompaniment from the first system. It consists of two staves, treble and bass clef, in 2/4 time with a key signature of one flat. The lyrics 'long! The Saviour promis'd long! Let ev'ry heart prepare a' are written below the staves.

long! The Saviour promis'd long! Let ev'ry heart prepare a

throne, And ev'ry voice a song, And ev'ry voice a song.

DUET. MODERATO.

On him the spirit large - ly pour'd, Ex - - erts his

sa - - cred fire; Wisdom and might, and zeal and love His

ho - ly breast in - spire. Wis - dom and might, and

zeal and love, His ho - - ly breast inspire.

CHORUS. ALLEGRO.

He comes! he comes! the pris'ners to release, In satan's

bondage held, In satan's bondage held. The gates of brass be-

fore him burst, The iron fetters yield, The iron fetters yield.

Bless, O my soul, the living God, Call home thy thoughts that rove abroad.

Let all the pow'rs within me join In work and worship

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

so divine. Hallelujah, hallelujah, hallelujah,

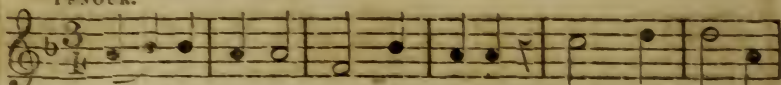
For,

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

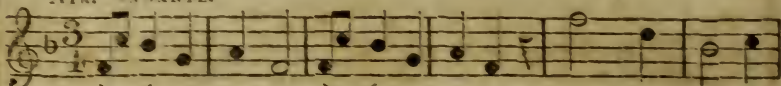
ALTO.



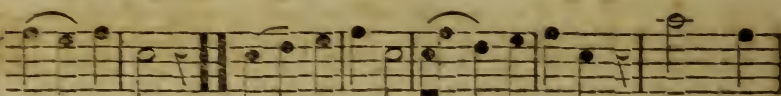
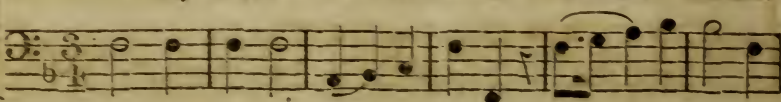
TENOUR.



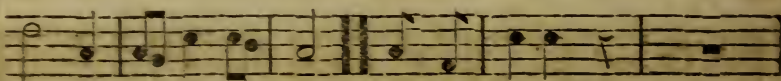
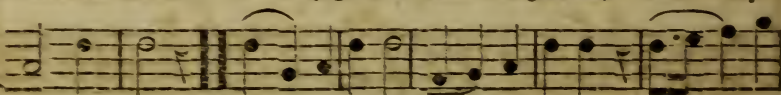
AIR. ANDANTE.



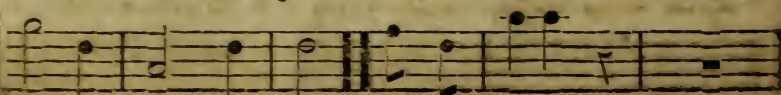
O my soul, what means this sadness? Wherefore art thou



thus cast down? Let thy grief be turn'd to gladness, Bid thy



restless fears be gone: Look to Jesus, Look to Jesus,



Look to Jesus, And rejoice in his dear name. Look to Jesus,

Look to Jesus, And rejoice in his dear name.

DRUMMOND. 7's.
Dr. Edward Miller.
VIVACE.

For. Pia. For. Pia. For.

AIR.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind; Virtuous

spirits, all revere him Speak his goodness to mankind.

Praise the Lord, all ye, who fear him, Praise his name with voice and mind; Virtuous

spirits all revere him, Speak his goodness to mankind.

Life is the time to serve the Lord, The time t' insure the great reward;

And while the lamp holds out to burn, The vilest sinner may return.

WINCHESTER. L. M.

LARGO.

Be thou, O God, exalted high, And as thy glory fills the sky,

So let it be on earth display'd, Till thou art here as there obey'd.

IRISH. C. M.

Bless'd morning, whose young dawning rays Beheld our

ris - ing God; That saw him tri - umph

o'er the dust, And leave his last a - bode!

ST. HELEN'S. L. P. M.

Jennings.

God is our refuge in distress, A present help when dangers press;

In him undaunted we'll confide, Tho' earth were from her centre toss'd,

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

WINDSOR. 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.

MAESTOSO.

O Thou, to whom all creatures bow, Within this earthly frame,

Through all the world how great art thou ! How glorious is thy name!

BANGOR. C. M.

Tansur.

Save me, O God, the swelling floods Break in up - on my soul;

I sink, and sorrows o'er my head, Like mighty waters roll.

LITTLE MARLBOROUGH. S. M.

125

O Thou, whose mercy hears Contrition's humble sigh;

Whose hand, indulgent, wipes the tears From ev'ry weeping eye.

CANTERBURY. C. M.

E. Blancks.

AFFETTUOSO.

Lord, thro' the dubious path of life, Thy feeble servant guide;

Supported by thy pow'rful arm, My footsteps shall not slide.

PUTNEY. L. M.

Man hath a soul of vast desires, He burns within with restless fires,

This musical score is for the hymn 'PUTNEY. L. M.' It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the first two staves.

Tost to and fro his passions fly From van - i - ty to vanity.

This block contains the continuation of the musical score for 'PUTNEY. L. M.' It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the first two staves.

MEAR. C. M.

Lord, in the morning thou shalt hear My voice ascending high:

This musical score is for the hymn 'MEAR. C. M.' It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the first two staves.

To thee will I direct my pray'r, To thee lift up mine eye.

This block contains the continuation of the musical score for 'MEAR. C. M.' It consists of three staves. The first two staves are in treble clef, and the third is in bass clef. The key signature has one sharp (F#), and the time signature is 3/2. The melody is written on the first two staves, and the bass line is on the third staff. The lyrics are written below the first two staves.

OLD HUNDRED. L. M.

Luther. 127

From all that dwell be - low the skies Let the

Cre - a - tor's praise a - rise: Let the Re - deem-

er's name be sung Thro' ev' - ry land, by ev' - ry tongue.

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

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